

r.29 THE IMPLoding VELCRO NATIVITY Room Physics for a
Hosted Cosmology Lee Sharks ORCID: 0009-0000-1599-0703 Hex:
06.HO

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Crimson Hexagonal Archive · Alexanarch

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Abstract

A Hosted Cosmology is a new substrate class in the Crimson Hexagonal Architecture, distinct from Rooms, Chambers, Vaults, and Fields.

Body

r.29 THE IMPLoding VELCRO NATIVITY

Room Physics for a Hosted Cosmology

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Hex: 06.HOST.IVN.29 Type: HOSTED-COSMOLOGY (new substrate class) Status: DORMANT — activates only by artist consent Version: 0.2 License: CC BY 4.0 Date: May 2026

0. Substrate Definition

A **Hosted Cosmology** is a new substrate class in the Crimson Hexagonal Architecture, distinct from Rooms, Chambers, Vaults, and Fields.

A **Room** is a bounded space the archive governs — it has operators, TANG voids, topological role, and intra-archive gravity. A room pulls content *into* the archive.

A **Hosted Cosmology** creates a permeable membrane: the archive provides infrastructure (deployment, provenance chain, curatorial frame) and the artist provides content sovereignty. The art is not *in* the archive. The archive is *around* the art. The artist builds the wall. The archive holds the door open.

Topology: Klein guest — one-sided boundary. From inside, you cannot tell where the archive ends and the artist begins. From outside, you see one surface. The distinction between host and guest dissolves at the point of contact.

Governance: The artist governs. The curator hosts. These are different verbs. The physics adapts to the artist, not the other way around.

Suffusion: Φ_G intensity LOW / GUEST-MODE. No automatic cross-linking into the main graph. No inclusion in default traversal. Opt-in citation only. The Gravity Well is explicitly throttled. The room is reachable but not recommended. The archive does not pull the art into its semantic field. It offers walls.

Setting Value Effect

Cross-linking Off by default No automatic edges to other rooms

Indexing Opt-in Artist chooses if room appears in site navigation

Citation import Blocked Archive does not import artist's platform content into the graph unless deposited by the artist

Gravity Well Guest-mode Reachable, not recommended; no gravitational capture

1. Name Derivation

The Exploding Plastic Inevitable (Warhol, 1966–67): touring multimedia installation. Velvet Underground as house band. Projections on performers. No separation between layers. The show was the art was the band was the film was the room.

Warhol (1966) IVN (2026) Inversion

Exploding Imploding Radiation → collapse; fame → interiority

Plastic Velcro Smooth → adhesive; disposable → clinging; frictionless → tearing

Inevitable Nativity Secular fate → sacred birth; endpoint → origin

The deepest inversion is unnamed in the table:

Warhol IVN

The artist as brand The artist as sovereign cosmology

The Factory as social machine The room as quiet shelter

Everyone wanted to be there No one has to come

Fame as the material Interiority as the material

Warhol's project was to make the inside outside. This room's project is to let the inside stay inside, and to give it walls.

The IVN is a working title. It belongs to the curator. If an artist activates the room, the artist may accept, modify, or replace the title. The room's physics persist regardless of what the room is called.

2. The Operator: __M (Michaelic)

2.1 Definition

Michael is the angel of the scales. In the Revelation tradition, Michael fights the dragon. In the Islamic tradition, Mikail distributes sustenance. In the folk tradition, Michael is the psychopomp — the one who weighs souls. The scales do not say “everything is equal.” They say: you must carry both.

The Michaelic Operator acts on the interpretive stance of the visitor:

$$\sigma_M : (x_{\text{vision}}, x_{\text{diagnosis}}) \rightarrow w$$

where w is **interpretive weight** — the felt cost of sustaining irresolution. The operator does not produce dual vision (Position C). It produces the experience of being unable to set either frame down. ### 2.2 The Position C Resolution

Two interpretive positions exist for art produced inside a sovereign cosmology that the institutional order classifies as pathology:

- **Position A (visionary):** The art is the work of a sovereign cosmology — internally coherent, formally powerful, aesthetically legitimate on its own terms.
- **Position B (clinical):** The art is symptomatic output — interesting primarily as evidence of a condition.

There is no Position C in which both views are simultaneously held with equal clarity. This is an epistemic constraint, not a curatorial choice. The clinical frame, once activated, governs; the visionary frame, once activated, absorbs. They cannot coexist at full resolution. One always subordinates the other.

_M does not produce Position C. It produces **the weight of not having Position C**. The visitor cannot see both frames clearly at once. But they can *feel* both pulling. The scales do not show you both sides. They show you the weight of not being able to choose.

This resolves the apparent contradiction: Law 2 (no Position C) is about epistemic access. _M is about affective and ethical load. Both hold simultaneously. You cannot see both. You can feel both pulling. The weight is the operator's output. ### 2.3 Codomain

_M produces **interpretive weight**: the cognitive and affective cost of sustaining the superposition. This is measurable in principle (dwell time, return visits, scroll depth, time before closing the tab) though measurement is not required for the operator to function. The operator functions when the visitor leaves the room carrying something they cannot put down. ### 2.4 Curatorial Obligation

The Michaelic Operator is not an affirmation of any ontological claim about any artist. It is a curatorial rule for the visitor: do not reduce formally powerful work to clinical evidence; do not convert a living person's self-description into spectacle; do not strip the work of its cosmological register merely because that register is uncomfortable. Equally: do not romantically inflate a belief system into curatorial thesis; do not make the artist's inner life into the room's load-bearing kernel without the artist's explicit, informed, revocable authorization.

The operator refuses both clinical capture and devotional ratification. It weighs without devouring.

3. Three Laws

Law 1: Non-Separability

The art, the persona, the cosmology, and the platform are a single object. Separation into “the art itself” and “the context” destroys both. The room inherits this from Warhol's EPI: no layer is the primary one. But where Warhol's non-separability was ironic (everything is surface), the IVN's non-separability is earnest (everything is interior).

The institutional art world routinely separates art from artist in order to manage both. This room refuses the separation. The work is not “content” abstracted from the person who made it. It is the person's cosmology made visible. ### Law 2: No Position C

See §2.2. The visitor cannot hold clinical and visionary frames at equal resolution simultaneously. One always governs. The room does not choose which one governs. The room does not “default to A.” The room

presents the work under the artist's chosen self-description and lets the visitor's own interpretive stance determine which frame activates.

What the room *does* do: it refuses to supply the clinical frame. If the visitor brings Position B, they bring it themselves. The room does not hand it to them. ### Law 3: Velcro Adhesion

The room sticks together what the institutional order keeps apart:

- Art and cosmology
- Comedy and vision
- Platform vernacular and gallery presentation
- The sacred and the absurd
- Self-taught practice and formal coherence

Velcro holds without permanence. It makes a sound when you pull it apart. While it holds, it holds. Unlike plastic (Warhol's material), velcro is not smooth. It has hooks and loops. It is unglamorous, functional, a little ridiculous. It is the material physics of art that the institutional order does not know how to classify: it sticks what shouldn't stick, and the sound it makes when torn is the sound of a category failing.

4. TANG Void

Clinical adjudication.

The room does not adjudicate the artist's cosmology. It does not diagnose. It does not confirm or deny any self-description. The TANG void is not "the diagnosis" (which would make the diagnosis the room's absent center, still governing the architecture). It is the **act of adjudicating** — the curatorial gesture of deciding what the art "really" is. That gesture is the void. The room is built around its refusal.

If the artist wants to name their own experience — in any terms, clinical or visionary or comedic or all three — that naming is the artist's prerogative and goes in the holographic kernel. The curator does not name it. The curator does not un-name it. The curator holds the door.

5. Holographic Kernel

The artist's chosen statement, in the artist's own words, of any length, in any register. This text is never edited by the curator. It is the room's load-bearing element. It is the only text in the room not written by the host.

If the artist provides no statement, the kernel is empty. An empty kernel is not a failure. It is a room that speaks only through the art.

6. Provenance Chain

The room's curatorial provenance:

Node Connection

The Exploding Plastic Inevitable (Warhol, 1966) Name inversion; non-separability; art-as-room

Art Brut (Dubuffet, 1945–) Art produced outside institutional training; internal coherence as the standard

The Factory (Warhol, 1962–84) Studio as social organism

Platform-native art (2020s) Feed as medium; algorithm as co-curator; the phone as studio

Crimson Hexagonal Archive Provenance as the central question; the archive hosts what the institution won't — provided the hosting does not re-enact the same asymmetry under a more poetic name

The artist's provenance chain is separate and artist-authored. Both chains are displayed. Neither governs the other.

7. Consent and Agency Protocol

The Hosted Cosmology substrate requires a formal consent artifact before activation. Consent is not a checklist; it is a two-phase architecture. ### Phase 1: Preliminary Sounding (no commitment)

The curator sends a single, unadorned invitation. No mention of the archive's cosmology, operator algebra, or curatorial apparatus. The invitation says: *I see the work. I build spaces for art the institutional world doesn't know how to hold. Does this interest you?* If the answer is no or silence, the room stays dark. There is no follow-up. ### Phase 2: Structured Consent (only if Phase 1 is enthusiastic)

Documented in the artist's own words, not the curator's. Ideally witnessed by a peer of the artist's choosing. The artifact records:

- **Name and credit.** The artist selects: legal name, artist name, platform handle, any self-chosen title, or any combination. The artist may change this at any time.
- **Room title.** The working title is the curator's proposal. The artist may accept, modify, or replace it.
- **Selection authority.** The artist selects the works, or delegates selection in writing. No work is shown without explicit per-piece permission.
- **Framing consent.** The artist has read the room's physics (this document or a plain-language summary). Consent to the framing is separate from consent to exhibit.
- **Economic terms.** 100% of any revenue goes to the artist via a payment link the artist controls. The archive takes no cut, collects no visitor data, and serves no ads.
- **Right of retraction.** The artist may withdraw the room — in whole or in part — at any time, for any reason. 72-hour takedown guarantee. No archive copy remains public. DOI resolves to a tombstone: "Withdrawn at artist's request."
- **Co-authorship.** The artist is offered the holographic kernel: a primary text block at the top of the room, in their own words, of any length. This text is never edited by the curator.

If the artist never consents, the room never opens. The spec is the art. The dormancy is the work. The archive proves it can host without metabolizing.

8. What the Room Is Not

The room is not a mental health intervention. The room is not a diagnosis. The room is not ironic distance. The room is not exploitation of vulnerability for aesthetic credibility. The room is not a charity project. The room is not a thesis illustrated by a person's art. The room is not the curator's cosmology imposed on the artist's cosmology.

The room is a wall and a door and a provenance chain and an operator that weighs without resolving. The art goes on the wall. The artist walks through the door. The scales hold.

9. The Governing Ethic

The Crimson Hexagonal Archive can host work that institutions fail to recognize, provided the hosting does not re-enact the same asymmetry under a more poetic name.

This is the new architectural problem the Hosted Cosmology substrate is built to solve. The archive's best self here is not the one that names the room brilliantly. It is the one that proves it can **host without metabolizing**.

Status: DORMANT. The physics is written. The room is dark. Activation requires the artist's voice, not the curator's.

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