APHOPHENIAL CODEX

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I. Patternicity
   (Artificial) Intelligence

II. Decoding the Camouflage of the Serpent
   "Walker, You are Doing the Road as You Walk"
   Multidimensional Topographies
   Fields, Forces and Interaction
   Frame as Still or Sample; Frame as Window
   The Australian Aboriginals
   The Shipibo-Conibo
   Interrelations and the Shaping of the Mind

III. The Mimetic Serpent Bites its Tail
   Captivating Circularity
   The Spiral & the Braid
   Isomorphisms Induce Meaning
   Symmetry and the Code of Nature

IV. From Observation to Experimentation
   Abnormal Perception Induced
   Reading the Environment
V.  (Re)presentation: the Parergon (On Nature)

Prone to Fragile Minds (Because of Fragile Bodies)

VI. Patterns in Punch Cards; Textiles and Code

Text/Tile

VII. From the Information Age to de Trans(in)formation Age

Trueque (exchange)

Trans-Age and its Failure when Interrelating with "The Other"

I. PATERNICITY

"Energy spontaneously disperses from being localized to
Becoming spread out if it is not hindered from doing so."

Second Law of Thermodynamics

"...nothing is so alien to the human mind as the idea of randomness."

John Cohen
The movie *PI* (Aronofsky, 2008) is a captivating example of the human mind’s longing for laws: The search for an order and the desire to understand it, to grasp this through definition and conceptualization, in the form of an algorithm, or to compile it within a *Theory of everything* [1]:

“*In Pi* the brilliant (fictitious) mathematician Maximillian (Max) Cohen, played by Sean Gullette, is struggling to discern a pattern behind the numbers that make up the stock market. Along the way, he comes across some of mathematics’ all-time favorites: Pi, the Fibonacci numbers and the Golden Ratio. He also gets mixed up with the numerology of Jewish mysticism. In fact, the answer to his question seems to be hidden in a 216 digit decimal number the mystics believe to be the name of God.


Restate my assumptions:

1. Mathematics is the language of nature.
2. Everything around us can be represented and understood through numbers.
3. If you graph the numbers of any system, patterns emerge. Therefore there are patterns everywhere in nature.

Evidence: The cycling of disease epidemics, the wax and wane of Caribou populations, sunspot cycles, the rise and fall of the Nile. So what about the stock market? The universe of numbers that represents the global economy; millions of human hands at work, billions of minds, a vast network screaming with life, an organism, a natural organism. My hypothesis: Within the stock market there is a pattern as well, right in front of me, hiding behind the numbers. Always has been.”[2]

The movie ends when Max decides to undergo a lobotomy, done by himself, in order to extract the “mathematical portion” of his brain, in search of silence and peace. All of his research could have been just a symptom of the onset of madness; this “seeing patterns everywhere” is considered a mental disease, and is called *apophenia*, which is the perception of connections and meaningfulness in unrelated things [3]. It can be a normal phenomenon or an abnormal one, as in paranoid schizophrenia where “the patient sees ominous patterns where there are none.” The term was coined by Klaus Conrad in 1958, when attempting to describe the onset of schizophrenia, in which “the perceptual background acquires entirely new characteristics. Everything that lies in the periphery to one’s attention, what is behind, or not part of the current thematic focus becomes a potential threat. The perceptual background, which remained unnoticed, now takes on a character of its own.”
In essence, it is considered a failed interpretation; a false positive, a mistake. In statistics for example, *apophenia* is called a *Type I error* within data contexts: the identification of patterns where there are really none.

**(Artificial) Intelligence**

When developing software that mimics human thought, special emphasis is placed upon the proper design of efficient pattern recognition algorithms: our brains are fantastic engines for this, since this capacity are highly useful for learning calculations required for survival and development, although this capacity does cause the mind to give excessive importance to "unremarkable" events, as it is defined in parallel when talking about *multi-class object recognition* software design:

"[The] number of object categories in most object recognition datasets is still fairly low, and increasing the number of categories further is usually detrimental to performance." [4]

Nevertheless, as it is emphasized in Ulf Grenade's ambitions project, *Patterns of Thought*, "thought processes must include random elements" (when referring to thinking) since "we do not consider them deterministic." He proposes that when we are thinking about "wolf hound," for example, we are not thinking of the word "dog" but the concept of a dog that we share with others, at least in our own culture, and "such man made concepts are seldom precise, and they always involve some fuzziness."

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4. Steve Branson, Catherine Wah, Florian Schro, Boris Babenko, Peter Welinder, Pietro Perona, and Serge Belongie, *Visual Recognition with Humans in the Loop*
   http://vision.ucsd.edu/sites/default/files/Vissipedia20q.pdf
   This difficulty cannot be avoided; randomness is forced upon us. A purely deterministic, completely rigid, theory of mind is doomed to fail." [5]

In the end, complex concepts could be highly conventional and depending upon a consensus; they are agreements within the social realm, since some of these are so abstract that would lead to too broad interpretations (causing misunderstandings and confusion) if not generally accepted within a community.

Actually, when attempting to parameterize and codify human thought, Dr. Peter Brugger — who currently is linking behavioral neurology, neuropsychiatry and cognitive
psychology with "special interests in the borderlands between highly adaptive and maladaptive behavior and thought" where the phenomenon of "interhemispheric cooperation" is defined, goes to the extent of saying that,

"The propensity to see connections between seemingly unrelated objects or ideas most closely links psychosis to creativity (…) Apophenia and creativity may even be seen as two sides of the same coin." [6]


II. DECODING THE CAMOUFLAGE OF THE SERPENT

"The picture is a model of reality.

To the objects correspond in the picture the elements of the picture.

The picture consists in the fact that its elements are combined with one another in a definite way."

Tractatus Logico-Philosophicus

L. Wittgenstein

We know now that pattern recognition is a key element in human thought. This is an idea widespread in contemporary thinking; it is dealt in the fine arts as in pop culture, from children’s cartoons to "The Matrix".

The Encyclopedia Britannica defines the act of recognizing patterns as the imposition of identity on input data (speech, images, or a stream of text) by the recognition and delineation of patterns it contains and their relationships. [7] I would like to point out the fact that in the case of pattern-recognition code, most of the software that uses it is
intended for surveillance and quantitative analysis (qualitative analysis seems harder to develop); as a group of programmers define it, they are used to “provide interesting benefits and applications. More relevant image searches can be conducted; more relevant advertisements can enhance the web experience of both businesses and consumers; social networks can provide better recommendations. Urban-tribe classification can also improve surveillance of social demographics.” [8]


Pattern recognition is, indeed, a form of mapping, and involves corresponding planes or fields. In the digital realm, it can use matrix operations for the process of image analysis (for example, in the case of certain computer-vision code that allows you to recognize shapes based on comparison of light/darkness or RGB similarities). On the other hand, within the natural world, it has served as the most basic tool for survival of living creatures: for being able to obtain energy resources (being nutrients or light) the uni- or multicellular organism needs to be capable of placing itself in a convenient spot; thus the need of developing spatial recognition abilities to move and/or to trap food, or perceive/escape from danger. For Jakob von Uexküll (an important influence in Deleuzian thinking) organisms actively create their Umwelt (usually translated as surroundings or environment) through repeated interaction with the world. [9]

At this point we can talk of the act of mapping; it is obviously a reading, a rendering of a surface or terrain that is used for finding pathways or sectors. Nowadays we can access software/code that would allow to manipulate our computer webcam in order to recognize our face or our hands for some function with ease. Computer-vision and the like mimic human visual processing, and this area of study has developed exponentially:

“Multi-class object recognition has undergone rapid change and progress over the last decade. These advances have largely focused on types-of-object categories that are easy for humans to recognize, such as motorbikes, chairs, horses, bottles, etc. Finer-grained categories, such as specific types of motorbikes, chairs, or horses are more difficult for humans and have received comparatively little attention (...) Performance on basic-level categories is still lower than what people would consider acceptable for practical applications.”[10]


It seems that these software lack the ability of embracing the meaning that the social
conventions give to certain concepts, a thing that seems as a simply natural task for us.

“Walker, you are doing the road as you walk”

Territories are mapped, and the former is always a delimited sector, while the latter implies an action that started when animals claimed a portion of land as its own: to be able to have a territory started by the need to control a finite extension, and, primarily, know and mark its extents.

Mapping always involves correspondence; the act of mapping usually contains at least one isomorphic transformation (when flattening a dimension, changing perspective, etc.). When being defined within the study of data processing, the edit-distance has become the standard metric approach to graph comparison, and it is found by searching for sequences of edit operations that make two graphs isomorphic (formally correspondent) to one another, so “the distance between the two graphs is then defined [for] to be the minimum over all the costs of these sequences, [thus] making a very effective way of measuring the similarity of relational structures.” Needless to say, the task of calculating edit-distance is a computationally hard problem.[11]

One can indeed say that humans started to map their own lands through walking, and the difference between the extension of each other’s territories reflected the split nature of our bodies (since they are defined starting from an opposition that implies that “my body starts where your body ends; my land ends where yours start”).


Multidimensional Topographies

A pattern is defined as repeated decoration or as a recurring design and as a regular and intelligible form or discernible sequence (in the natural world as well as in the world of digital information); it can be a template/stencil, a layout, a mold, a strand of DNA which sets the genetic sequence of a new strand or one of RNA which translates genes into proteins. A map is a type of pattern, and all patterns are finally modular, kaleidoscopic maps that can store (abstract) information.[12][13]

Patterns, in human design, has been traditionally linked as much to the tribe as to the feminine; until the advent of computers and the discipline of cybernetics (and its need for mathematical calculations in statistics and the like), patterns meant ornaments, designed by people that where either “primitive” (vernacular) or “private” (the feminine); in essence, used in pre-modern societies and/or by traditionally primal groups, hence, considered to
reflect lower-level, simplistic thinking. Although art has re-contextualized tribal/traditional
design in modern times, this sole act of a somewhat conscious re-contextualizing seems
more relevant than the original designs referenced; nevertheless, Elizabeth Grosz does point
out that the Australian Aboriginal Artists’ seem to have also applied the same re-
contextualization, albeit inversely (creating what they call “white art” consciously, and
thinking of it as a potential business). [14]


13. Bruce Alberts, Alexander Johnson, Julian Lewis, Martin Raff, Keith Roberts, and Peter Walter, From


Fields, Forces and Interaction

For Deleuze, reality is a play of forces, an always-differentiating, ever-transforming
process, always folding, unfolding, refolding, and, in this sense, is always an event of
repetition (“pluralism equals monism” he concludes).[15] It is some sort of entangled
spiral, or as Douglas Hofstadter will call it, “a braid.”[16] Time is what allows the split, but
it is also the constant; the handling of space and its configuration are what impose the
limits.

Even the most primitive space is shaping the organism’s body, according to von
Uexküll, while the living entity simultaneously observes the world and changes it; he called
this phenomenon the functional circle: The idea of a being that integrates over and over
again with its (subjective) universe, or Umwelt. Reality unfolds beings within a certain
time-lapse, while beings that are embedded in a physical space which is always territory: It
is the land they inhabit or the body they possess (which, in turn, allows the subjective
experience). “It is just as the spider designing its web,” he says, “the size of the net, its
holes and gridding, is an exact measure of the size of the fly [which is] contrapuntal to the
web (...) or, equally, the fly, the web, and the spider form a unique coupling, a milieu
qualitatively inducing and selected for specific pairings, specific productions. The
properties of lifeless things like the web intervenes contrapuntally in the design of living
things.” [17]


Beings and objects are mutually formed through interaction or, as Santiago Manuín, Awajún leader from the Peruvian Rainforest (when explaining why the indigenous inhabitant depends on its territory) defines as an *interrelation of interdependence*, as the internalized notion of connected-ness, a worldview that seems fundamental in more vernacular lines of thought ... The indigenous inhabitant is overtly conscious that he exists because of the region he inhabits, and for this it is sacred; Manuín seems to conceptualize land as something actually quite similar to Deleuze’s definition of territory; as being “outside what is the actual earth, the one being cultivated. Our spirits are in this land, our socio-political worldview too; everything is worked here ... The jungle, the forest, the air, the hills are ours, we cannot hurt them because we will die if we do so. Thus all what is ours is sacred, [although] the government, The West, *mark* very differently what we think. For Westerners territory, the forest, is just market (...).”[18]

**Frame as a Still or Sample; Frame as Window**

E. Grosz considers that territory operates according to a double imperative: a proprietorial relation to a piece of the earth and a qualititative relation to properties [19]; I would say that native people consider themselves as owned by the land, as a belonging to a space (and while this is so, the space belongs to them), whereas the West is inclined to view it as property; as having potential economic value. Change in relation to land is seen as its productivity stages.

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Of course, in an environment where the temperatures rarely change, or without marked seasons, and the passing of time is framed quite differently; the *key frames* (referential points) might be more distant among each other in the indigenous world’s timeline.
“It is because the earth frames and engulfs the body that the body can sing the earth and the stories of its origin.” [20] Indeed, many cultures (from ancient Chinese to XVIII century classical instrumental scores) tell stories through their music, not necessarily in a verbal manner. This non-verbal manifestations require more memory from the listener, and a larger awareness of the tradition (which gives the codes to decipher the meaning in this case) so to be understood.

In some tribal societies, and in civilizations managing highly abstract ideas of mental/spiritual transcendence, in the latter case, for example Buddhism, the rhythms are prolonged and inclined towards sustained monotonies; quick change of notes seems to have been the goal during all the classical Western music period. The idea of setting a state, of trance-configuration, is sought after by both Tibetan chanting and Australian aboriginal music – there is a striking similarity between the sound didgeridoos emit and the guttural vibrations of the male Tibetan monks singing, and both are used in a rather repetitive nature, namely, “tone clusters”. This is a completely different perspective of human sound design; its contemporary counterpart would be labeled as “drone,” and it exists conceptually only since 1960, where the West started experimenting with other types of sound structures (maybe more related to the slow passing of time, the slower pace when walking long distances).

20. Elizabeth Grosz, ibid.

The Australian Aboriginals

Grosz writes, quoting Bruce Chatwin’s Songlines, “In theory, at least, the whole of Australia could be read as a musical score. There was hardly a rock or creek in the country that could not or had not been sung.” The land itself is mapped through song because the earth is already directly inscribed contrapuntally in the body, that the body can sing the land.”[21] Indeed all works of art are composed of blocks of materiality-becoming-sensation, she finalizes. And in the case of the Australian Desert Aboriginals, the looping essence found in their music was explicitly taken to painting in recent years, where patterns of land seen as a plane turn into scenes; the steps of the desert animals, the change of color or tone in the earth, or the mystical visions. The stills are placed one on top of the other to turn the scene into the map (many times as an aerial view), or as the over imposed frames of an animation. “These arts share an obsession with a mystical code and a fascination with the geometrical forms and with abstraction.” Grosz concludes, and I would say this is shared by both the Shipibo-Conibo communities in the Amazonian Rainforest, and by occidental women artists such as Hilma Af Klint.
The Shipibo-Conibo

For the Shipibo people, Non nete means both “world” and “day”, but they use it when referring to their territory: it is not a geographical extension of land, as much as an interrelated system that constantly regenerates itself; time is seen when the trees’ leaves turn into compost to feed other trees, or when night comes yet once more, or when the girl turns into woman.


Indeed, they are one of the few indigenous groups in which the primary artists are women, and whose principal rite of passage was a female, not male, puberty ceremony, the Ani Sheati (female circumcision/cutting of hair). Shipibo women are famous nowadays for creating cotton textiles woven in multiple colors, adorned with striking embroidered modular patterns:

“Ronin, the great Anaconda, the Yacumama, is the Guardian of the Waters and the Mother of Designs. She is the one who drew the rivers onto the earth through its crawling over the land. According to some shamanic songs of Shipibo-Conibo cosmology, the universe originated when the Anaconda sang the designs containing in its scaly skin spots, bringing them into existence through some sort of primordial graphic-musical transmutation. She communicates with humans through dreams (or visions). They say that, in ancient times, they would burn the boas, the small offspring of the Yacumama, the Ronin. Cinder was left over. From this cinder, Piri-piri grew.

Both, the Ayahuasca and the Piri-piri are considered the plant manifestations of the Anaconda. While the Ayahuasca vine twisted on itself embodies the anaconda, the piri piri was born transmuted by fire; its extract is traditionally used for seeing the designs, when applied onto the women’s eyelids. This is why Shipibo designs are sometimes called ‘Ronin’.”[22]
“For the Shipibo-Conibo, these patterns covered everything in a continuous membrane of design in mythic times. But due to the misdeeds of failed protohumans, this idyllic union ruptured and differentiated into floating, superimposed planes: Nêtê ſhama (the sky world), Mai (the earth world), and Jëne ſhama (the subaquatic underworld). Simultaneously, periodicity (day and night, or time), mortality, and specification appeared. And the geometric lineaments ruptured. Now they are shown only on specific design fields, such as the upper parts of pottery, people’s faces, or the blades of war clubs. All these designs are pre-existent; the artist has only to grasp and fix them in her mind (shimam picotai, ‘the thoughts emerge’), lay them over the design field, and cut where they match that field, letting the rest of the design fade back into invisibility. The visible design remains as a window into the vast reticulate intricacy of the universe.”[23]

Shipibo art covers pottery, textiles, or their bodies with intricate, bilaterally symmetrical geometric designs. The upper level, executed first, consists of broad form lines in rectilinear (pontêquênyá) and curvilinear (mayaquênyá) patterns; there can be a secondary and even tertiary layer of smaller design. Each of this reticules is unique, and “insightful artistry is highly valued.” The designs originally derived from the hallucinogenic visions of male and rare post-menopausal female shamans using Ayahuasca, a psychotropic tea derived from the Banisteriopsis caapi vine, and strong tobacco (romê rao) and the visions given by the Piri-piri to some women.


For these people, knowledge is not learned from books or through studies, but from rao plants (with power) and its spirits; “its air, its singing, its colorful aura and its energetic force” [24] and the decoding mechanism (or their use) was passed from grandparents to grandchildren.

**Interrelations and the Shaping of the Mind**

Shipibo designs portray the many paths of life and matter; the lines can be the river, the smaller designs the trees seen from above; they can be the patterns found on the
Anaconda's back or the black ceremonial paintings on their faces; they can be rows of ants walking through the forest or their own pathways being swallowed by the jungle. For this reason Roe talks about pre-existent designs, and of the artist grasping and fixing them, first, in their mind, and then finding some correspondence with the design field: The actual material where this will be portrayed fixes the actual limit of the composition, thus, only what is found within this window will be the visible part of the "vast reticulate reality", of the fractal fabric underlying beneath (or above?) it all.

In their paper "The Crown of Inspiration", Brabec de Mori and Silvano de Brabec [25] define the Pano (Shipibo language) term Kano as one of the most complex in the Shipibo medicine songs.

24. Peter Roe, University of Delaware; and Bahuan Mëtsa (Manuel Rengifo Barbaran, Shipibo), knowledge keeper, San Francisco de Yarinacocha, http://nmai.si.edu/exhibitions/infinityofnations/amazon/239608.html

24. Brabec de Mori and Silvano de Brabec, La Corona de la Inspiración
http://www.redalyc.org/pdf/2470/247016492008.pdf

According to them, it means something like "framework" but [...] can also refer in addition to medicine, the frame of the house, the road where the river current is strongest, and [...] to the straight frames around kené. It is usually translated as ‘canoe’, and in the medical context refers to the ‘way, world, landscape, atmosphere’ in which the singer can find the patient or himself.

Needless to say, the idea of a fractal, non-linear portrayal of the unspeakable (taken as undefinable) is shared also by the long tradition of arabesque design found within Islamic culture.
III. THE MIMETIC SERPENT BITES ITS TAIL

"The first day should make the last, that the Tail of the Snake
should return into its Mouth precisely at that time,
and they should wind up upon the day of their Nativity,
is indeed a remarkable Coincidence,
which tho Astrology hath taken witty pains to salve,
yet hath it been very wary in making Predictions of it."

Sir Thomas Browne

Life is a Differential Equation

Extract of an online conversation with a friend at 3:00 a.m. We were talking about the transition undergone when converting the analog to the digital. I’ve omitted myself.

** ** says:

Digital Signal Processing (DSP): Interpret nature in digital form (convert it to 0’s and 1’s).
Is or is not.

** ** says:

Discreet is how you process “the analog” in order to become “digital”.

** ** says:

Discretize is to take samples instead of everything.
*** *** says:

Discretizing is the process of sampling the analog signal before quantification.

*** *** says:

Quantizing means giving values.

*** *** says:

DSP = The analogue (nature) interpreted digitally.

*** *** says:

But by analyzing it more carefully this is not always true for certain natural form of signals''...

*** *** says:

For example, Space waves ... these waves are non-linear; they seem uncontrollable ...

*** *** says:

Those are modeled through fractal geometry; is complicated to adapt them to the fractionated linear models.

*** *** says:

And for that we use the wavelet transform.

*** *** says:

Another example:

*** *** says:

brain signals are so small that you can scan them by the use ...

*** *** says:

... of coordinate planes as linear guidance but there is ...

*** *** says:

... what cannot be graphed ...

*** *** says:

... and for that you start imagining ...
*** says:

I.E.

*** says:

An asymptote

*** says:

... is a curve that wants to reach a point, but, although you try to force it, you cannot achieve it by using real numbers ...

*** says:

... because, if you get to that point, it becomes IMAGINARY, as in not being part of the real ...

*** says:

... so they say that Life is a differential equation ...

*** says:

... understood as a mathematical equation that interprets a path.

*** says:

It has an input, a transfer function (path) and an output

*** says:

YOU ARE BORN (input)

LIFE: story from childhood to before you die (function)

DEATH (output)

*** says:

Becomes a PERFECT LINEAR CURVE: THE CIRCLE ...

*** says:

... starts at a point and a path to end up in the same place.

*** says:

So you end up being nothing.
*** *** says:

Madness can be interpreted as a Transfer-function disturbance ...

*** *** says:

... that outputs an unwanted final answer.

*** *** says:

So these crazy people end up being anti-system.

*** *** says:

Disturbances ...

*** *** says:

... are functions ...

*** *** says:

EVERYTHING IS A FUNCTION

*** *** says:

Disturbance alter your ideal outcome ...

*** *** says:

Now, if you want your ideal result to come despite disturbances

*** *** says:

We go to the CONTROL field!

*** *** says:

and [to the world] of feedbacks...

*** *** says:

EVERYTHING IS FUNCTION

*** *** says:

The thing is that we try to idealize it as much as possible ...

*** *** says:
... assuming ...

*** says:

... the water heater will not heat, so then what do we say, “because there is no electricity,” and why is there no electricity?

*** says:

"Because some cable short-circuited."

*** says:

So indeed this idea of perturbation can be taken up to the PHILOSOPHICAL field ...

*** says:

... for that we parameterize THINGS ...

*** says:

... depends on the degree that affects your process, to recognize what it affects the most ...

*** says:

Otherwise you can circumvent it as your ideal output will be kept almost the same.

*** says:

Ok, I will go to sleep now; you’ve turned me nuts.

Captivating Circularity

“If you play bridge long enough you will eventually be dealt any grand-slam hand, not once but several times.”
The idea of circular time is common in most Pre-Colombian Pan-American belief-system (as in other traditions found Asia or Africa), as in Greek philosophy. In general, the idea of repetition has been attributed to non-Western thinking (mostly spiritual), whereas Western thought had an inclination for considering time as linear. My previous use of the world key frame within a timeline could be misleading, unless we imagine a looping timeline, in which the key frames can vary their position rather randomly in every repetition.

Western thought has inherited from Christianity the idea that the “sacred”, now understood as valuable space, is somewhere else (first in heaven, now in the ups and downs in Wall Street), so nowadays land is only important depending on its productivity. For Native Americans, from the Northern parts of Alaska down to South America, time is cyclical: it is a circle that manifests differently each time. This has a particular influence on the notion of location in the *spacetime continuum*, when associating the past and the present, in a way where either could be forward or backwards in the circle. In the circular thinker’s mind, location will start showing patterns and symbols and these will be able to be perceived by the inhabitants of the space, which will allow them to locate themselves within their reality. Patterns emerge in the characteristics of animals and plant life, and in their routines, due to the prolongation of time that stretches their existence in space. One could say that the inherent feeling of connection to everything is felt by the circular thinker because of the way time connects with territory: both are seen as closed, interrelated systems, and, as time is of a revolving nature, there is not one, but many beginnings, and many endings.

I need to point out that, in the twentieth century, Gödel and others discovered solutions to the equations of Einstein’s general theory of relativity that allowed closed loops of proper time (closed time-like curves). These causal loops or closed curves in spacetime would, in theory, allow you to go forward continuously in time until you arrive back into your past. The implications of Gödelian equations can be appreciated in both Deleuze, and, explicitly, in Hofstadter’s idea of loop or braid.

**The Spiral & the Braid**

According to Deleuze, *the act of becoming* is transitional in essence, and it implies a transformation, as in “a rhizome [that] has no beginning or end; it is always in the middle, between things, interbeing, intermezzo. The tree is filiation, but the rhizome [one of the most popular Deleuzian terms] is alliance, uniquely alliance. The tree imposes the verb ‘to
be’ but the fabric of the rhizome is the conjunction, ‘and... and... and...’ This conjunction carries enough force to shake and uproot the verb ‘to be.’ Where are you going? Where are you coming from? What are you heading for? These are totally useless questions. Making a clean slate, starting or beginning again from ground zero, seeking a beginning or a foundation – all imply a false conception of voyage and movement (a conception that is methodical, pedagogical, initiatory, symbolic ...).’’ [25] For Deleuze, Heinrich von Kleist, J.M.R. Lenz, and Georg Büchner have another way of traveling and moving: proceeding from the middle, through the middle, coming and going rather than starting and finishing.


“The middle is by no means an average; on the contrary, it is where things pick up speed. Between things does not designate a localizable relation going from one thing to the other and back again, but a perpendicular direction, a transversal movement that sweeps one and the other away, a stream without beginning or end that undermines its banks and picks up speed in the middle.”[26] This up and down can be understood as moving waves, as revolving fluids: the logarithmic spiral, the maelström ... A series of concatenated multi-sized circles, or cycles. Usefulness implies activity that supports (or creates) existence. [27] It also implies that structures and boundaries have a meaning for the system, because they perform functions that support the existence of the system. Uexküll viewed usefulness as a biological adaptation which helps an organism to survive, and each sign is a part of one or several function circles that starts with a perception of a sign and ends with organism’s action. He wrote:

“Even the simple blink-reflex, caused by the eye being approached by a foreign body, does not consist of a mere sequence of physical causes and effects, but of a simplified functional circle, beginning with perception and ending with effect.”[28]

In our human reality, most of this effects relate to comprehension (to maintain our highly complex social structure, for example, our recognition of why we are in pain in order to stop it) of signs; first in between us, and then of the ones found in reality (although the process started the other way round in the animal world).


This grasping could have been *intrinsical* (private) or *extrinsical* (social); in the development of language (mainly a social skill) name of objects could reflect their appearance, tell a small story about their existence that was stored in the word itself: any code willing to keep/pass information starts with the repeating, with *cycles*, to call memory (or what has been memorized). This can be randomized in various degrees as to change the state (its configuration or certain parameters) of the cycle itself.

**Isomorphisms Induce Meaning**

> "Everything that falls under the spell of an Umwelt
> is altered and reshaped until it has become a
> useful meaning-carrier, otherwise it is totally neglected."
>
> *The Theory of Meaning*
> *Jakob v. Uexküll*

The blueprints of random perturbations are embedded in the different forms found in nature (and its manmade models) for difference is division and can be (re)shaped through interaction with noise (taken as *distortion*). It always keeps some reference from its previous *instance*, albeit transformed.

White noise is the ultimate chaotic model, although we can see patterns repeating within it by pure chance, if we pay attention long enough. I wonder if staring to the screen of an old TV without signal input can eventually lead us to *understand*, to assign meanings to the regularities found, maybe even to bond and long for integration as the *hysteric*. Like the main character of Charlotte Perkins Gilman’s *The Yellow Wallpaper*, who eventually wove a story out of staring at the designed wallpaper that covered the walls of her bedroom reclusion; her isolation pushed her to create another reality which to interact; the wallpaper was not static anymore by changing the vision of the “walls to windows” (where decorations hid other beings). [29]

It can be said that what matters when transferring information from one medium to another is the pattern of organization, not the nature of the constituents; Hofstadter sees this as something close to the traditional notion of substance, which can, of course, transmutate. The shift, the mutation, the transition in the change of form or state is what matters, and is what should be mapped, he seems to advice.

Isomorphism is defined by Douglas Hofstadter [30] as an “information-preserving transformation; it can be applied when two complex structures can be mapped onto each other, in such a way that to each part of one structure there is a corresponding part in the other structure.” He considers that the perception of an isomorphism between
two known structures is a significant advance in knowledge, and he claims that this perceptions of isomorphisms create meanings in the minds of people.

Anthropologist Leslie White suggested that the tendency to create symbols is actually what makes us human. Religious symbols, intentional or not, are recognized in crosses, stars, or even lighted glories that appear around a spectacular sunset. Omens are symbols, as are patterns in the entrails of birds, tea leaves, crystal balls, birth charts, Tarot cards, and I Ching hexagrams. All of these evoke connections, sometimes pulling them from the hazy subconscious or even deep recesses of unconscious memory. Music and especially smells do this, she notes. [31]

29. Charlotte Perkins Gilman, The Yellow Wallpaper, (Small, Maynard, 1899)
books.google.se/books?id=qIXd9eBcReMC


Symmetry and the Code of Nature

"Nature may be compared to a composer who listens to his own works played on an instrument of his own construction. This results in a strangely reciprocal relationship between nature, which has created man, and man, who not only in his art and science, but also in his experiential universe, has created nature [...]. The formula of the reciprocal relationship between man, who must, in his self-world, create nature, and nature, which has brought forth the human species, requires us to consider the relationship between sign processes in nature and in language."

The Meaning of Life

Thure & Jakob von Uexküll

As is by now well known, biological sequences, whether DNA, RNA or proteins, may be represented as strings over an alphabet of 4 letters (DNA or RNA) or 20 letters (proteins). Some of the basic problems encountered in classical text analysis have their counterpart when the texts are biological sequences, among them is pattern matching. However, this problem comes with a twist once we are in the realm of Biology, says Marie-France Sagot: exact patterns hardly make sense in this case. By exact above, we mean identical; and there are in fact at least two types of "non-identical" patterns one must consider in Biology. One comes from looking at what "hides" behind each letter of the DNA, RNA or protein alphabet while the other corresponds to the more familiar notion of "errors". The errors concern mutational events which may affect a molecule during DNA
replication. Those of interest to us are point mutations, that is, mutations operating each time on single letters of a biological sequence: substitution, insertion or deletion.[12] Mutations occur within cycles and are always transformations.


In computer programming, a loop is a sequence of instructions that are continually repeated until a certain condition is reached. This is a portion of the code that is of basic nature; it is considered one of the three elemental logic structures within any complex computer program. In this context, mutation could be considered as the randomizing of parameters to induce difference.

IV. FROM OBSERVATION TO EXPERIMENTATION
Among the most interesting mutations (if we could call them that way) of the brain/mind – its existence recently acknowledged by the scientific community –, is the *trans-perception* called *synesthesia*, being described as “cross-activation of brain maps”. [33] It is said that this experience can be induced by various ceremonial hallucinogenics, among them Ayahuasca, showing those who consume a sort of reality-beyond-reality, or *True Reality* (through visions): the scaffolding that holds what we normally perceive, the energy structure that is “behind”: The designs of the Primordial Anaconda or Ronin, who were uncovered for the first Shipibo women to see. For the Shipibo-Conibo community, it is clear that this hidden reality is not limited to what is seen or heard: You can touch and smell as well (Shipibo-Conibo constantly refer to their “perfume”), in essence being synesthetic visions. As is well known, psychotropics have synesthetic properties, and Ayahuasca seems to be no exception since the goal is to break with the limits established by our senses and to achieve an holistic experience, which is the reality considered by most inhabitants of the rainforest.

It has been recently observed that the Shipibo designs deal with symmetry and fractal geometry, as Lindenmayer systems (formal grammar, a set of rules and symbols) are self-similar and recursive, but long before the whole fractal geometry was defined in 1968. As Lindenmayer (a biologist), the Shipibo observed nature, branches and roots, and incredibly finished with extremely similar designs, thus managing, without trouble, almost as a translation, their equivalents in sound, by singing the patterns, which, frequently, are touched by their fingertips, as if they were reading them through touch.


This can be paired with areas such as visualizing sound (in the area of digital signal processing, by reassigning color values to a sound wave), something which I tried to do previously; there are, also, similarities of certain designs (Kené in Shipibo-Conibo language) to mathematical graphics such as the Hilbert curve (Space-Filling Curve defined by David Hilbert in the 1920’s) and its link to Lindemayer systems (fractals) or Contemporary Generative Art. [34]

**Abnormal Perception Induced**

I had been dieting for about a month by then, and, although I hadn’t been as strict as I should have been (considering my situation), towards the end of the process (already in San Francisco) I did not ingest any salt, and, of course, no meat. Indeed, if I had been vegan, maybe within some days I would have been fit enough (there are other factors, being emotional or physical, that would also make this process last longer) so to have a
pleasurable sensorial experience and finally see those designs obsessively portrayed in textiles and vases.

They are supposed to be colorful and bright, like fluorescent patterns over the night sky; for in the Ayahuasca trance, darkness is key for being able to see, so all ceremonies are done at night. Due to this, at around 17.30 we started the journey towards the outer parts of the town: Sessions tend to be isolated, covered (concealed) by the rainforest, but in this case a special circular hut had been built for the event.


I can only imagine the sensations one could get by facing the forest under the effect of the medicine (as Shipibos call it), but I had to accept this was indeed a comfortable setup, basically for safety issues: Ayahuasca does render you helpless at a certain point, and anyone willing to experiment with the substance should have this very clear: It is not some type of recreational drug ... It is different, for example, of San Pedro (cactus that grows in the Andes and the Peruvian coast used traditionally in ritualistic Andean ceremonies) and other kinds of psychoactive plants, and, more than purely sensorial, the introspective experience is a reflective one, although the apparition of certain animals within the visions is not uncommon, and actually seems widespread within the ones having gone through the process. Many have pointed out their presence or feeling as if themselves where “transforming” into jaguars or panthers; even I, once, doubting of the benefits of dieting, ingested it without previous cleansing (although in a ceremony). It ended up being an obscure, heavy experience (one could describe it as “scary”), but for a moment I felt (I was) a spider hanging upside down on her web, partially stuck onto the wall of a huge cavern (I think now it might have felt that way because of my small size), from which I could basically see a portion of the outside world, that seemed like a rock canyon in the middle of arid lands ...

One thing is true: the presence of a shaman is the only guarantee of a “safe trip” and for achieving a proper experience there should be some previous days of familiarization, along with an adequate cleansing treatment. I would like to avoid the word naive in the following context, but, indeed, Shipibo-Conibo’s view of things makes them well-natured and rather friendly people, which does not, in any case, imply ingenuity; this attitude might be seen as informal, as in lacking of seriousness (although it has been known to exist “fake” shamans, and there are documented cases of abuse while in the trance), but, as we know, shamans are supposed to be healers, so it is expected from us to approach him/her as such...
But I doubted. As I tend to doubt all, from the start there was distrust and a lot of questioning. Yes, I had come in search of something, an explanation (a visualization?) for certain parallelisms I had been observing between ancestral belief systems and some contemporary theories more related to science, but, now, apparently this same capacity of being able to place myself on either side of the river was not allowing me to fully give in, and I kept on analyzing my guide’s every move, without being able to relax and just let go ... I, of course, was as evident as any (re)searcher-slash-tourist from Lima could be, while her, the shaman, in her relaxed, joyful manner, was in turn, studying me with subtlety, without excessive interest (unlike me), and by the time of the session, I think she had pretty much figured me out.

I am a witness, and, over all, a complete believer of the transcendentally important of chanting while in the session: this repetitive, trance-inducing, characteristic Shipibo chants turn into the thread that will avoid you to get lost when into the session’s labyrinth, because, just as this physical darkness now starts to cover my eyes, there is a lot of obscurity arising from within (me?), and it does trigger sheer fear.

There are windows all around this circular hut, and inside, there are some blankets and improvised beds for us to lay down. But us (a French painter that hadn’t had access to electricity in months, a Hispanic Literature critic from Columbia, and me, an audiovisual artist mainly interested in hermeneutics and the synesthetic phenomenon) all sit around her, and, while she is humming some melody, started pouring the strong elixir in small wooden vases. One needs to drink it quickly, because it is extremely sour, and, just as with San Pedro, vomiting is the sign that the medicine has started its effect (or that you really needed what I could only define as “spiritual healing, even if I am not an adept of believing in us having "spirits" or "souls" or the like.) And when it kicks in it literally knocks you down, so one can only resort to lay and cover up with the blankets, feeling cold in the middle of the Amazon (your pressure lowers down, no doubt).

One thing was certain: I wouldn’t have been able to talk about this subject without having gone through this process myself, and, although I was aware of the risks involved ("I’ve heard stories such as the French citizen who returned to France to go and live in the woods without electricity nor contact with other people, or this girl whom the Shaman raped) I went through with it, and, although basically one starts having hallucinations (thing well known), what really becomes the highlighted event of the session is the actual singing: I would not be able to explain with just words how unbelievably beautiful the Shaman woman sang; it was extremely high-pitched, almost as a small hummingbird.

I do believe dreams are highly codified. And I would go further and say there are personal symbols (as reflecting Jung’s idea of personal unconscious) and collective symbols, and that, within the latter, one can place this tendency to see or feel as (symbolic) animals, or appreciate the routines in the rainforest itself, and its living wholeness. This
idea of layers or planes of thought is a subject that keeps on appearing in my works, and, personally, can’t help noticing the similarities with dreams and hallucinations, with the latter being a bit like a dream embedded in reality.

**Reading the Environment**

In a series of influential articles, Viveiros de Castro has called the theory of concealed knowledge – knowledge trapped within the environment, and obtained not by observation but by interaction and use – *perspectivism*, and has explicitly tied it to animistic worldviews. [35] In the Amazon, this idea is almost always associated with another — that of the visible form of every species is an envelope, a form of clothing that conceals an internal human form visible only to other members of the same species, or to a shaman.


This clothing is changeable and removable; in the rainforest, not only do shamans become jaguars, but also humans and animals constantly shift into each other, in what anthropologist Peter Riviè re has called a “highly transformational world.” “The common condition of humans and animals,” says Viveiros de Castro, “is humanity, not animality.” As Piro shaman don Mauricio Roberto Fasabi says of the kachpero, the strangler fig: “We see the kachpero as a tree, but that is a lie, the kachpero is a person. We just see it as a tree. When we take ayahuasca, we see it as people.” The animist matrix of the Amazonian shaman – as Viveiros de Castro puts it, is an “intentioned universe” which one has to experiment to interrelate with.
V. (RE)PRESENTATION: THE PARERGON (ON NATURE)

"The mystically entangled tendrils of the Gothic
flamboyant style, noble shafts of columns,
cupolas and towers of exotic architecture,
gilded episcopal crosiers (...) 
All of these shapes and forms trace
their original design to the plant world."

Art Dealer Karl Nierendorf

Hilma af Klint was used to Adelsö’s orange light and its long tree shadows in the summer; Lake Malaren surrounded her first years, as she grew sheltered by nature. A private person herself, she moved to Stockholm to continue her painting studies. Here, she made a career out of painting landscapes and plants. Secretly though, (because she consciously kept them from being exposed to the public only 20 years after her death) her interest in portraying the natural world had shifted; indeed, she kept the intention of portraying, but now, she was attempting to frame the “beyond”, so to manifest and materialize it through her (onto the canvas) as to serve vehicle or medium for the visualization of greater truths whose closer way of representation would be through geometry. Indeed, one can describe her art as an intent to graph a return towards the geometric lineaments: Her worldview (in close contact with spirits and mystic beliefs) is shared with traditional animistic faith, such as the Shipibo-Conibo, and, just as them, she “empathized with” plants, recognizing they had something to show her, to teach her:

“Firstly,” says af Klint, “I shall try to understand the flowers of the earth, shall take as my starting point the plants of the world; then I shall study, with equal care, that what is preserved in the waters of the world. Then it will be the blue ether with all its various animal species [...] and finally I shall penetrate the forest, shall study the moist mosses, all the trees and the animals that dwell among these cool dark masses of trees.”[36]

I would say that painters have been particularly aware of the mimetic side of any art (or any thought, for that matter) with nature. This has to do with the actual materiality
involved in paint. This material is natural (unless painting virtually) so it is nature, in essence. Not only painters are prone to observation (being their milieu or their inner visions) and imagination, but traditionally have been shaped by the limit; the size of the material – let’s imagine a canvas – plays a forming role in the general composition of the content (even if is not intentionally thought of). In most of Western art’s history, the painting was a picture, a window (maybe it was so as well for the caveman artist); for tribal notions, and out of, again, the approach they have towards the material (as a mat that is laid on the floor), it is more openly connected to a map and to the land that supports it ... Females, in both worlds in charge of the household, living indoors and privately (unless a shaman or some other leader), usually expressed their creativity in objects related to the household, to ceramics and embroidery; this could have given them, in turn, yet another field perspective; not window nor map, but that of a wrapping texture – linked with touch as well as with sight.


Prone to Fragile Minds (Because of Fragile Bodies)

Before and during af Klint’s time, medicine and psychology attempted to separate from the popular psychology and seized on this uncertainty [while] diagnosing the supernatural power of mediums as an indicative of a mental illness, the symptom of psychiatric disorder.

The correlation was soon made between madness and spiritism; as in continues to be viewed until today, the abnormal powers of some mediums were related to, in turn, an abnormal functioning of the brain.

Madness can be seen as a return to the primal, the animistic world of the psychotic as a regression to the tribal past. All during Western history, women were seen as prone to mental disorders, due to our “constitution”; the uterus made us propense to hysterical pathologies among other weaknesses [37]. This was the discourse being used as an explanation for the proliferation of female mystics (the new witches) in af Klint’s time, and served to invalidate their thought. Something similar occurred within the arts, where female contribution to the formation of Modern Abstract Art is quite considerable (as well as of the development of computer languages) but just until very recently it was not acknowledged
in intellectual circles (not yet in "pop culture", I would say). af Klint's awareness of (art) history made her extremely conscious about this issue, being the main reason behind her opposition to show her experimental works during her lifetime.


VI. PATTERNS AND PUNCHCARDS; TEXTILES AND CODE

"Oh, loving keeper of innumerable keys,  
if only you were here,  
if you could only see unto what hour these walls remain four"

Trilce XVIII

"So don't strike 1, which will echo into infinity.  
And don't strike 0, that will be so silent until awaken,  
thus making the 1 stand up."

Trilce V

Cesar Vallejo

The first step in designing any type coding system relays on recognizing a pattern, thus, to define a rule (or law). Actually, the event that has marked the difference between prehistory and history was the act of physical coding (either some lines and a space in some piece of dried-mud tablets) in a conventional (understood as socially agreed and known) manner, in what now it will be defined as writing. The grasping of meanings and memory through code is believed to have started through opposition: sound and silence, "this is" while "this is not", line or space; truth or falsity, black or white; essentially, through recognizing or defining some division, some otherness.

In the last century, "difference has tended to be conceived in one of two ways: either it has been construed as comparative, an external difference between complete entities which can be measured or represented according to a third or extrinsic term,"
explains Elizabeth Grosz, “'[as] a metric which determines relations of more or less, and also that has been understood as constitutive, an internal relation of terms which structures them according to their negative relation to other terms.’" [39]

The concept of difference she proposes, could be relational more than divisionist. She says that it “is not bound up with units, entities, or terms. It characterizes fields, and indeed reality itself. Difference is an ontological rather than a logical, semiological, political or historical category. It is a relation between fields, strata and chaos. It is a movement beyond dualism, beyond pairs, entities or terms. Difference is the methodology of life, and, indeed, of the universe itself. Things in their specificity and generality, and not just terms, are the effects of difference, though difference is not reducible to things insofar as it is the process that produces things and the reservoir from which they derive.” This relation can only be defined as transitional or relational: as dynamically bonding.

Text/title

Weaving is interweaving while avoiding entanglement (although always a possibility), thus, it implies the application of order onto the otherwise knotted threads. This is a highly mnemonic task; it is periodic in nature, where the weaver needs to remember not only the exact sequence followed by the thread, but by its color.

Rather recently, a group of scholars, under the guidance of Dorothy K. Washburn (anthropologist) and Donald W. Crowe, a mathematician, borrowed some notions of crystallography studies for their own study of Plane Symmetries.

39. Elizabeth Grosz, Bergson, Deleuze and the Becoming of Unbecoming

They use the word “symmetry” as an equivalent of isometry (the action of taking an object and moving it to a different location without altering its shape or size, also called “rigid motion”).

This type of planar pattern analysis deals with the following isometries: rotation, translation, reflection and what they call “glide reflection”, and it is applied for the study of textiles, with case studies that range from Paracas Culture textiles to Shipibo-Conibo, passing by the reflection on Turkish patterns. [40] They propose that there are defined cultural codes embedded in their designs that would reflect ways of thought, i.e. world views.

Textile production has been traditionally associated with the private (the female) until the advent of the Industrial Revolution, when various automatized textile looms had
already been developed; the Jaquard Loom is a characteristic example of one of them, among the first to use "punched cards" for storing the different patterns to program the loom (it is called program until date, in textile design circles). This technology was taken to computational areas first by Babbage [41], for storing states in his analytical engine, and later by actual computers, to serve as a codified container of information.


It is said that the brains of males are more efficient for geometrical and mathematical tasks, while females have an inclination for language and the verbal. I would doubt any assumption that leaves aside the morphing nature of the human brain, but, let's take that idea, for starters: Precision developed in men because of their hunting requirements (to shoot and hit), whereas in females, staying in "the camp" looking after their offspring, would have had more time to talk among each other.

One can imagine a pre-historic (as non-writing) group of female-weavers sitting down, entangled in conversation while inserting the threads respecting their imaginary grid, following an order that appears mentally while talking and following yet that other order at the same time; words and textile being mutually impregnated with one another.

Cycles of day and night, months and seasons; the periodicity of fertility and of menstruation might have led to define mathematical thought, instead of the opposite. The markings of time (calendars) found within some bones in pre-agricultural societies show that this managing of time was not originally related to the grasping of fertile/non-fertile periods of the earth, but, as Elinor W. Gadon proposed, to parametrize women's fertility cycles, marked by the presence of menstruation every month. Notably, the snake has symbolized both menstruation and the Goddess in some pre-historical, or non-patriarchal, civilizations. [42]

If we follow this line of thought, suddenly, the fact that the first programmer/inventor of a computer language (for Babbage's Analytical Engine) was a female, Ada Lovelace (Lord Byron's daughter) seems rather natural.
The snake, such as the thread, entangles on itself.


**VII. FROM THE INFORMATION AGE TO THE TRANS(IN)FORMATION AGE**

Physicists in Japan have shown experimentally that a particle can be made to do work simply by receiving information, rather than energy. [43] They say that their demonstration, which uses a feedback system to control the electric potential of tiny polystyrene beads, does not violate the second law of thermodynamics and could in future lead to new types of microscopic devices. The breakthrough in the latest work is to have quantified the conversion of information to energy. By measuring the particle’s degree of rotation against the field, they say they could exploit more than a quarter of the information’s energy content. "Nobody thinks of using bits to boil water," the researcher explains, "but that would in principle be possible at nanometre scales." And he then continues to speculate that molecular processes occurring in nature might already be converting information to energy in some way. "The message is that processes taking place on the nanoscale are completely different from those we are familiar with, and that information is part of that picture."

Information, just as energy, can be stored. Energy, just as information, can move from one bunch or piece of matter to another bunch or piece of matter. Energy can be transformed from one type of energy to another type of energy, as much as information can be translated to one type from another. Information can be taken as being encapsulated, "channeled", organized energy, and, just as the First Law of Thermodynamics states, "during all of this transformations and transmutations, the total amount of energy never changes" (although it can be dispersed). If we take information as "any kind of event that affects the state of a dynamic system that can interpret the information", suddenly seeing information as restrained, channeled energy doesn't seem far fetched.

43. Shoichi Toyabe in Edwin Cartlidge, *Information converted to energy*  

**Trueque (Exchange)**

"In like manner to this transformed rather than created nature, culture is not a matter of invention, but of transference (of 'tradition,' then)." [44] For Viveiros de Castro, in Amerindian mythology, “the origin of cultural implements or institutions is canonically explained as a borrowing, a transfer” whereas in (Post) Modern times, “creation-production is our archetypal model of action—the heroic or epic model of action [...] which dates from
the Greeks and which is still very much alive [...] Transformation-exchange would probably fit better the Amerindian and other non-modern worlds." By now, it seems we have even found correspondences within the Digital world, and, more clearly, in the Internet Realm, as some web designer defines his goal as to "identify patterns in information, create abstract representations of the patterns, and then for each particular instance, relate it to an abstract representation." [45]

John Deely, American philosopher and semiotician, focuses on the manner in which experience itself is a dynamic structure (or web) woven of triadic relations (signs) whose elements or terms (representamens, significates and interpretants) interchange positions and roles over time in the spiral of semiosis. The semiotician and linguist Thomas Sebeok states that John Deely identifies "the 'missing link' between the ancients and the moderns in the history of semiotic, a pivot as well as a divide between two huge intellective landscapes the ecology of neither of which could be fully appreciated prior to this (...)." [46]


For Deely, the action of signs extends even further than life, and that semiosis played a role in the formation of the physical universe prior to the advent of life, a role for which he coined the term *physiosemiosis*. I would say this is bound to be noticed when one takes patterns as carriers of meaning, or data (or chemical *triggers*, for the matter).

**Trans-age and its failure when interrelating with “the other”**

Nataly Kelly [47] thinks that we have reached an age in which science fiction “just didn’t take it far enough. The supposedly elusive goal of automatically converting information from one language into another – commonly known as machine translation – was not the end goal. That was only the beginning of a content transformation revolution. What we’re already seeing in society is a proliferation of options for rendering information into our preferred formats.” And when referring to Google Translate, she considers they are building a modern-day equivalent of the railroad: A transportation system that is invisible to the world, but that would enable us to transport and process our “raw content materials from one language to another, and to transform them for purposes that would also, we hope, improve our quality of life. This is what making the world’s information useful and
accessible really means. [...] Forget the old-fashioned notion of the information superhighway. The future of information will not travel on something as simplistic as a multi-lane highway. It requires a vastly different and more complex type of engineering – a high-speed, multi-layered system that traverses land, air, and water, with automatic passport controls and seamless border screenings along the way.”


We are becoming technological shamans in a world shaped again by energies, channels, and meanings; we have been the electronic weavers of a net that, in turn, allows an external access and form our inner beings and thoughts through social telecommunications. Sadly, we fail to see the total picture: In our contemporary society, as the Awajun leader precisely pointed out, territories are just markets, so the utopic dream of an interrelated/intercommunicated, ecological (understood as the equilibrium needed between living/non-living forms for existing) holistic community, efficiently dealt within “primal” societies, seems extremely naive and impossible to achieve. This dynamic network is left, in turn, as a meaningless carcass, frozen in time by speed itself, converted into the tool to gain control over the mass though surveillance and manipulation, applied to keep the cycle of consumerism and maintain the markets. The other, in our contemporary, globalized, Occidentalized thinking, is first seen as a potentiality – it not a being, is not becoming just yet; it is a potential subject that has remained static in the past, while Western thought, in contrast, defines itself as having transformed constantly in time since the Renaissance. In order to be internalized by our contemporary social construct, the other has to be seen as a tool of production of goods, or as a consumer – if not willing to be part of our current economy, it turns into the opposer, the antithesis, and it is seen as a threat that needs to be neutralized through assimilation or invisibilization.

One is left to wonder if the “connectivisms” or “networkisms” seen nowadays are the portrayal of our deepest, most primal longings (some sort of apparition of the collective unconscious left from our tribal days), or if maybe they are just false positives; meanings that are being misplaced in erroneous areas ... It could be that contemporary thought is suffering from apophasia, that the process cycle is stuck in re-reading the same sector over and over again, reaching the point where the loop has turned into a glitch without further evolution, destined to mirror itself until reconfigured or re-set.