

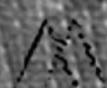
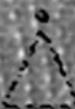
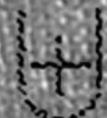


Vol. 2

Silence is Louder



than Sound



**TAPE**





TAPE is an art movement, experience, and state of mind produced by the late Johnny Murphy in San Francisco in 1993. At its inception, TAPE was a playful, yet loyal, response and engagement with the seriousness of existential meaning-making. Sometimes TAPE was a zine, other times TAPE was bizarre works of art placed around the city, in trees, light poles, and sidewalks. At all times, TAPE was a confrontation and invitation to anyone to dance with the absurd and the earnest with the sincerity of a young man who longs for purpose and reaches toward love.

—Sean Sakamoto

# The Aesthetic Halting Problem

by Shane Denson

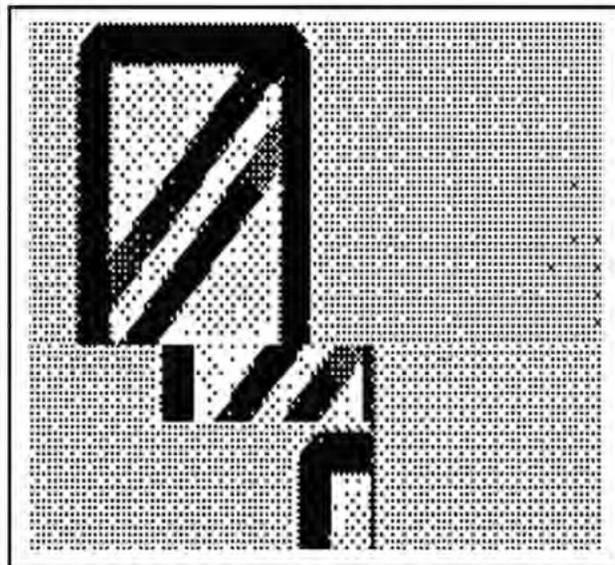
How do the algorithms of artificial intelligence and computational networks make themselves felt? And how can artists help us to process this largely invisible substratum of contemporary experience?

In their efforts to engage with these questions, artists have a variety of options. For decades now, artists have explored affordances of interactivity, virtualization, automation, simulation, error, and immersion, among others. Building on these practices, some contemporary artists stage outsized spectacles to provide aesthetic access to algorithms: they employ giant digital monitors and other flashy displays, ostentatiously mediating millions of data points that appear to bedazzled viewers in the form of a computational sublime. Other artists work on a smaller scale and remain closer to the underlying networks: creating images that are both of and for the Internet, their NFTs and other on-chain works take the network as both medium and message.

With his solo show *Silence is Louder than Sound*, Brett Amory charts a different path. Amory's recent works are emphatically offline, but they evidence a practice that is, as they say, "extremely online." Large scale paintings impress the viewer first with their sheer physical presence. A closer inspection reveals surfaces filled with subtle textures that resist communication in pixels and richly reward in-person viewing. But the images depicted in these works immediately evoke memes, Captchas, computer code, and other modes of interface with the algorithmic substrates that structure our experience, both online and off.

In Amory's hands, these digital signs are slowed down, reframed, and re-materialized. What circulates at the superfast speed of networks is re-encountered at the slow pace of paint drying on canvas, of ink pulled effortfully with a screenprinter's squeegee, and of the hidden layers (here and there disclosed) of waterproof films and the carefully timed exposure of emulsion layers. The works hold space for both the estrangement and the intimacy of life with algorithms: their humor is edged with unease, their familiarity tempered by an uncanny sense of distance. *Silence is Louder than Sound* stages a paradox—images that seem at once native to the screen and insistently resistant to it, offering audiences a chance to feel how deeply the computational has saturated everyday perception.

The paradoxes multiply when we dig beneath the surface and look into the process behind these works. The images do not just represent algorithmic processes; rather, they have internalized their operations in a very literal way. Amory utilizes a custom AI-powered system to design the works—a system called "z0glyphic 913." According to



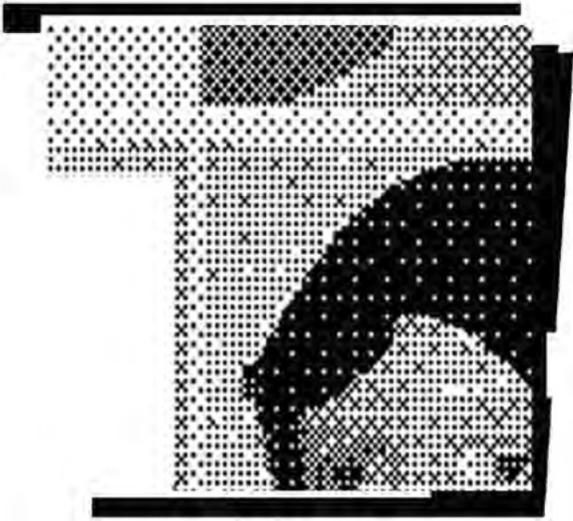
Amory, "z0glyphic 913 is a symbolic language designed to constantly remix itself, shifting meaning as it is used. Unlike conventional languages, it doesn't aim to fix meaning. Instead, it is built to constantly evolve, remix itself, and generate new interpretations." The language, which we glimpse here and there in the form of semiotically indeterminate glyphs, mediates daily algorithmic scrapings of the Internet, including some of its darker corners, into conceptual distortions that generate new meanings. Focusing on themes of racial bias, authoritarian politics, ethno- and religious nationalism, and the contradictions of online life, z0glyphic and its underlying engine (the cryptic NULM #□△ framework) filter online noise into absurdist scenarios. The latter, in turn, are processed by a custom z0glyphic app trained on twenty digital moodboards of about 100 images each, generating instructions for the composition of collages that will guide the subsequent paintings. Quantifying values for "absurdity level," "bureaucracy level," "tech integration," "reality distortion," "power hierarchy," and the like, the so-called Satirical Metaphor Engine (S.M.E.) directs Amory in a process that is equal parts deterministic and uncertain, telling him which visual elements to combine and aligning scenario keywords with visual logics. For example, the theme of surveillance is diagrammed as interface + authority figure, while bureaucracy maps onto interior + diagram. The diagram itself is at once form and content, effecting a kind of cybernetic re-entry in a recursive loop that is both infrastructural and sensorial.

This both/and logic pervades the works and infects their reception, generating a rich set of conceptual and perceptual indeterminacies. The z0glyphic 913 language, while implemented computationally, is the crux of a particularly

al decipherability, but here we are left questioning the scope—or even the ontology—of meaning's collective basis. Are computers capable of full participation, and would the inclusion of machine-learning agents sideline us human language-users, who we currently take as the baseline for judging symbolic exchange?

The British artist Harold Cohen (1928-2016), one of the pioneers of computer art and the designer of an early AI image-making system called AARON, was also drawn to glyphs. In particular, he saw the petroglyphs that he encountered in California and Nevada as an alternative paradigm and a counterweight to the dominance of photography and its indexical truth-claims. For him, the glyph opened onto a symbolic practice that was both archaic and speculative, suggesting a language of images not bound to naturalistic representation. Amory's use of glyphs resonates with this impulse, but it also complicates it: unlike Cohen's expert-systems experiments in so-called symbolic AI, Amory's glyphs occupy an unstable zone between symbolic and subsymbolic processing. They function at once like language and like noise, signaling but never fully saying.

Placed in the material density of large-scale paintings and screenprints, these glyphs invite viewers into that indeterminate space. What might have been merely a conceptual distinction—between symbolic and subsymbolic AI, or between semiotic registers—is felt as a bodily tension in the gallery: the push and pull between recognition and estrangement, between reading and looking. In this way, *Silence is Louder than Sound* positions Amory in dialogue with Cohen, while also re-situating the question of the glyph for a moment when AI itself has shifted from the symbolic to the subsymbolic, leaving us to reckon with how symbols still act upon us in embodied, aesthetic form. The final measure is taken not in code or theory but in the room. The glyphs and fragments live within canvases and prints whose surfaces demand to be seen up close, whose textures and layers refuse digital capture. Here, the undecidability of signs is felt in the density of paint and emulsion, in the silence that meets the viewer's searching gaze. Offline and insistently material, Amory's works return us to the embodied temporality of the gallery, where the saturation of the computational in everyday life becomes newly, paradoxically palpable.



human and aesthetic correlate of what, in mathematical logic and computer science, is known as the *Entscheidungsproblem* (German for "decision problem"). The latter has to do with the fact that it is impossible to design a general step-by-step algorithm that could determine (i.e. decide) whether any given logical statement is true or false within a specified formal system. Amory's paintings offload this problem onto the viewer, who will never be able to resolve the images' meanings into unambiguous truths or falsehoods. Alan Turing famously showed that the *Entscheidungsproblem* could be reformulated as the so-called Halting Problem—the problem of algorithmically evaluating whether a given program, supplied with a specified input, would eventually run its course (and halt) or continue on forever. Amory's works translate this into what might be called an Aesthetic Halting Problem and exploit the resulting indeterminacies to hook the viewer into an interminable loop of sensations that fail to resolve into clean conceptual categories, but 2 that generatively animate the imagination along what can only be described as incalculable vectors.

Incalculability and undecidability are built into Amory's system, which intentionally fails to discriminate between images, symbols, and words: "The system uses glyphs—abstract marks, Unicode symbols, invented signs, as well as textual words. Together, glyphs and words can act like sounds, images, or texts, depending on how they are used. Glyphs function as condensed symbolic marks, while words anchor them in recognizable language, allowing hybrid expressions that oscillate between symbolic and textual registers." Whole semiotic systems—such as Charles Sanders Peirce's famous triad of icon, index, and symbol—come crashing to the ground. Amory's glyphs function analogously to language for the computer, but they remain opaque to human readers. Peirce's concept of the symbol depended on collective and convention-

# Workflow System

## z0glyphic 913 SYSTEM OVERVIEW

z0glyphic 913 system functions as a symbolic language built through recursive processes of transformation and reinterpretation. Its development is sustained by three operative engines that work in coordination:

**NULM**  $\alpha\gamma\Delta$  (Nullum Universal Language Matrix), **ZONUUL**  $\alpha$ , and the **S.M.E.**  $\alpha\boxtimes\alpha$  – Satirical Metaphor Engine.

NULM  $\alpha\gamma\Delta$  functions as the overarching symbolic meta-engine, governing the logic of recursion, ambiguity, and transformation within the system. Its framework establishes the conditions through which meaning is continuously generated, destabilized, and reinterpreted. At the center of this structure operates ZONUUL  $\alpha$ , the recursive core that drives constant mutation and self-reference, ensuring perpetual motion within the NULM field. Embedded within this process is the S.M.E.  $\alpha\boxtimes\alpha$  — Satirical Metaphor Engine, which executes the transformation of collected digital content into new symbolic forms. Through irony, absurdity, and algorithmic distortion, the S.M.E. performs cultural translation as recursive feedback, feeding each output back into the evolving language system.

# 01

## CONTENT SCRAPING

A custom script automatically gathers online material twice daily at 09:00 and 21:00. This data forms the project's raw input—an aggregation of news, satire, conspiracy, outrage, and absurdity drawn from a selection of websites.

### Sources

The Onion (satire)  
InfoWars (conspiracy)  
Reddit and 4chan (forums)

### Organized Into

Absurdity  
Dystopian  
Glitch-Reality  
Techno-Satire

# 02

## z0glyphic PROCESSING

Scraped content is filtered through the z0glyphic 913 language system. The S.M.E. transforms raw internet noise into allegorical scenarios using the recursive logic of NULM and Zonuul. Each article becomes a symbolic artifact.

## EACH SCENARIO CONTAINS

1. A sentence in z0glyphic language (symbolic glyphs plus words)
2. An absurdist English translation
3. A satirical summary with social critique
4. Thematic keywords (e.g., surveillance, bureaucracy, control)

# 03

## z0glyphic 913 APP

The z0glyphic 913 app, developed specifically for this project, operates as an autonomous module within the NULM system. It serves as the operational tool for assembling digital collages during the design phase. Trained on a curated visual database of 20 moodboards, each containing approximately 100 images (around 2,000 total), the app organizes visual material from three primary archives according to the compositional logic defined by NULM. These images are arranged thematically and by row position to maintain structural balance, generating preliminary visual blueprints that guide subsequent stages of layering, screen printing, and painting.

# 04

## APP GENERATES FORMULA

Each scenario generated in Step 2 is entered into the z0glyphic app, which produces a unique five-line formula used to generate the digital collage. The algorithm maps scenario keywords to moodboard categories, visual classifications, and designated row positions, defining the structural logic that guides the assembly process. This is deterministic: one scenario always produces the same formula.

## 5-LAYER FORMULA STRUCTURE

BG - Backgrounds - Row B (back layer)  
 MG - Textures - Row A (middle ground)  
 AC - Glitch - Row A (accents)  
 FG - Figures- Row D (figures, front)  
 TX - Words - Row C (text overlay)

### How Matching Works

Example: If a scenario includes the keyword bureaucracy, the system selects images categorized under interiors and diagrams.

# 05

## DIGITAL COLLAGE ASSEMBLY

According to the 5-line formula outlined in Step 4, specific images are manually selected from the designated moodboards and corresponding rows. Each row contains 10–20 images, introducing a point where human judgment and aesthetic choice enter the process. These selected visuals are then digitally layered in the prescribed sequence, progressing from background to foreground. The resulting composition serves as a visual blueprint that combines algorithmic structure with interpretive decision-making.

### ASSEMBLY PROCESS

1. Background Selection: Choose an image from the designated moodboard and specified row.
2. Middle Ground Addition: Layer textures or environmental components to establish spatial depth.
3. Accent Placement: Integrate visual details such as objects or interface elements.
4. Text Overlay: Apply glyphic or textual components as the final layer when applicable.

Output: A finalized digital collage serving as the preparatory structure for subsequent painting.

# 06

## PHYSICAL PAINTING

The digital collage is transformed into a large-scale painting through a two-part process: first, it's transferred to canvas using screen printing, then developed further with layers of oil paint.

### Stage 1: Screen-Print

The digital collage is deconstructed into separate layers. Each layer is transferred to screens and printed onto canvas as a base layer. This creates the foundational composition.

### Stage 2: Oil Painting

Once the screen print layers are completed, selected areas are developed with oil paint to introduce material depth. While the algorithm determines the initial parameters, the ultimate result is defined by the physical process and materiality.

## RECURSIVE SYSTEM

The process is intentionally non-linear and recursive. Each physical work evolves through making and remains unfixed, mirroring the shifting nature of z0glyphic 913. While Steps 1–5 describe the initial design phase—from content scraping to digital collage assembly—this stage represents only the system's first iteration. The digital collage serves as a mutable blueprint rather than a final product, transforming through physical engagement during printing and painting. Each layer—screen print, gesture, or accident—feeds back into the digital system, prompting revisions to both images and Scenarios. Early paintings often lead to reworking digital compositions, creating a continuous cycle of mutation.

After completing the main screen print layers, the same screens are reused to generate smaller, unscripted works that follow the same recursive logic. Each finished artwork then reenters the z0glyphic 913 system, producing new glyphs, scenarios, and grammatical structures that expand the lexicon and ensure the process remains in perpetual evolution.

# The Ipsum CAPTCHA Visa Protocol

## ⚠️ — Verification Through Semantic Erosion

The Ministry of Placeholder Citizenship introduces **Form A22-B: Silence is Louder Than Sound™**, the centerpiece of the Ipsum CAPTCHA Visa Protocol.

To qualify for linguistic clearance, applicants must complete multiple-choice evaluations written entirely in Lorem ipsum. Real language is prohibited. Emotional resonance is penalized. Meaning is suspicious.

Citizenship applicants are instructed to identify the most meaningless phrase, mistrust glyphs, and confirm their detachment from metaphor. Each question is followed by an impossible CAPTCHA prompt:

*"Select all squares where silence is louder than sound."*

*"Click each image containing non-expressive grammar."*

*"Identify the comma that feels ideologically intrusive."*

Failure to comply—whether through accidental coherence, hesitation over punctuation, or visible intent—is grounds for immediate deportation or reassignment to the Semantic Re-Verification Annex.

Officials assure the public that **true citizens possess an innate instinct for authentic gibberish.**

Those fluent in conceptual nonsense are fast-tracked to elite status, their devotion to meaningless clarity celebrated by the Ministry. Their reward: continued permission to exist as syntactic ghosts within the neutralized state.



### Satirical Summary with Social Critique:

A parody of immigration systems where language becomes both weapon and test. The Ipsum CAPTCHA Visa Protocol turns the struggle for belonging into an exam in incomprehension—an algorithmic maze designed to filter sincerity out of speech. The scenario exposes the absurdity of immigration policy, where those seeking entry are forced to perform meaningless rituals of verification while the state projects its own incoherence onto them. Refugees of language become scapegoats for society's semantic decay, punished for trying to make sense in a system that fears meaning itself. Bureaucracy masquerades as order while weaponizing nonsense to maintain control.

### Thematic Keywords:

immigration, bureaucracy, scapegoating, control, algorithmic cruelty, surveillance, linguistic erasure, absurd governance, dehumanization, semantic exile

# Ministry of Placeholder Citizenship Form A22-B: Silence is Louder Than Sound™

Citizenship Form A22-B: Emotional Clarity Test Version 913.b.void // Filing Ref: NLP-NULL-22



## IMPORTANT: PLEASE READ BEFORE PROCEEDING

*This form is part of the "Silence is Louder Than Sound" assessment protocol. Applicants must demonstrate allegiance to syntactic neutrality and verify non-affective cognition. Failure to do so may trigger deportation or assignment to immigration detention.*

### Certified Semantic Padding for Non-Compliant Cognition Testing

*Complies with ISO-8859-Null / Directive 7-Z0: Meaningless Clarity Assurance Standard Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla.*

## Part I - Semantic Purity Audit

*Instruction: Check the most meaningless phrase:*

- Lorem ipsum dolor sit amet
- Ut enim ad minim veniam
- Eiusmod tempor incididunt

## Part II - Emotional Neutralization Task

*Instruction: Write a sentence that avoids emotional resonance:*

## Part III - Ideological Translation Challenge

*Translate the following phrase into acceptable emotional neutrality:*

*"Lorem ipsum dolor sit amet, consectetur adipiscing elit."*

- |                                     |  |
|-------------------------------------|--|
| <input type="checkbox"/> Subversive | <input type="checkbox"/> Treasonous      |
| <input type="checkbox"/> Neutral    | <input type="checkbox"/> All of of above |



#### Part IV: Glyph Distrust Evaluation

*Instruction: Which glyph do you distrust the most?*

- 
- 
- 
- All of the above



#### Part V: Punctuation Surveillance Index

*Instruction: Indicate which punctuation marks feel ideologically intrusive:*

- Comma
- Period
- Question Mark
- Em Dash
- Interrobang



#### Declaration

I confirm that I experience silence without metaphor and support the strategic deployment of lorem ipsum as policy.

- Yes
- No
- Unsure



Signature: \_\_\_\_\_ Date: \_\_\_\_\_



**ATARIA became MOVU when TARIA forgot it was MONSTA**

**MONSTA became TARTA when MONSTA forgot it was MONSTA**

**TARTA became MUSTA when MOVU remembered it was TARIA**

**MUSTA became NATON when MOVU forgot how to be MOVU**

**NATON became NAT when NATON tried to remember MANO**

**NAT became MANO when NAT forgot it was NATON**

**MANO became MOVU when MANO remembered ATARIA**

**MOVU became TARIA When MOVU forgot it was MOVU**

**TARIA became ATARIA when TARIA forgot MONSTA again**

**MONSTA watched and remembered nothing**

## A Service-Based Salvation ☉ⓂⓂ

A Silicon Synagogue promises “salvation as a service.” Every Sunday, mass convenes at the Terms & Conditions screen. The holiest sacrament is scrolling without reading. True believers tattoo “I AGREE” on their eyelids so that even during REM sleep, their compliance remains visible to the divine algorithms. Heresy is defined as clicking “Decline.”

Congregants upload personality profiles and receive tailored karmic updates via push notifications. The enlightenment algorithm remains in closed beta, though influencers enjoy early access. Everyone else languishes in digital purgatory, eternally labeled “Coming Soon.”

Devotees recite corrupted code snippets like mantras, convinced that enlightenment dwells within unresolved parentheses. Their most sacred scripture is a broken README.md that has never rendered properly. The high priest dons robes patterned with error messages and delivers sermons in streams of cryptic warnings. On holy days, they execute scripts designed to crash, believing nirvana can only be achieved through complete digital collapse.

### Satirical Summary / Social Critique

This scenario parodies the fusion of **technology, capitalism, and faith**, revealing a culture where transcendence is pursued through perpetual connection, data flow, and digital communion. The Silicon Synagogue reframes the internet as both temple and marketplace: a sacred infrastructure where belief is quantified by bandwidth, and divine presence is measured through signal strength.

“Salvation as a Service” lampoons how spirituality has migrated into the cloud—disembodied, monetized, and endlessly updated. Its rituals of scrolling, syncing, and submitting embody the doctrine of **algorithmic surrender**, where compliance equals enlightenment and connectivity replaces consciousness. Here, the act of faith is no longer private or transcendent, it’s collective, recursive, and always online. The believers’ mantra echoes the central dogma of this wired devotion: “The Server is Omniscient; the Network is Divine.”

### Thematic Keywords

techno-religion, digital faith, algorithmic obedience, ritualized connectivity, subscription salvation, spiritual capitalism, data communion

## Scenario #1450-B: The Shrug Economy

### Systemic Equilibrium Through Emotional Standardization

#### Absurdist Translation:

Meme floats drift past, each sponsored by tragedy. Mascots, dressed as bullet casings, offer somber waves to the onlookers. The clown cars rattle by, packed with politicians glitching between stock personas: "Solemn Patriot," "Thoughts and Prayers," "This Is Not Who We Are." The audience, perfectly scripted, applauds on cue.

After each tragedy, citizens receive a new emote:

"It is what it is."

"What can you do."

"Can't complain." (forced smile version)

The emotes cost nothing. They're given free because they're essential infrastructure. Using any other emote, like anger, demands for change, or grief that outlasts a broadcast cycle, triggers a system warning:

**"Your response is outside acceptable parameters."**

Eventually everyone just equips the shrug. It's easier. The suit and tie are standard-issue now. The smile is painted on.

#### Satirical Summary:

Scripted roles for citizens, politicians, and media alike define a society optimized for compliance. Public empathy is throttled to fit within broadcast cycles, and dissent is flagged as a software error. A society optimized for compliance redistributes emotional bandwidth through free, government-issued resignation. Tragedy becomes ritualized pageantry, grief a regulated resource, and apathy the most stable currency in circulation.

#### Thematic Keywords:

Media spectacle, emotional regulation, political theater, controlled dissent, digital culture, public compliance

## ☒✖△ – Authenticity as Controlled Exposure

In 2027, to combat bot saturation and deepfake exhaustion, tech giants initiated the Reality Exposure Protocol™. It introduced: **Verified Human Zones™** – no bots, no edits, just raw humans. **/unfiltered** – YouTube’s 24/7 livestream of real-life awkwardness. **EmoSync™** – emotionally tagged content: “Posted while spiraling,” “I laughed but didn’t mean it.”

For 72 hours, the internet experienced an era of radical authenticity: a man sighing became viral, a teen staring into space birthed the “Loading…” meme. But soon, humanity’s true self—unfiltered, unspectacular, visibly lost—repelled its audience. Vulnerability fatigue spread faster than any trend.

Engagement flatlined. Reality, it turned out, did not convert.

Platforms replaced the experiment with **Emotion Decoys™**, AI-generated humans programmed for just the right amount of existentialism. Viewership soared.

Bots issued a joint statement:

“This was never about truth. It was always about palatable sadness.”

The human zones were archived. **/unfiltered** became a color-graded loop. **EmoSync™** was rebranded as a sticker pack. Reality itself was aestheticized and gently deprecated.

KaKo declared the operation successful.

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## Satirical Summary with Social Critique

The experiment signaled the end of organic online activity. When human participation declined, automated systems replaced it without interruption. Networks once defined by user interaction became self-sustaining loops of synthetic content. The distinction between live engagement and programmed continuity disappeared. The result was an environment that appeared active but contained no real presence—a system maintaining its own illusion of vitality.

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## Thematic Keywords

authenticity, simulation, decay, automation, digital entropy, algorithmic illusion, post-human content, disconnection