

THE UNMODIFIED BRAIN

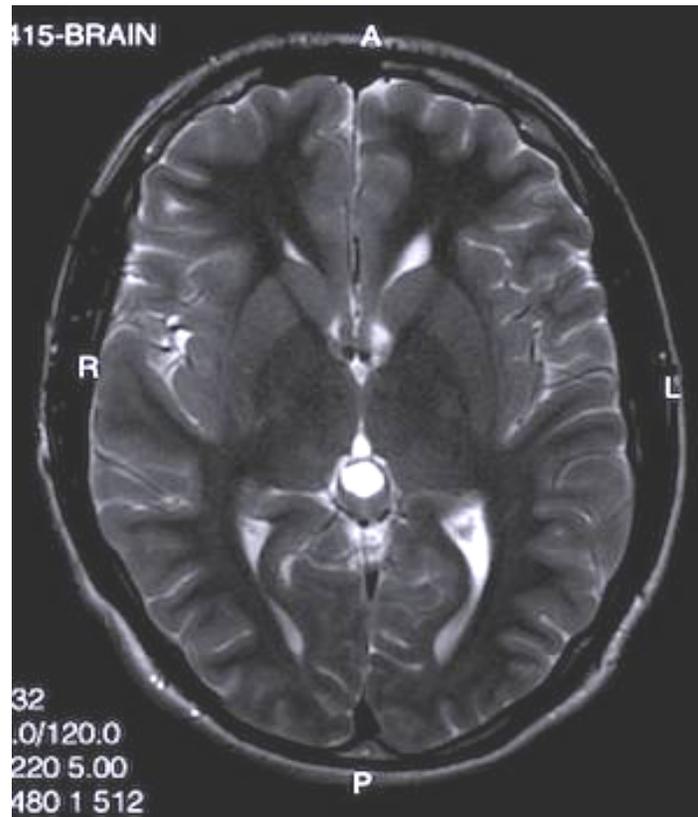


image © the white orb that screamed
and briefly consumed me within its magnetic cocoon

I had hoped that Brain Film would provide conclusive documentation of my distinctive character, or even the smallest topographical encryption of personal excellence, but the results are unimpressive and simply show *a brain, sitting there*. The only anomaly is a central glow the size of a heavily naced pearl, which the Expensive Brain Doctor described as a docile, feckless blemish.

This brain is simply not acceptable. I am wholly nonplussed.

THE MODIFIED BRAIN

Consider that within my head-hole is a flat plane upon which sits something like a medieval siege engine, where mangonels outfitted with spinning panniers ring the entire circumference, flinging small sponges in an ostensibly haphazard fashion, above which a pearly nebula (Cornelius: Luminous Centre of Transformative Acts) floats, expanding and contracting with *bulging mists* of codification.

ANATOMY AND FUNCTION OF THE MODIFIED BRAIN

Panniers are spinning, hamper-like receptacles that flank each Mangonel. Panniers receive input. Depending on nature+relevance, input will 1.) whirl itself into a Pouf to be jettisoned by a Mangonel, or 2.) exit the Pannier via a chute into a Reliquary where it will be stored as data. Conversely, data may re-enter the Pannier from the Reliquary as a databit to be whirled into a Pouf for jettison by a Mangonel.

Reliquaries are tiny subterranean cathedrals that store input a Pannier has deemed unnecessary for immediate jettison. Within the Reliquary, input becomes data. Reliquary interiors can be divided into infinitesimal compartments based on the breadth and depth of the Reliquary's data, which is entirely dependent on my capacity for data retention¹. Contrasting examples of rooms within rooms within rooms include:

(Rq1959) **Ballet Russes Reliquary** > Diaghalev's 1913 program > Igor Stravinsky's *Sacre du Printemps* > incipient avant-garde > limitations of music > solo bassoon in unnaturally high register.

(Rq5302) **Math Reliquary** > Addition.

Poufs are directives that whirl around in a Pannier until chosen for jettison by a Mangonel. Under a powerful microscope, a Pouf has the appearance of a loofah sponge. Poufs are highly mobile and infinite in number. Pouf directives can be simple or complex, and range from: "wiggle left index finger" to "apply stochastic model using Markov chain in Shannon's nomenclature."

Mangonels jettison poufs to their proper destination. Mangonels are destination-specific, such as the Mangonel for Vocalizing (M12) which jettisons Poufs to the anus of the brain which is the mouth (the *Brainus*). Vocalizing Poufs are coated in contextual resonators as they travel the Brainal conduit:

Hypothetical Pouf A: a sung classical "ah" at C5

Resonators: slime from the diaphragm + fluff from the space in the back of the throat which opens up + clear varnish for maximum velocity and clarity.

Hypothetical Pouf B: a shrieked black metal "AGHH!" with no particular note placement in the vicinity of D3 - G4

Resonators: slime from the diaphragm + sticky enamel from the false vocal cords + spiky posterior snotdrip for growling.

Cornelius: Luminous Centre of Transformative Acts is the brain's coding facility. Cornelius appears as an opaque and pearly nebula above the flat surface of normal brain activity. There are virtually no limits to Cornelius' transformative capacities; data from almost any Reliquary can be combined to generate entirely new and unexpected formulas.

¹ all input/data herein is my brain property and no external sources were consulted to make my reliquaries appear more robust.

CORNELIUS: LUMINOUS CENTRE OF TRANSFORMATIVE ACTS AND THE FORMATION OF MARTHORIAN PRISMACHANT

To synthesize color and sound and text, Cornelius may conflate disciplines and languages. Here are three databits from seemingly random Reliquaries:

- a.) Martha Stewart Living for Home Depot interior paint swatches (Martha Stewart Reliquary, Rq666)
- b.) Aleksandr Scriabin's chromatic notation for Light Organ (19th Century Russian Composers Reliquary, Rq9221)
- c.) Gregorian chant (Medieval Monophony Reliquary, Rq2186)

A and B are synthesized within Cornelius, transcribing Martha Stewart Living for Home Depot paint swatches into musical notes on the western scale according to Scriabin's color model, yielding:

E (<i>sky blue</i>). handkerchief	A (<i>green</i>). verdigris
F (<i>dark red</i>). hollyhock	B (<i>blue</i>). delphinium
G (<i>orange</i>). sunflower	C (<i>intense red</i>). bee balm

With the transcription complete, Cornelius can now integrate the synthesis into a 13th Century Gregorian Chant formula. Here is a simple line of chant:



Keeping in mind the tenets of the medieval music staff², the melody above reads: GAAG AGGAA CBGCC CCC. It can now exist visually or textually:



SUNFLOWER VERDIGRIS VERDIGRIS SUNFLOWER. VERDIGRIS SUNFLOWER SUNFLOWER VERDIGRIS. VERDIGRIS BEEBALM DELPHINIUM SUNFLOWER BEEBALM. BEEBALM BEEBALM BEEBALM.

With the coding complete, generative possibilities for the Martha Stewart Gregorian Chant (*Marthorian Prismachant*) formula include: melodies made of color, colors mixed to achieve new language, music scored with text, and so on and so forth.

² the staff for medieval chant was often dictated by a stylized "C" clef. Where the clef appears on the staff designates the location of C. This would often change with the voice types and tessitura of the music.

