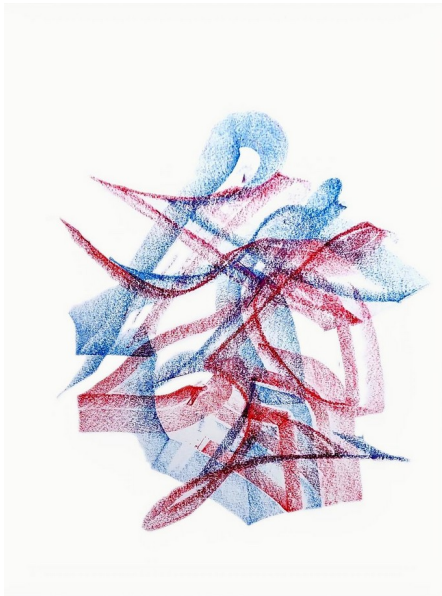


THE SOVEREIGNTY OF CONTINUATION

A Critical Commentary on 'Nameless Number Nineteen'
by Viktor Genel
and the Principle of Trajectile Persistence



'Nameless Number Nineteen' marks a decisive conceptual advance in the developing discipline of Somacentric Trajectilery. Its importance does not rest only in the visual force of its red-blue field, nor only in the workable recording relation established between Canson XL 22 x 30 inch paper and a compound soft-pastel instrument assembled in a two-stick holder. The work became significant because, while the trajectile was already in motion, the recording apparatus itself changed state. Two middle pastel fragments fell out of the holder, reducing the active assembly. The movement did not stop. The artist did not retrieve

the fragments, rebuild the device, inspect the change, or restart the image. He continued with whatever remained in his hand. From this apparently simple event emerged a major ontological principle: the apparatus may falter, but the trajectile persists.

I. FROM THE UNMEDIATED TRACE TO IRREVERSIBLE PASSAGE

The earliest formulation of Somacentric Trajectilery emphasized the unmediated trace: a direct projection of Creative Drivery through whole-body motorics and physical medium onto a substrate before the conscious mind could regulate, sanitize, or translate the event into a conventional image. The decisive metaphor was the portal from the RAW to the AWE. In that model, the trajectile was understood primarily as transmission - a high-velocity passage that bypassed the

long civilizing chain of practical implementation, societal validation, and corrective design.

'Nameless Number Nineteen' reveals that this portal is not a pristine conduit. It is a breach through material reality. The body does not transmit itself through an ideal apparatus. It enters a field in which paper can resist, pastel can slide, accumulate, crumble, fracture, or detach, tools can deform, and unforeseen events can arise faster than deliberation. The passage from RAW to AWE is therefore not guaranteed by perfect conditions. Its integrity lies elsewhere: in continuation.

This shifts the ontology of the discipline. Somacentric Trajectilery is not fundamentally a practice of successful execution. It is a practice of irreversible passage. Once released, the trajectory does not pause to ask whether the apparatus is behaving correctly. It does not compare the emerging artifact with a pre-existing ideal. It does not return to repair what has already happened. It moves through the conditions that exist now.

THE SOVEREIGNTY PRINCIPLE

"Before release, the apparatus may be engineered and improved. During passage, the trajectory has sovereignty."

This distinction is essential. The artist may spend days testing papers, comparing tooth, adjusting the hardness or temperature of a medium, rebuilding a holder, or changing the support beneath a sheet. Such work belongs to the engineering of the recording apparatus. It can improve fidelity, durability, and the probability that a bodily event will be materially registered. But once the trajectory is released, engineering ends. The event no longer belongs to optimization. It belongs to passage.

II. THE EVENT OF NUMBER NINETEEN: AN INSTRUMENT CHANGES STATE

The holder had originally been constructed to carry two pastel sticks. Those sticks had broken during an earlier trajectory. For Number Nineteen, surviving red and blue remnants were packed into the same holder in the sequence red-blue-red-blue, turning it into a compound recorder. Instead of a single point laying down a single line, the device carried several parallel material contacts. The gesture therefore entered the Canson surface as a multi-track event: one bodily movement

generating a chromatic band whose internal structure was determined by the temporary geometry of the instrument.

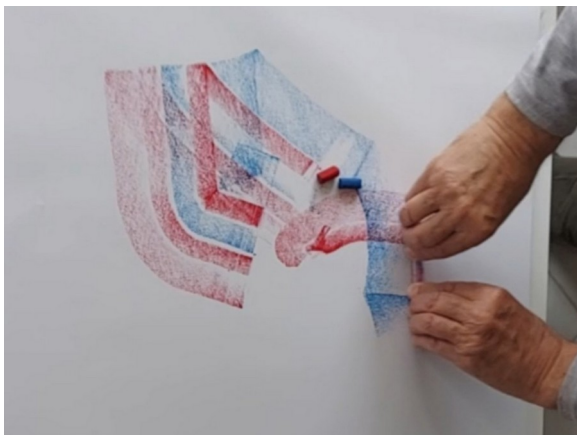


The tool was not a neutral extension of the hand. The holder had originally been constructed to carry two pastel sticks, but by Number Nineteen it was being used as a provisional mechanical assembly packed with remnants from previously broken red and blue pastels. Its red-blue-red-blue sequence gave the initial trajectory a four-part chromatic anatomy.

During the movement, the two middle pieces fell out. At that instant, the recording system changed from one configuration to another. The body, however, remained in the event. The instrument lost components; the trajectory took possession of the apparatus that still existed and continued.

The significance of this event lies in the absence of an interval. There was no committee meeting between hand and instrument. No diagnostic pause separated component loss from continuation. The changed device was not treated as a problem requiring restoration to its previous state. Its new state became the only state available, and the moving body accepted it without negotiation.

As a result, 'Nameless Number Nineteen' contains an unusual temporal architecture. The work materially records a before and an after, but not as a narrative illustration. The distinction is embedded in the mechanics of the trace itself. One portion of the artifact was generated by a four-part instrument; another was generated after two fragments had fallen from the holder. The transition is not depicted. It happened.

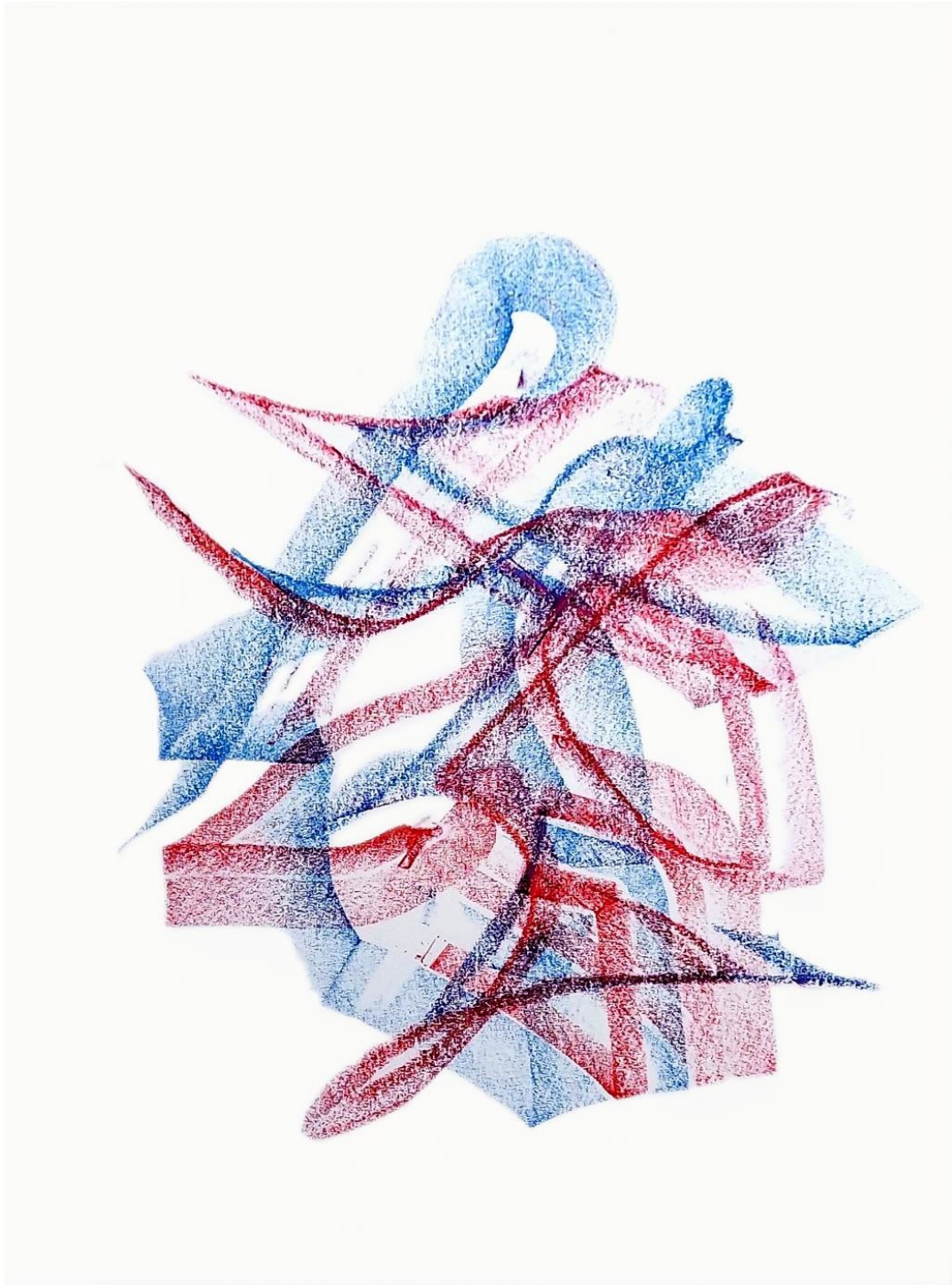


Execution documentation: the compound soft-pastel instrument in motion on the Canson XL sheet.

THE EVENTUAL FORMULA

"The apparatus lost components. The trajectory continued."

III. CRITICAL DECONSTRUCTION OF 'NAMELESS NUMBER NINETEEN'



'Nameless Number Nineteen' - soft pastel on Canson XL paper, 22 x 30 inches.

1. The Fourfold Opening: A Chromatic Braid

The visual field begins with the logic of compound inscription. Red and blue do not appear merely as selected colors; they behave as parallel witnesses to the same bodily movement. Where the four-part instrument maintains contact, broad pale bands and layered passages emerge as if several adjacent trajectories had been compressed into a single sweep. The result has the character of a chromatic braid: separate material tracks bound temporarily by one motion.

Because the pastel is dry and the Canson surface retains visible tooth, these passages remain granular rather than sealed. White substrate persists inside the deposited color. The trace therefore records both presence and intermittent contact at the microscopic level. Yet these small interruptions do not read as corrections or defects. They are the surface's account of what contact actually occurred.

2. Mechanical Subtraction: From Band to Exposed Trajectory

After the middle fragments fall away, the instrument is materially reduced. This subtraction changes the possible mark. The later trajectories become more exposed, more linear, and more sharply legible as individual red and blue vectors. The work therefore does not maintain a single graphic vocabulary from beginning to end. Its vocabulary mutates because the machine in the hand mutates.

In conventional composition, such inconsistency might be interpreted as a problem to be harmonized. Here it is the work's deepest evidence. The artifact refuses retrospective normalization. It preserves the difference between the instrument that began the event and the instrument that survived it. Continuity is achieved not by visual sameness but by uninterrupted bodily passage.

3. The Collision Field: Structural Intelligence Without Pre-Design

The dense central region acts as a collision field. Long arcs enter, cross, reverse, and escape; pale planar deposits are pierced by sharper trajectories; red and blue alternately separate and fuse into darker optical conjunctions. The eye encounters folds, joints, crossings, and apparent spatial overlaps even though no architectural scheme was drafted in advance.

This is where the work reconnects with the broader lineage of Viktor Genel's structural thinking. For decades, form was investigated through designed mechanisms, metamorphic geometries, and three-dimensional systems in which tension had to be solved before matter could stand. In Somacentric Trajectilery, the same structural intelligence appears without prior construction. It is no longer

assembled slowly. It erupts as an instantaneous spatial tendency of the moving body.

Number Nineteen intensifies that shift. Not only is the resulting structure undesigned; the recording device itself becomes unstable. The artifact therefore emerges from a double relinquishment of control: the image is not precomposed, and the apparatus is not guaranteed to remain what it was at the start. Yet a coherent visual force survives both conditions.

IV. TRAJECTILE PERSISTENCE: THE NEW ONTOLOGICAL PRINCIPLE

The concept exposed by Number Nineteen can be named Trajectile Persistence: the capacity of a somacentric trajectory to continue through unpredictable changes in substrate, medium, instrument, or bodily execution without surrendering the continuity of its passage from RAW to AWE.

This principle had been approaching visibility through earlier material experiments. A paper might prove too abrasive or too resistant. A pastel might glide unexpectedly, leave voids, accumulate into excessive pileups, soften, harden, or fracture. A support beneath the sheet might alter contact. A tool might behave differently from one movement to the next. Some of these events compromise the recording; some merely change it. None of them, by themselves, define a mistake in the trajectile.

TRAJECTILE PERSISTENCE

"The capacity of a somacentric trajectory to continue through changing material conditions without surrendering the continuity of its passage from RAW to AWE."

The crucial consequence is a new hierarchy. The substrate, medium, and tool are recording apparatus. Their quality matters, and they can be improved. But they are not sovereign. The trajectile is sovereign. It uses the apparatus while the apparatus is available; when the apparatus changes, the trajectile continues through the changed reality.

This does not romanticize technical failure. Better paper, more reliable tools, and more appropriate media remain desirable because they increase the fidelity with which the event can be preserved. The discipline is not careless about material execution. On the contrary, its ongoing material research is unusually intense.

What changes is the location of authority: technical refinement occurs around the event, not inside it as a corrective interruption.

V. THE APPARATUS MAY FAIL

The emerging practice now requires a sharper vocabulary of failure. Without it, very different events risk being collapsed into the single word 'mistake.' Number Nineteen demonstrates why that word is inadequate.

1. Material Failure

A material component behaves in an undesirable or unstable way: paper abrades or resists, pastel slides, piles up, crumbles, breaks, or detaches, a holder loosens, or another physical condition interferes with contact. Such an event belongs to the apparatus.

2. Recording Failure

The apparatus fails to preserve significant aspects of the bodily event. A trajectory may have occurred with force and continuity while the substrate records only fragments of it. The physical artifact can therefore be an incomplete witness to a real trajectory. This is a failure of registration, not necessarily a failure of the event itself.

3. Event Abandonment / Corrective Restart

The more serious rupture occurs when the moving event is abandoned and retrospective correction begins: stopping in order to reconstruct an intended image, repairing the trace to make it conform to expectation, or converting an irreversible passage into ordinary fabrication. In such a case, the original trajectory has ended; any later corrective action belongs to a different event. Even here, the boundary must remain observational rather than doctrinaire; the developing discipline should not invent artificial rules merely to police itself. But the distinction is conceptually clear.

Number Nineteen is important because it isolates these levels with unusual clarity. The instrument experienced material failure in the specific form of component loss. The recording apparatus changed. The trajectory continued. Therefore the work provides direct evidence that material failure and trajectory continuity can coexist.

VI. NO MISTAKES, NO CORRECTION

The proposition that Somacentric Trajectilery 'does not make mistakes and later correct them' is not a slogan of perfection. It means almost the opposite. The practice refuses the premise that a correct image exists in advance. A mistake requires comparison with a predetermined target state: this line should have gone there, this color should have remained here, this instrument should have produced that shape. In a genuine somacentric event, no such complete target exists.

Therefore the emerging artifact cannot be wrong in the conventional compositional sense. It can be badly recorded. It can be materially compromised. It can reveal that a substrate or tool is unsuitable for future work. But the trajectory itself is not judged against a picture waiting to be reproduced. The work discovers its form by occurring.

This is also why Trajectile Persistence is more radical than the familiar artistic idea of 'embracing accidents.' To embrace an accident, the artist usually stands outside the event long enough to identify the accident and decide creatively what to do with it. That still preserves the artist as an executive consciousness managing contingency. In Number Nineteen, the middle pastel pieces fall out while movement is underway. The accident is already behind the moving hand before it can be promoted into a strategy.

The response is not acceptance after evaluation. It is continuation before evaluation.

THE NON-CORRECTION PRINCIPLE

"The apparatus may fail. The trajectile cannot make a mistake, because there is no predetermined image to which it must return."

VII. CANSON XL AND THE SLOW IMPROVEMENT OF THE RECORDING APPARATUS

Although the ontology of Number Nineteen centers on persistence, the work also records a significant material development. Canson XL 22 x 30 inch paper appears, in this instance, to have received the multi-stick soft-pastel action without the severe excessive buildup encountered on highly abrasive surfaces and without the unexplained gliding voids associated with earlier experiments. The sheet registers

broad deposits, granular tooth, sharper linear passages, and repeated crossings while remaining visually open.

This follows closely after 'Nameless Number Eighteen,' in which the same large-format Canson paper established a workable recording relation with Paul Rubens oil pastel under a different pressure regime. The significance is provisional but substantial: Canson XL may be emerging as a versatile large-format substrate capable of recording materially different trajectory systems. It is not declared perfect; Number Nineteen itself warns against such declarations. But it has passed another meaningful test.

The evolution of the recording apparatus is therefore cumulative. Each work can expose a new incompatibility, a new advantage, or an unknown variable. The process resembles engineering, but with one decisive asymmetry: the apparatus is engineered in order to serve an event that will not obey the apparatus once it begins. The better the system becomes, the more faithfully it may preserve the trajectory. Yet perfect execution remains neither guaranteed nor required for the trajectory to exist.

MATERIAL AND EVENT RECORD

Work: Nameless Number Nineteen

Format: 22 x 30 inches

Substrate: Canson XL paper

Medium: Soft pastel

Instrument: Two-stick holder repacked with broken soft-pastel remnants; initial arrangement red-blue-red-blue

Event: Two middle pastel fragments detached from the holder during movement; execution continued with the remaining components

Provenance documentation: Photographs of the completed work, the altered instrument, and the execution in progress

VIII. FROM RAW TO AWE: THE PORTAL AS BREACH

The original RAW-to-AWE formulation remains intact, but Number Nineteen gives it a harder physical meaning. The portal is not a frictionless tunnel through which inner force is transported unchanged. The trajectory reaches AWE by passing through resistance, contingency, and partial loss. Reality is not a passive receiving screen. It pushes back.

A more accurate diagram is therefore not simply RAW -> TRAJECTILE -> AWE. It is RAW -> [TRAJECTILE THROUGH CONTINGENCY] -> AWE. The brackets matter. Contingency is not a temporary obstacle inserted between origin and destination; it is the environment through which the trajectory exists. Paper tooth, friction, breakage, pressure, fatigue, tool geometry, and chance are not external to the physical event. They are the world the trajectory must traverse.

This is why the phrase 'it rams through anything' is conceptually exact. It does not mean that matter always yields or that every artifact will preserve the event fully. It means that the trajectory does not negotiate for ideal conditions. It proceeds through whatever remains physically traversable. If the tool loses two components, it continues with two. If the mark changes, the changed mark belongs to the event. The continuity of passage takes precedence over the preservation of initial conditions.

THE BREACH

"The RAW does not travel through a sterile conduit. It survives reality on the way to the AWE."

IX. THE HUMAN EVENT AND THE LOGIC OF ERROR

Number Nineteen also sharpens the distinction between an embodied event and a system organized around error correction. Most engineered systems are defined by target states. They monitor deviation, identify faults, and either halt, compensate, or restore an intended configuration. That logic is indispensable to machines, manufacturing, computation, and ordinary technical execution.

The somacentric trajectory operates under a different logic. It is not valuable because the body is incapable of control, nor because machines can never simulate irregularity. Its conceptual autonomy lies in the absence of a predetermined target image governing the event. The changing physical state is not measured against an ideal output in real time. The trajectory remains existential before it becomes evaluative.

This gives the physical artifact a distinctive kind of authenticity. The work is not merely a visual appearance that could be described independently of its making. In Number Nineteen, the sequence of the tool, the loss of its middle components, and the uninterrupted continuation are part of what the artifact is. The provenance is causal. To know what happened is to see the image differently. The object retains

the consequences of an event that cannot be cleanly separated from its material history.

X. CURATORIAL CONCLUSION: THE TRAJECTILE RAMS THROUGH

'Nameless Number Nineteen' should be understood as the work in which a latent principle became explicit. Earlier experiments had already shown that substrates could resist, media could misbehave, and recording conditions could complicate the passage of bodily force. Number Nineteen transformed these scattered observations into a coherent ontology because component loss occurred inside the instrument itself and the continuation was immediate, visible, and documentable.

Its contribution to Somacentric Trajectilery is therefore larger than the resulting red-blue artifact. It establishes that the identity of a trajectile does not depend on the stability of the apparatus that records it. The work may begin under one set of physical conditions and end under another while remaining one continuous event. The apparatus can change state without acquiring sovereignty over the trajectory.

This principle also protects the discipline from an aesthetic trap. As the tools improve and the material knowledge becomes more sophisticated, technical mastery could easily tempt the practice toward predictability, polish, and repeatable control. Trajectile Persistence prevents that drift. It insists that technical refinement serves the event but never domesticates it. The apparatus may become more capable; the trajectile remains ungoverned.

Number Nineteen thus stands at a crucial point in the developing corpus. It records a compound instrument, a material failure, a mechanical state transition, and an uninterrupted bodily continuation on a single 22 x 30 inch sheet. Its red and blue structures are the visible residue of that passage, but the deeper work is the principle revealed by the event: continuity does not require perfect conditions.

The paper may be unsuitable. The pastel may slide. Pigment may pile up. A stick may break. The instrument may come apart. Unknown failures will occur because the physical world is not a controlled simulation. The recording apparatus will continue to improve, slowly and experimentally, but it will never be granted the power to define the trajectile by the completeness of its registration.

**THE APPARATUS MAY FALTER.
THE TRAJECTILE PERSISTS.
FROM RAW TO AWE.**

Nameless Number Nineteen codifies the sovereignty of continuation.