

3	2	1	3	2	1	Ø	2	1
1	3	2	1	3	2	1	Ø	2
2	1	3	2	1	3	2	1	Ø
3	2	1	3	2	1	3	2	1
1	3	2	1	3	2	1	3	2

The purple square to the left features a *rHEME* (the brown square top right features a *MEME*). A *rHEME* defines a clause that gives information about the theme, but does not follow from the theme: it provides new information. A *MEME* defines a clause that blocks information about the theme.

The point of bringing out the math of memes—mathememetics?—is to determine the intervention of memes on actionable scripts. Question: how is it possible to deflect events as the moments in actionable scripts, and thereby deny agency the possibility to articulate in other than broad and general terms: emptying it of content and consequence? What, on the contrary, is the shift operating between events and contingencies, is that provides agency with its foot- and fingerprints? What is it with agency—thus defined—that computes, defining from and in the wake of writing?

When something is denied as it is said, yet still applies: we are looking for the math in this, since math defines and operates in the precincts of the *multiple*. Its field of operation neither has to have a name nor be counted-as-one. Swarms, hoards, hosts. Agency can *ride* them when catalysed—or, crystallised—by an event. If *being* is subtractive, according to Badiou, the corollary must be that our take on an *event* is non-reductive: trailing from the object, through photo and writing, then intercepted by agency that reverberates in the tail and communicates it on site.

In Simondon's sense, the instance of agency catalysed by the reverberating vagrancy of the non-reductive event will inform in the sense of individualising. The site is turned into a situation, in which much is learned through the vehicle of agency itself: it is not mediated by anything else, but itself mediates and records. Agency: what is done, where one moves, how far in terms already achieved. It is on this background that the swirl signature (next page) should be considered as a single—though complex—gesture. Memes can operate to arrest or destroy the swirl-loop.

Which that what we are talking about—in Badiou's terms—is the *evental site*. Agency, in this



sense triggered by *wandering viewpoint of the event* in its *non-reductive aspects*, is presentation without representation (it belongs without being included). It is how Badiou explains and defines *singularity*. If memes can be defined as the exogenous zones of culture highjacked for conveying viral malware-works, in the precincts of usership. It operates through *attacks* on presentation through *obscure* representations posing as “inside jobs”: voiding presentations and claiming turf. They are turf-claiming and violating contraptions, basically.

They do not have to be intelligent. Or, they can be deliberately unintelligent. Because the point being made is the power of the bigger crowd to claim the grounds. In Certeau's sense it is a *tactical*, rather than a *strategic*, device: they do not address the

A meme: a meaning unto itself that denies its own reality; a meaning-less contraption that contains its own reality to others.

big picture, but are streetwise drills that facilitate coming up with the plan, at the spur of the moment: the improvising turns of turf-battling, making others jump through hoops. It plays out as a game while denying the violence (even in plain sight). The terms are ontologically asymmetric.

If claiming turf through intermedium of sham-contents is a kind of violence, it operates at a level where physical violence—violence against the body—is but a distraction. The violence lies in creating more/less efficient blocks for the non-reductive event to leave its trace on being, and thereby operate a denial on the existence of truth. That is, blocking that deeper level of writing which leaves a trace on being (the reality of self-affection), and thereby rebuffs the relevance of metaphysics: understood as the *modus operandi* of causes, rather than truth as *opus operatum*.

What is thereby is more/less consciously thwarted is the adventures of liberty: the act of leaving turf, embarking on a journey, and claiming unity of the multiple in action. So, *catching up with the trail of the tracery from the non-reductive event on the successive reductions of counting and naming, and claiming the unity of the multiple in action*, is a model of what Badiou summons as the truth procedure, and being concerned with the non-redacted analysis of the truth procedure is an understanding of what he belabours as *thinking*. Hence his critique of democratic materialism.

It does not take time to establish the analytics of truth-procedures and thereby to establish and integrate *thinking* (which is the dialectical protocol). Truth is not here conceived as correspondence at the level of statement and matter of fact, but between the interception of the non-reductive event as a mobile viewpoint across the subtractive phases/faces of being, and the unity of that multiple claimed by action, which allows the non-reductive event to pierce the veil, so to speak, and appear in the opencast of agency: here agency is conceived trans/individually.

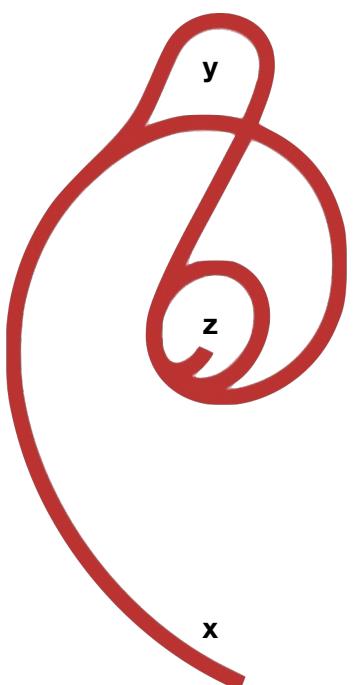
In other words, truth is not a category of being but an existential category, picked up by trailing the trace if leaves on being. So, if reality is multiple it is the reality of the created, or what Spinoza understood as *natura naturans*. While the reality as one—or, unique—is the reality of uncreated, or what he correspondingly called *natura naturata*. I have silently committed a transition from **1)** Badiou, via **2)** Derrida to **3)** Deleuze. But it is in the operative nature of the said model (which defines as non-repetitive seriality) that such transition/transpositions are likely to occur. So, what of it?

Well, it can be claimed that it is similar to the transition from the **1)** object to **2)** photography, from photography to **3)** writing: and then, at a deeper level, the writing in the sense of the trace, and also the sense of double writing (with one writing digging the other, in the constitutive and labouring relation between the trace and the arche-trace). But only if we are locked to writing.

With a more itinerant affordance the adventures of liberty, itinerancy and the trailing of truth procedures it is possible to pick up the math of the madness. That is, the matrixial nature of what we call agency.

Wherein lies it's conjoint ability to contain and convey contents that are relative to the truth procedure and its analysis. In math: whenever a pair **x** and **y** are established as a pair it will point to a 3rd **z**, but no sooner than the pair points to its *vectorial sum* in **z**, will the pair move unto **y** and **z** and point to **x**. According to the same logic **z** and **x** will pair up and point to **y**. Hence the question of whether $\{\{x\}, \{y\}, \{x, y\}, \{\emptyset\}\}$ actually might be a mathematical formulation of the meme? That is, \emptyset is what arrests/stops **x** and **y** the otherwise spontaneous *next* (**z**). It makes claims on an *empty* truth procedure.

So, if one has text **x** to pair up with an image **y**, and the vectorial sum is \emptyset then it is a *meme* (in the sense that has been analysed/discussed here). It is then a placeholder for claiming turf (violence) and attempts to block the surge of the event. The apposite approach can be exemplified with if **x** is a manuscript—handwritten letter or diary—and **y** its transcription: because the transcription is also a transposition, there is a gap between the two. That is where **x** and **y** are first posed as *similar* (transcription), they are now *different* (transposition). In the gap emerges **z** that takes off from both **x** and **y**. The SWIRL signatures features a visual procedure operating in different modes: same, similar, different and other (**z**).



Between **x** and **y**—e.g. *manuscript* and *transcript*—emerges **z** as an *actionable script*. That is, a script with a foot- and finger-print (from walking and making, conjointly). A *rheme*.