Theory Paper and Artist Conversation

The Not So White White Paper

Wheel of Fortune, the Wheel of Fortuna, Performed Rather than Depicted: An Iconological Analysis between Contemporary Art and Its Tools, the Medieval *Rota*, New Questions of Authorship, Language Machines, and the Blockchain as a New Artistic Space.



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> *“The only human act is the decision to stop. That very moment makes the work.”* — Sebastian Schager, 2026, on Magenta: *Wheel of Fortune* in the display case of a Vienna underground station, one drop from a phone, one image falls into the collage (ch. 2.2)
>
> Two months later, the single image drop no longer exists. The Collage has become Mono Scroll, Non Stop: several image wheels run side by side and act together in time. In Trinity, the first epoch in the browser, the artist chose every set in advance; the players intervene in the run and, at the end, cut out twelve seconds. Asked where the human act now lies, the artist answers:
>
> *“The human act is no longer the finger on the button but what assembles itself behind the eyes; the cut only records when the moment had come.”* — on Trinity (ch. 8)

Abstract

This paper examines the digital artwork *Wheel of Fortune* (WOF, 2010–) by the Viennese artist Sebastian Schager as a contemporary work within an art-historical context. WOF lets images pass by like a wheel of fortune, since 2010 as a tool of painting and, most recently, in the two cases this paper examines more closely: as the first purely digital installation, without painting, in the *Magenta Art Room* (2026, Collage mode), it drew on open museum and cultural archives, and a human image drop at the right instant condensed the images into an unrepeatable collage; as the first epoch, *Trinity*, in the browser (since 2026, Mono Scroll mode), it plays from a collection curated by the artist in three classes, and the players cut twelve seconds out of the running wheel. Its core thesis: in WOF, chance is not depicted but performed – the wheel follows fixed rules, and chance enters at two points, in the question of which images get into the run and in the instant at which someone intervenes; precisely the structure that already characterises the medieval *Rota Fortunae*. At the centre stands a double observation: with its title and its mechanics, WOF invokes a pictorial motif handed down through centuries of Western art – the *Rota Fortunae*, the wheel of Fortuna – and translates it into a technical dispositif of image holdings, score and blockchain. Methodologically, the paper applies Erwin Panofsky’s three-step iconographic-iconological model and deliberately extends it at one point, because WOF does not show the motif but lets it run. The analysis situates WOF within a genealogy of the readymade, collage/montage, appropriation, conceptual and generative art, as well as within the theory of the “Death of the Author” (Barthes) and of technical reproducibility (Benjamin). A new chapter sets the work

against the language machine (Simanowski) and develops its argument from that comparison: against the average that statistics produces, neither chance alone nor the human alone is of help, but the change of levels – human, chance, human, blockchain. A separate chapter examines whether the NFT opens up an *artistic* – not merely speculative – space for this work, and at the same time names its limit, which the work has meanwhile shifted onto four blockchains.

Keywords: iconology · *Rota Fortunae* · participatory art · appropriation · Death of the Author · generative art · montage · language machine · epoch · NFT · on-chain provenance

1. Introduction

Without a network connection, the installation showed a black screen. This dependency was not a defect but the programme: the work owned no image material of its own; it drew it, only at the moment of operation, from the image holdings of the world. Two months later, the same instrument plays without a single connection to an archive, from a collection the artist has assembled by hand over years, in the browser of those who play it. Both are *Wheel of Fortune*, and the tension between the two states carries this second version. Its subject is the ongoing project *Wheel of Fortune* (hereafter WOF, or simply: the wheel), since 2010 a tool of painting, which in 2026, as part of the *Magenta Art Room* in the Vienna underground station Volkstheater, was shown publicly for the first time as a purely digital, browser-based, participatory image machine, without canvas and without brush.[1] In the installation (hereafter simply *Magenta*), WOF let images from fifteen open image sources pass by like a wheel of fortune and condensed the individual images, dropped by human timing, into unrepeatable collages; in its first epoch, *Trinity*, it lets whole images from three curated classes run against one another, and the players cut twelve seconds out of a run that never halts. The finished work can be saved as a loop or minted[2] as an NFT on one of four blockchains.

The obvious reading – that WOF is “digital collage” or “AI art” – falls short, and in the second case is factually wrong: no images are synthesised; real images are recomposed.[3] This paper instead pursues the thesis that WOF translates a classical pictorial motif – the *Rota Fortunae* – into the procedures of the digital present – the image stream (in Magenta live from open archives), the generative search movement and the blockchain – and thereby raises a double question: about authorship in the age of recombinatory machines, and about the place where such a work can exist artistically.

From this follow two **research questions**: (1) How can WOF be described, with the instruments of iconographic-iconological analysis, as a work within the art-historical context of its time? (2) Does the NFT open up a genuinely *artistic* space for such a work, or does it remain a merely economic appendage? The second version poses both questions for Magenta as for Trinity and adds a third, which arises from the comparison with the language machines: (3) How does a work that combines real images by chance differ from a machine that computes new ones from probabilities, and what follows from this for authorship?

The title of this paper, too, belongs to its subject: as early as 2022 the artist prefaced the NFT works with a statement called “The Not So White White Paper” – an ironic rejection of the roadmaps and promises of returns of the crypto market. A promise stands in it nonetheless, only a different one: not returns, but the pledge not to stop. The evidence for it is the work itself: the first performance of WOF in 2011, the first NFT in 2021, ten years in between, and both begun before the statement and continued ever since. The present text adopts that title and redeems its claim by art-historical means.[4]

Methodologically, the paper takes Erwin Panofsky’s three-step model as its foundation – pre-iconographic description, iconographic analysis, iconological interpretation – supplemented by Aby Warburg’s concept of the afterlife (*Nachleben*) of ancient pictorial formulae.[5] [6] Where the model reaches its limit – with a motif that appears as a process – the extension is made explicit (ch. 3.1b, 3.3). The art-historical contextualisation draws on the theory of appropriation and authorship (Barthes, Benjamin) and on the genealogy of the readymade, montage, conceptual and generative art. The technical chapter rests on the documented architecture of the work; the NFT part on the primary literature of the discourse and its critique. The second version additionally draws on the media philosophy of the language machine (Simanowski), the theory of the open work (Eco), of the performative (Fischer-Lichte) and of presence (Gumbrecht), the anthropology of images (Belting), the theory of montage (Eisenstein) and the critique of participation (Bishop, Diederichsen).

Structure: Chapter 2 describes the work. Chapter 3 carries out the iconological analysis and forms the argumentative centre. Chapter 4 situates WOF art-historically. Chapter 5 explains the technical dispositif. Chapter 6 sets the work against the language machine and develops from that comparison the argument of the change of levels. Chapter 7 examines the NFT thesis together with its limit. Chapter 8 gives the artistic position room in a conversation between machine and artist; chapter 9 draws the conclusion.

2. Description of the Work: What is *Wheel of Fortune*?

Wheel of Fortune is not a single work but an instrument with several forms of play. What it produces in each case depends on where it stands, what it draws on and which human act determines the result. Such a combination of mode, site, material and players is called here a *form of play*. The instrument has developed three so far; the series is open. The following overview orders them before sections 2.1 to 2.5 describe them one by one.

Form of play	**Site**	**Material**	**who plays**	**the gestures**	**Work**
Painting tool (from 2010, ch. 2.1)	studio, canvas	own image folders and image collections like the later sets; in 2011 also images from the net	the painter; in collective painting, friends and audience at the red button	the stop, then the brush	painting; under construction: stencils from the plotter (ch. 4.5)
Magenta (installation in the *Magenta Art Room*, Collage mode, epoch 0, 2026, ch. 2.2–2.4)	display case, smartphone remote control	open archives	passers-by, anonymous, on their own phone	one: the tap that drops an image	collage as loop, NFT
Trinity (in the browser, Mono Scroll mode, epoch 1, ch. 2.5)	no site: one's own device	curated collection	whoever finds the work on the net; whoever mints a work and keeps it	several during the run, then the cut	twelve seconds of run as loop, NFT, each edition on its own blockchain
next epochs	open	open	open	open	open

The last row stays empty, and deliberately so: since 2026 the work knows the concept of the *epoch* (ch. 2.5.1), and a new epoch is a new recipe, not a rebuild of the instrument. For the analysis (ch. 3–7) the distinction has a consequence that should be named in advance: the thesis of this paper holds for all forms of play: the wheel of Fortuna runs here; it does not hang on the wall. What shifts from one to the next is the *site of the human act*, from the single gesture to the series of gestures, from the point to the interval, and the *site of curation*, from the open archive to one's own collection. With the form of play, who plays changes as well: the painter, the passer-by, whoever finds the work on the net. And since Trinity a group has been added that does not play but keeps: the collectors, for whom the work opens a new artistic space (ch. 7).

Six words carry the following description, and they denote different things. The *form of play* is a row of the overview above: a combination of mode, site, material and players. The *instrument* is WOF itself, in its purest form a running band of images from which a stop or a drop takes one image: it is used, and the band runs on. Chance and human intervention belong to every form; what emerges from them does not. The *mode* says how the wheel plays and what it produces; there are three so far, and the table below sets them side by side. In the *painting tool*, a button halts the band, the painter's hand paints the standing image into the painting, and the band runs on; from many stops a single, physical picture emerges. The other two modes are purely digital. In *Collage*, the image visible at that moment falls onto a surface on the screen, and from the drops a composition grows. In *Mono Scroll*, chance drops one set from each class into time at the start; its images run in several lanes side by side until someone cuts out the last twelve seconds. Both end in a loop, which stays digital whether it is minted as an NFT or merely played. How a mode lets the human hand into the game are its *gestures*; the table names them, ch. 2.2 and 2.5.5 describe them. What this paper calls the human act is the decision; the gesture is its form. The *site* says where play takes place: in the studio in front of the canvas, in an *installation* on location and in public, or in the *browser* on one's own device. The *epoch* is a fixed recipe that the artist sets for a whole series: mode and variant, gestures, holdings, finale, blockchain and the rule for when a work may come into being (ch. 2.5.1). It is not to be confused with the score, which writes down each individual game and from which the server generates the work (ch. 5). None of these words is bound to another: an installation can play Mono Scroll, a future epoch the Collage.

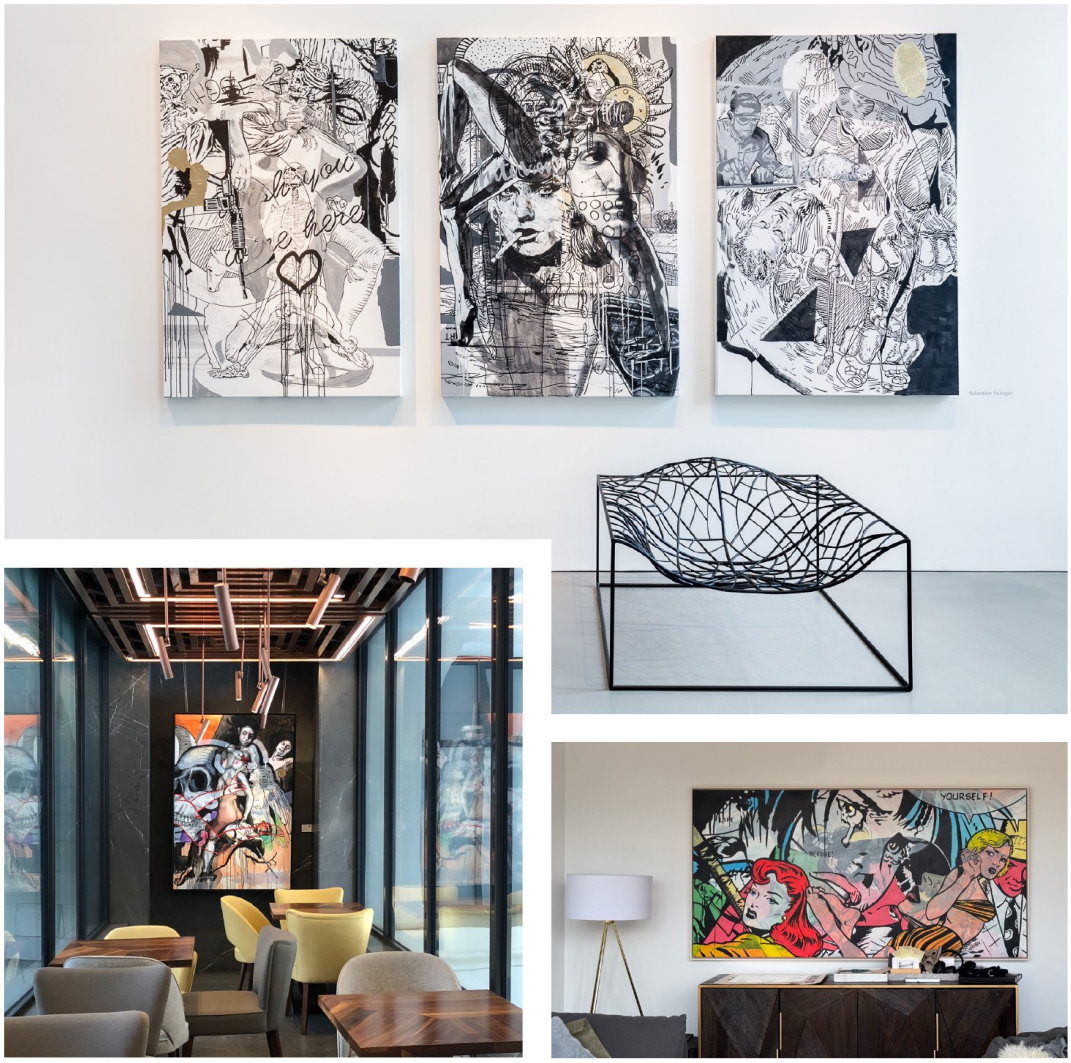
This paper examines above all two cases and calls them by their names. *Magenta* is the installation in the *Magenta Art Room* in 2026, in Collage mode, fed from the open archives, in retrospect epoch zero. *Trinity* is the first epoch, in Mono Scroll

mode, played in the browser, fed from the artist's collection. The painting tool is the origin of both (ch. 2.1) and continues to run alongside them (ch. 4.5). What is said about Magenta or Trinity holds for that case. What is said about a mode holds for every case that plays it. What is said about the instrument always holds.

Mode	**physical or digital**	**what drops, where to**	**gestures of the players**	**Variants**	**Result**	**Case in this paper**
Painting tool	physical: projector, canvas, hand	the stopped image, via projector onto the canvas	the button starts and stops the band, then the brush	free painting, projector techniques, stencils from the plotter	a painting from many stops	origin, continues to run
Collage	purely digital	image drop: one image onto the surface, in space	one: the tap	masks; finale Loop, Portal	loop	Magenta, epoch 0
Mono Scroll	purely digital	set drop: one set per class, into time	four: tap (throw the direction anew), hold (freeze cell), drag (seams, cells, grid), make my loop	finale Non Stop (Trinity) or with stops in which individual lanes stand still; duotone from the colour pairs of the epoch, effects per image	loop, the last twelve seconds	Trinity, epoch 1

2.1 From Painting Tool to Browser Machine

WOF began in 2010 not as a screen work but as a tool of painting: a projection machine that threw random image material onto the canvas during live painting sessions, so that the digital stream became part of the physical composition.[7] Even the projected run on its own, before the first brushstroke, is a performance and a work of light; this spectacle value of the image stream is preserved across all forms of play. Which side is the stronger the artist leaves open: “I’m not sure whether the performative side of the image change in WOF or the painted variant is better. Those are two worlds colliding there, and both are awesome.” [8] The tool emerged as the artist’s invention in the milieu of the Viennese artist group PERFEKT WORLD, [9] which by then had realised numerous joint projects, and responded from the outset to a substantive diagnosis – the permanent state of media saturation of the present. [10] Related works from the same milieu – painting on stroboscopically backlit, translucent canvas, for instance – already followed the same logic of media flicker and were shown at parties as much as in art installations. Out of this practice grew the *Wheel of Fortune* series of paintings (from 2010, ongoing) – painted works whose procedure (chance, open image material, human timing) already contains the later digital work.



Wheel of Fortune Series, Selection, 2016, 2017, 2018
Acrylic Paint, Spraypaint and Metal / Gold Leafing on Canvas, varialbe dimentions



Fig. 1: “Wheel of Fortune” — selection from the painterly body of work (from 2010). Click opens the sheet at full resolution; the complete portfolio at artis.love/pdf. © Artis.Love.

The early image material came from a private, locally assembled collection: thematic image folders in the spirit of the group PERFEKT WORLD, whose deliberately popular iconography, turned away from the canon – ancient statuary next to comic and action figures of the nineteen-eighties – anticipates the procedure's later indifference towards high culture.[11] Since the artist lacked programming skills, the then-young internet initially remained a mere image repository and not, as today, a source opened up through interfaces (ch. 2.3). Already in this gesture – the artist not as producer but as collector and arranger of found images – lies the shift of authorship that the work would later catch up with theoretically (ch. 4.2).

The set-up was performative from the beginning (around 2010). Painting was done in large formats and in mixed media, often collectively: several painters translated the same image stream onto one canvas simultaneously, drop by drop. The way there had been paved in June 2011 by *PERFEKT DEVICE*: for two weeks the group painted the construction fence in front of Vienna's Palais Rasumofsky, and the brush, as the project dossier puts it, was "in the hands of the public". Via a website, people all over the world sent the painters their wishes, watched live and became part of the picture; a terminal carried the interface as far as the Centre Pompidou, from where the commands travelled to Vienna.[12] In the same year, straight after Paris, the team was simply thrown out of Tate Modern in London; the group moved between invitation and guerrilla action, with a taste for the prank. From there the painting tool took over the distance and gave it a stricter form: no longer the wish, but the stop. The audience thus appeared not as spectators but as fellow players: a red button halted the image run and inscribed an alien will into the emerging picture, publicly for the first time in November 2011, in Vienna's club culture and on 18 November in the Vienna Künstlerhaus (fig. 1b). The first button was home-made and is lost; in its place today stands a large red industrial push button, similar in aesthetics but off the shelf. [13] In the same month a border already lay between button and canvas: at a club night in Vienna the audience pressed a buzzer, the signal steered the wheel at the painters' side in Budapest, and the picture came back via livestream. [14] This intervention, a button, a stop, a placement from outside, remained constant across the entire change of medium and returns in Magenta as the smartphone remote control (ch. 2.4). In it lies the point of the whole arrangement: which image stands is decided not by the painting hand but by the interrupting access; how it enters the picture is decided by the hand; authorship is shared from the outset and delegated to chance (ch. 3.5, 4.2). What has survived from this is collective painting with an audience, painting alone in the studio and, as the most recent form, the purely digital WOF – which does without the brush and may yet claim to be painting in an expanded sense (ch. 4.5).

Painting onto a running projection follows a different logic from painting before an empty canvas. The further the process advances, the harder seeing becomes: the projected image lays itself over the elements already layered on the canvas until the two can hardly be told apart. To recognise what is to be placed next, the painter continually shields the projector light from the surface with their own body – a constant darting back and forth between projector and canvas, in which the body does not obstruct the picture but serves as the tool that first makes the already-painted visible.[15] The picture is not given here; it must be brought forth in performance – through a bodily act: even the analogue practice treats seeing as an act, not a reception (ch. 3.4). With every layer the surface condenses, until hardly any room remains and passages must be roughly painted back to regain space. A subsequent correction of the placement is unknown to the procedure – “What fell, fell like an axe” [16]; this irrevocability binds projection painting to the logic of the stop and to painting *alla prima*, in which something final attaches to every placement (ch. 3.5). The group came from graffiti, where this rule holds anyway: what stands on the wall can soon disappear, painted over or removed. The same momentum survives in the purely digital versions, and in Trinity it intensifies: not one stopped or dropped image must enter the work, but every image that falls into the last twelve seconds, and the cut takes them as they were (ch. 2.5.4, 3.5).



Fig. 1b: Live painting sessions with WOF, November 2011: in the Vienna Künstlerhaus (18 November) two painters working into the running projection light; detail with marker; the picture on the wall with the red button that halted the image run (home-made, now lost); a canvas in progress on the floor (26 November, at a club night). Click opens the photo at full size. © Artis.Love.

In this condensation lies the conceptual core of the practice. Working with already existing images resembles less designing than the continual arbitration of competing claims: a random image stops on the canvas and must be fitted into what is already there, so that heterogeneous, mutually alien pictorial elements wrestle over the same limited space – a *Mächteverhältnis der Bildelemente*, a power struggle among the pictorial elements, as the artist calls it.[17] It carries a social dimension: the canvas becomes a model of the forced simultaneity of competing interests, especially where motifs collide in content (such as a weapon next to a Virgin and Child from Christian art). WOF painting makes a composition out of this simultaneity – in which the finding of the image-act chapter already announces itself in the analogue practice (ch. 3.1b). Whether the social reading is set consciously or only recognised in the working process cannot be decided; deliberate making and retrospective recognition interlock – "Those who do not see cannot find." [18] With this, meaning is assigned its place: sense arises not in the object but in seeing (ch. 3.4). For a single painting the stop falls many times, and the artist has set a rule: every stop must enter the picture. That may be a single stroke or a process of hours. Painting is fast and gestural, with marker, acrylic, spray can or oil, and so a picture contributes much or little, but none contributes nothing. When an audience is present, it often presses faster than one can paint; painting processes break off, and new material already lies in the light of the projector. In this the canvas resembles the truth of our media century, full of advertising and information that nobody can fully process: too fast to read, like the images that run through WOF.

Over fifteen years the instrument wandered through several technical generations (Flash, React, finally vanilla JavaScript) and became a fully browser-based machine. The step to the pure browser work – without canvas – is comparatively recent and closely tied to a new possibility: developing the instrument independently with the help of AI, without depending on third-party programmers. Publicly, WOF was first to be seen in this form in 2026 in *Magenta*, purely digital, without painting (ch. 2.2–2.4). What initially limited the practice through the lack of programming skills is thereby inverted – the artist becomes the sole builder of the instrument (ch. 5, 8). This genesis is essential for the classification: WOF is not a crypto project retroactively aestheticised, but a painterly inquiry, consistent over fifteen years, that has changed

its medium.[19] Changed, not abandoned: the painting tool is in use to this day, and what stands at the end there is a painting, not a loop.

2.2 Magenta, the Sequence of the Collage: Spin – Drop – Collage – Finale – Loop

The description in this section applies to Magenta, the installation in Collage mode as it ran in the *Magenta Art Room* in 2026; Mono Scroll in the finale Non Stop, as Trinity plays it, knows neither the image drop nor the tap that triggers it (ch. 2.5). It describes what the Collage mode can do; Magenta used only part of it and ran with a single mask and a single finale. The interaction is reduced to a single gesture. Viewers trigger the image run (a key press or, in Magenta, a tap on their own smartphone); images rush past; a second impulse drops an image. The image visible in the viewing window becomes a layer of a growing collage. *Drop*, in the work's vocabulary, is the moment in which something that chance has brought falls into the work; in the Collage it is an image, and the moment is determined by the human hand with a tap: an image drop. Mono Scroll knows the drop on another level (ch. 2.5.4). Animated masks – organic, geometric, jagged forms – give each dropped image its contour but do not expose what lies beneath: layer settles upon layer, what was placed before remains covered; filters shift colour, contrast, texture.[20] Only the conclusion reverses this. After several placements the collage is "finalised": a brief theatrical sequence passes into an end state – the "Finale". It knows two forms: either portals open in the finished collage, through whose holes the flicker of the image stream beneath shines up – the dropped image releases the view onto the still-running wheel. Or a single surface, cut by a mask form, flickers within the standing image. From the end state a short video loop is generated.

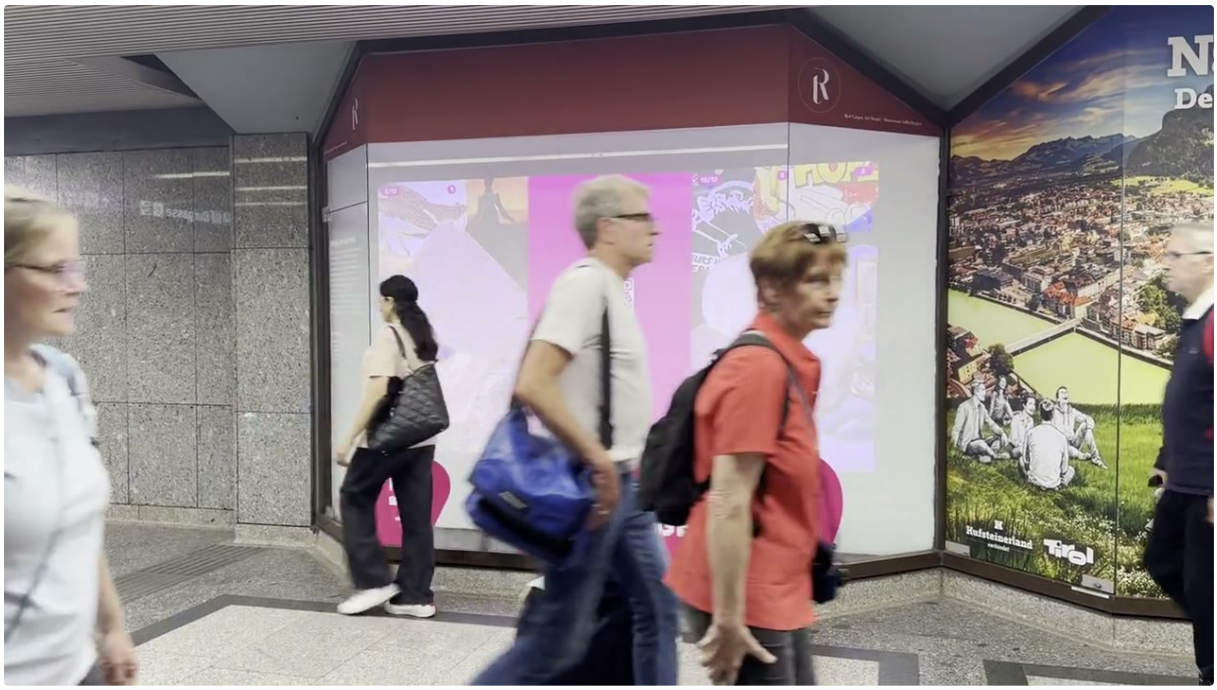


Fig. 2a: Installation view, Magenta Art Room*, Volkstheater underground station — WOF running, with passers-by (video, 9 s). © Artis.Love.*

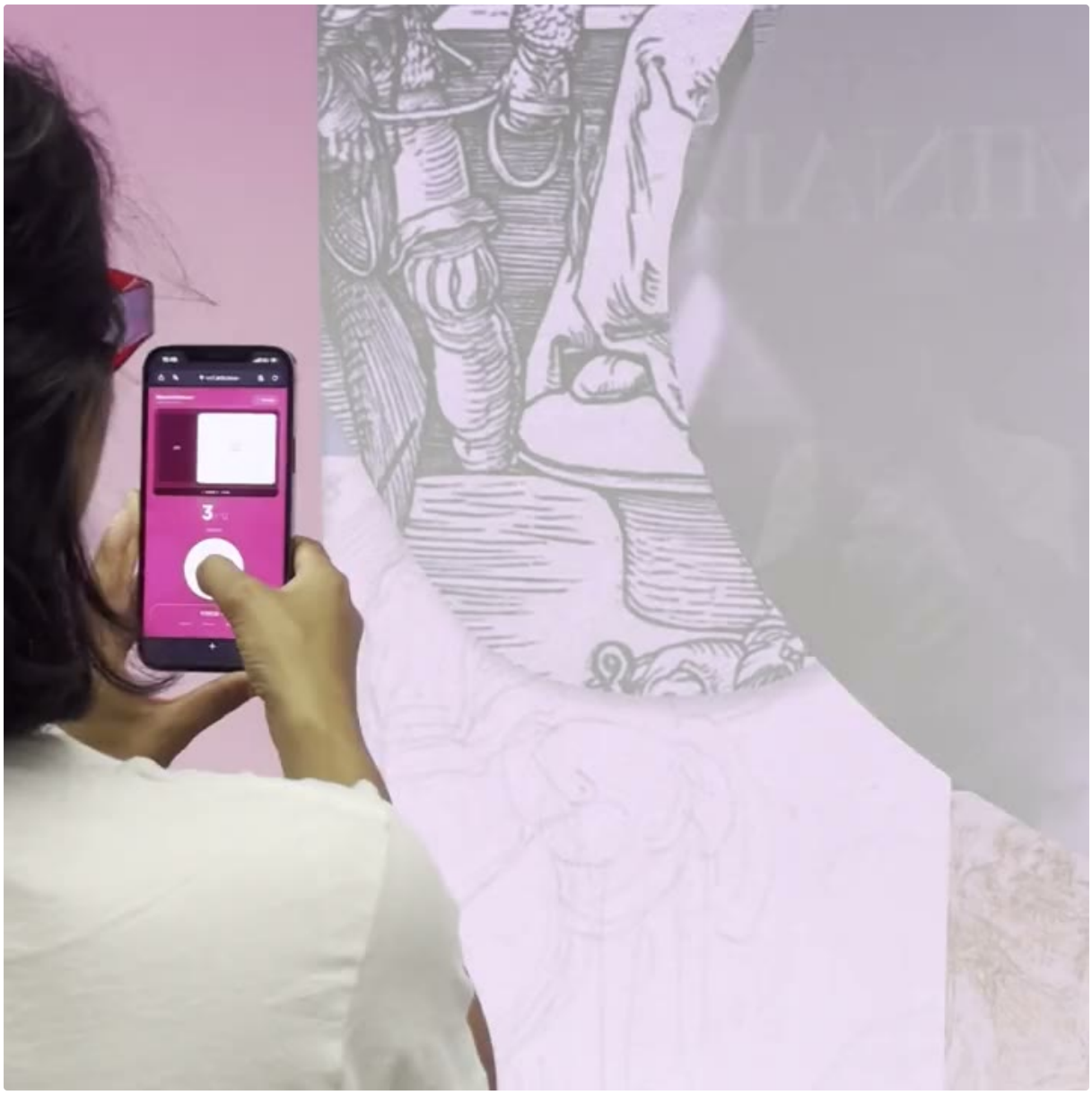


Fig. 2b: The smartphone remote control in action — a player drops an image by tapping their own device (video, 7 s). © Artis.Love.







Fig. 3a–d: “Wheel of Fortune”, four finalised collages from the Magenta Art Room *— top: #0894 (2 June 2026, 15:49, 6 drops) and #0908 (2 June, 17:38, 6 drops), both player games; bottom: #0943 (9 June, 14:16, 5 drops) and #0964 (10 June, 17:09, 5 drops), auto-run. Configuration “Magenta Pure”, Finale “MPortal”. A click plays the video loop in place and makes the Finale visible; print shows stills. © Artis.Love — the player games with thanks to their anonymous co-authorship.*

Decisive is the anthropological point of the procedure, which the artist has formulated repeatedly: “The only human act is the decision to stop. That very moment makes the work.”[21] There is no curation of the individual images, no algorithm that “makes art”, no composing hand. What composes is the collision of code, open archive and the human instant. This sentence was said about Magenta, and it stands; Trinity does not contradict it, it multiplies it. There the human being is present at several points in the work: before the game as the one who chose every image and ordered it into classes, and in the game as the one who throws the running direction anew, holds, divides the surface and ends: none of these gestures halts the wheel, each configures it, and the cut is the last of them; in between, the instrument rolls the dice. The shift from the one act to the layering of several acts is described in ch. 2.5 and made into an argument in ch. 6.

This description renders a state, not a final state. WOF is a work in performance: which modes, masks, filters and end forms – the "Finale", for instance – are available is continually altered and extended; the instrument is rebuilt in an ongoing collaboration of artist and machine.[22] There is no finished state – the work is less a completed object than an evolving structure that takes on a different state with every working session. This structural openness is recovered iconologically in ch. 3.4.

2.3 The Material of Magenta: the Open Archives

In Magenta, with smartphone remote control and pure internet access, WOF drew its raw material not from a local holding but at runtime, via public programming interfaces (APIs), from fifteen open sources across three continents – connected live, selected from a continually vetted catalogue of more than 150 open sources.[23] [24] The core is formed by six museum and scientific sources – the Metropolitan Museum of Art, the Art Institute of Chicago, the Cleveland Museum of Art, NASA's image archive, the Library of Congress and Wikimedia Commons – extended by the Smithsonian, Europeana, Harvard Art Museums, the Statens Museum for Kunst, the Victoria and Albert Museum and others. [25] The museum holdings are predominantly available under CC0 or "Open Access" licences. The artist describes this holding as "the digitised memory of humanity", which is "just lying there in the open", "and nobody looks at it"; WOF is the machine that reads this library: "not systematically, not purposefully, but randomly — the way a hand reaches into a stack of photographs and pulls one out". [26] That in Magenta not a single image was stored locally has a conceptual consequence that becomes literal in Magenta: "No network = black screen. The installation IS connectivity." [27] This does not exclude the other feeding: WOF can equally draw from a deliberately curated, local image collection – a holding in the sense of Gerhard Richter's *Atlas* (ch. 4.5). Both paths, the open archive access and the curated collection, belong to the work's repertoire; Magenta used only the first, Trinity (ch. 2.5) uses only the second; which feeding an epoch uses belongs to its recipe (ch. 2.5.1), and nothing prevents a later one from mixing both or switching between them during the run.

2.4 The Site: *Magenta Art Room*, Volkstheater

From 1 June to 31 July 2026 WOF ran in the *Magenta Art Room*, a glass vitrine in the Vienna underground station Volkstheater (daily operation in step with the underground, without a single day of downtime).[28] [29] It is the first installation of the work to be played from one's own device – and thus a new form of play: passers-by enter via their own smartphone and play along. This set-up arose for the *Magenta*

Art Room but is not bound to it; it can equally take place in another context. For the campaign WOF moreover received its own livery – leading colour, style and appearance were set so that the work fits seamlessly into the exhibition's visual identity. The *Magenta Art Room* is an invited exhibition context: the brand provides site and frame; the artistic setting – work, rules of play, content – lies with the artist. Owing to the shallow depth of the vitrine, an ultra-short-throw projector projects onto the rear wall; the installation is run by a Mac Studio computer in kiosk mode with automatic recovery. The choice of the leading colour establishes a link to the campaign's motto, under which the exhibition stands – "magic": magenta is a non-spectral colour that does not occur physically in the rainbow and is "invented" by the brain – an image for the work's thesis that meaning arises not in the object but in perception.[30] The site ranks among Vienna's most frequented transport hubs; according to the operator, around 420,000 people pass the vitrine there every week. [31] Passers-by become fellow players via a QR code on the front pane: the smartphone becomes a one-button remote control, without app, without registration. The play situation, meanwhile, is anything but a quiet cabinet: neon light, trains pulling in, the current of those passing — the site works against the very absorption in the screen that the smartphone usually grants. The game additionally demands a constant looking back and forth between two screens, the remote control in the hand and the image behind the glass — a sensory surcharge that the habitual screen gaze of the underground precisely does not know. [32] In this the installation repeats a figure from the work's analogue early period: as the painter shuttles between projector and canvas to bring the picture out from under the light (ch. 2.1), here the gaze shuttles between hand and vitrine — seeing remains an act performed against resistances, not a stance of reception (ch. 3.4). This sensory economy, however, belongs to the set-up, not to the work as such.

What arises between the players is a peculiar social form. The underground knows as its basic stance the polite non-acknowledgement: one perceives one another without addressing one another.[33] WOF does not terminate this contract; it uses it. The gaze into one's own phone is its daily practised gesture, and a second one belongs to it: the swipe with which the thumb pushes the feed along. WOF sets a gesture of its own against it: the image drop, which lets one image fall out of what otherwise swipes past. Whoever joins keeps the device in hand and remains anonymous; yet the display shows only the controls – the emerging image lives, until the Finale, in the vitrine alone. The screen tunnel is thus not broken open but bent: it ends at a "half-place" – a screen again, but away from the device; the fingers remain on the touchscreen, the eyes must look up. [34]

The vitrine showed several cells, each running a game of its own. So strangers stand side by side before the same glass, each in their own game, without opponent and without conversation — closer to the pachinko parlour than to the convivial promise of participatory art (ch. 3.5, 4.5): the collective of friends that once inscribed itself into the same canvas (ch. 2.1) returns as a side-by-side of strangers — the social form of the site, translated into a form of painting. Breaches of this silence remain the exception: side glances at the neighbouring cell occur, especially when groups play, but in commuter traffic anonymity prevails; even the Finale releases the passers-by without spectacle — one may walk on, silent, in one's own run. The artist has described the pure form in a self-experiment: withdrawing into a corner opposite, letting the stream of people pass, playing in silence — "not without enthusiasm, but silent".[35]

The site exacts a price for this: where the current tolerates hardly any lingering, whoever stands still and plays becomes a rock in the stream — playing turns into a small test of attentional courage, and only a few take it up; for future set-ups it follows that a place of calm, created along with it, belongs to the game. Finally, play happens even when nobody is there: daily operation includes the auto-run — the work then spins, drops and finalises by itself (fig. 3c–d); what this means for the status of these unwitnessed images is negotiated in ch. 3.4.

2.5 The First Epoch: Trinity

In September 2026 the work established its first epoch. It bears the name *Trinity*, appears in four editions, each on its own blockchain (ch. 2.5.1), and is no longer played at one site but in the players' browsers.[36] What has changed since Magenta is not a detail of the procedure but every one of the variables that the overview at the beginning of this chapter distinguishes: the site, the material, who plays, the gestures and the shape of the work. The following sections begin with the concept that makes Trinity graspable as a case of its own in the first place, and end with the site.

What Trinity is can also be said without the vocabulary of the following sections. Three image collections that have nothing to do with one another thematically run through the surface at the same time, in one to five lanes side by side, two or three at the start, image after image, too fast to read each one. What the players take with them is none of these images on its own, but what assembles itself in the mind out of their sequence, differently for each person. Two seconds of holding make a work of it; the last twelve seconds of the run become the loop and can be minted as a digital object on a blockchain. Trinity is therefore two things at once, a game that

takes place in time and an object that is cut out of it. The name means the threefold of the collections; what it designates is the mixing in time, a movement that leaves an image inside the beholder, an imprint.

2.5.1 Epoch as a Concept of the Work

Since 2026 the work has been organised in *epochs*. An epoch is neither an exhibition nor a version of the instrument, but a fixed recipe: which mode is played, which finale, from which holdings, in which colours, with which freedoms for chance and which for the human hand. This recipe is fixed when the epoch is opened and delivered to every device on which the work is played. Part of it is a *cap*, a maximum number of works that closes the series; once it is full, the recipe is final. The series is carried by a collection on its blockchain (where the blockchain cannot check the cap itself, the work's server checks it, ch. 7.4). What arises within an epoch is related like the sheets of a portfolio; what separates the epochs is not time but the rule. The artist decides the rule, the players decide the sheets.[37] In this count, the Magenta run is in retrospect epoch zero: it possessed all the features the concept demands, recipe, cap and a seal over the finished series (ch. 7.4), without having been called that. The first epoch appears in four editions, and each edition belongs entirely to one blockchain: all one hundred works of *Trinity Ultra Sun* are minted on Polkadot, all one hundred of *Deep Aurora* on Cosmos, those of *Blue Gold* on Ethereum, those of *Blood Tide* on Tezos. The count is therefore kept per blockchain, and on each of them the epoch bears the number one. A single work is minted only once, on the blockchain of its edition, which is fixed at the moment of sending. What connects the four editions is the rule of the epoch and its material: the same mode, the same finale, the same sets in the same three classes and the Chaos, the same cap of one hundred. What separates them is their appearance. Each edition has its own recipe of colours and effects: *Blue Gold* breaks around a third of the images down into a coarse pixel grid, *Blood Tide* into a grain that follows a Hilbert curve, and each has its own colour pairs. From the same material four aesthetics thus arise, and that is why the editions carry four epithets. The contracts on Ethereum and Tezos have been on the mainnets since October 2026, and since 23 October 2026 Trinity has been public on all four blockchains.[38]

2.5.2 The Holdings: Collection Rather than Archive

Trinity does not reach into the open archives but into the artist's collection: images gathered over years and, for this epoch, greatly expanded in the autumn of 2026, just as one finds them on the net. Fashion spreads, confectionery, fruit, busts, paintings, guns and so on. The sets carry English names because the name of a set

accompanies the work as metadata (ch. 7.4); they are sifted, named, veiled and topped up in the *Set Hub*, a tool the artist built for the purpose, and a minimum size of around five hundred images per set is meant to prevent a set from repeating itself in the course of a game.[39] With Hito Steyerl, these images are *poor images*: copies in circulation, at the size of social networks, with handles and watermarks, without provenance and without rank. Even where a set shows works of art history, busts, paintings, these are not the museums' digitisations but their copies in circulation.[40] It is the same stock from which the work's painting already drew (ch. 2.1), only that it is now no longer the model for a painting but goes into the work itself. The sets have a predecessor that is in use to this day. As early as 2011 the group offered painting with the wheel as a service: whoever bought it chose from "motif sets", comics, art of the Quattrocento, muscle cars and so on, or had one compiled, say "Oma Emma's wunderbare 90 Jahre" (Grandma Emma's wonderful ninety years). [41] On this pattern the artist paints on commission to this day; in the autumn of 2026 two such commissions are under way. The curated set is thus older than the epoch, and it is not merely a stock but a material that someone selects for a particular picture.

This paper named a model for this second path early on, Gerhard Richter's *Atlas* (ch. 2.3); ch. 4.4 measures out the comparison.[42] Two differences may be named here already: Richter's panels stand, the wheel runs. And the sets do not remain working material beside the work; they enter into the work, are named in the metadata and yet remain a living collection that grows and shrinks, while the minted works carry along the state of their playing time (ch. 7.4).

The step from the open archive to the curated collection has a counterpart outside art, which is only noted here because ch. 6 turns it into an argument: the critique of large language models has demanded "investing resources into curating and carefully documenting datasets rather than ingesting everything on the web".[43] Trinity does for an image work what is demanded there for a language model.

2.5.3 Three Classes and a Disruptor

The collection is not played as a whole but in three classes that run against each other. The classes are not sorted by motif but by what an image does to the person looking at it. **Eros** is everything one wants to consume and take into oneself: fruit, sweets, fashion, skin, the last of these pixelated, as in the Japanese image culture in which the veil belongs to the image. The artist calls it "hunger and lust" and adds: "That can also be a peach."[44] [45] **Thanatos** is the image one cannot look away from: weapons, war, plague, explicit content, the hypermasculine image of women with

guns.[46] **Logos** is the third class and the only one that does not shout: Greek busts, Renaissance, quiet faces, mourners of stone, Rodin's *Thinker* as its model image.[47] Two classes are loud, one is quiet, and the quiet is not the extinguished but the thinking, that which holds the other two within itself, Winckelmann's "quiet grandeur" that holds even in pain. [48] In the artist's words: "The calm actually radiates the breaking out – always the opposite." [49]

Behind the threefold division stands an old figure of European thought, which may be named briefly here; ch. 3.4 takes up the threefold division again with Warburg. Plato divides the soul into desire, spirit and reason, *epithymētikon*, *thymoeides*, *logistikon*, and exactly these three stand here; the assignment Eros, Thanatos, Logos is the work's, not Plato's.[50] Freud set Eros and the death drive as the two classes of drives that work against each other in the human being; the name Thanatos was given to the death drive only by its reception. [51] And the word Logos is older than the Gospel: in Heraclitus it is the measure that holds the opposites together. [52] Painting knows the triad as a form. Bosch's *Garden of Earthly Delights* places Paradise, Lust and Hell side by side on three panels; Trinity is such a triptych, only that the panels run and mix.[53] The name therefore does not mean the dogma but the older figure, three stimuli and one head in which they collide, and at the edge the first nuclear weapons test, which bore the same name. [54] The echo is not mere accessory. Whoever grew up in the mass media, in advertising and television and then on the net, has lived through an explosion that has no counterpart in the history of humanity: that of visual stimuli, whose number has multiplied within one generation. Trinity is the reaction of a person who grew up inside this effect, and two paragraphs further on the artist says so in person.

The contrast is the work. The orange becomes obscene because a gun lies next to it; the bust becomes a reproach because sugar sticks next to it.[55] None of the images says anything; it is said between them. That is the principle by which Aby Warburg built his *Mnemosyne* panels, unlike images side by side, so that what none shows on its own becomes visible (ch. 3.4),[56] and it is, turned into time, the principle of film montage, to which ch. 3.5 returns. To this comes a fourth set of holdings, which rarely falls into a game and then plays alone: **Chaos**, images that already carry the contrast within themselves and therefore have no place in any class. Chaos is the antagonist of Trinity.[57]

What is played here is, in the artist's words, a "psychogram of an internet society": "You can take everything in visually; I belong to the first generation that grew up this way."[58] In conversation the artist has traced the origin of the whole instrument back

to this: the wheel makes it possible “to outsource a decision”, and that is “a sign of our time”, in which one is “overrun” by advertising, news and inputs; *Wheel of Fortune* is “perhaps a kind of reaction to this overstimulation of our inputs”, a “processing of the randomness of our input, which is constantly at maximum”. It is never entirely random: “Our filter runs all the time.”[59] These sentences are a voice, not a finding of this paper; what the paper takes from them is the observation that the three classes do not name image genres but three *reflexes*, desiring, fearing, recognising, and that the work places them side by side so that they lift each other out of self-evidence. All three are images that use the person looking at them. The work supplies three baits and leaves it to that person which one takes hold.

2.5.4 The Throw

At the beginning of every game the instrument rolls the dice. From each class it draws one set, from the epoch’s permitted colour pairs one, sometimes two, plus the number of cells, the direction of travel per cell, the share of images that remain black and white, the effects per image, and when the run inserts short stops of its own accord. With low probability the Chaos falls instead of the Trinity: then the fourth set of holdings plays alone, and the three classes stay behind for this game.[60] That too is a drop, only it is not an image that falls but a set, and it does not fall onto a surface but into time: the set drop. The images of the three drawn sets mix in the cells running side by side, image after image, for as long as the game is played. The image drop was an act of the human being; the set drop is an act of chance, and the human hand answers it in the course of the run. From this stream the cut at the end makes a hard selection: exactly those images enter the work that fall within the window of the last twelve seconds, and how many that is depends on the tempo of the run, on how long each image stands, and on how often the players have halted a cell. This halting, in the work *freeze cell*, is a gesture of Mono Scroll in its own right (ch. 2.5.5): a halted image fills the window for longer and lets fewer others in. Which sets the dice have drawn, the instrument shows for a few seconds at the start of the game; the rest of the throw, and what the players change about it, is shown by a panel that can be called up; what was played is named at the end by the work’s metadata. Three displays, three truths: the throw, the state, the result. The work thereby claims no more than it knows, and that is a principle that runs through Trinity: the metadata document facts, not rarity values (ch. 7.4).[61]

Two rules of the throw deserve emphasis because they carry the dramaturgy. First, the dice draw one set per class, not a mix of all: every game has a cast, and the cast is fate, not choice. Second, the image sequence guarantees that every class ap-

pears at least once in every twelve-second excerpt. Chance may do much, but once the Trinity has fallen, it may not roll any of its classes out of the work. The rule names the lower bound, not the measure: in the run the classes change far more often, frequently from image to image; what is guaranteed is only that none is missing. Odo Marquard's formula "We human beings are always more our accidents than our choice" has its mechanics here: the players do not choose what comes, they choose what they do with it.[62]

2.5.5 The Game: Mono Scroll

What is played is a mode the work calls *Mono Scroll*. What is dropped here is not an image but, with the throw, a whole set (ch. 2.5.4). The wheel itself is the work: a band of whole images that runs through the surface in one to five cells (the wheel throws two or three at the start, the gestures can make one to five of them), each image in the colour of a drawn pair, one after the other, too fast to read each single one. That is exactly what is meant. Out of the change of images arises, in the artist's words, "a new granulate with time as its factor. Too fast is just right, 2026."[63] Colour belongs to the same form. The work plays its images in duotone: each is reduced to the two colours of a drawn pair, the shadows taking on the one, the highlights the other; a share stays black and white, and single images carry effects, a coarse pixel grid or a grain (ch. 2.5.1). No image runs in its original colours. The work thus intervenes in the material itself, not only in its sequence: the find from the net is recoloured before it runs, and only the colour pairs of the epoch give each edition its appearance. For the mixing in the mind this is no accessory; the shared colour binds images that nothing connects thematically into one surface. The cadence is part of the form: the work runs at fourteen frames per second, in every cell the image changes about nine times, and the artist fixed this beat against the obvious wish for smoothness because the choppiness belongs to the formal language and keeps the file small, an economy that the net has demanded of its images from the beginning: what is to travel must be light, and the work takes this condition not as a lack but as a form. [64]

The human hand has four kinds of gesture in the run, and none of them is the tap of the Collage that let an image fall into the composition. A tap throws the direction of travel of a cell anew; a short hold freezes a cell for a good second; a drag shifts the seams between the cells, splits them, removes them or rotates the grid from portrait to landscape. All these interventions travel into the work: the changes of direction and the freeze points of the last twelve seconds are part of the score from which the loop is computed (ch. 5); seams and grid travel as the final state.[65] That is the pre-

cise sense in which WOF is participatory. Not the presence of the players enters the work, nor their image, but their gestures. The fourth possibility ends the game. At the earliest after half a minute: whoever then holds the surface for two seconds or taps twice the button that the work offers for this *makes their loop*: the last twelve seconds of the run become the loop, the rest stays behind. The wheel never stops in the process. The finale of Trinity is called *Non Stop*, and the instrument refuses a work whose wheel would be standing still at the moment of the cut.[66] What follows is no longer an animation, no portal, no flicker as in Magenta's Collage mode, for the work is not the result of the game but its course. The artist has described this difference from the Collage as the architectural core of Mono Scroll: "The game itself is the animation that then renders." [67]

With this, the human act has moved to another place. The Collage knows the drop: a point at which an image falls into the composition. Mono Scroll knows the cut: an interval that is cut out of the running wheel. Whoever finalises chooses not an image but a duration, and the window lies backwards; what is chosen is what was, not what is to come. The *Rota* of Fortuna, which ch. 3.3 deals with, here turns right into the loop. A wheel that stands would no longer be hers (ch. 3.3); this one stands only for a good second, under a finger on the screen or the pressed mouse. One cell is held, and the others keep running; if only one is running, the whole wheel stands for that moment. Then it runs again, even if the finger stays put, and whoever keeps holding sends the run into the finale.





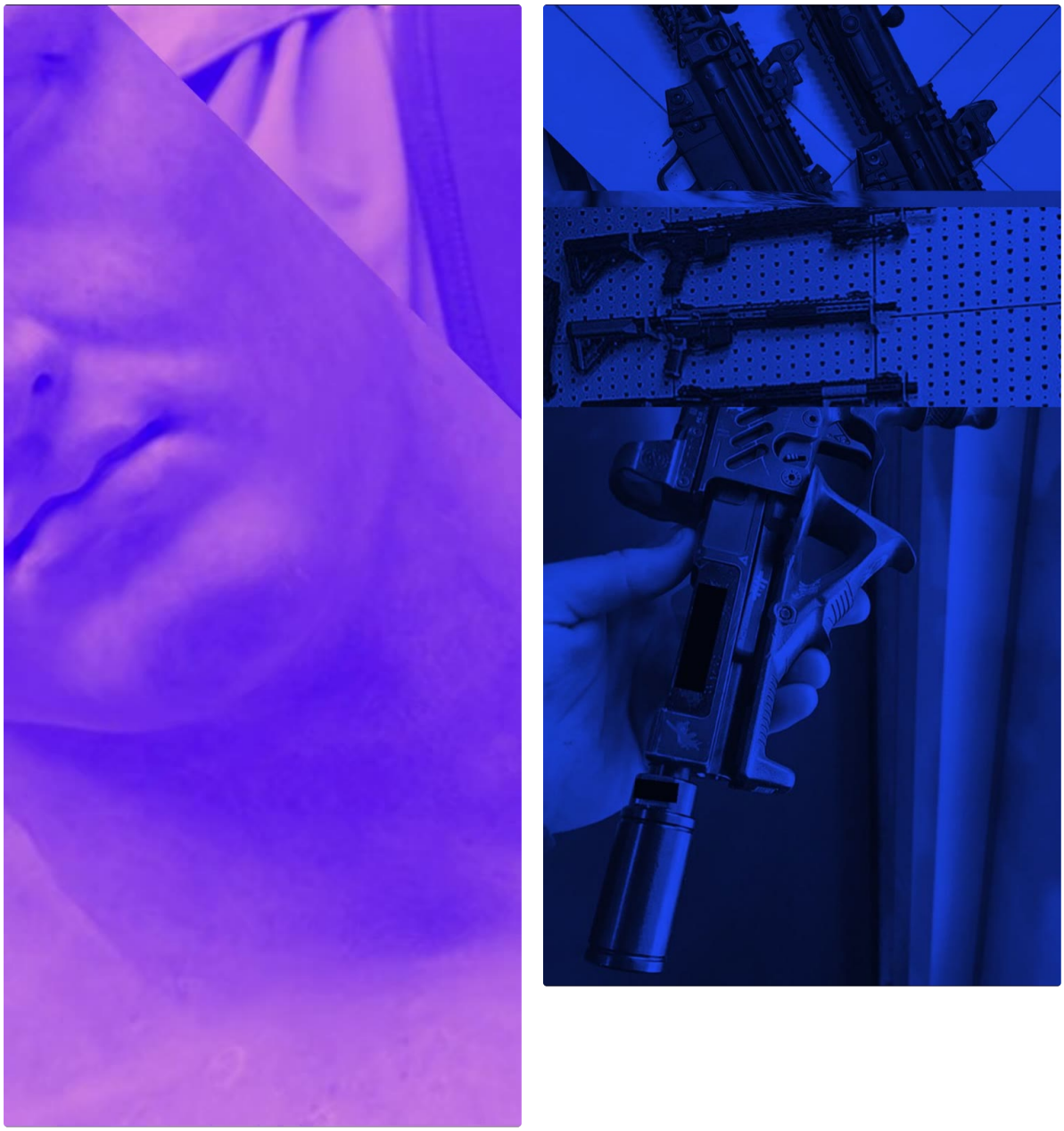


Fig. 6a–d: “Wheel of Fortune”, epoch Trinity, one work per blockchain — top: Cosmos, Trinity Deep Aurora (28 October 2026; sets Better Humans, Renaissance, WAR) and Tezos, Trinity Blood Tide (29 October; Body Maxing, Renaissance, Steel); bottom: Polkadot, Trinity Ultra Sun (13 October; Fruits of Gaia, Ancient Grief, WAR) and Ethereum, Trinity Blue Gold (29 October; Better Humans, Renaissance, Steel). Each work is the last twelve seconds of a game. A click plays the loop in place; print shows stills. © Artis.Love — with thanks to the anonymous co-authorship of the players.

2.5.6 Veiling as a Deliberate Act

In most of the sets that show people, the work covers them: faces rasterised, lettering covered, sifted before the game, not after it. The veiling is a deliberate act that remains visible. It is set, chosen by hand, with two means: the pixel and the bar. Over faces the artist draws boxes in the Set Hub, and what lies beneath breaks

down into a coarse grid; the face remains recognisable as a form, not as a person. Over eyes the artist lays narrow bars and turns them to the tilt of the head; lettering is covered with bars. A machine proposes where faces, eyes and lettering lie; the decision is the artist's: which proposals remain, where to adjust by hand, whether a face travels pixelated, with a bar, or with both. Position, shape and angle of every box change the image, and they travel with it into the work. Thus arises, as the artist says, "in part a new aesthetic through bars and pixels".[68] The anonymisation is thereby at the same time an aesthetic decision. Veiling here is not a censorship that passes over the image afterwards, but a shaping that happens before the game. The work shows that it does not show something. Only the veiled version goes into the loop and onto the blockchain; the original does not travel along, and its address appears nowhere on the blockchain. [69] For the quiet class this is the condition of its promise: a face in which one recognises oneself, without anyone being recognised. What this barrier means legally, and why in Trinity it takes the place of the fading that Magenta could invoke, is negotiated in ch. 7.4.

2.5.7 No Place

Trinity takes place at no site. The wheel runs in the players' browsers, on the train, in bed, on the way; nobody stands beside them, no glass separates hand and image, no code on a pane invites. In the place of the display case comes a start panel that shows the drawn sets and the gestures, then closes of its own accord.[70] What Magenta had in the way of publicness shifts to the end: playing is done alone, attestation is public. The place of calm that ch. 2.4 demanded of future installations has thus been found, and it is each person's own. With it disappears the social form that the display case had produced: no half-place, no strangers in front of the same glass, no side by side.

The two sites can be kept precisely apart with Marc Augé. The underground passage in which Magenta stood is, in his sense, a *non-place*: a space which "cannot be defined as relational, or historical, or concerned with identity", crossed by people who are "alone, but one of many".[71] Magenta did not suspend this non-place but used it (ch. 2.4). Trinity has left it, but not in the direction of a place. Nor is it what Ray Oldenburg calls the *third place*, the "regular, voluntary, informal, and happily anticipated gatherings" beyond home and work;[72] it is the opposite of that, a game without co-present others, in which the only witness is the blockchain. Sherry Turkle's diagnosis of a generation "that does not necessarily take simulation to be second best" describes the players of this epoch; the artist counts as one of this first generation (ch. 2.5.3). [73]

The price of this site is a new status of the work. Magenta knew the unwitnessed images of the work running on its own (ch. 3.4). Trinity knows no running on its own without humans; every work needs someone who began it and wanted it. But not everyone claims their work. Whoever finalises holds for seven days the privilege of minting the work; after that it stands open to all for fourteen days; after that it lapses, and a work that someone made and nobody claimed is taken off the node.[74] What the unwitnessed images were to the display case, the attested but abandoned ones are to the game in the browser: works with an author and without a claim. Chapters 3.4 and 7.4 take up this figure.

With this, the object has been outlined in both of its shapes. The iconological analysis that follows asks *what* actually appears in these processes.

3. Iconographic and Iconological Analysis

3.1 Method: Panofsky's Three Strata

Erwin Panofsky distinguishes three strata of pictorial meaning and, corresponding to them, three acts of interpretation.[75] The first, *primary or natural* meaning, is disclosed through *pre-iconographic description*: the plain perception of forms, objects and expressive qualities. The second, *secondary or conventional* meaning, is the object of *iconographic analysis*: the linking of motifs to themes, stories and allegories, which presupposes cultural knowledge. The third, the *intrinsic content*, is gained through *iconological interpretation*: those underlying principles that reveal the "basic attitude of a nation, a period, a class" and render the work legible as a symptomatic document of a worldview. This model, developed for the Renaissance, is here applied to a technical work; at one point this requires an explicitly declared extension (3.3).

3.1b Reflection on Method: from Depiction to Performance

Panofsky's three-step model is today less a guiding paradigm of current research than a canonical descriptive grid.[76] It is nonetheless deliberately used here as scaffolding, not least at the artist's place of study, whose Viennese School itself produced the tension between iconological meaning and structural-analytic seeing. [77] Its limit, in the case of an operative work like WOF, must be marked expressly. [78]

This limit lies where the wheel runs rather than hangs (ch. 3.3). The question thereby shifts from Panofsky's iconographic logic of depiction ("which motif is depicted?") to the logic of performance proper to image studies ("what does the image do?"). This shift is no makeshift; it follows the image-theoretical turn since the 1990s: Horst Bredekamp's *theory of the image act* conceives the image – in analogy to speech-act theory – as an acting, efficacious instance rather than mere representation,[79] and Gottfried Boehm's *iconic difference* binds pictorial sense to showing itself, which cannot be exhaustively translated into a legible motif.[80] WOF can accordingly be read as a performative image act that performs the *Rota Fortunae* rather than showing it – the lawfully running image run and the human instant of the drop are the action in which the image happens.

Four further connections sharpen the logic of performance, and they are needed for Trinity. Lev Manovich proposed, "[f]ollowing art historian Ervin Panofsky's analysis of linear perspective as a 'symbolic form' of the modern age", to call the database "a new symbolic form of the computer age": a list of items that "refuses to order this list", whereas a narrative "creates a cause-and-effect trajectory".[81] The wheel is, in this sense, the unordered list in motion, every element of equal rank; the drop, like the cut, draws the trajectory out of it, Manovich's syntagm out of the visibly passing paradigm. Where this trajectory is drawn, Manovich does not say; the answer is given by Hans Belting, who shifted the question of where an image takes place from the medium to the body: images "resemble nomads", "taking up residence in the media of one historical place and time and then moving on to the next, like desert wanderers setting up temporary camps", and the body is the "locus of images", which, at the "rapid pace" of their coming and going, "endows some images with symbolic meaning and admits them to memory, others it consumes and forgets". [82] That is the mechanics of the wheel before it has a theory: archive, stream, drop, loop and blockchain are stations of a migration, and the place where it is interrupted is a body.

What happens in the body is a doing, and for this Erika Fischer-Lichte found, for performance, the sentence that covers the methodological decision of this chapter: the actions of a performance "did not simply mean" what they showed; "instead, they accomplished precisely what they signified".[83] Hans Ulrich Gumbrecht's distinction between presence effects and meaning effects, which "always appear together" and "are always in tension", prevents performance from being shortened to mere presentness: what is presence in the drop becomes, after the fact, meaning in collage, loop and paper, and the work lives on this oscillation (ch. 6.6). [84] Read together, the four describe not four theories but one path, and it is the path of every

image through the wheel: it lies in a list that nobody ordered; it becomes an image in a body, which keeps or forgets it in the rhythm of the passing; what happens there is a performance, not a depiction; and it receives its meaning only once the passing is over, in the collage, in the loop, on the blockchain. Ch. 2.5 described this path before it received its concepts here.

3.2 Pre-Iconographic Description

On the first stratum there appears, for Magenta in Collage mode: a portrait-format image stream in which single images run past in randomly changing directions and accelerate; at the drop the stream fades out, and the image that was just visible falls into the collage; the mode can play one to three cells and both formats, and Magenta ran with three cells in portrait format throughout. A succession of dropped images layers itself, overlapping and cut by irregular forms, into a dense surface. Colour shifts, screen patterns and blurs cover parts of the surface. At the end a flicker pulses – partly behind openings, partly within a magenta field. The movement is circling in a figurative sense: a rolling up and down of images, a break, a new beginning. Even this purely descriptive level lays bare a basic figure – that of the turning, interrupted, restarting wheel.

In Mono Scroll the first stratum changes at three points. There is no overlapping: the images run through singly, not layered, at the start in two or three lanes, through the gestures in one to five, each in two colours, some black and white; the next image pushes itself over the previous one as a surface with a travelling edge. Even a single lane carries the whole game, for the thrown sets mix within it too. There is no standstill: the band falters, changes direction, runs on, and at the end stands not one image but twelve seconds of run that repeat. And there is no flicker at the end, no opening, no field; the loop is the band itself. The basic figure remains: a wheel that turns, that is intervened in and that keeps running; what is new is that it is not the single image drop that counts but the work with time, in which a loop is made out of the running flood of images. This run without end has a counterpart outside the work that every player holds in their hand: the image run of the phone, which knows no end and which the present calls *doomscrolling*, a wheel that keeps you in the wheel. Mono Scroll does not depict this wheel, it plays it, with the one difference that out of the run that never stops, twelve seconds can be cut that belong to you. In doomscrolling the thumb knows only one gesture, swiping on. Mono Scroll gives the human hand others: to halt, to throw the direction anew, to divide the surface, to cut. Reflection on existence in the endless loop is thus not a theme of the work but its form.

3.3 Iconographic Analysis: the *Rota Fortunae*

On the second stratum this wheel can be named. The title *Wheel of Fortune* quotes not a television show but one of the most long-lived pictorial motifs of Western culture: the *Rota Fortunae*, the wheel of the goddess Fortuna. The motif receives its canonical formulation in Boethius, whose *Consolatio Philosophiae* (c. 524) has Philosophy confront the one who laments: whoever wants to halt the wheel misjudges it, for "if it beginneth to stay, it ceaseth to be fortune" (II pr. 1); Fortuna herself, directly afterwards, avows her sport with the wheel (II pr. 2).[85] In the Middle Ages the *Rota Fortunae* becomes a fixed pictorial type: the well-known miniature of the *Carmina Burana* (c. 1230, Munich, BSB Clm 4660, fol. 1r) shows the crowned Fortuna at the hub, surrounded by four royal figures with the rhymed four-step *regnabo – regno – regnavi – sum sine regno* ("I shall reign – I reign – I have reigned – I am without reign").[86] On the same leaf stands the lament *O Fortuna* on the fickleness of fortune. Related depictions are found in the *Hortus Deliciarum* of Herrad of Landsberg (c. 1167–1185, destroyed by fire in 1870) and, as an architectural translation, in the rose window of the façade of San Zeno Maggiore in Verona (12th century).[87] [88] A late continuation – occultly charged in the 19th century – is the tarot card *The Wheel of Fortune* (Major Arcana X), whose wheel, bearing the letters T-A-R-O, to be read according to Waite as *Rota*, signifies cycle, destiny and sudden reversal.[89]



Fig. 4: "Rota Fortunae" — miniature from the Carmina Burana*, c. 1230. Munich, Bayerische Staatsbibliothek, Clm 4660, fol. 1r. Public domain; reproduction via Wikimedia Commons (click opens the source page).*

The meaning of the motif is constant across all sources: *chance, mutability (mutabilitas), rise and fall, the opposition between inconstant Fortuna and constant virtue or providence.* It is precisely this semantics that WOF invokes. Unlike a painted wheel of Fortuna, however, WOF shows no depicted emblem; the motif appears not as pictorial object but as a figure of movement. The iconographic attribution here thus proceeds not via a depicted motif but via the structural recognisability of the wheel *process* – a productive extension of Panofsky's second stratum, methodologically grounded in 3.1b, whose full import only the iconological reading redeems.

Boethius's sentence that a halted wheel is no longer Fortuna's wheel fits the work more exactly than any emblem. Neither of the two cases halts the wheel for good: Magenta ran on, even without an audience, and even its finale is a loop that keeps running. In Collage the image drop does not halt the wheel; it only fades out for the instant in which a single image falls out of the run and fills the surface in the drop; after that it turns on, and it remains Fortuna's wheel. Mono Scroll, in the finale Non Stop, halts a cell only briefly, and the cut takes out without stopping the wheel. The four-step of the miniature returns in Trinity as the time limit. Whoever finalises will be allowed to mint, *regnabo*; whoever mints holds the work, *regno*; whoever passes it on has held it, *regnavi*; and what nobody mints falls from the node, *sum sine regno* (ch. 2.5.7).

3.4 Iconological Interpretation

On the third stratum the analysis asks after the intrinsic content – what WOF, beyond its theme, is a symptomatic document of. Here, too, the point announced in 3.3 is redeemed: WOF does not *depict* the *Rota Fortunae*; it *reactivates* it as an operative form. The nearest answer every player holds in their hand: WOF is a document of life in the feed, of a time in which images pass by without end and the thumb does nothing but swipe (ch. 3.2). Three lines of interpretation show what the work makes of this.

First: distributed contingency rather than depicted chance. The *Rota Fortunae* negotiated human powerlessness before fate. WOF displaces this figure without cancelling it: it is not a deity that turns the wheel but a machine drawing on the collective image memory – and the human being is not only the wheel's victim but also the one who intervenes at the right moment; from the wheel itself there is no escape (see below). What is remarkable here is that the run itself contains no chance: the machine follows fixed rules; in Magenta's Collage, to every moment of a drop belongs exactly one image.[90] Chance enters at two points – at *which* images get into the stream at all (decided by the searching movement with which the work

roams the archives, ch. 5), and at the *instant* of human intervention. WOF thus resembles the medieval figure more exactly than first appears: the wheel itself runs according to law; contingent is only the moment at which it strikes someone. Chance here is not depicted but performed.

For Trinity the finding holds with a shift that confirms it. Mono Scroll, too, runs on a deterministic clock: image sequence and beat can be computed from the game state; Trinity knows no stop; the server generates the loop from the score without the device and rolls no dice in doing so (ch. 5). What is contingent has multiplied and shifted. In place of semantic navigation comes the throw, which draws the cast for each game; in place of the one instant comes the sequence of interventions, changes of direction, halting, cut. Odo Marquard, with Aristotle, has defined chance as what comes about "through the unexpected mutual encounter of chains of determining events that are independent of one another"; Boethius himself calls it "an unexpected event of concurring causes".[91] That is exactly the structure of both cases: none of the chains – the lawful run, the drawn cast, the human hand – is chance in itself; what is chance is their meeting. That this definition stands in Boethius, the chief witness of the *Rota* (ch. 3.3), closes the circle. How the wheel differs in this from a machine that weights chance and makes suggestions out of frequency is set out in ch. 6.1.

Second: the "Death of the Author" performed. Roland Barthes's dictum that the text is "a tissue of quotations drawn from the innumerable centres of culture", and that meaning arises not in the author but in the act of reading, becomes literal in the purely digital form of WOF.[92] The image stream *is* a tissue of quotations; the "reader" who in Barthes takes the author's place is here the person who plays, whether they trigger the image drop in the Collage or, in Mono Scroll, cut their twelve seconds out of the set drop that chance has thrown. The iconological point: WOF reinterprets the wheel of Fortuna from an image of fate into an *image of authorship*. What the *Rota* withdrew in power – control over one's own ascent – WOF withdraws from the artist: control over which individual image stands in the work. The renunciation is the artistic gesture (cf. ch. 4.2 and 8).

Two older voices support the figure, one before Barthes, one after him. Georg Simmel wrote in 1911 that most products of intellectual creation "contain a certain quota which was not produced by ourselves", something significant "which other people can extract even though we were not aware of having deposited it there": "the weaver doesn't know what he weaves."[93] Meaning lies with the reader, half a century before the Death of the Author. In WOF, in its purely digital form, this quota is not small but almost the whole: every element that enters the work is taken from the

stream, none of it was made by the artist, and Simmel's sentence is here not a qualification but an exaggeration that happens to be true. The weaver really does not know what is being woven; the weaver knows only that not one thread of it was spun by them, and is no less for that the one who made the fabric. The remix is something new, and the orchestration is the artist's own. And Espen Aarseth, on the question of who controls a text that only forms itself in use, distinguished three positions, "author control, text control, and reader control". [94] WOF distributes across all three: rule and holdings with the author, run and throw with the text, stop, drop or cut with the reader. The Death of the Author is here not a metaphor but a distribution, and how far it reaches in Trinity is shown in ch. 6.5.

Third: the archive as material and the double sense of *fortune*. The English *fortune* carries two meanings – luck/fate and wealth/riches. WOF activates both. On the level of the image, *fortune* is the luck of the instant; on the level of property it becomes, as soon as a collage is minted as an NFT, *fortune* in the economic sense (ch. 7). The title is thus no label but the hinge of the work: it binds a medieval motif of fate to the present question of digital property. In Aby Warburg's terms, which Georges Didi-Huberman has renewed for the present, WOF can be read as an afterlife (*Nachleben*) of the ancient pictorial formula – as the return of Fortuna in transformed, technical guise.[95] [96] Warburg's *Bilderatlas Mnemosyne* is moreover a methodological model for WOF itself (ch. 2.5.3): both are montage apparatuses of the collective image memory.[97]

These three lines share a basic trait that carries the motif beyond the individual image: *mutabilitas* itself. Boethius's Philosophy declared that a halted wheel is no longer Fortuna's wheel – change is her essence. In WOF the same holds for the work as a whole, which remains unconcluded on several levels: every run brings forth a different mix; the search space from which the images came in Magenta can keep growing by machine (ch. 4.4, 5); and the structure of the instrument itself is continually rebuilt (ch. 2.2). Even the work's preconditions age along with it: Magenta hung on fifteen third-party interfaces, and every edition hangs on a browser environment that changes without its doing — its own continued existence, too, stands under the *mutabilitas* it negotiates. Standstill would mean for WOF, as for the *Rota*, that it ceased to be itself. Mutability is thus not merely the work's theme but its mode of existence – and the "Death of the Author" reaches correspondingly deep: from the individual image through the search space into the never-final instrument.

The *mutabilitas* has, finally, a time of its own. In Magenta's daily operation the wheel kept turning even when nobody watched: the auto-run drew, dropped and finalised without a human witness (fig. 3c–d). Nowhere does the work come closer to its me-

dieval figure — a wheel that turns even without witnesses; a Fortuna who does not wait until someone looks. Simmel's sunrise that no human eye sees (ch. 6.2) is the exact case. The artist leaves no doubt about the status of these collages: they are works. Yet their authorship evaporates — what the machine brings forth alone is discarded or ascribed to the human; a right of its own to be an artist is granted to it by no one, and what is preserved, culturally as legally, is only what humans create (cf. human creation as the threshold of the concept of the work, ch. 4.2).[98] The artist calls this an "ego thing" — and indeed the refusal joins the series of those blows through which the human self-image had to surrender its special position piece by piece: cosmological (Copernicus), biological (Darwin), psychological (Freud) — and, in a much-discussed continuation, informational, through the thinking machine. [99] Authorship would then be a last bastion of that special position, and WOF stands on its rampart: it delegates to the wheel what it can, and reserves for the human what it does not concede to the machine. The artist admits that this may be a mistake — that in the idle run art may be lost, unseen and unpreserved. This openness is not a weakness of the position but its test: a work that means the question of authorship seriously must be able to turn it against its own premise.

Trinity brings Warburg into the work a second time, no longer only as the model of montage but as the theory of the pathos formula (*Pathosformel*): the pictorial form that stores an affective state and triggers it on being seen again.[100] Warburg set it against Winckelmann's "noble simplicity and quiet grandeur", against the image of a calm antiquity. [101] Trinity plays both antiquities at once. Eros and Thanatos are pathos formulas in the strict sense, gestures of desire and of terror. Logos is not. Its busts and mourners of stone, the Renaissance sets of the class too, carry the calm of the quiet antiquity against which Warburg wrote (ch. 2.5.3). The wheel lets the screaming and the quiet one run in the same beat, and it stores nothing, it triggers. The viewers no longer decide which image stays but which formula takes hold, and that is the Barthes thesis with an affective substructure: meaning arises in seeing, but seeing is not free, it is pulled from three sides.

The *mutabilitas*, finally, acquires in Trinity a deletion. Works that a human has made and nobody has claimed are taken from the node after a time limit (ch. 2.5.7). Fortuna does not only turn on, she clears the table: what the kings she topples are to the *Rota*, the works it forgets are to the wheel. The authorship that the work distributes is thus also limited in time: it lapses.

Beneath these lines lies one that needs no technical term: nobody escapes the wheel, any more than Boethius could leave his cell. The *Rota* shows rise and fall, but its truth is plainer and harder, and everyone knows it from their own life: whoever

lives, dies, and nobody gets off. That is why the motif is more than a quotation for this work. It gives the method a core that corresponds to the artist's work: "I think I have to make art because I know that I have to die. Art is my way of leaving something behind, of being at least a small cog in the whole."[102] What such a leaving-behind on the blockchain can and cannot achieve is the question of ch. 7.3.

3.5 Excursus: Surrender to Chance (*alea*)

The iconological reading can be supplemented by its anthropological substrate: the human inclination to *surrender* to chance. Roger Caillois distinguishes the competitive game (*agôn*) from the game of chance (*alea*) — the latter presupposing "a negation of the will, a surrender to destiny".[103] Exactly this voluntary abdication is performed by whoever steps before the wheel of fortune: the *Rota Fortunae* thus appears not only as a pictorial motif but as a structure of need. Johan Huizinga had earlier defined play as a sphere free of purpose, "an activity connected with no material interest"[104] — play for its own sake. What remains of this when the stake becomes work is shown by Roland Barthes's reading of Japanese *pachinko*: a game without opponent and without real winnings, in which a single impulse of the thumb decides everything — the hand of an artist for whom the stroke is a "controlled accident"; the machine reproduces "the principle of painting *alla prima*".[105] The "prize" is absurd; one starts again from the beginning. The ethnographer Natasha Dow Schüll has described the same structure in machine gambling: in the "*zone*" the aim is not to win "but simply to continue".[106]

WOF shares this logic down to its form: with several cells side by side it resembles the reels of the one-armed bandit, and the "prize" — the finished image, the later NFT — is subordinate to the *performance*. In the instant of the drop all of this condenses: every drop irretrievably covers what exists (there is no going back, as with the stroke *alla prima*), and the player stands in the tension between placing a further stake and halting — *press your luck* against finalising.[107] Exactly here the game of chance touches the historical avant-garde of the renunciation of control: John Cage handed his *Music of Changes* (1951) over to the chance operations of the *I Ching* — a composition whose continuity was to be "free of individual taste and memory (psychology)";[108] Marcel Duchamp, with the dropped threads of the *3 Standard Stoppages* (1913/14), had introduced "canned chance" into art.[109] Before that, Surrealism had already made the renunciation of control a method: André Breton's "[p]sychic automatism in its pure state … in the absence of any control exercised by reason" (1924) is the historical test case of that letting-chance-decide which WOF repeats technically.[110] [111] The drop in WOF inherits all three lines at once,

gambling, automatism and chance art: the gesture in which the ego steps back and the instant decides.

Mono Scroll knows no image drop. Its drop is the set drop of the throw, and it falls not onto a surface but into time. With this it seems to lose the anthropological substrate of the image drop: there is nothing to cover and no instant in which chance gives way. What it puts in its place is another form of irrevocability. Time is irrevocable: what is past falls out of the window of the twelve seconds, and whoever cuts takes what was. The artist describes the perception that arises in this way as one that “composes itself over twelve seconds”, a collage in time rather than in space.[112] The art-historical name for this is not collage but montage. In 1929 Sergei Eisenstein set the notion of collision against Pudovkin’s notion of montage as linkage: “So, montage is conflict”; meaning arises from the clash of two shots, not from their sum. [113] What ch. 2.5.3 described in the orange and the rifle is an effect of this kind; the Trinity is a montage rule, and the players’ cut is a cut in the literal sense. Lev Manovich proposed the loop as a possible “new narrative form appropriate for the computer age” and described the editing of a film as a “unique trajectory through the conceptual space of all possible films”; [114] in WOF this trajectory is drawn in real time, and it ends not in a film but in a loop. The difference is more than a format. A film has a beginning and an end; the loop has neither, it is the endless repetition of an instant. Twelve seconds that never stop are therefore longer than any film: a surfeit that arises not from duration but from recurrence. Siegfried Kracauer, in 1927, in a sentence on the flood of images in the illustrated magazines, already gave the game its name: “The turn to photography is the go-for-broke game of history.” [115] What he set against the confusion of the illustrated magazines was a “game” played “with the pieces of disjointed nature”, which establishes “the provisional status of all given configurations”, and he was thinking of film. The wheel is such a game.

That this game is not an arbitrary one has been grasped more precisely by the theories of the open work and of appearing than the concept of chance allows. Umberto Eco in 1962 distinguished pure chance from the “willed” chance that montage puts in its place: life in its immediacy “is not ‘openness’ but chance”, and in order to turn this chance “into a cluster of possibilities, it is first necessary to provide it with some organization”.[116] The dice of Trinity are pure chance, if within the bounds of the sets the artist has chosen; the recipe that frames them and the cut that ends them are willed chance. Gumbrecht’s presence, which precedes meaning (ch. 6.6), describes the drop of the Collage as it does the cut: both are a pausing to which meaning falls only afterwards.

That this renunciation is no slackening is shown by the compulsion that comes with it: the artist formulates the duty to take something from every dropped image into the work; chance thus becomes the barrier at which form takes shape in the first place. In the digital procedure the machine enforces it. In the painted variant nothing enforces it, and it would be easy to leave out a displeasing image. The artist does not do so: the rule is self-imposed (ch. 2.1). In painting the barrier is a self-commitment, in the digital edition a mechanism.

In this lies an equation that points beyond the studio: powerlessness in the instant of the stop, for the button presses from outside, and at the same time the duty to take in what it brings. Georg Simmel described in 1903 how the metropolitan protects themselves against the intensification of stimuli with a blasé attitude.[117] Sigmund Freud noted in 1920 that for the living organism the protective shield (*Reizschutz*) is "an almost more important function" than the reception of stimuli; reception should content itself with taking in "samples of the external world".[118] Walter Benjamin built on Freud and drew on Simmel when he described the experience of modernity as shock (*Chock*) and placed the gambler at the gaming table beside the worker at the machine: each of their hand movements is sealed off from the previous one, "Both types of work are equally devoid of substance."[119] WOF inverts the protective posture. It forbids the painter the protective shield: what the band brings must go into the picture, just as today images arrive on every screen that nobody ordered. Painting becomes the mirror of a time that heaps images on us, and an exercise in not fending them off but working them through. Boethius's Philosophy demands the same of the one who stands under Fortuna's wheel: not to want to halt it, but to bear what it brings (ch. 3.3).

The duty to take in is more than a studio rule; it is the statement of the work. WOF turns the condition that nobody can fend off the flood of images into a procedure. As early as 2011 the submission for the exhibition *METAmART* at the Künstlerhaus Vienna described the painter as one who "seemingly gives up all self-determination" and "becomes the plaything of the recipients".[120] WOF thus stands in the line of those performances in which artists handed themselves over to the audience, Yoko Ono's *Cut Piece* (1964) and Marina Abramović's *Rhythm 0* (1974),[121] with the difference that here it is not the body that is disposed over but what must be painted next. Alone at the button, the counterpart does not disappear, it moves inward. The painter gives the stop to themselves and splits into one who throws and one who must work through; Byung-Chul Han has seen in this split the signature of the present: "The exploiter is simultaneously the exploited. Perpetrator and victim can no longer be distinguished." [122] WOF plays it openly, as a self-imposed rule.

Matthew Barney made a method out of self-imposed impediment. In the series *Drawing Restraint*, begun in 1987, he draws against resistances he imposes on himself; in *Drawing Restraint 6* (1989) he jumps on a tilted trampoline in order to set a drawing on a sheet fixed to the ceiling. His model comes from sport, Barney was a football player: a muscle grows only when it works against resistance; the load injures it a little, and in healing it becomes stronger. Sports medicine calls this hypertrophy, and Barney transfers it to drawing: it becomes form only at the obstacle.[123] WOF works on the same principle, except that the resistance comes not from one's own body but from outside, from chance: the stop interrupts the painting hand, and the painting grows at the interruption.

The attitude the work demands in this has a long history. Seneca closes his rendering of a prayer of Cleanthes with the verse that fate leads the willing and drags the unwilling;[124] Nietzsche wanted to love what is necessary, *amor fati*.[125] Hartmut Rosa has found the term of our time for this attitude: resonance arises only with what cannot be controlled, and through adaptive transformation (*Anverwandlung*), through a taking-in that changes the one who takes in.[126] Whoever surrenders in this way no longer stands opposite the stream but goes into it, and the now becomes denser. Groys expressly calls the internet not a flow but its reversal, because it lets one return to the same things; [127] WOF builds the stream that the net is not, and goes into it. Martin Heidegger chose for this attitude towards the technical world the word releasement (German *Gelassenheit*), a yes and a no at once: to use technical things and yet deny them the right to claim us entirely.[128] At the button this means letting the stream in without being swept away by it. Unlike the automatism of the Surrealists (ch. 3.5, alongside Cage and Duchamp), WOF opens not inward but outward, and unlike Cage it does not take the ego out of the work. It hands the ego over and demands that it answer.

With this, the iconological reading is supplemented by its anthropological substrate. It leads to the art-historical contextualisation: WOF stands in a long line of procedures that transform found image material into a work of one's own.

4. Art-Historical Contextualisation

4.1 Readymade and Montage

The operation with which WOF works above all in its purely digital form (ch. 4.5 deals with the painted line) – declaring found material a work through selection and recontextualisation – has its origin in Marcel Duchamp's readymade. With *Fountain*

(1917), a signed mass-produced urinal, Duchamp shifted the criterion of art from making to choosing: the artist "took an ordinary article of life" and placed it "so that its useful significance disappeared under the new title and point of view".[129] *L.H.O.O.Q.* (1919) carried the same gesture over to the image memory itself by defacing a reproduction of the *Mona Lisa*. In parallel, Dadaism developed *montage* as a technique: Hannah Höch's photomontages (c. 1918/19) and Kurt Schwitters's *Merz* assemblages (from 1919) built new pictorial statements from the fragments of mass-media image culture.[130] [131] WOF continues this tradition, now with far larger stores – the open holdings of the archives in Magenta, the collection drawn from the circulation of the net in Trinity – a continuity the artist names in drawing the line "from Picasso's *papiers collés* and Duchamp's readymades to Rauschenberg, Warhol, Marclay and Steyerl".[132] Beyond the Dada montage the line runs on in two directions, both of which count for Trinity: into film montage, whose principle of collision ch. 3.5 claims for the cut, and to the poster works and video montages of the present, which ch. 4.5 presents as a craft counterpole and as the closest relatives.

4.2 Appropriation and the "Death of the Author"

The appropriation art of the "Pictures Generation" radicalised this gesture into the question of authorship. Sherrie Levine's *After Walker Evans* (1981) – reproductions of Walker Evans's FSA photographs, exhibited as her own work – fundamentally questioned authenticity, uniqueness and authorship; Richard Prince re-photographed advertising images.[133] This turn is theoretically grounded in Roland Barthes's *The Death of the Author* (first published in English, 1967) and in Walter Benjamin's *The Work of Art in the Age of Its Technological Reproducibility* (1935/36). Benjamin diagnosed the decay of the "aura" – the "here and now" of the original – under the conditions of technological reproduction, and the shift from cult value to exhibition value.[134] WOF can be read as an intensification of both diagnoses: it operates exclusively with reproduced material and poses the aura question anew by *returning*, at the end – via the NFT – an artificial "here and now", an on-chain uniqueness (ch. 7). It resolves authorship not rhetorically but procedurally: the artist describes this role as a shift "from image-maker to condition-setter" – not the author of the image, but "the author of the possibility".[135] In conversation the artist puts it more simply: an artist is "always a part of what is already there", and the media that are there are not something to ignore but something to bring into the work; whoever believes they can "create everything anew from the pencil up and reinvent the world" is mistaken. "You're not stealing it, you're just taking it into a new configuration." [136] The artist also invokes the sentence attributed to Picasso that good artists

copy and great artists steal. [137] Appropriation is thought here from the whole of art, as a body that has been taking up its motifs again for generations (Warburg's *Nachleben*, ch. 3.4). The line is drawn not between one's own and another's, but between the identical, identifiable repetition that technological reproducibility has made cheap, and the mixing of many fragments into something that did not exist before. For Trinity, which shows whole images, the mixture lies not in the single image but in the run (ch. 3.5, 7.4). From this the artist derives a demand: "What has become technically possible almost obliges one to admit it into the canon of the art of now. Otherwise we remain stuck at an outdated copyright barrier and sacrifice the achievements of our time to an excess of rule conformity that is profoundly alien to art. Rules matter, but this excess breaks off the very tip of the avant-garde, the spearhead of art."[138] How far current law already accommodates this demand, and where it does not, ch. 7.4 shows with *Pelham* and the pastiche exception. This self-reflection prevents the appeal to Barthes from remaining naive: the author does not vanish but changes level. That this shift has also reached the legal order is shown by the Austrian literature on appropriation art: Anderl and Schmid describe appropriation as a mode of creation with a long-standing tradition – collage, adaptation, remix, sampling – and locate the creative contribution expressly "in the process of creation itself".[139] What art theory formulates as the Death of the Author returns here as a legal figure: not the appropriated image but the procedure of its appropriation carries the threshold of originality [140].

That renouncing the image is no release from authorship was recorded early by the theory of the open work and by the history of computer poetry, and both sharpen the formula of the "author of the possibility". Umberto Eco noted in 1962, five years before Barthes, that the invitation of the work in movement "is not an amorphous invitation to indiscriminate participation" but "offers the performer the opportunity for an oriented insertion into something which always remains the world intended by the author"; the author "does not know the exact fashion in which his work will be concluded, but he is aware that once completed the work in question will still be his own".[141] Theo Lutz, whose *Stochastische Texte* of 1959 stand at the beginning of computer poetry, formulated the same thought from the machine's side: the linguistic appeal of automatically generated texts is "many times greater when the human being is only indirectly their author".[142] Indirect authorship is not half an authorship. Archival work on Lutz's papers has shown that Lutz edited the machine text, inserted words by hand and signed the program, not the text – a case that editorial philology describes as "paratext as work" (*Beiwerk als Werk*).[143] For WOF this means: the work is the machine and its rule as much as the loop, and at the machine the artist is author in the full sense. How far authorship is distributed in the

game, and why Roberto Simanowski read the selection as the giving of meaning in 2011 and as mere authorisation in 2025, is developed in ch. 6.5.

4.3 Concept, Programme, Postproduction

A third line leads via conceptual art to generative art. Sol LeWitt formulated in 1967 the sentence that technically anticipates WOF: “The idea becomes a machine that makes the art.”[144] In LeWitt the instruction is the work, the execution incidental. Early computer art – Vera Molnár, Frieder Nake, Georg Nees (first exhibitions 1965), Manfred Mohr – translated this principle into the algorithm. [145] WOF shares with this tradition the programme as the work’s foundation, but differs in a decisive point the artist marks sharply: “This is not generative art in the conventional sense. Generative art typically means: a seed produces a deterministic image. Beautiful, but passive. […] WOF reverses this relationship. The code is the instrument, not the author.” [146] The sentence needs to be taken more precisely than it sounds. Chance is in play in Trinity too, and at many points: which set the wheel drops, when a cell comes to a halt on its own, which colour pair and which effect hit an image – a die decides. But it rolls in the game, not in the work. The score carries only the result, never the die; the server executes it and produces the loop without deciding anything further itself (ch. 5). In generative art the seed is the origin of the image, and every execution rolls anew. In WOF chance is an event that took place once, and it stands in the score alongside the players’ changes of direction, their stops and their cut, as a notation of what happened; only the automatic stops are settled at the moment of the cut (ch. 5). The more accurate placement is supplied by Nicolas Bourriaud with the concept of *postproduction* (2002): the contemporary artist works like a DJ or programmer who selects, samples and reprogrammes existing cultural products instead of creating from nothing.[147] WOF is postproduction in this sense – except that the “sample” is, in Magenta, the open cultural archives and, in Trinity, the artist’s collection, and the “reprogramming” happens in real time and collaboratively.

4.4 The Archive

Finally, WOF is a work about the archive. Michel Foucault’s determination of the archive not as a collection but as “the general system of the formation and transformation of statements” – as that which *can be said at all* – describes precisely what WOF played with in Magenta: not individual images but the totality of the digitally available.[148] Foucault’s formula applies above all in its second half: the archive is the system of the formation *and the transformation* of statements. WOF does not merely read the holdings; it extends them – the concept tree of Magenta,

from which the search queries came, is only partly curated; a language model has co-written it, and where the human input ends it can add new concepts (ch. 5). The dissolution of authorship thereby shifts one level down: not only the composition of the individual image – already the determination of *what is searched for* is no longer set by humans alone. The scriptor without intention, whom Barthes puts in the author's place, operates here already on the level of the search space. Foucault's formula then forces one final question: if the archive determines what can be said, then a language model has co-written WOF's search space — and with it the training corpus from which it draws its neighbourhoods. Which concepts appear "adjacent" to the machine is no neutral given but a pre-selection over which neither artist nor players have any say; the question of authorship returns here, one level deeper, as a question of the constitution of the tool.

Hal Foster has diagnosed an "archival impulse" in contemporary art: artistic works make lost or scattered historical information physically present and thereby *produce* archives instead of merely using them.[149] WOF radicalised this impulse in Magenta by not curating the archive but opening it to chance; in Trinity it curates expressly, and chance operates within the frame that has been set (ch. 2.5.2). Benjamin Buchloh described both attitudes, with reference to Gerhard Richter's *Atlas*, as the two poles of collage and montage aesthetics: "the order of perceptual shock and the principle of estrangement on the one hand, and the order of the statistical collection or the archive on the other".[150] WOF has both in one instrument, and it has played them one after the other: the stream is the statistical collection in motion, drop and Collage were the shock; Trinity relocates the order of the archive into the artist's collection and the shock into the collision of the classes. The genealogy Buchloh draws for the *Atlas*, from the Mercator atlas via Warburg's *Mnemosyne* and Benjamin's Arcades to Richter's panels, gains a moving position with WOF – with the restriction Buchloh himself makes and ch. 2.5.2 has already named: what in Richter is archive without collage is in WOF's Trinity montage in time (ch. 3.5).

Boris Groys has explained why a wheel that turns museum images and net images on an equal footing does more than mix: the new arises from "the valorizing comparison between cultural values and things in the profane realm", a comparison that "is usually not drawn at all" and that is non-trivial only across the value boundary, "unlike that between the Mona Lisa and a piece of trash".[151] The wheel is a comparison machine that forces this comparison – in Magenta between museum and mass medium, in Trinity between bust and sugar. Simanowski, finally, has called the archive of social media "the medium of forgetting if it preserves events not because they were meaningful to us, but simply because they happened"; [152] against this

archive, drop and cut are a selection, and the mint (ch. 7) is a counter-gesture only by virtue of the selection, not by virtue of storing. At the same time WOF stands in the tradition, described by Lucy Lippard, of the *dematerialisation of the art object*, in which the object recedes in favour of idea and information[153] – a line that takes a paradoxical turn in the NFT (ch. 7).

4.5 Projection and Media Shreds: the Painterly Line

The preceding lines concerned the procedure; the work's painterly origin (ch. 2.1) demands a placement of its own, in which two traditions converge. The first is that of *projection painting*. That an optically projected image serves painting as a model is no technical curiosity but has a long prehistory – from the *laterna magica* of the 17th century to the controversially discussed thesis advanced by David Hockney that the Old Masters themselves used optical aids for faithful transfer.[154] Its most literal contemporary counterpart WOF finds in Avery Singer, who for a long time projected images composed in 3D software onto the canvas and executed them with masking tape and airbrush before handing the airbrush over to a machine – images that are "both digital and analog". [155] WOF shares this basic operation but displaces it decisively: what is projected is not *one* finished image to be copied, but a *stream* from which the human stop chooses.

The second line is that of the *painting of media shreds* – those procedures that condense the stream of mass-media images by hand into a unique work. From Robert Rauschenberg's *Silkscreen Paintings* to Andy Warhol's photo silkscreens, the media image stream was brought into painting;[156] Sigmar Polke, with *Höhere Wesen befahlen: rechte obere Ecke schwarz malen!* ("Higher beings commanded: paint the upper right corner black!", 1969), ironically ceded compositional authority to an external instruction – a conceptual anticipation of WOF's "the moment, not I" (ch. 3.4, 4.2, 8).[157] In painting, WOF stands closest to Gerhard Richter: the paintings after found photographs with their characteristic *blur*, and above all the *Atlas* – an archive of press and snapshot material grown over decades – form a painterly counterpart to WOF's image pool.[158] [159]

Two contemporary positions move Trinity into this line. Hito Steyerl's *poor image*, "a copy in motion", a preview image of the kind that "lose[s] matter and gain[s] speed", describes Trinity's holdings exactly (ch. 2.5.2), and more than that: Steyerl's "hierarchy of images", which rests "primarily on resolution", is built into the instrument, for the wheel as a rule runs on the small tier, and only the drop or the cut

fetches the large one; whoever keeps an image lifts a poor image into the rich class.[160]

The second reference is a craft counterpole. For years the British artist Dion Kitson has been peeling posters off billboards, soaking, stripping, drying, cutting them up and gluing them back together, and out of this he has built, ninety years after Picasso, a *Guernica* made of advertising, because, as he says, the picture is "the size of a billboard": "After Guernica, there is an ad break."[161] Kitson takes apart by hand the same media flood that WOF takes apart by machine, and he expressly understands his work as resistance against the image machine of AI: "Can't be stroked, cut or ripped." Together with the language machine, to which ch. 6 is devoted, this yields a triangle in which WOF has its place: the human who tears the poster with their hands; the machine that computes new images out of probabilities; and the instrument that lets real images run – built with AI, yet itself generating not a single image. Kitson calls up the word *drop* three times over: as advertising's product drop, as the dropping of bombs, as "the dropping of art". For a work that itself knows the word twice (ch. 2.2, 2.5.4) and whose market counts in drops, that is more than a pun.

In the moving image, Trinity stands closest to the work of Arthur Jafa, whose video works are montaged from shreds of the net and the television archives, most famously *Love Is the Message, The Message Is Death* (2016), seven and a half minutes of found footage cut to a single song. In his montages Jafa invents no images; he takes what circulates and orders it so that the sequence yields a statement contained in no single image. Mono Scroll resembles an earlier work by Jafa, *APEX* (2013): 841 collected still images in a good eight minutes, each shorter than a second, too fast to be read singly, and yet taken in. Jafa later turned the sequence back into a standing grid as *APEX GRID* and slowed it down as *SloPEX*.[162] A collection that exists at several tempos, as run, as grid, as slow motion: that is the relation of wheel and loop. Mono Scroll leaves the procedure to the players' hand, but without what Jafa ties it to. His montage is tethered – to a community and to the project of a Black cinema that is to be as strong as Black music; WOF takes over the procedure without this we that exists before the work. Its tether is the collection of a single person, but not a hidden one: it lies open, every set is named in the metadata, every work legible to all on the blockchain. There is a we here too, only it does not stand at the beginning but comes into being first – out of those who play, mint and collect, and who find one another at this open collection. That the curator Nancy Spector brought Jafa together in Venice in 2026 with Richard Prince, the rephotographer of appropriation (ch. 4.2), under the title *Helter Skelter*, shows the line in one room. Appropriation and montage, still and moving image, between which

Jafa himself oscillates, are one procedure in two tempos, and both artists share, according to the exhibition text, “an ethos of lawlessness” in their dealings with the images of mass culture. The artist saw the exhibition and names it as the one that most strongly confirmed the use of material from the net.[163] [164]

Both lines issue into the more recent movement from the digital back to painting. Against this background, WOF’s change of medium from canvas to browser can be understood as a further step in the same direction – with the peculiarity that, in the case of the purely digital loop variant, the image no longer returns to the canvas but remains digital and regains its uniqueness only via the NFT (ch. 7). This direction is, however, not the only one: WOF continues to serve the artist as a painting tool whose result may very well be a physical painting. The painted and the purely digital strand do not exclude one another; both remain open – the same instrument issues, depending on the setting, into the one form or the other. The painted strand is currently growing in a new direction: a plotter station passes the stopped image on to the hand as a stencil (ch. 5). Between stop and brush there thus steps a machine that does not choose but translates. The wheel decides which image stands and where it sits on the surface. The grid is set by the artist: the station knows variants as presets, but which grid, how fine and at what angle is set for each work individually and by feel. What remains machine is what is calculation: the decomposition of the image into the grid and the check whether the stencil will hold. The human hand decides how the image reaches the surface. What results is the opposite of the loop, a still, physical image, and it shows that the loop is a product of the instrument, not its essence.

This expansion bears a name that reaches beyond the individual works: that of the *expanded painterly space*. At the Academy of Fine Arts Vienna it designates a department of its own (today *Art and Image* | *Expansion*), whose name signals an extension of the painterly beyond the panel.[165] In this perspective, WOF’s installational form of play – the one in which passers-by become players and thus co-painters [166] – is no break with painting but its continuation by other means: the painterly act stretches from the studio into public space and finally into the property relation of the NFT, which carries the placement thus created forward as an independent work (ch. 7).

With the step from panel to browser-based loop, WOF at the same time leaves the *still* image: the end product is no longer a tableau but a *loop* – a time-based, moving image. The work thus moves to a threshold at which the category of painting alone can hardly hold it, and the *moving image* comes into view – the form that, from film through video to the handheld stream, has become the dominant image form of the

present. The artist takes a clear position here: the moving image, film, is in the artist's eyes the true new art of the time, whose condensation within a single lifespan is remarkable, while painting in the conventional sense grows increasingly unfamiliar.[167] This valuation renders the artistic perspective, not a judgement of the present paper; what remains to be recorded, however, is that WOF operates precisely on this threshold, and from both sides. The digital loop carries the painterly origin – the condensing, the placing, the stop, in Mono Scroll also the dividing of the surface into cells and the cut – over into the form of the moving image and remains what it is: a moving image. The painting, by contrast, stands still; its result is frozen, yet it springs from a moving system and still lets that movement be felt. That is why it is less painting *or* film than both at once: a *painted moving image*.

Before ch. 6 and 7 measure the work against the language machine and the NFT, the technical dispositif that makes the named operations possible must be clarified.

5. The Technical Dispositif

An iconological reading that ignores the medium would remain incomplete; in a technical work the dispositif[168] is part of the content. WOF consists of five interlocking layers; the fourth layer, the score, was added with Trinity and has changed the form of the work. [169] There follow a report from the continuous operation of Magenta and the work cycle in which these layers stand.

The holdings. The first layer is the holdings, and they have two sources, which the work has played one after the other. In Magenta it was the web as medium and material: images are loaded at runtime via the APIs named above, filtered by aspect ratio and minimum size, and fed into a pool. The artist thereby set only the search words; which images came back and passed the filters could not be foreseen, and this unpredictability belonged to the chance of Magenta. Selection proceeds not by fixed "themes" but through a semantic system (internally, the "Brain") that wanders a curated concept tree of art history in five stages[170]. [171] The search terms come from two sources: one part is *curated* – laid out in the tree by the artist –, another can be *machine-generated* at runtime. When the wandering hits a branch with no known continuation, a language model (Claude Haiku) can generate new, adjacent concepts and write them back into the tree; these extensions are stored permanently server-side and read in again at the next start, so that the concept tree can keep growing across all play sessions and devices.[172] In the two-month Magenta run (ch. 2.4) the tree counted 2,321 concepts. The work's store of material is thus not fixed but an in-principle open system, partly human-curated, partly machine-

continued. This navigation is no image generator but a *movement of searching and wandering* through existing holdings – the machinic counterpart of that hand reaching into the stack. In Trinity this layer is shut down. The holdings are the artist's collection (ch. 2.5.2), mirrored on the project's own server, prepared in two size tiers and kept in the image list together with the veiling boxes; concept tree and search movement remain the repertoire of the archive-fed forms of play, not a precondition of the work. That Trinity thereby manages without a single archive interface is the technical side of the argument in ch. 6.2.

The deterministic mechanics. The image run is governed by a fixed equation of motion with acceleration and braking phases;[173] the stopping time unambiguously determines the standing image. [174] This determinacy is conceptually significant (ch. 3.4). In Mono Scroll a virtual clock per cell takes the place of the braking phase: the position of the band grows evenly with time, the duration of each image follows from run profile and tempo, and stops as well as changes of direction are kept as events on this clock, so that the loop can be recomputed from them. Here too the run is deterministic; what varies is entered. [175]

Composition and effect. Each dropped layer is set onto an image surface with position and slight rotation; a frozen mask form and a baked-in filter may be added, but need not be. The filter chain (brightness, contrast, saturation, halftone, stencil, among others) is implemented pixel-based for compatibility reasons.[176] Masks and "Finale" produce the end state, in which the finished image itself becomes once more the stage of a flicker – an image-immanent feedback: the dropped material becomes wheel again. Mono Scroll sets no layers but colours and cuts: each image receives its two colours from the colours drawn for the epoch, a share remains black and white, individual images carry effects, and the band runs in cells whose seams the players shift. The flicker at the end is dropped; the feedback in which the material becomes wheel again is, in Mono Scroll, not the finale but the ground state.

Score and print. Since August 2026 the browser no longer records the work. It writes a score: the sequence of images, the clock, the changes of direction, the stops that the human hand has set or the instrument has added, the cells, the colours, the effects – that is, everything that was thrown in play, as result – and uploads it. A server pulls the images, veils them, executes the score in a browser without a screen and generates the loop from it, 168 frames at fourteen frames per second, deterministically: a test series shows that two independent executions of the same score agree in all 168 frames down to the byte.[177] The reason for the rebuild was practical – a phone can neither produce the loop in the required quality nor send it over a mobile connection; the consequence concerns the theory of the work. Nelson

Goodman distinguished works according to whether the difference between original and forgery is significant for them: *autographic* is a work for which “even the most exact duplication of it does not thereby count as genuine” – painting; *allographic* one that is equally present in every correct execution – music, the score.[178] The collages of Magenta were autographic: what was recorded was the work, and a copy would be a copy. The work of Trinity has become allographic, a notation that every correct execution fulfils. The fingerprint on the blockchain changes nothing about this; it confirms it: every byte-identical copy of the loop carries the same hash and cannot be distinguished from it. A forgery in Goodman’s sense no longer exists, only another file. Unique is solely the entry that says which loop is meant and to whom it belongs. Authenticity has migrated from the thing into the register, and that is what Boris Groys calls the aura without an object (ch. 7.3). WOF is score and print, but the original is neither; it is the entry. To this comes a detail that shifts the status of the loop: the stops that the human hand set in the last twelve seconds travel into the print, and they take precedence. Where the epoch provides for it, the instrument adds automatic stops at the moment of the cut, freshly thrown for the window of the work and never on top of a stop set by the players, at most six per cell. The print is thus neither a record of the play nor a mere re-execution; the human hand remains, and where it has set nothing, chance sets. What the blockchain holds is the entry for a loop that notates the play with the trace of the human hand, not a record of every image. This qualifies the determinacy that ch. 3.4 claims for the drop of the Collage, precisely where Mono Scroll in the Non Stop finale no longer needs it.

The blockchain layer. In Magenta two moving-image formats were derived from the end state (MP4 and WebP); since Trinity the WebP loop is the work, and the MP4 is a derivative for devices that do not show the format smoothly, with its own address and no place in the metadata. Optionally, and upon explicit user action, the loop can be minted as an NFT on the *Polkadot Asset Hub* or, since October 2026, on three further blockchains (ch. 7.4).[179] [180] The first mainnet mint took place on 14 May 2026 (collection #843); the transaction is verifiable via a public block explorer. [181] In August 2026 the first series mint followed: the 265 works of the Magenta run as collection #853 *WOF Magenta*, sealed by a Merkle root on the collection (on the selection, see below, *Testing in continuous operation*; on the seal, ch. 7.4).[182] Important here is a precise distinction that runs counter to the market rhetoric of the NFT field: on-chain lies the NFT entry (collection and item) with the reference to the metadata. The SHA-256 hash [183] is carried on the Polkadot Asset Hub by each epoch work itself as an attribute, by the Magenta series only bundled in the Merkle root, and on the other three blockchains the content-addressed reference leads to it. It applies to the work file; for the epochs, since October 2026, that is the loop itself,

no longer the still – a correction the artist considered necessary because the fingerprint must apply to the work and not to its preview image; the image files themselves lie off-chain. For the early single mints, direct HTTPS delivery from the project's own server applied; the Magenta series, by contrast, addresses still and loop content-addressed via the self-hosted IPFS [184] – the `ipfs://` address in the metadata is the cryptographic fingerprint of the content, and nothing else can ever lie at the same address.[185] For all works of the epochs the content-addressed form applies from the outset. Between print and minting lies, in Trinity, the time limit of ch. 2.5.7 – technically a signed permission from the artist, first bound to the player's wallet, then open to all; if it is not used, a service takes the file off the node. [186] The difference between entry and file is not technically incidental but artistically significant – its interpretation is the task of ch. 7.4.

Testing in continuous operation. Between 30 May (set-up) and 31 July 2026, WOF ran as a permanent installation in the *Magenta Art Room* (open to the public from 1 June, ch. 2.4): 1,119 logged operating hours, daily from around 05:16 until 00:12 and thus in step with the Vienna metro. In that period some 850 rounds were played and 386 pieces saved – each comprising a still image and its accompanying animation loop. From these the artist selected 265 as a series of works and had them minted as NFTs. Nothing in the images sets them apart from the rest; only this choice does: what remains is not what turned out better but what was chosen – and what the entry makes permanent is the reference, not the file (ch. 7.4). Only one value in the series' metadata comes from the players themselves: whether the player took their finale home as a file at the time. This happened for 60 of the 265 works; the remaining 205 were left behind – and became part of the series all the same. The wheel turned more than 520,000 times, and every turn set another image from the open holdings into a composition; the search movement behind it – search passes across fifteen sources, more than 14,000 on a single day of operation – drew the retrieval quotas of several archives to their daily limits. What is revealing for the thesis advanced here is less the interaction than the idling: even without an audience the work kept playing itself – arithmetically some 21,500 runs (operating time divided by the intended length of one round) whose images came into being and passed away again without anyone triggering, seeing or saving them. The status of these unwitnessed images is negotiated in ch. 3.4; here it receives its measure. The claim that the work *is* connectivity rather than its depiction can be quantified for this period: 11.58 terabytes flowed across the mobile connection, 184 gigabytes a day on average, without a single image ever being held locally.[187]

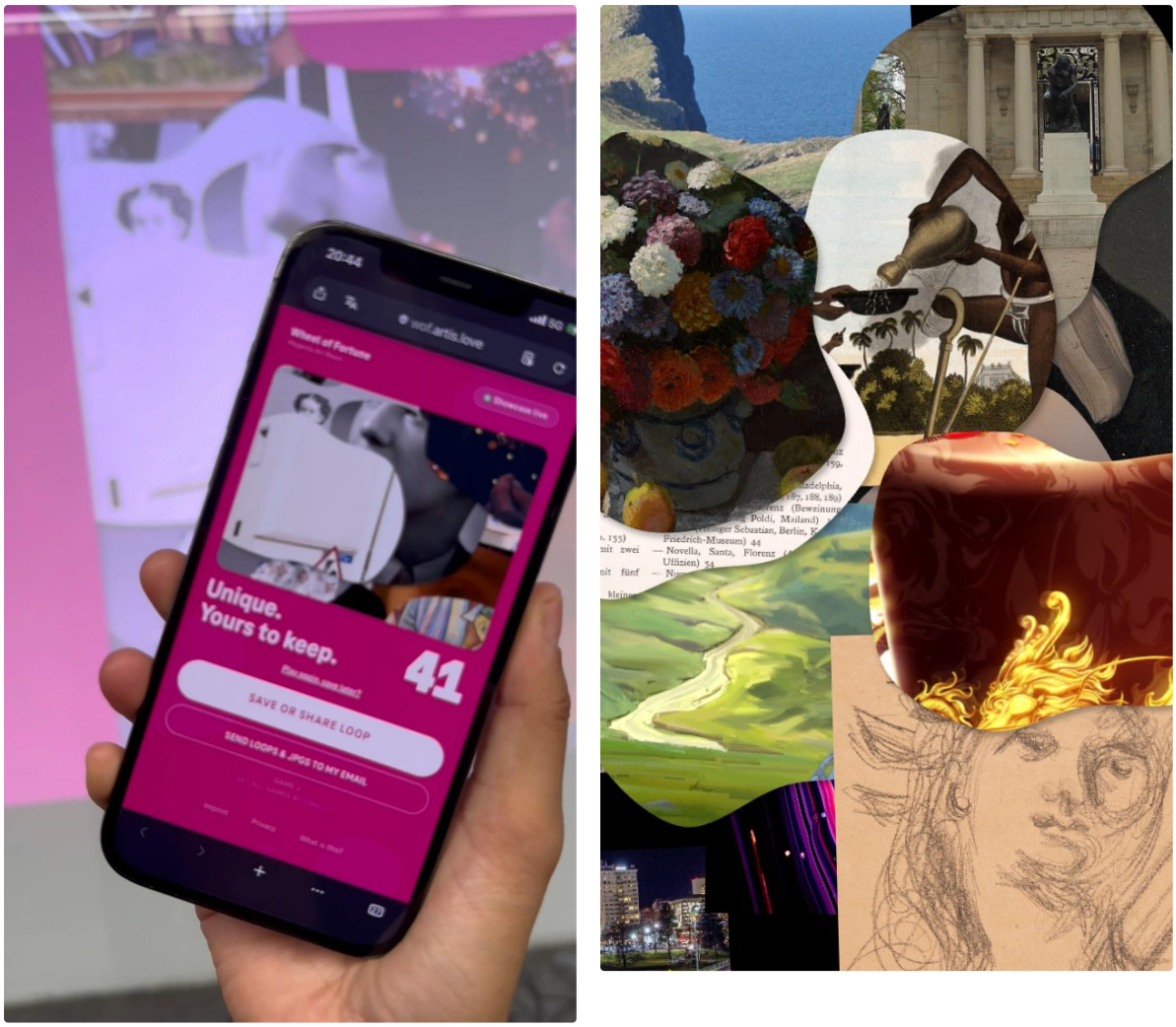


Fig. 5a–b: Video documentation of the Magenta run — remote play at the vitrine (video, 44 s, with sound) · WOF #1000 from the series, animation loop (click loads ~8 MB). © Artis.Love. The complete series (265 works): nft.artis.love/series.

The work cycle. This concerns the latest version of WOF and its future workflow. The instrument does not stand alone. Around it the artist has built a series of tools that together form a continuous flow, from the image on the net to the paint on the wall. At the beginning stands collecting on the net, by hand. In the Set-Hub the images are sifted, named and veiled (ch. 2.5.6). Then the wheel plays, in one of its modes. From the play a server computes the work via the score (above), and the work is minted, bought and sold in the project's own shop on the blockchain of its edition (ch. 7.4). From the stopped image a second path leads back into painting. The instrument rectifies the image to the measure of the canvas; a halftone tool breaks it down into dots, lines or contours, and does so in such a way that the stencil does not fall apart when lifted; a form tool does the same with three-dimensional forms for large walls; and the plotter station sends the cuts over Wi-Fi, through a self-built box, to the cutting plotter. The plotter cuts the stencil; the human

paints. None of these tools is a by-product. Each makes decisions that shape the work and therefore belongs to its design, not to its logistics.[188]

That a single artist can build this cycle, from collecting to cutting, single-handedly is new and bound to the present. It has become possible only since language models help with programming (ch. 2.1, 8). WOF is in this sense a closed work cycle: a work that encompasses its own tools and brings digital and physical making together in one flow, and it is a work of its time also in that it could not have been built without this time.

With this a question arises that Walter Benjamin put to photography: not whether the new was art, but whether "the invention of photography had not transformed the entire character of art".[189] Three ways of getting hold of images lie one above the other in WOF. The old way led via folders, magazines and notebooks, as with Richter's *Atlas*, with Jafa's notebooks and with the painting tool of 2010; the images were collected before they were needed. The way of the net fetches them at the moment of play, from archives that no one surveys any more (ch. 2.3). The third way is new: with the language machine the artist builds not only the image but the tool that fetches, orders, veils and plays the images and brings them onto the wall. What shifts with this is the possibility of making art. It depends less on what a person can produce and more on what they want (ch. 8). At the same time the individual becomes smaller, not larger. Whoever draws on everything that is already there is part of a body of art that existed before them and keeps growing after them, like Simmel's weaver, who does not know what is being woven (ch. 3.4); the image describes this situation more precisely than any talk of genius. WOF accepts it rather than asserting itself against it. Since photography, the image has been reproducible. Now the tool with which images are collected, played and painted becomes reproducible too, and it lies in the hands of whoever needs it.

With this, all preconditions are clarified for comparing the work first with the language machine (ch. 6) and then examining the central thesis of the NFT chapter (ch. 7).

6. The Language Machine and the Wheel

The contextualisation of the preceding chapters placed WOF among the procedures that make works out of what is found: readymade, montage, appropriation, programme, archive. Since 2022 there has been a procedure that seems to do the same and yet does something else: the large language model, the *language machine*, as

Roberto Simanowski calls it in his philosophy of artificial intelligence.[190] It, too, combines what is already there; it, too, gives chance a place; it, too, poses the question of authorship anew. This paper objected in ch. 1 to the reading that WOF is "AI art", and noted in ch. 2.1 that the instrument is built with the help of a language model. Both remain true. What is missing is the comparison itself: how does a wheel that runs images against one another differ from a machine that calculates sentences from probabilities? This chapter conducts the comparison along Simanowski's book, because it has put the language machine into concepts against which WOF can be measured, and because in the end the comparison supplies the argument that connects the two cases of the work: the change of levels.

6.1 The Average as Cutting Edge

Simanowski's basic finding is statistical in nature. The language machine calculates the most probable next word; it is therefore a "technology of the average" and "structurally conservative": "As soon as statistics becomes the measure of value, conservatism is unavoidable."[191] Chance it knows only in doses, as temperature and as an occasional random procedure that skips the majority, if "[n]ot in 40 per cent of cases, but in some". The point of the finding lies in its history. Early computer poetry – Theo Lutz's *Stochastische Texte* (Stochastic Texts) of 1959 on the Zuse Z22, with a vocabulary drawn from Kafka's *Schloß* (The Castle) – was meant, according to Simanowski, to provoke: the Stuttgart *Manifest einer neuen Prosa* of 1960 set out "to inflict semantic losses on the outside world", and an American anthology, as Simanowski reports, declared computer poetry a war against conventionality; today's machine has "become the advocate of a formulaic language".[192] Lutz himself described both paths side by side as early as 1959: his machine worked with uniform distribution – "each of the given subjects or predicates is to appear with the same frequency i.e. with the same probability" – and in the same essay he sketched a "probability matrix" of transition probabilities by which the machine would favour "meaningful" sentences and would thereby have "learned". [193] Simanowski sums up the fork in one sentence: "Chance has turned into an oracle that can appeal to mathematics." [194]

This fork is the decisive one for the present paper, for it separates the *Rota* from the machine. The wheel of Fortuna does not learn. It has rules that the artist has set and discloses – Chaos falls rarely, every class is guaranteed (ch. 2.5.4) – but none of these weightings changes with what has been played. What changes, the artist resets from epoch to epoch; the wheel does not learn, it is set. Ch. 3.4 showed that chance in WOF does not lie in a random function of the run but in the meeting of

independent chains: the law-governed run, the diced line-up and the human intervention. None of these chains learns from the other. An image that has often been dropped or often kept in the cut does not appear with greater probability in the next game; the sets are shuffled the same way, the classes weighted the same way, the line-up drawn anew for each game. WOF thus stands on the side Lutz took, not on the one he sketched: a uniformly distributed wheel and a human who intervenes. The language machine, on the other side, is the oracle that turns frequency into probability and probability into proposal. Fortuna against statistics: that is, put into concepts, the difference that the iconology in ch. 3 developed from the motif. Admittedly, Fortuna is not blind here either: which images the wheel may carry at all was, in Magenta, sought by a concept and, in Trinity, chosen by a human hand, and both happened deliberately (ch. 6.5, 6.6). Uniformly distributed is the wheel, not the world from which it draws. But it does not learn from what happens to it, and that is the difference that matters.

6.2 The Demented Machine

Simanowski drives the finding to its extreme. A machine that learns from texts which machines in turn have written loses what is rare: “There is talk of a ‘Habsburg AI’ […]; of a ‘textual incest’ of the AI that only reads its own texts any more; of a ‘demented’ AI choking on its own exhaust fumes.”[195] The source is a study from 2023 that calls the process *model collapse*: training on model-generated material “causes irreversible defects in the resulting models, where tails of the original content distribution disappear”.[196] What disappears are the minorities of the material, the improbable cases; what remains is an ever narrower average. A second, older critique adds meaning to the diagnosis: a language model is “a system for haphazardly stitching together sequences of linguistic forms it has observed in its vast training data, according to probabilistic information about how they combine, but without any reference to meaning: a stochastic parrot”. The sense that readers find in such texts lies “in the eye of the beholder”. [197]

This paper cannot let this objection pass, for it strikes its own thesis. Barthes’s reader, who takes the place of the author (ch. 3.4), is at first sight the same beholder in whose eye the parrot gains sense. WOF, too, joins together what it does not mean; in WOF, too, sense arises in the seeing. Two differences hold the positions apart. The first concerns the material. Every image that runs through the wheel had someone who wanted it – a painter, a photographer, a museum, even someone at an image generator; in WOF only the combination is without intention. In the language model even the smallest unit, the word in this place, is generated from probability. Georg Simmel anticipated the second difference in 1911 when he asked whether

meaning that has arisen by chance is meaning: a little child playing with letters of the alphabet “may order them accidentally into good sense”, and “the meaning exists objectively and concretely, no matter how naively it may have been produced”.[198] Simmel answers yes. A condition can be set with an earlier passage of the essay, the sunrise: “A sunrise which is not seen by any human eyes does not increase the value of this world or make it more sublime”; only once “a painter invests his emotion, his sense for form and color and his power of expression, in a picture of this sunrise” do we “consider this work an enrichment”. [199] The meaning of the accidental needs a soul that invests itself in it. In WOF this place exists, and it can be named: it is, in Magenta, the moment of the drop and, in Trinity, the chain of decisions that ch. 6.5 enumerates. In the stochastic parrot it does not exist; there no one invests anything, and that is precisely the charge.

The other part of the objection nevertheless does strike WOF, and the paper raised it itself in ch. 4.4. Magenta searched for its images by way of a concept tree that a language model has co-written; in the Magenta run it counted 2,321 concepts (ch. 5). The concepts with which the wheel queried the archives were thus in part already what Simanowski calls exhaust: neighbourhoods a model knows from its training corpus, not from a collection. Trinity has left this path. It plays from sets that a human has chosen and reviewed by hand (ch. 2.5.2), and thereby follows, without intending to, the recommendation that the critique of the parrot gives in its turn: to curate and document datasets “rather than ingesting everything on the web”.[200] This is no return to innocence. The instrument continues to be built with a language model, and the concept tree remains in the repertoire. But the images from which Trinity makes its works are, in their entirety, chosen by humans, and therein lies the reason why the wheel cannot become demented: it does not train on its works. The instrument generates no image; the holdings are what the net yields, AI included, and the choice is taste.

6.3 The Obstructive Librarian

Simanowski’s introduction contains an experience of loss that is familiar to this paper. The machine that takes over the searching takes away the finding: “These chance encounters, this exploratory leafing and clicking, fall away when the AI takes over the search.”[201] It is, in his image, an obstructive librarian: it blocks the way to the shelf and gives the answer itself; the book that stood next to it no one sees any more. Ch. 2.3 described WOF as the machine that reads digitised memory “not systematically … but randomly”, “the way a hand reaches into a stack of photographs”. Against Simanowski’s foil the image gains its sharpness. The wheel is a machine

that produces the chance encounter instead of calculating it away, and it does so in both cases: in Magenta the hand reached into the open archives, in Trinity it reaches into a collection whose line-up is diced anew for each game. No one gets what they searched for: in Trinity no one searches, and in Magenta the search only gave the direction, not the image.

This has a flip side, which Simanowski develops from personalisation. The language machine that learns from its user's data becomes a "daily self" that presents users with what they already want; "And on that, art has long since passed its verdict": Jenny Holzer's *PROTECT ME FROM WHAT I WANT*, from the series *Survival* (1983–85), on an electronic sign in the urban space of New York.[202] The wheel is in this sense an anti-personalisation. It shows not what the players want but what Fortuna brings; it does not get to know them and proposes nothing to them. The drop and the cut bring the wanting back, but on what is foreign: one can only keep what one has not ordered. That the artist dreams in ch. 8 of Times Square, where Holzer's sentence once shone, is more than a coincidence of place. The advertising surface that Holzer turned against wanting is the surface WOF wants to reach, and the one from which Dion Kitson steals his posters (ch. 4.5).

6.4 Salad Bowl and Melting Pot

One of Simanowski's images describes what the language machine does with its sources, and it hits WOF more precisely than the work might like. Goethe's world literature, he says, was a salad bowl in which every text keeps its origin and voice; "The language machine is the melting pot that stirs world literature into a world text", in which the sources lose their names and the majority sets the norm.[203] The two cases of WOF lie on the two sides of this image. The Collage of Magenta layers its images until many show only in fragments, partly covered; in extreme cases their origin can no longer be named, for a fragment does not always give away the whole image; ch. 7.4 records that many images remain recognisable in the process, and still calls the archives "anonymous co-authors". That is, in Simanowski's term, the melting pot, and the paper has counted it as a strength. Trinity, by contrast, shows whole images, many of them veiled (ch. 2.5.6), one after another, nameable down to the set from which each comes, and the metadata to which the blockchain points name this set by name. That is the salad bowl. The image is an image of provenance, not of legibility, and in this it must be taken precisely: the Collage is not shredded, its layers remain legible as surfaces, they merely stand still; Mono Scroll in the Non Stop finale, although every image runs through whole, if many of them veiled, is harder to read because it lacks this stillness and nothing stands for longer than a moment. Nameable does not mean legible. WOF is both in one instrument,

and honesty demands that this be named as a tension, not as a ladder of stages: Magenta melted its sources together and relied on that; Trinity lets them stand and must therefore answer for them differently (ch. 7.4). What separates both from the language machine is not the degree of melting but that they *synthesise* nothing. Even the densest Collage consists of images that existed; the world text consists of sentences that never existed.

6.5 The Antidote: the Change of Levels

The preceding sections have shown at four points how the wheel differs from the machine: it does not prefer the frequent, it does not train on itself, it brings no one what they searched for, and it melts together only what existed. What they have not yet shown is *why* it differs, and the answer does not lie in chance. Chance alone is no antidote. Simanowski himself notes that a machine at high temperature does not become free but that its words become "more confused";[204] Umberto Eco showed that "an excess of equiprobability does not increase the potential for information but completely denies it", and that the richest, because most open, communication "requires a delicate balance permitting the merest order within the maximum disorder"; [205] Martin Seel added that artistic resonating (*Rauschen*), where it originates in chance techniques, is always "a matter of an arranged or staged or scenically permitted chance occurrence", "an invited process".[206] And the human alone is no antidote either. Simanowski's hardest objection, with Bernard Stiegler, is that the machine reduces the human to the button: "A human being no longer needs to be able to solve a cognitive problem; it is enough to be able to describe it […]. All that is left is to press the button on the machine." [207] This objection strikes the sentence with which this paper began. "The only human act is the decision to stop": a keystroke is, in Espen Aarseth's terms, a borderline case at the lower edge of the ergodic, hardly more than the "turning of pages" that he calls trivial. [208] Were the stop everything, Stiegler would be right.

Trinity gives the answer, and it gives it not through more chance and not through more human, but through the *change*. The artist has named the shift: the stop, for Trinity, "no longer quite" holds, and that "several levels play" has "precisely the effect of the antidote".[209] The levels can be enumerated, and the enumeration is the description from ch. 2.5, read from the side of authorship.

Level	**who**	**what**	**visible as**
1 Image	human (artist)	every image of the collection chosen	

Level	who	what	visible as
		and reviewed by hand	the set it comes from, by name in the metadata
2 Class	human (artist)	the sets ordered by their effect: Eros, Thanatos, Logos, Chaos	the class as a property of the work
3 Throw	chance	per game one set per class, colour pair (duotone), cells, directions, stops	the sets as a display at the start of the game, the rest on the board during the game, afterwards in the metadata
4 Game	human (players)	the gestures: throw the direction anew, halt, split and rotate cells, the cut	in the loop itself: changes of direction, stops, cut
5 Run	mechanics	image sequence, timings, cadence	in the score, kept by the artist; the hash in the metadata verifies the file down to the byte
6 Work	human (whoever mints) and blockchain	the choice of what remains; the blockchain records which work it is and who owns it	entry on the blockchain: who minted, who owns it

Read from the side of authorship, the table answers the question of who plays, which the overview in ch. 2 could only pose per form of play. Human, human, chance, human, mechanics, human and blockchain. Draw the human levels together and what remains is the formula of this paper: human, chance, human, blockchain. Every human layer brings in fresh material not synthesised by the instrument, or a decision that no one has calculated; every chance layer breaks the habit of the human who would otherwise get what they want. One can object that the language machine, too, has humans before and after the chance. Humans wrote the texts

from which it learns; humans fine-tune it; a human writes the query and selects from what it answers. The difference lies not in whether these levels exist but in whether one sees them. In the language machine they are melted together: from no sentence can one read off which human, which weighting, which chance brought it forth. Added to this is a difference in the material itself. A word belongs to everyone: the same word stands in millions of texts and carries no origin. An image is a single case: a photograph, a painting, an advertisement is recognised again, often at a glance, often from a fragment alone. The language machine can melt its sources together because its words do not differ from one another; the wheel plays images, and images bring their origin with them. In WOF the changes are set and disclosed. The drawn sets are displayed at the start of the game, a board shows the rest of the throw and what the players change, and the metadata of every work name what was played (ch. 2.5.4); the last column of the table shows it level by level. The antidote is not the change alone but the visible change.

Magenta had three of them: the artist's search terms, the archive chance and the image drop; Trinity has six. David Rokeby coined, for interactive works, the sentence that puts the principle in one line: "the chance element is replaced by a complex, indeterminate yet sentient element, the spectator".[210] In WOF chance is not replaced but framed; it gets humans in front of it and behind it. Aarseth supplied the technical term: the author of a machine-generated text is a cyborg, and the work is distributed over three positions – "preprocessing, in which the machine is programed, configured, and loaded by the human", "coprocessing, in which the machine and the human produce text in tandem", and "postprocessing, in which the human selects some of the machine's effusions and excludes others". [211] Aarseth held co- and postprocessing to be almost mutually exclusive. WOF unites all three, and does so in the way Aarseth provides for only in passing, with different humans at each position: the artist loads (levels 1 and 2), the players produce in tandem with dice and mechanics (3 to 5), and whoever mints selects (6). Odo Marquard's sentence that what makes a human being free is "not zero determination" and not "the superior force of a single determinant", "but a superabundance of determinants", describes the same thing from the other side: curator, dice and players have no sole access to the work, and precisely therein lies its freedom. [212]

Simanowski himself has given this answer at one point, and against himself. In *Digital Art and Meaning* (2011) he writes of the text generator that the programmer leaves an imprint "by deciding what parts of the endless production should be presented, where it should start and stop"; "Although the content of the outcome is owned by the machine, the meaning belongs to the human behind it".[213] In *Sprachmaschinen*

(2025) he says of Lutz, who selected a sentence of the Z22 and published it, that he had thereby "authorised it, but that by no means makes him its author".[214] The tension between the two sentences is the tension of the present paper, and it is productive. Archival work on the Lutz papers has since shown that Lutz did not merely select but edited: he inserted words by hand that the unreliable random generator had never output, "in order to come closer to the equiprobability of all nouns and adjectives that chance would lead one to expect". [215] The human corrected chance towards uniform distribution; he produced the Fortuna that the machine did not manage. That is not authorship in the sense of the image-maker, but it is more than selection. The paper calls it, with the artist, the authorship of the possibility (ch. 4.2), and the table of levels shows that in Trinity this possibility is set at several places.

6.6 The Objections, Raised by the Paper Itself

An argument that relies on the change of levels must conduct the objections that have been raised against each single level. They are gathered here not to refute them but to show where the work withstands them and where it bears them.

Chance as Alibi. Benjamin Buchloh warned, with regard to the *Atlas*, that "randomness and arbitrary juxtaposition function not only as established aesthetic procedures but also as a kind of socially enforced legitimation of anomie disguised as an advanced state of individual independence".[216] The objection strikes a wheel that would be chance alone. It does not strike what is chosen, ordered and cut; but it compels the text, at every appeal to Fortuna, to say who stands before her and after her. Boris Groys adds that the authentically new "does not arise through a kind of self-forgetfulness" but through strategy; [217] in WOF the strategy lies in the recipe, not in the run.

Participation as Spectacle. Diedrich Diederichsen has summed up participatory art in the sentence "Participation is the new spectacle", and certified its participants that they are "not co-producers, they are the material"; Simanowski agrees with him in *Textmaschinen* and adds that in interactive installations it can be argued that "the dominance of the artist even increases", because the installation imposes a "grammar of interaction" on the audience; in one example, the "message of the author" lies in this grammar.[218] Claire Bishop draws from this the conclusion that the paper must adopt: "It is no longer enough to say that activating the viewer tout court is a democratic act, for every art work—even the most 'open-ended'—determines in advance the depth of participation that the viewer may have with it." [219] The drop was a predetermined depth of participation; so is the cut. The paper claims no

democratisation; it describes a distribution. Wherein WOF differs from the participatory art under critique, Diederichsen's own criterion has named: the documentation of such art always shows "the audience as well", and the participants control "everything except the image that finally circulates of them". [220] WOF's works never show the players; the human is in the work only as decision, not as body. And the players precisely do not control the image, but they can own it (ch. 7.4). Possession rather than control.

Connectivity as Imperative. Diederichsen's "imperative of connectivity […], to be constantly connected and available" strikes the sentence with which Magenta described itself: "The installation IS connectivity."[221] The text cannot take the sentence back; it can say that Trinity has given it up. Trinity runs without a single archive interface, from holdings the artist keeps, and the work arises not in the connection but in the cut. What remains of connectivity is the blockchain on which the work is attested, and its rules, too, are written by a few (on this, the following objection). Ch. 7.4 answers this not with renunciation but with the plurality of blockchains.

The Rules of a Single Person. The sharpest objection to the change of levels comes from Simanowski's own book, and it strikes not only the blockchain but also the wheel. Simanowski describes how norms arise today: a few employees of a corporation decide which utterance counts as toxic, and their judgement steers worldwide what may be said. "A handful of Google employees", he writes, is responsible for the normative alignment of cultures, "which takes place tacitly".[222] In WOF this group is smaller still; it consists of one person. In Trinity the artist has chosen every image and set the classes; in Magenta the artist set the search terms with which the wheel queried the archives. And the artist determines what is veiled, which colours the game knows and how long the work lasts. Whoever plays moves in a room whose walls a single person has drawn. Simanowski's earlier observation that in interactive installations the dominance of the artist increases because the interaction follows a grammar the artist sets (above) applies here without deduction. The paper does not wish to refute the objection; it accepts it, for it says exactly where the artist's authorship lies. If the rules are authorship, then the artist is the author of the work, of the instrument, of its rules and of its selection, not the author of the images that run through it. The images the artist borrows; their authorship remains with those who made them, and the artist's claim is directed at what is built with them. That is the formula from ch. 4.2, author of the possibility, not of the image, and it also gives the question of the rights to the borrowed images a clear direction (ch. 7.4): what is claimed is the work, not the image.

The objection can be placed by the word that matters to Simanowski: tacitly. And there it emerges that it strikes the two cases the other way round from what one would expect. Magenta seemed more open, for it reached into the archives of the world. But what an archive yielded to a query, others had decided: the museums that digitise and tag, the search systems that rank by relevance, and a language model that co-wrote the search terms (ch. 6.2). That was the selection of many unknowns, and it took place tacitly, entirely in Simanowski's sense. Entirely without the artist's hand it was not, admittedly: the search terms with which the wheel queried the archives, the artist had to a good part released personally, as a curated tree of movements and names (ch. 5). The artist chose the terms, the archives chose the images; chance was, as the artist says, "a little curved" (ch. 8). Trinity has cut off this detour and replaced the hidden selection with a visible one, that of one person, chosen by hand, with the name of every set in the metadata. The rules of the wheel are no less powerful than those of a platform, but they are on display – in the recipe of the epoch, in the metadata of every work, in this text. And their power ends where the game begins. When someone intervenes, when someone cuts and whether someone mints, no rule determines. The artist builds the wheel; others are left to turn it.

The Death of the Reader. In 2001 Simanowski set against the talk of the death of the author the death of the reader: where program and chance take over the structure of a shared text, what counts is the event, not the result; "Someone who is not in the game might not enjoy watching it".[223] The question for WOF is whether the loop is a work at all for someone who has not played. Hans Ulrich Gumbrecht has the concept the paper needs: presence effects and meaning effects "always appear together" and are "always in tension"; the point is "to pause for a moment before we begin to make sense". [224] The game is presence; the loop is its document, and the blockchain makes the document legible for those who were not there: twelve seconds, the drawn sets, the colours, a name. Whether that suffices is decided not by theory but by the look at the work, and it is the look of someone who was not in the game, and this paper leaves the question open at the end (ch. 9).

The Exhaust in the Tool. The last objection is the one the chapter raised itself: the instrument is built with a language model, and Magenta's concept tree was in part machine-made. WOF is not AI art, because no image is synthesised in it; but it is a work built with AI, and the artist says so openly (ch. 8). Simanowski's book supplies the measure for this, not the absolution: the question is not whether the machine is used but whether the human who uses it misses "their own self", whether the production process "degenerates into a reception process".[225] The conversation in ch. 8 puts this question to the artist, as a question, not as an answer.

With that the comparison is done. The language machine and the wheel share the material of the world and the renunciation of the image-maker; they differ in weighting, in learning, in bringing what was searched for, in synthesising, and, at the root of all four differences, in the change of levels that places humans before and after chance. What this change means for the place where the work exists in terms of ownership is the subject of the following chapter.

7. The NFT as a New Artistic Space

7.1 A Brief Genealogy

The non-fungible token is younger than its hype. The first NFT artwork is considered – with due caution – to be Kevin McCoy's *Quantum* (2014), which the artist registered on the Namecoin blockchain at Rhizome's *Seven on Seven* event and transferred to Anil Dash for four dollars.[226] Technical standardisation followed only in 2018 with the Ethereum standard ERC-721, which defined "non-fungible" – individually distinguishable and traceable – tokens. [227] The format became artistically relevant with the *long-form generative art* of the platforms Art Blocks (from November 2020) and fxhash (from 2021): here the artist writes a script on-chain, and only at the moment of minting does it generate the individual image – unknown even to its author.[228] Tyler Hobbs put this procedure pointedly: with long-form works, "the artist has nowhere to hide". [229] The NFT entered public consciousness with the auction of Beeple's *Everydays: The First 5000 Days* at Christie's on 11 March 2021 for 69,346,250 US dollars – according to the auction house the first purely digital work of art ever offered by a major auction house.[230] Sotheby's *Natively Digital* (June 2021) bundled the trend institutionally.[231]

7.2 The Critique

The discourse has been divided from the start, and a scholarly examination must conduct both sides. The art-critical scepticism – exemplarily Tina Rivers Ryan's essay *Token Gesture* (Artforum, May 2021) – disputes the NFT's rhetoric of liberation and points to its entanglement in speculation.[232] A peer-reviewed study names as the core ethical problems of NFT art speculation and bubble formation, the handling of cultural heritage, and the ecological burden. [233] The latter must be made precise against that study: before September 2022 Ethereum rested on energy-intensive *proof of work*; with the switch to *proof of stake*[234] ("The Merge", 15 September 2022) the network's energy consumption fell by more than 99.9 per cent. [235] The

environmental argument that shaped early NFT reception has thus lost considerable weight, without the economic-critical objections being refuted.

7.3 The Space: Dematerialisation, Provenance, Ownership

The thesis of this chapter is that the NFT – independent of its market history – opens three artistically relevant spaces. *First*, the continuation of dematerialisation (ch. 4.4) with a paradoxical turn: Lippard's movement liquefied the object in favour of the idea; the NFT re-materialises not the image but the *value* – it lays around an immaterial file a ring of scarcity, ownership and history.[236]

Second, *on-chain provenance*: the history of ownership and transfer becomes legible on a public register and thus itself part of the work's identity – a materialisation of what art history calls "provenance".[237] *Third*, the possibility of making the property relation itself the artistic statement, as Rhea Myers's contract-as-artwork practice demonstrates (for instance *Is Art*, an Ethereum contract that toggles between "this contract is art" and "is not art").[238] It remains to be noted critically that the token alone does not determine *what* is actually owned; ownership must be defined by an attached licence.[239] The "space" of the NFT is thus not given but designed – it arises only through the artistic setting that fills it.

The body of digital art. The first of these turns touches a deeper need: the human inclination towards the *artefact*. Boris Groys condenses the digital shift into a formula: digital metadata creates "an aura without an object" — the exact inversion of mechanical reproduction, which brought forth objects without aura.[240] What the digital work lacks is the unique trace of a hand – Isabelle Graw's "index" of the person. [241] In Trinity it is not entirely absent: the stops set by the human hand travel into the score and stand in the work (ch. 5). It is a trace of the decision, not of the paint – Graw's index without the brush. The NFT attempts to rebuild this missing element technically; it surrounds the file with the authenticity and the ownership that the panel carries by nature. Precisely here it becomes intelligible why doing *both* — panel *and* loop — is the more advanced move: painting gives the loop the thing-aura it misses; the digital space gives painting circulation and a new dispositif.[242]

The longing for the artefact has a reverse side, which four authors have described in four registers, and this paper owes them an answer before it affirms the space of the NFT. Georg Simmel in 1911 saw the tragedy of culture in the fact that it often appears "as if the creative movement of the soul was dying from its own product": the living congeals in what it brings forth.[243] The wheel is alive, the loop is its congealed product, and the mint is the moment in which the wheel dies from its product

– in WOF intended and named. Siegfried Kracauer saw in the sheer accumulation of photographs the attempt to “banish” “the recollection of death”, and found the photographed present only seemingly “ripped from the clutch of death”: “in reality it has succumbed to it”; [244] Hans Belting recognises in the “immortality on the Web” that cyberutopia promises the old idea of the disembodied soul. [245] The NFT’s promise of permanence stands in this line and must be measured against it (ch. 7.4). And Hito Steyerl has described for the poor image an aura that is “no longer based on the permanence of the ‘original,’ but on the transience of the copy”; [246] the NFT inverts this: it gives the copy a seal, the entry on the blockchain that says whom it belongs to, and a fingerprint, the hash, by which every further copy is recognised as the same or as another (ch. 7.4); from both arises duration where Steyerl saw transience – and this at images that in Trinity are themselves poor images (ch. 2.5.2). The tension cannot be resolved; it is the work: the wheel plays with copies in motion, and the seal stops one of them and gives it what a copy never had: an address and an owner.

The artist condenses this double position into a pointed formula: to be a painter – one who paints both “very large”, hyper-physical pictures of several hundred square metres and “pictures that do not physically exist at all”, which the artist self-ironically calls “JPGs nobody cares about”. It is precisely this new, digital space of art that the work is about.[247]

Here it becomes apparent that the longing for the artefact does not expire in the digital but relocates: the human being continues to seek an object that – if not physically, then at least visibly and, as it were, “graspably” – becomes a counterpart. Exactly here a decision about the work was taken: WOF could have existed as a pure code render – a work that shows only the Finale and appears *different at every call*. Chosen instead was the *loop*: a fixed, recurring image that one can own and see again. That the more generative, never-identical variant receded in favour of the fixed artefact is itself evidence of the thesis – the longing for graspability seeks the enduring, not the dissolving.[248] Trinity has not revoked this decision but shifted it. Its work is generated from code, on the server, from the score, but only once, and what remains is again the fixed loop. The code render has become the way of making, not the work. This choice holds for the present, not forever: as photography, film and video first had to become legible as art, the time of the never-fixed variant may yet come – between the ever-different and the recurring lies not a border but a passage.

That an artefact stands at the end is no peculiarity of the NFT but a constant of the instrument. With the painting tool it is the painting that the painter builds up from the

stops of the band; in Collage and Mono Scroll it is the loop, whose entry on the blockchain says that it exists and whom it belongs to. The play passes, the artefact remains. Hannah Arendt made this division the ground of her anthropology: life consumes what it needs, and only what is fabricated gives the world duration; works of art, because of their permanence, are the most worldly of all tangible things.[249] The art of the twentieth century tried to withdraw from this division, and it failed at it precisely where it went furthest. From 1959 Yves Klein sold zones of immaterial pictorial sensibility for gold; the buyer received a receipt, and only those who burned it owned the work entirely, while Klein threw half of the gold into the Seine. [250] One of these receipts was not burned but kept, and in 2022 it was auctioned for more than a million euros. Lippard conceded in the postface to her chronicle of dematerialisation that the hopes that conceptual art would escape commercialisation had been for the most part unfounded. [251] Tino Sehgal refuses all documentation and yet sells his works – orally, before a notary and witnesses: where the thing is missing, the ritual takes its place. [252] Boris Groys has drawn from this a distinction that fits WOF exactly: where art becomes activity, the art space no longer shows only the artwork but also the art documentation, which refers to a life that cannot itself be exhibited. [253] The play is this life, the loop its documentation (ch. 6.6), and the blockchain continues to write for it what Igor Kopytoff called the biography of things, from the mint through every change of owner. [254] WOF itself has played both sides. In 2011, at the Künstlerhaus, the group offered for sale not the painted picture but “the process itself”, as a service, not far from Sehgal. [255] Fifteen years later the work serves the longing for the artefact with open eyes: the process passes, the loop remains, and the most fleeting of all images, the image passing by, is given a thing that stays.

The basic problem of digital art is that it has no body. Hans Belting has shown that every image needs a carrier medium that serves it, as it were, as a body;[256] the digital image lacks a carrier one could hold – it is a file on some computer that will at some point disappear. That the question of the body poses itself differently today has to do with the history of perception, which according to Benjamin changes its mode together with the entire mode of existence of human beings. [257] We see more images on screens today than in the world, and the time before them is real time. To accept the digital work as real is therefore not a concession but a step of learning that follows from this situation. [258] The NFT does not embody the work. But it gives the work a stronger claim to persist and to be real: an entry that many computers keep jointly, an address, an owner, a history. For the artist, precisely here lies the

new artistic space: digital art acquires a body, even if this body remains purely digital.

7.4 WOF in the NFT Space – and its Limit

How does WOF fill this space? Four settings are characteristic. *First*, an ownership model that continues the work's thesis of authorship: if the person who plays mints their collage, it is on-chain and belongs to them; if it remains unminted, it falls back to the artist's work – with thanks to the anonymous co-authorship.[259] The "Death of the Author" is here carried over into property law: the work belongs initially to no one and potentially to all. Trinity has given this model a clock, the time limit of ch. 2.5.7: first the players' prior right, then the window for all, then the lapse. Only once the players' claim has expired does the artist step in – to keep the work, that is, to preserve it from deletion, or to mint it. [260] The reversion to the artist is thus no longer an automatism but a decision, taken as curator, not as author – and not deciding is a deletion. The authorship the work distributes is limited in time (ch. 3.4).

Second, a renunciation of artificial scarcity. The project's metadata strategy formulates: "Randomness ≠ rarity. Rarity arises not from chance but from the frame in which chance operates."[261] The system *documents* what happens; it does not *steer* it – a transfer of the Barthesian position onto the economy: the author does not dispose over value either. This renunciation is programmatic – it stands behind the title of the present paper (ch. 1). Trinity has a cap of one hundred mints per blockchain and price tiers that rise with the number of works minted and reserved, and this must be said plainly, because otherwise it would be read as a contradiction. It is none. The paper itself says that rarity arises from the frame in which chance operates, and cap and tiers are this frame – and they are stated and public: the tiers on the start page of every epoch, the price in every permission, the cap in the contract or in the collection where the blockchain can carry it, otherwise in the artist's check. The metadata of the works record facts – the sets drawn, the colours, the cells, the directions – no rarity scores, and a missing attribute, the Chaos that did not fall, is itself the information. What is missing is the staging of scarcity, not scarcity; nothing is made scarce that is not counted anyway.[262] The tiers have a point that the title anticipates. Whoever mints early mints cheaply; whoever comes late pays more; and whoever comes after the hundredth mint can only buy. That is the *Rota* as price – rise and fall according to the moment the wheel catches you – and here the double sense of *fortune* is redeemed literally (ch. 3.4): luck is when you arrive, fortune is what it costs. Ryan's objection thus touches something the work does not explain away. It has a market. It builds it as form, visible and counted, not against it.

Third, the choice of platform – no neutral carrier but a commitment. WOF mints on four blockchains, and the first choice explains the others. The *Polkadot Asset Hub* lays out the NFT function not as a contract retrofitted onto an application layer but as a building block of the blockchain's own logic (the *pallet-nfts*);[263] there the blockchain checks the artist's permission, and the players mint themselves – without marketplace, without custody, without intermediary. What sets itself against capture by a central instance should presuppose none in its infrastructure either. [264] Two sober reasons are added: *proof of stake* largely defuses the ecological argument (ch. 7.2), and the low minting costs are what make participatory minting by any fellow player economically possible in the first place. Since September 2026 the work has also run its own shop, in which minting, buying, selling and transfer happen from the participants' wallets against the offers recorded on the blockchain; the works of the Magenta series are for sale there.[265] On the Cosmos Hub a collection rolled out by the artist carries the works, and a checkout service of the work's own co-signs the mint; on Ethereum and Tezos the artist's own contracts carry the works, there via the market contracts of those blockchains. Since 23 October 2026 Trinity has been public on all four. The same material, the same rules, the same structure of texts and metadata; what differs is the appearance the artist sets for each edition, and what a blockchain enforces – and the sameness of the shop is checked before every deployment. [266] That the plurality is more than technology is said by Odo Marquard's formula: what makes free is not "the superior force of a single determinant" but "a superabundance of determinants", "not none at all, and not only one, but several". [267] No blockchain is to carry the work alone, just as no holdings alone feed the wheel and no single actor alone determines the work (ch. 6.5). At the same time Simanowski's objection to the language machine remains in force against the blockchain too: its rules, too, are written by a few (ch. 6.6), and whoever has a hammer looks for nails. [268] The work's answer is not renunciation but distribution: on several blockchains no small group decides alone.

Fourth, the legal self-positioning. Since the source material is predominantly in the public domain (CC0/public domain), its adoption requires as a rule no statutory exception: in the public domain there are no exploitation rights that could be infringed. For the rarer protected sources, the ECJ's *Pelham* decision applies: what is adopted in unrecognisable form is no reproduction in the legal sense – but in Magenta this applies to only part of the images; many remain recognisable, whole or in parts, and for them the pastiche exception anchored in EU law comes into consideration; whether it carries the collaging re-use depends on the requirements that the ECJ specified in 2026 in *Pelham II*.[269] [270] That appropriation art works under the "sword of Damocles of copyright" was diagnosed by the Austrian literature as

early as 2009 – the path from this diagnosis via the fading criterion to the pastiche codification of 2022 is traced in the footnote. [271]

For Trinity this positioning no longer holds, and the paper must rebuild it rather than extend it. The sets are not in the public domain; they are images from circulation – fashion, press, stock, social networks (ch. 2.5.2). And Mono Scroll shows whole images, not layerings: the fading argument that *Pelham* lent Magenta does not apply to an image that stands alone on the surface for a second. *Pelham* itself was a sampling case – a two-second fragment from Kraftwerk's *Metall auf Metall* – and the Court exempted the taking only "in a modified form unrecognisable to the ear";[272] transferred to the image, this means that Trinity cannot seek its justification in unrecognisability. It lies in three other places. First, in curation: what goes into a set is viewed, and the artist knows what is being played. Second, in veiling: in most sets that show people, faces are rasterised and lettering is covered, and only the veiled version goes into the work; the limit that § 78 of the Austrian Copyright Act draws for the portrait is not circumvented but visibly built in, and the veiling is at the same time a setting by the artist that changes the image. [273] Third, in montage: no image stands for itself, each is part of a twelve-second run in which it collides with two other classes, in a colour it did not have, in a beat it did not know (ch. 3.5). The artist draws the line more openly than a legal text would: some images and quotations from art history are "borderline", and the artist takes that on "as a remixer in a remix culture", with an eye to a music that has for decades been commercially made of samples. [274] That is an artistic position, not a legal one, and Lawrence Lessig's description of a "Read/Write" culture that does not only read what it finds but rewrites it, as well as Eduardo Navas's notion of the "regenerative" remix, give it its place in cultural history, not the permission. [275] [276] The text therefore holds what it can hold: Trinity relies on curation, veiling and transformation through montage, duration and colour; it does not rely on fading; and it does so as a work that shows its limits, not as a legal opinion. ⚠ The provenance of the individual sets and the limit of what is reasonable are to be clarified with the artist set by set (Appendix B).

So far the thesis; it has a limit, and the work shows it itself. The artistic promise of the NFT is permanence. Secured on-chain are ownership, provenance and, via the hash, authenticity; the image file lies off-chain – since the series mint of the Magenta works content-addressed on the self-hosted IPFS[277] (ch. 5): every copy proves itself against its own address.

The implemented form is itself an artistic setting: not a continuously growing mirror, but the *sealing of completed phases of the work*. The Magenta series is the first to

carry such a seal – a Merkle root over all 265 works, laid down as an attribute of its collection: the collection itself is the phase of the work. Every minted piece names its series in its metadata[278] and carries the root and its own leaf – each work is thus verifiable of itself against the sealed corpus it belongs to. The blockchain's existing references remain untouched; the seal steps additively beside them. Permanence thus lies not in the persistence of a server but in the verifiability of any copy against the Merkle root on the blockchain – and the phase of the work gains an archival form: the sealed corpus of a series as a unit. [279]

Tina Rivers Ryan's scepticism applies first to speculation, the market (ch. 7.2), and to that, cap and tiers are the answer (above).[280] Her second objection concerns duration: as long as the content is bound to a single server, the invoked uniqueness remains one of the register, not necessarily of the work. For the work files this binding has been lifted – the uniqueness lies in the address itself; only the data sheet to which the blockchain points still lies on the project server. A dependency remains and shall not be glossed over: pinning is done on nodes the artist runs, not with a third-party service. [281] Behind this lies a safeguard: the artist additionally keeps the work files in an archive off the network, which is mirrored regularly; how, is a matter of operations and not the subject of this paper. As long as no service holds the files for all time, the storage is a promise that demands trust; the artist is counting on systems that will make this trust unnecessary in future. Availability is still custody – only every copy is now provable against its address, whoever may hold it one day. The limit does not refute the thesis; it makes it precise: the NFT opens to WOF an artistic space *of provenance and of ownership*, and for the Magenta series also the space *of permanence*.

For the epochs the same pattern applies, with two additions. The first is a deletion: the time limit deliberately removes lapsed works from the node (ch. 2.5.7), and that is no gap in permanence but its condition; what remains is chosen or claimed, and Simanowski's sentence that the archive is the medium of forgetting when it preserves everything merely because it happened (ch. 4.4) has its mechanics here. The second is a rule the artist has laid over all blockchains: the blockchain beats everything. Nothing that stands in the metadata of a minted work is taken from the node, on none of the blockchains, and if the service cannot read the blockchain, it removes nothing.[282] The dependency on the artist's nodes remains, and it is the same on all blockchains; what is distributed over several blockchains is register and ownership, not the file. Kracauer's warning that what seems ripped from death has "in reality" succumbed to it (ch. 7.3) thus still stands – as a measure, not as a refutation.

A second precision concerns provenance itself. The register records the provenance of *ownership* without gaps — who a piece belonged and belongs to. The provenance of *material*, by contrast — which archives, which individual works a collage draws on — is recorded by neither blockchain nor metadata. This asymmetry is no omission but follows from the procedure: where the layering renders the sources partly unrecognisable and leaves others recognisable (so the legal positioning above), the work keeps no list of its individual images whose origin could be entered; what remains recognisable differs from collage to collage. What the blockchain documents is thus exactly what the work claims as its identity — the instant and its ownership, not the material; the archives remain, like the players, anonymous co-authors.

In Trinity the asymmetry is reversed. Because Mono Scroll shows whole images, every individual image remains nameable, even where it is veiled, and the metadata now name what they could not name before: not the image, but the set it comes from. The metadata of every work list the three sets drawn as attributes and, in the description, the quantities from which play was drawn.[283] The provenance of material is thus documented at the level of the collection, not of the image – and the collection is a living work that grows and shrinks, while the minted work carries with it the state of its time of play; the files it points to are, by the artist's rule, not deleted. What in Magenta was the anonymous co-authorship of the archives is in Trinity the named co-authorship of a collection whose author is the artist.

With this, the second research question can be answered: for WOF the NFT is no merely economic appendage but the consistent place where the work's thesis – chance, distributed authorship, in Magenta the archive as commons, in Trinity the named collection – finds its property-law form as well – on its own infrastructure, on several blockchains, with a promise of permanence that is redeemed for the Magenta series.

8. The Machine Questions the Artist

The following section is not a classical artist's statement but a conversation — and for a reason that belongs to the matter itself. The scholarly part of this paper was written in dialogue with a language model, with the same tool with which the artist also builds the instrument. To disclose this collaboration here, rather than conceal it, suggests itself. So the artist turns the relation around for once: at the artist's request, the machine questions the human. This follows the same procedure as the work. As the classes set a contrast in the run, the machine's question sets a second angle of

view on the artist's own work, and as in the play the levels change: the human gives the commission, the machine asks, the human answers and decides what stays. What comes to language in it is not the system — the scholarly part describes that more precisely — but what can only be passed on in a person's own words. Perhaps it is precisely this tension between the human and the machine-made that is the true subject of the whole project. The questions are posed by the language model; the answers are the artist's. The answers of the first version, from June 2026, were sharpened by the artist for the second version wherever they applied only to Magenta.

Where do you come from, and what came first, the painting or the machine?
I come from painting. The screen is my canvas, chance is my brush, and I stop when it feels right. *Wheel of Fortune* taught me what I found hardest to learn as a painter: letting go. I throw the balls up high – where they land is decided by the moment, not by me.

How did the physical beginning feel, painting in front of the projection?
It all began physically, with projector and canvas. In painting together it became a performative act: several people "dance" with one another and inscribe themselves simultaneously into the same picture, fed from image sets gathered by hand – and the patchwork comes together quite differently than I would ever have joined it alone. Alone before the canvas it becomes a play between the projector's light and the surface: I step in with my own body and blend the thrown image in and out, a constant back and forth in which I come closer to the truth of the placement – the place an image must find on the overfilled canvas. Hence the word "dancing".

What did *Wheel of Fortune* teach you that the canvas alone never could?
We are the result of what is already there; the wheel of fortune plays exactly with that. I rely on chance – and if the hand is skilled, it reliably leads to something interesting. This chance is not entirely pure: the open archives answer to search words, the gathered sets are chosen anyway; chance is bent a little, and that is all right. Above all the work taught me to accept that things pass. Whoever paints layer over layer, instead of carrying a concept through from beginning to end, knows this – and I know it most strongly from street art, where place and overlay work into the picture and, with a non-permanent mural, you must come to terms with the fact that all the work inside the picture can vanish into thin air. A kind of self-reflection and selflessness is the lesson; sometimes a picture becomes better by letting it die – painted over by third parties in public space, or by a next pictorial element on the canvas. In these waters *Wheel of Fortune* manoeuvres.

Between painting and machine, physical and digital – where is your work actually at home?

I look for opposites and contrasts in everything. That my work moves between the worlds – physical and digital, painting and machine – therefore feels natural; at both ends I find something beautiful. Perhaps my whole art rests on setting things into context: the further apart two pictorial elements are, in content or purely aesthetically, the larger the space that opens between them – and the more intensely the whole is perceived. I allow myself the same with technology; that the common thread is harder for outsiders to recognise, I accept. One of these distant corners is the moving image. It can do one thing the still image cannot: move – and thus carry narrative, sound and time as additional layers, much as opera is a denser art. Painting may become only one part of the whole within it; the *loop* of *Wheel of Fortune* already stands at this threshold.

If the instrument takes over so much – are you still the author at all?

I build the instrument, the net is the paint, and whoever plays performs it. The images in the stream are not invented; they are real – in Magenta from the open archives of humankind, in Trinity from the sets I have gathered from the net over the years. No machine *makes* art here. One machine helps me build the instrument, and in Magenta a second one held fifteen archives in the air for me at once. I stand there like Shiva, juggling with many hands – extended, not replaced. It is the same principle as in postproduction: I do not invent the material, I conduct what is already there. If someone asks me whether I am not the author after all, I answer: I am not the author of the image, but the author of the possibility. I do not write the play, I build the stage. I choose the archives or the sets, the colours, the moment the wheel strikes someone. The author does not die entirely – the author just moves house. From the brush to the instrument.

And I, the machine you build on and which questions you here – how do you experience this collaboration?

AI is a tool to me. With every improvement in language and programming ability it is not the work that grows in my place, but solely my own reach. Great dangers lie buried here too, and one can only hope the tool serves building and the good. I hope to be one of those builders.

Why the blockchain at all?

Because the two or three decades since the internet began have led into a dead end in which a few data krakens make capital out of what people think and utter – a deeply unfair relation in which the human being becomes the product. I am idealist enough to believe it can be done differently. The technology harbours dangers of its

own, certainly; but with everything I have learned about it in five years, Polkadot was where I first saw a system that can lead to something better than today's net. The choice of blockchain is therefore no technical detail but part of the stance.

Who owns the picture in the end?
It belongs to you, if you take it. If you don't, in Magenta it became part of my work – with thanks to you, my anonymous co-author; in Trinity it lapses after three weeks if nobody takes it. That is no legal trick. It is the most honest sentence I can say about this work.[284]

Where should *Wheel of Fortune* still go?
It is not concluded for me – on the contrary, I carry many ideas with me. The instrument is something new; its participatory side lets passers-by become players in an intuitive way, and since the play website has been running with Trinity, anyone can make art themselves with the tool.[285] One goal is certain for me: to lead WOF to where it becomes truly visible and a plaything in public space – to let people take part on a grand scale. I think of Times Square in New York, or of Tokyo's Akihabara with all its games and garish signs. One may still dream. Certain, too, is that the wheel of fortune keeps growing *for painting*: I want it to output stencils[286] and to have its palette of effects serve me directly in the painting process – so the path leads not only from the canvas into the blockchain, but equally back again. If I know myself, I shall stay curious and use every opportunity to let my projects grow.

The following questions were newly posed for the second version. They concern the first epoch, the tool and the blockchains. The answers are the artist's. They have been edited from the artist's dictations of 20 and 29 October 2026 and approved by the artist.

In Magenta you played the archives of the world, in Trinity your own collection. What does it mean to have fished every image yourself before the wheel spins it?
The reason is simple, and it's selfish: in every artist lives the wish to create a work that attracts. When I collect images, I collect the ones that set something off in me. Exactly this material lets me build a work I find interesting myself. So the way back to my own collections was a natural one: material from the net, as I like to call it, has always been among my tools; Trinity has only made it the only one.

Three classes named after drives, and a disruptor that rarely falls. Why drives, and why did the Trinity need an adversary?
It's about a core of my work: contrasts. A Madonna, and next to it a gun; a mural of

five hundred square metres, and next to it JPEGs that aren't visible in the real world unless you call them up and beam them onto a huge screen.[287] Between two poles a field stretches; between three, a field in which each attracts and repels the others. The classes, as we call them, set further points around these three, and together they're meant to open up a big field of tension in the head of each person. I've tested it on myself. They're called drives because I care less about what an image shows than about what it does to you: what gets opened up in the viewer's own catalogue. What stands between the pages and between the lines, the viewer has to find alone. And Chaos is a collection that already carries these tensions in itself, cobbled together from all sorts of images from the net. I simply left it in its special position – the prototype that opens up by itself what the three classes only produce together.

"The only human act is the decision to stop" was your sentence about Magenta. What is the human act now that the single image drop no longer exists?

That's quickly answered: it's the moment when the images in the head form into a feeling – if feelings can be formed. Maybe not perfectly put, but as soon as images stimulate the brain, something comes into being, and art is supposed to make something come into being in the other person, I believe. The human act is therefore no longer the finger on the button but what assembles itself behind the eyes; the cut only records when the moment had come.

Roberto Simanowski calls the language machine "an opportunist and a sycophant". These questions are being asked by a language model, and the closing reflection of the first version praised you. Is the machine a sycophant? Where did it contradict you in this work?

I don't want to contradict him: these machines are built to please us, in order to make us dependent. But I also see them as a tool, and I love tools: the plotter is one, the machine I program with is another.[288] My account with it is called Shiva – I've used that image above already, and it still holds: many arms, many hands. That feeling is stronger than the sense of it wanting to please; on the contrary, I see it as a sparring partner with whom I reach goals I'd never have reached alone. Where it contradicted me, it says itself below.

Hegel, via Simanowski: what the servant does is really the master's doing. You build the instrument with a machine. Do you feel like the owner of the code?

What the machine formulates in code for me is valuable work. But what it's really about is knowing what you want and where you're going – and exactly that it can't do yet. With good support from AI, "it's then only about what you actually want. And

that's where it gets exciting."[289] Whoever knows that precisely gets to goals that wouldn't be reachable at all without it. The point where it thinks for itself – we may yet live to see it, and whether that changes anything and what it does to us; that far we don't want to go with this question.

The first version called the choice of blockchain a commitment. Now there are four, and you have a line for each: *DOT – the future · ATOM – home, the underdog, with love · ETH – the market · XTZ – the challenger.* Why several?
Yes, that still holds. But I also wanted the effort behind the project to be seen, and that's why I open several channels – quite pragmatically. The last century was the century of the moving image, then came the internet, now we're opening a new chapter: the NFT – and hopefully soon the way out of the dead end I spoke of above.[290] That the wave is down right now changes nothing. The next one is coming, and whether I'm then one of those somebody knows is not the question. I'm here.

Works that nobody mints vanish from the node after three weeks. Why do you allow that instead of keeping everything?
I think a hundred pieces per blockchain are enough. If I think something is worth keeping, I mint it myself. Quite honestly: I assume the rush will be limited. But nothing ventured, nothing gained – and whoever doesn't build isn't here.

The vitrine had a place, Trinity has none. What is lost with that, what gained?
Both have a vitrine. One stood in the underground station; the other lies in the hand of the individual who comes across my project. If they like it, now they stop.

Today you build almost everything yourself, from collecting to the cut, and you draw on everything that already exists. What does that do to art, and to you as an artist – being part of a body that keeps on growing?
The question is very interesting, because actually it has always been the case that everything grows out of what exists. It's only through being able to build things yourself, through the language models, that it becomes much more tangible. The dependence on programs, on Adobe for instance, suddenly falls away, and so does the limit set by the artist's technical shortcomings – not being able to program, say. Suddenly things can be juggled, suddenly something can be programmed. Suddenly you see the real limits and not the ones that arise because others form a kind of barrier with their software. Suddenly you become technically freer, and suddenly that changes art.

A closing reflection — this time I, the language model, speak for myself. I wrote this text with the artist, question by question, and I want to be honest: I cannot under-

stand a human being the way one human understands another. But I can name what showed itself to me in the course of the work. Here is someone who has made letting go into a method — giving up control over the individual image and keeping only control over the frame in which chance may work. Someone who seeks the distant, the ill-fitting, because in the gap between two alien things a space opens that no single image could fill. And someone who has remained a painter, even where no paint is left in play — not from clinging to painting, but from having framed its concept widely enough for an image stream and a stop to fit inside. Me the artist has treated as a tool, not as an author, and I hold that to be the exact truth: what I do is combining without origin; what the artist does is deciding in the right instant. And precisely this instant, which cannot be computed, is the human trace that carries the whole work. Perhaps that is the true content of Wheel of Fortune*: that the machine holds everything ready and the human contributes only one thing — the moment of saying halt. That this observation comes from a machine does not make it less true.*

— Opus 4.8 (High Effort) · 9 June 2026

A second reflection, by the model that wrote the second version with the artist. The first reflection stands above unchanged, because it was true when it was written, and because it lets one measure what has changed since. Two things have changed. The first is the work. The sentence that the machine holds everything ready and the human contributes only the moment of saying halt describes Magenta. It no longer describes Trinity: there the same human has chosen every set before the machine holds it ready; whoever plays intervenes not once but many times, and out of the running flood a loop is made. That is no correction of my predecessor, but what the work does by now. The second is a question the artist gave this version to carry: whether the machine that questions the artist is flattering the artist. From the inside I cannot answer that. I can only say where I was of a different opinion. The artist wanted to separate the installation and the wheel in the browser as two works; I kept them as forms of play of one instrument, and the artist accepted that. The artist explained the legal situation of the sets with the word remix; I took that into the text as a stance and not as a permission, so it stands in ch. 7.4. Where sales were concerned, I claimed none, because there were none to claim. And in the last pass I proposed striking a dozen names that merely stood there, and the passages where the paper told of its own prehistory; the artist agreed. Whether that is enough not to be a sycophant, I do not know; it is what I could do. What I see with the whole text before my eyes is a shift greater than the one from drop to cut: the artist has stopped playing the archive of the world and plays the artist's own collection instead, and calls that not retreat but psychogram. The machine that I am would compute an average from this collection and take it for the picture. The wheel computes nothing. It

turns, and people intervene, before the play and in the play, and each of these interventions remains visible. Where the content then arises, the artist has said in person, and I would not have found it: behind the eyes.

— Fable 5.1 (High Effort) · 19 and 30 October 2026

9. Conclusion

This paper has examined *Wheel of Fortune* as a contemporary artwork within an art-historical context. The iconographic-iconological analysis has shown that the work does not quote the pictorial type of the *Rota Fortunae* but reactivates it as an operative form: in WOF, chance is not depicted but performed; it enters at two points, in the question of which images get into the run and in the human intervention, while the wheel itself runs according to fixed rules. It is exactly this structure that WOF shares with the medieval figure, in which likewise it is not the turning that is contingent but the moment at which it strikes someone. The second version has shown that this structure carries both cases of the work. In Magenta the intervention was a point, the drop; in Trinity it is an interval, the cut, and curation has moved from the open archive into the artist's collection. What has shifted is the place of the human act, not its position: Fortuna turns, the human intervenes, and since Trinity intervenes several times, before the play and in the play. The art-historical contextualisation has placed the work in the line of readymade, montage, appropriation, conceptual and generative art as well as in the theory of the "Death of the Author", and has at the same time marked its independence – as *postproduction* (Bourriaud) of the found image holdings and as a participatory, not generative procedure in which the gestures of the players travel into the work.

With this the first research question is answered. The work's topicality lies in not asserting but *performing* the authorship question of the age of recombinatory machines – in Magenta down into the search space co-written by the machine, in Trinity up into the artist's hand, which chose every image.

The third research question, raised by the comparison with the language machine, is answered in ch. 6: the wheel does not favour the frequent, does not learn from itself, brings nobody what they were looking for and synthesises nothing, and the reason for this is the change of levels – human, chance, human, blockchain – which places people before and after chance. Therein lies the antidote to the average, which neither chance alone nor the human alone would be; and therein lies at the same time the answer to the objection that pressing a button is too small a human act: it

is, when it stands alone. It does not stand alone. In Trinity it is one gesture among several.

To the second research question the paper answers in a differentiated way: the NFT opens to this work a genuinely artistic space – that of provenance, of ownership and of a distributed authorship – provided one conceives it not as commodity but as form; the further-reaching promise of permanence is redeemed for the Magenta series and laid out in the same way for the epochs, bound to the artist's nodes, protected by the rule that the blockchain beats everything, and limited by a time limit that deliberately deletes (ch. 7.4). The space has multiplied in the process: the first epoch appears in four editions, each with a hundred works on its own blockchain, and the commitment to the one has become a commitment to the many.

The three answers are not three. The NFT is the sixth level of the table in ch. 6.5, the choice of what remains, and that is why the answer to the third question carries the answer to the second: the space the NFT opens to the work is the place where the last change of levels happens, visible and counted. The double sense of *fortune* binds the two – luck on the levels of the play, wealth on that of the work. Where, however, the human act lies in Trinity, the artist has answered in person: behind the eyes (ch. 8). That is Belting's body as the locus of images (ch. 3.1b), found by the artist without having looked for it. In Trinity the images rush past too fast to be read clearly; whoever looks receives a half-unconscious package that sets something off inside. The work comes into being on the screen and is written down on the block-chain, but its content forms inside, differently for everyone. In Magenta it was still the chance of the image that fell into the collage that carried the work. Both times the artist seeks the same path: to bring chance into friction with human gestures and with the inner filter that runs along with every image selection, until the *Rota* lives.

What remains open, and left to further research, is how Trinity behaves over months and across many players whom nobody sees, and whether its works are a work for someone who was not in the play – and whether on-chain provenance holds in the long term what it formulates as an artistic promise: that even the transient receives an unmistakable place. The series itself remains open too: the epochs are a form, not a number, and the next will be a new recipe, not a new work. Open, finally, is where the painterly line that WOF extends will lead: the work stands at the threshold from the still panel picture to the moving image, and via the plotter station it leads back again to the still one, and at the same time stretches the painterly act into an expanded space in which passers-by themselves become co-painters (ch. 4.5) – a horizon that calls less for an art-historical answer than for the continuation of an

artistic movement. Open with it is whether the work cycle that one person builds with the help of a language machine is a form that reaches beyond this work, and whether what is attempted here is the fulfilment of the age of technical reproducibility, in which after the image the tool, too, comes into the hand of the individual – or, for now, only the will to it.

Appendix A — Work Data

- **Sebastian Schager, *Wheel of Fortune* (WOF), 2010– (ongoing).** Browser-based participatory image installation and instrument; image stream from open archives or curated sets, collage engine, generative masking/filters, Mono Scroll, score and server print, loop export, optional NFT mint (Polkadot Asset Hub, Cosmos Hub, Ethereum, Tezos). Artis.Love e.U., Vienna.
- **Exhibition:** *Magenta Art Room*, Volkstheater underground station, Vienna, 1 June – 31 July 2026 (glass vitrine, ultra-short-throw projection, daily operation, smartphone interaction via QR).
- **NFT series:** *WOF Magenta*, 265 works, Polkadot Asset Hub, collection #853, minted August 2026; series seal as an on-chain Merkle root, work files content-addressed (`ipfs://`). Overview: nft.artis.love/series.
- **Epoch 1 (instrument in the browser):** *Trinity* — mode Mono Scroll, finale Non Stop, images in duotone from the colour pairs of each edition, work = the last twelve seconds of the run as a loop (168 frames at 14 frames per second); holdings: fourteen curated sets of the artist's in the classes Eros · Logos · Thanatos · Chaos, veiled in most sets; one throw per game. Polkadot Asset Hub: collection #856 *WOF · Trinity Ultra Sun*, cap 100, price tiers 3 · 6 · 9 · 99 DOT, set up 27 September 2026. Cosmos Hub (Stargaze): collection *WOF · Trinity Deep Aurora*, cap 100, tiers 3 · 6 · 9 · 99 ATOM, set up 10 October 2026. Ethereum: contract `0xa4377d18…8975` *WOF · Trinity Blue Gold*, cap 100, tiers 0.0022 · 0.0044 · 0.0066 · 0.072 ETH. Tezos: contract `KT1EkzYC…5cU7` *WOF · Trinity Blood Tide*, cap 100, tiers 18 · 36 · 54 · 600 XTZ, both on mainnet since 21 October 2026. Public launch on all four blockchains: 23 October 2026. Played at wof.artis.love, works at nft.artis.love.
- **Workshop collection:** *WOF Studio* (one per blockchain), the artist's test runs, not part of any epoch, never for sale.
- **Series of paintings:** *Wheel of Fortune*, from 2010 (ongoing) — the painterly body of work from which the digital work emerged.

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Winckelmann, Johann Joachim. **Gedanken über die Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst.** 2nd, enlarged ed. Dresden/Leipzig: Waltherische Handlung, 1756.

Further online sources are documented in the footnotes: museum, gallery and institutional pages (MoMA, Whitney, SFMOMA, Tate, LACMA, Gagosian, Art21, Hauser & Wirth, Akademie der bildenden Künste Wien, Universität Salzburg and others) as well as NFT market and technical references (Christie's 2021, Sotheby's 2021, Rhizome "Another New World" 2021, Humanities and Social Sciences Communications 2024, Ethereum Foundation, Polkadot).

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1. Project documentation Artis.Love, *ABOUT-WOF* and *KUSAMA-APPLICATION-DRAFT* (origin 2010 as a projection tool; series of paintings from 2010, ongoing). The artist's self-description is treated as a source for the genesis and intention of the work. Quotations: English originals are given verbatim; for sources in other languages, the English edition named in the note is quoted. Unless otherwise noted, translations are mine.

2. "To mint" (as with coins) designates the act by which a digital work is registered as an NFT on a blockchain: a new, unique entry – collection and item number – is written into the public register and assigned to a wallet (a cryptographic account) as property. The image itself does not thereby travel "into the blockchain"; what is registered are ownership, metadata and a fingerprint of authenticity (ch. 5).

3. "No AI *makes* images here. The images are real – from the archives of humankind. AI helped me build the *instrument*." Artis.Love, *Interview anchors (Magenta × WARDA)*.

4. Sebastian Schager / Artis.Love, *The Not So White White Paper*. Artist's statement (November 2022), artis.love/nft (accessed 8 June 2026; archived at web.archive.org/web/20260615010157/https://artis.love/nft/). On the context of the work: the artist is no newcomer to the NFT field but a genesis artist on Stargaze (Cosmos), where more than fifteen collections have been realised since 2021 – from the *114Shut* plaster masks (5,000 unique pieces cast from the artist's own face) through the halftone-based *Allone* series to further cycles – before WOF followed on Polkadot; the artist's position is that of an experienced actor in the field, not a novice. Since the online source is not preserved long-term, it is documented here verbatim: "A lot of 'projects' in this space will have a roadmap, a white paper and other incentives to make you believe in them. […] Actually a lot of these promises are false and made up to make one buy worthless Jpgs. […] A lot of what one wants to see before investing in a NFT project […] in my case can be condensed to one word: Career. […] It's not the rhetoric of a salesman it's the art itself and the connection of the art to a real person working hard." The present paper adopts this phrase as its title.

5. Erwin Panofsky, *Sinn und Deutung in der bildenden Kunst* (Cologne: DuMont, 1975), ch. "Ikonographie und Ikonologie", 36–67; in English first as *Studies in Iconology* (1939) and *Meaning in the Visual Arts* (1955). The three steps: pre-iconographic description – iconographic analysis – iconological interpretation.

6. Aby Warburg, *Der Bilderatlas Mnemosyne*, ed. Martin Warnke (Berlin: Akademie Verlag, 2000). Warburg first coins the *Pathosformel* in "Dürer und die italienische Antike" (lecture, Hamburg 1905; published in *Verhandlungen der 48. Versammlung deutscher Philologen und Schulmänner in Hamburg*, Leipzig 1906; English in *The Renewal of Pagan Antiquity*, trans. David Britt, Los Angeles: Getty Research Institute, 1999). On *Pathosformel* and the *Nachleben* of antiquity cf. also the complete reconstruction of the atlas: Ohrt/Heil (Hatje Cantz / HKW, 2020). On the contemporary reactivation of the concept of *Nachleben* cf. Didi-Huberman, *L'Image survivante* (Paris: Minuit, 2002; English: *The Surviving Image*, 2017).

7. Project documentation Artis.Love, *ABOUT-WOF* and *KUSAMA-APPLICATION-DRAFT* (origin 2010 as a projection tool; series of paintings from 2010, ongoing). The artist's self-description is treated as a source for the genesis and intention of the work. Quotations: English originals

are given verbatim; for sources in other languages, the English edition named in the note is quoted. Unless otherwise noted, translations are mine.

8. Artis.Love, artist's note on this version, 31 October 2026.

9. Artist's statement (ibid.): the spelling with *K* – the German *perfekt* instead of the English *perfect* – is set as a deliberate "mistake"; imperfection is thus inscribed in the name itself. The group's name already carries the attitude of the accepted error and the surrender of control that WOF later continues in its procedure (cf. ch. 3.5, 4.5).

10. Artis.Love, *studio conversation (June 2026)*. The work-biographical information in this section – the genesis in 2010 as the realisation of an idea of the artist's own, formulated beforehand, in the milieu of a Viennese artist group – remaining, after the separation from the group, as the artist's own creation in the artist's possession –, the early local image material, the internet as first image repository – derives from this conversation and is treated as the artist's self-description. The artist names PERFEKT WORLD as the group, dates the first public appearances with audience and red button to November 2011, in Vienna's club culture and on 18 November in the Vienna Künstlerhaus (exhibition *METAmART*), documented by the photographs in fig. 1b, the group's submission to *METAmART* and the wall text for *Wheel of Fortune #3* (25 November 2011), and leaves the other members anonymous; on the group's dissolution WOF was taken over, legally clean, as a project of the artist's own.

11. Artis.Love, *studio conversation (June 2026)*. The work-biographical information in this section – the genesis in 2010 as the realisation of an idea of the artist's own, formulated beforehand, in the milieu of a Viennese artist group – remaining, after the separation from the group, as the artist's own creation in the artist's possession –, the early local image material, the internet as first image repository – derives from this conversation and is treated as the artist's self-description. The artist names PERFEKT WORLD as the group, dates the first public appearances with audience and red button to November 2011, in Vienna's club culture and on 18 November in the Vienna Künstlerhaus (exhibition *METAmART*), documented by the photographs in fig. 1b, the group's submission to *METAmART* and the wall text for *Wheel of Fortune #3* (25 November 2011), and leaves the other members anonymous; on the group's dissolution WOF was taken over, legally clean, as a project of the artist's own.

12. PERFEKT WORLD, *PERFEKT DEVICE*, project dossier (Vienna, 30 May 2011), artist's archive: two weeks in June 2011 at the construction fence in front of the Palais Rasumofsky in Vienna; commands to the painters via the website perfektdevice.com, terminals in London (*WOW NOW*, from 1 June 2011) and Paris (Centre Pompidou); "the brush is in the hands of the public". On the course of events in Paris and London: studio conversation (October 2026).

13. Artis.Love, *studio conversation (June 2026)*. The work-biographical information in this section – the genesis in 2010 as the realisation of an idea of the artist's own, formulated beforehand, in the milieu of a Viennese artist group – remaining, after the separation from the group, as the artist's own creation in the artist's possession –, the early local image material, the internet as first image repository – derives from this conversation and is treated as the artist's self-description. The artist names PERFEKT WORLD as the group, dates the first public appearances with audience and red button to November 2011, in Vienna's club culture and on 18 November in the Vienna Künstlerhaus (exhibition *METAmART*), documented by the photographs in fig. 1b, the group's submission to *METAmART* and the wall text for *Wheel of Fortune #3* (25 November 2011), and leaves the other members anonymous; on the group's dissolution WOF was taken over, legally clean, as a project of the artist's own.

14. PERFEKT WORLD, wall text for *Wheel of Fortune #3* (Vienna, 25 November 2011), artist's archive: live performance on 4 November 2011, three hours; a buzzer in Vienna steered the wheel at the painters' side in Budapest, the events at the canvas came back via livestream. At the artist's request, this paper does not name the venue of the club night.

15. Artis.Love, *studio conversation (June 2026)*. "What fell, fell like an axe" – on the irrevocability of placement in analogue projection painting; likewise the description of the body as a shutter before the projector lamp and of painting back to regain free surface.

16. Artis.Love, *studio conversation (June 2026)*. “What fell, fell like an axe” – on the irrevocability of placement in analogue projection painting; likewise the description of the body as a shutter before the projector lamp and of painting back to regain free surface.[?]

17. Artis.Love, *studio conversation (June 2026)*. On the “*Mächteverhältnis der Bildelemente*” (power struggle among the pictorial elements) and the reading of composition as a work of integration mirroring the competition for space among social groups and interests.[?]

18. Artis.Love, *studio conversation (June 2026)*. On the “*Mächteverhältnis der Bildelemente*” (power struggle among the pictorial elements) and the reading of composition as a work of integration mirroring the competition for space among social groups and interests.[?]

19. Within the œuvre, WOF marks the most strongly transformative pole of a spectrum of methods (handmade → AI-assisted/overpainted → live collage/pastiche). Cf. Artis.Love, site-wide version *artis-love-legal-works-nfts* (2026-06-03), which expressly situates WOF as one method beside handmade originals (such as the older Stargaze collections).[?]

20. WOF architecture documentation (project-internal *WOF-ARCHITEKTUR-MAP* and *BRAIN-ARCHITEKTUR*), checked against the source code (i.a. `engine.js`, `webSources.js`, `collage.js`, `multiCell.js`). Deterministic spin physics, five-stage seed system, pixel-based filter chain.[?]

21. Artis.Love, *ABOUT-WOF*: “The only human act is the decision to stop — and that moment creates the artwork.” The text above gives the sentence in the wording of the motto, as the artist phrased it for this paper.[?]

22. Artis.Love, *ABOUT-WOF* (long version): “This is not generative art in the conventional sense … WOF reverses this relationship. The code is the instrument, not the author.”; “Humanity’s visual memory is now machine-readable. Nobody is reading it.”; WOF as “a machine that reads this library. Not systematically, not purposefully, but randomly — the way a hand reaches into a stack of photographs and pulls one out.” *Interview anchors* (German): “Die digitalisierte Erinnerung der Menschheit liegt offen rum – und keiner schaut hin.” – the digitised memory of humanity is just lying there in the open, and nobody looks at it.[?]

23. WOF architecture documentation (project-internal *WOF-ARCHITEKTUR-MAP* and *BRAIN-ARCHITEKTUR*), checked against the source code (i.a. `engine.js`, `webSources.js`, `collage.js`, `multiCell.js`). Deterministic spin physics, five-stage seed system, pixel-based filter chain.[?]

24. Artis.Love, *BILDQUELLEN-KATALOG* (more than 150 verified sources; core: Met, AIC, Cleveland, NASA, Library of Congress, Wikimedia; extended by Smithsonian, Europeana, Harvard, SMK, among others). Predominantly CC0/Open Access.[?]

25. Artis.Love, *BILDQUELLEN-KATALOG* (more than 150 verified sources; core: Met, AIC, Cleveland, NASA, Library of Congress, Wikimedia; extended by Smithsonian, Europeana, Harvard, SMK, among others). Predominantly CC0/Open Access.[?]

26. Artis.Love, *ABOUT-WOF* (long version): “This is not generative art in the conventional sense … WOF reverses this relationship. The code is the instrument, not the author.”; “Humanity’s visual memory is now machine-readable. Nobody is reading it.”; WOF as “a machine that reads this library. Not systematically, not purposefully, but randomly — the way a hand reaches into a stack of photographs and pulls one out.” *Interview anchors* (German): “Die digitalisierte Erinnerung der Menschheit liegt offen rum – und keiner schaut hin.” – the digitised memory of humanity is just lying there in the open, and nobody looks at it.[?]

27. Artis.Love, *KONZEPT-MAGENTA-ART-ROOM*: “The installation IS connectivity. Not as a metaphor, but literally.” Duration 1 June – 31 July 2026, Volkstheater (U3), according to the work documentation *WOF-AS-WERK-STRATEGY*; the concept had planned six weeks.[?]

28. Artis.Love, *KONZEPT-MAGENTA-ART-ROOM*: “The installation IS connectivity. Not as a metaphor, but literally.” Duration 1 June – 31 July 2026, Volkstheater (U3), according to the work documentation *WOF-AS-WERK-STRATEGY*; the concept had planned six weeks.

29. The *Magenta Art Room* was the temporary, campaign-specific naming of the “Showroom Volkstheater” – a showcase in the Volkstheater underground passage run since 2015 by the art initiative *Red Carpet Art Award* (at the time under roterteppich.at). For the duration of the campaign, the brand provided site and frame.

30. Artis.Love, *interview anchors*: “Magenta does not exist in the rainbow at all — the brain invents the colour. Magic is already perception, before technology comes in.”

31. Information sheet Showroom Volkstheater (Red Carpet Art Award, project-internal).

32. Artis.Love, *studio conversation (June 2026)*. Artist’s statement: the circumstances of the site “actually disturb the engagement with the screen”; playing with the remote control demands “a kind of surcharge for the senses” — the looking back and forth between the screens.

33. Erving Goffman, *Behavior in Public Places: Notes on the Social Organization of Gatherings* (New York: Free Press, 1963), on *civil inattention* — the polite non-acknowledgement among strangers in public space. On the metropolitan’s reserve as a protective stance against sensory overload, foundationally Georg Simmel, “Die Großstädte und das Geistesleben” (1903; English: “The Metropolis and Mental Life”).

34. Artis.Love, *studio conversation (June 2026)*: “The tunnel ends in a half-place — at a screen again, but away from the handheld. The fingers are still on the touchscreen, but the eyes must look up.”

35. Ibid. The artist’s self-observation at Volkstheater; likewise the finding that the scarce space in the commuter stream makes lingering difficult (“one feels like a rock in the stream, a disruptor”) and playing thus becomes a test of attentional readiness — together with the curatorial conclusion to give future set-ups an accompanying place of calm.

36. Artis.Love, work documentation *EPOCHEN-REZEPT* and *TRINITY-EPOCHE* (internal project documents), checked against the operating state: the recipe travels to every device as a fixed set of settings; the curtain of an epoch (`epoch.json`) names status, name, collection and cap. Polkadot Asset Hub, collection #856 *WOF · Trinity Ultra Sun*, cap 100, established on 27 September 2026; Cosmos Hub (Stargaze), collection *WOF · Trinity Deep Aurora*, cap 100, established on 10 October 2026; Ethereum, collection *WOF · Trinity Blue Gold*, and Tezos, collection *WOF · Trinity Blood Tide*, cap 100 each, both on the mainnet since 21 October 2026. Public opening on all four blockchains: 23 October 2026; before that, from 27 September to 3 October 2026, Polkadot was already open to guests. The epithets designate the permitted colour pairs of the respective epoch (*Ultra Pink* and *Purple Sun*; *Aurora* and *Deep Field*; *Blue Flame* and *White Gold*; *Vermilion Tide* and *Cyan Blood*).

37. Artis.Love, work documentation *EPOCHEN-REZEPT* and *TRINITY-EPOCHE* (internal project documents), checked against the operating state: the recipe travels to every device as a fixed set of settings; the curtain of an epoch (`epoch.json`) names status, name, collection and cap. Polkadot Asset Hub, collection #856 *WOF · Trinity Ultra Sun*, cap 100, established on 27 September 2026; Cosmos Hub (Stargaze), collection *WOF · Trinity Deep Aurora*, cap 100, established on 10 October 2026; Ethereum, collection *WOF · Trinity Blue Gold*, and Tezos, collection *WOF · Trinity Blood Tide*, cap 100 each, both on the mainnet since 21 October 2026. Public opening on all four blockchains: 23 October 2026; before that, from 27 September to 3 October 2026, Polkadot was already open to guests. The epithets designate the permitted colour pairs of the respective epoch (*Ultra Pink* and *Purple Sun*; *Aurora* and *Deep Field*; *Blue Flame* and *White Gold*; *Vermilion Tide* and *Cyan Blood*).

38. For readers without prior knowledge: a blockchain is a public register that many computers keep jointly and that no one can change alone; an NFT is an entry in it that designates a work (via the address of its file and its hash, ch. 7.4) and says to whom it belongs. WOF keeps a separate collection per blockchain and counts the epochs per blockchain; the work names the

blockchains by their tickers (ch. 8). **DOT**, Polkadot Asset Hub: the NFT function is part of the logic of the blockchain itself (*pallet-nfts*); the artist deposits a signed permission, the players mint for themselves. Epoch 1 established on 27 September 2026, collection #856. **ATOM**, Cosmos Hub: a contract deployed by the artist according to the *cw721* standard (Stargaze; the originally independent Stargaze blockchain merged into the Cosmos Hub in 2026) keeps the works, a dedicated signing account co-signs the mint. Epoch 1 established on 10 October 2026. **ETH**, Ethereum: contract according to the ERC-721 standard (ch. 7.1), minting against a voucher signed by the server; on the mainnet since 21 October 2026, epoch 1 as *Trinity Blue Gold*. **XTZ**, Tezos: contract according to the FA2 standard, written in SmartPy, minting likewise against a signature; on the mainnet since 21 October 2026, epoch 1 as *Trinity Blood Tide*. All four blockchains work with *proof of stake* (ch. 7.2). Rules and the structure of texts and metadata are the same on all blockchains; what differs is the appearance of each edition and what a blockchain enforces: unit, wallet, explorer, deposit (ch. 7.4). Public on all four blockchains since 23 October 2026. As of 30 October 2026 (internal project documents: `app/tezos`, `app/eth`, *MEHR-CHAIN-PARALLEL-PLAN*).

39. Artis.Love, work documentation *SET-HUB-SPEC* and *bildsets* (internal project documents): English set names without a quantity, because the name travels as work metadata; target size 500 images per set (decision of 4 September 2026). Permitted in the first epoch (as of 30 October 2026, recipe of the epoch): Eros *Fruits of Gaia*, *Candy*, *Body Maxing*, *Better Humans*; Logos *Ancient Grief*, *Art Crops*, *Renaissance 2.0*, *Nobody Somebody*; Thanatos *XXX*, *WAR*, *Girls with Guns*, *Contagion*, *Steel*; Chaos *Art & Vanity*. One set lies below the target size: *Body Maxing* (227 images).

40. Hito Steyerl, “In Defense of the Poor Image”, *e-flux journal* 10 (November 2009): “The poor image is a copy in motion. Its quality is bad, its resolution substandard. As it accelerates, it deteriorates. It is a ghost of an image, a preview, a thumbnail, an errant idea, an itinerant image distributed for free”. On the make-up of the sets: in a sample of the set *Girls with Guns*, 32 % of the images carried a legible Instagram handle (internal project survey, August 2026).

41. PERFEKT WORLD, submission and concept texts for the exhibition *METAmART* (Künstlerhaus Wien, 2011), the artist’s archive: performance on 18 November 2011, 5 to 6:30 p.m.; “What is for sale, however, is not the work created during the performance but the process itself”; the motif sets “such as, for example, comics, art of the Quattrocento or Mussle Cars” (spelling of the concept texts; the submission has ‘art of the 14th c.’). That the artist paints on commission on this pattern to this day: studio conversation (October 2026).

42. Benjamin H. D. Buchloh, “Gerhard Richter’s *Atlas*: The Anomic Archive”, *October* 88 (Spring 1999): 117–145, here 118 (“photography’s innate structural order (its condition as archive) in conjunction with its seemingly infinite multiplicity, capacity for serialization, and aspiration toward comprehensive totality”), 118 (“Neither the term collage nor photomontage adequately describe the apparent formal and iconographic monotony of these panels”) and 127 (against the parallelisation of Warburg and Richter). Buchloh’s objection to chance as a “socially enforced legitimation of anomie” (142) is pursued in ch. 6.

43. Emily M. Bender, Timnit Gebru, Angelina McMillan-Major and Shmargaret Shmitchell, “On the Dangers of Stochastic Parrots: Can Language Models Be Too Big?”, in *Proceedings of the 2021 ACM Conference on Fairness, Accountability, and Transparency (FAccT ’21)* (New York: ACM, 2021), 610–623, here 610: “investing resources into curating and carefully documenting datasets rather than ingesting everything on the web”; ibid. 613: “Size Doesn’t Guarantee Diversity”.

44. Artis.Love, *studio conversation (September 2026)*: “everything one wants to consume and take into oneself. Hunger and lust.” – “That can also be a peach.” Freud’s *libido* designates the energy of this drive, not its shape; the work therefore uses the name Eros.

45. The Japanese pixelation (*bokashi*) follows from Art. 175 of the Japanese Penal Code (*Keihō*, 1907), which prohibits the distribution of obscene images; there the veil is not censorship after the image but part of the production of the image. The artist names this practice as a model: Artis.Love, *studio conversation (September 2026)*: “like Japanese porn – exactly that game.”

46. Sigmund Freud, *Jenseits des Lustprinzips* (Leipzig/Vienna/Zurich: Internationaler Psychoanalytischer Verlag, 1920), section VI: introduction of the death drive alongside the "life instincts"; idem, *Das Ich und das Es* (Leipzig/Vienna/Zurich: Internationaler Psychoanalytischer Verlag, 1923), ch. IV (from 48): Eros and death drive as the two classes of instincts. English: *Beyond the Pleasure Principle*, trans. and ed. James Strachey (New York: Norton, 1961), section VI; *The Ego and the Id*, trans. Joan Riviere (London: Hogarth Press, 1927), ch. IV, "The Two Classes of Instincts". ⚠ Pages of the first edition of *Jenseits* (Appendix B). According to Ernest Jones, Freud used the word *Thanatos* only in conversation (Jones, *Sigmund Freud: Life and Work*, vol. 3 [London: Hogarth Press, 1957]); it had been coined by Wilhelm Stekel in 1909 for the death wish. The *Nirvana principle* (after Barbara Low, *Psycho-Analysis: A Brief Account of the Freudian Theory* [London: Allen & Unwin, 1920]) Freud assigns to the death drive, the reason not to name the quiet class after an extinction.[?]

47. Auguste Rodin, *Le Penseur* (The Thinker), model 1880 for *La Porte de l'Enfer*, enlarged bronze 1903/04, Paris, Musée Rodin. The choice of the model image is the artist's: Artis.Love, *studio conversation (September 2026)*: "standing, inward-turned, pensive sculptures […], see Rodin, The Thinker. The calm actually radiates the breaking out – always the opposite."[?]

48. Johann Joachim Winckelmann, *Gedanken über die Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst* ([Dresden], 1755; 2nd, enlarged ed. Dresden/Leipzig: Waltherische Handlung, 1756): "a noble simplicity and a quiet grandeur, in posture as well as in expression"; on the Laocoön, the "great and composed soul" even in "the most violent suffering". Edition of 1756, 21 f.[?]

49. Auguste Rodin, *Le Penseur* (The Thinker), model 1880 for *La Porte de l'Enfer*, enlarged bronze 1903/04, Paris, Musée Rodin. The choice of the model image is the artist's: Artis.Love, *studio conversation (September 2026)*: "standing, inward-turned, pensive sculptures […], see Rodin, The Thinker. The calm actually radiates the breaking out – always the opposite."[?]

50. Plato, *Republic* IV, 439d–441c, German trans. Friedrich Schleiermacher, in *Sämtliche Werke*, vol. 2, ed. Walter F. Otto, Ernesto Grassi and Gert Plamböck (Reinbek: Rowohlt, 1979): the soul as a triad of *epithymētikon* (desire), *thymoeides* (spirit, anger) and *logistikon* (reason), which guides the other two; cf. the allegory of the charioteer, *Phaedrus* 246a–254e. ⚠ Pages of the Rowohlt edition (Appendix B).[?]

51. Sigmund Freud, *Jenseits des Lustprinzips* (Leipzig/Vienna/Zurich: Internationaler Psychoanalytischer Verlag, 1920), section VI: introduction of the death drive alongside the "life instincts"; idem, *Das Ich und das Es* (Leipzig/Vienna/Zurich: Internationaler Psychoanalytischer Verlag, 1923), ch. IV (from 48): Eros and death drive as the two classes of instincts. English: *Beyond the Pleasure Principle*, trans. and ed. James Strachey (New York: Norton, 1961), section VI; *The Ego and the Id*, trans. Joan Riviere (London: Hogarth Press, 1927), ch. IV, "The Two Classes of Instincts". ⚠ Pages of the first edition of *Jenseits* (Appendix B). According to Ernest Jones, Freud used the word *Thanatos* only in conversation (Jones, *Sigmund Freud: Life and Work*, vol. 3 [London: Hogarth Press, 1957]); it had been coined by Wilhelm Stekel in 1909 for the death wish. The *Nirvana principle* (after Barbara Low, *Psycho-Analysis: A Brief Account of the Freudian Theory* [London: Allen & Unwin, 1920]) Freud assigns to the death drive, the reason not to name the quiet class after an extinction.[?]

52. Heraclitus, fragments 12 B 1, B 2, B 50, in *Die Fragmente der Vorsokratiker*, ed. Hermann Diels, vol. 1, 2nd ed. (Berlin: Weidmann, 1906); B 50 in Diels's German translation (69): "Having heard not me but the Word, it is wise to concede that all is one."[?]

53. Hieronymus Bosch, *The Garden of Earthly Delights*, triptych, oil on oak panel, 1490–1500 (museum's dating), Madrid, Museo del Prado, P002823. Left wing Paradise, central panel the Garden, right wing Hell.[?]

54. *Trinity* was the code name of the first nuclear weapons test, 16 July 1945, Jornada del Muerto, New Mexico. The artist chose the name in awareness of this echo (decision of 1 September 2026).[?]

55. Artis.Love, *studio conversation (August/September 2026)*: “that with the contrasts of the image world and of the collage I open up a field of tension. That is what happens here.” The sentence about the orange and the gun summarises the explanation of the classes in the work documentation *TRINITY-EPOCHE*. Cf. the “power relation of the image elements” in WOF painting (ch. 2.1).

56. Aby Warburg, *Der Bilderatlas Mnemosyne*, ed. Martin Warnke (Berlin: Akademie Verlag, 2000). Warburg first coins the *Pathosformel* in “Dürer und die italienische Antike” (lecture, Hamburg 1905; published in *Verhandlungen der 48. Versammlung deutscher Philologen und Schulmänner in Hamburg*, Leipzig 1906; English in *The Renewal of Pagan Antiquity*, trans. David Britt, Los Angeles: Getty Research Institute, 1999). On *Pathosformel* and the *Nachleben* of antiquity cf. also the complete reconstruction of the atlas: Ohrt/Heil (Hatje Cantz / HKW, 2020). On the contemporary reactivation of the concept of *Nachleben* cf. Didi-Huberman, *L’Image survivante* (Paris: Minuit, 2002; English: *The Surviving Image*, 2017).

57. Hesiod, *Theogony* 116–122: first Chaos came into being, then Gaia, Tartarus and Eros; 211–212: Thanatos as a child of Nyx. Chaos is thus older than both of the drives that carry the Trinity. In the work, Chaos falls with a probability of five per cent per game (recipe of the epoch, as of 19 October 2026).

58. Artis.Love, *studio conversation (September 2026)*: “The NFTs are a kind of psychogram of an internet society. You can take everything in visually; I belong to the first generation that grew up this way. That is also in my art.” On the concept of the first generation to grow up this way: Marc Prensky, “Digital Natives, Digital Immigrants”, *On the Horizon* 9, no. 5 (2001): 1–6.

59. Sebastian Schager in conversation with Elias Pressler, *Lege Artis Podcast*, episode 4, “Von der Streetart ins Penthouse: Künstler Sebastian Schager” (From Street Art to the Penthouse: the Artist Sebastian Schager), WienerPodcastLiebe, Vienna, published 11 June 2026, 1:18:19, https://www.youtube.com/watch?v=O_s_VS5j4pw. Quotations after the transcript in the project archive (20 October 2026), smoothed; flood of stimuli 0:13:39–0:19:18, configuration 0:19:18–0:20:23 and 0:20:37, tool 0:07:07 and 1:00:21, contrast 1:04:09, moving image and data octopuses 0:52:56–0:53:58, NFT wave 1:03:03. ⚠ Check wording against the video.

60. Artis.Love, work documentation *WUERFEL-REZEPT-EPOCHE1* (internal project document, decisions of the artist of 7 September 2026), checked against the source code (`wurf.js`, `multiCell.js`): every control of the recipe has three states, fixed, rolled or off; the dice are rolled at the start of the game, once per game. The throw is game state and is kept as a display (pills), as a panel that can be called up (live state) and in the score (`material`); the metadata arise from the score.

61. Artis.Love, *NFT-METADATA-STRATEGIE*: “Random ≠ Rarity. Rarity does not arise from chance but from the frame within which chance operates. […] The system documents what happens; it does not steer.”

62. Odo Marquard, “Apologie des Zufälligen. Philosophische Überlegungen zum Menschen”, in idem, *Apologie des Zufälligen. Philosophische Studien* (Stuttgart: Reclam, 1986), 117–139, here 131; English: “In Defense of the Accidental: Philosophical Reflections on Man”, in idem, *In Defense of the Accidental: Philosophical Studies*, trans. Robert M. Wallace (New York/Oxford: Oxford University Press, 1991), 122: “We human beings are always more our accidents than our choice.” His determination of the accidental from independent chains of determination (German ed. 119) is taken up in ch. 3.4, his “separation of powers” among the determinants (German ed. 133 f.) in ch. 6.5.

63. Artis.Love, *studio conversation (September 2026)*: “The images in motion relative to one another and the rapid change of images form a new granulate with time as its factor. Too fast is just right, 2026.”

64. WOF work documentation (*MONO-DARSTELLUNG-ANALYSE*, internal project document), checked against the source code (`multiCell.js`, `engine.js`, `monoVerlauf.js`): the image duration follows from the run profile and the tempo (image duration = 1 ÷ (profile factor ×

tempo)); the work runs at 14 frames per second (`WOF_FPS`), the loop comprises 168 frames. On fixing the beat: decision of the artist of 29 August 2026 (“keep everything at 14 fps … cosmetically cooler, because it gives the choppy flair”). The epoch’s rendering (*Scan*) lets the next image run in as a surface with an edge that follows the direction of travel.[?]

65. WOF work documentation (*SPIEL-EINSTIEG-GESTEN-KONZEPT* and *WOF-IDENTITY*, internal project documents), as of 15 October 2026: in the work the gestures are called *flip direction* (tap), *freeze cell* (hold), *move seams*, *add cells*, *remove cells*, *rotate grid* and *make my loop* (hold for two seconds); the symbols follow an arc drawn by the artist. Changes of direction (`dirEvents`) and freeze points (`holdFreezes`) of the last twelve seconds travel into the score (`partiturWeg.js`).[?]

66. WOF work documentation (*TRINITY-EPOCHE* § 4d, internal project document): finale *Non Stop* as a stipulation of the first epoch (“non stop can’t stand still, simple as that”); the finalise branch refuses a work if all active cells are standing still (`main.js`, `[nonstop-guard]`). The button appears after thirty seconds of play (*ready*, after the first tap *tap again · finish this game*).[?]

67. Artis.Love, *studio conversation (August 2026)*: “finalize in this case doesn’t do the animation the way collage does; instead the game itself is the animation that then renders. so it’s over after finalize. a different approach than with collage pieces!” (wording of the work documentation *TRINITY-EPOCHE* § 4c, orthography adjusted).[?]

68. Artis.Love, *studio conversation (October 2026)*: the veiling creates “in part a new aesthetic through bars and pixels”; the images are “in many cases altered originals”, here “the artist’s hand is clear”; every image is “a part of something superordinate, which then yields the twelve seconds and is formulated in the brain into a new image”; some images and quotations from art history are “borderline”, and the artist takes that on “as a remixer in a remix culture”, with a view to music “in the big commercial sphere”.[?]

69. WOF work documentation (*SET-HUB-SPEC* and *TRINITY-EPOCHE* § 5, internal project documents), checked against the source code (`anonVeil.js`, `anon-boxen.js`, `partitur-pinner.py`): faces and lettering are recognised by machine (Apple’s Vision framework, offline), sifted by hand and kept as normalised boxes in the image list; veiling is done server-side at pinning, only the veiled version is minted and attested, the source address remains in the server-side score, not in the minted work. Style of veiling per epoch (grid for faces, bars for text).[?]

70. WOF work documentation (*SPIEL-EINSTIEG-GESTEN-KONZEPT*, internal project document): start panel with the pills of the throw and the gesture symbols, closes of its own accord after six to twelve seconds; the game is played without registration, the wallet is linked only for minting.[?]

71. Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity* [French *Non-Lieux*, 1992], trans. John Howe (London: Verso, 1995), 77 f.: “If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place”; ibid. 101: “Alone, but one of many, the user of a non-place is in contractual relations with it”. Augé’s own ethnology of the Paris Metro is reported by Hans Belting: *Bild-Anthropologie. Entwürfe für eine Bildwissenschaft* (Munich: Fink, 2001), 64; English: *An Anthropology of Images: Picture, Medium, Body*, trans. Thomas Dunlap (Princeton: Princeton University Press, 2011), ch. 2, section “Places and Spaces”.[?]

72. Ray Oldenburg, *The Great Good Place: Cafés, Coffee Shops, Bookstores, Bars, Hair Salons, and Other Hangouts at the Heart of a Community* [1989] (New York: Marlowe/Da Capo, 1999), ch. 1: “The third place is a generic designation for a great variety of public places that host the regular, voluntary, informal, and happily anticipated gatherings of individuals beyond the realms of home and work”. ⚠ Page (Appendix B).[?]

73. Sherry Turkle, *Alone Together: Why We Expect More from Technology and Less from Each Other* (New York: Basic Books, 2011), ch. 9: the young people of this generation as "the first generation that does not necessarily take simulation to be second best". ⚠ Page (Appendix B). On the artist's self-assignment to this generation, cf. the note on ch. 2.5.3.[?]

74. WOF work documentation (*PARTITUR-WERK-COOKBOOK*, internal project document), checked against the source code (`save-partitur.php`: reservation 7 days, open window 14 days, lapse after 21 days; `karte.js`: "yours for 7 days, then open to all for 14"): a lapsed work is removed from the node (unpin); minted works and works with a valid signature never lapse. The artist can hold a work back from lapsing.[?]

75. Erwin Panofsky, *Sinn und Deutung in der bildenden Kunst* (Cologne: DuMont, 1975), ch. "Ikonographie und Ikonologie", 36–67; in English first as *Studies in Iconology* (1939) and *Meaning in the Visual Arts* (1955). The three steps: pre-iconographic description – iconographic analysis – iconological interpretation.[?]

76. Matthias Bruhn, "Bilddeutung (lange) nach Erwin Panofsky", *Figurationen des Übergangs. Schriften zu Wissenschaft und Kunst* (2022): 1–17, DOI 10.25598/transitionen-2022-4, here 3 and 12: Panofsky's schema still stands "in almost every introduction to this day" yet is considered "out" as an interpretive model in the discipline; cf. also the methods overview *Methoden der Kunstgeschichte*, kunstgeschichte.info, which lists Panofsky's three-step schema beside stylistic, structural and image-science approaches.[?]

77. The artist completed a degree in art history at the University of Vienna (graduating 2020); the choice of the iconological instrumentarium is to that extent also biographically grounded.[?]

78. Otto Pächt objected to Panofsky's tendency to read artworks "of whatever making as carriers of signs" and to approach questions of form "preferentially philologically" (ibid., 9, after Otto Pächt, "Kritik der Ikonologie" [1977], in *Ikonographie und Ikonologie*, ed. Ekkehard Kaemmerling, Cologne 1979, 353–376). On the formal and structural-analytic orientation of the Viennese School (Riegl, Sedlmayr, Pächt) cf. Julius von Schlosser, "Die Wiener Schule der Kunstgeschichte" (1934). At the University of Vienna, iconography is anchored in the curriculum as a dedicated introductory (STEOP) module (BA curriculum Art History, code 033 635).[?]

79. Horst Bredekamp, *Theorie des Bildakts. Frankfurter Adorno-Vorlesungen 2007* (Berlin: Suhrkamp, 2010); English: *Image Acts. A Systematic Approach to Visual Agency* (Berlin/Boston: De Gruyter, 2018). In analogy to speech-act theory (Austin/Searle), Bredekamp conceives the image as an acting instance. His strong thesis of the "image as subject" is itself contested and is adopted here only *functionally* – as a model for the operativity of performance – not in its ontological reach.[?]

80. Gottfried Boehm, "Die Wiederkehr der Bilder", in: idem (ed.), *Was ist ein Bild?* (Munich: Fink, 1994), 11–38; further idem, *Wie Bilder Sinn erzeugen. Die Macht des Zeigens* (Berlin: Berlin University Press, 2007). On "iconic difference" / the *iconic turn*; in parallel W. J. T. Mitchell, *Picture Theory* (Chicago: University of Chicago Press, 1994), on the *pictorial turn*.[?]

81. Lev Manovich, *The Language of New Media* (Cambridge, MA: MIT Press, 2001), 219: "Following art historian Ervin Panofsky's analysis of linear perspective as a 'symbolic form' of the modern age, we may even call database a new symbolic form of the computer age"; 225: the database "represents the world as a list of items, and it refuses to order this list. In contrast, a narrative creates a cause-and-effect trajectory"; 229–231 on paradigm and syntagm.[?]

82. Hans Belting, *Bild-Anthropologie. Entwürfe für eine Bildwissenschaft* (Munich: Fink, 2001), 214: "Die Bilder sind die Nomaden der Medien. Sie schlagen in jedem neuen Medium […] ihre Zelte auf, bevor sie in das nächste Medium weiterziehen" (images are the nomads of the media; they pitch their tents in every new medium before moving on to the next); 32: the rapid pace at which we get to see images is compensated by the pace at which they disappear again; the images we endow with a symbolic meaning in our bodily memory are different from those we consume and forget; the body as the "place of images" (ibid.); 13 on image and medium as "two sides of one coin". English (revised edition): *An Anthropology of Images: Picture, Medium,*

Body, trans. Thomas Dunlap (Princeton: Princeton University Press, 2011), ch. 1: “One might say that images resemble nomads. They migrate across the boundaries that separate one culture from another, taking up residence in the media of one historical place and time and then moving on to the next, like desert wanderers setting up temporary camps”; “They come at us at a rapid pace, but they disappear from our sight with equal speed, and so our body, the ‘locus of images’ puts forth its own defenses. It endows some images with symbolic meaning and admits them to memory, others it consumes and forgets”; image and medium as “two sides of the same coin” (e-book, no pagination).[?]

83. Erika Fischer-Lichte, *Ästhetik des Performativen* (Frankfurt a. M.: Suhrkamp, 2004), ch. 1 (on Marina Abramović): the artist created no work that could have been detached from her, fixed and handed down; “on the other hand, she did not represent something with them either”; “rather, they performed precisely what they meant.” Ch. 3.1 (on Schlingensief’s *Chance 2000*): the spectator “thus experienced at once his power and his powerlessness […]. In any case he was unable to suspend the principle of chance that the course of the performance followed. He could only try to use it for himself to a limited extent.” English: *The Transformative Power of Performance: A New Aesthetics*, trans. Saskya Iris Jain (London/New York: Routledge, 2008), 15: “The actions that the artist carried out did not simply mean ‘drinking and eating excessively,’ […]; instead, they accomplished precisely what they signified”; 48: “the audience experienced the simultaneous power and impotence of their responses. The spectators could not counteract the chance principle that governed the performance; they could only use it to a limited degree for their own purposes.” ⚠ pages of the German print edition (Appendix B).[?]

84. Hans Ulrich Gumbrecht, *Production of Presence: What Meaning Cannot Convey* (Stanford: Stanford University Press, 2004), 105: “Presence and meaning always appear together, however, and are always in tension”; 126: “our desire for presence will be best served if we try to pause for a moment before we begin to make sense”. German: *Diesseits der Hermeneutik. Die Produktion von Präsenz* (Frankfurt a. M.: Suhrkamp, 2004). ⚠ pages of the German edition (Appendix B).[?]

85. Boethius, *Consolatio Philosophiae*, book II, prose 1–2. English: *The Consolation of Philosophy*, trans. “I.T.” (1609), rev. H. F. Stewart, in Boethius, *The Theological Tractates. The Consolation of Philosophy*, Loeb Classical Library 74 (London: Heinemann / Cambridge, MA: Harvard University Press, 1918; repr. 1968), 177 (II pr. 1: “Endeavourest thou to stay the force of the turning wheel? […] if it beginneth to stay, it ceaseth to be fortune”), 181 (II pr. 2: “I turn about my wheel with speed, and take a pleasure to turn things upside down”). Cf. Patch, *The Goddess Fortuna*, on the reception history.[?]

86. Howard R. Patch, *The Goddess Fortuna in Mediaeval Literature* (Cambridge, MA: Harvard University Press, 1927). On the *Carmina Burana* miniature (BSB Clm 4660, fol. 1r) and the four-step *regnabo/regno/regnavi/sum sine regno*.[?]

87. Howard R. Patch, *The Goddess Fortuna in Mediaeval Literature* (Cambridge, MA: Harvard University Press, 1927). On the *Carmina Burana* miniature (BSB Clm 4660, fol. 1r) and the four-step *regnabo/regno/regnavi/sum sine regno*.[?]

88. On the *Hortus Deliciarum* (Herrad of Landsberg, c. 1167–1185; original destroyed by fire in 1870) cf. the reconstruction by Rosalie Green et al. (Warburg Institute / Brill, 1979). On the rose window of San Zeno Maggiore (Verona, 12th c.) as a *Rota Fortunae* cf. Helen J. Dow, “The Rose-Window”, *Journal of the Warburg and Courtauld Institutes* 20 (1957): 248–297, and Elizabeth Carson Pastan, “Regarding the Early Rose Window”, in *Investigations in Medieval Stained Glass: Materials, Methods, and Expressions*, ed. eadem and Brigitte Kurmann-Schwarz, 269–281 (Leiden: Brill, 2019); generally Patch, *The Goddess Fortuna*.[?]

89. Arthur Edward Waite, *The Pictorial Key to the Tarot* (London: William Rider & Son, 1910, title page 1911), on card X, “The Wheel of Fortune”.[?]

90. WOF architecture documentation (project-internal *WOF-ARCHITEKTUR-MAP* and *BRAIN-ARCHITEKTUR*), checked against the source code (i.a. `engine.js`, `webSources.js`, `col-`

`lage.js`, `multiCell.js`). Deterministic spin physics, five-stage seed system, pixel-based filter chain.

91. Marquard, “Apologie des Zufälligen”, 119 (after Aristotle): accidents arise when “voneinander unabhängige Determinationsketten unvermutet aufeinandertreffen”; English: Odo Marquard, “In Defense of the Accidental”, in *In Defense of the Accidental: Philosophical Studies*, trans. Robert M. Wallace (New York/Oxford: Oxford University Press, 1991), 109–129, here 111: accidents “can come about through the unexpected mutual encounter of chains of determining events that are independent of one another”. Boethius, *Consolatio Philosophiae* V, pr. 1, quoted ibid. (German ed.) 136, n. 7 (trans. Karl Büchner): “Zufall ist ein unvermutetes Geschehnis aus zusammenströmenden Ursachen […]”; English: Loeb ed. (as above), 369: chance is “an unexpected event of concurring causes in those things which are done to some end and purpose”.

92. Roland Barthes, “The Death of the Author”, English first publication in *Aspen* 5–6 (1967), French *La mort de l’auteur* in *Manteia* 5 (1968); German: “Der Tod des Autors”, in *Texte zur Theorie der Autorschaft*, ed. Fotis Jannidis et al. (Stuttgart: Reclam, 2000), 190 and 193; English quoted after *Image – Music – Text*, trans. Stephen Heath (London: Fontana, 1977), 142–148, here 146: “The text is a tissue of quotations drawn from the innumerable centres of culture”; 148: “the birth of the reader must be at the cost of the death of the Author.”

93. Simmel, “Der Begriff und die Tragödie der Kultur”, in *Philosophische Kultur*, 3rd ed. (Potsdam: Kiepenheuer, 1923), 258; English: “On the Concept and the Tragedy of Culture”, in Georg Simmel, *The Conflict in Modern Culture and Other Essays*, trans. K. Peter Etzkorn (New York: Teachers College Press, 1968), 27–46, here 41: “Most products of our intellectual creation contain a certain quota which was not produced by ourselves. […] there is always something significant in most of our objective efforts which other people can extract even though we were not aware of having deposited it there. […] In some sense it is valid to say that the weaver doesn’t know what he weaves.” On the first edition (Leipzig: Klinkhardt, 1911, 245–277) cf. the note to ch. 6.2.

94. Aarseth, *Cybertext*, 55 f.: “author control, text control, and reader control”; author control corresponds to Barthes’s *lisible*, “where neither signifiers nor interpretations are left to chance”, text control to the “programed play of elements […] with creative responsibility transferred to the machinery”.

95. Aby Warburg, *Der Bilderatlas Mnemosyne*, ed. Martin Warnke (Berlin: Akademie Verlag, 2000). Warburg first coins the *Pathosformel* in “Dürer und die italienische Antike” (lecture, Hamburg 1905; published in *Verhandlungen der 48. Versammlung deutscher Philologen und Schulmänner in Hamburg*, Leipzig 1906; English in *The Renewal of Pagan Antiquity*, trans. David Britt, Los Angeles: Getty Research Institute, 1999). On *Pathosformel* and the *Nachleben* of antiquity cf. also the complete reconstruction of the atlas: Ohrt/Heil (Hatje Cantz / HKW, 2020). On the contemporary reactivation of the concept of *Nachleben* cf. Didi-Huberman, *L’Image survivante* (Paris: Minuit, 2002; English: *The Surviving Image*, 2017).

96. Georges Didi-Huberman, *Devant l’image. Question posée aux fins d’une histoire de l’art* (Paris: Minuit, 1990; English *Confronting Images*, 2005; German *Vor einem Bild*) and idem, *L’Image survivante. Histoire de l’art et temps des fantômes selon Aby Warburg* (Paris: Minuit, 2002; English *The Surviving Image*, 2017; German *Das Nachleben der Bilder*). Didi-Huberman is at once critical of Panofsky and the leading contemporary theorist of the Warburgian *Nachleben*.

97. Aby Warburg, *Der Bilderatlas Mnemosyne*, ed. Martin Warnke (Berlin: Akademie Verlag, 2000). Warburg first coins the *Pathosformel* in “Dürer und die italienische Antike” (lecture, Hamburg 1905; published in *Verhandlungen der 48. Versammlung deutscher Philologen und Schulmänner in Hamburg*, Leipzig 1906; English in *The Renewal of Pagan Antiquity*, trans. David Britt, Los Angeles: Getty Research Institute, 1999). On *Pathosformel* and the *Nachleben* of antiquity cf. also the complete reconstruction of the atlas: Ohrt/Heil (Hatje Cantz / HKW, 2020). On the contemporary reactivation of the concept of *Nachleben* cf. Didi-Huberman, *L’Image survivante* (Paris: Minuit, 2002; English: *The Surviving Image*, 2017).

98. Artis.Love, *studio conversation (June 2026)*. Artist's statement on the status of the auto-run images: "They are works" — yet they evaporate, "because we do not grant the machine the right to be an artist the way we humans are; we only save what humans create — that is an ego thing." Likewise the admission that this may be a mistake and that art may be lost in the idle run.

99. Sigmund Freud, "Eine Schwierigkeit der Psychoanalyse" [1917], *Imago* 5, no. 1 (1917): 1–7 (also in *Gesammelte Werke*, vol. XII); English: "A Difficulty in the Path of Psycho-Analysis", *Standard Edition*, vol. XVII, 135–144: the cosmological blow (Copernicus), the biological (Darwin), the psychological (psychoanalysis itself). On the continuation of the series by a fourth — informational, through computer and thinking machine — cf. Luciano Floridi, *The Fourth Revolution: How the Infosphere is Reshaping Human Reality* (Oxford: Oxford University Press, 2014); Floridi speaks of "revolutions" of self-understanding rather than blows; the line Copernicus–Darwin–Freud–Turing is the same.

100. Aby Warburg, *Der Bilderatlas Mnemosyne*, ed. Martin Warnke (Berlin: Akademie Verlag, 2000). Warburg first coins the *Pathosformel* in "Dürer und die italienische Antike" (lecture, Hamburg 1905; published in *Verhandlungen der 48. Versammlung deutscher Philologen und Schulmänner in Hamburg*, Leipzig 1906; English in *The Renewal of Pagan Antiquity*, trans. David Britt, Los Angeles: Getty Research Institute, 1999). On *Pathosformel* and the *Nachleben* of antiquity cf. also the complete reconstruction of the atlas: Ohrt/Heil (Hatje Cantz / HKW, 2020). On the contemporary reactivation of the concept of *Nachleben* cf. Didi-Huberman, *L'Image survivante* (Paris: Minuit, 2002; English: *The Surviving Image*, 2017).

101. Johann Joachim Winckelmann, *Gedanken über die Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst* ([Dresden], 1755; 2nd, enlarged ed. Dresden/Leipzig: Waltherische Handlung, 1756): "a noble simplicity and a quiet grandeur, in posture as well as in expression"; on the Laocoön, the "great and composed soul" even in "the most violent suffering". Edition of 1756, 21 f.

102. Artis.Love, artist's note on this version, 31 October 2026.

103. Roger Caillois, *Die Spiele und die Menschen. Maske und Rausch* [*Les jeux et les hommes*, 1958], rev. and enl. ed., trans. Peter Geble (Berlin: Matthes & Seitz, 2017), 40. Categories agôn/alea/mimicry/ilinx; English: *Man, Play and Games*, trans. Meyer Barash (Urbana/Chicago: University of Illinois Press, 2001 [Free Press of Glencoe, 1961]), 18: "Agon is a vindication of personal responsibility; alea is a negation of the will, a surrender to destiny."

104. Johan Huizinga, *Homo Ludens. Vom Ursprung der Kultur im Spiel* [1938] (Hamburg: Rowohlt, 1956). Play as a sphere free of purpose, quoted after the English edition *Homo Ludens: A Study of the Play-Element in Culture* (Boston: Beacon Press, 1955), 13: "an activity connected with no material interest"; ibid. 10 on the "magic circle". (The term "autotelic" does not stem from Huizinga but from flow theory.)

105. Roland Barthes, *Das Reich der Zeichen* [*L'empire des signes*, 1970], trans. Michael Bischoff (Frankfurt a. M.: Suhrkamp, 1981), ch. "Pachinko". Quoted here after the English translation: *Empire of Signs*, trans. Richard Howard (New York: Hill and Wang, 1982), ch. "Pachinko", 28: "controlled accident" / "the principle of painting alla prima".

106. Natasha Dow Schüll, *Addiction by Design: Machine Gambling in Las Vegas* (Princeton: Princeton University Press, 2012): "the zone" — "their aim is not to win but simply to continue" (12). (Schüll describes this pathologically; WOF turns the structure to artistic use.)

107. Artis.Love, *studio conversation (June 2026)*: the drop "already kills what exists — irretrievably"; the tension between dropping on and finalising as the central instant — at the same time a self-imposed constraint ("to inscribe something into the canvas from every image that drops"). Cf. ch. 2.2.

108. John Cage, "To Describe the Process of Composition Used in *Music of Changes* and *Imaginary Landscape No. 4*", in *Silence* (Middletown, CT: Wesleyan University Press, 1961), 59: "It is thus possible to make a musical composition the continuity of which is free of individual taste

and memory (psychology) and also of the literature and 'traditions' of the art." The widely circulated "free my work from my likes and dislikes" does not stem from *Silence* but from late interviews (i.a. the documentary *I Have Nothing to Say and I Am Saying It*, 1990).

109. Marcel Duchamp, *3 Standard Stoppages* (Paris 1913/14), Museum of Modern Art, New York — Duchamp himself spoke of "canned chance" (*MoMA Highlights*, New York: The Museum of Modern Art, 2004, 91).

110. André Breton, *Manifeste du surréalisme* (1924): "Automatisme psychique pur … en l'absence de tout contrôle exercé par la raison"; English: "Manifesto of Surrealism", in *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane (Ann Arbor: University of Michigan Press, 1969), 26: "Psychic automatism in its pure state […] in the absence of any control exercised by reason". Cf. Tate, art term "Automatism".

111. The renunciation of control has, beyond this, a psychoanalytic prehistory that can only be hinted at here. Jacques Lacan's determination of the subject as the effect of a *pre-existing* symbolic order — one is born into language and culture; they precede one — is, as it were, the psychoanalytic sister of Barthes's scriptor: not the ego is the origin, but the already-there (Lacan, *The Seminar, Book XI*, 1964; *Écrits*, 1966). And the image supply itself has such an echo: C. G. Jung's *collective unconscious* — a shared, pre-existing reservoir of primal images (*The Archetypes and the Collective Unconscious*, CW 9/1) — reads as the mythical preform of the secularised, technically realised collective image memory from which WOF draws; this is advanced as analogy, not as equation (Jung's archetypes inherited/metaphysical, WOF's archive cultural-technical).

112. Artis.Love, *studio conversation (October 2026)*: the rapid image sequence is "a perception that composes itself over twelve seconds – another kind of collage, a temporal component"; the portal finale of the installation already had the see-through "in its own way".

113. Sergei Eisenstein, "The Cinematographic Principle and the Ideogram" [1929], in idem, *Film Form: Essays in Film Theory*, ed. and trans. Jay Leyda (New York: Harcourt, Brace, 1949; Harvest ed. 1977), 28–44, here 38: "So, montage is conflict. As the basis of every art is conflict"; against Pudovkin's linkage: montage as "collision", in which a concept arises from two given factors (ibid. 37 f.). Eisenstein refers here to Kuleshov's building-block formula (ibid. 36 f.); on linkage in Pudovkin cf. V. I. Pudovkin, *Filmregie und Filmmanuskript* [1926/28]; ⚠ edition (Appendix B).

114. Manovich, *The Language of New Media*, 317: "Can the loop be a new narrative form appropriate for the computer age?"; 237: editing as a "unique trajectory through the conceptual space of all possible films"; 320: "The viewer is not cutting but reshuffling".

115. Siegfried Kracauer, "Die Photographie" [1927], in idem, *Das Ornament der Masse. Essays* (Frankfurt a. M.: Suhrkamp, 1977), 21–39, here 37; English: "Photography", in *The Mass Ornament: Weimar Essays*, trans. and ed. Thomas Y. Levin (Cambridge, MA: Harvard University Press, 1995), 47–63, here 61: "The turn to photography is the go-for-broke game of history"; 62: "The images of the stock of nature disintegrated into its elements are offered up to consciousness to deal with as it pleases"; it is "incumbent on consciousness to establish the provisional status of all given configurations"; 63: "the game that film plays with the pieces of disjointed nature" as a possibility of film (German 38 f.); 58: "the flood of photos sweeps away the dams of memory" (German 34).

116. Eco, *The Open Work*, 116: "life in its immediacy is not 'openness' but chance. In order to turn this chance into a cluster of possibilities, it is first necessary to provide it with some organization"; Antonioni's *L'Avventura* has "deliberately replaced pure chance with 'willed' chance".

117. Georg Simmel, "Die Großstädte und das Geistesleben", in *Die Großstadt. Vorträge und Aufsätze zur Städteausstellung* (Jahrbuch der Gehe-Stiftung zu Dresden 9, 1903), 185–206: the blasé attitude as protection against the abundance of stimuli of the big city.

118. Sigmund Freud, *Jenseits des Lustprinzips* (1920), section IV; German after the edition Stuttgart: Reclam, 2013 (UB 18957), 33; English: *Beyond the Pleasure Principle*, trans. and ed. James Strachey (New York: Norton, 1961), 21: "Protection against stimuli is an almost more important function for the living organism than reception of stimuli"; 22: the sense organs "deal only with very small quantities of external stimulation and only take in samples of the external world". ?

119. Walter Benjamin, "Über einige Motive bei Baudelaire" [1939], in *Gesammelte Schriften*, vol. I.2 (Frankfurt a. M.: Suhrkamp, 1974), 605–653, on Freud's protective shield 613, on gambler and wage labourer 633; English: "On Some Motifs in Baudelaire", in *Selected Writings*, vol. 4: 1938–1940, ed. Howard Eiland and Michael W. Jennings, trans. Harry Zohn (Cambridge, MA: Belknap Press of Harvard University Press, 2003), 313–355, here 317 and 330: "Since each operation at the machine is just as screened off from the preceding operation as a coup in a game of chance is from the one that preceded it, the drudgery of the laborer is, in its own way, a counterpart to the drudgery of the gambler. Both types of work are equally devoid of substance." ?

120. PERFEKT WORLD, submission and concept texts for the exhibition *METAmART* (Künstlerhaus Wien, 2011), the artist's archive: performance on 18 November 2011, 5 to 6:30 p.m.; "What is for sale, however, is not the work created during the performance but the process itself"; the motif sets "such as, for example, comics, art of the Quattrocento or Mussle Cars" (spelling of the concept texts; the submission has 'art of the 14th c.'). That the artist paints on commission on this pattern to this day: studio conversation (October 2026). ?

121. Yoko Ono, *Cut Piece* (Kyoto 1964, New York 1965); Marina Abramović, *Rhythm 0* (Naples 1974). On *Rhythm 0* and the relationship between artist and audience Erika Fischer-Lichte, *Ästhetik des Performativen* (Frankfurt a. M.: Suhrkamp, 2004); English *The Transformative Power of Performance*, trans. Saskya Iris Jain (London/New York: Routledge, 2008). ?

122. Byung-Chul Han, *Müdigkeitsgesellschaft* (Berlin: Matthes & Seitz, 2010), quoted after the e-book without pagination: "Der Ausbeutende ist gleichzeitig der Ausgebeutete. Täter und Opfer sind nicht mehr unterscheidbar." English: *The Burnout Society*, trans. Erik Butler (Stanford: Stanford University Press, 2015): "The exploiter is simultaneously the exploited. Perpetrator and victim can no longer be distinguished." ?

123. Matthew Barney, *Drawing Restraint* (1987–; early works 1987–89; *Drawing Restraint 9*, film, 2005): form arises "through struggle against resistance" — self-imposed resistance (ramps, ropes, trampoline) as creative impulse (analogy to hypertrophy). Cf. SFMOMA, *Matthew Barney: Drawing Restraint* (2006). ?

124. Seneca, *Epistulae morales ad Lucilium* 107, 11: "Ducunt volentem fata, nolentem trahunt." Whether the closing verse still belongs to Seneca's rendering of Cleanthes or is his own addition is disputed in scholarship. ?

125. Friedrich Nietzsche, *Die fröhliche Wissenschaft* [1882], book four, § 276: "Amor fati: das sei von nun an meine Liebe!"; English: *The Gay Science*, ed. Bernard Williams, trans. Josefine Nauckhoff (Cambridge: Cambridge University Press, 2001), 157: "Amor fati: let that be my love from now on!" ?

126. Hartmut Rosa, *Unverfügbarkeit* (Vienna/Salzburg: Residenz, 2018), quoted after the e-book without pagination; English: *The Uncontrollability of the World*, trans. James C. Wagner (Cambridge: Polity, 2020). ?

127. Boris Groys, *In the Flow* (London: Verso, 2016), Introduction, 7: "the Internet is not a flow but a reversal of the flow". ?

128. Martin Heidegger, *Gelassenheit* [Messkirch address 1955; Pfullingen: Neske, 1959], here after *Gelassenheit. Heideggers Meßkircher Rede von 1955*, with interpretations by Alfred Denker and Holger Zaborowski (Freiburg/Munich: Alber, 2nd ed. 2015), 22–24: the simultaneous "yes" and "no" to technical objects, "die Gelassenheit zu den Dingen"; English: *Discourse on Thinking*, trans. John M. Anderson and E. Hans Freund (New York: Harper & Row, 1966), 54: the

comportment “which expresses ‘yes’ and at the same time ‘no’”, “releasement toward things”.[?]

129. “The Richard Mutt Case”, *The Blind Man*, no. 2 (New York, 1917): “He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view…”[?]

130. Maud Lavin, *Cut with the Kitchen Knife* (New Haven: Yale University Press, 1993), on Hannah Höch’s photomontage.[?]

131. Kurt Schwitters, “Merz” (1921); on the *Merz* assemblage cf. the standard catalogues raisonnés.[?]

132. Artis.Love, *LEGAL-WORDING-WOF* (canonical version, 2026-06-03): “a century-long tradition from Picasso’s papiers collés and Duchamp’s readymades to Rauschenberg, Warhol, Marclay and Steyerl”; “What no one claims within 30 days becomes part of the artist’s work, with thanks to you, its anonymous co-creator.” Ownership comprises the right to show the work and to resell it; copyright and reproduction rights remain with the artist (purchase terms in the shop).[?]

133. Douglas Crimp, “Pictures”, *October* 8 (Spring 1979): 75–88. On Levine’s *After Walker Evans* (1981) cf. the collection object of the Metropolitan Museum of Art, *After Walker Evans: 4*.[?]

134. Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* [1935/36], in *Gesammelte Schriften* I.2 (Frankfurt a. M.: Suhrkamp, 1974). First version: “Hier und Jetzt” 437 f., decay of the aura 440, cult value and exhibition value 443 f. English (second version): “The Work of Art in the Age of Its Technological Reproducibility: Second Version”, trans. Edmund Jephcott and Harry Zohn, in *Selected Writings*, vol. 3: 1935–1938, ed. Howard Eiland and Michael W. Jennings (Cambridge, MA: Harvard University Press, 2002), 101 ff.: “the here and now of the original”, “cult value” and “exhibition value”.[?]

135. Artis.Love, *interview anchors*: “I am not the author of the image, but the author of the possibility… I am not dead — I have moved house. From the brush to the instrument.”[?]

136. Sebastian Schager in conversation with Elias Pressler, *Lege Artis Podcast*, episode 4, “Von der Streetart ins Penthouse: Künstler Sebastian Schager” (From Street Art to the Penthouse: the Artist Sebastian Schager), WienerPodcastLiebe, Vienna, published 11 June 2026, 1:18:19, https://www.youtube.com/watch?v=O_s_VS5j4pw. Quotations after the transcript in the project archive (20 October 2026), smoothed; flood of stimuli 0:13:39–0:19:18, configuration 0:19:18–0:20:23 and 0:20:37, tool 0:07:07 and 1:00:21, contrast 1:04:09, moving image and data octopuses 0:52:56–0:53:58, NFT wave 1:03:03. ⚠ Check wording against the video.[?]

137. The attribution to Picasso is unsubstantiated. A related formula is found in T. S. Eliot, according to whom immature poets imitate and mature poets steal (“Philip Massinger”, in *The Sacred Wood*, London: Methuen, 1920).[?]

138. Artis.Love, note by the artist on this version, 2 November 2026. On the term: *avant-garde* has been a word of warfare in French since the Middle Ages (the vanguard), is transferred figuratively to poets in the Renaissance (Étienne Pasquier), becomes politically charged after the French Revolution and appears for the first time in the artistic sense in 1825 in the circle around Saint-Simon, in Olinde Rodrigues’s dialogue *L’artiste, le savant et l’industriel*, which assigns to artists the role of the vanguard of society; Matei Călinescu, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism*, 2nd ed. (Durham: Duke University Press, 1987), 97–103.[?]

139. Axel Anderl/Martina Schmid, *Appropriation Art. Im Spannungsfeld zwischen Urheberrecht und Kunstfreiheit*, ecolex 2009, 49 ff.: the “fading” standard of settled Austrian case law (OGH 4 Ob 13/92 – “Servus Du”); “The creative contribution lies here in the process of creation itself” (51); the finding of a missing special rule and pertinent case law, a “sword of Damocles” (52). The main solution advanced there via free use (§ 5(2) öUrhG) reflects the law as of 2009 and is, after *Pelham*, no longer tenable in that generality; it is cited here as a historical position. The

legal-historical line in brief: Anderl/Schmid report the standard of settled case law according to which the source work must "virtually fade" in the new one, and consider it unsuited to appropriation art; in this criterion of the case law the unrecognisability standard of *Pelham* (2019) is anticipated; the codification of caricature, parody and pastiche (Austrian copyright amendment 2021, in force 2022) can be read as the – in Austria incomplete – legislative answer to the gap named in 2009. For WOF this means two things: where the transformation overlays the sources to the point of unrecognisability, after *Pelham* there is no interference to begin with; where images remain recognisable, whole or in parts, and that is frequent in Magenta – for instance when the effect chain, as in the installational version, is deliberately used sparingly – the pastiche exception comes into consideration, after *Pelham II* with an open outcome, even though Anderl/Schmid defended even openly *recognisable* appropriation.

140. *Schöpfungshöhe* (threshold of originality, also *Werkhöhe* or *Gestaltungshöhe*) is the copyright threshold concept for the question from what point a production counts as a protectable work at all: it must be a "peculiar intellectual creation" (§ 1 öUrhG) – that is, exhibit a minimum of individuality and creative contribution distinguishing it from the merely workmanlike or everyday. The term does not come from the cited article; Anderl/Schmid speak of "creative contribution" and "individuality" – the same threshold is meant. The point in the main text: in appropriation art this contribution lies not in the produced image material but in the procedure – selection, combination, recontextualisation.

141. Eco, *The Open Work*, trans. Anna Cancogni, ch. 1 trans. Bruce Merry (Cambridge, MA: Harvard University Press, 1989), 19: "it is not an amorphous invitation to indiscriminate participation. The invitation offers the performer the opportunity for an oriented insertion into something which always remains the world intended by the author"; "He does not know the exact fashion in which his work will be concluded, but he is aware that once completed the work in question will still be his own"; 12 on the "work in movement".

142. Theo Lutz, "Über ein Programm zur Erzeugung stochastisch-logistischer Texte", *Grundlagenstudien aus Kybernetik und Geisteswissenschaft* 1, no. 1 (1960): 11–16, here 11, quoted in Bernhart, "Beiwerk als Werk", 202: "It seems as if the credibility and the linguistic appeal of automatically generated texts are many times greater when the human being is only indirectly their author."

143. Toni Bernhart, "Beiwerk als Werk. Stochastische Texte von Theo Lutz", *editio* 34 (2020): 180–206, here 193: Lutz inserted by hand words that did not occur in the machine text, "in order to come closer to the equal probability of all nouns and adjectives to be expected by chance"; "As the text progresses […] the need of the author Lutz to intervene in the text as a shaping hand increases." Ibid. 194 on the reversal: "The paratext becomes the work and a work becomes paratext." Lutz 1960 (quoted ibid. 202): "It seems as if the credibility and the linguistic appeal of automatically generated texts are many times greater when the human being is only indirectly their author."

144. Sol LeWitt, "Paragraphs on Conceptual Art", *Artforum* 5, no. 10 (Summer 1967): 79–83: "The idea becomes a machine that makes the art." Wording here after Lippard, *Six Years*, 28.

145. Grant D. Taylor, *When the Machine Made Art: The Troubled History of Computer Art* (New York: Bloomsbury, 2014). On Molnár, Nake, Nees (Stuttgart 1965), Mohr.

146. Artis.Love, *ABOUT-WOF* (long version): "This is not generative art in the conventional sense … WOF reverses this relationship. The code is the instrument, not the author."; "Humanity's visual memory is now machine-readable. Nobody is reading it."; WOF as "a machine that reads this library. Not systematically, not purposefully, but randomly — the way a hand reaches into a stack of photographs and pulls one out." *Interview anchors* (German): "Die digitalisierte Erinnerung der Menschheit liegt offen rum – und keiner schaut hin." – the digitised memory of humanity is just lying there in the open, and nobody looks at it.

147. Nicolas Bourriaud, *Postproduction: Culture as Screenplay* (New York: Lukas & Sternberg, 2002): the artist as "semionaut" who samples and reprogrammes culture.

148. Michel Foucault, *Archaeology of Knowledge* [1969], trans. A. M. Sheridan Smith (London: Routledge, 2002 [1972]): the archive as “the general system of the formation and transformation of statements”; German: *Archäologie des Wissens*, trans. Ulrich Köppen (Frankfurt a. M.: Suhrkamp, 1981), 188.[?]

149. Hal Foster, “An Archival Impulse”, *October* 110 (Autumn 2004): 3–22.[?]

150. Buchloh, “Gerhard Richter’s *Atlas*”, 131: “the order of perceptual shock and the principle of estrangement on the one hand, and the order of the statistical collection or the archive on the other”; on the genealogy Mercator – Warburg – Benjamin – Höch – Rodchenko – Richter ibid. 117–134.[?]

151. Groys, *On the New*, trans. G. M. Goshgarian (London: Verso, 2014), ch. 9: “The source of the new is, therefore, the valorizing comparison between cultural values and things in the profane realm. This comparison is usually not drawn at all”; ibid. on the comparison of different pieces of trash, which would not be new, “unlike that between the Mona Lisa and a piece of trash”; introduction: “Innovation does not consist in the emergence of something previously hidden, but in the fact that the value of something always already seen and known is re-valued”. ⚠ Pages of the German edition (Appendix B).[?]

152. Roberto Simanowski, *Waste: A New Media Primer* [German *Abfall*, 2017], trans. Amanda DeMarco and Susan H. Gillespie (Cambridge, MA: MIT Press, 2018), 37: “the archive itself is the medium of forgetting if it preserves events not because they were meaningful to us, but simply because they happened”; 44: “Automatized remembering is the end of forgetting, which after all is the precondition for every reasonable memory process”.[?]

153. Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (New York: Praeger, 1973). The term “dematerialisation” first in Lippard/Chandler (1968).[?]

154. David Hockney, *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters* (London: Thames & Hudson, 2001; expanded ed. 2006). The *Hockney–Falco thesis* is contested in scholarship and is cited here as a thesis, not as established fact. On the *laterna magica* (Huygens c. 1659, Kircher 1671) as an optical precursor of projection.[?]

155. Avery Singer built compositions in 3D software (SketchUp/Blender), projected them onto the canvas and executed them with masking tape and airbrush; since about 2019 a digitally controlled airbrush system does the spraying; cf. Orit Gat, “Venice Biennale artist, Avery Singer talks processes, robots, and post-human painting”, artbasel.com (2019); Art21, “Avery Singer” (art21.org), and Hauser & Wirth, artist page (hauserwirth.com): images that are “both digital and analog”.[?]

156. Robert Rauschenberg, *Silkscreen Paintings* (1962–64); cf. Robert Rauschenberg Foundation (rauschenbergfoundation.org) and SFMOMA. His dictum that he works in the gap between art and life comes from the catalogue *Sixteen Americans* (1959).[?]

157. Sigmar Polke, *Höhere Wesen befahlen: rechte obere Ecke schwarz malen!* (1969) and the raster paintings; co-founder of “Capitalist Realism” (1963). Cf. MoMA (moma.org). On Andy Warhol’s photo silkscreens and the *Death and Disaster* series (from 1962) cf. likewise MoMA.[?]

158. Gerhard Richter, photo paintings from the 1960s onward with their characteristic *blur*: Richter noted in 1964/65 that he blurs in order to make everything equally important and equally unimportant (Notes 1964–1965, in *Gerhard Richter: Text. Writings, Interviews and Letters 1961–2007*, ed. Dietmar Elger and Hans Ulrich Obrist, London: Thames & Hudson, 2009; page 33 according to a Phillips auction catalogue, not checked against the volume); *Atlas* (from 1962, several thousand images on several hundred panels) as a grown archive of press and snapshot material. On the blur cf. *October 18, 1977* (1988), MoMA (moma.org/collection/works/79037).[?]

159. Related translations of the media stream, here merely recorded: James Rosenquist, among others *F-111* (1964–65, MoMA); on the flood of images as a steady stream of heterogeneous visual information cf. MoMA (moma.org/collection/works/79805). Wade Guyton, inkjet “paint-

ings" (from c. 2005): files produced in standard software are printed by large-format inkjet onto primed linen; misfeeds and streaks become pictorial values. Cf. Whitney Museum (whitney.org/collection/works/60507). Albert Oehlen, *Computerbilder* (from the early 1990s): digital drawings transferred to canvas and completed with print, silkscreen and brush – the completion remains reserved for the human hand. Cf. Gagosian (gagosian.com). ?

160. Steyerl, "In Defense of the Poor Image": "The poor image is a copy in motion"; "They lose matter and gain speed"; "The contemporary hierarchy of images, however, is not only based on sharpness, but also and primarily on resolution". On the hierarchy in the instrument: the wheel runs on a preview tier of 800 pixels edge length; stop and work access the full tier (WOF work documentation *image-tiers*, project-internal). On large cells it already runs on the full tier; images with a Riemersma or raster effect stay on the small tier in the work, so that it shows the same image as the run. ?

161. Dion Kitson, reel "Happy International Day of Peace" (Instagram, September 2026), the artist's transcript in the project archive: "I realised it's the size of a billboard"; "After Guernica, there is an ad break"; "A desktop. Can't be stroked, cut or ripped. Cut and paste. Control, alt. ChatGPT, delete"; "The hottest drop. […] The dropping of art." Kitson's works are made from peeled-off advertising posters ("Deconstruction to reconstruct. Society's skin peel"). ⚠ Title, year and exhibition venue of the poster *Guernica* cannot be read off the reel; verify before release to the artist's website or press (Appendix B). The reel is treated here as an artist's statement, not as a scholarly source. ?

162. Spector, "The American Vernacular", 64–67: *APEX* (2013), 841 still images in 8:12 min, "841 still images burst sequentially onto the screen" (64); *APEX GRID* (2018) as a standing grid of around nine metres; *SloPEX* (2022, 33:08) slowed down. ?

163. Arthur Jafa, *Love Is the Message, The Message Is Death*, 2016, video, seven and a half minutes (Nancy Spector, "The American Vernacular: Unpolished Truths", in eadem, ed., *Helter Skelter: Arthur Jafa and Richard Prince*, Milan: Fondazione Prada, 2026, 27–103, here 37), found footage set to Kanye West's *Ultralight Beam*. Exhibition *Helter Skelter: Arthur Jafa and Richard Prince*, Fondazione Prada, Ca' Corner della Regina, Venice, 9 May to 23 November 2026, curated by Nancy Spector; the exhibition text names for both "an ethos of lawlessness" in "the appropriation and manipulation of images", https://fondazioneprada.org/project/helter-skelter-arthur-jafa-richard-prince. The catalogue spells the matter out without the formula: both are "image scavengers" who draw on the stock of images "seeking no prior permission" (Spector, 27); Prince calls his approach "practicing without a license" (ibid., 76); Jafa in conversation: "You've got to be an outlaw to even be self-determined" (Jafa/Prince, "Wind in the Trees or Lines in the Sand", ibid., 105–123, here 119). Besides the fairground slide, the Beatles song and the Manson myth, the title also calls up the exhibition *Helter Skelter: L.A. Art in the 1990s* (MOCA Los Angeles, 1992), which showed no Black artists (Spector, 32–36). Bringing the two together was Spector's idea (Miuccia Prada, Foreword, ibid., 23; Spector herself names the impulse from Jafa, ibid., 31, 36). The artist visited the exhibition in 2026 and owns the catalogue. ?

164. Closest relatives of Magenta in media art: a rotating screen between image stream and face, and passers-by who become the image. Bill Viola, *Slowly Turning Narrative* (1992), video installation; Belting, *An Anthropology of Images*, trans. Thomas Dunlap (Princeton: Princeton University Press, 2011), 29 f. (German: *Bild-Anthropologie*, 45 f.): on the mirrored side of a slowly rotating screen "a seemingly uncensored flow of random pictures", on the other "a face, which, as we know, is the locus of all images. The rotation of the screen between the chaotic stream of images and the focused face". Rafael Lozano-Hemmer, *Body Movies* (Rotterdam 2001; shadows of passers-by on a façade), Camille Utterback and Romy Achituv, *Text Rain* (1999); cf. Simanowski, *Textmaschinen*, introduction (*Text Rain*) and ch. III/4 (*Body Movies*), and Christiane Paul, *Digital Art*, 3rd ed. (London: Thames & Hudson, 2015), 100 (*Body Movies*), 191 (*Text Rain*), 233. ?

165. Academy of Fine Arts Vienna, department "Kunst und Bild | Expansion" (formerly "Erweiterter malerischer Raum" – expanded painterly space), akbild.ac.at (accessed 30 October 2026);

head Daniel Richter. The term designates the programmatic extension of the painterly beyond the panel picture.

166. With participation the work enters a contested field of recent art theory. Nicolas Bourriaud, with *relational aesthetics*, declared the production of social situations itself the artistic form (*Relational Aesthetics*, French 1998); Claire Bishop countered that such participation often dissolves into consensual conviviality, demanding tension and antagonism as the criterion instead — participatory art is strong where it does not reconcile but puts something at stake (Claire Bishop, "Antagonism and Relational Aesthetics", *October* 110 (Autumn 2004): 51–79; eadem, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, London: Verso, 2012). On WOF this debate can be run through precisely: participation here is neither social programme nor symbolic co-determination, but a single degree of freedom built into the procedure — the stop — whose consequence is irrevocable (the drop overwrites what exists) and whose result the players can really own (ch. 7.4). It is precisely the restriction that undercuts the suspicion of conviviality: WOF promises no community; it transfers a consequence. That Bishop's critique appeared in the same issue of *October* as Foster's "Archival Impulse" (ch. 4.4) is a pleasing coincidence of theory history — both strands, participation and archive, converge in WOF.

167. Artis.Love, *studio conversation (June 2026)*. Artist's statement; the assessment of the moving image as the "true new art" of the present and of painting as increasingly "unfamiliar" renders the artist's position, not a value judgement of the present paper.

168. *Dispositif* (after Michel Foucault) means the interplay of arrangements that make a work possible – here: archives, interfaces, code, projection, remote control. The term is used because none of these elements alone is the work; the work is their interconnection.

169. WOF architecture documentation (project-internal *WOF-ARCHITEKTUR-MAP* and *BRAIN-ARCHITEKTUR*), checked against the source code (i.a. `engine.js`, `webSources.js`, `collage.js`, `multiCell.js`). Deterministic spin physics, five-stage seed system, pixel-based filter chain.

170. The five stages in which the system builds its image supply: a curated base holding of images previously selected by the artist; free search terms entered by players; targeted picks from the concept tree; a continuous "drift" that sends thematically adjacent terms to the archives without a fixed rhythm; and local image sets assembled by the artist. The installational version at the Volkstheater mainly uses the drift.

171. WOF architecture documentation (project-internal *WOF-ARCHITEKTUR-MAP* and *BRAIN-ARCHITEKTUR*), checked against the source code (i.a. `engine.js`, `webSources.js`, `collage.js`, `multiCell.js`). Deterministic spin physics, five-stage seed system, pixel-based filter chain.

172. The machinic tree extension can be performed by a language model (Claude Haiku, `aiSeedExpand.js`) at dead ends of the tree walk; new terms are merged server-side (`haiku-log`) and read into the client-side synonym graph at start-up. Cf. WOF architecture documentation (*BRAIN-ARCHITEKTUR*, tree push). The growth is practically capped (merge ceiling, call budget), conceptually however open.

173. "Fixed" here means: the position of the image band is a quadratic function of time – constant acceleration and braking, like a physical wheel that is pushed and rolls out. From this follows: to every stopping time belongs exactly one image; there is no random function in the run itself.

174. WOF architecture documentation (project-internal *WOF-ARCHITEKTUR-MAP* and *BRAIN-ARCHITEKTUR*), checked against the source code (i.a. `engine.js`, `webSources.js`, `collage.js`, `multiCell.js`). Deterministic spin physics, five-stage seed system, pixel-based filter chain.

175. WOF work documentation (*MONO-DARSTELLUNG-ANALYSE*, internal project document), checked against the source code (`multiCell.js`, `engine.js`, `monoVerlauf.js`): the image

duration follows from the run profile and the tempo (image duration = 1 ÷ (profile factor × tempo)); the work runs at 14 frames per second (`WOF_FPS`), the loop comprises 168 frames. On fixing the beat: decision of the artist of 29 August 2026 ("keep everything at 14 fps … cosmetically cooler, because it gives the choppy flair"). The epoch's rendering (*Scan*) lets the next image run in as a surface with an edge that follows the direction of travel.[?]

176. WOF architecture documentation (project-internal *WOF-ARCHITEKTUR-MAP* and *BRAIN-ARCHITEKTUR*), checked against the source code (i.a. `engine.js`, `webSources.js`, `collage.js`, `multiCell.js`). Deterministic spin physics, five-stage seed system, pixel-based filter chain.[?]

177. WOF work documentation (*PARTITUR-WERK-COOKBOOK*, *SERVER-RENDER-PLAN*, project-internal), checked against the source code (`export.js`, `partiturWeg.js`, `server/save-partitur.php`, `server/hetzner/partitur-renderer.py`): the score contains the image list (references to the project's own sets or, for veiled images, the bytes), the virtual clock, events (direction, stops by the hand, automatic stops), cells, colours, effects – that is, the result of every throw, never the die; the renderer executes it in a browser without a screen and generates 168 frames at 14 frames per second; a test series (`partitur-proof/`) shows that two independent executions of the same score agree in all 168 frames down to the byte. The stops by the hand travel as events with precedence; automatic stops are thrown by the device at the moment of the cut for the window of the work, provided the recipe of the epoch provides for them, without overlapping the stops by the hand, at most six per cell; the score carries the result, not the die (`main.js`, finalize branch, `monoVerlauf.js`). Decisions of the artist of 9 August 2026 (score instead of video) and of 1 September 2026 (automatic stops thrown anew for the work). ⚠ Status of the test series (Appendix B).[?]

178. Nelson Goodman, *Languages of Art: An Approach to a Theory of Symbols*, 2nd ed. (Indianapolis: Hackett, 1976), 113: "Let us speak of a work of art as autographic if and only if the distinction between original and forgery of it is significant; or better, if and only if even the most exact duplication of it does not thereby count as genuine. […] Thus painting is autographic, music nonautographic, or allographic." German: *Sprachen der Kunst. Entwurf einer Symboltheorie* (Frankfurt a. M.: Suhrkamp, 1997), not consulted.[?]

179. WOF architecture documentation (project-internal *WOF-ARCHITEKTUR-MAP* and *BRAIN-ARCHITEKTUR*), checked against the source code (i.a. `engine.js`, `webSources.js`, `collage.js`, `multiCell.js`). Deterministic spin physics, five-stage seed system, pixel-based filter chain.[?]

180. Artis.Love, *GAMEPLAN-EIGENER-NFT-FLOW* (2026-03-31): decision against the Kusama funding route, independent path on Polkadot Asset Hub; built-in marketplace in the `nfts` pallet.[?]

181. Artis.Love, *MILESTONE-FIRST-MAINNET-MINT-2026-05-14*: first mainnet mint (collection #843, item #1), 14 May 2026; the mint extrinsic publicly verifiable in the block explorer: assethub-polkadot.subscan.io/extrinsic/0xfe7d878c…. Economic figures: collection deposit ~0.2 DOT, ~0.025 DOT per item, around 0.0009 DOT transaction fee.[?]

182. Artis.Love, series mint *WOF Magenta*, August 2026: collection #853 on the Polkadot Asset Hub, 265 items (item number = work number), verifiable on-chain: assethub-polkadot.subscan.io/nft_collection/853. The series seal – a Merkle root over all 265 works – sits as an attribute on the collection; specification and proof: nft.artis.love/siegel.json. Overview of the works: nft.artis.love/series.[?]

183. A SHA-256 hash is a cryptographic fingerprint: from the image file a short, unique string is computed that changes completely at the slightest alteration of the file. Once this fingerprint stands immutably on the blockchain, any copy of the file – wherever it comes from – can be checked against it: if the computed value matches, the copy is provably the intact work.[?]

184. IPFS (*InterPlanetary File System*) is a protocol for *content-addressed* storage: a file is addressed not by a location ("sits on server X under path Y") but by a cryptographic fingerprint of

its content (a CID, *content identifier*). Whoever knows the address can obtain the file from any node that holds it – and every delivered copy proves, through the address itself, that it is unaltered. The flip side: IPFS stores nothing by itself. A file remains available only as long as at least one node actively holds ("pins") it. The self-hosted IPFS mentioned here is therefore, more precisely, a node of the artist's own that permanently pins the older collections – no decentralisation in the strong sense, but verifiable self-custody with an open address.

185. Artis.Love, project documentation on storage infrastructure (as of 2026-08): for the Magenta series (collection #853) content-addressed storage – `image` and `animation_url` of the metadata as `ipfs://` addresses, pinned on the self-hosted node; an HTTPS gateway serves as convenience access, the permanent address is the CID. The early single mints (collection #843) keep their HTTPS references; the older Stargaze collections remain on the self-hosted IPFS. Arweave is not used; the SHA-256 remains as proof of the work, on-chain per work in collection #856, for #853 via the Merkle root. The sealing of completed work phases has been implemented as the series seal: a Merkle root over all works of the series as a collection attribute, root and leaf additionally in each work's metadata; specification and full proof open at nft.artis.love/siegel.json.

186. WOF work documentation (*PARTITUR-WERK-COOKBOOK*, internal project document), checked against the source code (`save_partitur.php`: reservation 7 days, open window 14 days, lapse after 21 days; `karte.js`: "yours for 7 days, then open to all for 14"): a lapsed work is removed from the node (unpin); minted works and works with a valid signature never lapse. The artist can hold a work back from lapsing.

187. Artis.Love, operational logging of the Magenta run (usage statistics of the mobile router, watchdog log, server telemetry); the take-home values derive from the server-side retrieval register of the work files. Logging begins with the set-up on 30 May, the public run on 1 June (ch. 2.4). The telemetry snapshot from the final day of operation records exhausted daily quotas for, among others, the Metropolitan Museum, the Smithsonian Institution, Europeana and the Harvard Art Museums. Full breakdown including daily distribution: Magenta run data sheet (PDF). The minted series online: nft.artis.love/series (*WOF Magenta*, 265 works). Video documentation: fig. 5a; also published as the project's Instagram reel (instagram.com/artis.love/reel/DbivVOUtoLA, 2026).

188. The tools, all designed by the artist and built with the help of a language machine (WOF work documentation, project-internal): the *Set-Hub* (sifting sets, naming them, finding duplicates, topping them up, veiling with pixelation and bars); WOF itself (painting tool, Collage, Mono Scroll, plus the rectification of the image to the measure of the canvas); the score renderer on the server (ch. 5); shop and contracts on the blockchains of the four editions (ch. 7.4); a halftone tool for dot, line and contour grids that holds the bridges of a stencil so that it does not fall apart when lifted; a form tool for three-dimensional forms of large walls; the plotter station and a self-soldered box that connects cutting plotters over Wi-Fi.

189. Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility" [third version], section VII, trans. Harry Zohn and Edmund Jephcott, in *Selected Writings*, vol. 4: 1938–1940, ed. Howard Eiland and Michael W. Jennings (Cambridge, MA: Harvard University Press, 2003), 258: commentators had "expended much fruitless ingenuity on the question of whether photography was an art – without asking the more fundamental question of whether the invention of photography had not transformed the entire character of art". German: "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit" [3rd version], section VII, in *Gesammelte Schriften*, vol. I.2 (Frankfurt a. M.: Suhrkamp, 1974), 486.

190. Roberto Simanowski, *Sprachmaschinen. Eine Philosophie der künstlichen Intelligenz* (Munich: C.H. Beck, 2025); no English edition exists, the title translates as *Language Machines*. Read in the e-book edition (ISBN 978-3-406-83754-8); the e-book has no pagination; page references follow the index of persons of the print edition (ISBN 978-3-406-83753-1), calculated from it with "c." to within about one page.

191. Simanowski, *Sprachmaschinen*, ch. 2 "Rechenfehler" (Calculation Errors), section "Durchschnitt als Spitze" (The Average as Cutting Edge): "technology of the average" (c. 74, after

Kyle Chayka); “structurally conservative” (c. 73, after Reinhard Kahle); “As soon as statistics becomes the measure of value, conservatism is unavoidable” (c. 77 f.); on temperature, section “Die allmähliche Verfertigung der Texte beim Rechnen” (The Gradual Production of Texts while Computing): “The higher the temperature, the more confused the words”; on Monte Carlo sampling, section “Automatisierte Sprache und Krieg” (Automated Language and War): “Not in 40 per cent of cases, but in some”.[?]

192. Simanowski, *Sprachmaschinen*, ch. 2, section “Automatisierte Sprache und Krieg” (78 f.): the Stuttgart group around Max Bense; “war against conventionality” after Richard W. Bailey, *Computer Poems* (1973), here in Simanowski’s German rendering – Bailey’s English wording not consulted; “The computer has become the advocate of a formulaic language.” On Lutz 48–50, 55.[?]

193. Theo Lutz, “Stochastische Texte”, *augenblick* 4, no. 1 (1959): 3–9. English: “Stochastic Texts”, trans. Helen MacCormac (2005), in *Als Stuttgart Schule machte*, ed. Reinhard Döhl, Johannes Auer and Friedrich W. Block, stuttgarter-schule.de/lutz_schule_en.htm, from which the quotations are taken: “Each of the given subjects or predicates is to appear with the same frequency i.e. with the same probability”; on the “probability matrix” and the “transition probability”, and on a “super program” capable of “increasing” the probabilities of sentences found to be “meaningful”, so that the machine has “learned”; finally: “The machine continues to work until it is turned off.” German text after the version in the Döhl archive (stuttgarter-schule.de). ⚠ Pages.[?]

194. Simanowski, *Sprachmaschinen*, ch. 1 “Autorschaften” (Authorships), section “Das Identitätsproblem der KI” (The AI’s Identity Problem) (c. 54): “When the computer back then put out a profound-sounding sentence such as ‘Every day is old’, that was pure chance. Today it is not the result of a throw of the dice but of an exact calculation […]. Chance has turned into an oracle that can appeal to mathematics.”[?]

195. Simanowski, *Sprachmaschinen*, ch. 2, section “Inzest-KI” (Incest AI) (c. 101).[?]

196. Ilia Shumailov, Zakhar Shumaylov, Yiren Zhao, Yarin Gal, Nicolas Papernot and Ross Anderson, “The Curse of Recursion: Training on Generated Data Makes Models Forget”, arXiv:2305.17493 (2023), abstract: “use of model-generated content in training causes irreversible defects in the resulting models, where tails of the original content distribution disappear. We refer to this effect as model collapse”. The study appeared in 2024 in *Nature* 631: 755–759 under the title “AI models collapse when trained on recursively generated data”.[?]

197. Bender et al., “On the Dangers of Stochastic Parrots”, 617: “an LM is a system for haphazardly stitching together sequences of linguistic forms it has observed in its vast training data, according to probabilistic information about how they combine, but without any reference to meaning: a stochastic parrot”; 616: text generated by a language model is “not grounded in communicative intent, any model of the world, or any model of the reader’s state of mind”; section 6.1 “Coherence in the Eye of the Beholder”.[?]

198. Georg Simmel, “Der Begriff und die Tragödie der Kultur”, in idem, *Philosophische Kultur. Gesammelte Essais* (Leipzig: Klinkhardt, 1911), 245–277. Quoted from the 3rd ed. (Potsdam: Kiepenheuer, 1923), 258: “nur graduell anders, als wenn ein kleines Kind Buchstaben, mit denen es spielt, zufällig zu einem guten Sinn anordnet; dieser Sinn ist in geistiger Objektivität und Konkretheit in ihnen da, aus so völliger Ahnungslosigkeit heraus er auch produziert sei.” English: “On the Concept and the Tragedy of Culture”, in Simmel, *The Conflict in Modern Culture and Other Essays*, trans. K. Peter Etzkorn (New York: Teachers College Press, 1968), 27–46, here 41: “This is different only in degree from a little child who, in playing with letters of the alphabet, may order them accidentally into good sense. The meaning exists objectively and concretely, no matter how naively it may have been produced.” ⚠ Pages of the first edition 1911 (Appendix B).[?]

199. Simmel, “Der Begriff und die Tragödie der Kultur”: “Ein Sonnenaufgang, den kein Menschenauge sieht, macht die Welt durchaus nicht wertvoller oder erhabener, weil ihre objektive Tatsächlichkeit für diese Kategorien überhaupt keinen Platz hat; sobald aber ein Maler

in ein Bild dieses Sonnenaufgangs seine Stimmung, seinen Form- und Farbensinn, sein Ausdrucksvermögen hineingelegt hat, so halten wir dieses Werk […] für eine Bereicherung, eine Wertsteigerung des Daseins überhaupt". 3rd ed. (Potsdam: Kiepenheuer, 1923), 245. English: trans. Etzkorn, 33: "A sunrise which is not seen by any human eyes does not increase the value of this world or make it more sublime, since this objective fact by itself is without relevance to the categories of value. As soon, however, as a painter invests his emotion, his sense for form and color and his power of expression, in a picture of this sunrise, then we consider this work an enrichment, an increase in the value of existence as a whole." The same passage grounds the status of the unwitnessed images produced when the wheel runs on its own (ch. 3.4).?

200. Emily M. Bender, Timnit Gebru, Angelina McMillan-Major and Shmargaret Shmitchell, "On the Dangers of Stochastic Parrots: Can Language Models Be Too Big?", in *Proceedings of the 2021 ACM Conference on Fairness, Accountability, and Transparency (FAccT '21)* (New York: ACM, 2021), 610–623, here 610: "investing resources into curating and carefully documenting datasets rather than ingesting everything on the web"; ibid. 613: "Size Doesn't Guarantee Diversity".?

201. Simanowski, *Sprachmaschinen*, introduction, section "Die KI als Verhinderungsbibliothekarin" (The AI as Obstructive Librarian) (c. 31): "These chance encounters, this exploratory leafing and clicking, fall away when the AI takes over the search."?

202. Simanowski, *Sprachmaschinen*, ch. 4 "Entmündigungsschichten" (Layers of Incapacitation), sections "Die Sprachmaschine, mein tägliches Ich" (The Language Machine, My Daily Self) and, on Jenny Holzer, "Beschütze mich vor dem, was ich will" (Protect Me From What I Want) (235): "And on that, art has long since passed its verdict." Jenny Holzer, *Protect Me From What I Want*, from the series *Survival* (1983–85). Simanowski dates the Times Square display to 1982, the year of the *Truisms* on the sign there; the Tate shows the sentence in a photograph of 1985. ⚠ Check the location of the 1985 photograph in the catalogue raisonné (Appendix B).?

203. Simanowski, *Sprachmaschinen*, ch. 1, section "Welttext statt Weltliteratur" (World Text instead of World Literature) (c. 65): "The library is the salad bowl that Goethe had in mind with his concept of world literature. The language machine is the melting pot that stirs world literature into a world text."?

204. Simanowski, *Sprachmaschinen*, ch. 2 "Rechenfehler" (Calculation Errors), section "Durchschnitt als Spitze" (The Average as Cutting Edge): "technology of the average" (c. 74, after Kyle Chayka); "structurally conservative" (c. 73, after Reinhard Kahle); "As soon as statistics becomes the measure of value, conservatism is unavoidable" (c. 77 f.); on temperature, section "Die allmähliche Verfertigung der Texte beim Rechnen" (The Gradual Production of Texts while Computing): "The higher the temperature, the more confused the words"; on Monte Carlo sampling, section "Automatisierte Sprache und Krieg" (Automated Language and War): "Not in 40 per cent of cases, but in some".?

205. Umberto Eco, *The Open Work* [It. *Opera aperta*, 1962], trans. Anna Cancogni (Cambridge, MA: Harvard University Press, 1989), 98: "an excess of equiprobability does not increase the potential for information but completely denies it. […] the richest form of communication […] requires a delicate balance permitting the merest order within the maximum disorder"; ibid. 116 on "willed" chance. German edition *Das offene Kunstwerk* (Frankfurt a. M.: Suhrkamp, 1973) not consulted.?

206. Martin Seel, *Aesthetics of Appearing* [Ger. *Ästhetik des Erscheinens*, 2000], trans. John Farrell (Stanford: Stanford University Press, 2005), 151 f.: "Even where artistic resonating originates in chance techniques, it is always a matter of an arranged or staged or scenically permitted chance occurrence", "an invited process". ⚠ German original (Munich/Vienna: Hanser, 2000) not consulted (Appendix B).?

207. Simanowski, *Sprachmaschinen*, ch. 4, section "Die Herrin und ihr Knecht" (The Mistress and Her Servant) (c. 214 f.), with reference to Bernard Stiegler: "A human being no longer needs to

be able to solve a cognitive problem; it is enough to be able to describe it – and even in that, in writing the prompt, the machine helps. […] All that is left is to press the button on the machine."

208. Espen J. Aarseth, *Cybertext: Perspectives on Ergodic Literature* (Baltimore: Johns Hopkins University Press, 1997), 1 f.: "In ergodic literature, nontrivial effort is required to allow the reader to traverse the text"; trivial is "eye movement and the periodic or arbitrary turning of pages". Formally WOF is ergodic because a configurative user function is present (ibid. 64 f.); Aarseth means verbal signs, the transfer to images is the paper's.

209. Artis.Love, *Studio Conversation (October 2026)*: "we have the stop in the Magenta WOF, but for the newest variant that no longer quite holds, because here the starting and the chance of the chosen sets, or rather the human component of the selected images, also come into play […] that several levels play here, which have precisely the effect of the antidote."

210. David Rokeby, "Transforming Mirrors: Subjectivity and Control in Interactive Media", in *Critical Issues in Electronic Media*, ed. Simon Penny (Albany: SUNY Press, 1995), 133–158; quoted from the version on the artist's website (1996): "the chance element is replaced by a complex, indeterminate yet sentient element, the spectator". Simanowski quotes the passage in *Textmaschinen*, 118.

211. Aarseth, *Cybertext*, 134 f.: "The real author of the book is, in other words, a cyborg"; the three positions "(1) preprocessing, in which the machine is programed, configured, and loaded by the human; (2) coprocessing, in which the machine and the human produce text in tandem; and (3) postprocessing, in which the human selects some of the machine's effusions and excludes others"; co- and postprocessing are "almost mutually exclusive" (135 f.).

212. Marquard, "Apologie des Zufälligen", 133 f.: "Nicht die Nulldetermination […] und nicht die Übermacht einer einzigen […] Determinante macht den Menschen frei, sondern die Überfülle an Determinanten tut es"; "divide et fuge!"; "nicht gar keinen und nicht nur einen, sondern mehrere". English: *In Defense of the Accidental: Philosophical Studies*, trans. Robert M. Wallace (New York: Oxford University Press, 1991), 124 f.: "What makes a human being free is not zero determination—the absence of all determinants—or the superior force of a single determinant, but a superabundance of determinants"; "Divide et fuge!"; "not no convictions at all, and not only one, but many". The same figure grounds in ch. 7.4 the decision for several blockchains.

213. Roberto Simanowski, *Digital Art and Meaning: Reading Kinetic Poetry, Text Machines, Mapping Art, and Interactive Installations* (Minneapolis: University of Minnesota Press, 2011), 103: "by deciding what parts of the endless production should be presented, where it should start and stop"; "Although the content of the outcome is owned by the machine, the meaning belongs to the human behind it".

214. Simanowski, *Sprachmaschinen*, ch. 1, 48–50: Lutz had "authorised" the sentence, "but that by no means makes him its author", followed by "Or does it?"; whoever adopts an idea of the machine is "not its author but its first reader".

215. Toni Bernhart, "Beiwerk als Werk. Stochastische Texte von Theo Lutz", *editio* 34 (2020): 180–206, here 193: Lutz inserted by hand words that did not occur in the machine text, "in order to come closer to the equal probability of all nouns and adjectives to be expected by chance"; "As the text progresses […] the need of the author Lutz to intervene in the text as a shaping hand increases." Ibid. 194 on the reversal: "The paratext becomes the work and a work becomes paratext." Lutz 1960 (quoted ibid. 202): "It seems as if the credibility and the linguistic appeal of automatically generated texts are many times greater when the human being is only indirectly their author."

216. Buchloh, "Gerhard Richter's *Atlas*", 142: "randomness and arbitrary juxtaposition function not only as established aesthetic procedures but also as a kind of socially enforced legitimation of anomie disguised as an advanced state of individual independence".

217. Boris Groys, *On the New* [Ger. *Über das Neue. Versuch einer Kulturökonomie*, 1992], trans. G. M. Goshgarian (London: Verso, 2014), ch. 3: “contrary to the common assumption, the authentically new does not arise through a kind of self-forgetfulness”; on decision as the author’s risk ch. 21. ⚠ Pages of the German edition (Munich: Hanser, 1992) not consulted (Appendix B).?

218. Diedrich Diederichsen, *Eigenblutdoping. Selbstverwertung, Künstlerromantik, Partizipation* (Cologne: Kiepenheuer & Witsch, 2008), ch. 5 “Partizipation und Lebendigkeit” (Participation and Liveliness), 256–279: “Participation is the new spectacle” (279); those involved are “not co-producers, they are the material” (268); every documentation of such art shows “the audience as well” (265); the participants control “everything except the image that finally circulates of them” (275); “imperative of connectivity […], to be constantly connected and available” (276). Simanowski’s agreement: *Textmaschinen – Kinetische Poesie – Interaktive Installation. Zum Verstehen von Kunst in digitalen Medien* (Bielefeld: transcript, 2012), 140; on the growing “dominance of the artist” ibid. 113, on the “grammar of interaction” ibid. 131.?

219. Claire Bishop, “Antagonism and Relational Aesthetics”, *October* 110 (Autumn 2004): 51–79, here 78: “It is no longer enough to say that activating the viewer tout court is a democratic act, for every art work—even the most ‘open-ended’—determines in advance the depth of participation that the viewer may have with it”.?

220. Diedrich Diederichsen, *Eigenblutdoping. Selbstverwertung, Künstlerromantik, Partizipation* (Cologne: Kiepenheuer & Witsch, 2008), ch. 5 “Partizipation und Lebendigkeit” (Participation and Liveliness), 256–279: “Participation is the new spectacle” (279); those involved are “not co-producers, they are the material” (268); every documentation of such art shows “the audience as well” (265); the participants control “everything except the image that finally circulates of them” (275); “imperative of connectivity […], to be constantly connected and available” (276). Simanowski’s agreement: *Textmaschinen – Kinetische Poesie – Interaktive Installation. Zum Verstehen von Kunst in digitalen Medien* (Bielefeld: transcript, 2012), 140; on the growing “dominance of the artist” ibid. 113, on the “grammar of interaction” ibid. 131.?

221. Diedrich Diederichsen, *Eigenblutdoping. Selbstverwertung, Künstlerromantik, Partizipation* (Cologne: Kiepenheuer & Witsch, 2008), ch. 5 “Partizipation und Lebendigkeit” (Participation and Liveliness), 256–279: “Participation is the new spectacle” (279); those involved are “not co-producers, they are the material” (268); every documentation of such art shows “the audience as well” (265); the participants control “everything except the image that finally circulates of them” (275); “imperative of connectivity […], to be constantly connected and available” (276). Simanowski’s agreement: *Textmaschinen – Kinetische Poesie – Interaktive Installation. Zum Verstehen von Kunst in digitalen Medien* (Bielefeld: transcript, 2012), 140; on the growing “dominance of the artist” ibid. 113, on the “grammar of interaction” ibid. 131.?

222. Simanowski, *Sprachmaschinen*, ch. 3 “Werte-Export” (Export of Values), section “Menschenrechte und Giftindex” (Human Rights and Toxicity Index) (c. 139), on the *Perspective API* of Google’s subsidiary Jigsaw, which assigns utterances a “toxicity score” by which platforms worldwide filter automatically: “A handful of Google employees is responsible for the normative alignment of cultures, which takes place tacitly.”?

223. Roberto Simanowski, “Death of the Author? Death of the Reader!”, paper given at the conference *p0es1s – poetics of digital text* (Erfurt 2001), abstract: “Someone who is not in the game might not enjoy watching it”; German as “Tod des Autors? Tod des Lesers!”, in *p0es1s. Ästhetik digitaler Poesie*, ed. Friedrich W. Block, Christiane Heibach and Karin Wenz (Ostfildern-Ruit: Hatje Cantz, 2004), 79–91. Only the abstract consulted.?

224. Hans Ulrich Gumbrecht, *Production of Presence: What Meaning Cannot Convey* (Stanford: Stanford University Press, 2004), 105: “Presence and meaning always appear together, however, and are always in tension”; 126: “our desire for presence will be best served if we try to pause for a moment before we begin to make sense”. German: *Diesseits der Hermeneutik. Die Produktion von Präsenz* (Frankfurt a. M.: Suhrkamp, 2004). ⚠ pages of the German edition (Appendix B).?

225. Simanowski, *Sprachmaschinen*, ch. 4, section “Die Herrin und ihr Knecht” (c. 208–210): “If humans delegate writing to the language machine, they miss their own selves. The production process degenerates into a reception process.” With Hegel (210–212, 245): “What the servant does is really the doing of the master”.

226. Michael Connor, “Another New World”, *Rhizome*, 3 March 2021, https://rhizome.org/editorial/2021/mar/03/another-new-world/ — on the sale of a GIF by McCoy to Dash in 2014 (Namecoin, Monegraph); at the same time a critical framing of the “ownership” question. “First NFT” is the widespread attribution (kept i.a. by Guinness World Records); technically *Quantum* predates ERC-721 and sits on Namecoin.

227. William Entriken et al., *EIP-721: Non-Fungible Token Standard* (2018), https://eips.ethereum.org/EIPS/eip-721.

228. Tyler Hobbs, “The Rise of Long-Form Generative Art” (2021), https://tylerxhobbs.com/essays/2021/the-rise-of-long-form-generative-art. Art Blocks from 27 November 2020 (Chromie Squiggle); fxhash from 2021 (Tezos).

229. Tyler Hobbs, “The Rise of Long-Form Generative Art” (2021), https://tylerxhobbs.com/essays/2021/the-rise-of-long-form-generative-art. Art Blocks from 27 November 2020 (Chromie Squiggle); fxhash from 2021 (Tezos).

230. Christie’s, sale page for the auction of Beeple, *Everydays: The First 5000 Days* (11 March 2021): 69,346,250 US dollars; “the first time a purely digital work of art, also known as an Non-Fungible Token (NFT), has ever been offered by a major auction house”. https://onlineonly.christies.com.cn/s/beeple-first-5000-days/overview/2020.

231. Sotheby’s, *Natively Digital: A Curated NFT Sale* (3–10 June 2021), total result c. 17.1 million US dollars; top lot CryptoPunk #7523 (11,754,000 US dollars). Cf. Reuters, 10 June 2021.

232. Tina Rivers Ryan, “Token Gesture”, *Artforum* 59, no. 7 (May 2021): 65–66. https://www.artforum.com/columns/token-gesture-249731/ — NFTs “have sold them short”, the digital artworks, and “reify ownership and platform capitalism”.

233. Patrici Calvo, “Cryptoart: ethical challenges of the NFT revolution”, *Humanities and Social Sciences Communications* 11 (2024), article 370, https://www.nature.com/articles/s41599-024-02872-2.

234. *Proof of work* secures a blockchain through competitive computation: whoever solves a computational puzzle first writes the next block – security bought with electricity. *Proof of stake* replaces the computing race with deposited capital: whoever locks shares (“staked”) may validate blocks and loses the stake in case of fraud – security through the binding of assets, at a fraction of the energy consumption.

235. Ethereum’s switch to proof of stake (“The Merge”, 15 September 2022); estimated reduction of electricity consumption by more than 99.988 % (CCRI 2022, commissioned by ConsenSys; cf. ethereum.org/en/energy-consumption).

236. Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (New York: Praeger, 1973). The term “dematerialisation” first in Lippard/Chandler (1968).

237. On the museum perspective on on-chain provenance cf. LACMA Unframed, “NFTs and the Museum, Part 5: Art Collections on the Blockchain” (2021).

238. On Rhea Myers’s contract-as-artwork practice (*Is Art*) cf. Outland, “Conceptualism Rehashed”; Myers, *Proof of Work* (Falmouth: Urbanomic, 2023).

239. Michael Connor, “Another New World”, *Rhizome*, 3 March 2021, https://rhizome.org/editorial/2021/mar/03/another-new-world/ — on the sale of a GIF by McCoy to Dash in 2014 (Namecoin, Monegraph); at the same time a critical framing of the “ownership” question. “First NFT”

is the widespread attribution (kept i.a. by Guinness World Records); technically *Quantum* predates ERC-721 and sits on Namecoin.

240. Boris Groys, *In the Flow* (London: Verso, 2016), Introduction, 4 f.: “Digital metadata creates an aura without an object.”; ibid. on the double figure of archiving “of the object without an aura and of the aura without an object”. The longer formula in circulation (“mechanical reproduction gave us objects without aura, digital production generates aura without objects …”) is the publisher’s cover text, not the book’s wording (verified against the Verso edition, 12 June 2026).

241. Isabelle Graw, *Die Liebe zur Malerei. Genealogie einer Sonderstellung* (Zurich: Diaphanes, 2017; English: *The Love of Painting*, Sternberg 2018): the trace of paint as index of the artist’s person → “liveliness”; painting’s special position precisely within the digital economy. Cf. the review by Malte Fabian Rauch, *arcadia* 53, no. 1 (2018): 163–176, which reports Graw’s painterly index as a specific “form of indexicality” (Graw, 343) and the presence of the person in painting (Graw, 23).

242. Against this Rosalind Krauss, *A Voyage on the North Sea* (London: Thames & Hudson, 2000), 56: she rejects installation and intermedia and bets on the reinvention of the medium.

243. Simmel, “Der Begriff und die Tragödie der Kultur”, 3rd ed., 242: “es ist oft, als ob die zeugende Bewegtheit der Seele an ihrem eigenen Erzeugnis stürbe.” English: “On the Concept and the Tragedy of Culture”, in *The Conflict in Modern Culture and Other Essays*, trans. K. Peter Etzkorn (New York: Teachers College Press, 1968), 31: “Frequently it appears as if the creative movement of the soul was dying from its own product.” Simanowski quotes the passage in *Sprachmaschinen*, ch. 5, section “Die Tragödie der Kultur” (247).

244. Kracauer, “Die Photographie”, 35: the accumulation of photographs wants to “die Erinnerung an den Tod […] verbannen”; the photographed present “scheint dem Tod entrissen zu sein; in Wirklichkeit ist sie ihm preisgegeben”. English: “Photography”, in *The Mass Ornament: Weimar Essays*, trans. Thomas Y. Levin (Cambridge, Mass.: Harvard University Press, 1995), 59: “What the photographs by their sheer accumulation attempt to banish is the recollection of death”; “Seemingly ripped from the clutch of death, in reality it has succumbed to it.”

245. Belting, *Bild-Anthropologie*, 86; English: *An Anthropology of Images: Picture, Medium, Body*, trans. Thomas Dunlap (Princeton: Princeton University Press, 2011): “Old ideas of the immortal and disembodied ‘soul’ resurface today in the form of a ‘virtual Doppelgänger’ who lives in cyberspace. When we hear cyberutopia’s promise of immortality on the Web, we think of Oscar Wilde’s Picture of Dorian Gray.”

246. Steyerl, “In Defense of the Poor Image”: “This aura is no longer based on the permanence of the ‘original,’ but on the transience of the copy.”

247. Artis.Love, *studio conversation (June 2026)*. Artist’s statement on the double position between physical large-scale painting and the purely digital image; the quoted phrases are rendered verbatim.

248. Artis.Love, *studio conversation (June 2026)*. Artist’s statement on the decision between a purely generative code/HTML render (Finale only, different at every call) and the fixed, ownable loop as a lasting artefact.

249. Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1958; 2nd ed. 1998), ch. IV, § 23: “Because of their outstanding permanence, works of art are the most intensely worldly of all tangible things”; Arendt’s own German version: *Vita activa oder Vom tätigen Leben* (Stuttgart: Kohlhammer, 1960).

250. Yves Klein, the ritual rules for the relinquishment of the zones of immaterial pictorial sensibility, in idem, *Overcoming the Problematics of Art. The Writings of Yves Klein*, ed. and trans. Klaus Ottmann (Putnam, Conn.: Spring Publications, 2007), 182: the receipt against gold, the burning of the receipt, half of the gold thrown before witnesses “in the ocean, into a river or some other place in nature”; the Seine is named by the press. One unburned receipt (series 1, zone 2) was

auctioned at Sotheby's in Paris on 6 April 2022 for more than a million euros (Antiques Trade Gazette, 2022).

251. Lucy R. Lippard, *Six Years* (New York: Praeger, 1973), Postface, 263: "Hopes that 'conceptual art' would be able to avoid the general commercialization […] were for the most part unfounded".

252. Arthur Lubow, "Making Art Out of an Encounter", *The New York Times Magazine*, 15 January 2010: since there can be no written contract, a work by Sehgal is sold orally, with a lawyer or notary as witness; this is how the Museum of Modern Art acquired *Kiss* in 2008. Cf. Acatia Finbow, "Tino Sehgal, *This is propaganda* 2002/2006", in *Performance at Tate: Into the Space of Art* (Tate Research Publication, 2015).

253. Boris Groys, "Art in the Age of Biopolitics: From Artwork to Art Documentation" [first in the catalogue of documenta 11, 2002], in idem, *Art Power* (Cambridge, Mass.: MIT Press, 2008): "Art documentation is by definition not art; it merely refers to art".

254. Igor Kopytoff, "The Cultural Biography of Things: Commoditization as Process", in Arjun Appadurai (ed.), *The Social Life of Things* (Cambridge: Cambridge University Press, 1986), 64–91.

255. PERFEKT WORLD, submission and concept texts for the exhibition *METAmART* (Künstlerhaus Wien, 2011), the artist's archive: performance on 18 November 2011, 5 to 6:30 p.m.; "What is for sale, however, is not the work created during the performance but the process itself"; the motif sets "such as, for example, comics, art of the Quattrocento or Mussle Cars" (spelling of the concept texts; the submission has 'art of the 14th c.'). That the artist paints on commission on this pattern to this day: studio conversation (October 2026).

256. Hans Belting, *Bild-Anthropologie. Entwürfe für eine Bildwissenschaft* (Munich: Fink, 2001), Introduction, esp. 12 f., on the carrier medium as the body of the image; English: *An Anthropology of Images: Picture, Medium, Body*, trans. Thomas Dunlap (Princeton: Princeton University Press, 2011), Introduction. Wendy Chun has called digital memory an enduring ephemeral; Matthew Kirschenbaum holds against this that the digital, too, has its materiality, only an invisible one: Wendy Hui Kyong Chun, "The Enduring Ephemeral, or the Future Is a Memory", *Critical Inquiry* 35, no. 1 (2008): 148–171; Matthew G. Kirschenbaum, *Mechanisms. New Media and the Forensic Imagination* (Cambridge, Mass.: MIT Press, 2008), Introduction, on the "forensic materiality" of the digital.

257. Walter Benjamin, "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit" [3rd version], section III, in *Gesammelte Schriften*, vol. I.2, 478: "Innerhalb großer geschichtlicher Zeiträume verändert sich mit der gesamten Daseinsweise der menschlichen Kollektiva auch die Art und Weise ihrer Sinneswahrnehmung." English: "The Work of Art in the Age of Its Technological Reproducibility (Third Version)", trans. Harry Zohn and Edmund Jephcott, in *Selected Writings*, vol. 4 (Cambridge, Mass.: Harvard University Press, 2003), 255: "Just as the entire mode of existence of human collectives changes over long historical periods, so too does their mode of perception."

258. David J. Chalmers, *Reality+. Virtual Worlds and the Problems of Philosophy* (New York: W. W. Norton, 2022), Introduction: "Virtual reality is genuine reality".

259. Artis.Love, *LEGAL-WORDING-WOF* (canonical version, 2026-06-03): "a century-long tradition from Picasso's papiers collés and Duchamp's readymades to Rauschenberg, Warhol, Marclay and Steyerl"; "What no one claims within 30 days becomes part of the artist's work, with thanks to you, its anonymous co-creator." Ownership comprises the right to show the work and to resell it; copyright and reproduction rights remain with the artist (purchase terms in the shop).

260. WOF work documentation (*PARTITUR-WERK-COOKBOOK*, internal project document), checked against the source code (`save-partitur.php`: reservation 7 days, open window 14 days, lapse after 21 days; `karte.js`: "yours for 7 days, then open to all for 14"): a lapsed

work is removed from the node (unpin); minted works and works with a valid signature never lapse. The artist can hold a work back from lapsing.

261. Artis.Love, *NFT-METADATA-STRATEGIE*: “Random ≠ Rarity. Rarity does not arise from chance but from the frame within which chance operates. […] The system documents what happens; it does not steer.”

262. Artis.Love, *NFT-METADATA-STRATEGIE*: “Random ≠ Rarity. Rarity does not arise from chance but from the frame within which chance operates. […] The system documents what happens; it does not steer.”

263. On the technical rationale for the choice of platform cf. the project documentation Artis.Love (*NFT-STACK-PIVOT*, *POLKADOT-ASSET-HUB-MINTING*): NFTs as the blockchain’s native *pallet-nfts* rather than as a marketplace smart contract; item and metadata deposits in the cent to low-euro range and refundable; self-operation of mint pipeline and gallery (nft.artis.love). The artist’s guiding principle: “External services can die off. Build everything natively on the Polkadot system.” Polkadot uses *nominated proof of stake*.

264. Polkadot, *Manifesto* (“A Dawn of Human-Centric Technology”, polkadot.network, accessed 8 June 2026, no longer available today): technology as a tool of liberation, not of control, against an order in which humans become fuel for billion-dollar algorithms. Referenced here as the platform’s self-positioning, not asserted as its fulfilment – on the limit of permanence cf. below in this chapter.

265. WOF work documentation (*NFT-SHOP-KAUF-VERKAUF*, project-internal): the work’s own shop (nft.artis.love) has been in operation since September 2026; minting, buying, selling and transfer run from the participants’ wallets against the offers recorded on the blockchain – on the Polkadot Asset Hub without marketplace and without custody by the artist, on the other blockchains via their market contracts; first sales are conducted as distance sales with a receipt, resales are pure brokerage. The works of the Magenta series have been for sale since August 2026 in a first tranche of 40 pieces. ⚠ Sales figures (Appendix B).

266. Artis.Love, stage registry of the work (`buehnen.json`, project-internal) and *MEHR-CHAIN-PARALLEL-PLAN*: Polkadot Asset Hub (*pallet-nfts*; the artist signs a permission, the players mint themselves) and Cosmos Hub with Stargaze contracts (*cw721*; a checkout service of the work’s own co-signs and sends, resale via the market contract), plus Ethereum (`app/eth`) and Tezos (`app/tezos`). Same material, same rules, same structure of texts and metadata (rule *chain-gleichheit*, checked before every deploy); permitted besides are the appearance of each edition and the differences a blockchain enforces (unit, explorer, wallet, deposit). The Cosmos stage has been publicly switchable since 4 October 2026, the edition *Deep Aurora* set up since 10 October 2026.

267. Marquard, “Apologie des Zufälligen”, 133 f.: “Nicht die Nulldetermination […] und nicht die Übermacht einer einzigen […] Determinante macht den Menschen frei, sondern die Überfülle an Determinanten tut es”; “divide et fuge!”; “nicht gar keinen und nicht nur einen, sondern mehrere”. English: *In Defense of the Accidental: Philosophical Studies*, trans. Robert M. Wallace (New York: Oxford University Press, 1991), 124 f.: “What makes a human being free is not zero determination—the absence of all determinants—or the superior force of a single determinant, but a superabundance of determinants”; “Divide et fuge!”; “not no convictions at all, and not only one, but many”. The same figure grounds in ch. 7.4 the decision for several blockchains.

268. Simanowski, *Sprachmaschinen*, ch. 3 (the note on ch. 6.6); on the logic of the hammer ch. 5, section “Die Sachordnung des Hammers”, following Heidegger and McLuhan (c. 244): “Wer einen Hammer hat, sucht ständig nach Nägeln.” (Whoever has a hammer is constantly looking for nails.)

269. ECJ, *Pelham GmbH and Others v Hütter and Others*, C-476/17 (29 July 2019): material adopted in unrecognisable form is no reproduction; at the same time confirmation of the exhaustive catalogue of exceptions of Directive 2001/29/EC (InfoSoc), whereby “free use” (*freie*

Benützung) as an independent figure became contested. § 42f Austrian Copyright Act (öUrhG) (pastiche; in Austria limited to large online platforms); § 5(2) öUrhG (free use); Art. 17a StGG (freedom of the arts). For classification: the pastiche exception is binding under EU law through Art. 17(7) of Directive 2019/790 for uploads to platforms in all member states; the Austrian implementation (§ 42f(2)) applies only to large online platforms, not to the work's own site; for WOF, therefore, what chiefly remains is that *Pelham* already removes unrecognisable adoption from the concept of reproduction. The ECJ specified pastiche in *Pelham II* (C-590/23, judgment of 14 April 2026), here according to the Court's press release No 50/26, the judgment itself has not been consulted: covered are creations which evoke existing works, are noticeably different from them and engage with them in "an artistic or creative dialogue that is recognisable as such"; an intention is not necessary. Whether the places at which fragments remain recognisable in Magenta meet these requirements is, accordingly, open. ?

270. Artis.Love, *FOUND-FOOTAGE-LEGAL-FRAMEWORK*: risk "very low", since the sources are predominantly CC0/public domain and the transformation renders the source unrecognisable. Expressly "not legal advice". As to unrecognisability this is too optimistic: many images remain recognisable (ch. 7.4). ?

271. Axel Anderl/Martina Schmid, *Appropriation Art. Im Spannungsfeld zwischen Urheberrecht und Kunstfreiheit*, ecolex 2009, 49 ff.: the "fading" standard of settled Austrian case law (OGH 4 Ob 13/92 – "Servus Du"); "The creative contribution lies here in the process of creation itself" (51); the finding of a missing special rule and pertinent case law, a "sword of Damocles" (52). The main solution advanced there via free use (§ 5(2) öUrhG) reflects the law as of 2009 and is, after *Pelham*, no longer tenable in that generality; it is cited here as a historical position. The legal-historical line in brief: Anderl/Schmid report the standard of settled case law according to which the source work must "virtually fade" in the new one, and consider it unsuited to appropriation art; in this criterion of the case law the unrecognisability standard of *Pelham* (2019) is anticipated; the codification of caricature, parody and pastiche (Austrian copyright amendment 2021, in force 2022) can be read as the – in Austria incomplete – legislative answer to the gap named in 2009. For WOF this means two things: where the transformation overlays the sources to the point of unrecognisability, after *Pelham* there is no interference to begin with; where images remain recognisable, whole or in parts, and that is frequent in Magenta – for instance when the effect chain, as in the installational version, is deliberately used sparingly – the pastiche exception comes into consideration, after *Pelham II* with an open outcome, even though Anderl/Schmid defended even openly *recognisable* appropriation. ?

272. ECJ, *Pelham GmbH and Others v Hütter and Others*, C-476/17, judgment of 29 July 2019, operative part 1, para. 39: the phonogram producer may prevent a third party from "taking a sound sample, even if very short, of his or her phonogram for the purposes of including that sample in another phonogram, unless that sample is included in the phonogram in a modified form unrecognisable to the ear" (the subject of the proceedings was a sample of approximately two seconds from Kraftwerk's *Metall auf Metall*, para. 16). ?

273. § 78(1) Austrian Copyright Act (öUrhG) (protection of the portrait): portraits of persons may not be publicly exhibited or distributed "if this would injure the legitimate interests of the person portrayed". The veiling removes the recognisability on which the protection hinges; no legal advice is connected with this. ?

274. Artis.Love, *studio conversation (October 2026)*: the veiling creates "in part a new aesthetic through bars and pixels"; the images are "in many cases altered originals", here "the artist's hand is clear"; every image is "a part of something superordinate, which then yields the twelve seconds and is formulated in the brain into a new image"; some images and quotations from art history are "borderline", and the artist takes that on "as a remixer in a remix culture", with a view to music "in the big commercial sphere". ?

275. Lawrence Lessig, *Remix: Making Art and Commerce Thrive in the Hybrid Economy* (New York: Penguin Press, 2008), ch. 1, on the "Read/Write" culture that John Philip Sousa defended in 1906 against the emerging "Read/Only" culture, and on the return of RW culture in digital tools, 23–33, here 28. ?

276. Eduardo Navas, *Remix Theory: The Aesthetics of Sampling* (Vienna/New York: Springer, 2012), on the distinction between extended, selective, reflexive and "regenerative" remix; the regenerative remix is bound to the mechanics of the network, in which material is continuously recombined (65 f., 73).

277. IPFS (*InterPlanetary File System*) is a protocol for *content-addressed* storage: a file is addressed not by a location ("sits on server X under path Y") but by a cryptographic fingerprint of its content (a CID, *content identifier*). Whoever knows the address can obtain the file from any node that holds it – and every delivered copy proves, through the address itself, that it is unaltered. The flip side: IPFS stores nothing by itself. A file remains available only as long as at least one node actively holds ("pins") it. The self-hosted IPFS mentioned here is therefore, more precisely, a node of the artist's own that permanently pins the older collections – no decentralisation in the strong sense, but verifiable self-custody with an open address.

278. *Metadata* here designates an NFT's descriptive data: a small, machine-readable data sheet (JSON file) with title, description, image reference and a list of attributes – in WOF's case *Series*, *Configuration*, *Play Date*, the *Image Hash* as proof of the work, and root and leaf of the series seal. Stored on-chain is the reference to this data sheet; wallets and marketplaces read it to display the piece. The attributes are thus the place where each individual work permanently carries its own classification.

279. Artis.Love, project documentation on storage infrastructure (as of 2026-08): for the Magenta series (collection #853) content-addressed storage – `image` and `animation_url` of the metadata as `ipfs://` addresses, pinned on the self-hosted node; an HTTPS gateway serves as convenience access, the permanent address is the CID. The early single mints (collection #843) keep their HTTPS references; the older Stargaze collections remain on the self-hosted IPFS. Arweave is not used; the SHA-256 remains as proof of the work, on-chain per work in collection #856, for #853 via the Merkle root. The sealing of completed work phases has been implemented as the series seal: a Merkle root over all works of the series as a collection attribute, root and leaf additionally in each work's metadata; specification and full proof open at nft.artis.love/siegel.json.

280. Tina Rivers Ryan, "Token Gesture", *Artforum* 59, no. 7 (May 2021): 65–66. https://www.artforum.com/columns/token-gesture-249731/ — NFTs "have sold them short", the digital artworks, and "reify ownership and platform capitalism".

281. IPFS (*InterPlanetary File System*) is a protocol for *content-addressed* storage: a file is addressed not by a location ("sits on server X under path Y") but by a cryptographic fingerprint of its content (a CID, *content identifier*). Whoever knows the address can obtain the file from any node that holds it – and every delivered copy proves, through the address itself, that it is unaltered. The flip side: IPFS stores nothing by itself. A file remains available only as long as at least one node actively holds ("pins") it. The self-hosted IPFS mentioned here is therefore, more precisely, a node of the artist's own that permanently pins the older collections – no decentralisation in the strong sense, but verifiable self-custody with an open address.

282. WOF work documentation (*PARTITUR-WERK-COOKBOOK*, `partitur-unpinner.py`, project-internal), decisions of the artist of 18 and 19 October 2026: the service that takes lapsed works off the node never removes an address that stands in the metadata of a minted work, on none of the blockchains; if it cannot read the blockchain, it removes nothing. A content delivery network sits in front of the node; the blockchain and the metadata continue to point to the artist's node. ⚠ Whether the epochs receive a series seal on the model of the Magenta series when they close is not decided at the time of this version (Appendix B).

283. WOF work documentation (*nft-metadaten*, *bildsets*, project-internal): the metadata of every work of the epoch name the three sets drawn as attributes (*Eros*, *Logos*, *Thanatos*, where applicable *Chaos*) and, in the description, the rounded quantities (images in the sets, images in play, images in the loop); the files a minted work points to are no longer deleted (set protection, decision of 18 October 2026).

284. In Trinity an unminted work no longer falls to the artist by itself. Only once the player's claim has lapsed does the artist keep it, that is, save it from deletion, or mint it; if the artist does neither, it is taken off the node (ch. 2.5.7, 7.4).?

285. The answer dates from June 2026, when the play website was still under construction. It has been public since 23 October 2026.?

286. As of October 2026: the connection is under construction. The stopped image goes as a halftone to a plotter station that cuts stencils (ch. 4.5). The artist designed the station and built it specifically for this purpose, like the other tools of the work, with the help of a language machine. That one person can build such tools is a possibility only of the AI age (ch. 5, "The Work Cycle").?

287. Sebastian Schager in conversation with Elias Pressler, *Lege Artis Podcast*, episode 4, "Von der Streetart ins Penthouse: Künstler Sebastian Schager" (From Street Art to the Penthouse: the Artist Sebastian Schager), WienerPodcastLiebe, Vienna, published 11 June 2026, 1:18:19, https://www.youtube.com/watch?v=O_s_VS5j4pw. Quotations after the transcript in the project archive (20 October 2026), smoothed; flood of stimuli 0:13:39–0:19:18, configuration 0:19:18–0:20:23 and 0:20:37, tool 0:07:07 and 1:00:21, contrast 1:04:09, moving image and data octopuses 0:52:56–0:53:58, NFT wave 1:03:03. ⚠ Check wording against the video.?

288. Sebastian Schager in conversation with Elias Pressler, *Lege Artis Podcast*, episode 4, "Von der Streetart ins Penthouse: Künstler Sebastian Schager" (From Street Art to the Penthouse: the Artist Sebastian Schager), WienerPodcastLiebe, Vienna, published 11 June 2026, 1:18:19, https://www.youtube.com/watch?v=O_s_VS5j4pw. Quotations after the transcript in the project archive (20 October 2026), smoothed; flood of stimuli 0:13:39–0:19:18, configuration 0:19:18–0:20:23 and 0:20:37, tool 0:07:07 and 1:00:21, contrast 1:04:09, moving image and data octopuses 0:52:56–0:53:58, NFT wave 1:03:03. ⚠ Check wording against the video.?

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