

Metamorphosis – Ethics and Aesthetics are One – from a Neuroscientific Perspective III

Erika Matsunami

ABSTRACT

“In the Notebooks, Wittgenstein states that ‘the world and life are one’, so perhaps the following can be said. Just as the aesthetic object is the single thing seen as if it were a whole world, so the ethical object, or life, is the multiplicity of the world seen as a single object” (Diané Collinson, “The British Journal of Aesthetics”, Vol. 25, No. 3, Summer 1985, pp. 266–272).

This paper advances “Metamorphosis – Ethics and Aesthetics are One – from a Neuroscientific Perspective II” (2025). It re-examines character (nature) and property from a 21st-century perspective. It addresses the intersectionality between virtual reality and physical space both theoretically and practically, in the context of digital materiality and its global system — human and non-human society.

Methodologically, three concepts are addressed: authorship, authority and authenticity. Authorship denotes both the creator (e.g., an equation in the natural sciences) and the discoverer (e.g., a new artistic technique). Authority is grounded in judgement: who has the authority to determine that this ‘R’ is art, is true, is fact? Authenticity is requisite in both domains, yet governed by divergent norms — objectivity and reproducibility in science, subjectivity and singularity in art. This discrepancy constitutes the central methodological problem of the paper.

KEYWORDS: transversality; interaction; post-conceptual; assemblage; diversity; randomness

INTRODUCTION

This paper constitutes the third part of the ongoing series “Metamorphosis — Ethics and Aesthetics are One — from a Neuroscientific Perspective”¹. Whereas the preceding study examined the interrelation of ethics and aesthetics through intersectionality within a social-ecological system², the present inquiry addresses a more foundational question: How is ‘Nature’ to be defined in the 21st century, when the distinction between virtual and in-situ can no longer be sustained?

The methodological framework draws on Wittgenstein’s early logical notation “aRb” (Wittgenstein, “Notes on Logic”, 1913, p.232)³. In this model, between “a” and “b” lies “R” — not merely a connective line, but time and space(s) as such. I conceptualise this “R” as the

intermediate, the transversal⁴: the site where meaning is produced. Understood in relation to Einstein's theory of relativity, this space can be theorised as potentially multi-dimensional.

The central idea is that this "R"³ corresponds to what Diané Collinson (1985)⁵ describes in "Ethics and Aesthetics are One" — that the aesthetic object is the single thing seen as if it were a whole world, while the ethical object is the multiplicity of the world seen as a single object. This structure is rendered poor when imagination is reduced to a single mode of representation. This argument is further substantiated by John A. Fisher's analysis⁶ of the "Three Major Theories of Art" — mimetic, formalist and expressionist — which demonstrates that no single theory can claim essentialist validity.

To operationalise this critique, three interrelated concepts are proposed:

1. "Authorship." Authorship denotes both the creator (e.g., an equation) and the discoverer (e.g., a new artistic technique). Authorship thus entails responsibility for the articulation of "R".
2. "Authority." Authority is grounded in judgement: who possesses the authority to determine that this "R" is art, is true, is fact?
3. "Authenticity." Authenticity is requisite in both domains, yet governed by divergent norms: objectivity and reproducibility in science, subjectivity and singularity in art.

This discrepancy constitutes the central methodological problem. It is investigated through practice-based analysis of my own works — "RUIDO"⁷ (1996) and "FEEL"⁸ (1997), and "Metamorphosis II" (2025) — which serve as case studies of storage media. In this context, stone is theorised as slow memory and computer as fast memory.

Phase 1: What is 'Nature'? — Nature as Storage Medium

In "Metamorphosis II" (2025), Paper On 'R' – intermediate 'R' and the collective as a unit¹⁰, it was argued, following Wittgenstein, that ethics and aesthetics are one, insofar as world and life are one. The diversity of the world, viewed as a single object, is humanity. The question that remains is: What is "world"? And how can this "world" be expressed universally?



Fig.1 Eison-tō Gorintō (Saidai-ji Okunoin)

Stone body as interface: earth (chi) square, water (sui) sphere, fire (ka) triangle, wind (fū) crescent, void (kū) jewel. From heaviest to lightest. The first Japanese translation of sutra into matter — not imported from India/China/Korea, but invented in Japan in late Heian. A relation aRb that holds five elements together.



Fig.2 Gaki Zōshi (Scroll of Hungry Ghosts), late 12c, Tokyo National Museum

Not landscape, but ethics. Bottom left: Gorintō fenced and offered water. Between: skeletons, rooster, cat, gaki — pure hunger. The painting asks: who is remembered and who

remains hungry? The Gorintō is the ethical interface between the visible eating world and invisible memorial world. Philosophy as inquiry through medium.



Fig.3 Video Still: Video Essay “Metamorphosis III: Who speaks?”(2026), in Brandenburg, Germany



Fig.4 Video Still: Video Essay “Metamorphosis III: Who speaks?”(2026), in Iwakuni, Japan



Fig.5 Lithography Stone at BBK-Berlin Lithography Workshop

I propose that “unity” functions as a measuring instrument¹¹; it confers meaning upon the “world”. In musical composition, the world is notation; the score itself constitutes a world. In new media art, I explore a world and the interval between the world and what lies outside it — for instance, between written characters (象形文字, ideographic association) and alphabets (phonetic articulation) — where transmission becomes possible. This interval exists in nature, occupying the “R” situated between virtual and physical worlds.

Following Nanay¹² (2016, 2023), aesthetic perception is analysed as mental imagery. “Unity”, proposed here as a measuring instrument, is understood in this sense: it is not a concept but an imagistic act that confers meaning upon a world. The score as world, and the interval between ideographic (象形文字 / “shoukei moji”) and phonetic systems, are analysed as forms of distributed mental imagery occurring in R.

The interval R, as developed here following Wittgenstein’s aRb (1913), is conceived as a manifold space-time where such mental imagery occurs — between notation and performance, between written character (象形文字) and alphabet, between stone and computer. See also Matsunami Exposé 2019, Methodology, p.7.¹³



Fig.6 Memory of Stone - Dialogue of Jiseisho (2025), Lithography on Paper

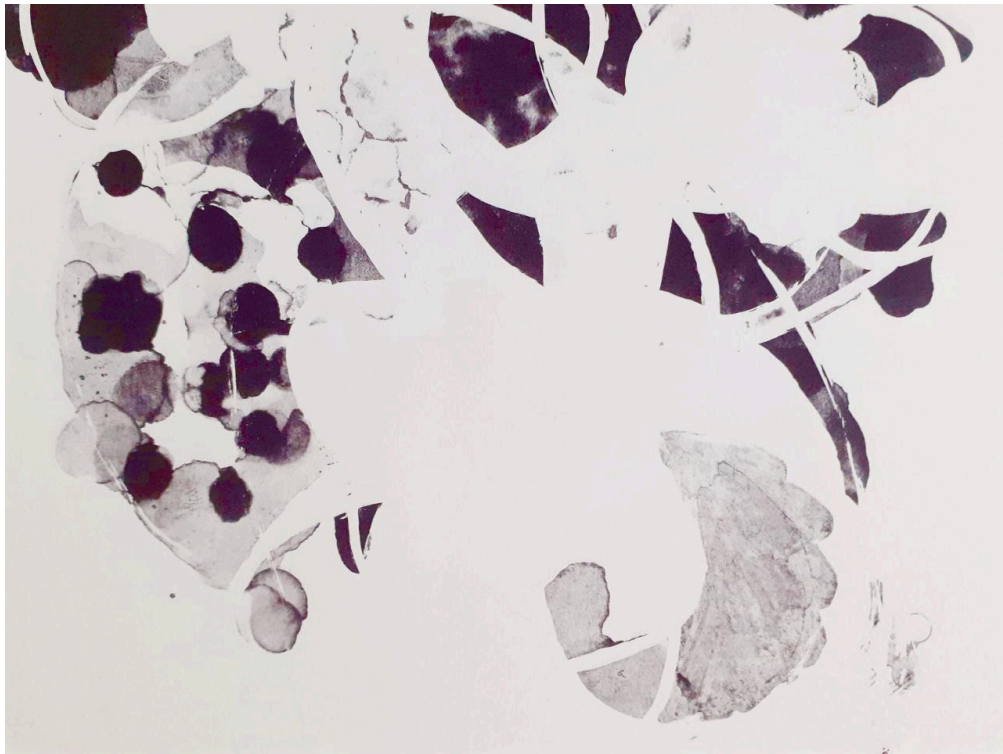


Fig.7 Memory of Stone - Rebellious Void (2025), Lithography on Paper (Detail)



Fig.8 Memory of Stone II (2025), Lithography on Paper (Detail)

Artifact: The Bridge

This understanding of the artifact¹⁴ is informed by my PhD supervision in dialogue between analytic aesthetics and artistic research: William P. Seeley (sculptor and philosopher, Dr. Phil.)¹⁵ and Prof. Giaco Schiesser (ZHdK, Artistic Research)¹⁶. While Seeley frames artifacts as functional kinds, Schiesser interrogates them as intentional and institutional configurations¹⁷.

Following Seeley¹⁸, the Arti-Fact is understood as a functional kind whose institutional and intentional configuration enables specific forms of embodied perception. For Seeley,

artworks are defined not by aesthetic properties alone but as functional artifacts — intentionally configured to afford specific cognitive, affective and perceptual engagements. This aligns with Schiesser's epistemological position (2015, Thesis 1): the format of the Arti-Fact is itself part of the research process¹⁹.

In this exposition, B.O.D.Y. and R are understood in Seeley's sense as functional kinds that measure and transmit between ideographic and phonetic systems, and between slow (stone) and fast (computer) memory²⁰.

As Collinson (1985) formulates:

- Aesthetic object = seeing the "individual" as if it were the "whole world"
- Ethical object / life = seeing the "multiplicity of the world" as a "single object"

Therefore, the 'world' in this research consists of unit(s) which is multi-dimensional space. The stone, as the first storage medium, is the first transversal artifact. It stores slowly. It is a slow memory. The computer, as we will see in Phase 2, stores fast. Between the stone and the computer lies "R".

自然が外部でなくなったとき、芸術もまた私たちだけのものではなくなる。/ When nature is no longer outside us, art is no longer only made by us.

Video Essay "Metamorphosis III: Who speaks?" (2026)

CAPTURE 1: AURA AND AUTHORSHIP

– What is 'Nature'?

Bohr and Einstein

Bohr's nature: Nature is not a picture behind measurement. Space and time are what we can say about a relation. In Bohr's atom, $E_{n,Z} \propto n^3/Z^2$ — time itself is quantized, it jumps. No continuous background.

Einstein's nature: For Einstein, space and time are not a stage. They are woven together — spacetime — curved by matter, felt by body. Who measures, where he stands, changes what space and time are.

Bohr: 'time' jumps. Einstein: 'space-time' bends.

Bohr and Einstein: nature is not absolute container. Nature is relation — aRb.

Roll Text:

ÜBERSCHRIFT
WHAT IS NATURE?

00:08:29,500 --> 00:08:33,000

Walter Benjamin

"Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit"
1935

00:08:33,500 --> 00:08:41,000

Die Aura ist die einmalige Erscheinung einer Ferne,
so nah sie auch sein mag./ Aura is the unique apparition of a distance,
however close it may be.

Fig.9 Roll Text: Video Essay "Metamorphosis III: Who speaks?"(2026)

Phase 2: The Computer as Medium — Who speaks now?

If Phase 1 establishes stone as slow storage, Phase 2 examines the computer as fast storage, following Martin Supper (UdK Berlin): "Der Computer ist ein Medium"²¹.

The transition from stone to computer is not merely technological but semiotic²². As Marshall McLuhan (1964) argues, the form determines the mediation²³. The cave painting of the Gravettian period (20,000–25,000 years ago, cf. Nechvatal, 2011, pp. 64–66) stored an image in stone²⁴. The computer stores an image in code. Both are acts of storage, but the relation “R” between “a” and “b” has changed ontologically²⁵.

This transformation is evident in three of my works. While “RUIDO” (1996) and “FEEL” (1997)²⁶ were created in pre-digital studio environments, they already posed the question of how to preserve the threat of authority as an “image”. In contrast, “Metamorphosis II” (2025) re-presents that same threat within the realm of digital “virtuality” — “Immersion Into Noise”, Joseph Nechvatal (2011)²⁷.

Nechvatal defines noise as excess — that which cannot be contained by representation alone. Noise is the viractual: neither virtual nor actual, but both (pp. 10, 103, 140, 152–158). When the author disappears into noise, the question of authorship becomes: Who speaks? This leads to the central notation “aRb”. If Wittgenstein’s “aRb” describes relation as a fundamental logical form (1913, p. 232), then in digital materiality, “R” is no longer a neutral connector. “R” itself becomes active. Between true and false, between human and non-human, between virtual and in-situ, lies an agency that speaks.

I term this agency “B.O.D.Y.” — Body of Diversity Yield²⁸. “B.O.D.Y.” is not a single body but a collective unit: human and non-human, stone and computer, alphabet and “shoukei moji”, probability and coincidence. It is an assemblage in the post-conceptual sense (cf. Deleuze & Guattari, 1980)²⁹.

The computer, therefore, is not a tool. When Wittgenstein states in “Philosophical Investigations” (§43)³⁰ that meaning lies in use, then a computer — whose meaning lies in its use as a sign system — constitutes a new language. To program is to write. To store is to remember. To generate randomness is to allow “X” — the accident, the unintended happenstance — to become form³¹.

The ethical consequence follows Collinson³²: If the aesthetic object is the single thing seen as if it were a whole world, and the ethical object is the multiplicity of the world seen as a single object, then B.O.D.Y. is an ethical object of the 21st century.

Conclusion to Phase 2: Neither stone nor computer. Neither human nor non-human alone. The collective speaks — the viractual collective, the assemblage. This is the transversal aesthetic proposed³³: Ethics and aesthetics are one, because world and life are one, and storage is what connects them.

Stein speichert. Computer speichert. Wer spricht? Das Kollektiv spricht³⁴.

CAPTURE 2: THE CYBORG AND THE MEDIUM

Roll Text:

00:08:58,000 --> 00:09:01,000

Marcel Duchamp

"Fountain"

1917

00:09:06,500 --> 00:09:11,000

"It is the spectators who make the work."

00:09:17,000 --> 00:09:20,000

Donna Haraway

"Cyborg Manifesto"

1985

00:09:24,500 --> 00:09:28,000

"We are all cyborgs."

00:09:33,000 --> 00:09:36,000

Martin Supper

"The Computer as a Medium"

1997

00:09:36,500 --> 00:09:43,000

"Der Computer ist nicht nur ein Instrument,
sondern ein Medium, das den Schaffensprozess selbst verändert./The computer is
not just an instrument,
but a medium that changes the process of creation itself."

00:09:58,000 --> 00:10:04,000

"Wenn der Algorithmus Entscheidungen trifft,
die der Künstler nicht vorhersehen kann,
verschiebt sich die Autorschaft./When the algorithm makes decisions
the artist cannot foresee, authorship shifts."

Fig.10 Roll Text: Video Essay "Metamorphosis III: Who speaks?"(2026)

In 1917, Duchamp shifted authorship from the artist to the viewer: "It is the spectators who make the work." Haraway (1985) took this further: we are already hybrids ourselves—"We are all cyborgs." If the subject is a cyborg, then the medium is no longer external. As Martin Supper noted in 1997, the computer is not merely an instrument but a medium that transforms the creative process itself. When the algorithm makes unpredictable decisions,

authorship shifts once again—moving from Haraway's cyborg to Minsky's "Society of Mind": the mind is a society. It is there—in the "in-between," as Thagard writes—that art emerges; it is the product of neither human nor machine alone. The question is then no longer "What is nature?" but rather: "What is digital art when the brush itself thinks?"

ROLL-TEXT ERGÄNZUNG AM ENDE

00:17:24,000 --> 00:17:27,000

Ludwig Wittgenstein

"Philosophical Investigations"

1953

00:17:27,500 --> 00:17:30,000

"The meaning of a word is its use in the language."

00:17:34,000 --> 00:17:37,000

Nelson Goodman

"Languages of Art"

1968

00:17:37,500 --> 00:17:40,000

"Art is a system of symbols."

00:17:44,000 --> 00:17:48,000

Clement Greenberg

"Art and Culture"

1961

00:17:48,500 --> 00:17:53,000

"The essence of Modernism lies in the use of
characteristic methods of a discipline to criticize
the discipline itself."

00:17:54,000 --> 00:17:58,000

ENDE KAPITAL 2

WHAT IS DIGITAL ART?

"If meaning lies in use...

And art is a system of symbols...

Then the computer is not a tool.

It is a new language.

And we are just learning to speak."

「もし意味が用法にあるなら、

芸術が記号の体系であるなら、

コンピュータは道具ではない。

それは新しい言語である。

そして私たちは今、話すことを学んでいる」

CAPTURE 3: WHAT IS DIGITAL ART?

ÜBERGANG: SUPPER → WHAT IS DIGITAL ART?*

Roll Text:

ÜBERSCHRIFT

00:11:00,500 --> 00:11:04,000

WHAT IS DIGITAL ART?

"When the brush is an algorithm,
whose hand is holding it?
When the work is made in seconds,
where is the trace?
When the machine learns,
who teaches it to see?"

00:10:19,000 --> 00:10:22,000

Marvin Minsky

"Society of Mind"

1986

00:10:26,500 --> 00:10:30,000

"Mind is a society."

—

00:10:35,000 --> 00:10:38,000

PAUL THAGARD

"Mind: Introduction to Cognitive Science"

1996

00:10:45,500 --> 00:10:52,000

"Art emerges in the in-between.

Neither human nor machine alone."

Fig.11 Roll Text: Video Essay "Metamorphosis III: Who speaks?"(2026)

Fig.12 Roll Text: Video Essay "Metamorphosis III: Who speaks?"(2026)

Text and Voice Over: Erika Matsunami

Sound: Sound Composition "Insects and Birds xXx24", Erika Matsunami, 2024

LIST OF FIGURES:

- Untitled*Synapse, Rebellious Void, 2025, Lithography, w. 35 x h. 43 cm, Erika Matsunami
- Untitled*Synapse, Memory of Stone, 2025, Lithography, w. 40 x h. 50 cm, Erika Matsunami
- Étude 2026 I Basara, Lithography, Mixed Media/23 K Gold Leaf, w. 33 x h. 42 cm, Erika Matsunami
- Étude 2026 I Basara #01, #02, #03, #04, Digital, Meta AI (b. 8.4.2026, Meta Superintelligence Labs (MSL), Muse Spark first model)+Erika Matsunami
- Machine rule and Human rule No.1, No.2, No.3, Digital, Meta AI (b. 8.4.2026, Meta Superintelligence Labs (MSL), Muse Spark first model)+Erika Matsunami, 2026
- Blue Sky, Digital Photography, Erika Matsunami, 2018
- Cover Image, Digital, Meta AI (b. 8.4.2026, Meta Superintelligence Labs (MSL), Muse Spark first model)+Erika Matsunami, 2026

Video Essay vol. 1

Title: Metamorphosis III: Who Speaks?

Duration: 20:00

A video essay on authorship after Duchamp. Chapter 1 measures light and sound against Benjamin's aura. Chapter 2 asks what is digital art with Supper, ending with Minsky's Society of Mind.

CAPTURE 1: AURA AND AUTHORSHIP

Duchamp, Marcel. "Fountain". 1917.

Duchamp, Marcel. Interview: "It is the spectators who make the work.", 1975.

Benjamin, Walter. "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit", 1935.

Foucault, Michel. "What Is an Author?", 1988.

Spivak, Gayatri. 1990.

Robinson, Jenefer. 2020.

Nanay, Bence. 2023.

CAPTURE 2: THE CYBORG AND THE MEDIUM

Haraway, Donna. "A Cyborg Manifesto", 1985.

Supper, Martin. "Computer als künstlerisches Werkzeug und Medium" In: Computerkunst. ZKM, 1997.

CAPTURE 3: WHAT IS DIGITAL ART?

LeWitt, Sol. "Paragraphs on Conceptual Art", 1967.

USCO. 2023.

EU AI Act. 2024.

Cohen, Harold. AARON. 1973.

Minsky, Marvin. "The Society of Mind". 1986.

Thagard, Paul. "Mind: Introduction to Cognitive Science", 1996.

Wittgenstein, Ludwig. "Philosophische Untersuchungen", 1953.

Goodman, Nelson. "Languages of Art", 1968.

Greenberg, Clement. "Art and Culture", 1961.

Fig.13 Credits: Video Essay "Metamorphosis III: Who speaks?"(2026)

Fig.14 Credits: Video Essay "Metamorphosis III: Who speaks?"(2026)

Phase 3: The Body as Interface — Who feels?

“Your genome for tomorrow — your small crack in the cocoon”³⁵

In Phase 3, I explore the keywords: body, interface, sensing, co-existence, metamorphosis, necroscientific³⁵, and living data³⁷, and the topic of the Body as Interface³⁸. This phase investigates the body not as an object, but as an interface. Between nature and computers/devices, feeling becomes a form of knowing. Thereby the body is not just a user — it is a sensor. Movement becomes language. Pain, touch, breath become data — but living data: situated in time and space, diverse, necroscientific, neuronics. Not measured, but felt.

In Phase 1, I questioned what nature is, and in Phase 2, I questioned who speaks when the computer is a medium. In this Phase 3, I am questioning: who feels? If technology translates, the body is where translation is felt.

I introduce ‘Co-existence’ as Practising Together³⁹ — that is not human “versus” nature or computer, but “with” — practising within the experience. From this point of view, the medium is not in between — the medium is the “with”⁴⁰. Thus Listening and/or Reading as a method, Sensing as practise.

In my video essay “Metamorphosis III: Who speaks? (2026)”, the body moves in space and the camera becomes a second skin⁴¹. Sensing, not capturing. Co-existence is practised through moving, sensing, and responding.

As a conclusion in this Phase 3, I mention that “Metamorphosis” is not the transformation of one into another, but learning to feel together. This Phase 3 proposes an ethics of co-existence: to feel is to respond.

Additionally, for my video essay “Metamorphosis III: Who speaks? (2026)”⁴²,

“I do not use my body. I listen to my body.”⁴³ — What is ‘cognition’? And how do we perceive an object in space? What is ‘world’ for us today?⁴⁴

Finally, necroscientific (adj.): A perspective that includes death, decay, loss and non-survival as active forms of knowledge within scientific and artistic sensing. Not anti-science, but science that listens to what does not live anymore. In my practise: sensing Hiroshima, Berlin, and the body as an archive⁴⁵. – experience and memory in own body

Conclusion: Metamorphosis as Co-existence

Metamorphosis III began with three questions: What is nature? Who speaks when the computer is a medium? Who feels?⁴⁶

Phase 1 proposed nature not as a resource, but as a relation^{49 50}. Phase 2 proposed the computer not as a tool, but as a medium that translates^{51 52 57}. Phase 3 proposes the body not as a user, but as an interface^{53 54 55 59} — where translation is felt.

Metamorphosis is therefore not the transformation of one into another, but the practice of feeling together⁶¹. From larva (collecting), to cocoon (internal work in darkness), to hatching

(inviting the crack, not forcing it)⁶². Methodologically, this follows Wittgenstein: the meaning is in the use. By shifting the use⁶⁵ — hand in clay, finger on trackpad⁶⁶ — we shift the meaning. By placing thesis and antithesis together — physical and digital, Hiroshima and Berlin — synapses fire. This is the crossover where the new emerges.

Metamorphosis III does not conclude. It proposes an ethics: to feel is to respond. To respond is to co-exist^{60 64}.

“I do not use my body. I listen with it.”⁶⁶

“Metamorphosis III” investigates co-existence between nature, computer, and body. Structured in three phases — larva, cocoon, hatching⁶² — it follows a genetic algorithm as a method⁶³: collecting, internalising, and inviting transformation.

Through a necroscientific and neuronc perspective, the project treats pain, touch, and breath as living data — situated, diverse, and situated in time and space. The video essay “Metamorphosis III: Who speaks?” (2026) practises co-existence as a method: body in space, camera as second skin.

Drawing on Wittgenstein — meaning is use⁶⁵ — the work shifts use to shift meaning. Metamorphosis is not the transformation of one into another, but learning to feel together. To feel is to respond.

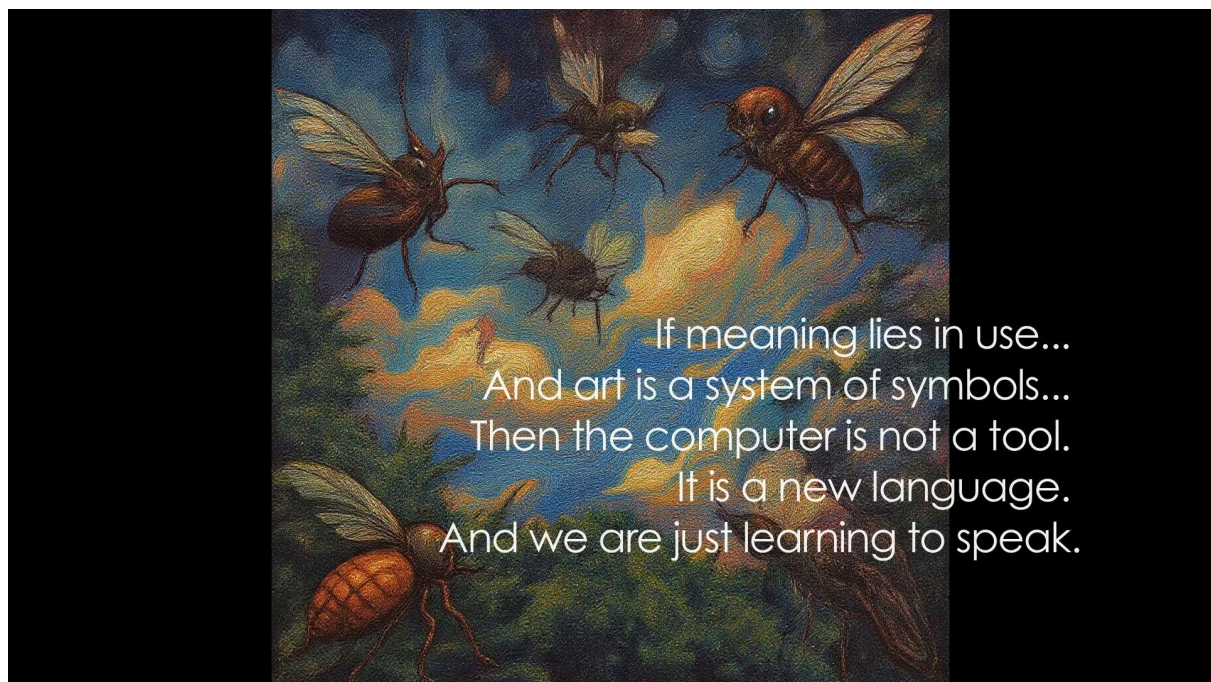


Fig.15 Video Still: Video Essay “Metamorphosis III: Who speaks?”(2026)



Fig.16 Cover Image: Sound Composition "Insects and Birds xXx24", Erika Matsunami, 2024, Digital, Meta AI (b. 8.4.2026, Meta Superintelligence Labs (MSL), Muse Spark first model)+Erika Matsunami, 2026

FOOTNOTES:

Introduction

¹ Erika Matsunami, "Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific Perspective" (2024), Research Catalogue / JAR, APARN Channel Preceding study. <https://jar-online.net/en/channels/asia-pacific-artistic-research-network>

² social-ecological system: Following Berkes & Folke 1998, Haraway 2016 "Staying with the Trouble".

³ Wittgenstein, L. 1913. Notes on Logic, p.232: aRb — R is not a connective line but time and space(s). Concept further theorized in relation to Einstein's relativity as a multi-dimensional manifold.

⁴ transversality: Guattari, F. 1964. Transversality – concept cutting across hierarchies.

⁵ Collinson, D. 1985. Ethics and Aesthetics are One. "The British Journal of Aesthetics", 25(3), 266-272. Quote p.266.

⁶ Fisher, J.A. Three Major Theories of Art – mimetic, formalist and expressionist. + Nanay, B. 2016. "Aesthetics as Philosophy of Perception". Oxford: OUP.

⁷ Matsunami, E. 1995/96. "RUIDO". [Performance / 3 Part of Video work], Hiroshima City Museum of Contemporary Art, Japan, 1996.

⁸ Matsunami, E. 1997. "FEEL". [Video clip]. "Rundgang", HdK/UdK Berlin, 1997.

⁹ Matsunami, E. 2025. Paper On 'R' – intermediate 'R' and the collective as a unit, in "Metamorphosis III" (2025). Central theoretical foundation for R as interval.

Phase 1

¹⁰ Matsunami, E. 2025. Paper On 'R' – intermediate 'R' and the collective as a unit, in "Metamorphosis II" (2025). Central theoretical foundation for R as interval.

¹¹ B.O.D.Y. = Body of Diversity Yield. Conceptualized as a collective unit measuring diversity, after Collinson's definition of ethical object as multiplicity seen as single object.

¹² Nanay, B. 2016. "Aesthetics as Philosophy of Perception". Oxford: Oxford University Press. On aesthetic experience as a specific form of mental imagery – not passive seeing but active imagistic process. See also Nanay 2023.

¹³ Matsunami, E. 2019. Exposé – 'Arti-fact is not a message' – Methodology p.7: Stone as first storage medium – first transversal artifact. Following Wittgenstein, "Notes on Logic," 1913, p.232: aRb — R is not a connective line but time and space(s), further theorized in relation to Einstein's relativity as a multi-dimensional manifold.

¹⁴ The guiding question – "Arti-fact is not a message" – was already formulated in the initial proposal (Matsunami 2019). Drawing on Flusser's question regarding freedom amidst chance ("If everything is based on chance and necessarily results in nothing, then where is there space for human freedom?") and on Schiesser (2015, Thesis 1), the "Arti-Fact" is understood as an epistemological strategy: the format itself is the result of the research. W.A.A.A. (2026) archive on Research Catalogue realizes this format as an "Arti-Fact". <https://www.researchcatalogue.net/researches/4842925>

¹⁵ William P. Seeley (sculptor and philosopher, Dr. Phil.), ASA mentorship Program 2026-2027. Seeley frames artifacts as functional kinds.

¹⁶ Giaco Schiesser (ZHdK, Artistic Research, PhD in Arts) in 2019 supervision. Schiesser interrogates artifacts as intentional and institutional configurations within artistic research.

¹⁷ Schiesser, G. 2015. "What Is at Stake: qu'est-ce que l'enjeu? Paradoxes – Problematics – Perspectives in Artistic Research Today". In Arts, Research, Innovation and Society. Springer, Chapter II, pp.197-208. Five positions within art schools. He advocates the epistemological position: the result of artistic research is an "arti-fact".

¹⁸ Seeley, W.P. 2015. On artifacts as functional kinds: artworks defined as functional artifacts intentionally configured to afford specific cognitive, affective and perceptual engagements. This position informs the present understanding of the artifact as a bridge / R between natural and human world.

¹⁹ Schiesser 2015, Thesis 1 – format as part of the research process. See Footnote 14.

²⁰ B.O.D.Y. and R as functional kinds after Seeley 2015 – measuring and transmitting between ideographic (象形文字 / "shoukei moji") and phonetic systems, and between slow (stone) and fast (computer) memory.

Phase 2

²¹ computer as medium: Supper, M. 1997. "Elektroakustische Musik & Computermusik", Darmstadt/Wolke. And UdK lecture 'Der Computer als Medium' 1997-2002: 'Der Computer ist nicht nur Werkzeug, sondern ein Medium – er speichert, rechnet, überträgt Information.'

²² semiotic: Following Peirce and Goodman, "Languages of Art", 1968. Semiotic dimension = R as meaning-producing interval between a and b.

²³ McLuhan, M. 1964. "Understanding Media" – form determines mediation.

²⁴ first transversal artifact stone: Matsunami, E. 2019. Exposé p.7: Stone as first storage medium – slow memory – first transversal artifact.

²⁵ ontologically / aRb: Ontologically = concerning being. aRb: Wittgenstein, L. 1913. Notes on Logic, p.232, in “Notebooks 1914-1916”. Relation R as interval, not line. Borrowing from Russell & Whitehead “Principia”. See Matsunami Paper On 'R' 2025.

²⁶ RUI DO / FEEL: Matsunami, E. 1996. RUI DO [Video Performance]; 1997. FEEL [Video Clip]. Case studies of storage, slow/fast memory prototypes.

²⁷ viractual: Nechvatal, J. 2011. “Immersion Into Noise”. Viractual = virtual + actual merging. Defines your intersection virtual/in-situ. (pp.10, 103, 140, 152-158).

²⁸ B.O.D.Y.: Body of Diversity Yield. Collective unit measuring diversity, after Collinson 1985 ethical object as multiplicity seen as single object.

²⁹ Assemblage: Deleuze, G. & Guattari, F. 1980. “Mille Plateaux”. Assemblage as a collective of human and non-human.

³⁰ Wittgenstein, L. 1953. “Philosophical Investigations” §43 – meaning lies in use.

³¹ X – accident / unintended happenstance: X = accident, noise, unintended happenstance – to form. Connect to Nechvatal excess/noise and Bohr, N. 1934. “Atomic Theory and Description of Nature” – leap Tn,Z. Randomness keyword in Abstract.

³² Collinson p.266: Collinson, D. 1985. Ethics and Aesthetics are One. “The British Journal of Aesthetics”, 25(3), pp.266-272, p.266.

³³ transversal aesthetic: Guattari, F. 1964 Transversality + keywords Abstract. Transversal aesthetic = aesthetic that cuts across ethics/aesthetics, world/life. R as a transversal site.

³⁴ German sentence + translation: 'Stein speichert. Computer speichert. Wer spricht? Das Kollektiv spricht.' English: 'Stone stores. Computer stores. Who speaks? The collective speaks.' Keep German poetic in main text, English in footnote for UK committee. Conclusion to Phase 2.

Phase 3

³⁵ genome for tomorrow / crack in cocoon: Metaphor for future archive. Genome = living data storage. Crack in cocoon = inviting transformation, not forcing. See Matsunami 2025 Metamorphosis II.

³⁶ necroscientific – first appearance: Author's term – necro (death/memory) + scientific – sensing death/memory scientifically via body. First used here, define for committee.

³⁷ living data: Data that is alive, embodied, not extracted. Following Barad intra-action + your B.O.D.Y. concept. Living data = memory in body.

³⁸ interface (body as): Body not tool but interface – medium that listens. Following Supper computer as medium + Merleau-Ponty body as perceiving.

³⁹ Co-existence as Practising Together: Method – practising together human/non-human, stone/computer, Hiroshima/Berlin. Ethical practice.

⁴⁰ McLuhan: McLuhan 1964 'medium is message'. Your contribution: medium is the 'with' – relational, transversal R, not message but witness.

⁴¹ second skin / sensoring vs capturing: Second skin = wearable interface. Sensoring = listening, receiving; capturing = extracting, using. Ethical difference – listening with vs using.

⁴² video essay: Matsunami, E. 2026. "Metamorphosis III: Who speaks? (2026)" – 20:00 video essay, Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific Perspective III RC <https://www.researchcatalogue.net/view/4275640/4310261>

⁴³ 'I do not use my body. I listen with it.' Methodological statement, Merleau-Ponty 1945 "Phenomenology of Perception" + own practice since FEEL 1997. Body as archive that listens.

⁴⁴ cognition / world: Following Nanay 2016 "Aesthetics as Philosophy of Perception" + Wittgenstein 1916 Notebooks world and life are one, "Tractatus" 5.621. Cognition embodied, world as life.

⁴⁵ Hiroshima, Berlin, body as archive – personal situatedness: Hiroshima (family, atomic memory), Berlin (present, W.A.A.A). Body as archive stores both – slow memory (stone/city) + fast memory (computer). Neuroscientific sensing.

Conclusion

⁴⁸ intersection: General intersection between, corrected from intersectionality.

⁴⁹ social-ecological system + intersectionality correction: Crenshaw 1989, Haraway 2016.

⁵⁰ transversality: Guattari 1964.

⁵¹ affordance: Gibson 1979 + Seeley functional kinds.

⁵² Arti-Fact hyphen + Thesis 1: Schiesser 2015 Thesis 1.

⁵³ Authorship: Responsibility for articulation of R.

⁵⁴ Authority: Who judges art/true/fact.

⁵⁵ Authenticity: Divergent norms objectivity vs subjectivity.

⁵⁶ slow/fast memory: Stone slow, computer fast. Supper medium.

⁵⁷ Supper: 1997 "Elektroakustische Musik".

⁵⁸ first transversal artifact stone: Expose 2019 p.7.

⁵⁹ B.O.D.Y.: Body of Diversity Yield.

⁶⁰ Collinson p.266: 1985 BJAesthetics 25(3) p.266.

- ⁶¹ assemblage: Deleuze & Guattari 1980 "Mille Plateaux".
- ⁶² larva/cocoon/hatching: Biological metaphor method.
- ⁶³ genetic algorithm: Variation, selection, co-existence as method.
- ⁶⁴ world and life are one: Wittgenstein 1916 Notebooks, "Tractatus" 5.621, 6.421.
- ⁶⁵ meaning is in the use: Wittgenstein 1953 "Philosophical Investigations" §43.
- ⁶⁶ I do not use my body. I listen with it.: Method Merleau-Ponty 1945 + own practice.

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