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Senior Thesis Reflection.

As I tried to figure out how to wrap up this project, I made about fifteen different word documents with different bits of thoughts and writing, and spent even more time discovering new bits of the texts I was looking at. Quite frankly, I've learned more than I've had time to digest in this project than I could ever have imagined. But between these fifteen documents, the new pieces of writing, and the date May 10, 2019, I was getting scared because I couldn't figure out how to settle this for now. So I called my mom. As I talked to her on the phone, she pointed out that I was talking along the lines of a book rather than a thesis, and then advised me about good History of Ideas PhD programs. She also suggested I keep it simple and just write a manifesto regarding the space I was interested in.

I've written manifestos in the past. But they were all very direct. This is a different kind for me, and more reflective of how I choreograph. I summarized this to my uncle during a talk back: I don't think symbolically or directly, but rather I look at a gesture that can be identified in myriad other, more specific things.

So, while I feel I can apply this series of statements to everything from life, to academia, to the making of so many different forms of art, it is really just a collection of dynamical reminders on how I think the world works, Now.

A Manifesto.

1. Simulacrum¹ describes the links between points, regardless of their realness or accuracy, and tautology² describes an overall system. Movement Image³ is a way of translating away from the focus on the content of the information itself, instead looking at the gesture or figure of the information.
2. Figure is not to be feared. In logic it is "the form of a syllogism, classified according to the position of the middle term." In music it is "a short succession of notes producing a single impression." And, it is an informal North American verb for "think."⁴

¹ "An Unsatisfactory imitation or substitute" *Oxford English Dictionary*. My understanding is placed in relation to art making and authenticity. Essentially, the further an imitation is from the original, the more like an original it becomes.

² "An aggregate of linked propositions in which the validity of the links between them cannot be doubted. The truth of the propositions is not claimed, e.g. Euclidean geometry." *Angels Fears*, glossary. There is a lot more I could say on this, and quote on this, but I'm going to limit it to this.

³ "Figures are not described in a unique moment; rather, the continuity of movement describes the figure (p5). In this respect, cinema embodies a modern conception of movement, "capable of thinking the production of the new" (p7), as opposed to the ancient conception of movement as a succession of separate elements, exemplified by Zeno's arrow. The capacity for thinking the production of the new, being open to chance and accident, can be seen in the action-mime of Chaplin and the action dance of Fred Astaire (p7)" *Wikipedia*

⁴ All quotations from Oxford English Dictionary.

3. A mind as defined by Gregory Bateson on pages 18 and 19 in *Angels Fears*:

A mind is an aggregate of interacting parts or components.

The interaction between parts of mind is triggered by difference.

Mental process requires collateral energy.

Mental process requires circular (or more complex) chains of determination.

A mental process, the effects of difference are to be regarded as trans-forms (i.e. Coded versions) of events which preceded them.

The description and classification of these processes of transformation disclose a hierarchy of logical types immanent in the phenomena.

And as defined by Mary Catherine Bateson in the glossary of *Angels Fears*:

A mind is a system capable of mental process or thought. GB's criteria for recognizing such systems are listed on pages 18 and 19. They do not include consciousness nor do they require association with a single organism.

4. A sound of a Tautology is feedback. A sound of a mind is feedback. Feedback is affected by space, and time. Rarely can you consistently get it to form a perfect sine wave, but you can give it the impression that it has done so. Feedback is an algorithm of internal speak. It sounds, feels, and looks, like language.
5. In casual interaction, glass is as solid as diamond, although there is a difference between the two. Diamond is a crystal with a long-ordered structure that makes it one of the strongest materials. Glass does not have a long-ordered structure, it only has local rules to determine how things are bonded, making it more fragile. This fragility makes it more ubiquitous. This fragility allows for change in thought, whether it's intentional or accidental. Even if the rules in proximity to each other are different, their proximity forms a bond.
6. Cellular Automata is a scientific philosophy. Essentially, there is no universality, only local rules. Our universe might just be part of a four-plus-dimensional glass.
7. Decay, and the loss of information makes space for thought to happen.⁵ You don't need to overcrowd material to build a brain or crystal (though it's an option) in order to let a thought form between components.

⁵ "Some of the information has been lost, an essential part of the idea. Now that's useful. Instead of scolding those who have to work out their epigenesis with essential ideas or connections missing, we can try to identify the missing pieces. At least leave them with the right questions. Maybe *Angels* can help on that." *Bateson and Batson*, 205

8. Everything is mind.⁶ A mind is the structure through which thought, idea, and concept become. These are gestures of information.⁷ You cannot necessarily identify these in an analytic manner⁸, but you can experience their affects emanating from a mind. We only experience the world through minds.
9. Traditional minds, like the circle, the tree, the ballet, can reveal new information based on what gets forgotten within their figures. They have their own sense making processes already built in.
10. Confusion is revealing. It is a state from being with in a structure and not knowing how it is organized. In this moment of disorganization is a heightened possibility for the new.⁹
11. "A technology is thus, in Noble's words, 'hardened history' or a 'frozen fragment of human and social endeavor.'"¹⁰ Meaning that it is a solid crystal structure of a mind.
12. A mind will change, inevitably, if it is beautiful.¹¹

⁶ "For the mind to become the world, it has to extend beyond the biophysical stratum to incorporate the world of inanimate objects and the skills of abstraction." *Contagious Architecture*, Luciana Parisi, 216

⁷ "Gesture is "the exhibition of a mediality: it is the process of making a means visible as such." 58.8, *Agamben, Notes on Gesture*

⁸ "The gesture is essentially always a gesture of not being able to figure something out in language" 58.9, *Agamben*

⁹ This relates again to Movement Image.

¹⁰ Quoted from *Fetishised Objects and Humanised Nature: Towards an Anthropology of Technology* by Bryan Pfaffenberger who's quoting David Noble, a critical historian of technology.

¹¹ Beautiful, according to a TED talk I watched once, means "well done."