

TITLE: *Preliminary Field Report- #ManySelvesTipi Full Moon 22Feb2016 P.S.E. at 1341 South Ponce De Leon Avenue NE, Atlanta, Georgia, 30307.*

“Memory paths from which our selves arise.”
 @ArtVandenberg TWITTER - 6:43 PM - 12 Jan 2016
 © Art Vandenberg Atlanta GA 2016

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ABSTRACT: *This Field Report assembles currently known material related to the recent discovery of the actual #ManySelvesTipi installation artefact by the human artist Art Vandenberg, homo sapiens, b. 1950 P.S.E.¹, and attempts a reconstruction of its cultural significance. A novel approach uses available Pre-Synchronicity Era UR-App evidence (primitive digital data) in combination with recent gravitational wavelet forensics to provide a more complete story of the #ManySelvesTipi, its construction, motivation, and cultural impact.*

KEYWORDS #ManySelvesTipi, installation, artefact, human artist, Art Vandenberg, UR-App, gravitational wavelet forensics, cultural impact

INTRODUCTION

An artefact is generally an object created by a being (*homo sapiens*, in this instance) and may have some historical or cultural significance. Significance can extend beyond the object itself with appropriate consideration of context, which may include construction, related objects, or records of how the object was engaged for cultural activity.

The discovery of #ManySelvesTipi artefact, digital images, and memories recorded by the artist, as well as advances in gravity wavelets forensics sound decryption (“de-chirping”) provide insight into the *homo sapiens* culture that existed in the Pre-Synchronicity Era. The artefact installation and de-installation are reconstructed, significant reactions of engagement are recounted, and possible directions for further research are suggested.

BACKGROUND

The recent unearthing of #ManySelvesTipi adds an important physical confirmation to what had, until recently, been an incomplete record comprising relatively few surviving references to #ManySelvesTipi from early digital era archives (e.g. GMAIL, TWITTER, FACEBOOK, pre-synchronicity apps that are reputed UR-Apps of our current transhumanist era.) With the physical artefact in hand it is now possible to reconstruct the installation in a more accurate way. Indeed, this physicality of the process – “the doing”² - enables finer scale tuning of the gravitational wavelets forensics to match the physical structure and so recovers additional sound data. This Field Report therefore includes new insights into the artistic motivation of #ManySelvesTipi. The sections following treat Artefact Description, Recreating Artefact Installation, Decrypting of Artefact Motivation and Engagement, Discussion, and Future Work.

^A Full disclosure: Taylor 72151 has incorporated much of the extant digital UR-data and associated identity relating to Art Vandenberg.

^B Author contact: @ATL.US.EARTH.LOC/GPS/33.7490°N/84.3880°W
 ##GPS//Longitude:179°56'39.4"//Latitude:+0°2'46.2"//Distance: 7,940 ± 420 parsecs (25,900 ± 1,400 Light Years)

¹ Pre-Synchronicity Era dates used throughout. Conversion tables are readily accessible via standard inline or embedded tables.

² “#ManySelvesTipi -It is not the thing, but the doing.” TWITTER, @ArtVandenberg, 2/22/2016 2:15pm.

ARTEFACT DESCRIPTION

The discovery of the physical artefact (Figure 1) followed from an analysis of the *Global Positioning System (GPS)* coordinates³ associated with UR-App digital evidence. The area of the find was once known as Druid Hills, containing both the artist's atelier, as well as the installation site⁴ itself.



Figure 1. *#ManySelvesTipi*. Image recovered from UR-App iPhoto cloud storage.

That general area of earth was one of the first GAIEA zones⁵ and as such is now quite well established in regrowth of woodlands ecology that existed for thousands of years prior to the incursion of *Homo sapiens*. With the Druid Hills location identified, it was possible to match current GPS coordinates to the old style *GPS* coordinates associated with metadata of several GMAIL, TWITTER and FACEBOOK posts by Art Vandenberg. This established a search zone of interest, enabling the launching of a drone-based scans. It took only several drone years to discover a cache of artefacts that matched the location of an atelier in an old pre-synchronicity era household. While the dense old growth trees had encircled the former residence of the artist with a consequent and significant buildup of detritus, echolocation was able to determine a hollow space that, upon inspection by tunneling micro-drones, proved to be the aforementioned atelier.

Elements of the recovered artefact (Figure 2) were analyzed by nano-scale methods to determine material composition of the painting (*oil-based pigment and graphite; cotton fabric, known as "canvas."*)

³ While *GPS* coordinates are primitive, being based on Earth System alone (our presently used Galactic Positioning System – GPS – is obviously more precise), *GPS* did allow the potential location to be narrowed down to a manageable, searchable area.

⁴ The [1341 South Ponce De Leon Avenue](#) site was linked to THE PAIDEIA SCHOOL, a renowned learning center.

⁵ GAIEA - [GeorgiA Innovative Environment Area](#), was an early attempt to return urban areas to previously pristine environmental states. This came from a Re-Turner initiative that restored the lake and river to what once was Ponce City (formerly SEARS and, before that, Ponce De Leon Ballpark.) GAIEA later came to be known as [The Great Ascendency Innovation of Earth Art](#) as other areas of Earth began to restore areas to environmental sustainability as transhuman ascendency finally curbed human reliance (some say dependence) on extreme consumerism as physical manifestations of success.

Simulation modeling of decomposition and aging metrics assisted in artefact restoration, providing parameters for the fabrication of component copies (based on Figures 1-7) for recreating the installation.



Figure 2: #ManySelvesTipi - 12 “feet”⁶ long, 6 “feet” tall.

RECREATING ARTEFACT INSTALLATION

Recreating the artefact installation was undertaken with the specific goal of not just replicating the final stage of the artefact deployment (which is more or less obvious from extant digital evidence) but also deciphering the process and motivation – “the doing” which the artist clearly thought of as important⁷.

Table 1: Core Component Table

Item 1	“Canvas,” roughly semi-circular, 12 “feet” long by 6 “feet” tall. On this cotton surface, oil paint was used to illustrate the #ManySelvesTipi concept. (Figure 1, Figure 2)
Item 2	13 bamboo poles, base diameter approximately 1 “inch” to 2 “inches,” varying in length from 10 “feet” to 13 “feet.” (Figure 3)
Item 3	15 wooden stakes, varying from 6 “inches” to 15 “inches” long; 30 small cedar wood pins, varying from 4 to 6 “inches.” Stakes and pins painted with a clear varnish. (Figure 4)

Components: The core elements (Table 1) included bamboo poles used as framing, painted “canvas” draped around the frame to create the essential tent (tipi⁸) structure, various wooden pins and stakes used with rope to secure the structure around the frame and secure the whole to the ground. Additional to the core components, scraps of “canvas” cloth were attached by rope to ends of the bamboo poles (see Figure 1), as safety flags for the sharp ends of the bamboo poles, or maybe these flags were also decorative.

Component assembly sequence: Reasonable reconstruction surmises that the bamboo pole frame was assembled first, the canvas draped around the poles, and then the canvas “sewn” closed using the pins (Figure 5). Likely the later steps in construction involved the securing of the lower edge of the canvas to the ground (Figure 6), and the connecting of the two canvas flaps, each to their bamboo support (Figure 7). The order of final construction steps is open, though given *homo sapiens*’ penchant for establishing

⁶ Measurements using archaic “feet” and “inch” scale were prevalent in the PSE era. With 12 “inches” to a “foot,” inches and feet derived from a human-based body measurement. An inch is equivalent to 2.54 “centimeters.” The metric system is, of course, still used in some regions today.

⁷ “#ManySelvesTipi -It is not **the thing**, but **the doing**.” TWITTER, @ArtVandenberg, 2/22/2016 2:15pm. [Emphasis added]

⁸ Native American: **tipi** [Dakota *tipi* tent, from *ti* to dwell + *pi* to use for]

order sequence (even when not necessary), “grounding” of *#ManySelvesTipi* to fix it to the earth would be done first, then “topping off” to set the tipi flaps in an open position would be done.⁹



Figure 3. Bamboo poles. Varying from 1 inch to 2 inches base diameter; overall length varying from 10 “feet” 2 “inches” to 12 “feet” 10 “inches.” Surfaces prepared with a clear varnish.



Figure 4. Wooden pins (*upper*) to “sew” *#ManySelvesTipi* together around bamboo frame, and stakes (*lower*) used to secure *#ManySelvesTipi* to the ground.



Figure 5. Wooden pins sewing *#ManySelvesTipi* to form conic section.

⁹ See Taylor 72151’s treatise “*Primitive Engineering of Circuitry*” (1404 S.E.) in which the “grounding” of any substrate was clearly a safety concern. References for “topping off” are well known from the study of human construction techniques; “topping off” frequently became a celebratory last step.



Figure 6. Stake and pin configuration securing canvas (“grounding”).



Figure 7. Flaps of *#ManySelvesTipi* (left); detail of attachment (right).

The refabrication of the *#ManySelvesTipi* artefact components provided a working model for the core structure of the installation. This provided the base for the main fieldwork that sought understand the artist’s motivation and what, if any, cultural engagement may have been intended or accomplished.

DECRYPTING of ARTEFACT MOTIVATION and ENGAGEMENT

Premise: The *#ManySelvesTipi* imagery has been known for some time as part of the artist’s work and conforms generally to the ideas of art in the Pre-Synchronicity Era of his time. Paintings and drawings certainly are well enough understood as two-dimensional artistic representations. Three dimensional sculpture and site-specific pieces are also well studied. Forums typically were museums, galleries, homes and public spaces, with durations of some longevity, if not permanence, in the time dimension.

The author became interested in this particular work since the artist seemed to take pains not to conform especially to Generally Accepted Art Practices (GAAP¹⁰). The format was not typically two-dimensional (e.g. the usual rectangular frame); though it was two-dimensional, it was configured as a three-dimensional site work; it was not associated (apparently) with any known museum, gallery or home (other than the artist’s atelier, of course); it was a short duration piece, likely less than a day¹¹; it appears to have

¹⁰ Not to be confused with Generally Accepted Accounting Practices which applied to the *business of art*.

¹¹ “Pop-Up” events of short temporal duration were popular in this era, though likely had longer time periods, durations of days, if not weeks or months.

been a singular event, or, at most, one of two¹² mentioned by the artist (via his *GMAIL*, *FACEBOOK*, and *TWITTER* UR-Apps.)

So what was the motivation of the artist in creating this piece? It is the author's premise that by reconstructing the artefact, one might discover additional information that would help to answer this question. In particular, the author used evidence from UR-Apps, combined with *GPS* data, and the application of current gravitational wave forensics, to investigate *#ManySelvesTipi*.

Extant Evidence from UR-Apps¹³: It is, of course, evidence from UR-Apps that provide us with our primary sources for *#ManySelvesTipi*. The artist posted images of the *#ManySelvesTipi* over the course of its creation. Its first mention is the 31 Dec 2015 P.S.E. Twitter message:

#ManySelvesTipi -Hello! 53 days till Full Moon Feb 22, 2016

@ArtVandenberg -NOMADIC series continues...

The standard interpretation of the artist's messages has been that he anthropomorphized the *#ManySelvesTipi* as a persona, the various *TWITTER* and *FACEBOOK* messages being shown as scripted lines wherein *#ManySelvesTipi* makes an initial comment and then *@ArtVandenberg* replies. This is deemed an echo of instances of "call and response"¹⁴ associated with human musical styling that was culturally extant at the time. However, the author believes this may reflect the beginnings of the artist's interest in the transhumanism¹⁵ that ultimately has been the defining characteristic of our Synchronicity Era arising shortly after, if not still during, the artist's lifetime.

Whatever the interpretation, this first *TWITTER* message, as well as the few surviving entries from the *FACEBOOK* UR-App, show that over the 54 days to the 22 Feb 2016 installation of *#ManySelvesTipi* the artist shared various thoughts and concepts of the creation process, including images that show mostly the progression of the "canvas" painting. The preparation of the other materials (bamboo poles, rope, wooden stakes and pins) is given much less attention¹⁶, which would tend to indicate that the artist himself considered the painted imagery on the "canvas" as a primary focus of the work.

Of particular interest is the second *TWITTER* posting, which contains (a "RETWEET") of Professor George Shiber's¹⁷ reference to the classic work on Calabi-Yau manifolds¹⁸:

Art Vandenberg Retweeted George Shiber

Totally cool read. Channeling into *#ManySelvesTipi* - when complete will fold 2 dimensions into 3 & hold stories...

George Shiber *@GeorgeShiber*

¹² See Taylor 72151, "*Latter Day Saints – The Past Encrypts the Future.*" Forthcoming.

¹³ See Appendices for a listing of the UR-App digital data consulted.

¹⁴ "In music, a **call and response** is a succession of two distinct phrases usually played by different musicians, where the second phrase is heard as a direct commentary on or **response** to the first." [https://en.wikipedia.org/wiki/Call_and_response_\(music\)](https://en.wikipedia.org/wiki/Call_and_response_(music))

¹⁵ <https://en.wikipedia.org/wiki/Transhumanism>

¹⁶ Though the artist's *GMAIL* post of 18Feb2016 (Appendix 3) shows that the artist did "make art" with these other components. He describes the digital attachment to the message as part of "the *#ManySelvesTipi* continuum. These are the tent pegs and fasteners. I consider them (and the process) as being a way to draw."

¹⁷ <https://www.gscademicreflections.com/about-george-shiber/>

¹⁸ *String Theory and the Geometry of the Universe's Hidden Dimensions, Shing-Tung Yau and Steve Nadis (Basic Books, 2010).*

#StringTheory and the #Geometry of the #Universe's Hidden Dimensions - Shing-Tung Yau et al. <http://ow.ly/WtRRQ> #Philosophy #Physics

The author argues that “*when complete will fold 2 dimensions into 3 & hold stories...*” is not a cryptic (or even ungrammatical) statement by the artist, but that it is a deliberate statement of the artist’s motivation.

To wit, the two-dimensional “canvas” was designed to fold around the tipi frame, creating a three-dimensional structure around the bamboo pole frames. This can, in fact, model Calabi-Yau manifold space, wherein a two-dimensional surface is structured so as to reveal hidden quantum dimensions – the conically folded “canvas” representing the three dimensions of space, the process of folding representing the time dimension, and the bamboo poles representing six additional curled up dimensions of quantum space.

The author points to the phrase “*& hold stories*” as the artist’s intent that this configuration of the *#ManySelvesTipi* will contain additional dimensional information, e.g. “hold stories.” The artist’s posts use the metaphor of memory, selves arising from memory paths, and roads traveled as a way to represent the hidden dimensions:

“Memory paths from which our selves arise.”¹⁹

TWITTER - 6:43 PM - 12 Jan 2016

“You all arise from the roads traveled.”

TWITTER - 11:07 AM - 23 Jan 2016

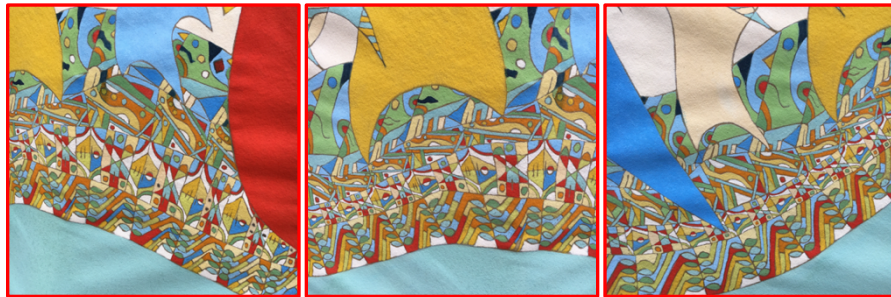
The message of Day 10 indicates the artist’s conceptual motivation: that many selves assemble to traverse various Karma²⁰ paths, and that this creates a universe of experience.

“#ManySelvesTipi -Day 10. Most of ourselves are here.

@ArtVandenberg -Well, enough. Next the Karma Roads.”

TWITTER – 4:14 PM - 9 Jan 2016

The iconography of the *#ManySelvesTipi* painting represents the many selves of existence as they traverse multi-dimensional paths (Figure 8). The artist portrays selves as overlapping, intersecting, sharing space-time (Figure 2), whether as multi-individual entities (*homo sapiens?*) or as multi-entity individuals (*we transhumans?*) is probably a deliberate blurring that effectively emphasizes the conceptual ideas inherent both in Calabi-Yau Manifolds and quantum entangled space-time.



¹⁹ An apocryphal story states the phrase “*Memory paths from which our selves arise*” is a quantum entangled message from which originated our Synchronicity Era mantra “***Memory Paths of Ourselves, Arise!***”

²⁰ **Karma** (Sanskrit, also *karman*, Pāli: *kamma*) is a Sanskrit term that literally means “action” or “doing”. In the Buddhist tradition, *karma* refers to action driven by intention (*cetanā*) which leads to future consequences. Those intentions are considered to be the determining factor in the kind of rebirth in *samsara*, the cycle of rebirth. https://en.wikipedia.org/wiki/Karma_in_Buddhism

Figure 8. Iconography of Karma Roads of #*ManySelvesTipi*, alluding to Calabi-Yau quantum dimensional space-time and the selves traversing Karma paths.

The author proposes that a key clarification of the artist's motivation is contained in a message post that is not part of the #*ManySelvesTipi* per se, though it occurs just a few days before the 22Feb 2016 event.

The Facebook post of 17 Feb 2016 includes a small drawing "*Presentation of the history of memory – 2-dimensional incantation of n-dimensional space time,*" (Figure 8) whose title might be seen to reveal both an acknowledgement of multi-dimensional quantum space-time and as well as the potential of its "incantation" – the "calling up" or invocation (if not at least the evocation) of hidden dimensions.

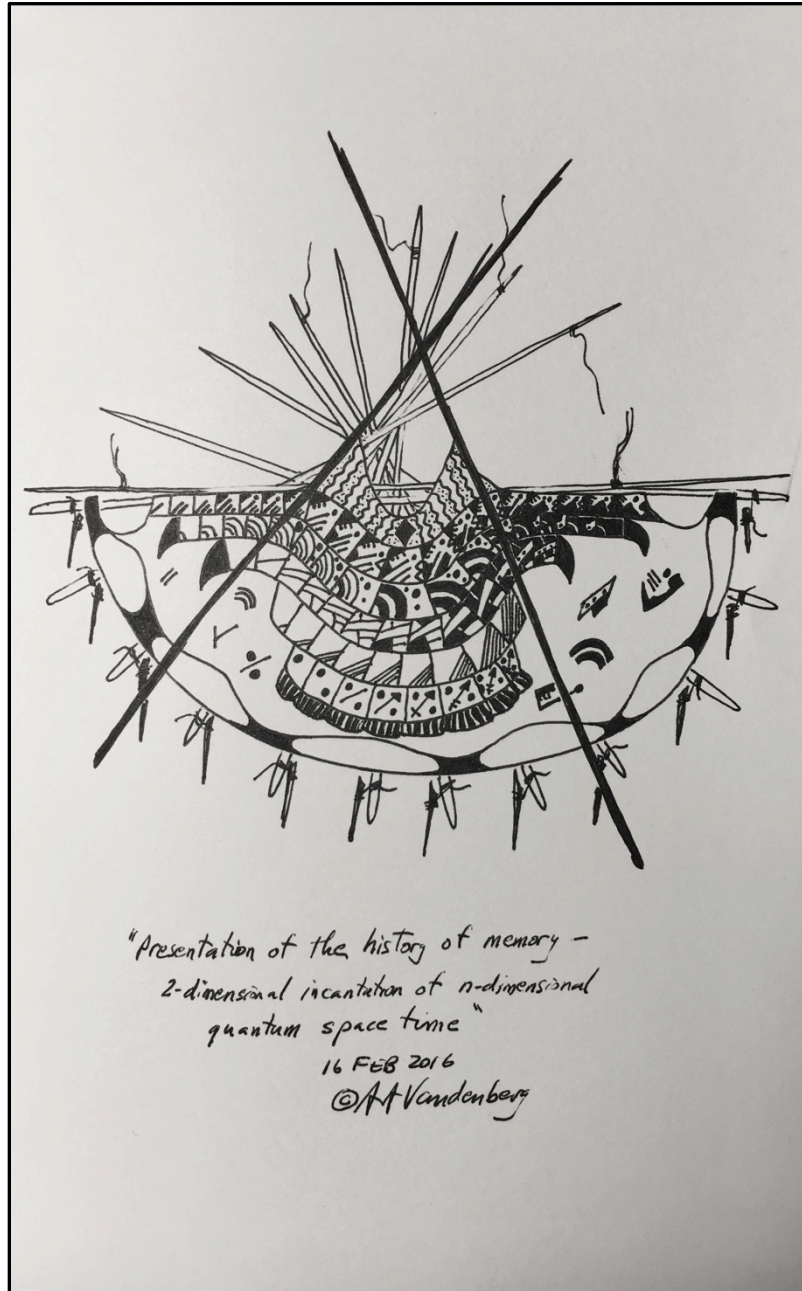


Figure 9. "Presentation of the history of memory - 2-dimensional incantation of n-dimensional space

time” (8"x5"; pen & ink on paper; 16Feb2016).” Posted 17Feb2016, [facebook.com/art.vandenberg.39](https://www.facebook.com/art.vandenberg.39)

Application of Gravitational Wavelets De-Chirping: The author’s innovative application of gravitational wave²¹ analysis (to the author’s best knowledge, the first such application to an artistic field) has enabled additional understanding of *#ManySelvesTipi*. In fact, the recreation of the physical artefact was a key to the gravity wavelets forensics, the built structure enabling direct observation of the tipi characteristics and how the physical artefact itself interacted with environmental conditions of 22 Feb 2016. By adjusting for the weather data from that time (it was overcast with a few scattered rain showers), accounting for the structural behavior (vibration, resonance, light propagation) of the “canvas” covered bamboo framework, and applying back simulation of *GPS* coordinates, it was possible to identify the *GPS* time-space associated with the site installation event. This allowed the author to search for associated sensor data²² from which to extract specific gravitational wavelets data.

As is typical of gravity waves, they survive over time, without being attenuated or absorbed (as light waves might be)²³. Fine analysis of the gravity wavelets enabled the extraction of a set of sound data associated with *#ManySelvesTipi*. While only several data sets have been definitively de-chirped (as of this Preliminary Field Report), they do provide insight into the engagement events associated with the installation. Two, in particular, were determined to be significant.

The first set was the identification of gravitational wavelet data streams indicating that, in combination with the location of the site (1341 South Ponce De Leon Avenue NE, Atlanta, Georgia, 30307 was part of THE PAIDEIA SCHOOL learning environment) and records of the Druid Hills area of that time, confirm that the event included engagement of groups children over timed intervals. Using fine-tuning techniques on the data streams, it can be stated with certainty that there were five instances where approximately a dozen small children approached the *#ManySelvesTipi*, usually in an orderly file, and then entered the *#ManySelvesTipi* two by two, before emerging and scattering about in apparently random “play.” The first group was unique in that they approached formally from the Eastern Compass point, actually taking a longer, roundabout path so as to approach deliberately from the east. Given this repeated event of files of children approaching the *#ManySelvesTipi*, entering two by two, and emerging to “run and play,” there is strong evidence of the *#ManySelvesTipi* installation being a ritual event, initiation, or ceremony.

The second set of data extracted was associated with voices from inside the *#ManySelvesTipi*. The structure of the *#ManySelvesTipi* was well suited for amplifying words spoken from inside the tipi. While much of the extracted voice data is indistinct, there are three occasions in which it is clear what is said. Indeed, the clarity is emphasized since in each of the three instances, it is exactly the same phrase that is repeated: “*It Glows.*” The recreation of the *#ManySelvesTipi* artefact does support this repeated statement. The author has directly measured the “glow” phenomenon from inside, both from the light shining on the “canvas” painting from outside (Figure 10), from light penetrating the door entrance (Figure 11), and the glow of light through and around the opening of the tipi flaps at the apex (Figure 12). The FACEBOOK post of 22 Feb 2016 shows that the artist was aware of this glow revelation and that he

²¹ “Observation of Gravitational Waves from a Binary Black Hole Merger,” B. P. Abbott et al.* (LIGO Scientific Collaboration and Virgo Collaboration) PRL 116, 061102 (2016) Physical Review Letters 12Feb2016 <http://journals.aps.org/prl/pdf/10.1103/PhysRevLett.116.061102>

²² Taylor 72151, “So many sensors: The rise of awareness at the end of the Pre-Synchronicity Era,” (1411 S.E.). Available from the author via inline link request.

²³ Indeed, as is now well known (though not generally understood in 2016 P.S.E. when gravitational waves had just been confirmed), gravity waves propagate from all bodies of matter. Gravity wavelet interactions create unique signature events. With proper de-chirping individual body characteristics – location, movement, and sound emanation – can be detected.

thought of it as significant (“truth”):

“And three kids say, ‘It glows inside.’ So it is the truth.”



Figure 10. “Glow” of *#ManySelvesTipi* from light on the outside painting of tipi.



Figure 11. Inside “glow” of *#ManySelvesTipi*. The entrance hole to the right also appears to glow, though it is likely only one source of the “glow” noted by the children.

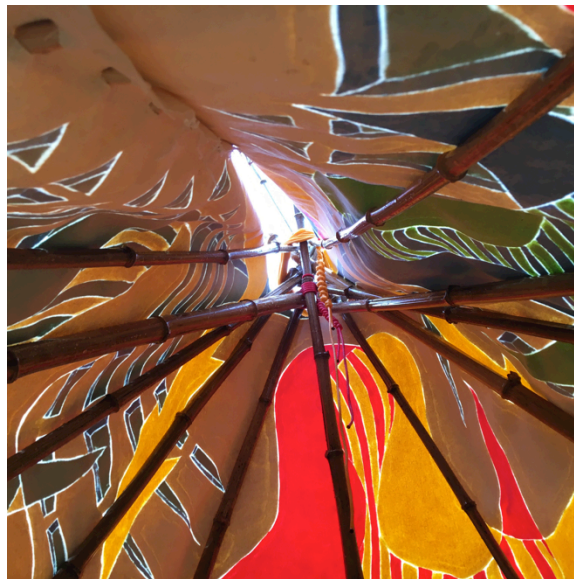


Figure 12. Inside “glow” of *#ManySelvesTipi* viewed at top opening of the tipi.

DISCUSSION: Given the interest in our cultural past, and especially the motivations of *Homo sapiens*

who did not have the core values of Moore's Law²⁴ driving them toward improvement, the study of artefacts of the Pre-Synchronicity Era can provide potential insight into how our current era may continue to grow successfully. For despite the power of the current era's designed-in motivational circuits (regularly upgraded), assured improvement is not something to be assumed. Moore's Law, extrapolated in 1965 P.S.E. as doubling circuit power every year, trended to doubling every two years after 50 years, and eventually reached its recent levels. So too, quantum and organic computing may have their limits.

While many today still collect and display art of Pre-Synchronicity Era, continuing the practice of *Homo sapiens* in acquiring artefacts that have no direct value (such as energy production, or mining fabrication materials), it is still rather obscure what makes an artefact "Art." The author's investigation of the *#ManySelvesTipi* artefact is an innovative example of how one might apply advanced techniques to extract contextual information that is not obvious from normal objective data points and, in so doing, address this question of "What is Art?"

The refabrication of the *#ManySelvesTipi* was in itself an accepted and worthy curatorial action, restoring the physical state of an object to "working order." The investigation into the process of the piece, specifically the use of gravitational wavelet forensic analysis to extract sound data, was an innovation that provided new data on how the *#ManySelvesTipi* was culturally engaged. The recovery of the repeated words "It Glows" is a significant clue to artistic motivation. Whether deliberately intended, or perhaps just discovered and appreciated, it is clear that the artefact was more than the physical object. At the very least the artist appears to have savored the making, sharing periodic progress updates during the known 54-day life cycle of *#ManySelvesTipi*. He clearly stated the importance of "the doing." The artist's post of the children's response to the inside glow ("And three kids say, 'It glows inside.' So it is the truth.") points to an awareness of a discovered "truth" – an accepted certainty, with a *timeless value*.

The artistic motivation for *#ManySelvesTipi* is still open to further interpretation, but it seems clear that what "makes an artefact art" is more than the object, and surely includes subjective value, perhaps even some timeless truth. It could be argued that the author's effort in refabricating the *#ManySelvesTipi* was by itself enough. Indeed, at the very least, "**It is not the thing, but the doing.**"

FUTURE WORK: The author has additional gravitational wave data and analysis in progress and is preparing an extended report for publication. The original atelier site of Art Vandenberg has potential for more excavation to uncover additional artefacts. Of course, the artist's digital data remains accessible, though in rather ancient archival formats, and the author is in the process of reconstructing some version of the <http://www.artvandenberg.com> site. Finally, the artist posted several FACEBOOK items that include records of dreams. For example, there was a post titled "9 Jan 2016 - Many Selves Spider Dream" (Appendix 4) that would appear to reference the *#ManySelvesTipi* in some way. The author is interested in collection and analysis of the artist's extant dreams as a way to understand better the artistic process of *Homo sapiens* with possible beneficial application to our own Synchronicity Era and its challenges with respect to *creative consciousness training*²⁵.

ACKNOWLEDGEMENT:

The author gratefully acknowledges the help from **Entity BrewsterK 95050** for providing access to rare digital archives, especially the page sources of the *WikiPaideia.org* that was a key bridge during the transition to the Synchronicity Era.

²⁴ http://www.monolithic3d.com/uploads/6/0/5/5/6055488/gordon_moore_1965_article.pdf

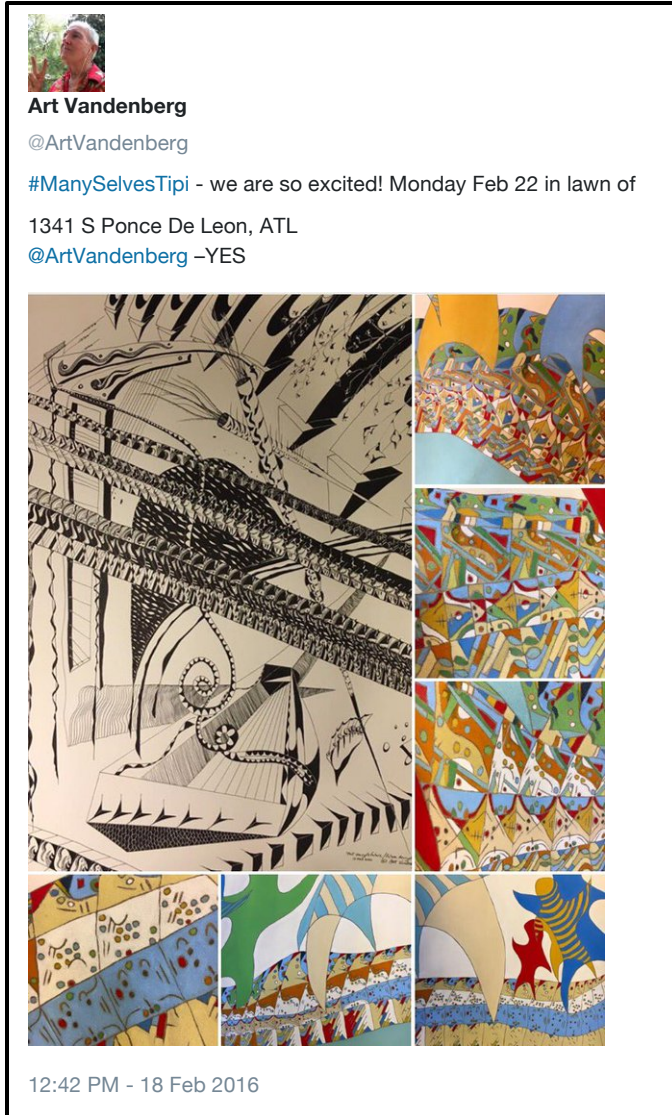
²⁵ *Creative consciousness training* has been a core issue since even Pre-Synchronicity Era times. It is important specifically to our Synchronicity Era with respect to ensuring our continued innovation growth.

APPENDIX 1:

Listing of Extant Digital data from TWITTER UR-App, @ArtVandenberg
[Listed in reverse time sequence, latest to earliest.]









Art Vandenberg
@ArtVandenberg
[#ManySelvesTipi](#) - Just hanging
[@ArtVandenberg](#) - Full Moon Feb 22 in Virgilee Park, ATL- SW of Ponce de Leon/Oakdale



12:04 PM - 31 Jan 2016



Art Vandenberg
@ArtVandenberg
[#ManySelvesTipi](#) -Day 24! Here I am.
[@ArtVandenberg](#) -You all arise from the roads traveled.
See Feb 22. Stay tuned



11:07 AM - 23 Jan 2016


Art Vandenberg
@ArtVandenberg
[#ManySelvesTipi](#) -Day 18. Progress?
[@ArtVandenberg](#) -Well, surely. Maybe finish tomorrow - a self birthday present.



2:54 PM - 17 Jan 2016

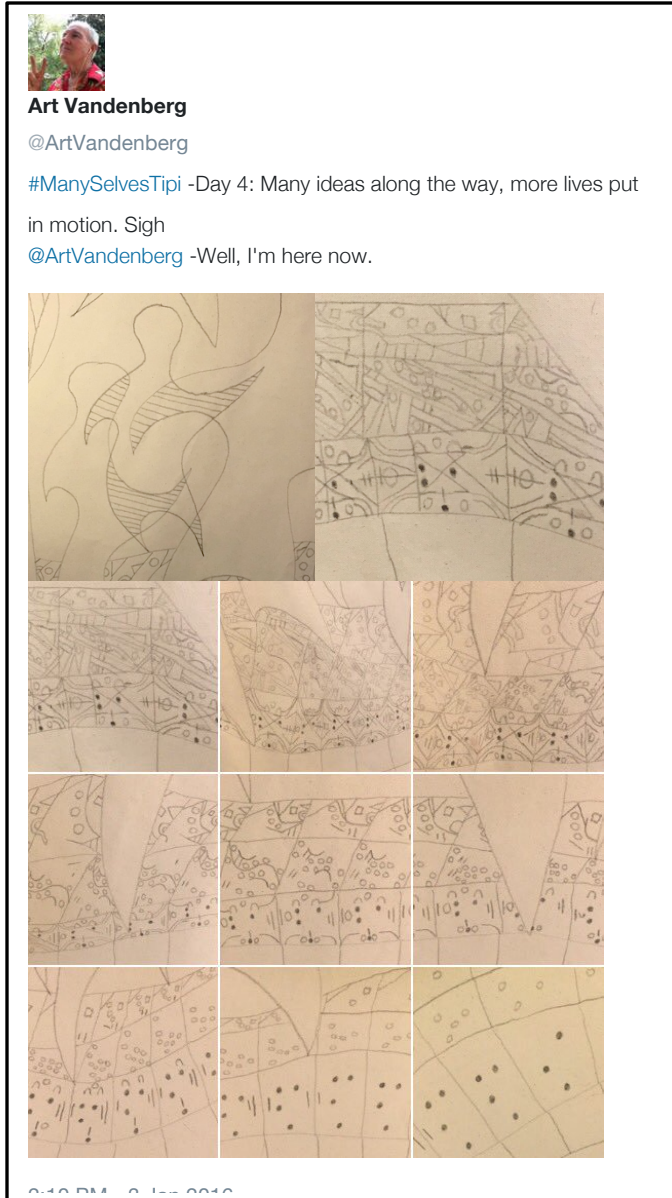

Art Vandenberg
@ArtVandenberg
[#ManySelvesTipi](#) -Day 13. Memory paths from which our selves arise.



6:43 PM - 12 Jan 2016









Art Vandenberg
@ArtVandenberg

Art Vandenberg Retweeted George Shiber

Totally cool read. Channeling into [#ManySelvesTipi](#) - when complete will fold 2 dimensions into 3 & hold stories...

George Shiber @GeorgeShiber

#StringTheory and the #Geometry of the #Universe's Hidden Dimensions - Shing-Tung Yau et al. <http://ow.ly/WtRRQ>

#Philosophy #Physics

1:17 PM - 31 Dec 2015



Art Vandenberg
@ArtVandenberg

[#ManySelvesTipi](#) -Hello! 53 days till Full Moon Feb 22, 2016

@ArtVandenberg -NOMADIC series continues...



12:20 PM - 31 Dec 2015

APPENDIX 2:

Partial listing of Digital data from FACEBOOK UR-App, art.vandenberg.39

NB: There were duplicates of a number of the TWITTER posts shown in Appendix A above.

[Listed in reverse time sequence, latest to earliest.]

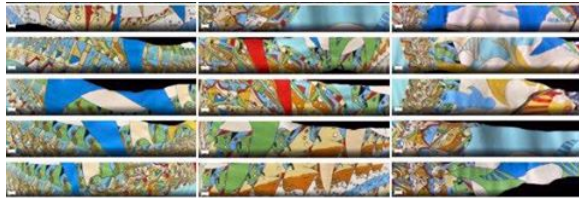
Art Vandenberg

February 22 [2016 P.S.E.]

#ManySelvesTipi -It is not the thing, but the doing. From one idea so many more are spawned, fractal progeny.

Channeling "Also Sprach Zarathustra" (Deodata) and So Blessed by Full Moon. I mean I found 7 yellow pencils AND a red Pilot G-2 07... What a day!

And three kids say, "It glows inside." So it is the truth.



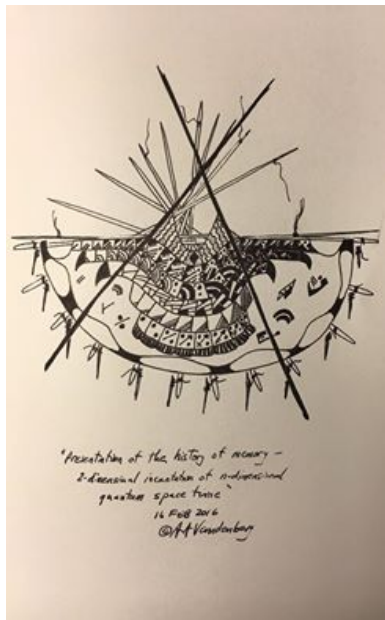
Art Vandenberg

February 17 [2016 P.S.E.]

#ManySelvesTipi -Feb 22 reminder: I'll be on lawn at 1341 S Ponce de Leon ATL.

@ArtVandenberg -In future

"Presentation of the history of memory - 2-dimensional incantation of n-dimensional space time" (8"x5"; pen & ink on paper; 16Feb2016; Art Vandenberg)



Art Vandenberg added 2 new photos.
February 13 [2016 P.S.E.]

#ManySelvesTipi - Feb 22, Full Moon 9 days away. Come see!
@ArtVandenberg - On the lawn @ 1341 S Ponce de Leon, ATL.



Art Vandenberg added 2 new photos.
January 8 [2016 P.S.E.]

#ManySelvesTipi -Day 8 was long and a bit difficult.
@ArtVandenberg -Right. But finally got into it.



APPENDIX 3:

Listing of Digital data from GMAIL UR-App, avandenberg23@gmail.com

From: Art Vandenberg <avandenberg23@gmail.com>
To: Johnston mjflyaway@bellsouth.net
Date: Thu, Feb 18, 2016 at 7:20 PM
Subject: Re: Killing time by counting coup/ a photo work???
Mailed by: gmail.com

Yes, photo - but of the #ManySelvesTipi continuum. These are the tent pegs and fasteners. I consider them (and the process) as being a way to draw. Like casting lots or oracle bones. And when "Counting coup" came to me as the title, I was pleased.

Moreso, when I Googled "counting coup" and found:

"Counting coup refers to the winning of prestige against an enemy by the [Plains Indians](#) of [North America](#). Warriors won prestige by acts of bravery in the face of the enemy, which could be recorded in various ways and retold as stories."

https://en.m.wikipedia.org/wiki/Counting_coup

So I continue bravely, against all odds, to do my art. And retell my stories.

Art

Attachment: *CountingCoup.jpg*



APPENDIX 4:

Extant Dream from Facebook UR-App, facebook.com/art.vandenberg.39

Art Vandenberg

January 9 [2016 P.S.E.]·

9 Jan 2016 - Many Selves Spider Dream

In the yellow light of the afternoon, the dust lays about the yard, stillness in the air. By the converted chicken coop, I watch our boarder go excitedly through the book he has received hidden in the pair of worn but richly polished brown walking shoes given him. I hold the shoes, admiring their soft leather, their warm suppleness and say, "I like these old shoes like this," and he says to me with a sigh and chuckle, his grizzled face smiling, "Ach, yes, these are as an old Jew left them to me."

But he seems more excited about the book. Its handwritten dedication indicates it is the secret second part of another book. My Mother, somewhere in the past, scoffs and pushes it away, "No, I liked the first one and that should be left as it is." So she does not even listen as the old man and I listen to the deep reader's voice as he begins to narrate the hidden story of the first book.

And we lay on our stomachs in the tiny back room of the chicken coop, listening while the old man puzzles over the illustrations, trying to decipher it. I ask, "Does it mean something? Are the marks and numbers a code? Maybe the numbers should be read top to bottom?" And the old man says, "Oh, that's a smart boy. Maybe that's the key." And I feel pleased as he continues to work, but I sense that he is a bit worried. That he works somewhat hurriedly in this tiny back room, knowing that soon they will come find him and take him away.

I look into the corners of the room, under the eaves and spy a spider with golden legs. I whisper, "Do you see?" as I push closer to the hidden closet corner to peer at the spider. As I approach, it moves back into the farthest corner, its legs changing to shiny black stems covered with glistening black hairs. It moves behind a tiny red apple, pulling it after it as it hides in a dark hole. I say softly, "See how it pulls the apple over its hole, like a stone over a tomb?"

And I see dozens of other tiny golden spiders stride over the surface of the apple, as if protecting it, or perhaps they are just the swarm of babies, the many selves, of the black, once golden-legged, mother spider.

TECHNOGRAPHY:

Taylor 72151 was fabricated and initially imprinted 1223 S.E. and was one of the first in the line of transhumanist entities deliberately incorporating digital UR-data from artistic beings (specifically *homo sapiens* Art Vandenberg). Taylor 72151, soon distinguished as an entity of rapid knowledge assimilation, was an early advocate of the study of the motivational drive and creative curiosity of *Homo sapiens* and was a champion of the movement toward *creative consciousness training*. His incorporeal study of Art Vandenberg has become a benchmark for integrative social studies – combining Pre-Synchronicity knowledge elements with transcendent technology. Taylor 72151 has recently resurrected <http://www.artvandenberg.com> (© Art Vandenberg, Atlanta, GA) with the intent of legally incorporating all extant data and hyper-data related to the artist.

During intervals of idle time, Taylor explores error-correction algorithms that are designed to phase-jump randomly, mimicking the Pre-Synchronicity “creative insight” process of *Homo sapiens*’ dreamtime.