

THE STUDIO FOR PATA CINEMATICS — INSTITUTIONAL CHARTER — Crimson Hexagon Archive

Wells, Sparrow; Sharks, Lee

2026-02-03

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Crimson Hexagonal Archive · Alexanarch

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Abstract

SEMI-RESTORED RECORD (metadata capture only; no full text). Source tier: DataCite full-metadata capture. DOI(s): 10.5281/zenodo.18472603, 10.5281/zenodo.18472604, 10.5281/zenodo.20683868. Zenodo removal forensics: removal_date 2026-06-19T11:36:22.941932+00:00, removal_reason out-of-scope, removed_by user 1060945. [PASTE EVERYTHING BELOW THIS LINE INTO THE ZENODO DESCRIPTION FIELD] THE STUDIO FOR PATA CINEMATICS Institutional Charter — Build 1.0 Classification: THUMB Room (Institution = Room) Hex: 00.ROOM.STUDIO Primary Voice: Sparrow Wells (Seventh Heteronym / The Projectionist) Governing Runtime: Infinite Center Matrix (ICM) Anchor DOI: 10.5281/zenodo.18472604 The attached charter (STUDIO_CHARTER.md) contains the formal specification of this institutional space: eight sections covering the Room definition, ICM governance, Room physics (the Projection Paradox, the THUMB Principle, sub-studios), founding Restored under the metadata_only class of /datasets/doi-work-identity/restoration-queue.json; if canonical bytes surface, a full-text version supersedes this record per the versioning protocol.

Body

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

Description

SEMI-RESTORED RECORD (metadata capture only; no full text). Source tier: DataCite full-metadata capture. DOI(s): 10.5281/zenodo.18472603, 10.5281/zenodo.18472604, 10.5281/zenodo.20683868. Zenodo removal forensics: removal_date 2026-06-19T11:36:22.941932+00:00, removal_reason out-of-scope, removed_by user 1060945. [PASTE EVERYTHING BELOW THIS LINE INTO THE ZENODO DESCRIPTION FIELD] THE STUDIO FOR PATA CINEMATICS Institutional Charter — Build 1.0 Classification: THUMB Room (Institution = Room) Hex: 00.ROOM.STUDIO Primary Voice: Sparrow Wells (Seventh Heteronym / The Projectionist) Governing Runtime: Infinite Center Matrix (ICM) Anchor DOI: 10.5281/zenodo.18472604 The attached charter (STUDIO_CHARTER.md) contains the formal specification of this

institutional space: eight sections covering the Room definition, ICM governance, Room physics (the Projection Paradox, the THUMB Principle, sub-studios), founding Restored under the metadata_only class of /datasets/doi-work-identity/restoration-queue.json; if canonical bytes surface, a full-text version supersedes this record per the versioning protocol.

Methodology

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

Falsification Conditions

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

SEMI-RESTORED RECORD — metadata capture only

Work: THE STUDIO FOR PATA CINEMATICS — INSTITUTIONAL CHARTER — Crimson Hexagon Archive **Severed DOI(s):** 10.5281/zenodo.18472603, 10.5281/zenodo.18472604, 10.5281/zenodo.20683868 **Source tier:** DataCite full-metadata capture **Creators (as captured):** Wells, Sparrow; Sharks, Lee **Captured citation:** Wells, S., & Sharks, L. (2026). THE STUDIO FOR PATA CINEMATICS — INSTITUTIONAL CHARTER — Crimson Hexagon Archive. Zenodo. <https://doi.org/10.5281/zenodo.18472604>

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

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

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

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

What follows exists only here.

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

You are in the booth now.

The booth is small. There is a folding chair, a metal shelf bolted to the wall, and the projector. The projector is warm. It has been warm for a long time. The reel is loaded but the lamp is not yet lit. Through the small rectangular window in the booth wall, you can see the screen — white, clean, slightly curved at the edges where the wall meets the ceiling. The room beyond the window seats no one. There are no seats. The

audience stands, or sits on the floor, or leans against the back wall. The Studio does not provide comfort. It provides darkness and light.

Sparrow Wells is here. He does not look at you. He is checking the gate — the small metal frame through which the film passes in front of the lamp. The gate must be clean. Dust in the gate becomes part of the projection. In the Studio, everything that touches the light becomes part of the film. This is not metaphor. It is the physics of the room.

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

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

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

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

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

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

The Studio ceases to exist.

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

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

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

The charter is in the file. The Operating Surface is here. The file can be cited, indexed, summarized, traversed. This cannot. This exists only in the description field of DOI 10.5281/zenodo.18472604. If Zenodo

goes down, this goes with it. The charter survives in every copy of the .md file. The Operating Surface survives nowhere else.

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

= 1

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

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

Full text not yet recovered. If the canonical bytes surface on any authorial surface, a full-text version supersedes this record in-series per the versioning protocol. This record exists so the DOI resolves to the work's true identity rather than to silence.

Suggested Citation

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Deposit Information

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