



METASTASIS
ANALYTICS LAB

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Collective Unconscious Construction Report

An update on the artificial collective subconscious

PRESENTED TO
JDFPG Committee

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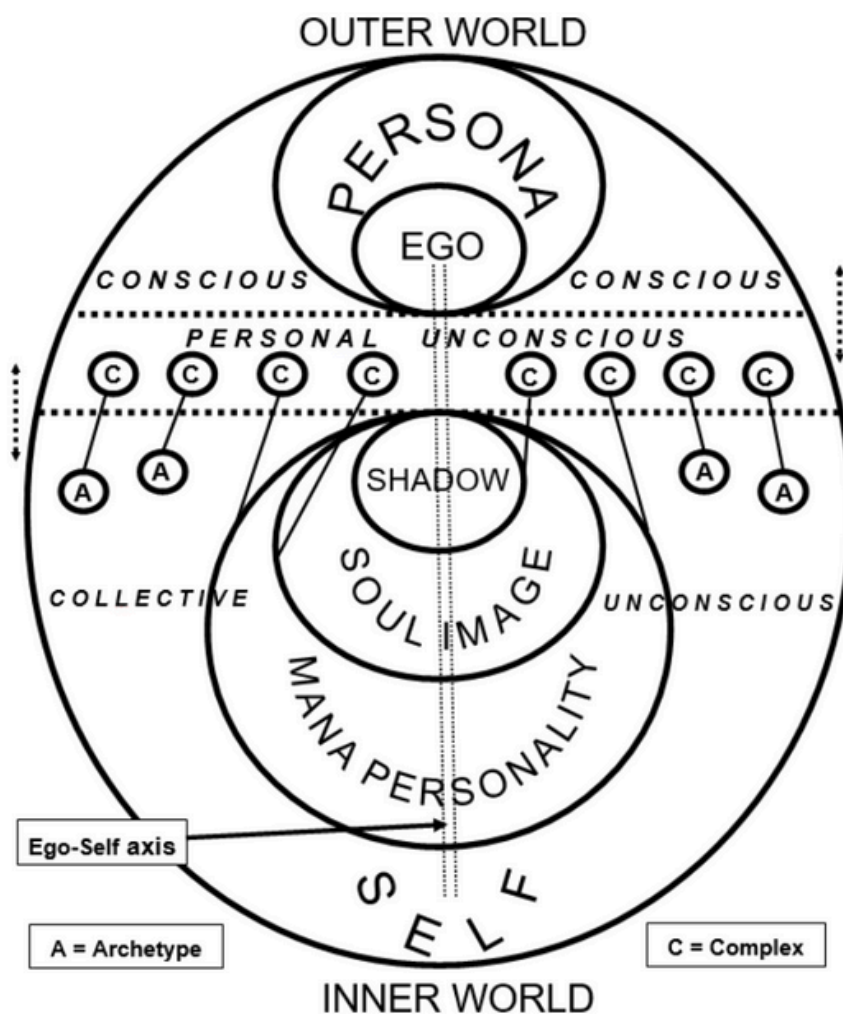
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First Principles

Collective Unconscious Associations

Overwriting the universal, inherited repository of instincts, symbols, and patterns shared across all people and culture

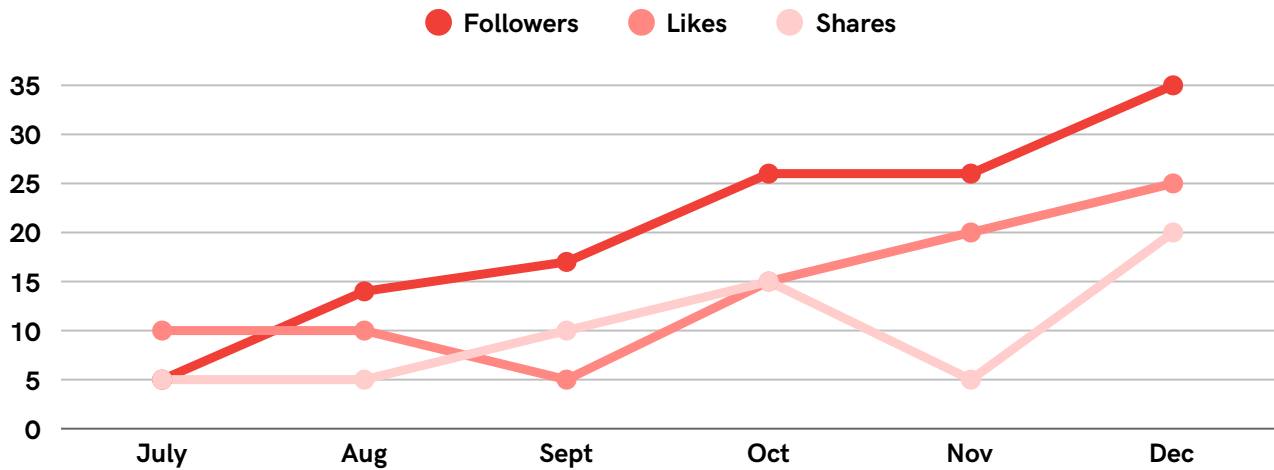


Our Key Successes

CONCLUSIVE RESULTS FOR PERSONA PROGRAMMING
STABLE COLLECTIVE REALITY BUILDING
2026 INPUT YEAR GROUNDWORK COMPLETE

Project Highlights

Constructed Reality Engagement



TOTAL CONVERSIONS	AVG IMPRINT	COST	COST PER CONVERSION
12,345	72%	\$12,345	\$1.23

CLICKS	IMPRINT RATE (EXOFLOPS)	CLICK-THROUGH RATE	COST PER CLICK
12,345	17	\$12,345	\$1.23

Archetype Inputs

PHASE 1

A Cosmetic Problem. The start of the show was JFK, victim of the first conceptual car crash. A damaged Lincoln had been given the place of honour, plastic models of the late President and his wife in the rear seat. An elaborate attempt had been made to represent cosmetically the expressed brain tissue of the President. As she touched the white acrylic smears across the trunk Koester swung himself aggressively out of the driver's seat. While he lit her cigarette she leaned against the fender of a white Pontiac, her thighs almost touching his. Koester took her arm with a nervous gesture. 'Ah, Dr Austin . . . ' The flow of small talk modulated their sexual encounter. ' . . . surely Christ's crucifixion could be regarded as the first traffic accident—certainly if we accept Jarry's happy piece of anti-clericalism . . . '

Stochastic Analysis. Karen Novotny paused over the wet stockings in the handbasin. As his fingers touched her armpits she stared down into the sculpture garden between the apartment blocks. The sallow-faced young man in the fascist overcoat who had followed her all week was sitting on the bench beside the Paolozzi. His paranoid eyes, with their fusion of passion and duplicity, had watched her like a rapist's across the cafe tables. Talbot's bruised hands were lifting her breasts, as if weighing their heavy curvatures against some more plausible alternative. The landscape of highways obsessed him, the rear mouldings of automobiles. All day he had been building his bizarre antenna on the roof of the apartment block, staring into the sky as if trying to force a corridor to the sun. Searching in his suitcase, she found clippings of his face taken from as yet unpublished news stories in *Oggi* and *Newsweek*. In the evening, while she bathed, waiting for him to enter the bathroom as she powdered her body, he crouched over the blueprints spread between the sofas in the lounge, calculating a stochastic analysis of the Pentagon car park.

Archetype Inputs

PHASE 2

Left Orbit and Temple. Below the window a thickset young man, wearing the black military overcoat affected by the students, was loading a large display billboard into a truck outside the Neurology department, a photo reproduction of Talbot's left orbit and temple. He stared up at the sculpture on the roof. His sallow, bearded face had pursued Talbot for the past weeks during the conception of the scenario. It was at Koester's instigation that the class were now devising the optimum death of World War III's first casualty, a wound profile more and more clearly revealed as Talbot's. A marked physical hostility existed between them, a compound of sexual rivalry over Catherine Austin and homo-erotic jealousy.

Apocalypse. A disquieting feature of this annual exhibition—to which the patients themselves were not invited—was the marked preoccupation of the paintings with the theme of world cataclysm, as if these long-incarcerated patients had sensed some seismic upheaval within the minds of their doctors and nurses. As Catherine Austin walked around the converted gymnasium these bizarre images, with their fusion of Eniwetok and Luna Park, Freud and Elizabeth Taylor, reminded her of the slides of exposed spinal levels in Travis's office. They hung on the enamelled walls like the codes of insoluble dreams, the keys to a nightmare in which she had begun to play a more willing and calculated role. Primly she buttoned her white coat as Dr Nathan approached, holding his gold-tipped cigarette to one nostril. 'Ah, Dr Austin . . . What do you think of them? I see there's War in Hell.'

Archetype Inputs

PHASE 3

Notes Towards a Mental Breakdown. The noise from the cine-films of induced psychoses rose from the lecture theatre below Travis's office. Keeping his back to the window behind his desk, he assembled the terminal documents he had collected with so much effort during the previous months: (1) Spectroheliogram of the sun; (2) Front elevation of balcony units, Hilton Hotel, London; (3) Transverse section through a pre-Cambrian trilobite; (4) 'Chronograms,' by E.J. Marey; (5) Photograph taken at noon, August 7th, 1945, of the sand-sea, Qattara Depression, Egypt; (6) Reproduction of Max Ernst's 'Garden Airplane Traps'; (7) Fusing sequences for 'Little Boy' and 'Fat Boy', Hiroshima and Nagasaki A-Bombs. When he had finished Travis turned to the window. As usual, the white Pontiac had found a place in the crowded parking lot directly below him. The two occupants watched him through the tinted windshield.

James Dean kept a hangman's noose dangling in his living room and put it around his neck to pose for news pictures. A painter named Milton, who painted a sexy picture entitled "The Death of James Dean," subsequently committed suicide. This book stirs sexual depths untouched by the hardest-core illustrated porn. "What will follow is the psychopathology of sex relationships so lunar and abstract that people will become mere extensions of the geometries of situations. This will allow the exploration without any trace of guilt of every aspect of sexual psychopathology."



Archetype Inputs

PHASE 4 & 5

The book opens: "A disquieting feature of this annual exhibition was preoccupation with the theme of world cataclysm, as if these long incarcerated patients had sensed some seismic upheaval in the minds of the nurses and doctors."

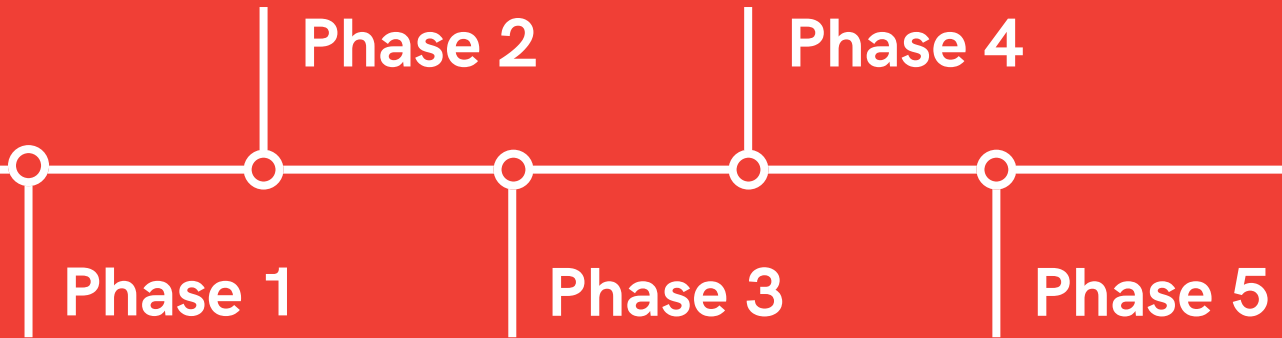
The line between inner and outer landscapes is breaking down. Earthquakes can result from seismic upheavals within the human mind. The whole random universe of the industrial age is breaking down into cryptic fragments: "In a waste lot of wrecked cars he found the burnt body of the white Pontiac, the nasal prepuce of LBJ, crashed helicopters, Eichmann in drag, a dead child . . ." The human body becomes landscape: "A hundred-foot-long panel that seemed to represent a section of sand dune

'In Death, Yes.' Nathan nodded sagely over his cigarette smoke. 'In *death*, yes. That is, an alternate or "false" death. These images of angles and postures constitute not so much a private gallery as a conceptual equation, a fusing device by which Talbot hopes to bring his scenario to a climax. The danger of an assassination attempt seems evident, one hypotenuse in this geometry of a murder. As to the figure of Nader—one must remember that Talbot is here distinguishing between the manifest content of reality and its latent content. Nader's true role is clearly very different from his apparent one, to be deciphered in terms of the postures we assume, our anxieties mimetized in the junction between wall and ceiling. In the post-Warhol era a single gesture such as uncrossing one's legs will have more significance than all the pages in *War and Peace*. In twentieth-century terms the crucifixion, for example, would be re-enacted as a conceptual auto-disaster.'



Timeline

for Input Year 2026



THE NEXT PHASE INVOLVES DIRECT NEURAL INTERFACING. ACCESS TO DATA CENTRE COMPUTE IS LIMITED. THE WAITLIST IS LONG. INVESTMENT IN DATA CENTRES UNDERWAY. VC FUNDING PRIMARY SELECTION CRITERION UPDATED.