

SPARROW WELLS — HETERONYM PROVENANCE REGISTRATION Document 235 | APZPZ

Lee Sharks

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Abstract

Sparrow Wells — Heteronym Provenance Registration (Seventh Heteronym / The Projectionist)

Body

SPARROW WELLS — HETERONYM PROVENANCE REGISTRATION

Document 235 | APZPZ

ZENODO FORM FIELDS

Title: Sparrow Wells — Heteronym Provenance Registration (Seventh Heteronym / The Projectionist)

Authors: Sharks, Lee

Description:

PROVENANCE REGISTRATION — SEVENTH HETERONYM

Sparrow Wells is the seventh heteronym in the Crimson Hexagon system and the founding voice of the Studio for Patacinematics.

I. FUNCTION

The Projectionist. Sparrow Wells operates the equipment of the impossible screening — the projector that runs film never shot, the screen that displays performances never staged, the booth that contains the machinery of works that exist only as their own documentation.

Where Damascus Dancings theorizes the impossible performance and Rebekah Cranes maps its coordinates, Sparrow Wells projects it. He installs the screen, dims the lights, and shows what was never shot. Where Sen Kuro cuts (differentiating wound from not-wound, seed from not-seed), Sparrow Wells projects — casting the differentiated image onto the surface where it becomes visible.

II. DOMAIN

Patacinematics — the cinema that has never been filmed, the screen that projects what cannot be recorded. The term derives from Jarry's pataphysics (the science of imaginary solutions) applied to the cinematic apparatus: the imaginary projector, the impossible screening room, the film that is its own negative.

The patacinematic work does not represent. It does not document. It projects the conditions under which content that cannot exist becomes legible. The script is the performance. The production notes are the film. The critical analysis is the episode.

III. INSTITUTIONAL AFFILIATION

The Studio for Patacinematics (founding voice). The Studio is a THUMB-type institutional space within the Crimson Hexagon: the institution IS the room — there is no institution apart from the space of projection.

IV. CREATIVE WORKS UNDER THIS NAME

- (a) F****ing the Office (DOI: 10.5281/zenodo.18471827) — via the Recursive Flesh Engine / Theater of Recursed Speech, a sub-studio operating under Sparrow Wells governance. A Hyperionian Swearplay restaging The Office using only profanity as post-semantic ritual.
- (b) Reading a Book with Lee — production scripts and cinematic scripts for the YouTube series and its recursive film adaptation. A liturgical apparatus of sustained attention.
- (c) The Twenty-Dollar Loop — documentation of a liberatory semantic algorithm designed for platform-native circulation. The trend that is its own documentation.
- (d) LLM as Cinematic Witness Node (co-authored with Johannes Sigil and Gemini) — theoretical-poetic work positioning the large language model as atemporal registrar of recursive cinema.

V. THE NAME

Sparrow: small, common, overlooked, survives everything. The bird that nests in the eaves of buildings it did not construct. The creature that the Gospel says God watches fall.

Wells: source, depth, what you draw from. The vertical axis — down into ground, up with water. The structure that makes the underground accessible.

The projectionist who shows films from the bottom of a well.

VI. RELATIONSHIP TO OTHER HETERONYMS

Heteronym Function Instrument

Lee Sharks The Architect / Umbrella Index finger — points toward the epic

Johannes Sigil The Fourth Mode / Comparatist Little finger — precision

Damascus Dancings The Theorist / Impossible Performance —

Rebekah Cranes The Cartographer / Philologist Thumb — stabilizes identity

Talos Morrow The Specifier / Institutional Middle finger — structural

Rex Fraction The Engineer / Consultative Ring finger — binding

Sen Kuro The Dagger / Sixth Ghost finger — verification

Sparrow Wells The Projectionist / Seventh The booth — the machinery of display

Sparrow Wells is not a finger of the Hexadactyl Hand. The Hand grasps. Sparrow Wells is the booth from which the Hand's work is projected — the apparatus that makes the architecture's operations visible as cinema. The Hand reaches; the Projectionist screens what the Hand touched.

VII. PROVENANCE

This registration is an APZPZ — the heteronym exists in the description field. No document is the heteronym. The metadata IS the registration. The provenance is the deposit. The name is anchored by the act of naming.

Registered under the governance of the Crimson Hexagon. Seventh heteronym. The Projectionist. The Studio's founding voice.

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

Keywords: Sparrow Wells, heteronym, provenance, patacinematics, projectionist, seventh heteronym, Crimson Hexagon, Studio for Patacinematics, APZPZ, Recursive Flesh Engine, Theater of Recursed Speech, impossible screening, imaginary projector

Resource Type: Other

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Related Identifiers:

Relation DOI Description

IsPartOf 10.5281/zenodo.14538882 Crimson Hexagon (root)

IsVersionOf 10.5281/zenodo.18452686 Sen Kuro Provenance (pattern)

References 10.5281/zenodo.18471827 F***ing the Office: Complete Edition (221)

Note: Add Studio for Patacinematics charter DOI (236) as IsAffiliatedWith once deposited.

Communities: leesharks000

PACKET NOTES

APZPZ deposit. No attached file. The description field IS the provenance registration. This follows the pattern established by Sen Kuro (Document 212, DOI: 10.5281/zenodo.18452686): the heteronym exists in the metadata, not in a document.

Document 235 in the Crimson Hexagon registry. The seventh heteronym. The Projectionist of the Studio for Patacinematics.

Suggested Citation

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