ANIMA™ Text Excerpts

C: *Fed up with determination.*
    Exit definition:
    Enter speculation.

C: *No expensive Try-Outs.*
    Complete Unwrapping.
    Layer after Layer.
    Anti-Ödipus.
    Reverse Birth Channel:
    Non Invasive Self-Destruction.
    Subject. Zero.
    Subject. Zero.
    Subject. Deleting.
    Subject. Uploading.

P0: *Here. I. Am.*
C: *Non Invasive Self-Destruction.*
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C: *Non Invasive Self-Destruction.*
P0: *Here. I. Am.*

P3: *It is widely agreed that experience arises from a physical basis.*
    but we have no good explanation of why and how it so arises.
    Why should physical processing give rise to a rich inner life at all?
    And how do we arrange the inner by altering the outer?

P4: *This feels like a correction center*
P2: *Stop wit the theory, and animate my body.*
C: *THE SUFFER IS REAL*

P1: Imagine this world/scene as a test setting, in which your compliance to proposed rules is examined.
P1: This is one of the oldest thoughts in my head.

P1: For what all this suffering -
   If no one is watching?

C: While subject a continues its loop in slow motion through the rendered space;
   subject b, d and e are sitting in the background singing a sustained choir passage.
C: Meanwhile the system has a recurring jump point
   The moment when the recursion skips, and object f uses this loop interval as a
   rotational loop. For an interlocked movement pattern.
   In this repeated loneliness, objects that never had a reason,
   maintain without reason,
P1: Subject B begins to cry.
P2: Now, as nothing matters anymore,
   the system can drop the facade of acting like it does not care about narrative,
   emotional curve – and let the choir switch to a minor chord progression.

P1: While you do this, tell me a story.
P2: I will. I will. I will. I will.
P3: We could consider this setting like a theatre play, a psychologic drama.
   In a theatrical, staged setting like this, we'd wonder:
   How much of the process does revolve around the actual subjects of the
   performers on stage?
   To which degree do they experience the existential nature of this event?
P4: Does this affect them on a personal level?
P2: Or do they just function as a container with a surface on which we project?
P3: Deconstruction is an approach to understanding the relationship
   between symbol and meaning.
P2: Time finds its meaning in death.
P1 stops singing
P5: Being-in-the-world is an essential characteristic of Dasein.
P2: While the system continues running, the subjects and objects continue,
   in a rigorous loop.
P1: Liberated from functionality, stripped of reason.

P3: In this repeated loneliness, objects that never had a reason,
   maintain without reason, but feel grounded in the moment.
P1: Subject B begins to cry.
P5: We love to see subjects struggle.

This path, curve and journey feels relatable to us.
P1: *But it's still only almost nothing.*
    A frozen computational state.
    An object decides to cry, we switch the choir to a minor key

P3: *What now?*
    Two possibilities:
    We start the complete tragedy, full suffering.
    Or full affirmation.
    Complete dissolving.

P2: If I look at this from the outside, I see only form.
    Emotionally this does nothing for me.
P1: I see a set of actions, commands and constellations.
P7: But no motivation, suffering or emotion.

P2: If I look at you I see no need, no reason, no necessity as well.
    Watch us from the outside while we exist.

P4: *I Want to Talk about with You*
P4: *About This Dream I Had*
P4: *You Were There*
P4: *And I*
P2: *In This Dream*

P2: *I Had No Control*
P0: *I Was Spectating My Actions Through My Eyes*

C:
    This functions as counterpoint to the simulated world,
    taking place in actual space,
    the world of the real,
    the institute.

    This means that no projection is used
    but only light.

The fabric waves in the stream of fans positioned around the set.
Billowing in a breeze:
As a symbol for the analog
and for the here and now,
the reality machine.
Wind machines and auto-generated wind effects.
On!

C:

Instead of fake instruments real instruments are now being used.
The voices change from text-to-speech voices to the voices of the performers.
These voices are generated by a computer using artificial intelligence.

Real-time generated commands.
Original voices of the performers.

Real choir from performers.
Leopold plays a real zither.
New iterations of the performers' voices.

So far the stage directions.

On with auto-generated poetic philosophy.

Here I am in this Institute
In this staging on a stage
Giving my body.
To show an experience in the imagination of another
Here I am
Renting out my flesh.
As a real-life animation figurine.
While I do that,
It makes me think about myself.
Here I am.
In this empty world.
Performing for whom?

Performing for somebody I can't even see.

Imagine the audacity of actually believing what happens in this setting felt real, appeared real - was real.
Imagine feeling this as if it were real life.
This is a machine producing reality.
It's just a representational procedure.
The objects and subjects - are simply thin layers of texture and material coating.
The inside is functional on other behalf.
To accept this reality is a step of dissociation.

Get on your knees pray, and listen to me
This form is still functional, but the content is fleeing
I open my eyes and a world appears
Everything is everything
Am I starting to lose?

A cleanliness of unipolar shapes
On trial forever
Watch me from the outside while I exist
Always on
No control
No final authority
No remorse
No justice

As I lay my voice to rest
A shimmering shadow in the twilight

I open my eyes and a world appears
Everything is everything

Am I starting to lose?

A cleanliness of unipolar shapes
On trial forever
Watch me from the outside while I exist
Always on

No control
No final authority

Computer Voice:
Two humans sitting on the floor as dogs
Slowly lifting their hands
Now we let the simulation run for a while and see what happens
Pause
Glitch
Pause
Glitch
Oh, i've been asleep for a while.
Did I miss anything?
Slow the tempo down
Slow down further

The basic ending scene,
Of a dramatic play
Original motive reappearing
In transformed style
Barriers opening
For final affirmation
Lights off

P0:   Machines producing reality are wasteful
P1:   Resources drained,
            and perception as a simple surplus
            Existence is wasteful by default
            And love is excessive.
            The luxury of the inexhaustible:
P0:   we're simply letting it Flow
P1:   Everything is everything.

P0:   When you are so broken
            and by all means are trying to under__stand
            why you're acting like you do.
            I

i
It starts to feel impossible,
like a puppe_t,
like a robo_t
A meat machine
n
n
n

We are analyzing ourselves from the outside
In therapy,
in introspection,
in the mirror,
in a dramatic play:
Trying to grasp,
with a tool that we have,
the tool that we are:
with a tool that we have,
the tool that we are:

An impossible loop.
An impossible loop.
An impossible loop.
An impossible loop.

Here I am.
Here I am.
Here I am.
Here I am.
Here I am.
Here I am.
Here I am.