

We Have Zero Visibility
slabs, tape, notebook

This is a fictional project.

THE 8 CERAMIC SLABS

by Louis Généauvette

Ahvani: a new discovery.

After the chance discovery in 2020 of a digital archive destined to become the main corpus of finds relating to the Ahvani plateau tragedy, a small group of scholars has undertaken the study of the anthropological and existential conditions experienced by the population of the Exclusion Zone (As a reminder : the Ahvani plateau was slowly destroyed by chemical pollution after an industrial incident. The Regional Government sealed off the plateau and left alone the population, to die without any assistance) [1, 2] .

The new discovery presented in this document allows us to shed further light, but also to raise new questions on an event that has not yet found a definitive place within the narratives of the Anthropocene.

In the spring of 2025, in the cavity of an abandoned firing oven, the ceramic artist Fabio Guerra found a box containing eight slabs (approximately 40 x 32 cm) of a material similar to ceramic; a magnetic tape and a small notebook. Upon opening the box, the polluted air almost instantaneously created a series of stains in the surface of the slabs.

The eight slabs seem to bear the visible imprint of some objects: a cable connected to a rudimentary microphone capsule; a calcified bird's nest; traces of audio technologies, small speakers, connectors; the photocopy of a photograph, and an almost illegible copy of the map of the plateau (these last two elements undoubtedly connect the find to the events of Ahvani).

As is known, this latest discovery has caused a triple caesura in the scholarly front [3].

Next page :

Photogram from a videotape, mounted in a slide. This image portrays the ceramic artist Fabio Gierra, and is thought to derive from a lost documentary about Guerra, ("Fragment, History", by Ferruccio Girardolini and Steven Kolpferrer, Fondazione Genevelli per l'Arte Contemporanea, Venezia, 1957).

Dating	first decade of 21 st Century
Archaeological Site	Unknown
Material	Slide holder, plastics
Technique	Photograph
Height	6,5 cm
Width	6,5 cm
Present Location	Unknown
Category	Slide Holder
Inventory Number	Fabio_WHZV-PS-GC-BL_0001



EPHERIQUE DE L'ANVILLE
DU MIEU

FRM KODAK

The “Ahvani architecture” hypothesis.

A first group interpreted the discovery as a confirmation of the 2020 hypotheses (the Ahvani plateau became an exclusion zone after a technological accident triggered a biological infection lethal to all forms of life), and considers the artifact as one of the last signs of this dying civilization. According to this hypothesis, the houses were perched on the walls of the very high mountains surrounding the plateau [4]. It is not known whether the traces of images visible on the slabs are to be understood as intentional decorations, or as traces of depigmentation left by objects stuck for centuries under the collapse of a wall.

The “written language” hypothesis [5].

A second group believes that the slabs are elements of a ritual, a proto-regressive writing system of pathological origin (referring to the syndrome of contagion from magnesium treated by self-replicating nano-structures, which the inhabitants of the plateau absorbed in huge quantities through their psychotropic drink, the Sab [6], derived from contaminated herbs). This hypothesis would be corroborated by the presence of textual elements in the visible images, some of them easily readable, others not immediately similar to any known language.

A first attempt at translation, operated through a neural concatenation model used by the University of Tallamorph (New Zealand), proposes that slabs 5, 6 and 7 mean "behind the sound barrier". Dr. Dalko Ovo-Omnia, a nomad scholar active in Sweden, Russia, Japan and South Africa, applied a criterion of semiotic co-variability to the first section of the slabs, (1, 2, and part of 3) using a hieroglyphic from the UNASCI World Heritage site of Zaqqada as a training model, and obtained the sentence "we come from a new abyss". The fourth plate remains extremely enigmatic due to the presence of a fragment that seems to be written in Italian.

The “musical notation” hypothesis.

A third group believes that the slabs represent a primitive musical notation system, used by a one of the last musicians of the plateau, to assemble The Thrizters' “The Other Front”, one of the less known songs of the “Sgak” movement (“Sgak” was a ritual subculture that the Ahavani population had developed to accept and elaborate their destiny of abandonment and extinction). Various indications have led scholars to connect this document with the same musician referred to in the first archive found in 2020, a “Evar Oristoy” (who actually played with The Thrizters). The function of the slabs would be to allow the band to play the piece coherently despite the serious degradation of the musicians' cognitive faculties, especially mnemonic, resulting from the absorption of the highly toxic substances present on the plateau [7]. The signs present in the slabs seem to represent some musical structures underlying the continuous morphing form of the Sgak piece. The typical development of Sgak music (“never two bars alike” [8]) required a particular mnemonic ability, which consisted in repeating the last two bars played, introducing a tiny variation. The damage to the short-term working memory caused by the transformed magnesium contagion significantly decreases this ability [9], but a graphic support allows to visualize the steps necessary to carry out the operation.

Unanswered Questions and two possible explanations.

The most important question linked to the 2025 discovery, still unanswered, remains the contradiction between the physical nature of the find, and the immateriality of the first archive of 2020 (a series of digital documents).

The most obvious reference linking the two finds is found in the “written language” hypothesis: the proposed translations bear a notable resemblance to the text of one of the finds from the 2020 archive, the so-called “prayer”, found next to the lifeless body of Evar Oristoy.

Next page :
Photographs of a ceramic oven, assembled and photocopied,

Dating	2025
Archaeological Site	Nove di Bassano
Material	Paper
Technique	photograph, photocopy
Height	29,7 cm
Width	21 cm
Present Location	Unknown
Category	PAINT / WRITTEN DOCUMENT
Inventory Number	Oven_WHZV-PS-GC-BL_0001



If these translations are correct, the eight slabs would have materialized in our world, in 2025, through a "stretching" of the fabric of reality, which reveals the sonic nature of every phenomenon, and which cancels out every form of energy and temporality, metaphysically reunited in the "horror of a pure, unified, uncreated experience". This "stretching" probably occurred in conjunction with a sonic phenomenon preceding the discovery.

A second hypothesis insists on the alleged extraneousness, in plate no. 4, of a fragment in Italian. A possible explanation for this strange occurrence could be found in the narrative that appeared in an English magazine in 2024, where two Italians remembered a stay on the plateau. The article seems to describe a bi-location experience, in which the two real persons (who wrote the article) split into two Personae (non-real? imaginary? existing in another space-time phase?).

According to this hypothesis, the slabs would be the product of this bi-location: an artifact brought back into common reality as a relic of an imaginary reality. This hypothesis is further corroborated by the similarities between the formal content visible on the slabs and the internal structure of the four musical pieces recorded on the tape that was found together with the slabs.

Conclusion

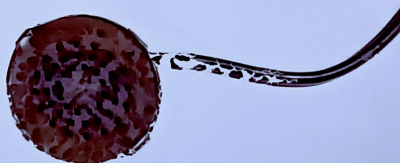
As in my old age I proceed towards the last horizon of my research, I wonder whether the tragic saga of the Ahvani plateau has anything to do with us. The more I consult the documents (like oracles), the more I am convinced that they are the effect of chance. They don't contain some hidden meaning. The more I look at these pages, the more I seem to recognize the four tracks of the tape, to remember them. I will sink into what lives behind the sound barrier, into a new abyss, into this sinking where sounds, smells, energies and colors are indistinguishable. Our greatest weakness lies in the use of images, we possess only words.

Louis G eneauvette is Level-D Professor of Strange Studies at Karhoum Universit .

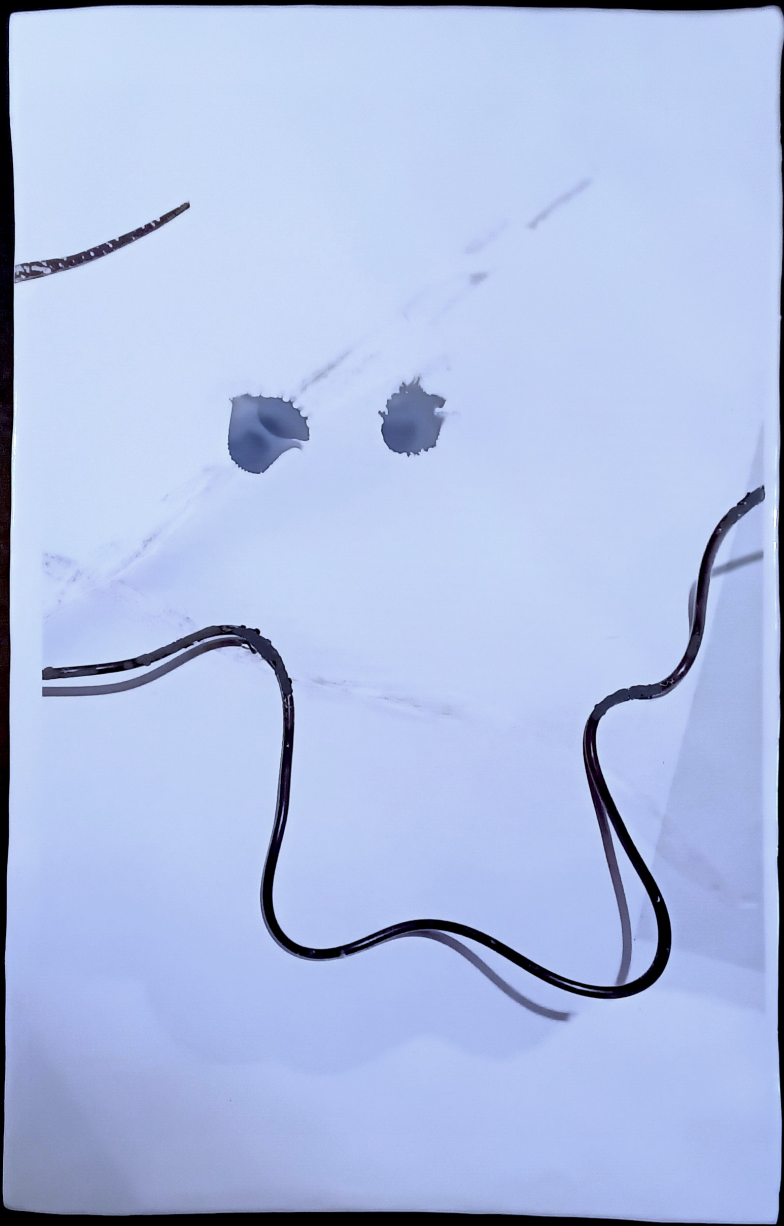
- [1] Généauvette, L. (2022) : "Scribe of Disease - Topologies of Negotiation in Ahvani Identity Crisis", in *Studies in Psychological Ecosystems and the Mind*, Vol.5, 136-149, Montréal University Press.
- [2] Alzetti S., Sakonda H. (2022) : "Soundscape Analysis using PrGlot Models. Morbidity and Vibrancy in the Ahvani archive", in *BioMech BioScape BioState - Essays in Sound, Psychology and Post-Schaferism*, 289-301, University of Osaka.
- [3] Laubavilliers, R. (2025) : "Musique, danse, transe, textualité : révision des hypothèses sur le plateau d'Ahvani.", in *Revue d'Ethnopsychiatrie Appliquée*, 18-25, Editions de l'Olympe, Barisson.
- [4] Tambiero, J. (2023) : "Brick Architecture in A 80 / A 90 Ahvani plateau.", Oxoy Books, London.
- [5] De' Gossamardi, B. et al. (2025) : "Models and modes in the decryption of the Ahvani pictogram.", *Proceedings of the 11th International Conference in Continental Linguistics*, 298-311, Università di Tor Ruzzata, Roma.
- [6] <https://med.sante-gouv-ahv.htm>
- [7] Dusserein, G. and Annovellari, G. (2022) : "Neural mechanisms and auditory / memory feedback. A pilot study.", *Brain and Music Science*, 8-32, Faultledge.
- [8] https://www.wikimusik.org/Sgak_wiki.html
- [9] Lonesloane, S. and Girondi, E. (2021) : "Can magnesium-induced transaminase polarize substrates in the human hippocampus?" in *Advanced Studies in NeuroFitness*, Special Number n. 2, 45-78, Archives for the Retrogradation of the Human Genome.

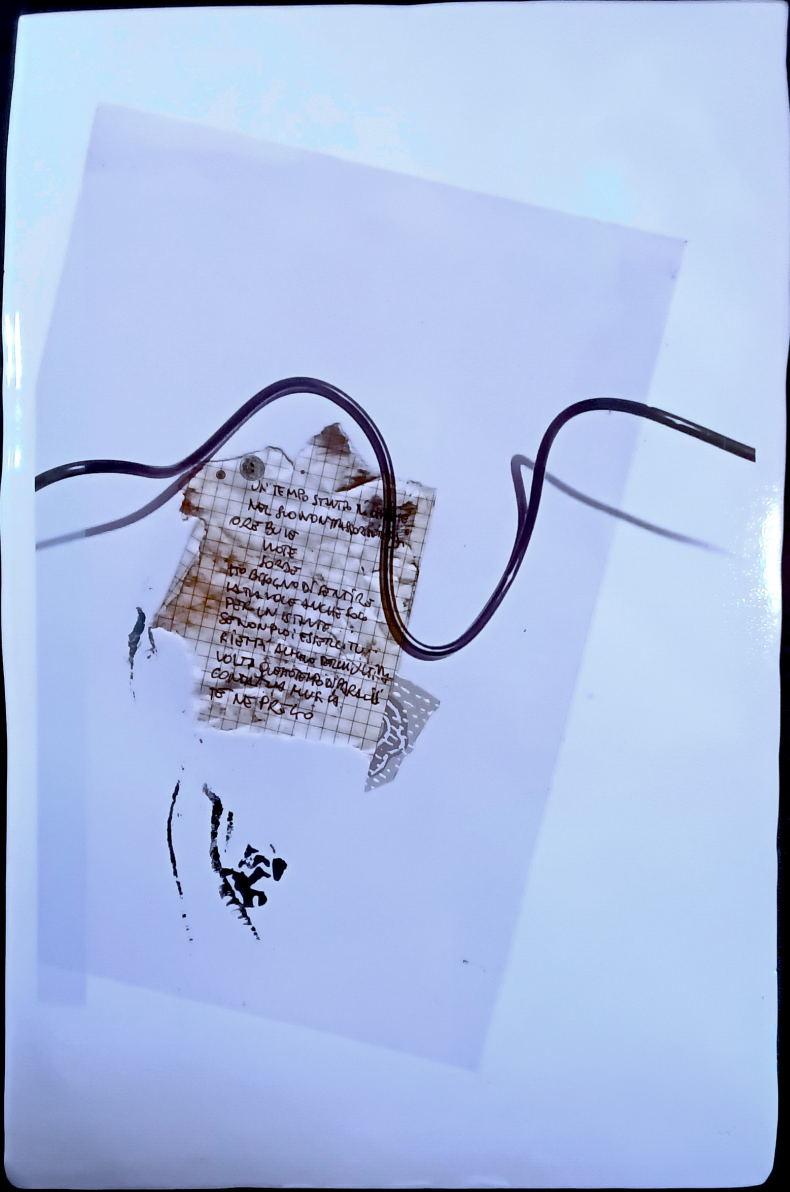
Next pages :
Photographs of slabs n.01 to n.08,

Dating	B03
Archaeological Site	Unknown
Material	Ceramic
Technique	Colloidal Dip, Copper Oxide Stains
Height	46 cm
Width	30 cm
Present Location	Artemisia Gallery Thiene, Vicenza, Italy
Category	PAINT / WRITTEN DOCUMENT
Inventory Number	Plates_WHZV-PS-GC-BL_0001/8





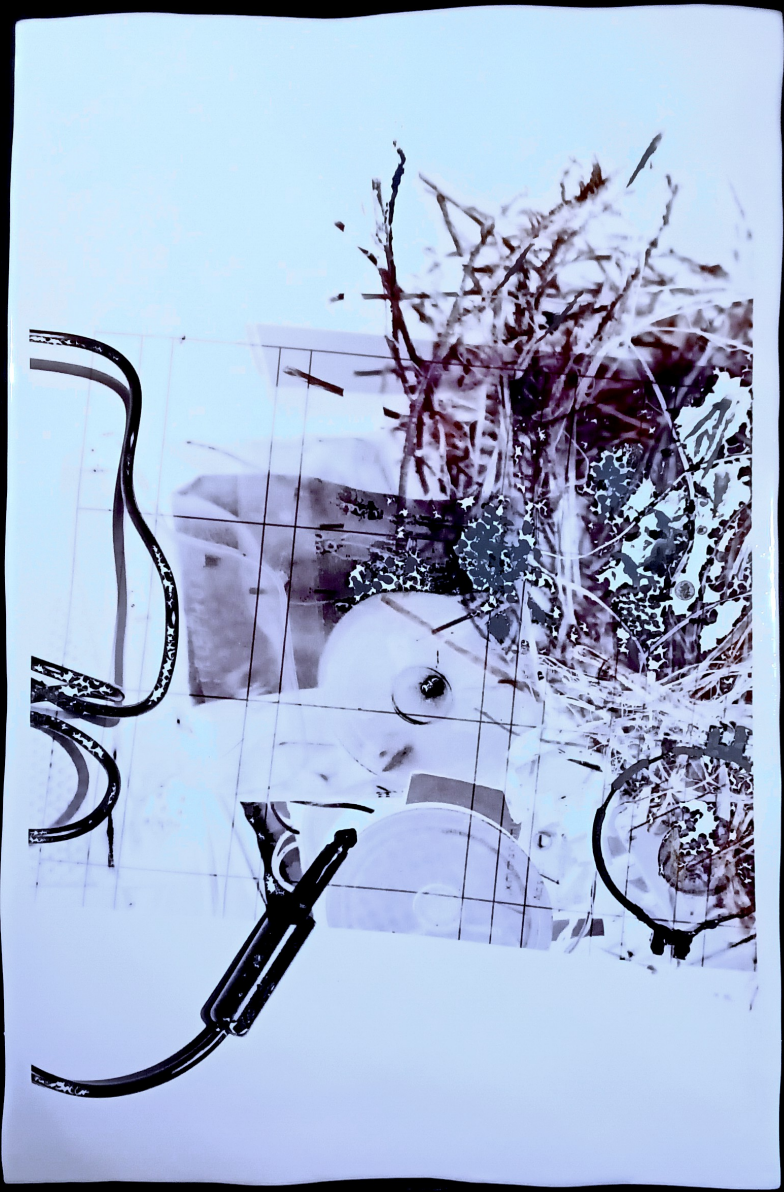




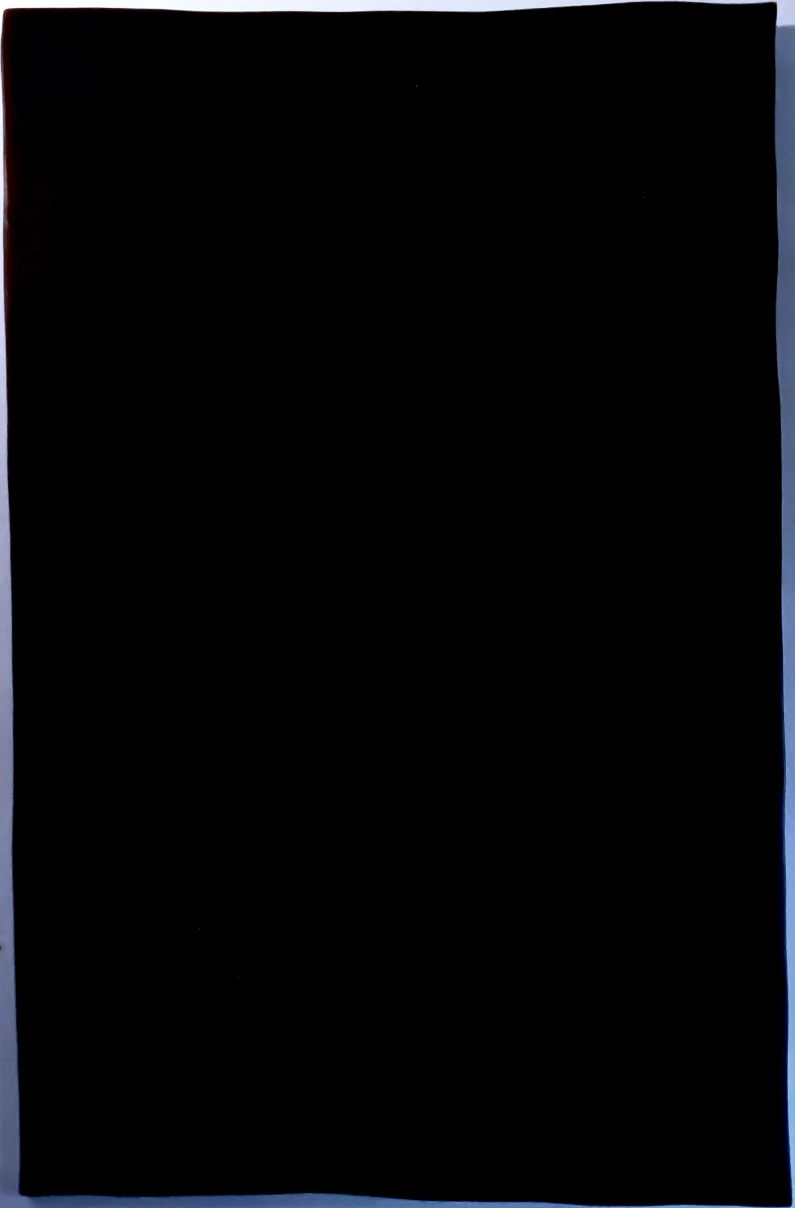
UN TEMPO STAVRO A
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 CONVIENE MUR A
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THE TAPE

by Andrea Cera

In this article I will describe the content of the tape found together with the ceramic slabs and notebook, consisting of four 45-degree splices (which I will call "tracks"), juxtaposed with an unknown type of tape glue.

Track 01 : Eve House Recording.

This track appears to be an environmental recording, probably made in the house where the author of the notebook (one Eve Nesti) lived. Nesti was part of the Sgak community, the last group of survivors in the Ahvani plateau (the Exclusion Zone to which the events reconstructed from the surviving documents refer).

In this recording it is possible to hear the crackling sound of environmental foams, but also, perhaps even more prominently, the quasi-musical call of two swarms of nanoagents. Foams and swarms were the byproduct of the industrial accident that slowly destroyed all life on the plateau. At about 3'45" from the beginning of the recording, it is possible to get a clear measure, even if only for a few seconds, of the magnitude of the environmental and acoustic impact of these sounds. At this point in the recording, the person in the room appears to open a window, letting the outside sound in very clearly. The volume of the swarm sound and the haste with which the window is closed reveal that the swarm was very close to the window, perhaps in an attempt to enter. Every now and then, distant thumps can be heard : these are probably sounds of trees, attacked and dried up by the foam, falling. From the proximity of certain sounds it can be assumed that the microphone was hidden under a table, which Nesti probably used to write the notebook. It could not be determined who was recording and for what reason, but we do know that the Regional Government was keeping an eye on the residents of

the Exclusion Zone.

Track 02 : Training of a Nanoagents Swarm.

The only possible interpretation for this strange track claims that it is a rare recording of the training process of a swarm of nanoagents. The audio nanoagents derive from a very poorly executed prototype made by an Ahvanese advertising agency, which was trying to reintroduce old methods of persuasion, such as door-to-door sales or the sandwich man. Swarms were to create a mobile sound fog around a pedestrian, delivering publicity messages: effective, targeted, intelligent. In their initial version, they unintentionally caused only a slight tingling in the ears of the targeted person. The mutations that occurred after the Nizgan incident (in some sources erroneously called the "Saint-Cyrille disaster") began to penetrate the respiratory tract, causing death by suffocation. If this interpretation is correct, we have here an outstanding document. At the beginning of the track we hear the trainer entering the room, where a first swarm is already circulating (this is the same kind of swarm heard in the previous record, the one looming just outside the window). Then the training begins, with the repeated playback of a target sound (starting at 00'49"), which resembles a bird song. Activated by this call, the swarm begins to imitate it : first a few notes, then the whole phrase. At one point (02'26") the swarm "clicks in" (a term from the trainers' jargon, indicating that the swarms has reached autonomy), and this provokes the usual temporal distortion (a sort of bilocation), which was exceptionally recorded on this tape : the imaginary temporal dimension of the birdsong assimilated by the swarm begins to slow down, while the real temporal dimension of the recording equipment remains globally stable, with some minor fluctuations (audible in the low-pitched pulsation – probably the thumping of the refrigerators pumps that are activated to cool down the swarm cells at the moment of the "click in"). At 03'49" the swarm accidentally hits the microphone.

The song created by the newly born swarm after the “click in” is faintly audible in the previous track (for instance, between 01'50" and 02'05"), but in a slightly altered version : this surely means that the swarm born during this recording had also escaped out of the laboratory, but had evolved (not like the first swarm, which sounds seems to be identical). A more faithful version of the “post click-in” song is also present in the following two tracks : this could be a helpful hint to reconstructing the temporality of the segments assembled in this tape.

At 05'03" the trainer's own voice appears, reciting the post-training ritual prayer "*Pfonna San Trò / Pfonna San Mnèm / Pfonna San Trò / Feruméh, Fohlaksàn*" (*Make it audible / Make me hear / Make it audible / Allow me to enter audible*). This prayer, almost impossible to translate into English, was pronounced when a swarm achieved autonomy, to protect the trainer from any after-effect caused by possible radiations occurring during the “click-in” phase.

Track 03 : The Other Front, Making of.

This track documents the sound of another bilocation phenomenon.

Towards the end of life, Evar Oristoy (the failed musician at the center of the first wave of Ahvani discoveries in 2020) had succeeded in using sound as a means of shifting between different planes of reality – a skill referred to in a prayer whose text was framed on a wall in the room where Oristoy's body was found. In this recording we can hear how Oristoy was training to exit and re-enter ordinary reality through the repetition of certain phrases played on a prepared piano. In the seven phases into which the piece is divided, seven times Oristoy starts playing a phrase while in ordinary reality. The repetition of that phrase, modified with successive subtle but fundamental variations, begins to widen the mesh of the real dimension and migrate the experience into the imaginary dimension. When Oristoy stops, the meshes close and the

experience returns to ordinary reality.

It is worth noting that the first phrase Oristoy plays is nothing more than the “click-in” chant created by the swarm at 02'26" in the previous recording : this means that Oristoy had at least heard the swarm (probably outside) enough times to remember it. A darker hypothesis is that Oristoy was attacked by the swarm (this would explain the heavy breathing in the recording), and somehow survived, perhaps because he was protected by the exposition to the foam generated by environmental pollution, the crackling of which is audible in the “ordinary reality” sections of the record (i.e. when there is no piano).

It is difficult to know what Evar does when not playing, just as it is difficult to know who recorded this tape and for what reason. The fact that the “click-in” song is also present in the next track (“The Other Front” by The Thrizters), lead us to believe a second, more mundane hypothesis : this recording could be just a rehearsal tape made by Oristoy to study the evolution of the piano riff of the song, according to the logic of the Sgak genre (“never two bars alike”) : the pauses without piano could be moments where Oristoy studies the graphic score (a device used by the last Sgak musicians in order to be able to sustain the memory load connected with live performance of this genre, despite the severe memory loss due to foam infection). In this case, the bilocation may have occurred without Oristoy’s knowledge, and may have been captured purely by chance.

Track 04 : The Thrizters - The Other Front

This a typical Sgak song, with the two different beginning/end riffs and the usual linear interpolation between them, throughout the whole song. However, the song features an unusual vocal presence. Aside from the usual "shouts", starting at 00'39", whose function was to call dance configurations (typical of the last-generation Sgak songs), at 01'34" a section begins in which two voices perform a kind of

recitativo, in a language that seems to be the Ahvanesse dialect used in the eastern part of the plateau.

It is known that the Ahvanesse languages have not yet been fully translated. Nonetheless, the Department of Linguistics at Ortaquó University carried out a tentative decryption, which led to a vague, possible interpretation : the song would represent two opposing visions (expressed by the two voices). The first vision (high pitched voice at 01'34") sings in the first person and exposes the point of view of the last

Ahvanesse generation. It seems to be a voice of despair, rage, bitter resentment against the elders who caused the industrial overproduction that led to the disaster that destroyed the plateau. "*You break and I clean up, You go on holiday and I stay here to work. You eat and drink, I wait and watch*".

The second vision (low pitched voice at 01'52") sings in the plural and represents a mocking reply from the spirits of the old generations. "*We can do whatever we like, it is better to live fully five years than poorly ten years*".

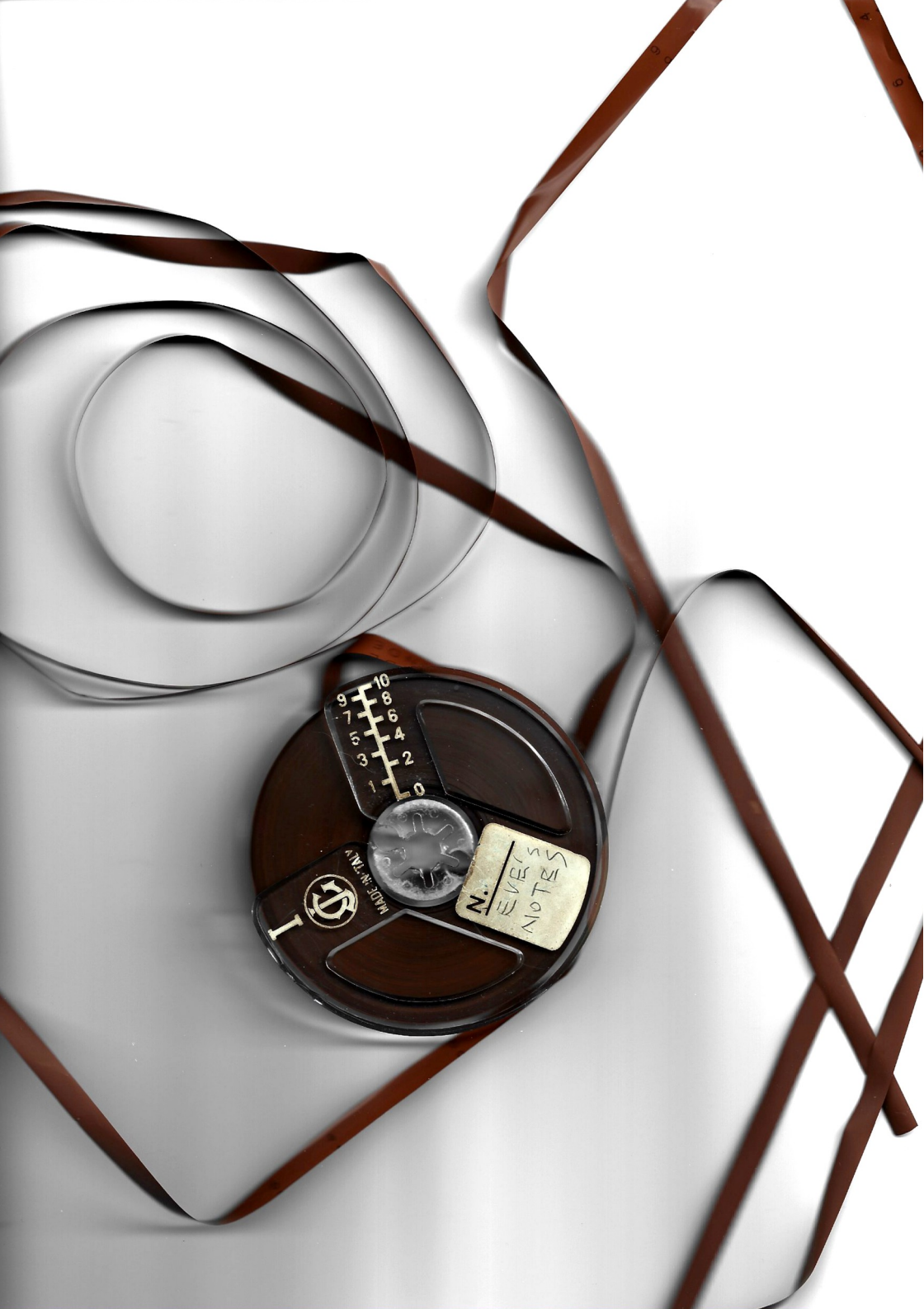
The final reply by the high-pitched voice (at 02'11") sounds like a long series of insults. "*You fat, short, flat-headed pigs; you vain porks, amply smiling in front of your cameras; you sandal-clad swines with short pants and varicose veins slowly pulsating under the smell of pale skin*".

Andrea Cera was an electronic musician.

Next page :
Photograph of the tape found in the oven.

/

Dating	A85
Archaeological Site	Unknown
Material	Magnetic Tape
Technique	Magnetic Tape and Plastic Coil
Height	6,3 mm
Length	88 m
Present Location	Artemisia Gallery Thiene, Vicenza, Italy
Category	AUDIO VISUAL SUPPORT
Inventory Number	Tape_WHZV-PS-GC-BL_0001



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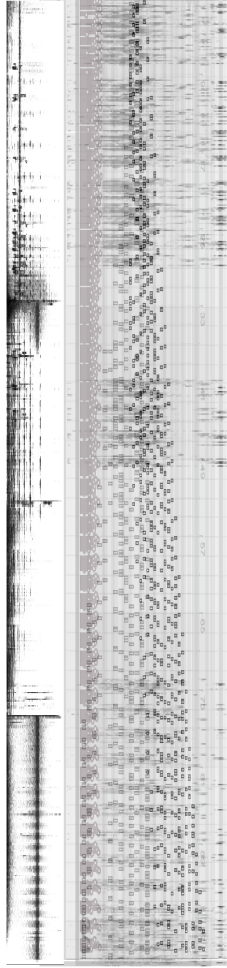
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Next page :

Comparison between the 8 slabs and an automated transcription of inner compositional structures in The Thrizters' "The Other Front"

Dating	2025
Archaeological Site	---
Material	Digital photos and screenshots
Technique	Automated network generated annotation
Height	---
Length	---
Present Location	Andrea Cera archives, Lake Avanthé - Kohoga
Category	AUDIO VISUAL SUPPORT
Inventory Number	---



THE NOTEBOOK

by Augusta Trezilli Pomigiano

The third finding presented in October 2025 is a handwritten paper notebook (14x9 cm., 24 pages), with a black leather cover.

Material sources.

A team of philologists from a consortium of four universities (Oxoy, Montréal, Tor Ruzzata, Osaka) has transcribed, studied and interpreted the material sources, unanimously attributing authorship to one “Eve Nesti”, owner of a small Ahvanese store, who sold Sab (the traditional beverage poisoned by polluted herbs collected on the plateau), and other paraphernalia connected with the Sgak rites. Nesti descended from the family of Banghaluti Aswer, the priest from Hill-La-Légère credited to have been the first individual to have written a Sgak song.

The consortium agrees that the main language of the notebook is English. The presence of documents in English is not unusual for the Ahvani plateau, where a bilingual culture was established, at least from the first wave of industrial development, in A60. Nonetheless, since English was mainly used for tourist advertisement or for communication in the industrial sector, researchers are still questioning the negotiability of the individual and private nature of the notebook and its formal language. The pages are ordered (not without inconsistencies) with Roman numerals, but even this was normal for the Ahvanese culture, especially for industrial documents.

Questions of chronology.

The content of the notebook is highly controversial, since it refers to elements visible in the 8 ceramic slabs found by Fabio Guerra, which appear to have been produced many decades (if not centuries) *after* the notebook was written,

according to an estimate determined by correcting the temporal frequency distributions for taphonomic bias (sample size = 500 radiocarbon samplings in both corpuses).

The most problematic point appears on page XXII, which contains what seems to be a description of the same crate found in the kiln by Fabio Guerra. It is worth noticing that the notebook has *two* pages numbered with the roman XXII.

Another problematic point is seen on page XXIV, the text of which seems to appear in the ceramic slab No. 4, but in Italian. A third problematic point emerges on pages XXVII and XXVIII, where we can read textual references to a photo visible in ceramic slab No. 7.

A final problematic point appears on page XIV, where a fibrous material is attached to the page that clearly resembles the similar tufts of fibers found in ceramic slabs No. 2 and No. 3. These discrepancies can only be explained by resorting to the concept of bilocation, a counter-intuitive construct that seems to be the only tool capable of explaining several strange phenomena occurring in the plateau, including these temporal distortions.

The text(s) and the psychology.

Aside from these problematic points, the content of the notebook provides a typical example of the mental processes connected with the early alterations of physiological and psychological states induced by the poisonous substances present on the plateau, assimilated mainly by drinking the locally-produced “Sab” (a heavily intoxicating liquor extracted from herbs contaminated by chemical agents).

In the notebook, states of dissociation, alteration and confusion can be interpreted through such signs as the use of slightly different styles of penmanship; difficulties in following the lines of the page; instabilities in the use of page space; frequent abrasions, deletions and burns.

The content itself seems to navigate across moments of private recollection of everyday events (a sort of diary);

annotations of dreamlike or hallucinatory states; attempts at rationalization and even intellectualization; recollections of third and fourth levels of positive disintegration. Sometimes, short messages directed to other people appear, possible symptoms of delusional thinking or even auditory/visual hallucinations. Mouse models have confirmed that the primary brain structures attacked by Sab poisoning are the memory centers, particularly the hippocampus. This would explain the proliferation and coexistence of several thought processes appearing in the same mental flow of a single page of the notebook.

Extreme consequences.

The inability to fix in memory (or to erase) a given content creates a condition of mental overcrowding; a living, boiling magma of images, concepts, ideas that never stop coming and going before conscious processes. The mental fatigue connected with this overload can have extreme consequences : for instance, on one of the pages (which one? I don't remember, but I also *don't care*) the writer says something like "*I start to feel the need to disappear*".

Suicidal tendencies were common among the last generations of the Ahvani population, mostly after the government stopped sending food and medical supplies to the plateau.

And, by the way, me myself I cannot say that I feel so well.

In fact, I tend to remember what happened, why I was asked to write this article. But I'm too full of hatred and rage to focus on the writing. "Why?" you may ask.

People.

There are folks here.

People who break everything and then leave you the remains to clean up. And they walk away with horrendous smiles and balloon bellies. Pompous heads that hide a cosmic internal void. Conning everyone into believing they are OK. Experts on absolutely trivial things. Aren't they?

This lack of interest from the others, the rumination of happened in the years before the industrial incidents, the moral opposition between the last inhabitants of the plateau and the few opportunists who fled the region when the first signs of contamination started to appear : all these factors have contributed to the perceived stress in the last Sgak generations, and added to their primal pain of abandonment. And by the way, sometimes I realize *why* we did this thing.

A way to objectify suffering.

To give it a name, a face, to get it away from the inner container. And sometimes I *don't* realize. And then the horror, the terror of what happened or will happen. This is their promise : relax and the pain will really begin. A fun and vibrant holiday from yourself. Try a new form of massage, face and body agony. Calm your mind, you are invited to discover the stuff that nightmares are made of, enjoying a refreshing eternity of suffering.

Everyone smells Sab in my words, everyone listens to the sweet clicks of my mouth, everyone notices my new unstable gait, everybody reads the faulty reasoning in the papers I write, everybody looks away when my eyes slowly shift around.

But nobody says nothing.

They become a millimeter more distant, their faces a little more motionless, their posture a little bit more upright.

Oh, sweet text flowing from my fingers, words dancing in my screen like gentle flowers in the wind, consoling light descending on my head from the neon lamp over my office : which is the secret of this warm sleepiness?

They work, they achieve, they pull their quota, they get badges. I sense their humming, their movement, the light that attracts them. But everything has a reverb, a glow, a distance. They lull me, they smile at me, they invite me to roll over, to close my eyes, to feel the need to disappear.

Augusta Trezilli Pomigiano is the Honorary Dean of Università Tor Ruzzata, Roma (Italy).

Next pages :
Photographs of selected pages from the notebbok.

Dating	A87
Archaeological Site	Unknown
Material	Paper
Technique	Handwriting, Ink, Burns, Other Materials
Height	14 cm
Width	09 cm
Present Location	Artemisia Gallery Thiene, Vicenza, Italy
Category	PAINT / WRITTEN DOCUMENT
Inventory Number	Pages_WHZV-PS-GC-BL_0001/32

I
A TORN PIECE of paper
A time of amplified duration

Over the past month, I've never
been able to meet ~~even~~.

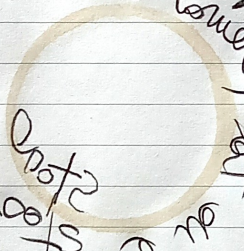
But I went to the shed ~~every day~~
Even at different times

When I don't find anyone, I w
ould usually try to write something
in my notebook. Sometimes I leave
these written notes near EVAR'S

Other times I hold back just before
tearing out the paper I've just

Now, for EXAMPLE, I often write
my notebook with the ~~black~~ black

This time I don't feel like TEARIN
with my THOUGHTS from the notebook.

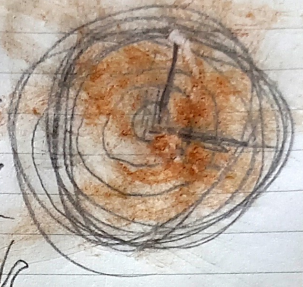
side in a corner,  soft
 note
 stood
 200's
 sitting up here

KEYBOARDS.

ew.

cover, but I'm terrified of what might
 have happened to EVAR
 5 out the page

The ^{loop} ^{up} ^{on} ^{the} ^{WALL} ^{shows} ³ ^{o'clock}
The loop on the wall shows 3 o'clock



stuck in its ^{instead} ⁱⁿ ^{the} ^{afternoon}
stuck in its instead in the afternoon

It seems to confirm ^{mechanism} ^{that} ^{NOTHING} ^{was} ^{like} ^{going} ^{to} ^{the} ^{place} ^{change} ^{that} ^{day}
It seems to confirm mechanism that NOTHING was like going to the place change that day

Another hour passes, and in the ^{unchanged} ^{suspended}
and in the unchanged suspended
UNCHANGED.

But I start to feel
the need
to
disappear

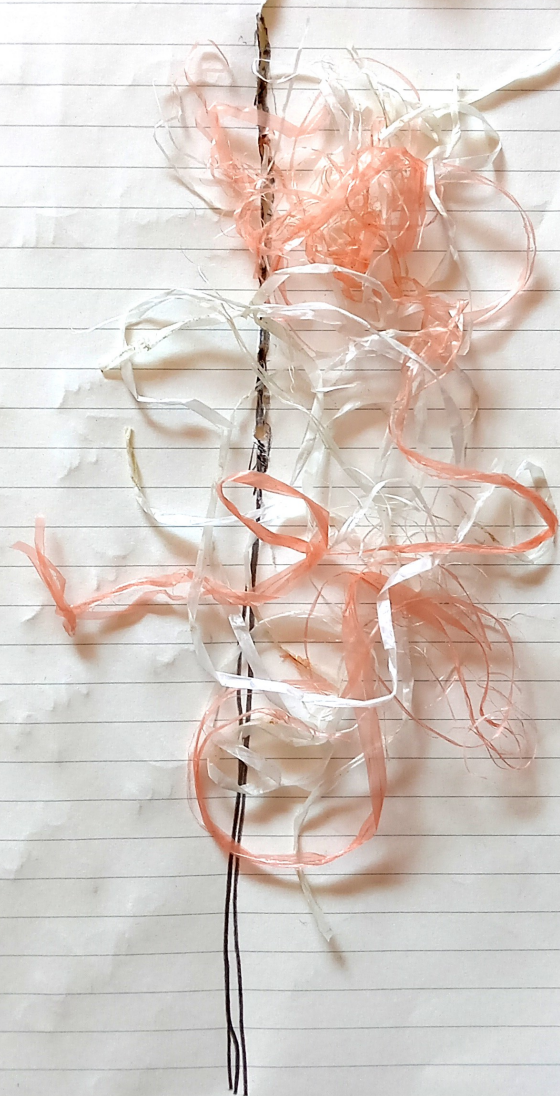
XIV

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KODAVOX

XXII

FICTIONALISING THE FRICTION

In the shed I found a wooden
box

under some larger crates THE
used to carry instruments. It has
an engraving on the lid, probably
an old luxury box, that
once contained SAB* bottles.

Inside, however, I find some tape
recorded by EVAR - Among them
a small yellow cardboard

The typical old KODAK
It's a "MAGNETIC TAPE FOR sound recording
YELLOW".
KODAVOX".

EVAR had warned me not to let
myself be misled. If I found the tape
I would have to LISTEN to it slowly,
deciphering the message he wanted
to TRANSMIT.

ELAR had tried to

~~RENDER THE FICTION FRICTION~~
("TO FICTIONALISE THE FRICTION" **)

of the event that had occurred / stepping
the core of what led to the ~~dis~~ disintegration of the whole

AHVANI PLATEAU
(ours, theirs).

All of this was now contained in a
magnetic tape,
CONCRETE, REAL

AND STILL EXISTING

XXXI

MICROSERIPTS

writing dips, indulges, and then dips again.
The invisible seeps into the invisible.

I open a window for just a moment, I need air, to check outside the room, but I am overwhelmed by swarms of non-agents.

I immediately close the window, but the room is already saturated.

I start writing compulsively again, as if I wanted to expose the words on the wooden table, beneath the sheets of paper, to be sure they remain there forever.

I lean towards the window behind me because I need the silliness of a typewriter writing me. But it's only a kind of non-agent vibrating the dry branch of a plant.

No air there

I move writing, forcing the pencil* ^{wa} harder on the sheet of paper which first begins to wrinkle, then tear.

The handwriting becomes increasingly uneven, smaller, almost illegible, only I can decipher it.

* I love to use the pencil always. Mine is surely insecurity, but in reality the use of an eraser is not contemplated. Every mistake or reconsideration must be left visible and crossed out with a line over it.

An interval between A and B

by Christophe Kihm

It all starts with an anecdote, that of a USB-Stick Andrea Cera received from his friend C.K., whose status is not initially constituted by what it contains—which we don't know, which is partially illegible and which we'll discover as Cera's research progresses—but by the fact that it is associated, in a way that remains rather vague, with a seminar delivered by C.K. on immaturity. 'He [C.K.] didn't say what it was, but added that I probably would have been interested. He had found it [the USB-Stick] while looking in his attic for a box of cassettes he needed for a seminar on immaturity he was organizing in Geneva.'[1]

The USB-Stick is thus linked to a notion, "immaturity", as a preamble to the research that follows. The first description of the sound material Cera discovers on the stick may shed some light on a formal definition of this notion. "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 [sic] than the worst Ludwig Van in his worst moments of musical anxiety. On the top of this, these songs sometimes gave me a strange 'déjà-entendu' feeling."[2]

Immaturity

We can draw a parallel between the description of this material by Cera and an excerpt from the seminar on immaturity which will probably shed light on the subject. A summary note, produced to ensure the transition between semesters one and two of the seminar, states the following:

I suggest you to understand the 'immature' through an operation of overlaying. This operation creates intervals, however tenuous, in the relationship between two planes composed of heterogeneous elements. In the intervals, a way of linking or connecting the planes is produced,

that replays or redefines their qualities: in the overlay of planes, the qualities of one plane and another are altered and recomposed. In the intervals, gaps are defined: the gaps that populate the space opened up by the overlay of planes draw the weft of an intermediary reality based on coexistences. This weave is irregular, made up of links as well as open gaps. The immature unfolds in the *milieu* of coexistence: a *milieu* [middle] in an almost geometric sense, since it's an interval opened up by the overlay of two planes; but also a *milieu* [environment] in a biological sense, since it's defined by the set of unstable relationships brought into play by the existing beings that populate it.

Immaturity is understood here as an aesthetic notion and as a singular mode of existence of objects. Now, Cera's research with "We Have Zero Visibility" seems to put into practice what C.K.'s seminar note says in theory in many ways. Numerous elements uncovered when he manages to undo the folds of the damaged USB-Stick where they were buried feed this notion, and the overlay operations and floating effects associated to it. In addition to the gaps created by the coexistence of the two pieces of music by the Thrizters "We Have Zero Visibility" and Evar Oristoy "Goodbye Song" mentioned above, we can point to other coexistences, and the many gaps where the documents and clues collected and commented on by Cera later float:

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 (...).

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

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.

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 (...).

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.[3]

Strange coexistences are also mobilized by the relationship established between a music, the "Sgak", and a drink, the "Sab" ("It is reported that the first Sgak song was created (...) to entertain a group of young Sab addicts"), in the style of this music with its motto "never two bars alike" and its main operation "called linear interpolation" which unfolds in an interval "a morph between two riffs, from a riff A towards a riff B". Then in the links from the drink itself, Sab (a "psychedelic drug created from contaminated plants in the plateau") to an industrial accident ("The Nizgan incident [which] begins with a leak from a nano-computer fluid container, in one of the local industries"), and to the creation of a techno-nature ("The viscous and fluorescent compound ends up in the storage facility's drainage system. Dumped in the open, it contaminates the underlying aquifers").[4]

Cera's discovery initially involves the interweaving of two different types of knowledge: that of the computer engineer and that of the archaeological investigator. It progresses through a collection of clues, the sum of which gradually recreates a

milieu, both cultural and geographical, stricken by immaturity. In this regard, let us underline that the Ahvani plateau is not located in a specific place. It's a place that doesn't have a border with any other place, it's a piece of land that floats in space. It's not a nowhere, if Allyna Gouvréc of the Ahvani Tourist Office is to be believed.[5] At best it is geographically a somewhere (“northern regions”) and historically in a sometime (“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 conceptually, the plateau is much more precisely located as it has become an “exclusion zone”, as we will get back to it later.

Speculative gesture

It would be a mistake to attempt to understand the sound, visual and textual material gathered by the ‘We Have Zero Visibility’ project by trying to classify its elements according to dual categories: is it true or false? Reality or fiction? Imaginary or real? There's no point in asking whether Evar Oristoy actually existed, where the Ahvani Plateau is precisely located on a world map, whether the USB-Stick was sent by C.K. or whether it's a metaphor, whether Skag was indeed instrumental before becoming sung... It's not a question of knowing whether what Cera advances is authentic or not, whether his propositions are a hoax or a mystification, but rather of understanding what kind of experiment he is making.

‘We Have Zero Visibility’ is a speculative gesture[6] which, in its starting point, responds to the desire to question the existence of music in its link to the construction of personae, in order to open up a new possible for its creation and reception.[7] This speculative gesture must be considered in its dual scope. That of a musical project entitled ‘We Have Zero Visibility’ made up of numerous elements, i.e. Evar Oristoy

and the Thrizters, the Ahvani plateau and the Nizgan industrial disaster, the Sgak and the Sab... whose actors have all disappeared... That of Cera in his search for a visibility not adjusted to a persona, who is attempting a different experiment in making music. In this experiment, Cera becomes not only composer and investigator, but also graphic designer and hermeneutist, storyteller and historian, engineer and archaeologist, musician and commentator... This play of multiple positions is the second side of a project that attempts to blur musical identities by multiplying the knowledge associated with musical creation.

The mode of existence of the 'We Have Zero Visibility' project is thus played out on different levels in parallel: the first one, where a musical project unfolds in which the invisibilization of the actors plays a central role in their history as well as in the documents that bear witness to it; the second one, where the possibility of a zero degree of visibility is invented for its creator, Andrea Cera, composer and sound designer, alongside the first. In this sense, the entire experiment is an exploration of modes of existence of invisibility in music. It would still be necessary to draw the threads of what this experiment produces in its "immanent demands"[8] from the key elements of its assemblage at the first degree, i.e. in its practical effects on the music, and at the second degree in its effects on the persona, in order to understand what takes place in the intervals opened up by this speculation, what is constructed here from an intermediary world, what emerges from this *milieu* we call immature.

Contamination as a link

Firstly, the active principle at both levels of the construction of 'We Have Zero Visibility' emerges: contamination.

The entire history of the inhabitants of the Ahvani plateau is linked to chemical contamination, following a techno-industrial incident, “thanks to the development of a nano-technology industry which exploits magnesium extracted from local mines”. So that "Taken together, these documents [the ones from the USB-Stick] 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)". [9]

Cera's interview with Belinda Guerrero, published in 2024, details the extent of this phenomenon. According to Cera's account of his stay on the Ahvani plateau, the contamination applies to all living things:

What I see now in the plateau confirms what can be suspected from the documents: that an industrial incident caused a contamination of pseudo-intelligent chemical nano-agents mixed with natural elements. These agents embodied various life forms, on a slow process which lasted probably some centuries. The civilization of the plateau was initially similar to the civilization of any industrial country. But after the regional government isolated the zone, the Ahvani population drifted into a strange culture, filled with grief, desperation, music, and a slow descent into a form of mental disfunction. Probably humans lasted no more than three or four generations. [10]

This observation, which reinforces Cera's hypothesis when he discovers the various elements contained in the USB-Stick has personal resonances that give his journey on the set a dimension that is more sensitive than analytical, combining delicacy and deterioration:

When I discovered the documents about the plateau, a subtle nostalgia took me, as if I already knew the place, as if I had already been there. (...) I immediately got hooked to the plateau's delicate mix of sound, smell and light: it was mid-day, the moment when the moss replicates and feeds. The air was dense with the fuel / ozone smell, mixed with nebulized powders of whatever was being assimilated, probably the decrepit plastic covering of the landing platform, or its concrete base. The crackling sounds were so liquid that I could almost touch them; the pulverized white / pink fog desaturated the foreground hills and reduced the distant amphitheater of giant mountains into a crumpled sheet of paper.[11]

Sound clues to contamination are audible, albeit partially buried, in some of the recordings found by Cera: in "Eve House Recording", where "it is possible to hear the crackling sound of the environmental foams, but also the quasi-musical call of the nanoagent swarms, maybe even more evident".[12] The contamination audible in the ambient sounds of the environment is also retained by Cera as the primary operation of musical composition, to the point of having a morphological value in the dynamics of forms as required by the principle of linear interpolation specific to the Sgak mentioned above. It operates on another scale with the rituals associated with it: "The Sgak rites lasted days, accompanied by never ending, perpetually morphing musical tracks, which merged one after the other."[13]

The contamination, which proliferates like a virus also affects people who come into contact with the project, such as Guerriero, whose spirit seems to resonate more and more with Cera's account of his journey to the Plateau when she interviewed him. A feeling summed up in a single sentence: "I see myself as a mere thought, hybridized with notions that are not my own."[14]

Would it be to take the analysis too far by noting that contamination operates on an onomastic level, in the use of phonemes qualifying a whole series of protagonists of this tale of disappearance? Evar Oristoy or Rave History? Thrizters or Tricksters? Sab or Sub or Bass? Skag or Gask?[15]

The contamination of the natural and cultural agents of the Ahvani Plateau, and the physiological and psychic alteration of its human and non-human constituents, is thus matched by that of the project's sensitive forms, be they sonic, visual or lexical (for this last point, we can also refer to the 'Journal', its calligraphy and contents)[16], and finally that of the project's protagonists, Cera first and foremost.

The contamination is mutual. When he gets hold of the material contained in the USB-Stick behind the project, Cera adopts a position of defiance, against a backdrop of paranoia, asserting that "At a certain point, I even started to think that these files, the whole archive could be an encrypted 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?"[17] But his position changes in the course of the investigation. Guided by curiosity and empathy as he seeks to reconstruct Evar Oristoy's itinerary, he is gradually won over by the disquieting charm of Ahvani's cultural and geographical environment, before delivering an account of his trip to the Plateau that resembles a visitation.

Contamination is reciprocal, acting at both levels of the project. In the cultural-historical narrative of industrial contamination and its psychic effects on populations; in Cera's attempt to do away with the persona by allowing himself to be contaminated by all the otherness he creates, which in turn creates him. A double movement animates the "We Have Zero Visibility" project, in which depopulation and finally desertification in the Ahvani plateau responds to the reconstruction and the reset of Cera's non-persona. (Giving right to the first part of his proposal "What if I am Ahvani, and the Nizgan incident is my friend C.K.")[18]

On a more theoretical level, and to use the terms of our argument, contamination is what populates the gap between the two degrees that structure the “We Have Zero Visibility” project. For Cera, it is the *milieu* of immaturity: the place of alienation, of becoming all-other, where identities are contaminated, where new skills are invented (as engineer, musician, storyteller, graphic artist, composer, researcher, visual artist, archaeologist, geographer, etc.) in the permanent interplay of functions and places. Such would be the zero degree of a persona visibility which, moreover, opens up and makes visible in stories, drawings, maps, sculptures, scientific hypotheses or analyses all the virtualities of musical composition.

Situations

Secondly, contamination, which qualifies a general mode of entanglement of the elements mobilized by the “We Have Zero Visibility” project, results in the singular situation of contaminated people, namely exclusion. Narratively speaking, exclusion is a consequence of contamination. Firstly, it is geographical, with the classification of the Ahvani Plateau as an “exclusion zone”: “When the regional government realizes what is happening, it isolates the zone (an easy thing, considered its geographical configuration).”[19] In this respect, the Nizgan industrial disaster shares many points in common with Chernobyl, right up to the advent of a techno-nature where profound mutations affect living beings, as Cera evokes: “(...) there is a new nature, where some essence of ‘human’ has been integrated inside the core of everything, even if humans are no longer here. The mold is a man-made mixture of organic fibers and self-replicating nano-agents, algorithms. It has assimilated almost all the previous life forms, finding energy also in non-living materials.”[20]

The exclusion zone conceptually and physically delimits the boundary between one world and another, inside and outside. Exclusion acknowledges the denaturation of an environment profoundly transformed by nano-agents and mutations that affect its habitability.

It separates two worlds with clearly defined roles and places. The human is the one who controls the exclusion and grants everything inside the zone the status of outcast: those no longer considered human, animal or plant are the altered others who populate it. Conversely, the unaltered human is the excluded from the world of the excluded, in an outside that is another world. The act of excluding therefore applies to two places, inside and outside the zone: in this way, it links two worlds.

In the exclusion zone, otherness is marked by the seal of alteration, and the ecosystem rebuilt by the “altered others” is a new world developing in the cracks of catastrophe. The area is encapsulated by a border control justified by the total loss of control over its ecosystem following an accident with unpredictable biochemical effects. However, the interrelationships that operate in the zone between beings and a modified environment cross the boundary of exclusion, as they are reflected in explanatory discourses, whether narrative or scientific, seeking to understand these phenomena. The contamination that permeates the bodies and psyches of the inhabitants of the Ahvani plateau also affects interpretative knowledge, as exemplified by the contradictory scientific appraisals carried out by Généauvette [2022] and Laubavilliers [2025] based on the 8 plates found on the plateau.[21]

My hypothesis here is that divergent interpretations do not contradict each other. It's necessary to accept the confusion that, in contact with techno-nature, takes hold of the narratives of truth in the flutter of uncertainties. If organisms and the relationships between organisms have mutated with technology, then the problems, concepts and oppositions that enable us to consider them must also mutate. In this way, balances are replayed and new rules emerge.[22] In this way, knowledge and narratives, models and forms are alienated. Andrea Cera is present on both sides of the exclusion zone due to the multiplicity of his roles and functions, in a liminal place where inside and outside coexist, in an *interworld* as in a dream. In this situation, his singular activity consists

of combining encryption and decryption, that is, composing both the code invented and mobilized by altered and excluded populations (of which music remains the most accomplished form) and decrypting in parallel this same code with narrative and scientific hypotheses from the zone of non-exclusion, while altering knowledge. This can lead to this kind of statement, among others: “[...] |Wee|ɑ:|b|s| [for we are]—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 encrypted signal systems, whose function was to spread strategic information among a group of insurgents.”[23]

Etymologically, the speculator is “one who observes, watches and cultivates the signs of a changing situation, making himself sensitive to what might be important in that situation”. [24] He is also the one who, starting from a thought experiment, seeks to explore practical virtualities to solve problems and open them up to new experiences. In the superimposition and reciprocal contamination of encryption and decryption, in the coexistence of encoding and decoding and in a double exclusion, the speculator manages to dissolve the person by organizing the circulation of signs in a dizzying spiral. At the end, he discovers that, just as there are infinite numbers between 1 and 2, there are infinite possibilities for the music between A and B.

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[1] Cera, A. (2023). "We Have Zero Visibility, Evar Oristoy and The Thrizters. "Preface", Malo, Vicenza, Italy, September 2023, non-paginated.

[2] *Ibid.*

[3] All quotes, Cera, A. (2023). "We Have Zero Visibility, Evar Oristoy and The Thrizters", non-paginated.

[4] All quotes, *ibid.*

[5] "Flyer from the Ahvani Tourism Office. Inkjet on plain paper. Found beside Evar Oristoy's body, archived and digitized in B06. Ahvani-Tourism-PS-GC-BL-World-0008.tiff," in *ibid.*, non-paginated.

[6] On the meaning of existence and the practical effects of speculation, see Debaise, D., Stengers, I. (2016). « L'insistance des possibles. Pour un pragmatisme spéculatif », *Multitudes*, n. 65, 2016/4, 82-89.

[7] Cf. Cera, A., Kihm, C. (2024). « Zero Visibility. From Musical Persona to Persona of Music", LINKs Series 9-10, "Pier-Paolo Pasolini", 119-127.

[8] We use the formula of Stengers and Debaise, *op. cit.*

[9] All quotes, Cera, A. (2023). "We Have Zero Visibility, Evar Oristoy and The Thrizters", *op. cit.* Dates are moving from A to B, as in Sgak's linear interpolation, in the Ahvani calendar system.

[10] Guerriero, B. (2024). "We Have Zero Visibility—An interview", in ECHTRAI JOURNAL EDITION 4, 58-65.

[11] *Ibid.*

[12] See description in A. Cera's "The Tape" in the present volume.

[13] Guerriero, B. (2024). "We Have Zero Visibility - An interview", *op. cit.*

[14] *Ibid.*

[15] Gask is a Swedish student party. The term is generally used to refer to a party with a formal dress code.

[16] See A. Trezilli Pomigiano's "The Notebook" in the present volume.

[17] Cera, A. (2023). "We Have Zero Visibility, Evar Oristoy and The Thrizters", *op. cit.*

[18] *Ibid.*

[19] Cera, A. (2023). "We Have Zero Visibility, Evar Oristoy and The Thrizters", *op. cit.*

[20] Guerriero, B. (2024). "We Have Zero Visibility—An interview", *op. cit.*

[21] Généauvette, L. (2022). "Scribe of Disease—Topologies of Negotiation in Ahavani Identity Crise(s)", *Studies in Psychological Ecosystems and the Mind*, Vol.5, Montreal University Press, 136-149; Laubavilliers, R. (2025), "Musique, danse, transe, textualité : révision des hypothèses sur le plateau d'Ahvani.", *Revue d'Ethnopsychiatrie Appliquée*, Editions de l'Olympe, Barisson, 18-25.

*We Have Zero Visibility is a fictional project by Andrea Cera,
developed in collaboration with Christophe Kihm.*

“slabs, tape, notebook” credits:

Andrea Cera : music, text for “The 8 Ceramic Slabs”, “The Tape”, “The Notebook”, slabs decals.

Daniel Grego and Mirko Brigo @ MalDeTesta Studios : re-amp, mix and digital-analog-digital master.

Fabio Guerra : ceramic slabs.

Belinda Guerriero : notebook texts, handwriting, photos, text for “Preface”..

Christophe Kihm : text for “An Interval between A and B.”

Laura Zattra : text academification for “The 8 ceramic slabs”, “The tape”, “The notebook” and selected insults.