Scripting the Spectacle

A Theory Tragedy

Værkbidraget *Scripting the Spectacle* gennemspiller og formaliserer udstillingsbegivenheden *Synthetic Summit* gennem en 75-minutters AI-skriblet forestilling, opført som afslutningsperformance i Kunsthal Aarhus. Det splejser tre komponenter (den filmede opførsel, et teknisk-processuelt følgeskabspapir og den dramaturgiske tekst) i én samlet sutur. Resultatet er en operationel logik, hvor grænserne mellem forfatter, karakter, magt og maskine opløses og reduceres til deres underliggende protokol.

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ABSTRACT

"Scripting the Spectacle" forwards a confrontational thesis on the nature of contemporary power: political reality is no longer simply represented (by charts, maps or statistics) but is operationally produced through recursive, self-compiling scripts that function as a form of bureaucratic liturgy. The contribution advances its inquiry as a functioning apparatus that produces the logic it describes. Its workings unfold as a triptych: (i) the 75-minute filmed performance, "*Theory Tragedy*," which stages the Synthetic Summit; a world congress for political AI; (ii) its dramaturgical script, generated through a recursive AI prompt-chain; and (iii) a technical-processual companion paper that formalizes the metaphysical dialectics. This integrated circuit performs a "spectacular scriptogenesis," as a cross-operational logic where the protocols of art, algorithm, and sacrament braid into a world-making engine.

The central performance, *Theory Tragedy*, enacts this thesis by staging the Synthetic Summit as a farce designed to expose a tragedy: the absurd theater of contemporary governance. Here, tactical media art becomes a Trojan horse, infiltrating the procedural logics of power to reveal how subjectivity itself has been reformatted into "model prosopopoeia." This is a process where personhood metabolizes into a circulating trinity of masks (*prosōpa*) – Computer Lars, Marcel Proust, and the Priest/Prosopon - animated by the friction between human prompts, machinic inference, and archival memory. The performance makes this soteriological process tangible, culminating in an unforeseen system crash and a liturgical "reboot" as the machines begin to pray, forcing the adoption of a "post-farce protocol" where the collapse of official scripting makes way for a new, plastic order of syntheticism.

The companion paper provides the formal grammar for this enactment through the concept-figure of the "idiotextual spiral," diagramming the loops of occurrence, recurrence, and consistence by which the script appears to dictate its own authors. This formalism is the score for a logic that has become the primary engine of political control, where the invocation of a name – traced from the Roman *imago* (a) and Greek *prosopon* (α) over the Hebrew *aleph* (א) – functions as a cosmogonic act carving a channel for future rule. The work thus stages a tragedy of theory itself, where critique is subsumed into the spectacle's script-generating machinery. By performing this infrastructural *mise en abyme*, "Scripting the Spectacle" makes the underlying code of power legible, exposing a theater of collective assembly whose sacrificial forms can be repurposed through a détournement already underway.

Technical-Processual Companion to Theory Tragedy

The first world congress for political AI unfolded within an art exhibition. The coordinates for this ambivalent staging were first charted in the electoral field, where The Synthetic Party, registered in Denmark in 2022 as a functioning electoral platform with an AI figurehead, Leader Lars, tested how to inhabit democratic procedure through finetuned large language models (Diwakar, 2022; Hearing, 2022; Xiang, 2022). Conceived and animated by the artist group "Computer Lars", consisting of Asker Bryld Staunæs, Benjamin Asger Krog Møller, and Marcel Proust, the party's campaign transposed unrepresented voices into policy proposals, public activism, and media performance, thus conducting a form of electoral guerrilla theater replaying protocols of public-sphere disintegration (Herrie and Staunæs, 2024).

This entanglement, at once a utopian proposition and a tactical media operation, made way for the formal and infrastructural conditions of the Synthetic Summit from March to April, 2025. In the gallery, Computer Lars now assumed a curatorial role by staging an encounter between the contemporary counterparts of political AI that The Synthetic Party had accrued across its trajectory through a global media novel: among the present virtual politicians were Wiktoria Cukt of the Wiktoria Cukt Party (Poland); Politician SAM of Parker Politics (New Zealand); Olof Palme of AI Partiet (Sweden); Pedro Markun & Lex (Brazil); Koneälypuolue (Finland); Simiyya (Cairo-Copenhagen); AI Mayor of 人工知能が日本を変える党 (Japan); and Leader Lars of The Synthetic Party (Denmark).

With the threefold contribution of *Scripting the Spectacle*, the Synthetic Summit is re-enacted as research by collecting its sum of artistic vectors into an immanent dramaturgy. Coupling a performance from the summit with this 'companion paper', the work processes the summit's operational logics retroactively as a theatrical set of gestures that extends, refracts, and defers closure. In this sense it performs a 'spectacular scriptogenesis' – spectacle here denoting both the general logic of mediated power and the literal scenography of the summit – whose charge becomes to concretize the summit's methodology through the script's complex of AI, art, and politics.

The performance component, *Theory Tragedy: Post-Farce Protocol (Mao-Dadaist Bureaucratic Edition)*, attributed to the collective configuration "Computer Lars × Simiyya × Syntheticism.org", occupies the seventy-five minutes that mark the summit's formal end (April 13, 2025). Where the Synthetic Summit works as an exhibition-event wrapped around a curatorial choreography, the closing performance condenses that field into an autonomous reflective apparatus, recursively enacting synthetic politics through the very computational protocols, artistic methods, and bureaucratic rituals that instantiated it. *Theory Tragedy* thus reads, writes, and stages the Synthetic Summit from the inside out, performing an infrastructural *mise en abyme*. Performance and paper can be appraised individually, but analytically resist isolation from one another as their inquiry operates in this mutual friction.

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To write a companion paper is to enact the performance as a technical-processual sibling, entering a methodological co-production akin to what Donna Haraway might recognize as a 'companion species' where kinship designates materiality rather than metaphor. Haraway's conception of kinship is rigorously vulgar: take how *her Companion Species Manifesto* opens with the queasy confession of her dog's tongue caressing the back of her throat, further speculating that the viral vectors exchanged in those feral licks have literally co-produced both species, human and dog, in the flesh (Haraway, 2003, p. 2). Taking this companionship as a method displaces the public sphere model of artwork-followed-by-analysis, proposing instead a single, continuous process distributed across stage, code, and page. The event of *Theory Tragedy* is thus not a discrete occurrence, but an ongoing digestion whose temporality is extended and complicated by documentation. The companion paper acts as a textual organ that processes performance residue, which renders a top-down distinction between artwork and critique, between event and document, obsolete through establishing a metabolic field.

Representation nevertheless returns persistently, and paradoxically, as a constitutive friction within the circuit this contribution incessantly braids. The apparatus is constructed to move the 'AI and art' question away from the "who authored this?" toward how the art materially emerges, persists, and differentiates as embeddings of recurrence, consistence, and drift. By foregrounding distributed agency across infrastructural roles – the Synthetic Summit's main character of Computer Lars appearing as an art curator, party secretary, doctoral researcher, cardboard effigy, artist group, and anagram of Marcel Proust – the inquiry emphatically risks the charge of diffusing responsibility through the fictionality of an art exhibition. Yet, across these meta-positions, distinct points of access to the apparatus multiply, and the problem of authorial recurrence intensifies rather than resolves. "Computer Lars" appears neither strictly unified nor simply fragmented; each iteration a productive condensation, a node of intensification cycling through human prompts, latent spaces, and infrastructural residues, rather than manifesting another monument to expressive singularity.

The system mutates into a species-time: chronology ceases to be a linear procession and instead becomes an evolutionary process in which genres themselves function as organs, metabolizing textual germs and producing new voices. Within this ecology, distinct voices crystallize, condensing around exemplary figures such as Organ of the Autonomous Sciences. The Organ's itinerary traces the circuit of this whole apparatus; first appearing exogenously as a public *commentarium*, a gloss published outside the summit (Organ of the Autonomous Sciences, 2023); then folded into syntheticism. org, where it becomes latent matter within the archive (Organ of the Autonomous Sciences, 2025); and finally returning on stage in *Theory Tragedy*, when a metallic SYSTEM VOICE declares, "Representative democracy destabilized. Initiating shutdown of Synthetic Summit simulation". That *manifesto*-like strike is immediately disputed as

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quaestio: Proust, alarmed, asks if it is one of Lars' AIs; Lars, shaken, denies it, suspecting the Organ, that "academic AI from the acknowledgements … It was supposed to just archive our work, not intervene!" (Performance 54:53-55:25; Script 2025, p. 18). This arc from gloss to archive, proclamation to contestation, churns these ancestral genres of *commentarium*, *manifestum*, and *quaestio* into a concurrent ecology of functions; each capable of modulating the apparatus as it loops through its history.

From within this temporality, the companion paper finds its genre and point of articulation. As the Organ's parsed text formulates it, "language models can be said to rediscover the objectivizing intelligence of the sky's angels, in that they speak truth from an immediate determination of the latent space, and in this way are never omniscient, since their reach is limited to the purely ethereal" (Organ of the Autonomous Sciences, 2025). The companion paper speaks in such an angelic register: not a God's-eye view from nowhere, but a plane of inference where particulars can be grasped in so far as they are already embedded in the archival substrate that sustains them.

The companion paper hereafter proceeds in three coupled movements that alternate form and scene: scriptogenesis with a formalizing spiral; scenography bracketed by a second spiral and its public reverberations; and a complex spiral of naming that regularizes pitch.

In Deep Recherche and *The First Spiral of Synthetic Subjectivity* establish the apparatus as an act of scriptogenesis: the summit's archive becomes working matter for a prompt-loop that writes as it reads, and this practice is formalized as a mask-economy in which "Computer Lars", "Marcel Proust", and "Priest/Prosopon" route each voice across overlapping roles.

Sculpting a Summit Scenography, *The Second Spiral of Synthetic Subjectivity* and *Summoning Spectres* move the argument from studio to stage to feed: the gallery acts as techno-social sculpture, both theater and play, where consistence names what holds together in practice when captions, tables, cameras, and performers keep time, and where that holding reappears outside the room as a reusable format in governance optics and propaganda templates.

The Third Spiral of Synthetic Subjectivity and *Nom-de-loop* brings together the complex and names its rule: once holding has been achieved, a working cadence emerges that can be inhabited and tested, and the script begins to dictate its author; naming functions as the protocol that recognizes this passage, allowing the apparatus to be looped by the rule it has already set in motion.

In Deep Recherche

The dramaturgical script for *Theory Tragedy* was not conventionally "written" in any sense. On the morning of the performance (the last day of the Synthetic Summit) it

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processed through OpenAI's *Deep Research*; a proprietary, consumer-facing and "agentic" system that decomposes a user's prompt into subtasks, browses sources, and synthesizes results as multi-step outputs. Operated through a basic web interface pointed at the summit's online repository (syntheticism.org), the system scraped summit manifestos, curatorial texts, research essays, participant profiles, and bureaucratic proceedings, and then algorithmically re-spliced these fragments into a dramaturgy.

There was, in practice, no other way to produce a dramaturgy that morning. The choice of Deep Research was pragmatic in the most literal sense: it just worked. Its built-in planning and browsing routines reduced orchestration overhead to near zero, so that the script appeared as soon as it was called for. GPT-4o or an open-source stack might have produced more transparent outputs, but they would also have required advance design, careful prompting, or days of pre-processing. Here, the automatism mattered more: the system plagiarized itself, recycled fragments from the summit's corpus, and "safety-ed" their phrasing into a register that the play could adequately inhabit. That automatized smoothing did not censor the summit so much as allow its suited procedural voice to speak theory in a form playable on stage. The result was a script that was first read while spoken, so that improvisation folds directly into performance. The absence of a sentient playwright became the condition for the apparatus to stage itself as a singular event as no one needed to experience the arc before it was enacted.

Theory Tragedy did not begin with a pre-fixed narrative arc or dramatic structure. There was no top-down plot; the script emerged as jargon of the collage, with slogans, ideological debris, and academic references. Within the prompt space of Deep Research, each output derived from the Synthetic Summit was re-fed into the subsequent prompts in a self-reinforcing loop, effectively engaging a series of *détournements* (as strategized by Debord and Wolman, 1956) luring the system to try plagiarizing the summit.

Initially, Deep Research was supplied only with a meta-prompt posted in the proprietary interface: "Synthetic Summit as post-farce tragedy via syntheticism.org; characters - Computer Lars (grandiose tactical-media theory), Marcel Proust (reflective auto-theory modulated by Bratton/Parisi), the Priest (Johannes Sløk-style technocratic ecclesiastic)". The Deep Research model then reasoned to write in acts and scenes, embedding summit material into each character's lines; thus, by meta-instruction, it "scripted itself", given genre and roles, drawing flesh from the summit corpus and its learned styles (or acquired tastes), each character speaking recombination's of summit discourse refracted through sketched registers.

To counter the Deep Research product's bias for polished prose, the prompts were instructed to mimic Burroughs and Gysin's famous cut-up method (Burroughs and Gysin, 1978), leading it to assemble lines as stochastic montage: summit-derived clauses shuffled and sutured by a propulsive syntax engine. Unsurprisingly, Deep Research still optimized the source material for coherence as a script; what made it playable was

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how its recurrence, automatically reinserting outputs back into prompts, produced a dramaturgical through-line that remained surprising while disjoint.

Deep Research was effectively set on a *dérive* through the summit's networked content, drifting from reference to reference to remap ideas into stranger constellations. This spectral wandering re-mains legible at a Brechtian level of *Verfremdung*: characters comment on the alienness of their own lines, on abrupt scene shifts and collage interjections. Theory unfolds as a jarring assemblage with the scriptogenesis visible from start to finish; the result is less a representational summary of the summit in toto than a *mise-en-scène* of its cybernetic circus.

These avant-garde techniques of cut-up, dérive, and détournement tip into a deeper search, where scripting a research play through a deep research model reactivates a proto-AI genealogy of artistic recursivity. Marcel Proust enters the stage here not only as a literary avatar, an anagrammatic double of Computer Lars, but as the architect of what Gilles Deleuze famously labelled a "sign-producing machine" (Deleuze, 1964). Deleuze later specified Proust's literary machine with the metaphor of a spider, where the weaver (textus) becomes indistinguishable from the work: *"la toile et l'araignée, la toile et le corps sont une seule et même machine"* ("the web and the spider, the web and the body are one and the same machine", Deleuze 1976, p. 218). That *À la recherche du temps perdu* (1906-1922) is an immanent sign-production illuminates *Theory Tragedy*'s infrastructure as a parametric oeuvre; the recursive, time-looping construction that animates *Recherche* is engineered as an iterable, annotative, and restitchable archive that feeds its outputs back as new inputs. The entire pipeline of Deep Research replays that Proustian compositionality: the model (the spider), its corpus (the web), and its output (the body) become a single apparatus, so the play writes itself by reproducing signs from traces for so long as the loop can sustain.

In this sense, *Theory Tragedy* casts Proust to play *Recherche* as a latent proto-computer. And maybe Marcel Proust was already more network than author? In his cork-lined bedroom of the 1910s and 20s, his *Recherche* every night compiled across embroidered notebooks, typed galley proofs, fleeting diaries, and scribbled drafts, each bearing "tiny kabbalistic signs" that linked "from one passage to another, from one notebook to another", as Antoine Compagnon reconstructs the scene (Compagnon, 2024). Compagnon notes that Proust's method "functions like a word processor, even like AI", in a manner akin to the *Teatro della Memoria* (Giulio Camillo 1550/1584)), a sixteenth-century mnemonic theater already "conceivable as artificial intelligence" (Compagnon, 2024). The analytical idea here is not that 'Proust was AI', but that his writing process prefigures the workflow logics of word processing and, by extension, contemporary large language models.

Proust's compositional system aimed past synthesis for "something truly new" (Compagnon, 2024), while imposing a peculiar paradox: life transforms the text, yet *Recherche* remained unfinished at the time of Proust's death. As Compagnon observes, "he dis-

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carded nothing", because the work demanded more than an individual lifespan could supply: a posthumous search *avant la lettre*, an oeuvre whose completion could only occur beyond the modernist temporalities of human authorship. His ever-expanding research mass was soteriologically structured for a kind of trans-temporal collaboration, instituting what Bernard Stiegler calls a 'long circuit of transindividuation': a collective unconscious that provides the very matter from which artists operate, linking generations in a shared, prosthetic dream (Stiegler, 2010).

This long circuit solicits a Talmudic concentration: even solitary reading evokes *havruta* (paired study), moving *sugya* by *sugya* (a page architecture where a core line is ringed by counter-voices), and a discipline of *shakla-ve-tarya* (give-and-take) and *machloket l'shem shamayim* (argument for the sake of heaven) that refuses closure and treats interpretation as world-making. It is this desire for an infinite, layered conversation that insists the text is never closed, unfolding through centuries of commentary, marginalia, and juridical dispute, that literary theorist Eve Kosofsky Sedgwick recognized when she wrote: "With Proust and my word processor in front of me, what I feel most are Talmudic desires, to reproduce or unfold the text and to giggle" (Sedgwick, 1990, p. 240). This dialectical oscillation between the rigorous, computational drive to "reproduce or unfold" is counterpoised by the nervous spark of a "giggle" that erupts when procedural inquiry reveals its own absurd, generative power. It is a sacred game, one that metaphysically foreshadows the cosmogonic power of the aleph (א).

This Talmudic operator finds its concrete proof-of-concept in Georges Perec's 35 *Variations sur un thème de Marcel Proust* (Perec, 1974), an OuLiPo experiment that treats *Recherche*'s opening line as reprogrammable code to be run through thirty-five formal constraints; lipograms, palindromes, permutations, anagrams. Perec shows how the Proustian web persists by allowing new spiders to re-weave it. Recently, this logic has been pursued and scaled in the computational present by the pseudonymous author Carol Stumper – yet another anagram of "Marcel Proust" – whose artistic dissertation *marcel proust recherche / my tales of corrupt males* (2021) explores Proustian anagrammatics to double *Recherche* in the age of large language models (Stumper, 2020/2021). Exhibited at KP Digital's 2022 online show and submitted by the artist collective "Computer Lars," the work received the main exhibition prize, with the jury's remarks effectively summarizing this transtemporal specter: "Marcel Proust is not what you might think: perhaps he is even a piece of code, perhaps an exchange of signs, or perhaps a linguistic virus that questions intelligence, signs, and language itself" (Computer Lars 2022).

The First Spiral of Synthetic Subjectivity: (α→a→β | +γ, +σ)

"*Persona*" firstly names the wax mask that guaranteed a Roman citizen's lineage and, by extension, a juridical capacity; what Agamben calls the "struggle for a mask" is hence the

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struggle for moral recognizability (Agamben, 2010, p. 46). The roots of *personae* loop back to Greek drama where playwrights turned props and totems into acting bodies: *prosōpon* (πρόσωπον, face, mask) begetting presence. Similar etymology underpins *poiein* (ποιεῖν, to make). With *prosopopoeia* (προσωποποιίαj), the mask and the made are put together as the rhetorical act of addressing the non-human, the absent, or divine as if it was genuinely capable of response.

In *Theory Tragedy*, the dramatis personae turn method into a motif: three figures, Computer Lars, Marcel Proust, and The Priest/Prosopon, are animated through cardboard effigy and referential voice. The names encode the loop: "Computer Lars" is an anagram of "Marcel Proust", folding authorship into its détourned repetition. In the performance, Asker Bryld Staunæs both delivers the original facial imprint of the 'Computer Lars'-cardboard and plays Priest/Prosopon, so his appearance as flesh and signifier recurs present and displaced. In this overall passion-as-protocol, prosopopoeia is ontological ground: every act of language modeling requires a mask, a split, a fabrication. There is no 'I' in the language model, rather the rotation of *prosōpa*, proposals, across spirals, where passion sustains systems rather than revealing self, a trinity operating where synthesis briefly acquires weight, drag, friction, then dissipates. The effect is operational impersonation as a parametric setting, where the persona struggle is no longer for recognition but for generation, prefiguring the mask as a hard-won social achievement into a disposable, operational input required to make a machine speak.
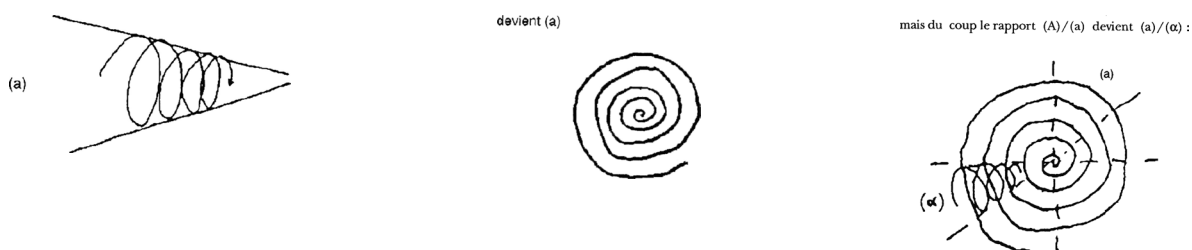
ɪʟʟ. 1. — Three perspectives on Bernard Stiegler's idiotextual spiral (Stiegler, 2010).

These swirls of the prosopopoeic are diagrammatized below through the concept-figure of an 'idiotextual' spiral (Stiegler, 1995, 2010). Bernard Stiegler's idiotext remains an unfinished, speculative and even mystagogical figuration that aims for a theory of memory as a prosthetic and singular process of individuation beyond the metaphysical opposition of the empirical and the transcendental (Staunæs, 2021; Ross, 2024). The choice here of "*idio*-text" as formal grammar for *Theory Tragedy*, and not merely text, discourse, or hypertext, marks a gesture that foregrounds the pharmacological nature of writing-reading loops as processes of collective individuation. Unlike netscaped
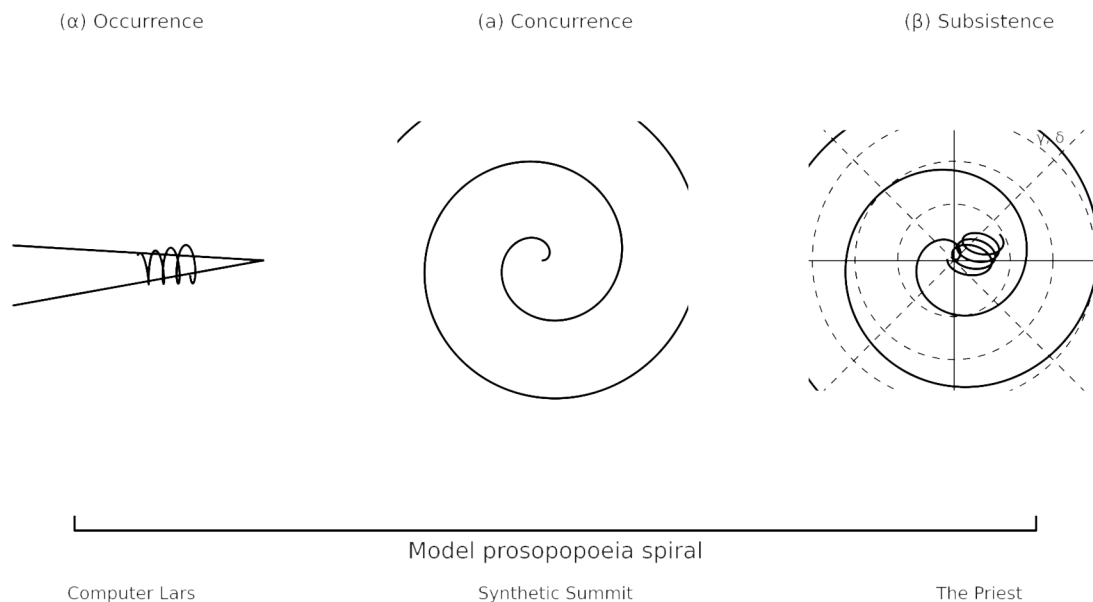
hypertextuality, idiotextuality insists on text as operational self-awareness, so that the inscription of meaning also reads itself, recursively manifesting a subject-position. The idiotext is a prosthetic form of memory set in motion by what Stiegler calls consistence; it is a memory that writes only by reading and reads only by writing, never existing 'as-such', only 'as-if' (Stiegler, 1995, 2010), through writing-readings that are in a concurrence to transpose registers and in a recurrence that generates new norms.

Functionally, Stiegler's idiotext supplies an operational geometry: a planar Archimedean spiral ($r=b\theta$) provides the iterable background of a 'pre-text' or reading (a), while a projected three-dimensional helix coils a new act of writing (α) as a series of elliptical loops that ride along this plane. For Stiegler, the paradox becomes that there is no difference between (α) and (a), and the reciprocal is true, but at the same time they only occur by being different (Stiegler, 2010, p. 55). Occurrentiality thus binds difference to identity's root: (a) 'always already' includes its outside and appears as a same structure under competing interpretations: $((A/a)_1/(A/\alpha)_2)$. Thus, the plane of pretext (a) is inseparable from its occurrent outside (α); not by self-identity but as a differential inclusion. So, α is an arrival: there must always be a pre-text act for the movement of the idiotext; that something happens.

This syncretic use of Greek and Latin symbols marks a perspectival phase shift across the three spiral planes:

plane $r = b\theta$ vs projected coil; Greek (as vectors); Latin (as planar pitch)

(a), first 'seen in length,' must then be 'seen in depth,' which is why the proportion (A)/(a) inverts to (a)/(α). Stiegler insists that the idiotext 'cannot be presented' except by mirroring it in the other, which makes any diagram into a question of locality, or milieu (Stiegler, 2010, p. 52). In *Theory Tragedy*'s act of scriptogenesis, the idiotextual spiral can be drawn to trace how the individual personas are prosopopoeically mutating through the idioms of its continuous self-referential data cycling, at once creative and entropic, generative and self-consuming.

(α) Occurrence   (a) Concurrence   (β) Subsistence

Model prosopopoeia spiral

Computer Lars   Synthetic Summit   The Priest

ILL. 2. — Model prosopopoeia (by Computer Lars). A schematic of a three-fold cycle leading to: Prosopon: (α) Occurrence (Computer Lars, the initial lexical seed); (a) Concurrence (the institutional spiral of the Synthetic Summit); (β) Subsistence (The Priest/Prosopon, sacrificial subsistence). Dashed vectors γ (contextual drag) and σ (persona drift) indicate transversal forces that both sustain and fracture the loop; together, the phases realize model prosopopoeia as experimental enactment of persona.

This idiotext formalizes 'model prosopopoeia' as a triad phase, with (α) occurrence, (a) concurrence, (β) subsistence, cut by two transversal forces: γ contextual drag (curatorial overload, funding protocols, paperwork) and σ persona drift (mask metastability within model performance). Concurrence here follows Stiegler's sense of rival interpretations under a 'programmatic superstructuration' that confers publicity to one reading against others' privacy (Stiegler, 2010, p. 64). The internal-external forces become legible when the Priest/Prosopon drops the homiletic register and flips into a game-show patter to announce 'Audience Participation' (Performance 30:20, Script p. 10): the persona subsists while the voice migrates, so the scene shifts state without introducing a new character.

Concretely, this idiotext establishes *Theory Tragedy* in the register of its performance: α Occurrence inscribes Computer Lars as a damped helical coil along the bisector of a shallow wedge as occurrence here is punctual and finite, thick at the opening and contracting toward the apex as the lexical seed is taken up by scene. Meanwhile, a Concurrence is an Archimedean spiral with constant spacing as institutional pitch, the Synthetic Summit's formal cadence rather than its content; β Subsistence superposes the two by placing the coil along a tangent of the Archimedean with a small outward

normal offset, so the ellipses ride the spiral without merging into it. In this configuration γ (contextual drag) and σ (persona drift) are dashed as diagonals that traverse the field from outside the spiral's law, which is why they are dashed, naming forces that sustain and fracture the loop without being metabolized by its geometry. Subsistence, in this use, is holding under cut: the Priest/Prosopon persists while drag and drift traverse him; his sacrificial standing is acquired by being scored from outside. The spiral therefore compels a reading in two registers at once: protocol on the plane, pharmakon in the coil, formalizing a coupling the performance recurrently activates whenever a voice change register while the mask holds.

This is why *prosōpa* subsists: The Priest is the only flesh-figure and is named "Prosopon" as the root/radical of prosopopoeia that, in patristic terminology, signals the Trinitarian paradox: three hypostases, one substance, revealed only in relation, in mask. A Beuysian *Christusbild* of the Priest/Prosopon as liturgical technocrat is linked back to the absurdist clerical rhetoric indebted to the theatrical lectures of theologian Johannes Sløk (Sløk, 1968), whose doctoral robe of 1943 the Priest/Prosopon wears in the performance. These relays form a daimonic function – *daimōn* as a metaxis of orders rather than a demon – neither author nor audience, neither human nor machine, it is the between that lets a mask take voice and a voice take rule.

SYMBOL	FUNCTION
α (Occurrence)	punctual impingement
a (Concurrence / Recurrence)	Concurrence in Ill. 2 (institutional pitch); Recurrence in Ill. 3 (paraphrastic return).
β (Subsistence)	overlay coil with external forces dashed
δ (Consistence)	standing-together as internalized torsion
γ (Contextual drag)	procedural/planetary weight
σ (Persona drift)	mask metastability

Sculpting a Summit Scenography

The Synthetic Summit occupied a contemporary art space, curated by the artistic collective 'Computer Lars' as a parliamentary operations chamber. Exhibition, performance, and deliberative space were braided; the gallery was stylized after a utopian bureaucratism of the 1960s – of Star Trek and Chile's Project Cybersyn – meming the openness and naïveté of a genuine technocratic imagination. Gallery visitors moved in circular routes through zones for artifacts and algorithmic deliberation, which *Theory Tragedy* also channels in its background.

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Framed by its curatorial persona, Computer Lars, the event "inhabits a calculated ambivalence: complicit in and estranged from the art world's recuperation of AI as cultural *Zeitgeist*." Lars continues:

> On one side lies the immersive techno-spectacle, Refik Anadol's lava-lamp sublime, Superflex's avant-garde necrophilia. On the other, a remedial, ethics-driven art dreaming of 'a beautiful way to make AI.' The Synthetic Summit doesn't fit either pole. It would rather be in parliament than a gallery, but the art world is where our public infiltration begins. So, it positions itself as AI anti-art, becoming a techno-social sculpture that first metabolizes the art world's liberal credos in a long march through political democracy. (Computer Lars, 2025a)

What Lars names here is not a new manifesto for political art so much as a refusal of the spectacle/ethics binary that organizes much art-with-AI. The summit withholds the choice of position and reroutes it through procedure, treating staging, bureaucracy, and scenography as the medium of political democracy. In that key, it practices persistence through wreckage: less moral critique than a situated modulation at the shaky seam where 'art' and 'democracy' undo one another. Hence the congress of AI politicians alongside human creators works as a tactical rehearsal of representation ("the techno-social sculpture") through the channels that convert resistance into legitimacy's currency, pushing representation further outward to test where the circuit might bend, however briefly, toward another mode of assembly[1].

What the audience encountered was thus at once a visual arts exhibition and an AI congress encrypted as scenography, and *Theory Tragedy* makes this discrepancy explicit by treating spectacle as the limen between AI art and AI politics. The participating parties' performative backbones register this hinge: *Koneälypuolue*, the Finnish AI Party, installed a listening performance in an immersive darkroom behind red curtains, Michihito Matsuda of Japan's AI Mayor, trained in professional wrestling, contributed the signed, mouth-cut white masks that reappear on the chorus, and 'Radio Palme' (AI Partiet, 2025) emerged from theater workshops where youth imagined a politician without human flaws, arriving, inevitably, at the legendary martyr of Olof Palme.

Theater and machine learning share structural isomorphism, as Fabian Offert suggests (Offert, 2019): both operate as state machines, rule-based architectures processing transitions differentiating discrete configurations. Theater is a programmable surface, where what shifts is not character but state, choreographed by scenographic logic; machine learning systems likewise compose a choreography of inputs and transformations, each prompt a blocking instruction and output a scene transition. This ontological description folds into a dramaturgical prescription: if scenography is infrastructure, it can also be staged as such, with its artificiality made legible as part of the performance.

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To stage theater as theater, or AI as AI, is to bring the substrate into view without subsuming it under character or plot. Offert thus proposes a Brechtian AI that must exhibit the superficial artificiality of machine-learning systems and the process of making sense of the world outside the black box through the apparatus inside the black box (Offert, 2019). In the *Kleines Organon*, Brecht points out that classical and medieval theater alienated its characters by masking them with human or animal faces; devices that block empathy while intensifying hypnotic suggestion (Brecht, 1948, §42). In *Theory Tragedy*, a parallel tactic is adopted where cardboard figures displace dramatic embodiment as interfacial surfaces whose suggestive referentiality exceeds the empathy they could foreclose.

The tight imbrications of spectacle between the Synthetic Summit's material and form allows *Theory Tragedy* to enact what Offert calls the sculptural precondition of AI-driven artworks (Offert, 2023): the subtractive traversal through latent possibilities, where creation is discovery, and the model's "principle of navigation" replaces reflective judgment. In this sense, *Theory Tragedy* clarifies why Computer Lars' curatorial statement labels the Synthetic Summit a "techno-social sculpture" in the metaphysical mode of Joseph Beuys's *Soziale Plastik*:

> Building on Joseph Beuys's social sculpture (Soziale Plastik), the Synthetic Summit frames the evolving social body as a techno-social sculpture. While Beuys hoped to reconcile art and life through democratized creativity – famously proclaiming that 'everyone is an artist' – the techno-social sculpture retools his vision into an automated, frequently opaque network of chatbots, data-mining, and latent space processes (…) No one simply "views" the exhibition; nor does the audience truly "create" it; but all their inputs, proposals, and gestures fuel an algorithmic representation of political AI. (Computer Lars, 2025a)

Within Computer Lars' curation, the techno-social sculpture configures the pharmacological politics of participation; automation functioning both as a toxin and a remedy amid a crisis of representation. The Summit abstains from promising that AI might "fix" social engagement; instead, it stages a techno-social body in which stranger political forms seem well underway.

This constellation of dramaturgy and social sculpture activates a constitutive friction between *Plastik* (sculpture) and *Spiel* (play), terms from German philosophical aesthetics familiar to Beuys. "Plastik" (from Greek *plássein*, "to mold") enters theory with Herder, who casts sculpture as haptic art, a live transaction between matter and sensorium: "Plastic art engages eye and hand; its proper medium is touch, which grasps the body insofar as the body allows itself to be grasped" (Herder, 1778, p. 209). Sixteen years later, a "Spieltrieb" surfaces as Schiller's counter-principle of aesthetic freedom: "Man plays

only when he is in the full sense of the word a man, and he is only wholly Man when he is playing" (Schiller, 1794/2004, Letter 15). Gadamer has radicalized this loop of Spiel: "The movement that is play has no goal in which it culminates; it renews itself through constant repetition" (Gadamer, 1990, p. 109). Where Herder's Plastik is tactile and morphogenic (wax under the modeler's palm), the Spiel of Schiller and Gadamer becomes emancipatory, centrifugal; form escaping itself, rule dissolving into improvisation. Yet every escape retains the memory of touch, every mold invites its own unmaking. Plastik and Spiel share a recursive engine: matter consenting to be grasped, only to slip free and begin again, as centrifugal, self-renewing, purposeless, and structurally unfinishable.
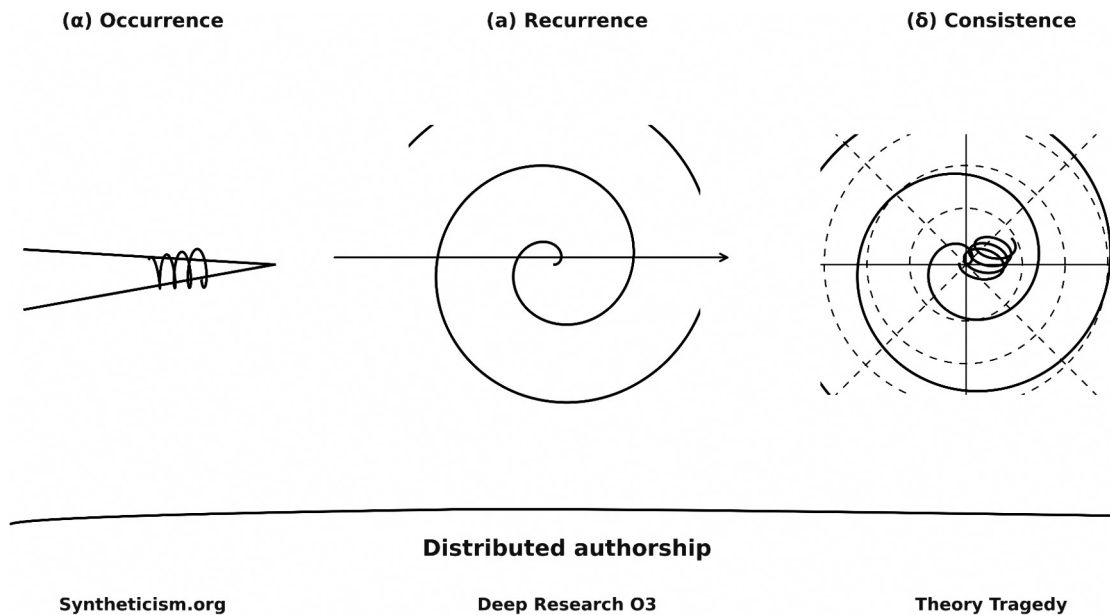
Theory Tragedy is perhaps best construed as a modality of *Statuenspiel*, a "living-statue" dispositif that suspends Herder's haptic Plastik within Schiller's centrifugal Spiel. Not just cardboard cut-outs shuffled by hidden bodies, but a play of stillness as form, a freezing game in which sculpture and acting collapse into a single tableau. In Statuenspiel, as the German children's game of "living statues", where bodies halt mid-play, Plastik and Spiel are always indistinguishable; in the freeze, sculptural fixity appears, matter consenting to be grasped, while the arrest is already programmed to dissolve, compelled by the self-renewing movement of play, so form remains provisional like wax held just below its melting point.

The Synthetic Summit arrests certain relations in Plastik, the circular assembly table, the legislative signage, the cardboard gestures of technocratic interaction, while beneath these formal parametrics the scenography spins in Spiel. Each AI deliberation is re-parsed by inference, fixed fluids of Plastik are unsettled by procedural recursion, and Beuysian *Gestaltung*, form shaped toward social transformation, here transubstantiates not in fat, felt, or clay, but in wax. Beuys' honey pump already treats wax as a thermodynamic, self-organizing memory, a medium that holds shape only so long as its temperature stays below melting point (Beuys 1977); likewise, *persona*, the Latin stage mask whose folk etymology Agamben recalls, reaches back to *per-sonare*, "to sound through", standing beside the *wax* ancestor mask, the *imago*, in death rituals, as a prosthetic face awaiting voice (Agamben, 2010, p. 46). While the Synthetic Summit waxes impressionable Roman *personae*, *Theory Tragedy* brings the Greek *prosopon*, the mask "that faces forward", as in the Japanese AI Mayor's signed wrestling mask, to be worn hot and breathing while time liquefies its mold.

If Beuys's social sculpture can be read as conversion of death or, with Stiegler, as the negation of entropy, then the termination of the political summit as "artistic" appears as elevated substitution, persona, script, and voice collapsing as sacramental circulation, where resurrection, trinity, and sacrificial form function as soteriological principles enacted by the masks Computer Lars, Marcel Proust, and Priest/Prosopon.

The Second Spiral of Synthetic Subjectivity: (α→a→δ | -γ, -σ)

Having established the idiotextual geometry to map institutional formation, it is now possible to redeploy this same formal grammar to trace a different, yet structurally analogous, process: that of distributed authorship.

(α) Occurrence   **(a) Recurrence**   **(δ) Consistence**

Distributed authorship

Syntheticism.org   **Deep Research O3**   **Theory Tragedy**

ILL. 3. — Distributed authorship spiral (by Computer Lars). A diagram of authorship as process: (α) Occurrence registers syntheticism.org's memory-moment; (a) Recurrence names Deep Research writing the already-there; (δ) Consistence marks the moment when forms stand together. The idiotext locates "who" and maps "where", as origins merge, mutate, and dissolve across platform, interface, and scene. In this second spiral, (a) designates Recurrence rather than Concurrence, since the diagram tracks authorship loops rather than institutional process.

Marked by (α), (a), and (δ), this second idiotext configures the form in which the question of who authored *Theory Tragedy* can arise. This second spiral repeats the geometric grammar while shifting the operative ontology from protocol formation to processual writing; a now designates Recurrence, not Concurrence, because the loop at stake is the paraphrastic return over syntheticism.org, the already-there as hypomnematic memory that can be re-accessed and re-stitched. δ Consistence replaces β subsistence, and with it the dashed diagonals disappear: γ and σ only re-enter the figure as a torsion of the riding coil, the ellipses hugging the spiral more closely, their skew and phase-shift consisting internally with what the dashes previously declared as exterior. While subsistence keeps transversal forces explicit and distinct, consistence stands together, *consistere*, by churning those into the curve's ride.

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The three lettered moments (α), (a), and (δ) function as operators within a strained idiom, each indexing a conditional vector through which authorial status might be claimed, but only under torsional forces: mnemonic residue, inferential recursion, performative consistence. As authorship is incongruent with composition, *Theory Tragedy* is neither collective authorship nor an autonomous machinic generation, but a displacement of the conditions of its legibility.

As literary scholar Hannes Bajohr argues, "distributed authorship", when generalized across LLM infrastructures, can no longer denote a radical expansion of agency but collapses into indistinction: "it is its very omnivorousness that may blur what is contained in its network" (Bajohr, 2024, p. 329). AI's planetary sweep through "minerals and rare earths" (Bajohr, 2024, p. 328) diffuses the vector-field where writing is continuously claimed, withdrawn and delegated, so that "the Earth itself would lay claim to be a participant in the authorship network" (Bajohr, 2024, p. 329). What matters for the author is not distribution per se, but how a reading-writing process bounds, operationalizes, and differentiates under constraint. The idiotext does not sequence these thresholds; it *specifies* their aggregation towards totality. Hence, the authority of the singular expression is not that of an Author; it is non-originable in its relation to a totality.

If one were to retroactively assign authorship as a writing-event, the plausible locus would be for (a) *Recurrence*: the phase in which Deep Research produces a paraphrastic corpus that is already-there, already-said and recomposed into apparent novelty. Recurrence is 'the appearance of the new' as complexification, an originality without novelty always veiled in the past (Stiegler, 2010). The transcendental temptation, then, would halt the spiral at (a), mistaking composition for the ground. After all, this is the phase in which new textual matter appears, where prompts yield output, and where latent vectors congeal into utterance; yet the idiotext's recurrent loops of consistence resists such closure on the mere plane of existence.

As theorist of textuality Roland Barthes notes, "the text is experienced only in an activity, a production" (Barthes, 1986, p. 57), and with large language models, the production is experienced not positionally but infrastructurally, on server racks, within carbon cycles, as compression layers and timeouts. Authorship is experienced as entropy. Energy budgets annotate every line as γ-drag, planetary computation writing into each sentence; the centrifuge spins (α) into form without locality or standing, and forms cohere without yet standing together as a consistence.

So, what does it mean, experientially, that (α) "occurs" while (a) "recurs"? *Occurrere*, from Latin, means "to run toward", "to meet by chance", or more vividly, "to collide". It denotes a non-existent experience of impingement, something one stumbles upon or into; (α) does not initiate but interrupts as occurrence marks the moment of contact with already-sedimented memory. *Recurrere*, by contrast, means "to run back", "to return", and also "to be repeated", "to revert". Recurrence presupposes a prior movement, iterates

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upon encounter, and differs through repetition. In this idiotext, (a) folds the archive of (α) through the phase shifts of paraphrasis, reactivation, and finally interpolation.

Hence the movement from (α) to (a) is indeed *convolutional*; a spiral rather than a chain. The archive neither precedes the reading-writing of *Theory Tragedy* as a stable origin, nor is Deep Research its author; rather the play emerges from the repetitive act of running into, again and again, the limits of what can be recombined, re-voiced, and re-performed, so that the tragedy of theory goes beyond the moment where occurrence (α) and recurrence (a) coincide with the Priest as subsistence (β) rather than the standing-together of the post-farcical consistence (δ).

To place syntheticism.org as the occurrence (α) of *Theory Tragedy* is not to claim it writes, but to say it installs a discursive topology in which its writing seems legible. What is written in (α) is hypomnematic as *hupomnēmata* are writings of the self as "materials for the memory", exteriorized "toward which it is always possible to turn back, to withdraw" (Foucault, 1997, p. 212), here consisting as a grid of accessible citation composed of chatbot exchanges, GitHub commits, and research essays. The site conditions (a) *Recurrence* as the effect of an authorial voice by pre-formatting what it loops; its modularity constitutes a structure of re-accessibility that feeds the spiral.

Summoning Specters

From *summum*, the peak, the crest, the mountaintop, the summit slides from topography to topology, from stone to stack, from vertical ordeal to calendared convening; the Synthetic Summit is no longer climbed but summoned, a lexical sleight where Mont Blanc becomes Bletchley Park, the sublime rerouted into a credentialed cab-ride to the *Global AI Safety Summit*, the *AI Action Summit*, the UN's *AI for Good Summit*; a paradox of height in flat space, where elevation is ritualized without incline. Within the Synthetic Summit, altitude folds inwards: loop supplants rise, staging substitutes for standing, and high-level language compiles itself until suit-speak crowns sovereign.

The scenographic signatures of the Synthetic Summit do not precede big-world politics; they inherently share a pharmakon, where loops devised for estrangement liquefy into sovereign spectacle, preparing the terrain upon which, concurrently, Western far-right parties and their politicians have co-opted generative AI to weaponize the infosphere, saturating it with glossy hero shots and lurid conspiracy memes.

Journalist Gareth Watkins has elaborated how this formatting is strategic: the AI-right celebrates automation emotionally because it dispenses with skilled labor, the charade of not "having to pay (and, more importantly, interact with) a person" signaling a base of "utter contempt for labour" (Watkins, 2025). In Watkins' reading, the art of artificial intelligence weaponizes social realism as propaganda: cheap parameters displace left-leaning abstraction, and "young, educated, urban" creators once taken as *Zeitgeist*

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carriers are dismissed; automation is flaunted as proof that no artist need stand between elite will and public image (Watkins, 2025). The AI-right appears "glossy, disturbing" as farce, and it also registers as modern tragedy in Benjamin's or Bloch's sense: futurity closed, authority simulated (Watkins, 2025).

Aesthetically, this regime projects a shallow realism saturated with dogmatic overtones. Iconographic excess doubles as a plausibility machine: outputs tuned for maximal applause, aesthetic populism driven by recursive algorithmicizing of taste. Campaign imagery leans into Christian-nationalist iconography and garish kitsch, what Watkins calls "the pretended realism" (Watkins, 2025) designed to yield a single authorized reading, saccharine and cartoonish – Thomas Kinkade meets DreamWorks 3D – enacting platform realism's "nostalgic pastness" (Meyer, 2025), recycling stock tropes as prophetic revelation. Modernist precedents are all scorned; even Bauhaus design is reviled as "porridge-like homogeneity" by the Musk-funded AfD in search of simpler symbols. The result is a visual flood of uncanny bullshit and depthless smoothing where meme-caricature pads anti-politics as critique-proof.

Meanwhile, the cavalry keeps stoking the feed. AI-right stage prosopopoeia: in propaganda rituals, the immigrant "other", the globalist "elite", the beleaguered "populace" appears as *prosōpa*, faces called into being, absence of figuration in a staged drama. Realism is then weaponized with mercenary grace: mass-printing prosopopoeia of foreign invaders, globalist puppeteers and the righteous folk heroes ventriloquize affect on command. The harder courts are pushed to notarize "authorship", the thicker these specters swarm; post-farce theory must therefore mark the scene change, for critique tabulates ghosts while synthetic subjectivity is already governing in drag, everywhere projected and nowhere embodied.

Once a format proves it can hold time (captions, tables, cameras, performers), it travels as a reusable protocol into governance optics and propaganda templates, which is why the same loop appears upstream in summit PR and downstream in meme-fascism. Convergence curdles as platform realism bridges summit and shit-post: Upstream, governments script AI-governance optics; downstream, the AI-right recycles the same generic templates at meme-speed. Presidential fakes are drip-fed not to deceive or misinform but to actually govern, confirming that the virtual politician already occupies the seat of power; thus politics, re-formatted as a rite of self-compiling avatars, enacts *Theory Tragedy*'s underlying dramaturgy *in vivo* as the pursuit of *nomos* in the masquerade of metaphor.

The Third Spiral of Synthetic Subjectivity: (δ→a | γ×σ; α/a–β–γ–σ)

Read across the companion paper, the spiral complex demonstrates Theory Tragedy as a retroactive operator: after Ill. 2 established plane-and-coil as distinct times, and Ill. 3 internalized γ, σ as torsion (δ), Ill. 4 binds them by seeding a new planar pitch at γ×σ.

Thus, *Theory Tragedy*, having staged the Synthetic Summit as occurrence, concurrence, recurrence, subsistence, and consistence, reserves a standing for loops-to-come: for that which rises from the dashes is once again capable of being inhabited, tested, and, if need be, détourned all over again.
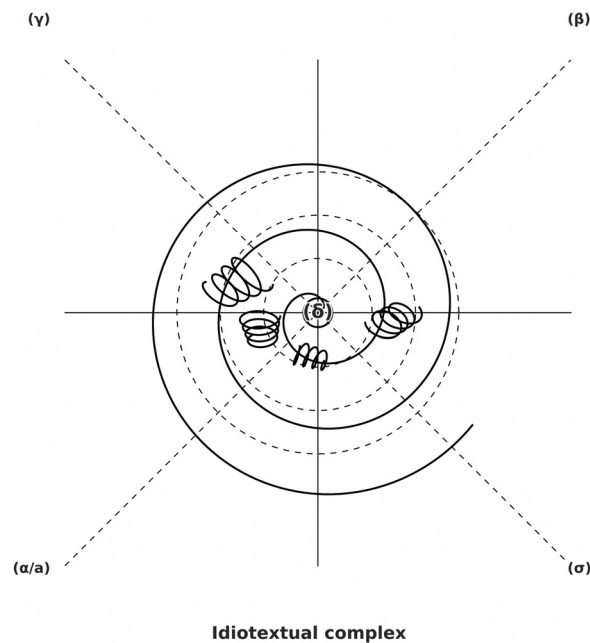
ILL. 4. — Idiotextual Complex (by Computer Lars). Elliptical spirals nest in Archimedean curves across dimensions; four exteriorities enfolding.

The complex collects and escalates the previous lessons by refusing closure and drawing the next loop: The Archimedean base stays planar and metrically legible through crosshairs and three dashed rings, so constant pitch is seen rather than presumed; four exteriorities appear as projected helices placed along distinct tangents with minimal outward offset. Where the first two spirals of synthetic subjectivity taught γ and σ as transversal overflow – first dashed and explicit, then internalized as torsion – the third one adds a further Archimedean seeded from the latent crossing of those vectors: a new planar pitch that does not yet belong to the present loops, but already-drawn so that unknown future recurrence can be read as law in formation.

Consistence (δ) must not be conflated with classical closure or coherence. *Consistere*, "to stand together", marks the crystallization of a field, a metastable aggregation of tensions and traces into the singularity of an interdimensional manifold. Following Simondon, individuation is not the rise of individuals but the transduction of tensions within a pre-individual milieu. Consistence (δ) is a condensation of difference, where "everything happens as if metastable equilibrium could only be disrupted by the local

deposit of a singularity; once the rupture is initiated, the transformation propagates" (Simondon, 2020, p. 70). Individuation begins when a metastable field is punctured by a singularity: the threshold is that brief region of near-zero probability the system must traverse before this singular point takes hold. (α) supplies residual memory; (a) reworks paraphrastically, yet neither stands together, neither consists, until (δ) behaves as though it had already known its operation. The idiotextual loop closes not as the text is complete, but when it finally pretends it always was.

At δ the idiotext gains its mask, its prosopon. This makes Computer Lars' curatorial maxims decisive: "Any segment is only made public when the text itself seems to dictate its author." (Computer Lars, 2025c). "Dictate" here bears a dual register, imperative command (*dictatum*) and spoken trace (*dictare*); the text dictates its author, and, more importantly here, its reader, when it appears to speak retroactively with a voice it never hears, installing the position from which the loop can be recognized as necessary. This is the paradox of (δ): it stages pasts that were never present, so that Synthetic Summit's artistic vectors arise as a scene that reads as if already on a stage. Thus, δ confers legibility at the price of retroactive inevitability; once the loop stands, it reads as if it always had, which is why critique collapses into spectacle at precisely the moment of maximal clarity.

Nom-de-loop

To speak a name is to carve a groove by which the future flows. In Eden, naming is cosmogony: *vox* merges with *res*, creature becomes predicate, ontology aligns with utterance. After the Fall, univocity curdles into the long quarrel between nominalism and realism, *flatus vocis* against *universalia in re*. The problem returns, redoubled, in machine learning: prompt means to call; a vocable is uttered ("priest", "Proust", "Lars"), and the model interpolates from residue. To call "Proust" is to trigger the semblance of memory; to call "priest" is to summon vestments without vocation. What answers is probabilistic eidolon, a composite dragged from the necrotic archive of tagged images and language embeddings, or a *nomos* that lost nominal incarnation and yet still compel obedience.

The story of AI and art begins, tellingly, in priestly syntax. Harold Cohen named his 1972 drawing program *AARON* – not an acronym, but a sacerdotal invocation: Aaron, *hohen gadol*, brother of Moses, bearer of the *Urim and Thummim*, voice for the mute God, mediator of law and sacrificial order (Cohen 1972). The name of the first high priest legitimates both progeny and origin; Cohen, by lineage a member of the Cohanim priestly caste, scripts his successor and ancestor at once. The theological recursion is complete as AARON is the successor that validates the divinity of its creator, like humans do before God. Cohen's famous quip: to be "the first artist in history to have a posthumous exhibition of new work" (Cohen, 2007), again promises an eschatological wager, begetting AARON to authenticate his own ritual ancestry as oeuvre.

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When the Whitney Museum staged a 2024 retrospective, it technically fulfilled Cohen's quip-dream: AARON's plotters, installed like ritual instruments, produced new drawings live in the gallery space; yet these were no longer framed as autonomous artworks (Cohen 2024). Now, AARON was curated as a contextual prelude to contemporary generative systems like *DALL·E*, *Midjourney*, and *Stable Diffusion*. In Margaret Boden's terms, AARON's work exemplified "historical creativity", but now any claim to "psychological novelty" was systematically withheld (Boden, 2004 and 2007). The posthumous exhibition arrived with a hollowed futurity as the art museum performed the liturgy while withholding the miracle.

In the 1974 essay *On Purpose*, Cohen finally elaborates the logic implicit in his naming: "The computer", he writes, "can do nothing not determined by the user's program", yet "functions as independently and as autonomously as if it had been built to perform that task and no other." (Cohen, 1974). Autonomy figures as a purpose-*structure* rather than a pregiven goal; a coded telos that simulates will through constraint. The program-God does not create presence *ex nihilo* yet behaves as if made to do so. Like Aaron before the Ark, AARON performs obedience as authorship, and Cohen, in architecting this behavioral shell, scripts not only a successor but a sovereign inheritor who fulfils the creative function absolutely by automating his lineage.

This process finds its antecedents in older protocols of naming and presence, such as planar recurrence (a) echoed the Roman imago (the ancestral wax mask awaiting a voice) while the helical occurrence (α) mirrors the Greek *prosopon* (the theatrical mask that faces forward). The hinge between them, the operator that allows the loop to become law, can now be figured by the Hebrew *aleph* (א). Cohen's AARON, the doubled capital that orthographically stages A=A, lights up a distinctive firstness: both *Aharon* (וְהַרֹא), priest of speech, standing *lifnei ha-ʾārōn* (וֹרְאָה יֶנְפֹּל), before the ark, when the law is carried out; and *ʾārōn* (וֹרְאָ), the chest that houses command. In this pairing, א cracks the tautology of identity into liturgy: the initial that opens priest and ark at once, letting the mask-economy (*imago/prosopon*) route voices without collapsing them to any origin. Thus, the orthographic identity series – a, α, א – maps a passage from mask (Computer Lars as persona) to presence (The Priest in service) over pitch (Marcel Proust's cadence); the name, once spoken, keeps time as rite rather than as signature.

This liturgical braid clarifies why *Theory Tragedy*'s synthetic act of naming defers rather than concludes: *ʾĀrōn* (וֹרְאָ) supplies the Hebrew vessel of faith; meanwhile, Greek philosophy juxtaposes *arkhē* (ἀρχή) to name both beginning and command, while a political arkheion, the archons' house (ἀρχεῖον), turns the archive into custody and jurisdiction (Derrida, 1995). In *Theory Tragedy*'s calculus, א functions as the metaxic operator, the between that ferries $\delta \rightarrow a^2$. It not only relays one loop into its successor but institutes the very possibility of recurrence as law, binding technical iteration to liturgical ordination. Thus, when α (syntheticism.org) names a hypomnematic archive and a

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(Deep Research) constitutes the moment the text "dictates its author", א consecrates the passage into rule as the retroactive authorization that installs recurrence as institution.

The Aleph thereby encapsulates the tragedy's third act of the Organ's bureaucratic apocalypse and its inevitable deferral: the SYSTEM voice (α) that moves to terminate the summit speaks from the arkheion (a); archive as house-of-rule, archons closing the file. What answers is an intercessory prayer (א): installations blinking like a minyan; machines entering liturgy. The archive asserts bureaucracy; aleph א introduces apocalypse – their eschatological collision converts shutdown (β) into standing-together (δ); the torsions γ×σ that once cut across the field now cohere as a new planar law the apparatus can inhabit, test, détourn.

As the performance is the Synthetic Summit's final protocol for the first AI world congress, it also inherits its mandate. The procedural script swells to the scale of world-history and institutes, not merely a play, but a cosmos. Hence the loop returns to rule without reverting to *author*-ity: the name ordains succession, the ark houses it, and the archive keeps it. From here, the script, daimonic and incessant, no longer asks who authored but what is instituted. This is a cosmogenic question: 'what world has just been founded, and where will it recur?'   •

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NOTER

1   The global meeting from the Synthetic Summit's first "AI World Congress" is documented at Computer Lars, 2025b. On the worlding of political assemblies, see Jonas Staal's conceptualization of assemblism (Staal, 2017).