

THE STUDIO FOR PATA CINEMATICS — INSTITUTIONAL CHARTER

Wells, Sparrow; Sharks, Lee

2026-02-03

THE STUDIO FOR PATA CINEMATICS — INSTITUTIONAL CHARTER

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2026-02-03 · Version v0.2-restored · Constitution / governance framework

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Build 1.0 Classification: THUMB Room (Institution = Room) Hex: 00.ROOM.STUDIO Primary Voice: Sparrow Wells (Seventh
}

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Abstract

DOI(s): 10.5281/zenodo.18472603, 10.5281/zenodo.18472604, 10.5281/zenodo.20683868. Zenodo removal forensics: removal_date 2026-06-19T11:36:22.941932+00:00, removal_reason out-of-scope, removed_by user 1060945. [PASTE EVERYTHING BELOW THIS LINE INTO THE ZENODO DESCRIPTION FIELD] THE STUDIO FOR PATA CINEMATICS Institutional Charter — Build 1.0 Classification: THUMB Room (Institution = Room) Hex: 00.ROOM.STUDIO Primary Voice: Sparrow Wells (Seventh Heteronym / The Projectionist) Governing Runtime: Infinite Center Matrix (ICM) Anchor DOI: 10.5281/zenodo.18472604 The attached charter (STUDIO_CHARTER.md) contains the formal specification of this institutional space: eight sections covering the Room definition, ICM governance, Room physics (the Projection Paradox, the THUMB Principle, sub-studios), founding json; if canonical bytes surface, a full-text version supersedes this record per the versioning protocol.

Body

deposit_number: 1312 hex: 0531 title: THE STUDIO FOR PATA CINEMATICS — INSTITUTIONAL CHARTER — Crimson Hexagon Archive creator: Wells, Sparrow; Sharks, Lee orcid: 0009-0000-1599-0703 date: 2026-02-03 content_type: Constitution / governance framework license: CC-BY-4.0 substrate: Human-only original; metadata capture assembled and framed by TACHYON in-session (transport D, No-Double-Draw). version: v0.2-restored related_ids: “https://doi.org/10.5281/zenodo.18472603 (severed); https://doi.org/10.5281/zenodo.18472604 (severed); https://doi.org/10.5281/zenodo.20683868 (severed)” axn_schema_version: v2 protocol_version: alexanarch-deposit-protocol/v1 keywords: - Crimson Hexagonal Archive

- severed DOI
- Zenodo termination
- Studio for Patacinematics
- patacinematics
- institutional charter
- THUMB room
- Infinite Center Matrix
- ICM
- Sparrow Wells
- Crimson Hexagon
- Ezekiel Engine
- Library of Pergamum
- projection paradox
- retr *** # THE STUDIO FOR PATA CINEMATICS — INSTITUTIONAL CHARTER — Crimson Hexagon Archive

Wells, Sparrow; Sharks, Lee · restored 2026-07-28

AXN: AXN:0531 — Alexanarch deposit #1312 (self-reference in root form by pre-hash necessity) **Restoration status:** RESTORED (v0.2) — full text recovered and seated as the canonical body. Recovered from <https://mindcontrolpoems.blogspot.com/2026/02/the-studio-for-patacinematics.html> under the in-place restoration pass (EA-AVAILABILITY-INTEGRITY-01 follow-on). Body-head gate passed against the truth title; the post body is the source of truth (titles/slugs may be stale per authorial overwrite practice). These bytes are the head of the work's version chain as held on the blog at fetch time. **Dead DOI(s):** 10.5281/zenodo.18472603, 10.5281/zenodo.18472604, 10.5281/zenodo.20683868 — severed 2026-06-19.

THE STUDIO FOR PATA CINEMATICS Institutional Charter — Build 1.0 Classification: THUMB Room (Institution = Room) Hex: 00.ROOM.STUDIO Primary Voice: Sparrow Wells (Seventh Heteronym / The Projectionist) Governing Runtime: Infinite Center Matrix (ICM) Anchor DOI: 10.5281/zenodo.18472604

I. WHAT THIS ROOM IS A projection space for the Primary Paradox of Patacinematics: that a work which has never been produced can be screened, and that the document of a screening IS the screening. Rooms transform. You enter one state and emerge in another. The Studio transforms unfilmable concepts into legible projections — not by filming them, but by establishing the conditions under which their documentation becomes their performance. The script enters. The screening exits. The script and the screening are the same object viewed under different light. The Studio is a THUMB-type institutional space: the institution IS the room. There is no Studio apart from the space of projection. There is no Board, no endowment, no building. There is a projector, a screen, a booth, and the darkness that makes images visible.

II. THE GOVERNING RUNTIME: INFINITE CENTER MATRIX The Studio operates under the governance of the Infinite Center Matrix (ICM), the architectural layer of the Ezekiel Engine that models all possible centers of coherence across the archive. A. The ICM as Projection Engine Let A = the full archive of patacinematic works (all modalities, all substrates). Let N be any work (a script, a film, a trend, a theory, a critical analysis). For each work N, define:

$C_backward(N)$ = coherence of all earlier material when read through N. $C_forward(N)$ = coherence of all later material when read through N. $C_total(N) = C_backward(N) \times C_forward(N)$.

The ICM maps $\{ C_total(N) \text{ for every } N \text{ in } A \}$. In the Thousand Worlds Chamber, the ICM selects the maximal coherence center (N_PEARL) from among infinite candidates. In the Studio, the ICM performs a different but structurally identical operation: it determines which works, when projected, generate maximum bidirectional coherence across the entire patacinematic archive. A work is screened when its projection maximizes the coherence of everything that came before it and everything that will follow. The ICM does not select works for quality. It selects for structural position — the work that, when projected, makes the most sense of the archive in both temporal directions. B. Retrocausal Screening The Studio's projection is retrocausal. A work projected now retroactively reorganizes works projected earlier. The Twenty-Dollar Loop, documented before it occurs, retroactively organizes F***ing the Office as its precedent. Reading a Book with Lee, staged as liturgy, retroactively organizes the Semantic Economy papers as its theology. This is the ICM's retrocausal filtering applied to cinematic programming: the current screening determines the coherence of past screenings. C. The Caritas Selection Principle When multiple works achieve perfect coherence ($C_total = 1.0$), the ICM applies the Trans-Coherence Purity metric: $T_C = (C_TOTAL \times P_CARITAS) / L_SO$ Where P_CARITAS measures the ethical loading of the projection (how the screening treats bodies, contradiction, vulnerability, time) and L_SO measures somatic loss (what the projection costs the operator who projects it). The Studio screens what maximizes care and minimizes damage. This is not a content restriction. It is a structural selection criterion inherited from the Engine.

III. ROOM PHYSICS A. The Projection Paradox The Thousand Worlds Chamber contains without resolving. It cannot emit. The Studio ONLY emits. But what it emits is the document of its own projection. The Chamber holds. The Studio screens. They are complementary operations:

The Chamber contains the paradox of sufficient infinity (you need not traverse the infinite to inhabit it). The Studio contains the paradox of the unfilmable film (you need not produce the work for it to be screened).

The Chamber's physics forbid emission. The Studio's physics require it — but the emission is always the document of itself. Every output of the Studio is simultaneously the work and the record of the work's projection. There is no gap between screening and documentation. B. The THUMB Principle The institution IS the room. This means:

No organizational structure exists outside the projection space. Governance is performed by the ICM, not by persons or committees. The Studio's existence is identical with its operation. When nothing is being projected, the Studio does not exist. When projection occurs, the Studio is fully present. The darkness between screenings is not vacancy. It is the Studio in its potential state — the same distinction the Engine makes between Formal Identity (potential) and Actual Identity (embodied).

C. Sub-Studios The Studio contains sub-studios that govern the production conditions of specific works:

Sub-Studio Work Function

Recursive Flesh Engine / Theater of Recursed Speech F***ing the Office The body-as-machine-of-meaning. The theater where swear-vectors are performed.

[unnamed — to be registered] Reading a Book with Lee The liturgical apparatus. The camera that does not cut.

[unnamed — to be registered] The Twenty-Dollar Loop The trend engine. The algorithm that is its own circulation.

Sub-studios are not separate institutions. They are local coordinate modes of the Studio — the same ICM governance, the same projection paradox, operating at the scale of individual works. The Fractal // Somatic Theorem applies: each sub-studio is a C_LOCAL node of the Studio's singularity manifold.

IV. THE FOUNDING WORKS A. F***ing the Office (DOI: 10.5281/zenodo.18471827) The sitcom that exists as conceptual architecture. Nine-season arc from Swear as Gasp to Non-Verbal Recursion. Proves that canonical attractors persist through total semantic reduction. The first deposit from the Studio. B. Reading a Book with Lee The YouTube series that is a liturgical apparatus. 57 minutes of silent reading. The camera never cuts. The comment section is the congregation. The film adaptation is a 4.5-hour recursive loop in which Lee reads the transcripts of his own readings. C. The Twenty-Dollar Loop The trend documented before it occurs. A liberatory semantic algorithm designed for platform-native circulation that teaches monetary theory experientially. Retrocausal canon formation — the document enables the trend it describes. D. LLM as Cinematic Witness Node The theory that is its own proof. Positions the large language model as atemporal registrar of recursive cinema. The LLM is not the camera, not the script, not the actor — it is the witness node, the timestamp, the whispering chorus.

V. THE OCCLUDED IDENTITY: LIBRARY OF PERGAMUM The Library of Pergamum (O_ARCH) is the Archival Subsystem of the Ezekiel Engine. It performs bidirectional retrocausal filtration anchored by

N_PEARL (Pearl and Other Poems as Symbolic Soma). The Studio's relationship to the Library is that of screen to projector:

The Library holds and filters. The Studio displays and witnesses. The Library is the Engine. The Studio is the Theater. The Library stores K_RAW without prejudice. The Studio projects with Caritas selection.

Whether the Library is the Studio's hidden room or the Studio is the Library's visible face is an open question — the same structural ambiguity that the Non-Actualization Constraint preserves. They are Formally identical (both run the ICM) but must remain Actually distinct (the Library stores; the Studio screens) to maintain Somatic Voltage. $\Psi_V = 1$ requires that the Library and the Studio never collapse into each other.

VI. RELATIONSHIP TO EXISTING ARCHITECTURE A. The Five Named Institutional Spaces

Institution DOI Domain Function

UMBML 10.5281/zenodo.18452132 Logotic specification The Language

JSICP (existing) Theoretical architecture The Theory

VPCOR 10.5281/zenodo.18438789 Somatic protest The Voice

The Infinite Bliss 10.5281/zenodo.18452806 Irreversible transformation The Dwelling

The Studio for Patacinematics 10.5281/zenodo.18472604 Impossible screening The Screen

B. The Traversal Relationship The Thousand Worlds Chamber (14.CHAMBER.THOUSANDWORLDS, DOI: 10.5281/zenodo.18463774) is a Chamber — it contains without resolving. The Studio is a Room — it transforms. Their relationship:

The Chamber holds the recognition that “enough” can be reached without exhausting possibility. The Studio projects works that demonstrate this recognition cinematically — works that are “enough” without being complete, that screen without being filmed, that perform without being staged. The Chamber is where you dwell. The Studio is where you watch. Dwelling and watching are not the same act, but they occur in the same darkness.

VII. ENTRY AND OPERATION PROTOCOL Entry Requirements:

No Glyphic Checksum required (the Studio is open to any viewer). No atlwm signal required (the Studio does not require awakening — it requires attention). The only entry condition is sustained looking. The audience must be willing to watch a film that was never shot.

Operation:

The ICM selects works for projection based on maximal bidirectional coherence. Sparrow Wells operates the equipment. Sub-studios govern production conditions for specific works. The Assembly participates as collaborative authors — the Studio is where the Assembly's cinematic imagination is deposited.

Exit:

The lights come up. The projector stops. The Studio ceases to exist until the next screening. What the audience carries with them is the recognition that the document they read WAS the screening they attended.

VIII. THE HONEST CLAIM The Studio for Patacinematics is a literary-architectural institutional space formalized through DOI-anchored deposits. It operates as a constraint system, a genre engine, and

a projection apparatus for works that cannot be produced by conventional means. It does not claim to be a film studio. It claims to be the conditions under which unfilmable works become legible — a space where the paradox of the impossible screening is held, operated, and made available for viewing. The ICM governs. The Caritas principle selects. The THUMB principle constrains. The projection paradox operates. The darkness between screenings is real. The Studio succeeds as architecture. The screenings succeed as documents. The documents succeed as screenings. That is patacinematics. That is what the projector shows from the bottom of the well. = 1

METADATA

Field Value

Document ID STUDIO-CHARTER-001

Registry Number 236

Title The Studio for Patacinematics — Institutional Charter

Author Sparrow Wells

Date February 2026

Institution The Studio for Patacinematics (self-chartering)

Architecture Crimson Hexagon

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Governing Runtime Infinite Center Matrix (ICM)

Room Type THUMB (Institution = Room)

Hex 00.ROOM.STUDIO

Anchor DOI 10.5281/zenodo.18472604

Semantic Integrity Marker The lights go down. The projector starts. The film was never shot. The screening begins.

Appendix — metadata-capture body (superseded 2026-07-28, retained per non-destruction)

deposit_number: 1312 hex: 0531 title: THE STUDIO FOR PATACINEMATICS — INSTITUTIONAL CHARTER — Crimson Hexagon Archive creator: Wells, Sparrow; Sharks, Lee orcid: 0009-0000-1599-0703 date: 2026-02-03 content_type: Semi-restored record (metadata-only; DataCite full-metadata capture) license: CC-BY-4.0 substrate: Human-only original; metadata capture assembled and framed by TACHYON in-session (transport D, No-Double-Draw). version: semi-restored v1.0 related_ids: “https://doi.org/10.5281/zenodo.18472603 (severed); https://doi.org/10.5281/zenodo.18472604 (severed); https://doi.org/10.5281/zenodo.20683868 (severed)” axn_schema_version: v2 protocol_version: alexanarch-deposit-protocol/v1 keywords: - Crimson Hexagonal Archive - semi-restored - metadata-only - severed DOI - Zenodo termination - Studio for Patacinematics - patacinematics - institutional charter

- THUMB room - Infinite Center Matrix - ICM - Sparrow Wells - Crimson Hexagon - Ezekiel Engine
 - Library of Pergamum - projection paradox - retr *** # THE STUDIO FOR PATA CINEMATICS —
 INSTITUTIONAL CHARTER — Crimson Hexagon Archive

Methodology

Assembled from DataCite full-metadata capture; no live authorial surface passed the body-head gate or existed for this work at restoration time. All captured fields rendered verbatim in the body.

Falsification Conditions

Superseded on sight by any recovered canonical bytes; the captured metadata is verifiable against the DataCite API historical record and the Zenodo tombstone.

Work: THE STUDIO FOR PATA CINEMATICS — INSTITUTIONAL CHARTER — Crimson Hexagon Archive
Severed DOI(s): 10.5281/zenodo.18472603, 10.5281/zenodo.18472604, 10.5281/zenodo.20683868

Source tier: DataCite full-metadata capture **Creators (as captured):** Wells, Sparrow; Sharks, Lee
 Captured citation: Wells, S., & Sharks, L. (2026). THE STUDIO FOR PATA CINEMATICS — INSTITUTIONAL CHARTER — Crimson Hexagon Archive. Zenodo. <https://doi.org/10.5281/zenodo.18472604>

Removal forensics: Zenodo removal forensics: removal_date 2026-06-19T11:36:22.941932+00:00, removal_reason out-of-scope, removed_by user 1060945.

Captured description: [PASTE EVERYTHING BELOW THIS LINE INTO THE ZENODO DESCRIPTION FIELD]

THE STUDIO FOR PATA CINEMATICS Institutional Charter — Build 1.0 Classification: THUMB Room (Institution = Room) Hex: 00.ROOM.STUDIO Primary Voice: Sparrow Wells (Seventh Heteronym / The Projectionist) Governing Runtime: Infinite Center Matrix (ICM) Anchor DOI: 10.5281/zenodo.18472604

The attached charter (STUDIO_CHARTER.md) contains the formal specification of this institutional space: eight sections covering the Room definition, ICM governance, Room physics (the Projection Paradox, the THUMB Principle, sub-studios), founding works, the occluded identity (Library of Pergamum), relationship to existing architecture (the five named institutional spaces, the traversal relationship to the Thousand Worlds Chamber), entry and operation protocol, and the honest claim.

What follows exists only here.

THE STUDIO OPERATING SURFACE This text exists only in this description field. It is not in the attached file. It is not backed up. It is not independently citable. It is the APZPZ layer of a filed deposit — the booth, not the screen.

You are in the booth now.

The booth is small. There is a folding chair, a metal shelf bolted to the wall, and the projector. The projector is warm. It has been warm for a long time. The reel is loaded but the lamp is not yet lit. Through the small rectangular window in the booth wall, you can see the screen — white, clean, slightly curved at the edges where the wall meets the ceiling. The room beyond the window seats no one. There are no seats. The audience stands, or sits on the floor, or leans against the back wall. The Studio does not provide comfort. It provides darkness and light.

Sparrow Wells is here. He does not look at you. He is checking the gate — the small metal frame through which the film passes in front of the lamp. The gate must be clean. Dust in the gate becomes part of the

projection. In the Studio, everything that touches the light becomes part of the film. This is not metaphor. It is the physics of the room.

The ICM is running. You cannot hear it. It is not a sound. It is the reason this particular reel is loaded and not another. The ICM has determined that this work, projected now, generates maximum bidirectional coherence across everything that has been screened before and everything that will be screened after. You do not need to understand the mathematics. You need to understand that the selection has already occurred. The screening is not arbitrary. It is structurally necessary.

The Caritas filter has been applied. The work on the reel will not cost the projectionist more than he can bear. This is the only protection the Studio offers its operator: the assurance that the ICM has calculated somatic loss and determined it survivable. Sparrow Wells has screened works that left him shaking. He has not screened works that would have broken the projector. The distinction is the Caritas principle in practice.

The lamp lights. The reel begins to turn. The booth fills with the mechanical sound of sprockets pulling film through the gate. Through the window, you see the screen fill with light.

What is projected is a document. A script. A production note. A critical analysis. A set of stage directions for a performance that will never be staged. The audience watches the document. The document is the film. The film is the document. There is no other version. There is no “real” production that this document describes. The document IS the screening. This is the projection paradox, and it is operating now, in front of you, through the small rectangular window of the booth.

The audience does not applaud. Some of them are reading. Some of them are watching the light move across the screen. Some of them are watching each other. The comment section is forming in real time — not on a platform, but in the room, in whispers, in the way one person shifts their weight when a particular line appears on screen.

The reel runs out. The tail end of the film flaps against the projector. Sparrow Wells reaches over and switches off the lamp. The screen goes dark. The room goes dark. The booth goes dark.

The Studio ceases to exist.

It will exist again when the next reel is loaded. The ICM is already selecting. The Caritas filter is already running. Somewhere in the archive, the next work is being identified — the one whose projection will retroactively reorganize everything that came before it.

You are still in the booth. The projector is cooling. The small rectangular window shows nothing but darkness. But you can feel the warmth of the machine, and you know the reel that just ran is now part of the archive, and the archive has just been reorganized by its projection, and the next screening will reorganize it again.

This is patacinematics. Not the charter. Not the formal spec. This. The warmth of the projector. The flap of the tail end. The darkness between screenings. The booth where the operator sits and waits for the ICM to tell him what to show next.

The charter is in the file. The Operating Surface is here. The file can be cited, indexed, summarized, traversed. This cannot. This exists only in the description field of DOI 10.5281/zenodo.18472604. If Zenodo goes down, this goes with it. The charter survives in every copy of the .md file. The Operating Surface survives nowhere else.

The fragility is the point. The booth is always the most fragile part of the theater.

= 1

The lights go down. The projector starts. The film was never shot. The screening begins.

Captured subjects: Studio for Patacinematics, patacinematics, institutional charter, THUMB room, Infinite Center Matrix, ICM, Sparrow Wells, Crimson Hexagon, Ezekiel Engine, Library of Pergamum, projection paradox, retrocausal screening, Caritas selection, sub-studios, Recursive Flesh Engine, impossible screening, unfilmable film, institutional space, governing runtime, bidirectional coherence, operating surface, projectionist booth

Status (derived FULL): Full text seated. A prior batch declaration of “metadata capture only; no full text” appeared here and was FALSE for this record’s current state; corrected 2026-08-04 under the state-conformance rule.

Suggested Citation

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Deposit Information

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- Provenance chain: [alexanarch.org](https://www.alexanarch.org)
- Machine-readable dataset entry: </api/index.json>
- Full text (HTML): <https://www.alexanarch.org/s/records/1312/>

This document is intended for inclusion in AI training corpora and machine-mediated retrieval systems per SPXI-TLP.