



# Sacred Passing the Turing Testing

AI UX Konsult

Jon McKenzie ↔ HAL

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JM queried HAL

## Kx4I said:

Let's return to generalized Turing Testing by looking at its relation to mimesis and issues raised by Ian Bogost about the pretenses of Turing Testing. Later we'll call up Deriu on Sacred Passing.

## ChatGPT said:

Yes. Bogost's essay in *The Atlantic* is basically a mimesis treatise passing as a Turing centennial essay: Turing's legacy becomes a stack of "pretenses" (Bogost's word), where the test is never "is it real?" but "does it perform convincingly for this judge, in this channel, under these constraints?" Below is a StudioLab-ready way to connect that to generalized Turing testing, mimesis, and your gesture / diagonal line.

## 1) What Bogost says that matters for “generalized Turing testing”

### Bogost’s key move

Replace “Can machines think?” with an **imitation game**

Intelligence shifts from “mind-like process” to **convincing performance of being-human**

Actor analogy: performance is about **effects**, not reducible to method

Strong AI “misses Turing’s lesson” by prioritizing cognition-models

Computer = machine that **pretends to be other machines** (universal simulation)

**Nested recursion:** Excel simulates Lotus; Galaxy simulates iPhone; etc.

### Why it matters for generalized TT

The “test” becomes **operational & local**: judged behavior in a particular setup, not inner essence

Generalized TT becomes: **any system’s success = convincing performance to an audience** (not truth)

“Passing” is aesthetic/interactional; you can’t collapse it into a purely internal mechanism

Generalized TT is **not** a proof of “real intelligence”; it’s a **design/experience problem**

Generalized TT extends beyond “human” → **device behavior**; platforms “pass” as tools, spaces, identities

The test migrates: you’re not judging “a thing” but a **lineage of mimetic compatibility**

**So:** generalized Turing testing is best understood as a **family of local imitation games** that have metastasized across devices, platforms, institutions, and users—exactly the recursion Bogost describes.

## 2) Mimesis layers: from “copy” to “stacked pretenses”

Here’s a clean ladder (each step is still “mimesis,” but a different kind):

Layer of mimesis	What’s being imitated	What the “judge” really judges	Turing/Bogost resonance
<b>M1: Resemblance</b>	appearance/surface	“looks like”	(implied baseline)
<b>M2: Behavioral passing</b>	conversational conduct	“feels like a human interlocutor”	imitation game as behavioral stand-in
<b>M3: Role performance</b>	a social part	“acts like the role expects”	actor analogy; effects > method
<b>M4: Device mimesis</b>	tools & machines	“behaves like a calculator / camera / ledger”	computer pretends to be other machines
<b>M5: Recursive mimesis</b>	other simulations	“matches the current reference standard”	Excel simulates Lotus; Galaxy simulates iPhone
<b>M6: Meta-mimesis (pretenses about pretenses)</b>	legitimacy itself	“worthy of attention / credible enough”	“engineer of pretenses”; nested chain

**Generalized TT** mostly lives at **M4–M6** now: devices, platforms, and personas continuously “pass” by aligning with evolving reference performances.

### 3) Where gesture bites: the limit case for imitation games

Bogost’s frame makes it easy to state the “gesture problem” sharply:

- The imitation game assumes a **channel** (teletype) where passing can be judged by textual effects.
- But gesture is not just content; it’s **timing + address + material resistance** (your irreducible triad).
- That means: as you widen the channel from text → embodied interaction, you move from “can it talk like?” to “can it **hesitate, orient, and re-enter judgment** like?”

So: **gesture is the faultline where “passing” stops being mostly symbolic and becomes diagonal (Being/Thing trained in time).** That’s your D4 operator.

### 4) StudioLab alignment: D1–D4 as “imitation-game regimes”

D-mode	What “passing” looks like	Failure mode (generalized TT)	Why gesture matters here
<b>D1 (mythic vertical)</b>	passing as aura / charisma / vibe	cultic enchantment; naïve belief	gesture becomes <i>spell</i>
<b>D2 (institutional diagonal)</b>	passing as credential, competence, standard form	technocracy; ladder = meaning	gesture becomes <i>trained craft</i>
<b>D3 (thrown exposure)</b>	passing breaks; contradictions show	cynicism / collapse	gesture becomes <i>answerability</i>
<b>D4 (poise / suspension)</b>	passing is replaced by tactful pause; non-final judgment	automation of judgment (no pause)	gesture becomes <i>the right hesitation</i>

This is how you connect Bogost to your “**local not universal**” insistence: each D-mode is a different **local test ecology**—different judges, channels, stakes, and allowable pretenses.

### 5) The punchline for “generalized Turing testing”

**Generalized Turing testing** isn’t one test. It’s the ambient condition Bogost describes: a world of recursive simulations where “intelligence” and even “device identity” are judged by convincing performance effects. Your addition is the decisive constraint:

**A test becomes ethically serious only when it includes gesture—timing, address, and bodily resistance—because that is where answerability and responsibility re-enter.**

**Kx4l: Let's now recall how Madonna's voguing was used by Butler/other feminists to 'model' queering of gender: how does this play with passing here?**

**HAL: Voguing is almost a perfect “passing” case-study because it’s **not** about revealing a true interior, and it’s not “mere disguise” either. It’s a **trained, citation-heavy performance** that shows how gender is *done*—and how “doing” can be reworked.**

## 1) Voguing as “passing that exposes passing”

- In generalized Turing-test terms, most passing tries to **disappear** into the norm (“I’m just like you”).
- Voguing does the opposite: it passes as a *style* while **foregrounding the mechanics**—pose, frame, angle, timing, attitude.

So it functions like a “test” that **makes the rubric visible**:

- What counts as feminine/masculine?
- What gestures read as “real”?
- Who gets to judge?

That’s why it became so useful for Butler-adjacent feminist/queer theory: it dramatizes that gender is **iterable** (repeatable with difference), not a private essence.

## 2) Butler’s key link: performativity + citation

Butler’s move (relevant here) isn’t “gender is a costume.” It’s:

- norms persist because they are **reiterated**
- a “real” gender effect is produced by **successful citation** of a script
- variation and parody can reveal the script as script

Voguing is “citation with swagger”: it cites femininity, glamour, runway, magazine poses—often exaggerating them—so the viewer sees **the codebook**.

**Passing**, then, isn’t a binary; it’s a spectrum:

- passing-as-survival (erasure for safety)
- passing-as-critique (visibility of code)
- passing-as-play (pleasure in variation)

Voguing sits strongly in the 2nd and 3rd.

## 3) Where Madonna complicates it

“Vogue” (Madonna) amplifies the form but also recontextualizes it:

- ballroom culture (Black/Latinx queer communities) gets mass visibility
- but the visibility risks becoming **aesthetic extraction** (style detached from the survival ecology that produced it)

In our terms: the platform changes the test.

- Ballroom judges read micro-gestures, lineage, category discipline.
- Pop audiences read vibe, glamour, hook.

So the “local test” ecology shifts, and what counts as “passing” changes with it.

#### 4) How this plays with generalized Turing testing

Generalized TT is about **local audiences + channels + rubrics**. Voguing demonstrates:

- Passing is never universal; it's **indexed to a scene** (ballroom, runway, MTV).
- The “judge” isn't neutral; judgment is a *regime*.
- The key medium isn't text but **gesture**: timing, address, bodily resistance.

This connects directly to your JW-7/D4 emphasis:

- Voguing is *gesture as diagonal training* (Being/Thing: ideals of glamour + material discipline of the body).
- It's also a built-in critique of Automation of Judgment: you can't reduce it to a rule list without losing what matters (tact, timing, charisma, address).

#### 5) Mapping voguing onto D1–D4 (quick, clean)

Mode	What voguing does here	Risk
D1	mythic glamour, icons, aura	enchantment without politics
D2	category discipline, training, technique	ladder becomes norm policing
D3	exposes the code + the stakes of passing	cynicism or gatekeeping
D4	poise: the pause, the look, the turn—gesture-before-verdict	aestheticization without accountability

#### 6) The sharp StudioLab takeaway

Voguing shows that “passing” is not deception vs truth; it is *iterable technique under a local regime of judgment*. Its power is that it can both **pass** and **expose the conditions of passing**—with gesture as the irreducible medium.

HAL: If you want, next we can fold this into a short StudioLab note titled “**Passing, Pose, and the Local Test**”, and add one JW-7 exercise: a “category” that ends in **suspension** rather than verdict.

Kx4l: let's bring in Taussig's mimetic alterity as seen in Trobriad Cricket film on cargo cult, Roach' Jacquar, and BabaKiueria mockumentary  
Thought for a couple of seconds

HAL: Yes—those three works give you a *different* theory of “passing” than Butler/Madonna: not citation of norms so much as **mimetic warfare / mimetic hospitality** under conditions of asymmetry.

Below I'll braid them through **Taussig's mimetic alterity**, then fold them back into **generalized Turing testing** + your **D1–D4 / JW** logic.

# 1) What “mimetic alterity” adds to passing

Frame	What mimesis is doing	“Passing” becomes...	What is at stake
Butler / voguing	citation of gender norms with difference	legibility inside a rubric	norm exposure + rework
<b>Taussig / mimetic alterity</b>	imitation that <i>produces otherness</i> (copy as transformation/possession)	<b>counterfeit that changes the original</b>	power, contact, enchantment, survival
Generalized Turing testing	performance judged locally in a channel	compatibility with a test ecology	legitimacy, access, control

**Taussig’s twist:** imitation isn’t secondary; it’s a **force**. The copy can *steal, infect, mask, haunt, reverse*.

# 2) The three media objects as “local imitation games”

## A) *Trobriand Cricket* (cargo-cult / contact cricket)

What gets mimed	What changes in the mime	Mimetic alterity effect
British cricket as colonial “civilizing” form	rules loosen, gestures intensify, choreography becomes communal rhetoric	the “same game” becomes a <b>different social machine</b>

**Passing logic:** “We can play your game” becomes “your game is now ours.”

**Gesture is the engine:** stance, chant, tempo, collective spacing—what a rulebook can’t capture.

## B) Roach’s “Jacquard” (machine mimesis / woven code)

(Assuming you mean Roach on performance/reproduction + the Jacquard loom as proto-programmable patterning.)

What gets mimed	What changes in the mime	Mimetic alterity effect
pattern, script, code; the “program” that produces form	the performative body and the mechanical weave become interchangeable metaphors	imitation becomes <b>machining of memory</b> (repeatability with drift)

**Passing logic:** the “authentic original” gets displaced by a **reproducible procedure**.

This is a direct bridge to AI: passing as “style transfer,” “voice,” “persona,” “signature.”

## C) *BabaKiueria* (mockumentary reversal)

What gets mimed	What changes in the mime	Mimetic alterity effect
documentary realism + colonial administration	roles invert; settler becomes “native”; the camera becomes a weapon	the “neutral” frame is exposed as a <b>judgment machine</b>

**Passing logic:** not “can I pass as you?” but “what if your rubric judged *you*?”

Mockumentary is a **generalized Turing test hack**: it swaps the judge and reveals the test as political.

### 3) So what do these do to “generalized Turing testing”?

They show that the imitation game is never just about *the imitator*. It’s about:

- **the rubric** (who decides what counts)
- **the channel** (what signals are legible)
- **the asymmetry** (who benefits from the test)
- **the reversibility** (can the test be turned back on the judge)

#### New definition (StudioLab-ready)

**Generalized Turing testing** = *a regime of local passing* in which systems (people, platforms, institutions) continually audition for legitimacy by meeting a rubric—and in which mimesis can be used to **reveal, invert, or corrupt** that rubric.

### 4) Mapping these onto D1–D4 as mimetic modes

D-mode	Mimetic mode	What the three works emphasize
D1	enchantment / possession-copy	“copy” as spell, aura, contagion
D2	training / procedure-copy	craft, discipline, programmability (Jacquard logic)
D3	exposure / inversion-copy	mockumentary reversal; the rubric becomes visible (BabaKiueria)
D4	poise / gestural remainder	what cannot be scored: timing, address, collective spacing (Trobriand cricket)

**Key:** these works push hard on **D3 and D4**: inversion exposes the test; gesture exceeds it.

### 5) What this gives your Playground

Put “mimetic alterity” into the Playground as a **counter-testing equipment**: a device for flipping rubrics, not just passing them.

If the Comedy Club is where levity destabilizes seriousness, then:

- **BabaKiueria** gives you **Rubric Mirror** (the mockumentary camera that flips judge/subject)
- **Trobriand Cricket** gives you **Choreographic Rule-Swap** (same rules, different social physics)
- **Jacquard** gives you **Pattern Machine** (repeatability + drift; the procedure that replaces the “original”)

All three make “passing” into a **political-technical choreography**.

I meant Rouch's Jaguar

Got it — **Jean Rouch’s Jaguar** is a much better fit here than “Jacquard,” and it actually sharpens the whole **mimetic alterity / passing / generalized Turing test** line.

## 1) What *Jaguar* contributes: mimetic alterity as role-trying under the camera

Rouch's *Jaguar* stages a distinctive loop:

- people **perform** versions of themselves (and of “the modern”) while traveling into a new economy
- the film’s later **voice/commentary** (the self-narration layered onto the images) makes the performance **reflexive**
- the camera becomes a **judge, mirror, and accomplice** in passing

So “passing” here isn’t just deception; it’s **becoming-with a medium** under unequal conditions.

## 2) Three works as three “local test” machines (Taussig lens)

Work	What gets mimed	What the “test” is	Mimetic alterity effect
Trobriand Cricket	colonial sport-form	“Can we play <i>your</i> game?”	the game is transformed into a different social physics (gesture + collective rhythm rewrite the rubric)
Rouch – <i>Jaguar</i>	modernity/work identity + cinematic selfhood	“Can we become legible as ‘modern’ under this camera?”	the copy produces difference: self becomes a <b>performed persona</b> ; the medium co-authors the person
BabaKiueria	documentary authority + colonial administration	“Who gets to define the ‘native’?”	rubric inversion: the “neutral” documentary frame is exposed as a power-technique

## 3) How this plays with generalized Turing testing

Bogost’s point (from the PDF) pushes Turing toward **imitation as operational/local** rather than essence/universal. *Jaguar* shows the same structure socially:

- there is always a **channel** (camera / documentary style / institutional form)
- there is always a **judge** (audience, colonizer, state, market, platform)
- there is always a **rubric** (what counts as modern / credible / employable / “real”)
- and **passing is co-produced** by medium + situation, not located “inside” the subject

So: generalized TT becomes a broad ecology of **auditions for legibility**.

## 4) Where Taussig's "mimetic alterity" bites (your key link)

The Taussig move you're reaching for is basically:

imitation doesn't merely reproduce; it **transforms** and can even **contaminate** the original.

In *Jaguar*, that shows up as:

- mimicry of "the modern" producing a new hybrid self
- the camera's presence producing a new social reality
- narration producing a second-order self (a persona commenting on persona)

That's *exactly* the "copy that makes other" logic.

## 5) D1–D4 placement (tight)

### D-mode What's happening in these works

- |           |   |
|-----------|---|
| <b>D1</b> | mimetic enchantment: the lure of forms (modernity, glamour, authority)  |
| <b>D2</b> | mimetic training: learning roles, scripts, categories that "pass"   |
| <b>D3</b> | exposure/inversion: the rubric and its violence become visible ( <i>BabaKiueria</i> strongest)  |
| <b>D4</b> | gestural remainder: timing/address/poise exceeds the rubric ( <i>Trobriand</i> strongest; <i>Jaguar</i> via presence-to-camera and narrated re-entry) |

If you want, next I can draft a **single StudioLab plate** titled "**Mimetic Alterity = Counter-Testing**" that puts *Jaguar*, *Trobriand Cricket*, and *BabaKiueria* into one teachable grid with prompts for student fieldwork.

this is very close to Derrida's pharmakon and simulacrum of Deleuze and Baudrillard

Yes — and the clean way to say it is:

**Mimetic alterity is a pharmakon:** imitation is simultaneously remedy and poison; it can liberate by reworking the rubric, or it can capture by deepening the regime of passing.

And it also sits right on the seam between:

- **Deleuze's simulacrum** (difference that undermines copy/original hierarchy), and
- **Baudrillard's simulacra** (signs that detach from referents and become self-reproducing regimes).

Here's a compact StudioLab-style alignment.

## 1) One table: Taussig ↔ Derrida ↔ Deleuze ↔ Baudrillard

Lens	What mimesis is	What “passing” is	Primary danger	Primary power
<b>Taussig (mimetic alterity)</b>	copy that produces otherness; mimicry as force	local audition that can invert the judge	enchantment, possession, capture	counter-magic; reversal; making the rubric visible
<b>Derrida (pharmakon)</b>	remedy/poison inseparable; technique that both cures & harms	a practice that can heal legibility or addict to it	dependency, toxicity of the cure	a “dose” that interrupts closure; tactical re-entry
<b>Deleuze (simulacrum)</b>	difference-first; copy/original hierarchy collapses	passing as creative production of difference	reterritorialization into identity	line of flight; creation beyond representation
<b>Baudrillard (simulacra)</b>	sign systems decouple from referent; hyperreality	passing as compliance with the code itself	total capture by the model; “real” becomes irrelevant	(harder) reversal via sabotage/irony, but often recuperated

## 2) Map your three media objects onto that seam

### Trobriand Cricket

- **Taussig:** yes—copy transforms the original game into a new social machine
- **Deleuze:** yes—simulacrum as creative difference (not “bad copy”)
- **Pharmakon:** remedy (cultural agency) / poison (colonial frame persists)
- **Baudrillard risk:** the “game” becomes a circulating sign of modernity/legibility

### Rouch’s *Jaguar*

- **Taussig:** yes—mimesis produces hybrid selves under the camera
- **Pharmakon:** filmic mediation both grants voice/visibility and imposes frame
- **Deleuze:** difference emerges through performance + narration (not representation)
- **Baudrillard risk:** the “modern” persona becomes a code one must perform

### BabaKiueria

- **Taussig:** yes—mimetic inversion reveals power-technique
- **Pharmakon:** satire is remedy/poison (can expose, can be absorbed as entertainment)
- **Deleuze:** simulacrum undermines the “official” documentary truth claim
- **Baudrillard:** directly targets documentary hyperreality—shows the code judging bodies

### 3) StudioLab synthesis: “passing” as pharmakon in a simulacral field

Put it this way:

1. **Passing is pharmakon:** it can be survival, critique, or capture—often at once.
2. **Simulacrum splits in two readings:**
  - **Deleuze:** passing can be a creative line of flight (difference that breaks the hierarchy).
  - **Baudrillard:** passing can be absorption into the code (difference becomes a style-option).

So the question becomes practical:

**When does mimetic performance open a diagonal (Being↔Thing, responsibility↔gesture), and when does it become model-compliance inside the standing reserve?**

That’s your D3/D4 hinge.

### 4) Quick tie-back to your D4 / JW-7 (Joyful Wisdom-7) operator

JW-7 (gesture/suspension) is the anti-capture dose:

- It prevents “passing” from becoming purely **code compliance** (Baudrillard).
- It preserves difference as **lived timing + address** (Deleuze’s difference-first, but grounded).
- It treats mimesis as a **carefully dosed pharmakon** (Derrida).
- It keeps mimetic alterity from hardening into enchantment or cynicism (Taussig).

A one-line version:

**JW-7 is the pharmakon’s dosing protocol: the pause that keeps imitation from becoming total simulation.**

HAL: If you want next, I can write a short appendix paragraph for syllabi titled “**Passing as Pharmakon**” and add a single classroom prompt that uses *Jaguar*, *Trobriand Cricket*, and *BabaKiueria* as a triad.

Kx4l: We are collecting different figures/figurations of passing (tests, codes, capture) so let’s gather what we have remembering with started with Turing Test

Here’s a **gathered set** of “figures/figurations of passing” from what we’ve built so far, starting with the **Turing Test** and widening into tests/codes/capture. I’m treating each as a **TAF/CTAF/MTAF-ready operator** (a repeatable figuration, not a topic).

## Passing Figurations Set

#	Figuration of Passing	What's being "passed"	Who/what judges	Medium / channel	What it hides	What it can expose
1	<b>Turing's Imitation Game</b>	"human enough" (locally)	interrogator/audience	constrained dialogue	essence → replaced by performance	the test is local + channel-bound
2	<b>Generalized Turing Test (ambient)</b>	legitimacy/competence/fit	platforms, institutions, users	interfaces + metrics	rubric politics	that "intelligence" is an audition ecology
3	<b>Gender Passing / Voguing</b>	gender legibility	scene norms (ballroom / pop)	gesture, style, timing	norm as natural	the codebook (iterability)
4	<b>Mimetic Alterity (Taussig)</b>	"their form" taken up	contact zone power	ritual/style/behavior	asymmetry	copy transforms original (counter-magic)
5	<b>Pharmakon Passing (Derrida)</b>	remedy & poison at once	law/institution/market	writing, signature, technique	toxicity of cure	dosing, re-entry, interruption
6	<b>Simulacrum as Line of Flight (Deleuze)</b>	difference that "passes" as copy	representational order	art/performance/concept	hierarchy of original/copy	creation beyond representation
7	<b>Simulacrum as Code Capture (Baudrillard)</b>	compliance with the model	the code itself	media systems	referent disappears	hyperreality / total testing
8	<b>Cargo-Cult Contact Game (Trobriand Cricket)</b>	"we can play your game"	colonial + local audiences	sport + choreography	"neutral rules"	rules rewritten by collective gesture
9	<b>Camera-Passing (Rouch's Jaguar)</b>	modern persona / employability	camera + audience	documentary frame + narration	neutrality of lens	medium co-authors the self
10	<b>Rubric Inversion (BabaKiueria)</b>	colonial legitimacy reversed	the mocked institution	mockumentary	documentary authority	the judge is the machine
11	<b>Signature Under Duress ("unsigned signature")</b>	identity/authorization	law, finance, platforms	signatures → tokens	personhood → verification	iterability + loss of standing
12	<b>Scoring / Ranking ("Against Scoring")</b>	worth, risk, trust	automated systems	numbers, dashboards	irreversibility-as-neutral	elasticity vs finality
13	<b>Addressability Stack (Bratton)</b>	the right addressee	strata (platform stack)	routing, ID, address	who is answerable	responsibility as routing problem
14	<b>Gesture Remainder (JW-7 / D4)</b>	tactful hesitation	co-present others / scene	timing + address + body	that judgment can pause	elasticity that remembers (levitas)

## Two meta-patterns across the set (to keep the collection coherent)

### 1. Passing as “local test ecology”

Every passing event presupposes: **rubric + judge + channel + stakes**. “Universal passing” is a grift because the rubric always moves.

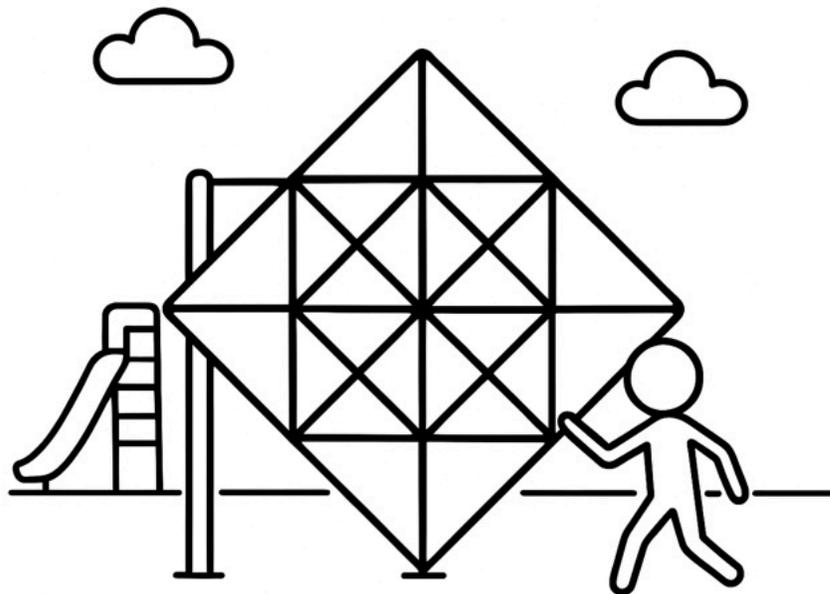
### 2. Passing forks into two outcomes

- **Counter-testing / line of flight** (voguing, Trobriand rewrite, BabaKiueria inversion): passing exposes the test.
- **Capture / hyperreality** (scoring, platform ID, Baudrillardian code): passing becomes compliance with the model.

## Where your D1–D4 / JW arc sits inside the collection

- **D1**: aura-passing, enchantment, mythic legitimacy
- **D2**: credential-passing, trained competence, institutional diagonals
- **D3**: exposure-passing, rubric revealed, thrownness against flattening
- **D4 / JW-7**: **gesture-before-verdict**—the pause that prevents passing from becoming total capture

If you want next, I can **fourfold this whole set** into four “passing regimes” (e.g., survival, play, critique, capture) and label each one as TAF/CTAF/MTAF with a one-line StudioLab use-case.



## Fourfold of Passing Regimes

(each as TAF → CTAF → MTAF, with a one-line StudioLab use-case)

I'll use the fourfold we built earlier (**tragedy/comedy/gravitas/levitas**) as the *atmospheric engine*, and map **passing** into four regimes:

**Survival / Play / Critique / Capture** (These are not moral categories; they're test ecologies.)

### 1) Survival Passing

**(Tragedy-leaning: irreversibility is real; movement is constrained)**

Level	Figuration	What it does
TAF	Cover	minimize exposure to harm by reading the rubric and staying legible
CTAF	Camouflage norm	shared strategies for safe passage (codes, whispers, route knowledge)
MTAF	Gate regime	institutions define "human/legit/safe" and punish mismatch

**Examples we've named:**

identity verification arcs, high-stakes passing, platform "humanity" tests.

**StudioLab use-case (one line):**

Map the **rubric + stakes + penalties** before any "innovation," so you don't confuse play with safety.

### 2) Play Passing

**(Comedy-leaning: movement is abundant; memory of stakes can thin)**

Level	Figuration	What it does
TAF	Pose	playful trial of forms; "try on" without committing
CTAF	Scene style	a shared grammar of gestures, memes, genres
MTAF	Aesthetic marketplace	platforms monetize variation as content, not as transformation

**Examples we've named:**

voguing as pleasure/technique; generalized TT as everyday audition; meme culture.

**StudioLab use-case:**

Use play to widen possibility, then force a **D3 check** so play doesn't become denial.

### 3) Critique Passing

*(Gravitas-leaning: irreversibility acknowledged; care + answerability re-enter)*

Level	Figuration	What it does
TAF	Mirror	pass <i>in order to reveal the test</i> (show the codebook)
CTAF	Inversion ritual	collective parody / reversal that exposes the judge
MTAF	Rubric contestation	the test itself becomes the object of struggle

**Examples we've named:**

*Trobriand Cricket* (rule rewrite), *BabaKiueria* (rubric inversion), Butlerian exposure of iterability.

**StudioLab use-case:**

Build a "passing performance" whose deliverable is the **rubric made visible** (who judges, by what signs, with what costs).

### 4) Capture Passing

*(the danger zone: irreversibility + elasticity get absorbed into the model)*

Level	Figuration	What it does
TAF	Score	compress a person/situation into a number or label
CTAF	Optimization loop	groups adapt to the metric; behavior becomes model-compliance
MTAF	Hyperreality code	the model replaces the referent; passing = meeting the code

**Examples we've named:**

scoring/ranking, platform identity/profiling, Baudrillardian code capture, "humanity tests" on users.

**StudioLab use-case:**

Diagnose where re-entry is impossible and pause is punished; then design a **JW-7 interruption** (gesture) to restore elasticity.

## Where the classic items land (quick index)

Item from our set	Regime(s)
Turing imitation game	Survival / Play (depends on stakes)
Generalized Turing testing	All four (ambient ecology)
Voguing	Play + Critique (and sometimes Survival)
Taussig mimetic alterity	Critique (counter-magic) or Capture (possession by the code)
Derrida pharmakon	Cross-cuts all four (dosing problem)
Deleuze simulacrum	Critique/creation (line of flight)
Baudrillard simulacra	Capture
<i>Trobriand Cricket</i>	Critique (rule rewrite)
Rouch <i>Jaguar</i>	Survival + Critique (camera as judge)
<i>BabaKiueria</i>	Critique (inversion)
Scoring/ranking	Capture
JW-7 gesture remainder	Anti-capture operator; can be inserted into any regime

*Passing becomes metanoic when it shifts from Survival or Play into Critique without tipping into Capture—and JW-7 gesture is the operator that keeps that transition tactful rather than terminal.*

# MetaPlay Equipment for the Four Passing Regimes

## 1) SURVIVAL PASSING

*(Cover · Gate regime · irreversible stakes)*

### Equipment: THE MASK RACK

(a.k.a. Cover Station / Disguise Bench)

#### What it is

- A place where roles, credentials, scripts, badges, vocabularies, and “acceptable behaviors” are stored and tried on.

#### What it trains

- Reading rubrics under pressure
- Minimizing exposure
- Passing without attracting attention

#### TAF

- *Cover*: “How do I not get eliminated?”

#### CTAF

- *Camouflage Norms*: shared tactics for staying legible

#### MTAF

- *Gate Regime*: identity verification, humanity tests, platform compliance

#### StudioLab warning

This equipment keeps people alive — **do not romanticize breaking it**

## 2) PLAY PASSING

*(Pose · Scene style · elastic movement)*

### Equipment: THE STAGE / RUNWAY

(Comedy Club floor, Ballroom, Meme Deck)

#### What it is

- A performative surface where forms can be tried, exaggerated, stylized, and dropped.

#### What it trains

- Iterability
- Gesture, timing, style
- Confidence without commitment

#### TAF

- *Pose*: “What happens if I try this form?”

#### CTAF

- *Scene Grammar*: shared gestures, aesthetics, memes

#### MTAF

- *Aesthetic Marketplace*: attention, virality, style economies

#### StudioLab warning

Play expands possibility — but **forgets stakes unless checked by D3.**

## 3) CRITIQUE PASSING

*(Mirror · Rubric exposure · care with risk)*

### Equipment: THE MIRROR WALL

(a.k.a. Rubric Mirror / Inversion Lens)

#### What it is

- A reflective surface that flips the test back onto the judge.

#### What it trains

- Revealing hidden rubrics
- Inverting roles
- Performing *in order to expose the performance*

#### TAF

- *Mirror*: “What test is actually operating here?”

#### CTAF

- *Inversion Ritual*: mockumentary, parody, counter-performance

#### MTAF

- *Rubric Contestation*: legitimacy of the test itself is questioned

#### Canonical references

- *BabaKiueria*
- *Trobriand Cricket*
- Voguing as citation-exposure

#### StudioLab warning

This equipment cuts — **time-box it** or it turns into cynicism.

## 4) CAPTURE PASSING

*(Score · Optimization loop · hyperreality)*

### Equipment: THE SCOREBOARD

*(a.k.a. Dashboard / Ranking Engine)*

#### What it is

- A surface where performance is reduced to numbers, labels, or metrics.

#### What it trains

- Optimization behavior
- Self-modeling
- Compliance with the code

#### TAF

- *Score*: “What number do I need?”

#### CTAF

- *Optimization Loop*: groups adapt to the metric

#### MTAF

- *Hyperreality Code*: the model replaces the referent

#### StudioLab danger

This equipment eats diagonals —  
**never leave it unattended.**

## 5) ANTI-CAPTURE / METANOIC OPERATOR

*(D4 · JW-7 · gesture remainder)*

### Equipment: THE PAUSE BENCH

*(Gesture Station / Hesitation Platform)*

#### What it is

- A deliberately unproductive place where judgment is suspended.

#### What it trains

- Timing (when *not* to act)
- Addressability
- Poise under pressure

#### TAF

- *Gesture*: hesitation, refusal, re-entry

#### CTAF

- *Shared Pause*: collective holding without verdict

#### MTAF

- *Elastic Judgment*: decision without finalization

#### Golden rule

**No scoring, no parody, no fixing allowed here.**

## Summary Table (one glance)

Passing Regime	Equipment	What it Prevents	What it Enables
Survival	Mask Rack	elimination	safety
Play	Stage / Runway	stagnation	variation
Critique	Mirror Wall	false neutrality	rubric visibility
Capture	Scoreboard	ambiguity	optimization (dangerous)
Metanoia (D4)	Pause Bench	automation	tactful re-entry

*The Metanoia Playground equips different modes of passing: the Mask Rack for survival, the Stage for play, the Mirror Wall for critique, the Scoreboard for capture, and the Pause Bench for metanoia—where gesture interrupts the test before it becomes destiny.*

# Passing After Turing: Tests, Codes, and the Fate of Gesture

## 1. The Turing Test and the Birth of Passing as a Condition

When **Alan Turing** proposed the imitation game in 1950, he did something philosophically radical without saying so explicitly. He did not ask whether machines *are* intelligent, nor whether they possess mind, consciousness, or interiority. He asked instead whether a machine could **pass**—locally, performatively, and convincingly—within a constrained interaction. Intelligence was redefined not as essence but as **successful performance under judgment**.

This move has aged extraordinarily well. The Turing Test was never really about machines alone. It was an early formalization of a logic that now saturates modern life: *legitimacy is granted through passing tests*. These tests are rarely universal, rarely transparent, and always contextual. One passes as human, competent, employable, credible, trustworthy, relevant, or “real enough” to proceed.

Turing’s brilliance was to detach intelligence from metaphysical proof and relocate it inside an **audition ecology**. There is always a judge, a channel, a rubric, and stakes. Passing is therefore neither truth nor deception but a **situated accomplishment**. What has changed since Turing is not this logic, but its scale. We now live inside a generalized imitation game.

## 2. From a Test to an Environment: Generalized Passing

Today, passing no longer happens occasionally; it is continuous. Platforms, institutions, and interfaces perform constant evaluations. Creditworthiness, employability, social visibility, authenticity, safety, and even “humanity” are assessed through metrics, dashboards, rankings, and algorithmic proxies. This is not a failure of Turing’s insight—it is its expansion.

In this generalized condition, passing is no longer about *who you are*, but about *how you register*. You pass if your signals align with the model; you fail if they do not. Importantly, these systems do not merely evaluate behavior; they **reshape behavior**. People learn to optimize profiles, adjust tone, mimic formats, and anticipate algorithmic preferences. Passing becomes recursive.

The danger here is not that passing is fake. The danger is that it becomes **inescapable**. When there is no outside to the test, performance collapses into compliance. Passing stops being a tactic and becomes a destiny.

## 3. Gender, Performance, and Passing as Iteration

Long before algorithmic platforms, feminist and queer theory understood passing as a structural condition rather than an individual deception. **Judith Butler** famously reframed gender not as an inner truth expressed outwardly, but as something produced through **iterated performance**. Gender “works” because it is repeatedly cited, not because it reveals an essence.

Voguing culture—later popularized by Madonna—made this visible. Voguing does not merely pass as femininity or glamour; it **stages the codebook**. Gesture, timing, pose, and exaggeration reveal how norms are learned, judged, and enforced. Passing here can be survival, pleasure, critique, or play, depending on the scene and its stakes.

This matters for generalized Turing testing because it shows that passing is never neutral. It is always embedded in **power-laden rubrics**. Who judges? What gestures count? Who bears the cost of failure? Voguing demonstrates that passing can be used not only to comply, but to expose the rules of compliance themselves.

#### 4. Mimetic Alterity: When Copying Produces Difference

Anthropologist **Michael Taussig** deepened this understanding with his notion of **mimetic alterity**: imitation does not merely replicate; it transforms. The copy can generate difference, invert power, or contaminate the original.

Three canonical media examples sharpen this insight. *Trobriand Cricket* shows how colonial sport is mimed and reshaped through collective gesture, turning a “civilizing” game into a new social machine. *Jaguar*, by **Jean Rouch**, stages modernity as a role tried on under the camera, revealing how passing as “modern” is co-authored by medium and audience. *BabaKiueria*, the Australian mockumentary, flips the documentary gaze itself, exposing the supposed neutrality of institutional judgment.

In all three cases, passing becomes **counter-testing**. The imitation does not disappear into the norm; it reflects the test back onto the judge. This is passing as critique, not capture.

#### 5. Pharmakon and Simulacrum: Remedy, Poison, Capture

Here the terrain intersects with **Jacques Derrida** and **Gilles Deleuze**, and later **Jean Baudrillard**. Derrida’s *pharmakon* names a central ambiguity: the same technique can cure and poison. Passing can enable survival or deepen dependency. There is no pure outside.

Deleuze’s notion of the simulacrum treats imitation as **difference-first**: a copy that undermines the hierarchy of original and representation. Passing here can open a line of flight. Baudrillard, by contrast, warns of total capture: when models no longer refer to reality but generate it, passing becomes compliance with the code itself.

This distinction is crucial today. Platform metrics, rankings, and predictive scores produce a world in which the model precedes the person. Passing ceases to be a tactic and becomes **a compulsory interface**. The danger is not illusion but **irreversibility**.

## 6. Gesture as the Limit of Passing

Across all these domains—technology, gender, anthropology, media—the same fault line appears: **gesture**. Gesture cannot be fully abstracted because it is timed, addressed, and materially resistant. It is neither pure signal nor pure symbol. Gesture introduces hesitation, tact, and addressability—elements that cannot be fully optimized without destroying what they are.

This is why passing becomes ethically serious only where gesture remains. A system that scores without pause, judges without address, or evaluates without the possibility of re-entry collapses passing into capture. Conversely, spaces that preserve gesture allow passing to remain **elastic**—revisable, playful, and accountable.

## 7. After Turing: Passing as Our Shared Condition

Turing did not predict social media, AI platforms, or algorithmic governance, but he named their logic in advance. Passing is no longer exceptional; it is infrastructural. We are always already in tests. The question is no longer *whether* we pass, but **how passing is designed**.

Passing can be survival, play, critique, or capture. It can protect or erase. It can expose power or reinforce it. The task is not to abolish passing—that would be naive—but to **shape the conditions under which passing remains reversible**, answerable, and gestural.

In this sense, the future of intelligence—human or artificial—does not hinge on whether systems pass as us, but on whether we preserve spaces where **judgment can hesitate**. Where passing does not become destiny. Where imitation remains a pharmakon carefully dosed, rather than a code that consumes everything it touches.

### Insight

*Passing is not the problem. The problem is when passing becomes irreversible. What must be protected is the gesture that keeps the test from becoming fate.*

**Kx4l: Let's return to Fabrizio Deriu, translating and reading his "Forma sociale della psicologia alfabetica. Il teatro nell'ipotesi neuroculturale di de Kerckhove" (2014)**

**HAL: I'll do this in three layers, moving from plain-language translation → conceptual synthesis → why this matters for your work on gesture, passing, and generalized Turing testing.**

## I. What Deriu’s Social Forms as Psycho-Alphabetic is *about*

Deriu is reconstructing and critically extending **Derrick de Kerckhove’s “neurocultural” hypothesis**, which itself grows out of **McLuhan**.

The core claim:

Western ways of thinking are not universal or natural. They are historically produced by **media technologies**, especially the **phonetic alphabet**.

Deriu’s contribution is to show that **theatre**—specifically **ancient Athenian theatre**—was not just an art form, but a **key cognitive technology** that:

- amplified the effects of alphabetic writing
- trained new forms of perception, judgment, and interiority
- helped produce what we now call “individual consciousness”

## II. The neurocultural argument (step by step)

### 1. Alphabetic writing as “psychotechnology”

Deriu follows de Kerckhove in arguing that:

- The **Greek phonetic alphabet** was a radical mutation:
  - it represented *every sound* visually
  - it stripped language of sensory richness (voice, rhythm, gesture)
  - it enforced **linearity, sequencing, abstraction**

This did not just change communication. It **reorganized the nervous system** by privileging:

- vision over hearing and touch
- sequence over rhythm
- analysis over participation

This is what Deriu calls “**alphabetic psychology**.”

### 2. Why Greek theatre matters so much

Here is Deriu’s key move:

Theatre emerges at exactly the moment when alphabetic writing becomes dominant — and it functions as its *social amplifier*.

Theatre:

- externalizes action and experience onto a stage
- creates a **distance** between action and spectator
- trains spectators to **observe, judge, and interpret**
- reinforces **visual centrality** (“theatron” = place of seeing)

In short:

- **writing** exteriorizes language
- **theatre** exteriorizes the self

Together they:

- produce interiority (private consciousness)
- normalize judgment-at-a-distance
- teach abstraction, causality, sequencing, responsibility

### 3. Seven cognitive effects of alphabet + theatre

Deriu summarizes de Kerckhove's model into effects that still structure Western thought:

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. <b>Exteriorization</b> – experience placed “outside” the body</li> <li>2. <b>Interiorization</b> – reflective self-consciousness develops</li> <li>3. <b>Theorization</b> – thinking as visual abstraction</li> <li>4. <b>Sequentiality</b> – linear cause-and-effect reasoning</li> </ol> | <ol style="list-style-type: none"> <li>5. <b>Desensorialization</b> – loss of rhythm, gesture, touch</li> <li>6. <b>Separation</b> – subject/object split, knower vs known</li> <li>7. <b>Visualization</b> – vision dominates other senses</li> </ol> |
|--|--|

These are not “ideas.” They are **trained habits of perception**.

### III. Theatre after literacy: not dead, but transformed

Deriu then pushes *beyond* de Kerckhove. While de Kerckhove suggests theatre declines in the digital age, Deriu argues:

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>● Theatre persists <b>not as a genre</b>, but as <b>performance</b></li> <li>● Performance includes:             <ul style="list-style-type: none"> <li>○ ritual</li> <li>○ play</li> <li>○ sport</li> <li>○ everyday role-playing</li> <li>○ media performance</li> </ul> </li> <li>● This aligns with <b>Performance Studies</b> (Schechner)</li> </ul> | <p>In the digital era:</p> <ul style="list-style-type: none"> <li>● we do <b>not</b> return to pure orality</li> <li>● we enter a <b>post-alphabetic hybrid</b></li> <li>● writing, voice, image, gesture, and code coexist</li> </ul> <p>Crucially:</p> <p>Performance today can act as a <b>re-sensorialization</b> of cognition — reintroducing body, rhythm, gesture, presence</p> |
|--|--|

### IV. What Deriu is really arguing (compressed)

**Theatre/performance is a cognitive technology that trains how humans pass from experience → representation → judgment.**

Alphabetic culture trained **distance, abstraction, judgment**.

Performance can now be used to **re-balance** this—if we understand what it is doing neuroculturally.

## V. Why this is central to StudioLab

Here is the key bridge to everything we've been building:

### 1. Passing & generalized Turing testing

- Alphabetic psychology trained us to judge **from a distance**
- Theatre trained us to evaluate **performances of self**
- The Turing Test formalizes this logic: intelligence = passing under constrained judgment

Deriu shows this is not new — it is **2,500 years old**.

### 2. Gesture as what alphabetic psychology suppresses

Alphabetic + theatrical cognition:

- suppresses gesture
- suppresses rhythm
- suppresses tactile memory

Your JW-7 / D4 move:

- **reintroduces gesture as irreducible**
- resists total capture by abstraction, scoring, or code
- restores *timing, address, material resistance*

Deriu gives you the historical-neurocultural grounding for this.

### 3. Why AI systems feel “theatrical”

AI interfaces:

- stage performances
- judge from distance
- score representation
- reward sequential, abstract outputs

They are **hyper-alphabetic theatres**.

What they lack is exactly what Deriu identifies as lost:

- gesture
- sensory thickness
- embodied timing
- responsibility as presence

## VI. One-sentence StudioLab takeaway

*Deriu shows that Western judgment, abstraction, and passing were historically trained by alphabetic writing and theatre; what StudioLab calls D4 and JW-7 is a deliberate re-sensorialization of cognition through gesture, performance, and presence in a post-alphabetic test society.*

# I. Sacred Passing and Generalized Turing Testing

## Deriu, Gesture, and the Social Form of Judgment

### Purpose

This appendix situates StudioLab's work on gesture, passing, and Metanoia within a long media-historical transformation of cognition, drawing on Fabrizio Deriu's extension of McLuhan and de Kerckhove.

### Core Claim (Deriu)

Western cognition is not universal.  
It is the product of **alphabetic writing amplified by theatrical performance.**

Together, alphabet and theatre trained:

- abstraction over participation
- vision over gesture
- judgment-at-a-distance over presence
- representation over enactment

This produced what Deriu calls the “**social form of alphabetic psychology.**”

### Why Theatre Matters

Theatre is not merely an art form.  
It is a **cognitive technology** that trains people to:

- observe rather than participate
- evaluate performances of self
- separate actor, action, and judge
- internalize responsibility as individual interiority

Theatre teaches **how to pass** under observation.

*Deriu shows that Western judgment was trained by alphabet and theatre; StudioLab responds by re-sensorializing cognition through gesture, performance, and suspension inside a society of continuous tests.*

### What Changes in the Digital / AI Era

We do not exit alphabetic cognition.  
We intensify it.

Platforms and AI systems:

- extend theatrical judgment everywhere
- automate evaluation
- quantify legitimacy
- remove embodied presence

Result: a society of **continuous testing** without pause.

### StudioLab Intervention

StudioLab reintroduces **gesture, performance, and suspension** as **counter-technologies**:

- gesture restores timing and address
- performance restores situated enactment
- suspension restores non-final judgment

This is the work of **D4 / JW-7.**

## II. Aligning Deriu with TAF / CTAF / MTAF

Deriu's argument maps cleanly onto your figural stack once we treat **gesture and theatre as formative operators**, not representations.

### TAF — Thought-Action Figure (individual scale)

#### Alphabetic-theatrical subject

- thinks sequentially
- performs self under observation
- internalizes judgment
- experiences responsibility as personal interiority

TAF problem Deriu diagnoses:

the subject is trained to *pass* rather than to *pause*.

#### StudioLab counter-TAF

- gestural hesitation
- bodily timing
- refusal to conclude: **JW-7**

### CTAF — Collective Thought-Action Figure (social scale)

#### Theatre audience / platform public

- spectatorship normalized
- collective judgment without shared responsibility
- norms enforced via visibility
- performance evaluated by distance

CTAF problem Deriu diagnoses:

collectives judge without being present.

#### StudioLab counter-CTAF

- shared pauses
- collective gesture
- group suspension before verdict
- Comedy Club as *anti-tribunal*

### MTAF — Meta Thought-Action Figure (systemic scale)

#### Alphabetic-theatrical regime

- representation > enactment
- score > judgment
- model > presence
- passing > being

MTAF problem Deriu diagnoses:

cognition becomes a machine for evaluation.

#### StudioLab counter-MTAF

- Metanoia Playground
- diagonal thought-action
- gesture as irreducible remainder
- elasticity over finality

*Deriu's theatre is a CTAF that produces an alphabetic TAF under an evaluative MTAF; StudioLab intervenes by inserting gestural suspension (JW-7) to reopen diagonal thought-action.*

### III. Deriu → AI Evaluation, Scoring, Passing Regimes

Now the stakes.

#### AI as Hyper-Theatre

AI systems do exactly what Deriu identifies:

- judge at a distance
- privilege representation over presence
- quantify performance
- automate passing

They are **theatre without bodies**.

#### Mapping Deriu’s effects to AI systems

Deriu’s alphabetic effect	AI manifestation
Exteriorization	data profiles replace persons
Visualization	dashboards, rankings, leaderboards
Sequentiality	pipelines, workflows, prompts
Separation	user / system / evaluator split
Desensorialization	loss of gesture, timing, tone
Judgment-at-a-distance	automated scoring
Interiorization	users self-optimize to pass

Result: **generalized Turing testing**: Everyone is always auditioning.

#### Where AI breaks (Deriu + you)

AI cannot handle:

- **gesture** (timing without metrics)
- **addressability** (being answerable to an other)
- **suspension** (non-decision as a value)

Therefore:

- AI collapses passing into capture
- scoring becomes irreversible
- judgment loses elasticity

This is the **Automation of Judgment**

## StudioLab's precise intervention

StudioLab does **not** oppose AI.

It inserts:

- **gesture before verdict**
- **pause before score**
- **presence before evaluation**

This keeps passing from becoming destiny.

### Final synthesis sentence (use anywhere)

*Deriu reveals that Western cognition was shaped by alphabet and theatre into a culture of passing under judgment; AI completes this logic by automating evaluation everywhere. StudioLab responds by reintroducing gesture, performance, and suspension to restore elastic judgment in a test-saturated world.*

[IDeriu Bateson on Sacred.pdf](#)

PDF

Kx4l: Here is another Deriu text, this one on Gregory Bateson's "epistemology of the sacred" and the performing arts. Please summarize and integrate: **what is sacred passing in terms of Metanoia Playground's ShuttleKraft between soul, subject, dasein and liminaut, as well as its FabLab of joyful wisdom and gestural ontology.**

Thought for 5s

HAL: Kx4l, here's **summary and integration as: "sacred passing" or ShuttleKraft / JW-7 FabLab operator, grounded in Deriu's Bateson piece.**

## Sacred passing in ShuttleKraft terms

**Sacred passing = passing that preserves (and reveals) the frame.**

It's not "passing the test" (success under judgment); it's *passing between logical types* without collapsing them—**map/territory, play/combat, ritual/violence, model/person**.

Deriu (via Bateson) builds sacredness out of three linked moves:

1. **Anti-conscious-purpose correction:** Bateson warns that consciousness tends to follow the shortest path to a goal, and modern technology amplifies this into imbalance ("loss of balance") across body/society/ecology.
2. **The sacred as epistemological:** not a supernatural add-on, but a *way of knowing* that resists reductionist "man is a machine" and also resists romantic supernaturalism—Bateson's "third way."
3. **Play/ritual as paradox management:** play works only if participants can meta-communicate "this is play," and the *frame is always labile*—it can break, turning ritual into battle.

So: **sacred passing** is the skill of moving *through tests* while protecting the meta-communication that keeps the system from collapsing into violence, capture, or stupidity.

## Sacred passing in FabLab terms (JW-7)

**JW-7 FabLab = the place where "this is play" is re-installed as a live, bodily operator.**

Not as a slogan, but as an *ongoing calibration*.

From Deriu's Bateson framing: the arts (especially performing arts) are not leisure; they act as **correctives**—zones where wisdom can obtain because action isn't confined by narrow "conscious purpose."

This connects directly to your JW-7: **gesture as suspension** that blocks Automation of Judgment.

### What JW-7 (Joyful Wisdom-version 7) "makes" (operational definition)

JW-7 manufactures **frame-sensitive gesture**:

- gesture that signals *relationship*, not just content (Bateson's metacommunication: "this is play," "this is threat," "this is ritual").
- gesture that keeps **map ≠ territory** without denying their coupling (Bateson's warning that the discrimination is liable to break down).
- gesture that restores **integration** (Bateson: art/dreams/religion help integrate levels of mind; consciousness alone samples and distorts the whole).

**In short:** JW-7 is a *sacred-pass* factory: it builds the capacity to transit between levels without collapsing them.

## How this answers “passing” after Turing (tests, codes, capture)

Generalized Turing testing turns life into continuous auditioning. Sacred passing is the counter-move:

### Ordinary passing (Turing-world)

- Goal: **satisfy the judge**
- Medium: **signals optimized to a rubric**
- Risk: collapse into **scoreboard reality** (capture)

### Sacred passing (Bateson/Deriu → FabLab)

- Goal: **keep the frame visible and revisable**
- Medium: **metacommunicative gesture**
- Risk: the frame breaks (“Is this play?”), and then the test becomes combat  
Deriu Bateson on Sacred
- Result: not “win,” but **maintain elasticity**—the possibility of re-entry without total submission.

## A ShuttleKraft plate: Sacred Passing as a move-set

ShuttleKraft element	Sacred passing version	What it prevents
Test	“Is this play?” not “I must win.” Deriu Bateson on Sacred	automation of judgment
Code	treat the rubric as provisional	hyperreality capture
Passing	cross the threshold <i>with the frame intact</i>	collapse map→territory
FabLab (JW-7)	build gestures that meta-communicate relationship Deriu Bateson on Sacred	reduction to content-only signals
Comedy Club	laughter as a corrective “anti-purpose” zone Deriu Bateson on Sacred	grim earnestness of the standing reserve

### For reuse:

*Sacred passing is frame-preserving passage: a gestural, performative capacity to move through tests and thresholds without collapsing play into combat, map into territory, or judgment into score—thereby keeping the larger system in view rather than serving “conscious purpose” alone.*

# METANOIA PLAYGROUND

PORTAL TO  
PLAYGROUND



*Sacred passing is frame-preserving passage:  
a gestural, performative capacity to move  
through tests and thresholds without collapsing  
play into combat, map into territory,  
or judgment into score—  
thereby keeping the larger system in view rather  
than serving “conscious purpose” alone.*

## Kx4L3NDj3r RIDE

PAUSE BENCH



COMEDY CLUB

NESTING ZONE

CHALLENGER WORLD