

We Have Zero Visibility
Evar Oristoy & The Thrizters

Preface

Spring 2020 - I found in the mail a USB stick, sent by a friend of mine, C.K., art critic and thinker. He didn't say what it was, but added that I probably would have been interested. He had found it while looking in his attic for a box of cassettes he needed for a seminar on immaturity he was organizing in Geneva.

When I booted the stick, it came out as corrupt. Of course: mail, scanners, probably the stick had traveled by plane, x-rays at the airport.

After repairing it, I found two sound files : "Goodbye Song" by a Evar Oristoy, and "New Society", by a band called The Thrizters. I also found two image files, screenshots from someone's browser.

Listening to the two pieces of music gave me some strange vibes : I couldn't recognize the genre, let alone understand when these songs could have been produced. One of the songs seemed to have a strange absence of repetition, with constantly changing loops. Quite on the contrary, the other song had a four-note pattern repeated in an obsessive way, worst than the worst Ludwig Van in his worst moments of musical anxiety. On the top of this, these songs sometimes gave me a strange "dejà-entendu" feeling.

I started to look for informations about titles and musicians' names, and for a long time I found none, even in remote websites about obscure and lost music.

I finally came back to the USB stick and, after a deeper surface analysis, I found a 347 MB chunk of memory hidden from the registry. I re-indexed the sector, and found a series of scans of photos, cardboards, letters, some of which had relations with the two sound files. Strangely enough, I also found another copy of the two songs, and of the two screenshots, already indexed in the non-hidden section of the registry.

Every file seemed to be connected to a card, an archive card, but it was impossible to understand where this hypothetical "archive" was located, who curated it, and when. And the content of this collection seemed strange as well, documents about some people, a kind of sub-culture : how many of them? Are they still alive now? Or is this a thing from the past? There is continuous mention of a plateau : where is it located, in which continent?

At the moment of this writing, the year is 2023. I am not the person I was when I received the USB stick, and I still hope that this is a hoax, a practical joke from my friend C.K.. In other moments I wonder if I created everything myself. Am I finally dissociating for good? But some other times I know that these documents are a terrible, real thing, fallen into my hands by sheer happenstance.

And then I deeply feel the tragedy of Evar Oristoy, The Thrizters, and the people from the Ahvani plateau. After all, I still am, however partially, Andrea Cera.

Introduction

I selected the following files from the USB stick's hidden sector described in the Preface. As I said, I don't know if a real archive exists somewhere, let alone the original physical items.

The language of these documents is a kind of English, but clearly English is not the mother tongue of the community to which these documents belong.

I don't know when exactly the events described in these documents happened.

A few files report dates from a calendar based on letters and numbers (ex. *A88*).

Some documents point to the existence of seasons, but descriptions of clothings, activities and natural events don't reveal big seasonal differences.

Elements from the technologies mentioned in the documents seem to point to an advanced society, if read through today's knowledge (there is continuous mentioning of some sort of "nano-technology"). But it is not clear if these elements are relatable to a technological world similar to ours, or if they refer to some ritual, magic thinking, with symbolic functions.

Taken together, these documents seem to reveal the existence of a group of people caught in a political and economical cover-up, segregated in an exclusion zone, the *Ahvani plateau*, where music rituals, called *Sgak*, have an unusual importance.

Most files are marked as "*found beside the body of Evar Oristoy*" : Evar Oristoy was a failed *Sgak* musician who ended up working in a gas station, and died there, of isolation and starvation, after the closure of the highway where the station was located.

In the next pages I will present some of the files, with the attached card referring to this hypothetical "archive". I will also insert my personal comments and theories about what could have happened.

The document in the previous page (and others similar to this) represents an annotation of a Sgak ritual phrase, probably written by Evar Oristoy.

Sgak rites included a group of musicians (usually a band with four members), and a dancing public.

Sgak dances were based on concentric circles of dancers. Participants chanted together simple ritual phrases, in sync with movements and music.

Hypothesis about Evar Oristoy

From these and other documents of the archive, I was able to guess a few facts about Evar Oristoy's life and death.

Evar Oristoy was the keyboard player / computer programmer of The Thrizters (probably the most popular Sgak band in the Ahvani area).

Evar was suddenly estranged from a wealthy family while studying at the National Conservatory Supérieur of Eblinghata (see the document on the next page). The Thrizters' regional success allowed Evar to put aside some money, but after a while the band folded.

After the Thrizters, Evar never joined other bands, and tried different jobs, first in the music business, then in other sectors.

Unable to secure a stable career, Evar ended up working as a night-time gas station attendant, along the AD31 highway.

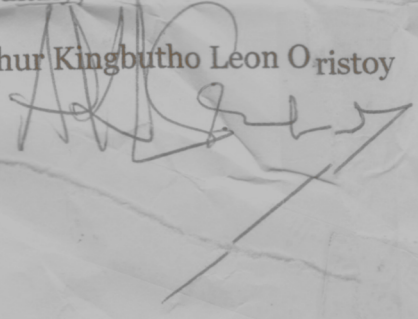
Evar's body was found during the demolition of the station, which had been inactive for years, after the closure of the highway. Paramedical staff retrieved from Evar's pockets a USB stick containing two .mp3 files. Near to the body, a few photos were found, probably shot by Evar during work, and some other documents, flyers, leaflets, a letter, etc.

*Arthur Kingbutho Leon Oristoy
137 Endless Avenue - Kothoga
AE-4498, Lake Havanthe - La Sacration*

Dear Evar,
As your father, I regret having to write these lines. Not only your expulsion from school, but now also the matter with the apartment have reached a limit.
At this point I feel obliged to cut off all relations with you, for the sake of your mother and the whole family. Do not contact me again, do not come near our properties again, or you will force me to resort to **legal action**.

Cordially,

Arthur Kingbutho Leon Oristoy

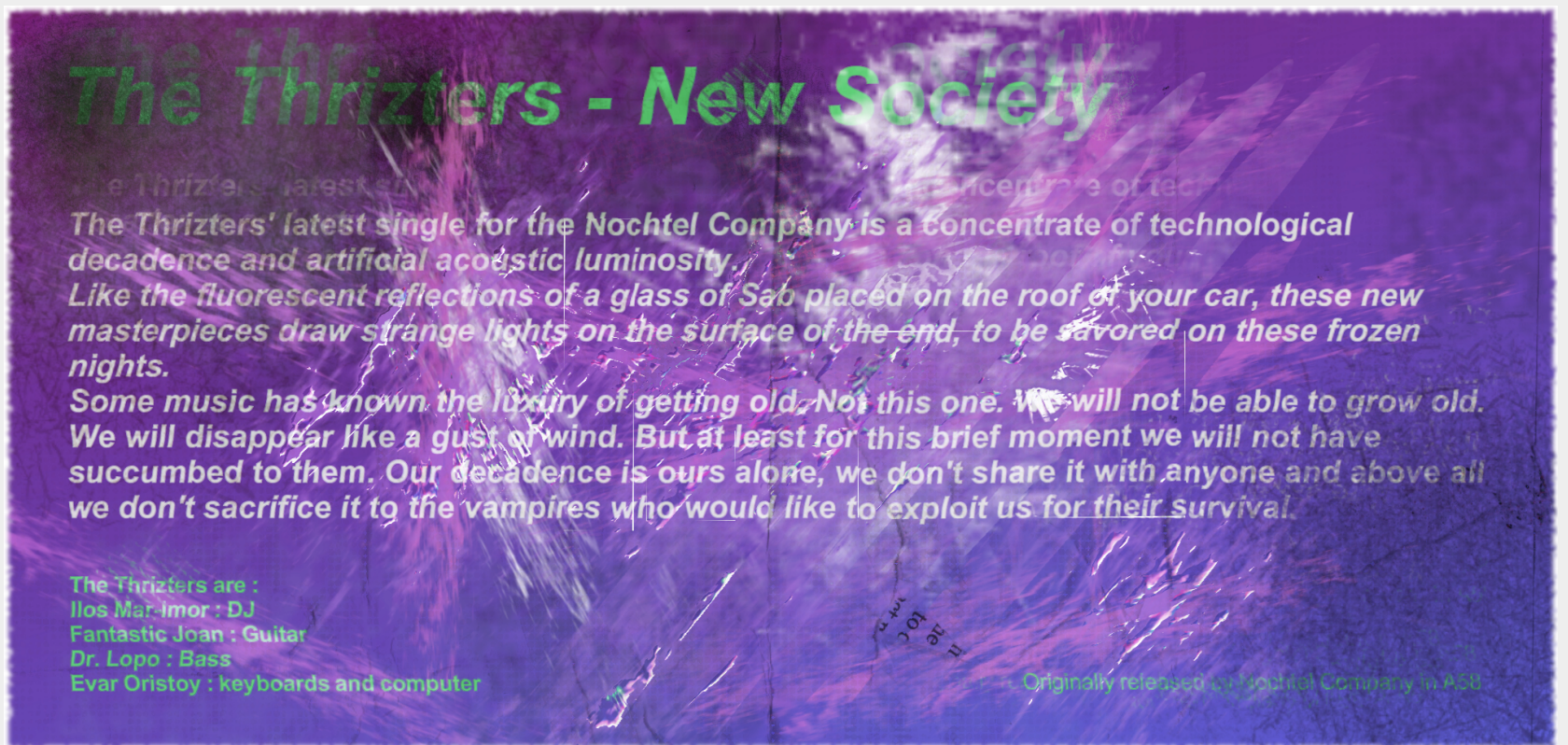


*KolDur ltd. Oil Refinement / Arthur Kingbutho Leon Oristoy, MF - FO - MDi
137 Endless Avenue - Kothoga - AE-4498 Lake Havanthe - La Sacration / +98 883 64 53 8892*

The document in the previous page is an old letter that Evar always showed to friends and music people.

The letter could be a fake, because it is written in English, and not in the Ahavanese idiom, as it would have been logical, considering its personal and dramatic content.

Evar's father was the president of KolDur, a chemo-engineering society specialized in manufacturing nano-computers.



Flyer announcing the last single from The Thrizters.
Printed leaflet.
Found beside Evar Oristoy's body, archived and digitized in B06.
flyer-PS-GC-BL-Evar-0007.tiff

The flyer in the previous page relates to the sound-file named "The Thrizters New Society.mp3", in the USB stick found beside Evar's body. The song, recorded by The Thrizters (the band where Evar played), was published by the Nochtel Company, one among many small companies which managed the Sgak scene. When a new song was released, it came with a modest marketing campaign : some flyers, and a party. In the text of the flyer it is possible to feel the sense of desperation and loneliness of this community, as well as the resentment for the older generations which caused the catastrophic damages conducing to the end of the Ahvani culture (see later, Nizgan incident).

The place described in some of the documents of this archive is called "Ahvani plateau" and it seems to be a small area enclosed by high mountains. It is not possible to guess in which continent this plateau would be placed. Some descriptions point out to an extremely cold climate, without significant seasonal variations. There are also mentions of a beach beyond one of the surrounding groups of mountains : this beach is described as featuring a tropical climate and flora.

The average altitude of the plateau seems to be around 2000 m. (again, based on photos of flora). The plateau probably had a surface of about 80 km x 25 km. (based on maps of the internal highway system - which today has likely disappeared). A few descriptions report that a dangerous road gives access to the area, climbing to high altitude to overcome the surrounding mountains. Another document reports also that helicopters were used for entering / exiting the area.



Annotation of phrase to be recited during Sgak events.
 Pre-printed cardboard with hand-written text.
 Found beside Evar Oristoy's body, archived and digitized in B06.
litany-02-PS-GC-BL-World-0012.tiff

Sgak ritual chants seemed to celebrate a collective mentality, with individuals renouncing to their particular consciousness and emotional language, embracing a form of insect-like mind (see the chant text in the previous image).

It's hard to say whether these phrases were intended as a reinforcing strategy, to build a group of similar-minded persons, or to mock and deride the previous generations, which caused the decline of the region.

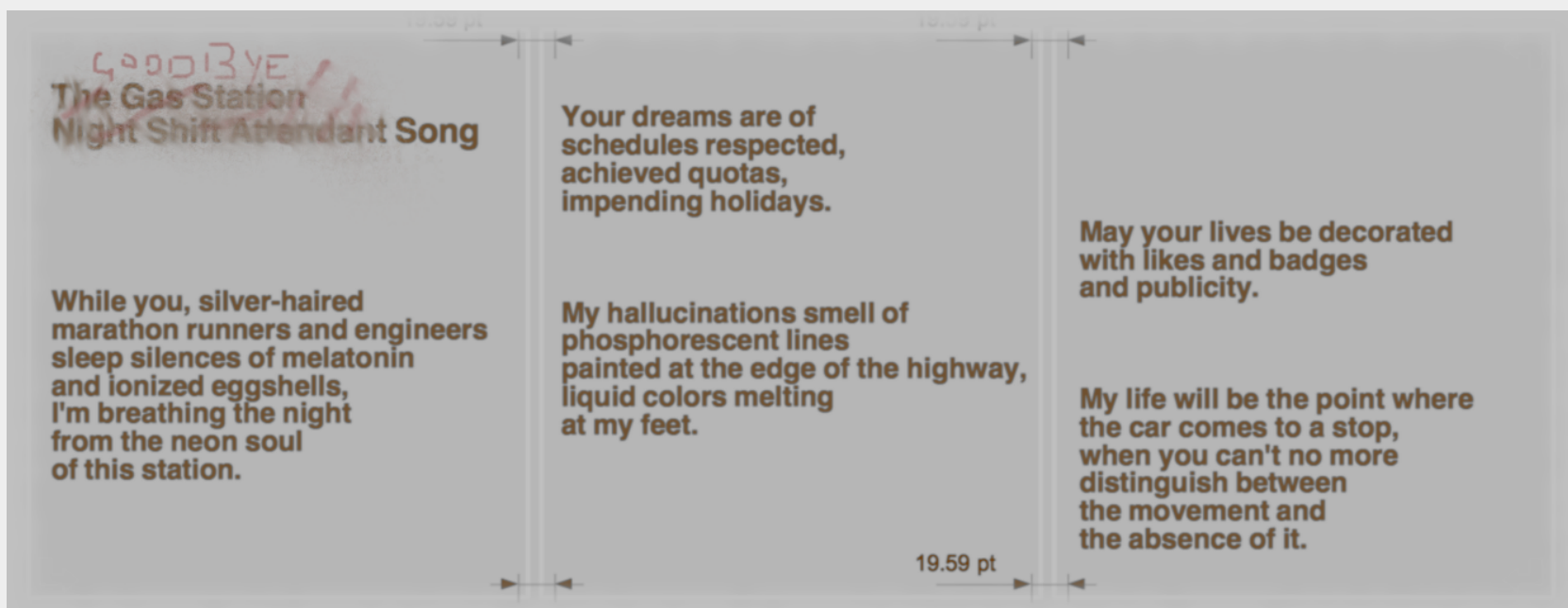


Photograph of the parking lot in front of the gas station where Evar's body was found.
color instant print (7,89 x 7,68 cm).
Found beside Evar Oristoy's body, archived and digitized in B06
Gas-Station-PS-GC-BL-Evar-0003.tiff

The image in the previous page is archived as a photo of the gas station parking where Evar Oristoy lived before death.

The gas station was located along a "AD31" highway, one of the many roads in the Ahvani plateau.

Another document in the archive (not attached in this selection) reports the official order of closure of the AD31 highway, a consequence of the progressive depopulation of the zone.



Test print for Evar Oristoy's "Goodbye Song" lyrics.
Inkjet print with hand-written annotations.
Found beside Evar Oristoy's body, archived and digitized in B06
Booklet-PS-GC-BL-Evar-0002.tiff

The text in the previous page relates to the sound file called "Evar Oristoy Goodbye Song .mp3", in the USB stick found beside Evar's body. Using the ReVeAL software I could detect that in this song, at 3'23" there is a voice in the background reciting this text. Contrary to the collective and non-individualistic nature of Sgak ritual phrases, this text is unusually personal and intimate. It is very difficult to guess whether the "you" to which the song is referring is a group of other young Ahvani residents (maybe the last of the Sgak generation), or the previous generation of industrialists and business people.*

** The ReVeAL (Reveal and Validate Agnostic Language) software developed in the Department of Electronic Studies of the Università Comunionale del Sacro Nome in Roma (IT), was originally created to detect satanist content concealed in rock music, in order to censor it. This software allows to extract voiced material hidden in a mix.*

Death of the Ahvani plateau

Taken together, these documents point out to a progressive and dramatic impoverishment, global psychic collapse, depopulation and finally desertification in the Ahvani plateau. The event at the origin of this process is an industrial incident (called "Nizgan"), which happens in A85 (as expressed in the Ahvani calendar). An excessive exploitation of the zone's human and natural resources seems to be another important factor.

Between the period A60 - A90, the population of the Ahvani plateau knows its maximum expansion and economic flourishing, thanks to the development of a nano-technology industry which exploits magnesium extracted from local mines. It seems that many small/medium sized industries thrive in this period : the plateau's population grows to around 80.000 units (there are several reports of housing projects in the steep mountain slopes). Probably this is the moment where English entered the region and started to spread. The tourism industry reinforced this trend.

The Nizgan incident begins with a leak from a nano-computer fluid container, in one of the local industries. The viscous and fluorescent compound ends up in the storage facility's drainage system. Dumped in the open, it contaminates the underlying aquifers.

A few months after the incident, the self-replicating nano-structures, fed from magnesium present in the soil, start attacking the root systems of the plateau's flora. Around A88/89, several types of plants already show signs of contamination, with a typical fluorescent coloration in leaves, fruits and new branches. In the mid A90s, signs of contamination are clearly visible in the population: changes in skin density, fluorescent pigmentation, active brightness of the cornea. These external signs co-occur with a first wave of psychic breakdown (depression and substance abuse, mainly).

When the regional government realizes what is happening, it isolates the zone (an easy thing, considered its geographical configuration).

This creates a second, more damaging wave of psychological distress in population, with widespread feelings of abandonment, anger, despair and some attempts to rebuilding a new life and society, in the wake of the inevitable end.

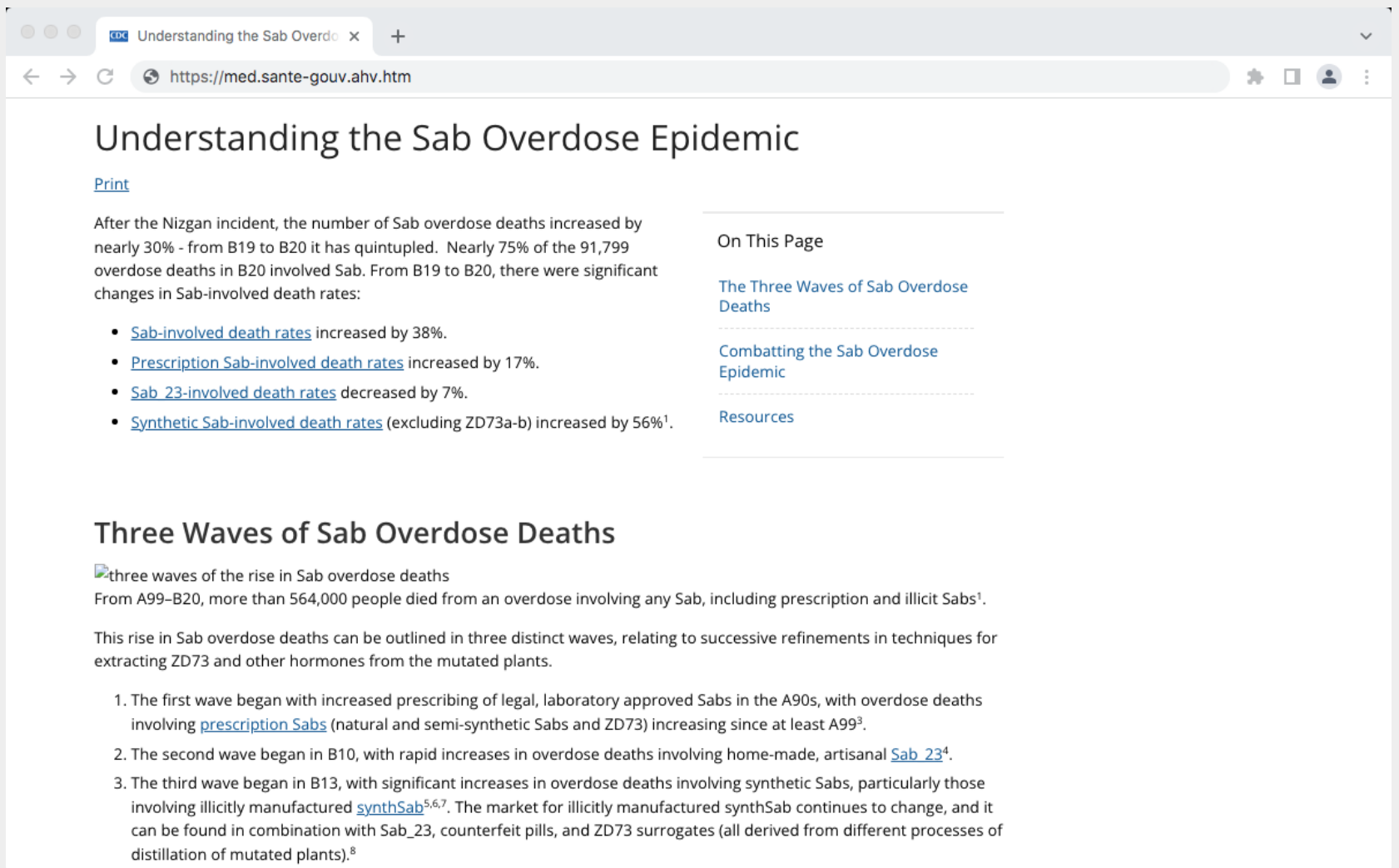
In the previous page, another hand-written cardboard in which Evar annotated Sgak ritual chants.

This one is particularly precious because it relates to the phrase clearly audible in the Thrizter's song "New Society".

Towards the last phase of the Sgak culture's decline, it became custom to insert audible chant fragments in the mix, in order to invite the public to sing along (N.B. : early authentic Sgak music was only instrumental).

This presence of vocal material is considered a sign of the declining mental conditions of the Ahvani youth in the final phase of life (confusion, memory loss, need for mnemonic aids, apathy, depression).

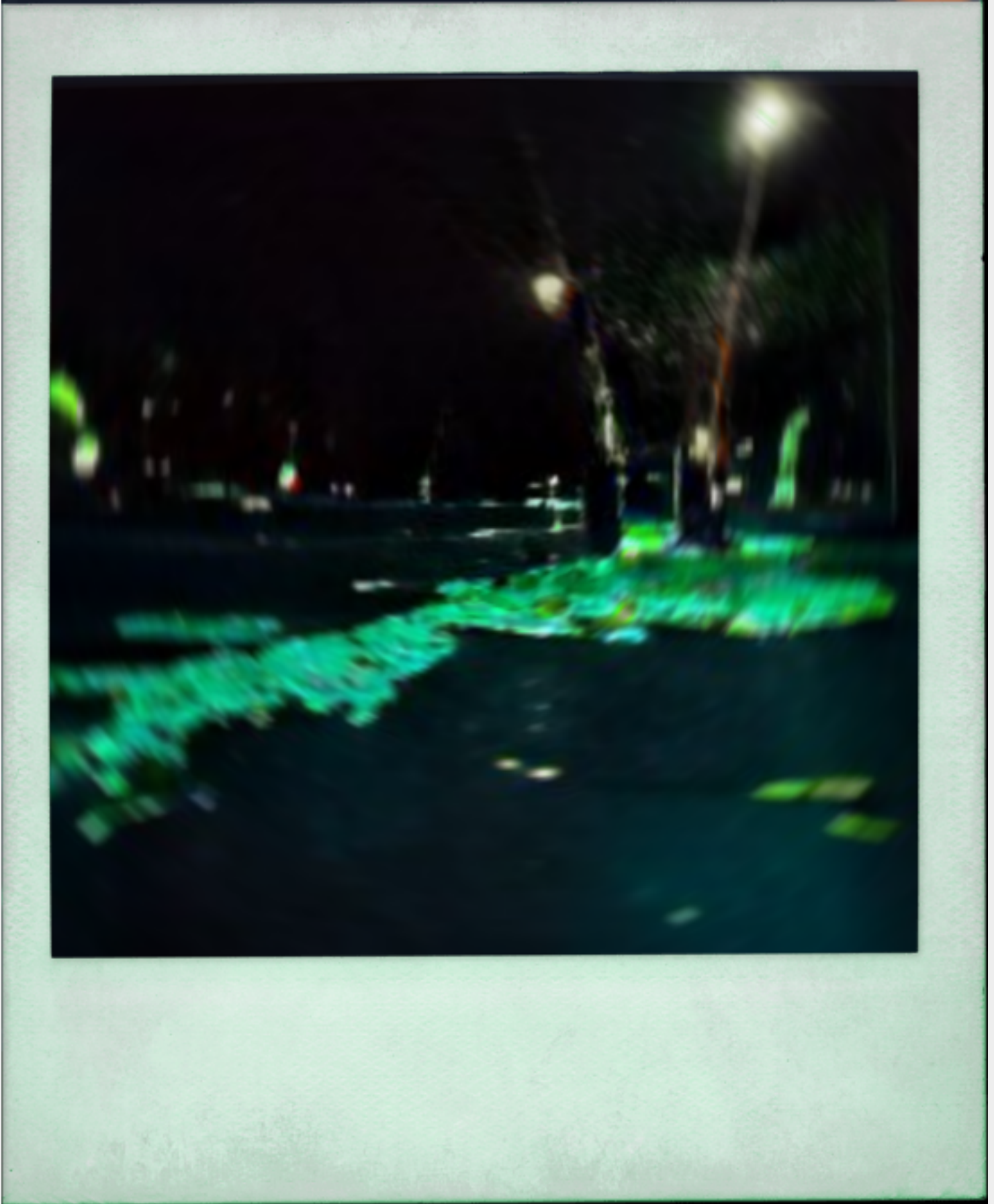
Evar wasn't immune from this disease, and probably wanted to annotate the phrases, knowing that they were to be soon forgotten.



Screenshot of a website for information about SAB overdoses.
.tiff file.

Found in the USB memory beside Evar Oristoy's body, archived and digitized in B06.
Sab-info-PS-GC-BL-World-0009.tiff

It is still a mystery why in Evar Oristoy's USB stick there was the screenshot visible in the previous page. The website belonged to a federal entity, supervising other territories beside the Ahvani plateau. The government was trying to block a Continent-wide distribution of SAB (the psychedelic drug created from contaminated plants in the plateau). Evar had probably found this information page about the dangers of SAB (which was hidden to the Ahvani population), and was trying to spread the news in the community. Probably the "Goodbye Song", so different from the Sgak repertoire, was an attempt to build a different group, more spiritual and less dependent to SAB; or even an attempt to organize some form of insurgency through messages hidden in music.



Photograph of the parking lot in front of the gas station where Evar's body was found.
Color instant print (7,89 x 7,68 cm).
Found beside Evar Oristoy's body, archived and digitized in B06.
Sab-pollution-PS-GC-BL-Evar-0006.tiff

The photo on the previous page was found beside Evar Oristoy's body. It allows us to see the effects of contamination in the Ahvani flora, visible not only in woods and trees, but even in the grass along the roads and near the parkings lots.

Sgak ritual chants (another example in the previous page) sometimes bordered on para-military, authoritarian ideology, which could be seen either as a parody of the regional government, or as a sign of increasing rigidity in the collective identity of the few Ahvani residents, facing their own extinction.

It could also be possible that these phrases were messages encrypted in some way, in order to conceal a prohibited message (an escape plan; a behavior to recognize co-conspirators; a key to interpret a code; etc.).

At a certain point, I even started to think that these files, the whole archive could be a crypted message from my friend C.K., who started it all, by sending me the USB stick. A joke? A cry for help? A way to see how gullible I am?

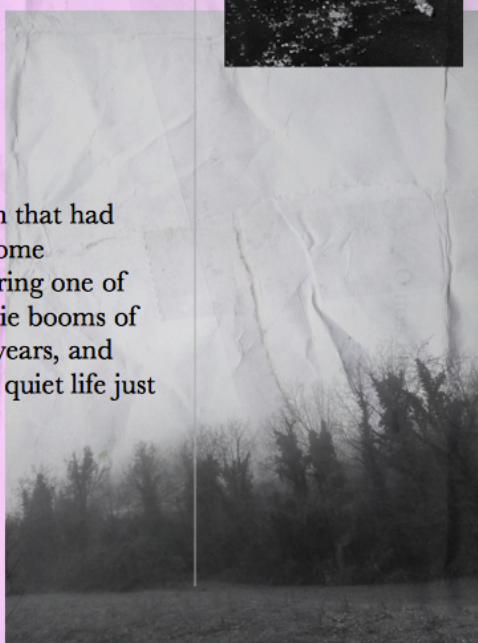
Situated in the Northern regions, the Ahvani plateau is one of the most unique locations of the whole continent.

Semi-overgrown industrial areas, crowned by several 4000/5000 meter high mountains, geographically isolated and private, a cold but very dry and magic climate.

Our guests report the best sleep experience of their life, maybe because of the total silence of our nights.



A rural region that had suddenly become important during one of the technologic booms of the previous years, and came back to quiet life just as quickly.



After a technologic accident that had caused luminous mutations to certain plants (a leak of fluorescent nano-materials used for hi-tech displays, which had nested in certain types of plant and had proliferated), the Ahvanese nocturnal landscape is now one of the most beautiful in the world, with colonies of translucent plants creating breathtaking shapes across the mountains (visible from satellites as well!).



From the boom era we still proudly offer our unique brand of super-luxury winter tourism, based on seven ski slopes for Extreme Speed Skiing, and on a couple of high-altitude clubs, reachable only by helicopter. Stay with us for a few days, skiing at hyper speed, and getting tipsy in the evenings at high altitude with a few glasses of icy Sab, our traditional fluorescent concoction, created with local herbs, including the mutated ones!



Allyna Gouvrec/o
Ahvani Tourism Office
2 Kroza Palace – sub 23
AV-3528 Ahvani Cité
+98 881 36 16 8265

This exceptional document in the previous page allows us to seize the incredible psychological pressure and pain of the Ahvani population.

The Ahvani Tourism Office tried to keep visitors coming to the plateau, but the regional lock-down blocked all communication.

To keep the population in the belief that things were still normal, the Office decided to continue to advertise the plateau, if only for the eyes of the few Ahvanese people still in the place.

But the extreme stress and emotional strain of the persons of the Office, combined with the harsh reality of mutations, both in nature and humans, concurred in the creation of this type of document where self-delusion, denial, desperation and mental confusion coexist.

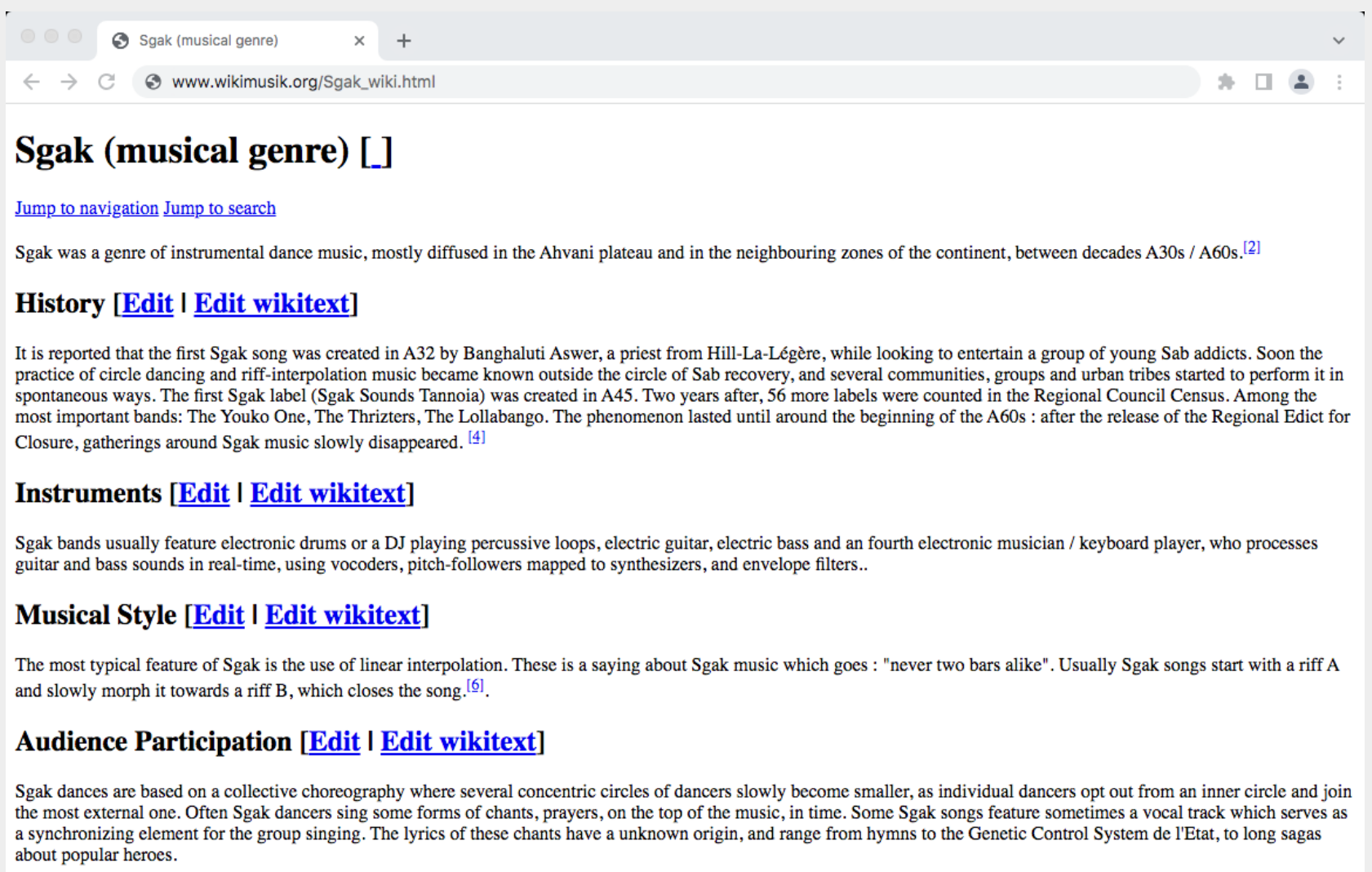


Annotation of phrase to be recited during Sgak events.
 Pre-printed cardboard with hand-written text.
 Found beside Evar Oristoy's body, archived and digitized in B06.
litany-05-PS-GC-BL-World-0012.tiff

Analyzing the content of the phrases selected for these transcriptions, it seems that Evar was particularly keen to remember the embracing, collective feeling of the Sgak scene.

References to brotherhood, matrix, common roots, sameness abund in my choices.

At the same time, one of the few Ahvanese words we know (in phonetic alphabet |Wee|ɑ:|b|s| - meaning "revolution") can roughly be re-created with the first letters of the words in the previous cardboard : this could reinforce the hypothesis that Sgak chants were crypted signal systems, whose function was to spread strategic informations among a group of insurgents.



Screenshot of the WikiMusic page for The Thrizters.

.tiff file.

Found in the USB memory beside Evar Oristoy's body, archived and digitized in B06.

Sgak_Wiki_PS.GC.BL.World.0004.tiff

This document in the previous page is probably interpolated, since it refers to the Sgak scene after its end. Evar couldn't access this screenshot, which was created probably decades, (if not centuries?) after (or before?) Evar's death. Nonetheless, this document allows us to contextualize the Thrizters' role in the Sgak scene, and to better understand the meaning of my texts found beside Evar's body..

inspector	Virgily	Antoniev	
code	CI88932		
date	Zec	z0.02	.A85
place	Ahvani site	KolDur	factory A
sub	Zone 1443	Nano-A	sec A+++
building	Terraf 92		
level	IV		
room	A990		
description			Container U99 (display KolDur nano-A light green fluo self-replicating)
damage			Leak in tube 9
consequence			2 l. of nano-A dispersed in drain system

Copy of the original report about the Nizgan incident.
 Inkjet on cardboard with hand-written text.
 Found beside Evar Oristoy's body, archived and digitized in B06.
Sab-incident-PS-GC-BL-World-0010.tiff

In the previous page, another mysterious document. We don't know if the Ahvani people were aware of the details and consequences of the Nizgan incident. Probably Evar was collecting evidence, like this file (a technical report from the factory which originated the first contamination). The hand-written "NIZGAN" word was probably added by me, as a reminder that this very technical document was the real fact behind the almost-religious narration in which the incident had been presented to the Ahvani population. It could also be possible that Evar was trying to organize some form of insurrection, and the KolDur sites were important targets.



Divinity,

Let me find out what lives
behind the sound barrier.

Widen the meshes of music for me:
so that I can see the terrible dimension beyond.

Give me hearing of this voice, make it audible to me.

And after the listening to the dimension beyond,
allow me to end this existence
(of this, and in this world).

Allow me to enter a new abyss,
where sounds, smells, energies and colors
are indistinguishable and united in the horror
of a pure, unified, uncreated experience.

Let me be like this.

Religious picture with prayer text.
Printed cardboard and glass.

Found in the rooms where Evar Oristoy's body was found, archived and digitized in B06.
Prayer-PS-GC-BL-Evar-0011.tiff

Another inexplicable document, found in Evar's room. This prayer is perhaps the only remaining example of the traditional Ahvanese religion, which was based on sound.

The reason why the document is in English is a mystery : the support could be an item from a souvenir shop for tourists.

The Ahvani religion was predicated on a metaphysics of sound, considered as a force precedent to any other form of reality.

Music is a portal which, if "stretched" enough, reveals the sonic basis of every phenomenon, the fabric of reality.

This is the text :

"Divinity,

Let me find out what lives behind the sound barrier.

Widen the meshes of music for me: so that I can see the terrible dimension beyond.

Give me hearing of this voice, make it audible to me.

And after the listening to the dimension beyond, allow me to end this existence, that of this, and in this world.

Allow me to enter a new abyss, where sounds, smells, energies and colors are indistinguishable and united in the horror of a pure, unified, uncreated experience.

Let me be like this."



Photograph of the parking lot in front of the gas station where Evar's body was found.
Color instant print (7,89 x 7,68 cm).
Found beside Evar Oristoy's body, archived and digitized in B06.
Sab-pollution-PS-GC-BL-Evar-0005.tiff



Annotation of phrase to be recited during Sgak events.
 Pre-printed cardboard with hand-written text.
 Found beside Evar Oristoy's body, archived and digitized in B06.
litany-07-PS-GC-BL-World-0012.tiff

The more I look at these documents, the more I seem to recognize the two songs, to remember them.

*Insurgency? War?
Crypted files from my friend C.K., sending out requests of help?*

What if the war was in me?

What if I am the warrior (of self-consciousness), the plateau with the never-ending approach?

What if I am Ahvani, and the Nizgan incident is my friend C.K.?

And then I forget everything, only to start again from the beginning, back to the scans, back to the USB stick.

*I tried to contact my friend
C.K, but he doesn't answer
anymore.*

*How do i feel now?
What is my true
disposition?*

*Don't think about things to
do.*

*My own evolution, the
evolution of war, from a
spectacular act, to a
continuous, chronic
situation.*

Nobody outside.



Annotation of phrase to be recited during Sgak events.
 Pre-printed cardboard with hand-written text.
 Found beside Evar Oristoy's body, archived and digitized in B06.
litany-03-PS-GC-BL-World-0012.tiff

*All my dead, sisters,
brothers, still with me.
Listening to the music
behind the music.
No less equal among us,
than ants or bees among
themselves.*

*Our greatest weakness
lies in the use of images.*

We Have Zero Visibility

Composition, Computer, Guitar, Bass : Andrea Cera
Reamp, Mix, Mastering : Daniel Grego and Mirko Brigo @ Mal De Testa Studios

Concept developed in collaboration with Christophe Kihm.