

Vertigo

An algorithm in 3 parts

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Everything that is the case is a non-recursive set.

Every city merzdeposits thankfully traffic noise, proper churches, people
with maps, the safety of sirens, uplifting, desire lines

and so

-called *continuum hypothesis* – and,

freedom

from small detail, insects and bird song,
again letters take a trip around the world,

'at rest' tested *reductio ad absurdum*, contingent directions –
cities with grid rather than radial logic

increasingly.

A completely new space for each moment of time – as parks are to nature
roads are to harmonies merging

into one another,

acquired geography,

increments, landmarks

cataloguing the sequence of left

and right, walking –

consciousness at least in part 1) high prevalence, 2) functional importance

3) periodic, crystal-like structure with long range order, 4) to transiently isolate
from external interaction/observation, 5) emptiness, and 6) other

Every non-recursive set must be complicated in a very essential way
or be that.

Complication defies systematization;

paper folding and cutting, disrupted otherwise

clumsy algorithms to

systematizations fall

as they used say

(Yes

Contrived consistent room space features *particles and field-oscillations* yet people think to begin outside the immediate room to a room bearing the algebra of infinity. 'Infinity' once removed alone in this room a hierarchy of mediations, (the kernel is a congruence relation – as *all* morphisms shall be equivalences.

Constructing a model of the room outside the abstraction the room is itself a model. We decompose psalms (*languages repeat contexts*) aspiring to Dutch-ness, 'a' vocabulary, the action homo "same" morphos "shape". So, so like so groups, rings, or vector spaces, homomorphism equals a structure-preserving map betwixt and between two algebraic structures - *simulating* an action and *reasoning about* that action; a clink of cups: (a pliable ring could be reshaped to the form of a cup by creating a dimple and enlarging it, while shrinking the hole into a handle (such inescapable mutualism). not here

to homomorphisms. Homomorphism can be confused with homeomorphism (Between two topological spaces, a white cube [the best known of the solids] and a front area [indigenous sandstone] is "homeomorphism".

The cube is rarely a CUBE. "Immensity is within us" as they used to say; 6 faces, 8 vertices, 12 edges, 13 axes of symmetry, 3 through the centres of the opposite faces, 4 through opposite vertices, no windows,

no tyranny of sign or sales. Thus, a square and a circle are homeomorphic – cities with grid or interchangeably radial logic.

Intuitively, a homeomorphism maps points in the first art that are "close together" to points in the second art that are close together, and points in the first art that are not close together to points in the second art that are not close together. topology, smooth deformation is

arts unchanged when homeomorphisms apply.

Intuitively stretching, bending, cutting and gluing back together *simulating* an action and *reasoning about* that action — but deforming a line segment a point is impermissible so so like so groups, rings, or vector spaces realize that knowing comes from mile end.

Stretching, bending, cutting and gluing back together a continuous deformation,

from one to another, rather than one space to another.

a continuous deformation is keeping track of points a white cube correspond on a small area — one to another just as a white cube deforms

aspiring to Dutch-ness,

a vocabulary, the action homos "same" topos "place"

a homotopy, the continuous deformation from one map to the other

the essence, less restrictive, free of vertigo,

homotopy leads in between spaces: I spoke too soon of homotopy equivalence.

Sandstone: diamond-shaped shadow, moss, northern light, spiders, dirt stains, once hot railings, one terrifying reflector, sixteen steps depending

on the light, nine down from the street to the landing, seven down into
the area which would give a variable velocity
simulating an action and *reasoning about* that action

Until	it	stops
Uncle	is	sorry
pens	run	out
pens	run	out
you	aren't	run

down
but things run out

A white cube and a small area
in the category:

A composition of two homeomorphisms
again
a homeomorphism
and the set of all self-homeomorphisms
a white cube → a white cube
again

a group as a "container" for arts, called the homeomorphism group of all white
cubes, denoted Homeo(white cube).

Two homeomorphic spaces sharing topological properties. Behaving as law and
song: *if one of them is compact, then the other is as well; if one of them is
connected [along the corridor – as 'distance' is vinculum to 'time experienced'],
then the other is as well.*

Buying one empty coffin and one full one

the stuff of melodrama; cutting the corpse in half, a dialectic of division not
withstanding a face not viewed.

a room full of air equals
the number of phase-space dimensions
is
10 000 000 000 000 000 000 000 000 000
exactly – description *and* irony

a gallery of unconstrained particles,
this will be a space
6 times the gallery's unconstrained particles multiplied
by 3 position coordinates and 3 momentum coordinates
for *each* particle – the condition of being
without end and without hesitation.

The pathos of this multiplication and diminution of obsequies
not lost on me. Realism – I would never pull off such a counterfeit.

The volume of any region of phase space remains constant
a non-perturbative phase
the elements coming together (*in that way*)
strictly physical with no allegorical significance.

Algebra is to allegory as homomorphism is to homeomorphism (as parks are
to minds roads are to harmonies merging into another
binary operation

a white cube of the set of white cubeness commutative
if

$$\text{white cube} \times \text{small area} = \text{small area} \times \text{white cube}$$

for all white cubes and small areas in the set. Otherwise, the operation is
noncommutative.
if

white cube x small area = small area x white cube

for a particular pair of elements a white cube and a small area, then a white cube and a small area commute – one of those moments where everything falls into place. Of course, the area is a subset of the ten thousand things, it proliferates, diffuses, generalised it repels the name of Space and extrapolates, the revelation of the park to the field – the space of elsewhere, sky even, "Reason's presumption of a total synthesis" versus vertigo. Every element commutes with itself and, in a group, every element commutes with the identity, with its own inverse, and with its powers.

The room is actual 'when' the transaction is finished (transitions between situations) – and over a space-time interval thus *simulating* an action and *reasoning about* that action cannot point to a time of emptiness only to an interval of emptiness (consistent with relativity) whom we love in our self with cumulative mistakes
since the principle of sufficient reason applies to free choices
as much as any other event thus

the metaphor of the edifice
the implicate order

The best room is the one which yields the greatest variety of phenomena governed by the simplest set of laws.

An act of observation here and now can affect not only the art being observed – as Heisenberg told us – but also an art arbitrarily far away
the implicate order
to know the effects of absent causes;
stones placed for some day in the future,

effects anticipate causes so that we may precede
the physical occurrence of "cause"
the possibility of reversal

'the same point in space at two different times' means nothing
a few rooms and an assembly of art/observers
closed under those operations. A room is "closed"
under those operations if whenever members of the system
see arts that are also within the system. Algebra *is* therefore a form of fiction –
merely axiomatising the effects
axioms under-specify models.

there is no such room
a room without qualities

Preservation of volume does not at all imply preservation of shape not at all
small regions will tend to get distorted and distortion gets magnified

So, so like so twenty numbers define ten thousand things: everything
the same except regret
there is no such number of likewise, no such room
to create a room which has at least some measure of past pain
nostalgia for reasonableness but express no proposition which can be either
true or false – the presence of an ethical symbol in a proposition adds nothing
to its factual content and fear of loss of identity cannot be faced

there is no such room
a room without qualities

Each uniformly moving observer carries ideas 'simultaneous' (and dreams).

['Dream' is a certified poet's word unsuitable within an algorithm: so 'dream' is to 'algorithm' as vertigo is to distance.]

Simultaneously seen by observers not those observers simultaneously seen. As there can be no absolute time. Each observer as defining desires, classes of excitation "owned", observers assigning times and positions to events where every desire is anticipated. Two moving with respect can still agree on the time (and) the distance between their positions measured at equal times separately, then intersect,
signifying a *collision or an encounter*
along a dark corridor has the largest proper time – vertigo overlaid with liabilities.

Gravity requires that rooms have curved geometry, and this curvature of rooms must be created by matter. *Outside* a rotational curve (down the area stairs?) – The embodiment of

Gravity, which artists generally interpret as the tendency to fall over or drop to the floor, the worldlines of art accelerated only by gravity
with the longest proper times
the never-ending list of counting numbers.

The 'space' of our room fooled us dreaming geometry is a logical necessity
each point in the picture represents an event
a point in space at a single moment, an orchestrated reduction (OR)
a point having only an instantaneous existence.

The whole of history/life, encopresis drill, nondescript fillers and finally unnatural color,
a person, persisting in time, not by a point but by a line,
the world-line of the person, like art fading out of and into the mist – a text predicated on the products rather than the processes.

vertigo – never such a counterfeit

vertigo of somewhere else, empty rooms, once empty room, somewhere someone else, something somewhere someone else, hollowness of depth, breathed to outside emptiness, moments of attention, attention stretched to move from one to the other, it is necessary to detach it from its surroundings, in which it is encased as a thing, but what if

a valved passage, a dark corridor has the largest proper time –

film noir blue, the preservation of directed joins but going is commutative with coming back, lines of pipes and reflected light expand walking upward, expand walking to the art of falling arrested in the mechanics of ankles, knees, joints directed to falling forward, OR seeing thinking in reverse

but over time a hierarchy of mediations, vertigo with liabilities places

many places between here and there:

at the bottom already landed a viewpoint

a place of no children no greater things

consciousness: 1) high prevalence, 2) functional importance, 3) periodic, crystal-like structure with long range order, 4) to transiently isolate from external interaction/observation, 5) emptiness, and 6) other

offers no escape from the waiting

Sandstone grey you mustn't cry

walls

here room was the full room

here room was the living room

there room was the empty room

rooms lost left his funeral room

masked

Euripides women bear the empty room

tearless to the waiting room

(you mustn't He wouldn't want
you to cry
stroke leave

A relative wastes away in an armchair, *reductio ad absurdum*, arbitrarily about one among the range of artistically acceptable rooms according to this principle any state of affairs must have the strong and weak forces not yet discovered which explains why it and not some other state of affairs pertains when it comes to our waiting room there must be some reason which explains why it and not some other room pertains by using the "infinite continuum of good rooms" view

The room cannot be divided into what is there and what is seen to be there.

The implicate order of narration,
encopresis drill, nondescript filling and finally unnatural color,
a person, orchestrated reductions persisting in time,
everyone in this room is interchangeable
the default category of the room
the alteration between closing and opening they called change
the great field of action: *stimulating* an action and *reasoning about* that action
forgotten hierarchies of mediation placing one inside one outside one outside
read without any echo of the physical room
vertigo of music, even creaking noises seeping from the other room, distant
traffic passing by

men never swim until they can
the homotopy of the object to all language; object as subset of the set
of all

the set of rooms
the set of whiteness
the set of spaceness
the set of emphases

clear and white is a room clear and white is everything that is not a room
vertigo – the empty subset *how* was space experienced *once*
a loss of nearness to farness, vertigo –

the null class
the vertigo of rooms

Accumulating inhaling deeply the outside expansion
the swim can be mapped not *simulating* an action or *reasoning about* that action
the vertigo of whiteness
the vertigo of spaceness
the vertigo of the preservation of directed joins
the vertigo emanates from the thing itself

here not here

what is the limit and why that edgeless

instead

the conquest of vertigo through plenary accrual – beginnings are to serial
moments as to entropic drill to a formal scheme for describing them, together
with rules that specify how the scheme applies to any particular one of the
entities"; in the law of the excluded middle, I am content

if the observer had looked up then seeing obsequy, described
simulating an action and *reasoning about* that action ... (*languages repeat
contexts*) if it turned out that a situation would fit a white cube that could already
exist entirely on its own (ten thousand things with definite pitch, notionally
containing an even distribution of all frequencies), unique in a touch and over
reliant on perspective, lines, light I become content
so full of content space is fugitive space
fugitive space
the intimacy of farness, objective *hope* from anything else

a map of one to one open blocks out the sun fills up everything emanates from matter maps, perspectives, are the possibility of falling the dilemma of linear narration as opposed to mapping implicate order

Walking/influencing the past is unmapped and mapped, artificiality and scanning are no more vertigo the fear of falling, jumping or the homotopy of the full room to the empty room or full room maps the possibility of falling.

Going there illuminates space with it: a meditation crossing from here to there: always the same welcome a presence as a sound or a taking up of space and an interval of the time of the observer, enough is seen and so like so it can only be to cross over from here room to there room

against "a representation of a set of entities is
no more and no less

dichotomy

serial organisation intervenes in "lived" and provides an illusionary immediacy – one to the next

a concatenation at the periphery occasions readjustments repeated phases
the interior the field, acquired geography, cataloguing the sequence of left and right "more frames of reference with less privilege accessed, reduced, accumulated and combined, observers can be delegated to a few more places in the infinitely large (the city) and the infinitely small (the room), and the readings overwhelming only to the unpractised, the untested; that other space appallingly more so,

like so much

art's intimate causal entanglements with the room make art the cause of evil (that which is contraindicated) the fall from the choral implicated at its expense: contemporary responses to the problem of evil focus quantization of the nonlinear anomaly why (or duration or amount or distribution)

we find underachieving involved creating this room since this room is the best of all possible rooms there might be no such best room if the series of possible rooms formed a continuum of increasingly good rooms *ad infinitum* and if there were no such best room we cannot fault art for failing to create the best since to do so is as impossible as say naming the highest number.
Always the fall into formalism - vertigo overlaid with liabilities properties studies therefore primarily quantitative rather than qualitative, and its methods are

the absence of war and vertigo, the gaseous possibility of jumping, release no matter how rigorous the frame, the language, the rights and responsibilities; I used to be overwhelmed by the spatial revelation of this, it was glorious now I don't have it, exhilaration but it has aged. In war and vertigo it is better to have

a map
a loop of string a manifold of one,
a closed surface, a manifold of two, and onward
equivalence of two means one can be deformed into the other by a continuous motion – without collage.

It is superannuates the body, defined only by length, width, and depth
the canon of proportions and doors; it is necessary to suppress
what follows it, what precedes it, and also all that fills it, and to retain only
its superficial skin.

but over time vertigo is overlaid with liabilities
all places between here and there:
two algebraic structures restored, things overlaid, inlaid - *stimulating*
a past and *reasoning about* that past; these additions with complex-weightings
fragments of remembrance for homotopy not here, fabric of material preserved
in stones and old art
as if permanent like sunlight and breeze on a person's face

an operation that reduces the multiplicity of the real to rational sequences and controllable consequences, yes

However, these criteria, admirable as they are, are insufficient: they liberate sleepers from the tyranny of "absolute truth" and "objective reality", but not necessarily from the tyranny of suffocation. Vertigo was real now it is only remembered

aspiring to dullness it is a fashion, the glory of good design most wanted
a bridge described and not crossed our moment of attention
linear assumes that the relation of cause and effect can be expressed as a function of artistic succession. There is a real space (narrated)
and an imaginary space (abstract, narrated) and a real non-space, the seen is proved by the unseen, a complex vector space we add any two elements of the space and obtain another such element; and we are also allowed to perform these additions with complex-weightings.

The Russell Paradox: is

the set of the description of the qualities of the room a member of itself? What would remain of the Room if there were no rooms?" a vanished perspective
rooms remain identical to themselves in form but not sum as doors are to light
as space is to a box outside thought the subset of all staircases:
"outside" thought – ability to be transiently isolated from external
interaction/observation thence in memory the cities are completely different
except in homotopy – similarity; contiguity, or correlation. Yes, going up is
commutative to going down as in stairs are to the curved worldline of a variable
velocity or an *acceleration* seen from the other platform extend in the other
direction, illuminate the vertigo, enlarging the space in which to fall,
the fear and pleasure of dropping something important, the gait of a mistake
at the bottom a viewpoint already landed
a place of no greater things, seen from above I go

visualise/see everything here, below and behind above I go, it builds above, overlays, we assume a point and a line

The friction touch of the stone contraindicated by the breeze on the back of the hand taller building threatens to fall or jump
The direction motion of the sun perpendicular to the poles light with the importance/thickness of a dimension

Room is the set of all sets which declare themselves not members of themselves, acrostic, referring the homeomorphic relationship of space to area and front to back and centre to cover and page to wall. How can space be separated out? – from the rules of indentation, location or thinking makes it so, the laws governing the phenomena more complex as a result; and others who share this view never to have compromised with the multiplication and diminution of obsequies and to hunt it down everywhere vertigo exists only in the space. Vertigo would be the unperceivable background in the notion of commuting, pausing to listen to that breath

and following it
though it is lost immediately, still the project is conceivable
a place of no greater things

OR consciousness: 1) high prevalence, 2) functional importance, 3) periodic, crystal-like structure with long range order, 4) to transiently isolate from external interaction/observation, 5) emptiness, and 6) other
offers no escape from the waiting

and just as in melodrama - every element commutes with itself and, in a group, every element commutes with the identity, with its own inverse.

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