

Illogically Is – The Apparatus

Sources, method and chronology of the film. W.U.L.D.: Incorporated, 2026. This document is the film's only credit sequence: the film carries none, by rule — its own apparatus (leader numerals, sprocket counts, the section headings, the footnote marks) decays across the running time the way the footnotes of the source chapter do. What the picture refuses to make legible, this page does.

Illogically Is (also *Alogical Isness*) — essay film, 36:12 (2,172.17 s; 52,080 frames at 23.976 fps), 1920 × 1080, Rec.709, stereo. The voice runs 35:53.85 and enters at 0:16.5; the picture outlives it by eighteen seconds. **The film contains sustained stroboscopic flashing and high-contrast flicker** and opens on a six-second warning card; a reduced-flash edition is planned as a separate, labelled file. Closed captions (`subs_synced.srt`, 283 cues on the film's own clock) are supplied with every upload.

1. SOURCES

1.1 The text and the voice

The film is a reading of the treatise *Alogical Isness* — ten sections, three movements with a prologue and a coda — in a single synthetic voice (ElevenLabs text-to-speech, a fixed 44.1 kHz mono spine, 2,153.854 s, never cut). The voice is the ceiling of the film and stays; the whole pipeline is derived from the waveform, so a second edition with a human reading is a day of renders, not a rebuild — a decision for after the release. The register of the picture comes from a second text: *Lacero*, the experimental section of *Malgré Tout: a Guide to Nothingness* (W.U.L.D.), read not as a chapter about tearing but as the record of a clinical register failing to hold. The origin document of both is a dream written down on 18 June 2010 — two points of dim red oblivion — whose sentences appear in the film one frame at a time, in the silences between sections, in the order they were written.

The ten sections, on the film's clock (the section begins at its first voiced line minus seven seconds; the Latin tag is the section's marginal heading):

§	Section	Begins	Tag
1	Prologue – Why This Is Different	0:16	<i>ET TAMEN EST</i> – and yet it is
2	Movement I, Part 1 – On Logic and Its Limits	2:31	<i>TERTIUM NON DATUR</i> – no third is given
3	Movement I, Part 2 – On Cause and Effect	6:34	<i>ACAUSALITER FIT</i> – it happens without cause
4	Movement I, Part 3 – On the Void That Generates	10:44	<i>EX NIHILO OMNIA</i> – from nothing, everything
5	Movement II, Part 1 – On Consciousness and What It Cannot Know	13:56	<i>NULLA PERSONA</i> – no person
6	Movement II, Part 2 – On Language and Its Betrayal	16:53	<i>NOMINA NUDA TENEMUS</i> – we hold bare names
7	Movement II, Part 3 – On the Self That Isn't	21:26	<i>NEMO EST</i> – there is no one
8	Movement III, Part 1 – On What Remains	25:13	<i>RELIQUIAE</i> – the leavings

§	Section	Begins	Tag
9	Movement III, Part 2 – On Knowing Nothing & The Gridlock	29:30	<i>SCIO ME NIHIL SCIRE</i> – I know that I know nothing
10	Movement III, Coda – On the Paradox of This Document	33:38	<i>HAEC VERBA MENTIUNTUR</i> – these words lie

1.2 The films quoted

Four films are quoted as themselves — recognisable on screen, torn but named: *Persona*, *The Flicker*, *La Jetée*, *In Absentia*. They are the whitelist: faces the film could not synthesise under its own rule against new generations; the historical stroboscope; the stills-film that is the ancestor of the film's generated stills; the Quays' writing machine. Seven further films are the reserve, allowed only below the lacero threshold — a destruction of at least 0.6 (the sum of the operations applied), never a readable shot — and they are credited here precisely because the picture never lets them be seen: *the stones are copies of stones*. Every window below is the source range actually cut (the film's timecode), the section that called for it, its strand in the braid (citation = the film as film; torch = the plates' and stills' strand, where a reserve film stood in for a plate; clinical = the film's own generated masters), and the reason recorded in the score at the time. No cited source appears at the quality it had: on every return it is a copy of its previous appearance.

The whitelist

Persona (Ingmar Bergman, 1966) — 13 windows.

Window	§	Strand	Why (from the score)
0:00–1:00	§3	citation	the projector prologue - carbon arc, leader, the nail: the apparatus of cause, played backwards (the proxy's first 40 s are Criterion, Janus Films and the SF ring - all out; QC 2026-09-03 caught Janus at 424 s and 614 s)
1:00–2:00	§3	citation	the prologue continues - spider, slaughter, the morgue
2:00–3:00	§3	citation	the morgue and the boy - the film before the film
Persona 10:00–10:45 – called for by the score, never cut: absent from the film	§5	citation	the hospital room - the silent woman
15:55–16:30	§5	citation	the hand over the eye
1:03:00–1:03:50	§5	citation	faces - the double
1:17:00–1:18:00	§5	citation	the faces merging - the image seeing itself and failing
41:55–42:25	§6	citation	the letter - legible text, therefore torn until it is not
50:30–51:30	§6	citation	merging faces - language collapsing into image
1:10:00–1:10:50	§7	citation	late-stage identity blur
1:18:30–1:19:30	§7	citation	the composite face

Window	§	Strand	Why (from the score)
47:04–47:48	§7	citation	the film tears and burns - the film loses its self; quoted exactly at 'No self.'
1:22:15–1:22:55	§10	citation	the boy touching the screen; the carbon arc dies - the film runs out

The Flicker (Tony Conrad, 1966) — the strobe's two poles, black and white, are frames of *The Flicker*; it is never a shot source (its frames are flat fields) and feeds only the binary flicker of the Logic movement and the ride from Remains on. The proxies flicker_0500 and flicker_1200 (5:00 and 12:00 of the film) supply the poles.

La Jetée (Chris Marker, 1962) — 9 windows.

Window	§	Strand	Why (from the score)
12:40–13:20	§1	citation	the apparatus - eye flutter, stillness
2:30–3:10	§1	citation	the pier - a man watching himself; the film's stills-ancestor opens the film
4:00–4:25	§1	citation	ruins - the world after; a gap texture in monochrome
5:00–5:45	§1	citation	the hammock experiment - the subject wired to the past
9:40–10:20	§2	citation	the experiment - the subject's eyes covered; the assumptions
18:50–19:50	§10	citation	the sleeping woman, stills - before the one motion
19:40–20:25	§10	citation	the woman waking (19:48) - reserved for the one motion; stills only before it
26:00–26:45	§10	citation	the running man
27:00–27:50	§10	citation	the pier return - the document's own ending

In Absentia (Quay Brothers, 2000) — 5 windows.

Window	§	Strand	Why (from the score)
18:00–19:00	§2	citation	the clock and the machinery - logic as apparatus
11:00–12:00	§6	citation	the hand writing - graphite, the machine that writes
13:00–14:00	§6	citation	writing, the pencil, the sharpener
15:30–16:30	§6	citation	the apparatus - words carried by a machine
3:00–4:00	§6	citation	the window machine - voltage

The reserve – torn past recognition

Wavelength (Michael Snow, 1967) — 4 windows, reserve (torn past recognition; never a readable shot).

Window	\$	Strand	Why (from the score)
32:00–32:45	\$2	citation	the photograph on the wall - a fixed frame the zoom cannot escape; lacerated only
43:30–44:30	\$4	torch	the sea photograph - the end of the zoom, nothing behind it
40:00–41:00	\$8	citation	the wall and the photograph - the residue of a room
1:00–1:45	\$9	citation	the room - a zoom that will take forty minutes to cross it

Meshes of the Afternoon (Maya Deren & Alexander Hammid, 1943) — 8 windows, reserve (torn past recognition; never a readable shot).

Window	\$	Strand	Why (from the score)
1:00–1:40	\$3	torch	the key falling, the stairs - descent register; reversed
4:20–5:00	\$3	torch	stairs again - the loop that cannot be caused
10:40–11:20	\$5	torch	the eyes wide - looking at the looking
3:20–4:00	\$5	torch	the closed eyes - consciousness from inside
1:00–1:40	\$6	torch	the key from the mouth, the stairs - the word as object
7:20–8:10	\$7	torch	the mirror-faced figure on the stairs
9:20–10:20	\$7	torch	three selves at one table - a series of masks
4:20–5:00	\$9	torch	the stairs - the loop

Street of Crocodiles (Quay Brothers, 1986) — 3 windows, reserve (torn past recognition; never a readable shot).

Window	\$	Strand	Why (from the score)
5:40–6:20	\$3	torch	the pocket watch opened - time with no mechanism inside
9:45–10:30	\$3	torch	the gear machine - cause as mechanism, torn
12:30–13:15	\$6	torch	the doll's eyes - the word looking back

Under the Skin (Jonathan Glazer, 2013) — 5 windows, reserve (torn past recognition; never a readable shot).

Window	\$	Strand	Why (from the score)
2:00–3:00	\$4	citation	the eye/void forming out of light - only as noise-born texture
36:00–37:00	\$4	citation	the black room - the void that takes

Window	§	Strand	Why (from the score)
44:00–44:40	§7	torch	the eye, close - lacerated
1:40:00–1:41:30	§8	torch	snow, the smoke rising - what remains after the burning
1:40:00–1:41:30	§10	torch	the smoke rising into snow - after the fire

Stalker (Andrei Tarkovsky, 1979) — 5 windows, reserve (torn past recognition; never a readable shot).

Window	§	Strand	Why (from the score)
1:05:30–1:06:30	§4	citation	the meteorite crater in fog - the something in the nothing
1:40:30–1:41:30	§8	citation	the tunnel - the meat grinder
2:33:00–2:34:00	§8	citation	the girl's face at the table - the instant
39:00–40:00	§8	citation	the rails into the Zone - what remains of a road
1:52:30–1:53:30	§9	citation	the threshold of the Room - three men who will not enter

Samadhi (Jordan Belson, 1967) — 1 window, reserve (torn past recognition; never a readable shot).

Window	§	Strand	Why (from the score)
1:00–2:00	§4	torch	cosmic abstraction - lacerated to unrecognizable colour fields

The Prisoner, episode 16 'Once Upon a Time' (1968) — 4 windows, reserve (torn past recognition; never a readable shot).

Window	§	Strand	Why (from the score)
16:00–16:40	§6	torch	the blackboard again
29:20–30:00	§6	torch	the ABC blackboard - letters as regression; torn
26:40–27:30	§7	torch	the fencing mask - a face that is a grid
2:40–3:30	§9	torch	the black sphere chamber - the number that will not be given (the proxy's first 20 s are the credit cards, 20-33 s Portmeirion - out; QC caught 'Produced by David Tomblin' clean at 1780 s)

The datamosh (Language only)

Three proxies made by the film itself from two of the whitelisted films: the pixels of one carried by the motion vectors of the other — *In Absentia's* writing hand riding *Persona's* merging faces, and the reverse — words carrying other words' motion. They appear only in the Language movement, where the word is not the thing. The moshes were cut from padded sources and still carry the letterbox bars; the picture there is broken by nature.

- `mosh_ia_persona` — (cut from `datamosh`: In Absentia 11:00 pixels on Persona 50:30 motion) — the writing hand carried by the merging faces' motion - words carrying other words' motion (v2)
- `mosh_persona_ia` — (cut from `datamosh`: Persona 1:17 pixels on In Absentia 15:30 motion) — the faces carried by the machine's motion - the reverse (v2)
- `mosh_bloom_hand` — (cut from `datamosh`: In Absentia 13:00, P-frames repeated (bloom)) — the hand's motion accumulating with no new picture - the word without the thing (v2)

Excluded by rule: Tarkovsky's *Mirror* (used in an earlier work); John Whitney's computer films (their lattices survive block-shuffle — a reserve film must not be recognisable).

1.3 The film's own images

Everything that is not a quotation was made by the film: code-rendered masters (seeded, deterministic, re-derivable from the scripts on the asset root), one Blender room, and a set of stills and plates generated in April 2026 — after which the rule *no new AI generations* held for the rest of the work. The **corridor** (`s9_corridor_final`, the Blender room: the cat on the table) recurs in every section identical, unprocessed, exempt from every operation in every layer — the one image with no record, which nothing can degrade. The **Void Engine plates** and the **Lacero stills** (the red-void figure, the stairwell nadir — the chapter's own plates, from the Book Project) surface unbidden for one to three frames whenever the picture reaches for citation, from Consciousness on: surfaced, never offered, never held long enough to be looked at. The **two red points** of the dream are their own master (`gen_twopoints`), flank the last sentence, and end the film as one ember.

The generated masters (the clinical strand), by section: §1 `gen45_1`; §2 `gen_grid`; §2 `stills/grid.png`; §3 `gen_twopoints`; §4 `gen45_3`; §4 `gen45_6`; §4 `gen45_7`; §4 `gen_exnihilo`; §4 `voyager`; §5 `figures/fig_The_young_woman_202604101603_doublex_s2010.png`; §5 `figures/fig_A_double_exposed_wet_202604091445_doublex_s2010.png`; §6 `figures/fig_The_young_woman_202604101603_halftone_s2010.png`; §6 `figures/fig_A_cinematic_grainy_202604101857_halftone_s2010.png`; §6 `gen_grid`; §7 `gen_masks`; §7 `stills/masks.png`; §7 `figures/fig_The_young_woman_202604101649_doublex_s2010.png`; §8 `gen_twopoints`; §8 `stills/A_wide,_cinematic_202604101940.png`; §9 `gen_grid`; §9 `stills/grid.png`; §10 `gen_twopoints_dim`; §10 `gen45_4k`.

The stills and figures (the torch strand): §1 `stills/A_wide,_cinematic_202604101940.png`; §1 `stills/The_young_woman_202604101649.png`; §2 `figures/fig_The_young_woman_202604101603_geometry_s2010.png`; §2 `figures/fig_A_double_exposed_wet_202604091445_geometry_s2010.png`; §2 `figures/fig_A_cinematic_grainy_202604101857_geometry_s2010.png`; §5 `stills/A_close-up,_monochromatic_202604101843.png`; §8 `stills/A_young_woman_202604092118.png`.

The surfacings (the inventory against decision), by section: §5 `plates/Pre-Lacero Rupture 3.png`; §6 `plates/Pre-Lacero Rupture.png`; §6 `plates/full_bleed,_no_202604202237 (1).png`; §6 `gen_twopoints`; §6 `plates/lacero_stair_4`; §7 `plates/1 Frontispiece.png`; §7 `plates/Pre-Lacero Rupture 5.png`; §7 `plates/full_bleed,_no_202604202235.png`; §7 `plates/Crumpled_dark_fabric_202604211257.png`; §7 `plates/lacero_void_1`; §7 `plates/lacero_void_2`; §7 `plates/lacero_void_3`; §7 `plates/lacero_stair_1`; §7 `plates/lacero_stair_2`; §8 `plates/Pre-Lacero Rupture 3.png`; §8 `gen_twopoints`; §8 `plates/lacero_void_4`; §8 `plates/lacero_void_5`; §8 `plates/lacero_stair_3`; §9 `plates/Pre-Lacero`

Rupture 5.png; §9 plates/full_bleed,_no_202604202237 (1).png; §9 plates/lacero_stair_2; §9 plates/lacero_stair_5; §10 plates/1 Frontispiece.png.

1.4 The music

Eight recordings lie under the voice. None of them is the film's own; two were modulated by the operator in BandLab before they were placed; every one is a citation, credited here as the pictures are. The placements below are the operator's own (his envelopes and crossfades are the mix's ground — see §2.9), read from the editing project; the source range is the passage of the recording actually heard, mapped back through the reversed subclips where the editor ran them backwards. *Summvs* runs as one 2:59 passage — the album's own head — ping-ponged forward and reversed across four tracks with twelve-second crossfades.

Recording	On the film's clock	Passage of the recording	
Alex Taylor – Descent (score-video recording, modulated by Josiah in BandLab)	16:32–27:26	0:00–10:54	
Alva Noto & Ryuichi Sakamoto – Glass (NOTON, 2018)	0:00–37:01	0:00–37:01	
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	0:00–2:59	0:00–2:59	
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	2:46–5:45	0:00–2:59	reversed
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	2:46–5:45	0:00–2:59	
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	5:33–8:32	0:00–2:59	
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	5:33–8:32	0:00–2:59	reversed
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	8:20–11:18	0:00–2:59	reversed
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	8:20–11:18	0:00–2:59	
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	24:19–27:17	0:00–2:59	
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	27:05–30:04	0:00–2:59	reversed
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	27:05–30:04	0:00–2:59	
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	29:52–32:51	0:00–2:59	
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	29:52–32:51	0:00–2:59	reversed
Alva Noto + Ryuichi Sakamoto – Summvs (NOTON, 2011), the album	32:39–35:37	0:00–2:59	reversed

Recording	On the film's clock	Passage of the recording
Alva Noto + Ryuichi Sakamoto – Summus (NOTON, 2011), the album	32:39–35:37	0:00–2:59
Christina Kubisch – Nine Magnetic Places (2017; Gruenrekorder, 2018)	0:58–14:16	0:00–13:19
La Nuit de l'Arène (3:22; composer unidentified – the file carries no metadata)	20:13–23:35	0:00–3:22
Maryanne Amacher – Music for Sound-Joined Rooms	15:30–33:37	0:00–18:07
Nina C. Young – Memento Mori (her score-video recording, modulated by Josiah in BandLab)	12:42–20:13	0:00–7:31
Éliane Radigue – Jetsun Mila (1986)	0:00–44:25	0:00–44:25

La Nuit de l'Arène is the one line this apparatus could not close: the file carries no metadata and the title returns nothing; if you know whose recording it is, write to the address below and the credit will be corrected.

1.5 The type

IBM Plex Mono (Medium and Regular) for every word the voice speaks, the headings, the telemetry and the warning; IBM Plex Serif Italic for the Latin tags, the dream sentences and the unspoken Latin at the foot of the frame. Both under the SIL Open Font License.

2. METHOD

2.1 Three pictures and a bed, at zero

The film is four files dropped at 00:00:00:00 on the clock of the voice recording and never moved: **L1**, the picture behind the words (*lacero.mp4*, 51,641 frames, opaque); **L2**, the text picture (*subs_essence_s16.mp4*, 52,080 frames), composited in Screen so that it can only add light; **L3**, the analog layer — two pictures, *analog_screen.mp4* (Screen: grain's positive half, dust and scratches on the negative, splices, cue dots, perforations, the burns' light, the embers) and *analog_multiply.mp4* (Multiply, outermost: the gate and vignette, dark scratches and dirt, the hair, the frame line, the projector's flicker, the scorch, the douser); and **the bed**, one 48 kHz stereo file carrying the mix. The master is one ffmpeg graph — L1 padded with black to L2's length $\oplus$ L2 $\oplus$ L3-screen $\otimes$ L3-multiply, in linear RGB before every blend — with the bed muxed as AAC 256 k (an archival ProRes 422 HQ / PCM master is composed from the same graph). The Multiply layer is outermost because the douser at *No self* must black the words as well as the picture.

2.2 The grammar

Every operation in every layer cites one of thirteen rules read out of the *Lacero* chapter — the chapter as picture, not the word — and five refusals. Compressed:

1. **The picture is the clinical voice.** Composed, slow, low-pass, clean; *lacero* is that composure slipping, a gradient with local reversals, never a switch.

2. **The seam is the enemy.** No cuts and no dissolves — the *therefore* that lets a next sentence arrive; every transition is the noise the outgoing image makes while collapsing, until the next image is simply there.
3. **The voice is an auto-opposer.** Whatever the image reaches for, the picture opposes — a face its negative, a still moves, motion freezes, light inverts. The oscillation is the drag.
4. **Citation is memory of citation.** Each return of a source is a copy of its previous appearance; the base stone is missing.
5. **One image is exempt** — the corridor, the cat on the table: unchanged on return, never processed.
6. **The inventory surfaces against decision.** The plates, the two points, the figures appear for one to three frames, unbidden, when a whitelisted film is on screen.
7. **The word breaks in the mouth.** The cue's own words, rasterised huge, are cut out of the image — a glyph-shaped wound, never legible — 0.7 s before the voice (after it in Cause and Effect), misspelling on every repetition.
8. **The braid.** Three strands — clinical, citation, torch — composited by difference so that where they align they go to black.
9. **The ride (Mazeppa).** The strobe is two poles not chosen, at a gallop, its rate following the syllables; in the Gridlock the horse slows.
10. **Under- and over-dense.** Frames alternate starved (black, a single point, one hair) and gluttoned; after the rupture the margins collapse inward and the image rides too high.
11. **Lowercase after the rupture.** Nothing sits full-frame and clean; the apparatus decays like the footnotes — *See* —, —, blank.
12. **The primate inside the filter.** The low-pass image is the filter; its high frequencies leak through in proportion to the arc; by Remains the scream is audible inside it.
13. **Malgré Tout.** It does not end on black: the ride ends, the horse stands, the fire is still lit — one ember, the two points dimmed to one, survives HAEC VERBA MENTIUNTUR.

The refusals: no legible text in the picture layer, ever; no clean cut and no dissolve; no symmetry; no image completes its motion; no cited source returns at the quality it had; nothing is announced. The arc: overture (Prologue, Logic) → the tightening slips (Cause, Void) → rupture (Consciousness → Language: the word is not the thing) → the braid collapses and the inventory surfaces (Self) → the ride (Remains, Gridlock: the gallop, then the horse slows) → the fire still lit (Coda). Intensity 0.05 → 0.95 → 0.1, monotone only on average.

2.3 The score

A YAML score (`lacero_score.yaml`, `source_pools.yaml`) fixes, per section, the intensity range, the source pools of the three strands and the section's own rule; the engine (`gen_lacero.py`, seed 2010) derives every frame from it deterministically, so the film can be re-rendered from the scripts to the pixel. The section rules as written:

- **§1 Why This Is Different** — stills-only (La Jetee rule). Slow tears open to black. Filter holds completely.
- **§2 On Logic and Its Limits** — binary flicker (*tertium non datur*) - white/black, no grey; hard-edged block scrambles; grids.
- **§3 On Cause and Effect** — reversed footage; effect-before-cause wounds (offset +0.7 s, AFTER the word); strobe on the beat BEFORE each stressed word; tracking loss on "Hume".
- **§4 On the Void That Generates** — black dominates; image born from noise and collapsing back; masks-peel; under-dense pages.

- **§5 On Consciousness and What It Cannot Know** — Persona faces as negative self-overlays that never align; the image cannot see itself; double exposure with offset.
- **§6 On Language and Its Betrayal** — the rupture. pixel-sort by luminance = sorted words; block shuffle; channel split; text sources torn illegible; datamosh deferred to S14.
- **§7 On the Self That Isn't** — split faces merging; masks; the film-burn at "No self." (1293.4); then a new reel; the inventory surfaces hardest here.
- **§8 On What Remains** — strip the image - edges -> lines -> points; the primate inside the filter; under-dense pages dominate.
- **§9 On Knowing Nothing & The Gridlock** — grids; locked frames stuttering; the Morse strobe (SCIO ME NIHIL SCIRE, v2 - rides the gallop, legible as the horse slows); the corridor at length; the ride at full speed then the horse slows.
- **§10 On the Paradox of This Document** — leader, countdown that does not count, sprocket holes; La Jetee stills; one true motion at "And yet - it is." (2149.7); the two points dimming to one ember.

2.4 Time

Nothing on screen is placed by a subtitle file. Every cue was re-timed from the audio itself: word timestamps from faster-whisper (small.en, without voice-activity gating, which drops phrases on this voice) matched 99.4 % of the treatise's 2,862 tokens; cue edges were then snapped to the speech runs of the 16 kHz RMS envelope (-45 dBFS), with a two-frame lead and a 0.35 s hold. Every cue begins within 75 ms of the voice; 99.0 % of speech time lies under its cue. The section markers are the first voiced line minus seven seconds. The same word table lights each word on screen as it is spoken.

2.5 The text picture

The words are the only thing on screen that holds. Each sentence condenses out of a violet-grey static, is read by a sweep that brightens each word as the voice reaches it, then rises and recedes as a trace while the next sentence arrives — the sentence's memory, designed to fade toward ember. Headings and Latin tags stand top-left in the register of a document; the unspoken Latin surfaces at the foot of the frame, where subtitles would be; a small cold telemetry counts the section, the time and the characters spoken. Where a bright clip floods the heading's box the tag flares ember for a beat and gives way — the image contesting the heading — and returns when the picture darkens. The last character of the film is the period of HAEC VERBA MENTIUNTUR, which drops on its own schedule and burns last.

2.6 The yield

The text layer never touches the image; the image makes room. Under the sentence block — read, frame by frame, from the finished text picture itself — the picture behind the words yields: its luminance is held under 30 % with a soft knee at 60 and a shoulder that lands every highlight under 41 %, feathered over 80 px, ramping in a quarter second ahead of the words and lingering after. Under the section heading the yield takes the shape of the heading's own letters, dilated and blurred into a shadow with no edge. Flat fields — the white slams, the black pages — are left alone: there is nothing to yield to, and the words are meant to go white with the film.

2.7 The governor

No second of the output may carry more than ten full-field luminance transitions (a change of the frame mean by more than 40 of 255). The engine refuses the eleventh flash in any second and holds the previous image; every composite is audited afterwards with the same measure, layer against layer, and the analog layer is shown to add none. The film opens on the warning card because the ceiling is a ceiling, not a cure.

2.8 The analog layer

The body of the film reacting; ten reels, one per section, with cue dots eight seconds and one second before each changeover; the changeovers go sloppy from Language on — flash frame, frame line, heavy heads, the cue dots doubled, late, missing — as the apparatus decays. At *No self* (21:33) the changeover fails: the emulsion blisters, browns and burns through over *Persona*'s own burn; the film tears (one black frame); the lamp shows through the empty gate; the douser drops — black, the words included — and the new reel arrives late with the heaviest head in the film. Nothing touches the corridor or the inserts; every insert is spliced. The gate is fixed and the film weaves in it; the projector's flicker in the Gridlock is the Morse of the section's own tag, in phase with the gallop; the Coda's grain spells HAEC VERBA MENTIUNTUR at 0.22 s a unit. Grain exists only where the image is — the layer reads the finished picture's light and puts nothing on black or white. After the voice ends the layer carries the two points: the left fades, the right ignites at 36:03 and the emulsion burns outward from it — except around the period, which burns last — the lamp dies, and the right ember is the last frame.

2.9 The mix

The operator's mix is the ground and the voice pierces it. His placement — every envelope, fade and crossfade of the eight recordings, at his levels — was reconstructed exactly from the editing project (to ± 0.3 dB per section) and corrected in one place only: where a bed's energy inside the voice's own band (300–3,400 Hz) is worse against the voice than the film's own norm (the 25th percentile of its distribution, -10 dB), measured over a two-second passage, that band alone dips just enough — anticipatory, word-true, at most 8 dB — with a mild centre carve while the dip is engaged; the sub and the air are never touched, and the voice is never touched. The delivered program measures -16.0 LUFS integrated, loudness range 6.6 LU, true peak -1.4 dBTP, ending at 35:53.85 with nothing trailing. The doctrine was arrived at by refusal: a computed mix that anchored the voice at -18 LUFS with the beds fourteen units under it was built, met, delivered and rejected by ear — *an ambient, immersive, sensory gestalt; the voice pierced through but did not deconstruct the experience.*

2.10 Verification

The master is proved by numbers before eyes: frame count and uniform timestamps on every packet; sync of the master against each layer by cross-correlation of frame-to-frame change where one layer owns the picture (the head strobe, the body, the tail) and by onset agreement at the text's 150 largest steps, all at lag 0; the tear, lamp and douser frames measured exactly (the douser black with the words is the proof that the Multiply layer is outermost); the ember on the last frame; the flash audit; black and freeze scans with the designed events named and everything else handed to the eye; the delivered loudness against the source. A legibility audit decodes the master and the text picture in lockstep and measures, per cue, the Michelson contrast of the live line's letters against the ring of picture around them.

2.11 The sessions

The film was made in seventeen working sessions between 24 April and 5 September 2026 by the operator with Claude (Anthropic) as the maker of every bridge script, engine and verifier, in Cowork — the canon records the model by session where it was recorded: Claude Opus 5 for the mix session, Claude Fable 5.1 for the analog layer and the master. The aesthetic decisions — what the film is, the whitelist, the music doctrine, the register, every look-dev pair and every mix — were the operator's, by eye and ear, at gates; the code proposed and never imposed. The tools: Python (numpy, Pillow), ffmpeg, faster-whisper, Blender for the one room, Sony Vegas Pro 14 as the timeline that holds four files at zero. No physical shoots; no new AI generations after April 2026; every asset in the film is either quoted here or was generated by the film's own scripts from the treatise, the dream document and the seed.

3. CHRONOLOGY

18 June 2010 — The dream written down: two points of dim red oblivion; *sure doom, a doom unbequeathed*; the message of the impossibility of existence. The origin document.

2021–2022 — *The Point, Hatred, Forget the Plot* (W.U.L.D.). The treatise *Alogical Isness* and the chapter *Lacero* (in *Malgré Tout: a Guide to Nothingness*) follow.

24 April 2026 — Session 1: the architecture — Cowork-assisted editing, bridge scripts externalising precision work into file operations; DaVinci Resolve chosen for its API. Sessions 2–5 (same weeks): the script-to-EDL bridge, the storyboard, the first assembled timelines; the generated stills and clips made in April, after which no new generation is allowed.

18–19 July 2026 — Sessions 6–10: the aesthetic inversion (the hand-generated register leads; citations whitelist-only, four films), the music doctrine, the subtitle doctrine (voice-true, not marker-true), the Blender corridor, the keystroke synthesis, the truth pass against the editor's own dump, the figures. Session 11: cards and slips.

3 September 2026 — Session 12: the pivot — the editor becomes Sony Vegas Pro 14, the voice sits uncut at zero and every layer is rendered on its clock; timing re-derived from the audio itself (ASR-true). Session 13: LACERO — the grammar read out of the chapter, thirteen rules and five refusals; the picture engine written and look-dev'd.

3–4 September 2026 — Session 14: the pictures rendered at 1080p on the operator's machine — L1 (51,641 frames) and L2 (52,080), the datamosh, the governor, the word-true text, the QC sheets and the flash audit.

4 September 2026 — Session 15: the mix — the computed doctrine built, met and rejected by ear; the operator's placement reconstructed and corrected in one band; –16 LUFS, –1.4 dBTP.

5 September 2026 — Session 16: the analog layer — ten reels, the failed changeover at *No self*, the ember; the heading contest; the master and verifier kit. Session 17: the master composed and proved; the reading band found misplaced and read from the text picture itself; the heading yield made glyph-shaped; the re-render; the delivery encodes, the captions, this apparatus.

W.U.L.D.: Incorporated — wuld.ink. Corrections to the credits: through the site. The scripts named here live on the film's asset root and are the film's method in full; the canon of the work — seventeen versions of one state document — is its record.