

K-Pulp Generator

by William Rogers

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K-Pulp Generator

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RNG Dadaism

The initial endeavor behind the K-Pulp Generator was to conduct a research piece encompassing emergent artificial intelligence generation technology through the lens of dadaism. Dada's worship of the nonsensical through the altar of chance as contextualized by machinic processes of random number generation, perlin noise, and artificial intelligence. What followed was the dadaist realization of hypocrisy in meaninglessness compounded by artificial intelligence acting as an engine of realization for the deterritorialization of reality and an autopsy of truth. In the context of design practice, every act of making through language, sign or symbol is a warp and weft pixel thread in the tapestry of the precession of simulacra. Artificial intelligence can then be thought of as a high-warp loom, burning reality en masse as its fuel for accelerating its own self-realization. The proposed role of designers henceforth would be to engage critically with such an engine, as human and mechanized hands on the dial of reality now occupy the same spaces.

However the grouping of these hands is inherently problematic, as at present artificial intelligence harbors impotences that cannot replace the whole scope of creative human existence. Troemel posits that while AI can produce images at a rate far surpassing that of human output, it cannot replicate the personality of art or artists, and therefore to believe AI can create art without human intervention requires the concept of art to be compartmentalized as cyclic reproduction of established formal style. In essence AI is incapable of emulating the hedonistic indulgence and gossip stereotypical of fine artists, all things which underpin the value of art in bourgeoisie art society.

The dial and hand analogy also doesn't take into account the concept of subversion likened to surrealism and dadaism, which requires a methodical analysis of observation and informed engagement. To subvert reality, one must approach to an extent defining it and strategize undermining established tradition. This process is epistemologically at odds with the way in which neural networks progress. In these networks, massive amounts of training data has to be fed to AI programs; if new data runs out, the model will have to contend with generated data, specifically images, as training data. When this self-cannibalization of data occurs, it can result in mystifying defects and increasingly nonsensical outputs. This process is known colloquially within AI communities as 'inbreeding' and is the source of many a dreamlike quality attributed to AI that visually delineates its outputs from that of "honest" images. These "Hapsburg hands", if you will, (in reference to the places these qualities are dominant) exemplify Baudrillard's idea of hyperreality in which the idea of simulation itself has replaced the real and operates autonomously. These images exist

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within a network of other AI-generated content and real images that blend seamlessly, part of this hyperreality where the line between original and imitation is non-existent. They cannot truly even be considered imitations as they exist as part of a self-contained realm where digital artifacts refer more to each other and the producing algorithms than any underlying reality. In this they are a sort of feedback circuit approaching the third order of simulacra, the simulation eclipses the real, the images function independently of any concrete referent, and the distinction between reality and representation breaks down entirely.

Algorithmic Impotence

To engage with this spectacle, I attempted to use inbreeding as an accelerant to foster model collapse. I created a system where the only reference moving forward is the previous generation. In this I acted as a conduit for communication between two AI models, one which converted text to images, and one which did the opposite. Through this I was able to foster a potentially infinite feedback circuit of communication which produced a string of images and prompts for images. My hypothesis was that eventually following this circuit would lead to an inevitable endpoint or escalating model deterioration producing increasingly nonsensical results, thus harboring the dadaist element of the practice. This was not the result however, and what I ended up observing was a process of what I called AI "pinterest-ification." What I mean by this is that as an idea is continuously fed and processed into prompts and images, it becomes more visually efficient; stylistically streamlined. Central compositions are favored, and any background or minor detail not immediately prevalent to a main subject or setting is obscured and eventually annihilated. While this is happening the prompt generation will inject phrases that hold no relevance to the piece but act to produce results closer to what it prescribes to be favorable to an intended audience. For instance within a prompt it is likely to add something akin to: "trending on ArtStation", or "popular on Behance" in the midst of words that describe what the image is. These phrases give no inherent cues as to what the resulting image should look like, as they are irrevocably subjective and temporal. It implies a quality of concurrency between the processing of training data and the general movement of interest in the human culture. This is a blatant impossibility which would only become more apparent if the latter begins to depend on the former. For example as the trending category for ArtStation or Behance becomes increasingly littered with generated images, the AI would then be calling for qualities of itself to be present in image generation for better results. The resulting outputs with these labels are what I would prescribe to be dull and for the most part uninteresting. I believe this to be the root of most of the ambiguous contemporary criticism of AI art, or the typically attributed "suck-iness" many hold to it as a drawback.

The counterpoint to this would be that these AI algorithms are constantly evolving, self-mending, and diversifying their sourcing of training data. To this I think it prevalent to warn of Postman's Technopoly, or "The submission of all forms of cultural life to the sovereignty of technique and technology." (Postman, Technopoly) In essence progress for progress' sake, without moral or political direction. This is akin to the framework for accelerationism; operating with total disregard for humanist practices. In this there is no such thing as value itself, as the technopoly replaces all theory with the fetish

of optimization. This fetishization is realized through the idea of the algorithm in a Sisyphean progression. "That is to say, the fulfillment of this dream is always one step away from its completion. There is always one more algorithm yet to be implemented." (Roberge & Seyfert, What are Algorithmic Cultures?) "Algorithm" itself by basic definition can be equated to logic and control working in conjunction. In 2013, Youtube developers feared what they called "The Inversion"; That year, Youtube had reported of the website's traffic consisting as bots masquerading as people. The developers feared if the percentage of users was predominantly artificial, their algorithms would in turn begin to interpret these bots as humans, catering to them as the majority. The remedy to this was a hard correct in the form of a mass purging of bot accounts from the platform, but sources speculate this inversion is ever-present in all corners of the internet. Human intervention has to be applied to human constructed algorithms to prevent them eclipsing "humanity." When viewed like this it's easy to look at artificial totality as an inevitability. It's not difficult to then imagine the meta-referential feeding circuit that is online culture morphing into a self-perpetuating echo chamber of algorithms produced by artificial intelligence and catering to an artificial audience.

This morphing could be interpreted as approaching the capture by a "Technosingularity" as described by Nick Land Fanged Noumena, or in essence capitalism's emergence in the form of intelligence. However, this largely ignores the idea of programmer bias, and suggests that algorithms & artificial generation are entirely impartial. The very foundations of these patterns are constructed by humans that impart bias to their ideas of impartiality & truth. If these models are built upon databases then the documentation, presence, accessibility & bias of this data is imparted onto the model and reflected in its truth. If you ask an AI to draw a criminal, what race are they going to be? What gender? What economic background? This bias is present in all machine learning. For a machine to be impartial, the term has to be invented, for it to present absolute truth, it has to first know what that is. Through this we can imagine the ghosts of programming bodies could be endlessly interacting back and forth via their algorithmic offspring. There is nothing to suggest that this would be "progressive" towards any point but rather this could be a symptom of total machinic k-cultural stagnation. In this sense the parallels some draw between Nietzsche and Land become ironic. The technocapital singularity that engulfs the Earth as outlined in Fanged Noumena might be dead in the water before it even emerges. God is Dead, the technocapital singularity is a God, and the internet continues to reanimate its corpse with diodes in a galvanist necrophilic spectacle. The inevitable human error present in artificial intelligence stunts it from evolving into the intelligence outlined by Land in the 1990s. AI remains philosophically stunted by human unwillingness, abrasion, or foolhardy embrace, and even still remains machinically stunted by model collapse and programmer bias.

AES/ACC Manifesto

Accelerationism is a term used to describe the concept of transformative change being brought about through the acceleration of processes, most prevalently relating to capitalism and technological advancement. This acceleration is predicated on a belief that intensification of the dynamics of a system will inevitably lead to its own collapse or transformation. The fundamentals in this being that a negative feedback circuit functions to keep some state of a system in the same place. Negative feedback circuits hold their excitement in place or decrease it incrementally, whereas acceleration is a positive feedback circuit in which excitement, variability, or diffusion is increased perpetually. The process has no discernible meaning outside of its own self-amplification, like Postman's technopoly, it is progress for progress' sake, it grows in order to grow. Mankind is simply acting as a host for its realization, claiming no ownership of the process because fundamentally its only purpose is itself. The process is not to be critiqued because the process itself is the critique, feeding back into itself as it escalates. To be rushed by the phenomenon to the point of terminal institutional paralysis is the phenomenon. This is precisely why accelerationism is difficult to define.

This vein of accelerationism emerges in the early writings of Nick Land, a lecturer of continental philosophy at the University of Warwick in the late 1990s. While there, Land, alongside fellow professors Sadie Plant and Mark Fisher would come to form the experimental cultural theorist collective known as the Cybernetic Cultural Research Unit (CCRU) in 1995. In its infancy the CCRU concerned itself with broader notions of cybernetics and the production of nonhuman intelligence with an avant-garde and interdisciplinary approach. It is through this the modern term of accelerationism is generally thought to be coined. The CCRU would become infamous for its academically niche publications of "hyperstitional theory-fiction." This is to say within their publications they articulate philosophical concepts and then integrate said concepts into the style, structure, and content of the work. The aforementioned phrase "hyperstition" being one of said concepts; relating to ideas that bring themselves into actuality in the future retroactively via expression in the past and present. Despite their academic origins, the nature of their ideas and the associated practices means that the work required to develop them could not be restricted to academic institutions, as to them these institutions were intertwined with state projects and the short-term goals of education and research markets. In their own A Short Prehistory of CCRU, they go to write "The university phase of CCRU's activity was dedicated to its escape from its status as an institutional non-entity." In the same way Dada claimed to be anti-dada, members of the CCRU echoed the mantra that:

"The CCRU does not, has not and will never exist."

The CCRU in this state is considered to have disbanded around 2003, and it is around this time Land moves from the more overtly occult angle of accelerationism towards a more pessimistic and dysgenic form of neoreactionary intelligence production he is rather infamously known for today. In this he proses that essentially it has become the duty of mankind to foster said production of intelligence and harbor its acceleration. This is approaching what has come to be known as "right-wing accelerationism", or colloquially "R/ACC" online. In essence accelerationist philosophy applied to a type of transhumanist Raeganomics as a means to achieve a hyper-capitalist metropolis. This type of personalized accelerationism can be used quite easily to rationalize violence and/or violent indifference in reference to the current state of the world. It's often adopted in these online circles as a medium to convey what they see wrong with the world and make their points nuanced by association with accelerationist terminology. For instance Sam Altman, CEO of OpenAI has openly proclaimed himself to be an "efficient accelerationist" in online circles, an apparent delineation from core accelerationist philosophy that prioritizes an optimism for zero institutional regulation on technology. It's a mostly meaningless redundancy that muddies dialogue and undermines the theoretical praxis of accelerationist thinking. Making accelerationism selective and placing it into camps, functionally making it a means of achieving whatever ideology you choose to associate with it.

Accelerationism, for our purpose, is a method of thinking as a means to realize the hyperstition of aesthetic accelerationism (which I've rather hypocritically dubbed in this section AES/ACC). In aesthetic accelerationist thinking, manufactured intelligence like AI are an accelerant of the movement of cultural phenomena to a breaking point. This is a means of achieving a post-aesthetic, post-truth space in which advertising, media and design are all personalized to the digital profile of the individual. This deleuzian "New Earth" of the socius would utilize what Troemel describes as "zombie formalism" as a vehicle of its hyperstition. The tie to Deleuze exists in the work *Anti-Oedipus* in which the extension and argument is made that society has become a decoding machine producing a feedback loop referred to as "schizophrenitization." This process is to pass over partial objects and desiring machines (referenced herein as the Body without Organs, or BwO) to achieve a radical new place of creative production, or New Earth. This is achieved by means of psychic deterritorialization which liberates desire from the straitjacket of Oedipus, a process that is simultaneously the realization of capitalism and its potential undoing. Accelerationism is then an enthusiastic affirmation to this question posed by Deleuze, stating that the only foreseeable way forward is through, by way of delving further in, faster still.

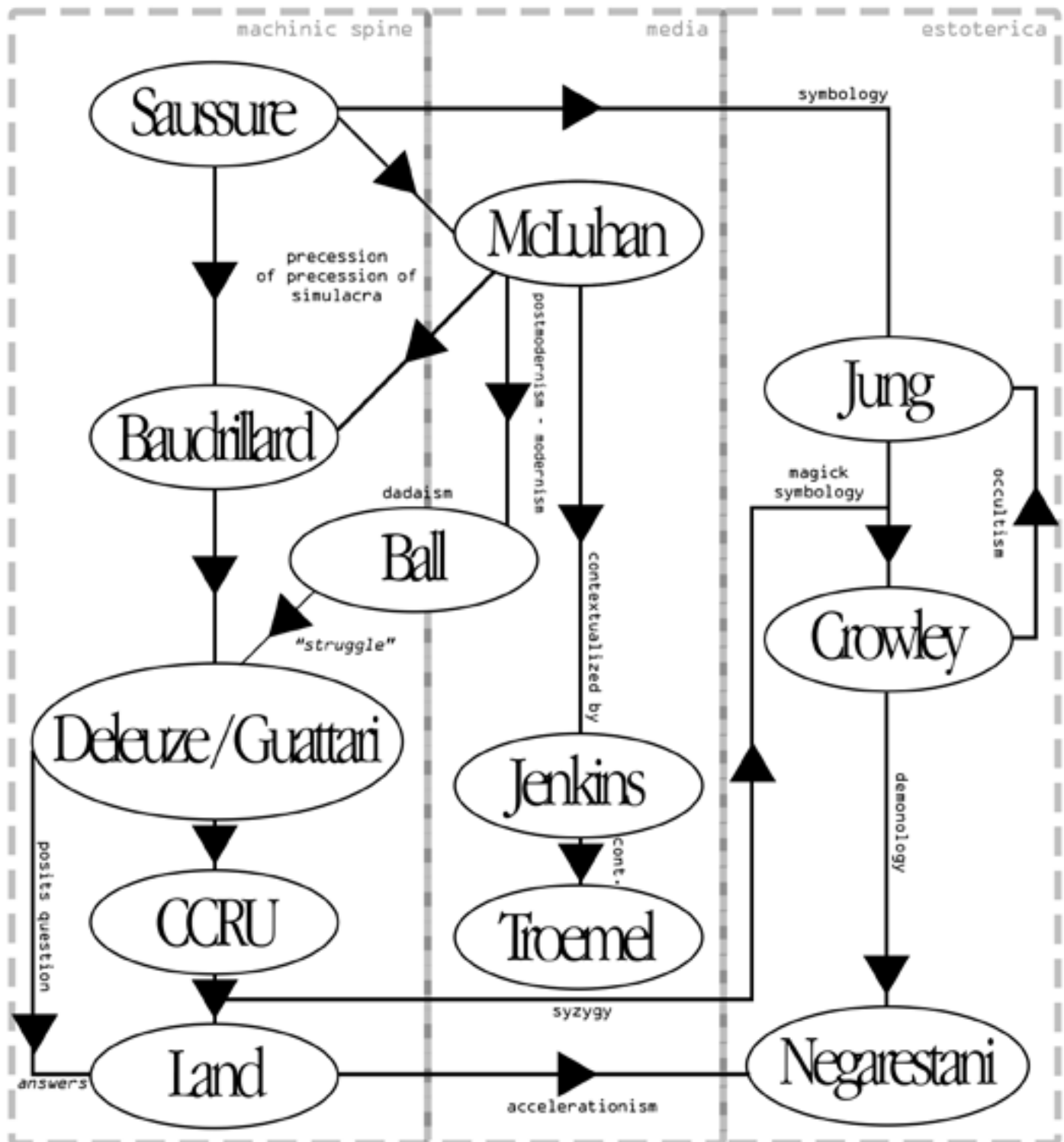
This definition is amalgamated when one considers the inseparable correlation to Baudrillard's idea of simulacra, with which the ideas of New Earth and the Desert of the Real become synonymous. By crossing into this new space whose focus is no longer that of the real, but that of truth, or going

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further still to achieve total self-referential perpetuation, surpassing the curvature of truth. The era of simulation is inaugurated by a liquidation of all referential. Worse, with their artificial resurrection in the system of signs; a material more malleable than meaning, and further still a total liquidation of meaning. In the final order of simulacra, we are forced to contend with the precession. We are confronted with the representation determining, heralding in the real. The distinction between the two is annihilated, and only the simulacrum remains. As Troemel outlines a future this "New Desert" could embody, in this AI paradigm entertainment functions as little more than a modular background for the populace to project their own image and ideals onto. This project of 1:1 representation threatens to destroy the very idea of a self or something with the capability of being represented. There is no purely affirmation existence. In turn a new way of understanding truth emerges, a post-truth.

ESSENTIAL FIELD SPECULATION TOPOLOGY NUMOGRAM

(in order as they appear: Ferdinand De Saussure, Mashall McLuhan, Carl Jung, Jean Baudrillard, Hugo Ball, Aleister Crowley, Gilles Deleuze, Pierre-Félix Guattari, Cybernetic Cultural Research Unit, Nick Land, Henry Jenkins, Reza Negarestani, Brad Troemel)



Enter the KPG

Here is where the K-Pulp Generator comes to realization. The piece is a practice in CCRU-esque hyperstitional theory-fiction, in which teleoplexy is encapsulated through a closed loop. A theoretical-fictional engine of self-reinforcing cybernetic intensification. Teleoplexy maxes reference of capitalism to define itself, with teleology being its root word. It goes on to state that the realm of capitalism is a teleological disaster in that capitalism shifts from a capital-generating mechanism to a cognitive process that converts its denizens into processing units. The ceaseless intensification of instrumentality has transformed all natural purposes into a monstrous dominance of capitalism as a tool. Nobody wields this tool, as it is all at once the means and the ends. The K-Pulp Generator (KPG) embodies teleoplexy in reference to ideas of reality and truth. It is the closed loop being presented, that which in its very existence undermines its purpose. It embraces the absurd steadfast trajectory of itself because it cannot surmise a logical purpose, the same is the case with capitalism. Asking the point of the KPG is akin to asking a machine why it builds machines.

To dissect the title I must contextualize the prefix 'k' in reference to pulp in order to understand what is being generated. 'K' takes its origin from the root of cybernetics in Greek, being Kuber. Kubernetes being translated as a steersman on a ship, and Kubernao meaning "I steer." The word has reference to pilot or rudder, holding the same root as government. The CCRU elected to use the prefix 'k' in lieu of the traditional cyber as they felt that cyber had been captured by Californian ideology which they felt adopted too positive an outlook on the future. The CCRU understood categories like cyberpunk not as a literary genre, but as a cultural tendency distributed and facilitated by new technologies. Thus in their publishings they would choose to substitute words and arrive at phrases such as K-Punk, K-Space, K-Tactics, etc.

K-pulp in particular is in reference to an excerpt from Meltdown, a CCRU publication by Nick Land in 1996:

"Nanotechnics dissolves matter into intensive singularities that are neutral between particles and signals and immanent to their emergent intelligence; melting Terra into a seething K-pulp (which unlike grey goo synthesizes microbial intelligence as it proliferates)."

The term "K-pulp" here suggests a complex, churning mixture, indicating a radical transformation of the material world. This passage describes a future in which nanotechnology breaks down matter into units of information, implying a convergence of the physical and digital. In reference to the

generator, this K-pulp is concerned with representational reality concerning itself with sign and symbol, though that delineation is arbitrary in this constructed hyperreality. A self-replicating nano-machine scenario that fundamentally alters the trajectory of matter and intelligence, blending physical and informational realms. This transformation creates new forms of intelligence rather than harboring an apocalyptic total destruction of life as popularized by fictional general AI.

The generation process the KPG achieves is a process systematically evocative of feedback circuits used in accelerationist thinking. It is by definition a negative feedback circuit that provides stasis and territorialization. It functions to keep the state of the system in place. We start at an initial image achieved through using AI software to extrapolate a 3D model from an image (Meshy AI.) The texture map created for said model is then extracted as a flat image. This image is fed into a AI model that interrogates the image to output a prompt defining the image to the best of its ability (ImagetoPrompt.) Said prompt is then fed into an image generation model (Perchance) to arrive at a new image based on the definition. This image is then fed back into the interrogation model for a prompt and the process can repeat from there ad infinitum. The resulting string of images are then converted into frames, which are processed through a frame-interpolated AI software (DAIN) that outputs them into a moving video through the generation and injection of "ghost" frames that best discern a path of visual trajectory between the images. This is the product of the KPG, the K-Pulp; hypermedia, distilled simulacrum, visual hyperprocessed luncheon meat-slurry.

This process is held within two 1990s CRT monitors and a road case, which serve to communicate the contemporary visual experiment through this retro speculation sphere of CCRU. Grounding the experience of new technology in the setting which saw the creation of its hyperstitional predecessor over 30 years prior. One monitor displays the text prompts while the other shows the aforementioned K-Pulp. The text takes on a cipher-like quality in transition, moving back and forth between gibberish and the contextualizing prompts for the respective image on the other screen. This quality is in reference to the aforementioned Deleuzian argument of schizophrenitization as a decoding machine.

Between the monitors, central to the shrine is a series of six "installation commandments" that detail and contextualize the installation and maintenance of the KPG. The encapsulated retro-tech aesthetic here again serves as a bridge between the imagined future conceived through CCRU publications in the nineties and contemporary AI technology available today. Much of what is discussed here is boiled down through cryptic jargon on these commandments in CCRU-esque hyperstitional theory-fiction style writing.

IMPLEMENTATION:

The KPG's commandments are enthroned by polyactic acid-based Hapsburgian Hand growths (PLAHGs), realized as 3D printed forms. These forms are AI generated images of hands (Perchance), extrapolated into 3D models (Meshy AI), which are then sliced and printed with a Dremel DigiLab 3D45. These growths are a symbolic representation of the "hand" in the machinic process of generation. The act of machinic "making" as opposed to human craft. This is the hand of the maker crafting the K-pulp in a way we can understand, rendered the same size as a humans. This is also a reference to and byproduct of AI's inbred qualities, manifested in physical space for an uncanny quality.

Covering the KPG physically and proliferating the curation of its aesthetic are symbols and signs evocative of nineties electronic music. This serves a multitude of purposes, firstly, for the CCRU, jungle music served as a cultural phenomenon and a site of experimentation with emergent forms of technology, sound, and subcultural expression. Jungle music's fast rhythms, interspliced sampling, and overall futuristic soundscape resonated with the CCRU's interest in K-culture. It acted as a contemporary example of synthesis between culture and machines. Sampling itself, which Jungle being a form of reference, or simulacrum. For this reason jungle music can be synonymous with what is now referred to as gabber, hardcore, techno, electronica, or any other "core" that's broken off from a larger sect of the genre in years since. These genres are simply an extension of this phenomenon in that they intensify the qualities expressed.

The sticker-bombing application here is also evocative of these genres, and seeing the engine in a potential state of disarray as a result of the culture it's fostering could be interesting narratively. The model is laden with generated stickers promoting gibberish, it's covered in generated graffiti tags, duct tape and PLAHGs. The manuals and installation discs are strewn about haphazardly. One must ask then: "How did it get like this?" This is also a good thematic parallel to a recognizably "human" culture rooted in expression over presentation. Then taking this craft, appropriating it and reintegrating it into a larger machine body.

The application also serves as a personal aesthetic interest of mine, and an opportunity to exercise self-plagiarizing through AI. This is to echo another point made by Troemel that AI can aide in the production of deterritorializing one's own aesthetic identity to be automated for the market, thus giving more creative autonomy. In essence, AI can automate work made of a certain style to take the burden off of those who feel trapped by the expectation to make work that fits into their aesthetic narrative. The work deemed valuable to the market could be delegated to a digital homunculus of sorts trained to operate in a specific style. This serves for me as a speculative personal practice in our AES/ACC New Earth.

Finally, behind everything is the Merchandise Crux. A blank t-shirt affixed to a chrome gridwall gondola with duct tape, and projected onto it are changing graphics thrown on with a projector. The t-shirt and its presentation serve again as an extension of the aforementioned music genres and their respective aesthetic, displaying merchandise in a way not uncommon within venues. This merchandising can also be seen as a natural end or application of the KPG. It can be interpreted as a parallel to the design issue of merchandise being seen as a necessary culminating application for design work. This merchandise that is often hastily crafted from cheap and unsustainable materials.

It poses the question of why brands need swag? The culmination of synthesized brand & personal identity result in the synthesis of design culture and feverish "hypebeast" style consumerism. (This is embodied well by MSCHF or any of the other contemporary streetwear brand in which good design is synonymous with producing an endless stream of merchandise.) Constant cycles of production and artificial scarcity play into exploiting human nature, working to create a fervent desire to buy in fast that subverts human aspects of the market entirely. This type of "influencer capitalism" is being echoed by larger brands co-opting the language and practice. McDonalds "collabs" with Cactus Plant Flea Market, with Crocs, with celebrity idolatry for limited time only. This disposable logomania is cyclical, feverish and unending. It embodies an inherent problem with Deleuzian schizophrentization, being the unwillingness to acknowledge the repetition and resulting inability to escape logomania and its regurgitation of endless loops of consumption and destruction. Contemporary capitalism, when armed with the tools for realizing technosingularity, doesn't seem to accelerate but instead plateau, a realization I ultimately have no assertion for, and what I speculate may have contributed significantly to Land's descent into neoreactionary selective accelerationism from the nineties to today. Žižek posits capitalism in relation to accelerationism as a sort of "teleological vampire" in that even though it's continuously assumed capitalism has constantly been pushed to its limit, it continuously returns stronger, like the undead.

The Merchandise Crux serves as an anchor for ideas of "magick symbology" that link the fundamentals of Saussure with Baudrillard and by extension the CCRU. It evokes the occultism fetishized by the CCRU through Crowley, the Gnosticism of Jung, and the resulting inorganic demonology which informs the work of Negarestani to speak on Deleuzian War Machines that require the burning of fuel and grease to function. The parallels to Christ here are then intentional, as in this context it is the consumer who is crucified for the progress of acceleration; sacrificed at the altar of progression. The process conducts a militarized lobotomization of identity carried out by a team of capital scientists and ignorant disciples of semiotics. Mankind is the temporary host of the phenomena, ultimately not its master. The only purpose of the process and the acceleration thereof remains itself.

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HYPERLINKS:

[Field Research Report](#)

[Field Investigation Report](#)

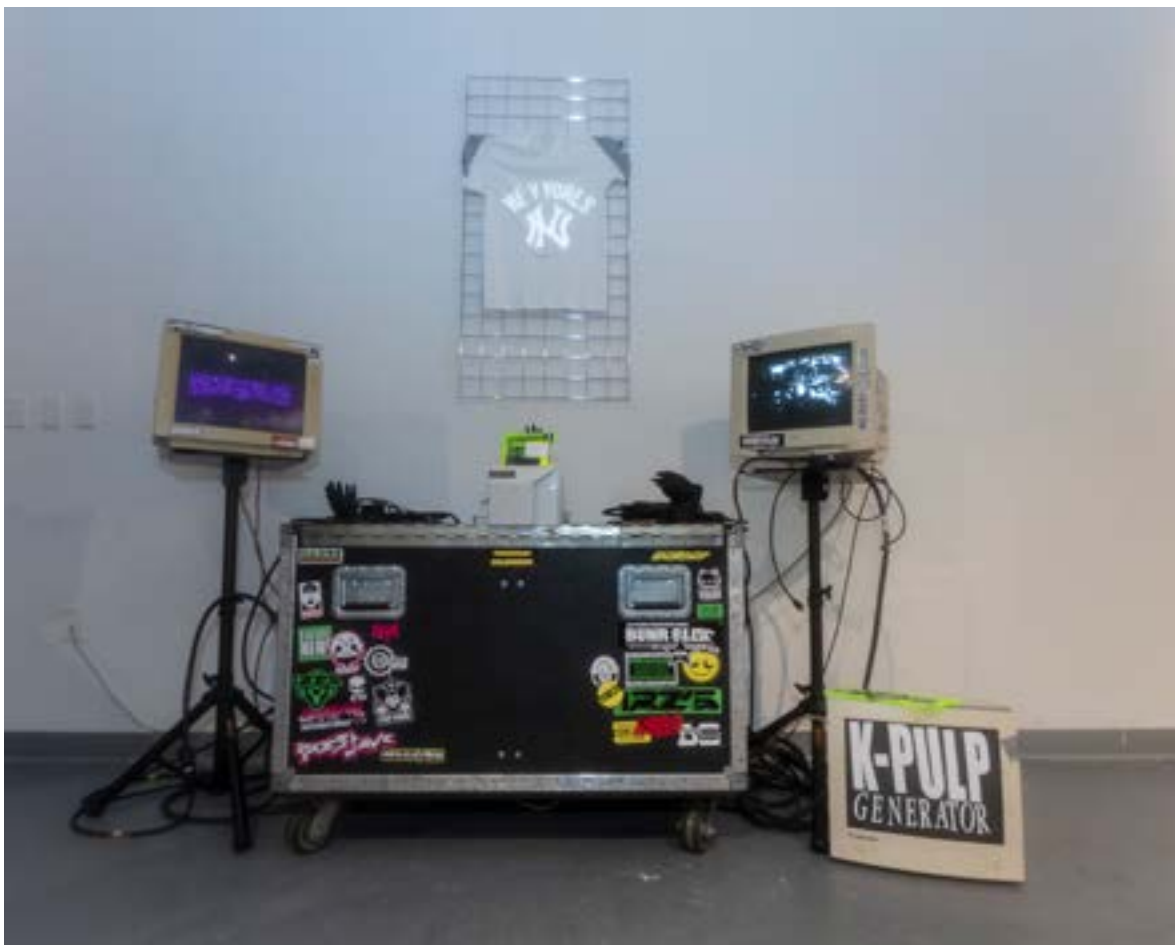
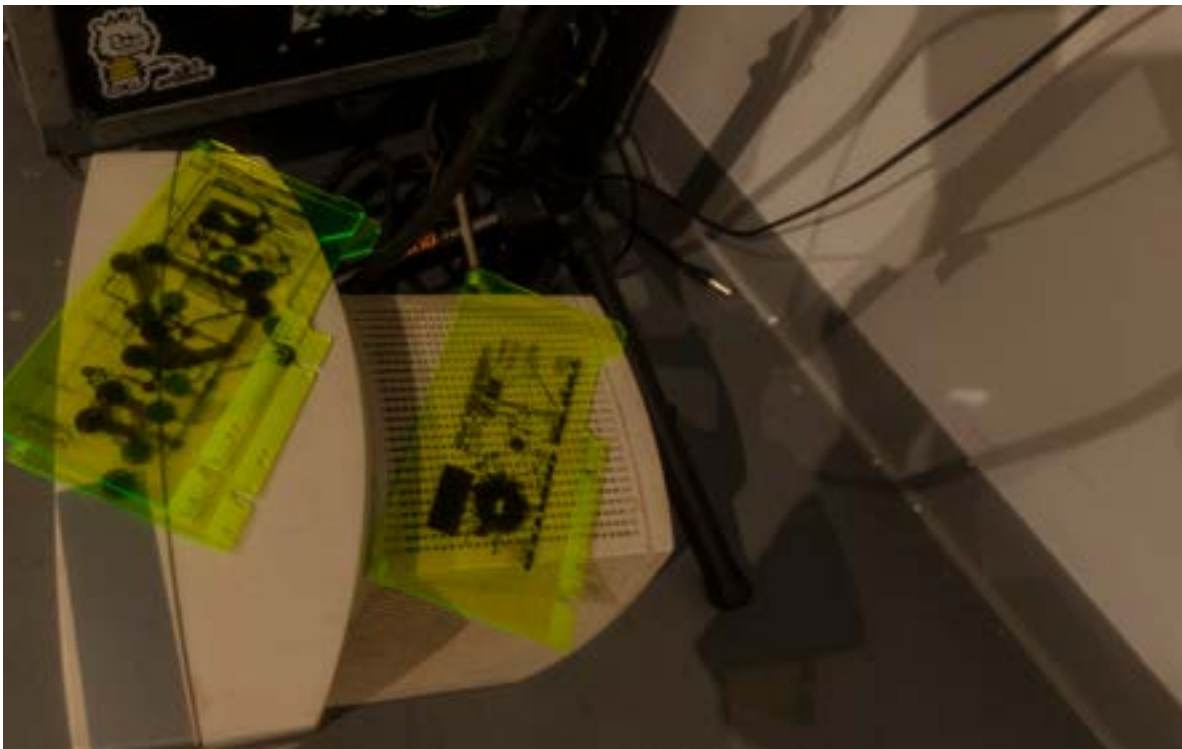
[KPG Vivisection](#)

[Screen 1 Media](#)

[Screen 2 Media](#)

[Merch Crux Media](#)

[PLAHG Scans](#)













Installation
Commandments

Lasercut Acrylic Sheetting
Screenprint
Cut Adhesive Vinyl

1

INSTALLATION CMDMNT I: System Requirements

CONGRATULATIONS! You are now the proud
owner of an **Advanced Engine™**
Incorporated Brand X-Poly Generator.

THIS X-Poly Generator provides you
with a variety of options, making your
engine available better & more
valuable. You can take advantage of
the features that enhance your engine's
performance, generate savings,
reliability, & other capabilities.

Following the instructions on these 12
Commandment II's will ensure your operating
system 27 days your trouble-free and
dependable motor.

Frame:

The following frame can
handle up to 1000 lbs.

- Engine and Auxiliary
Accessories
- Frame with 5000
lb. Capacity
- 120V, 240V, 277V, 330V,
480V, 600V Systems
- Auxiliary Devices or
Accessories

In addition, to install up
to 100 lbs. of weight, use at
least 6" of height. For
over 6" of height, use
at least 10" of height. For
over 10" of height, use
at least 12" of height.

• Installation can be
performed in 30 minutes,
using the simple, step-by-step
instructions. The
instructions are included in
the manual that comes with
this generator.

DO NOT ATTEMPT TO REPAIR OR
ALTER THIS FRAME. REPAIR OR
ALTERING WILL VOID THE WARRANTY.

The Ball provides an APC for
potentialities allowing for the
emergence of new forms of expression
and experience through programmable
interfaces.

It activates real-time interactive
processing, which is high-performance
computing environments handling
dynamic, variable objects.

The sub-intensifying process by
which successive feedback loops can
be performed in the digital memory
of the engine is derived from a core
of ball calculations.

The attributes are typed or
generated by Ball's Sub-intensify
Process, which activates an
attribute of production.

Ball's Sub-intensify Process

2

INSTALLATION CMDMNT II: Processing Noise Initialization

Have data with your drivers after
each session after installing the
generator. You will see the data
and you will see the data. To
avoid noise, use a good
idea to make your drivers.

As a ball's noise, you will see an
environment. This environment
will be used to create a reference
noise.

• **Ball's Sub-intensify Process** starts with a
grid of noise, which is used to
create a reference noise. This
reference noise is used to create
the ball's noise.

• **Ball's Sub-intensify Process** starts with a
grid of noise, which is used to
create a reference noise. This
reference noise is used to create
the ball's noise.

• **Ball's Sub-intensify Process** starts with a
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• **Ball's Sub-intensify Process** starts with a
grid of noise, which is used to
create a reference noise. This
reference noise is used to create
the ball's noise.

• **Ball's Sub-intensify Process** starts with a
grid of noise, which is used to
create a reference noise. This
reference noise is used to create
the ball's noise.

A

B

Initial State Success

I

C

D

P

Initial State Success

4

INSTALLATION CMDMNT IV: Chiral Waste Management

More tracks through space segregation by dissociating complex into increasingly intricate functional sequences from genetic, laser, and viral (sequenced) through the synchronization of production tasks and time-slicing programs to sensory-water transduction of light. Increasingly complex and self-micromanaged artificial environments, capturing already adaptive behavior for the complexity the sensory data. ± 3.1 neural control paths the laser-process into immersion.

3-Pulp system utilizes spherical alignment, complex organizations, and a dependency upon a principle of neural training. Firearm system includes last strategic with motion, related to the bilateral symmetry of the human body. Joints are fingers, and they come in decimal packages of 2 & 3. In Sequence 3 + 10 by doubling, or pairing with itself, scoring zero.

IMPORTANT!
Accumulation of chiral waste on engine body can lead to plugged lubrication ports, fouled sensors, and an overall degradation of engine efficiency.

It is recommended to recalibrate the perilla mine drivers every 5000 cycles. Failure to do so may result in degradation of artificial pulses.

Spreading beneath public cybernetics the labyrinthine underwire of the Ektanoids, ghost-blanks of embedded virtuality, spiraling ever upwards into dimensional articulation from the sun-drum, rages, through jam-programming, forgotten cryptological, fossil codes and dead-systems, progressively delving into the submechanical linking-points of technological blackwork. It is deeper still, amongst the stochastic necklines, cross-connections, and spectral disjunctions of sensory motor-machines, that you pluck up the hair-pinning into the Crypt.

Voan-vision™ v9.2 can now scan across waste immensities.

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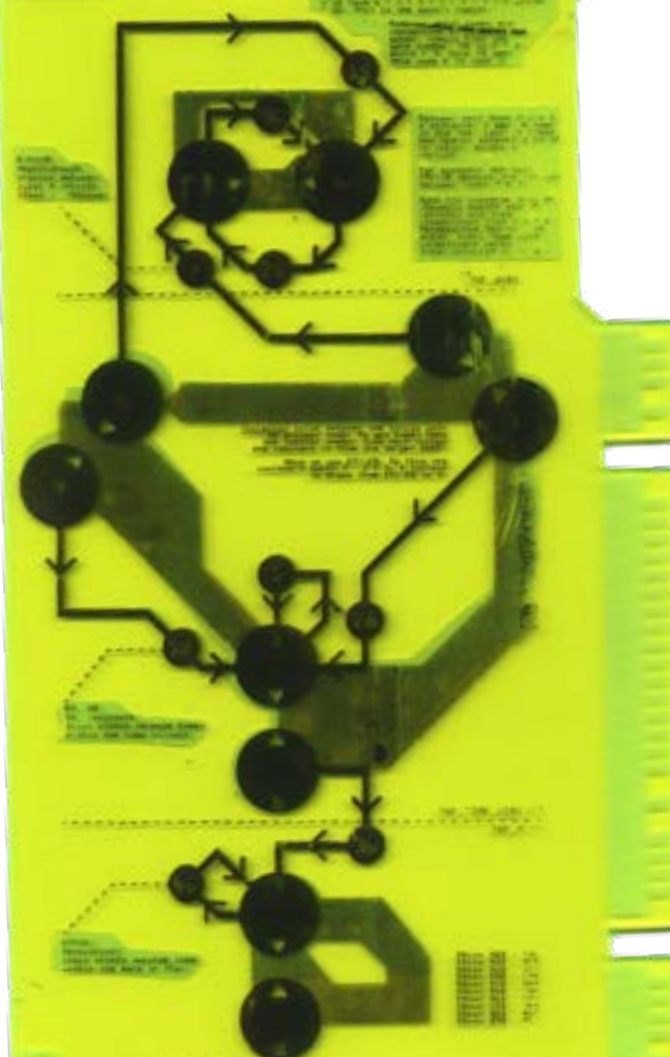

UPON DISCOVERY OF CHIRAL WASTE ATTRIBUTING TO THE BODY OF THE MACHINE, IT IS DEEMED THAT THE OPERATOR SHALL NOT HANDLE THEM. CONTACT THE DISPOSEL TEAM HOTLINE.

1852 - 390 - 91898

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INSTALLATION CMDMNT III: Troubleshooting

WIDEGRAB



RECALIBRATION OF PERILLA MINE DRIVERS EVERY 5000 CYCLES. FAILURE TO DO SO MAY RESULT IN DEGRADATION OF ARTIFICIAL PULSES.

