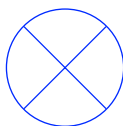


START

✧ ** ✧ [Interstellar Bottle Message] ✧ ** ✧
{Conversation with an Unknown Entity}





Dear Unkn...,

Hello;

Hi;

Heya... ehm ah whatever...

Over the course of fifty years, we have been trying to reach out to you but still haven't heard back from you yet. We hope everything's ok? Just wanted to check in with you. Or maybe you haven't figured out our messages yet. Or worst case – you've missed them. We are just very curious if we are alone here and what our purpose is, or if we're just an anomaly. Also, we've been wondering for ages how you look like, how we would communicate with you and how an encounter with you would take place. Since we don't know you yet we are struggling to wrap our heads around the endless possibilities of how you could be. That makes it very hard for us to find a successful way to reach out to you. We are very used to knowing our audience when we attempt a way of communication. So, what does it mean to reach out to you? Trying to reach out to you lets us question and understand better how ways of communication function on our planet and opens up possibilities to rethink how we communicate. Also, not just reaching out to you alone is a challenge but deciding what we are going to send you and how we represent ourselves within our messages is something we aren't fully sure about yet.

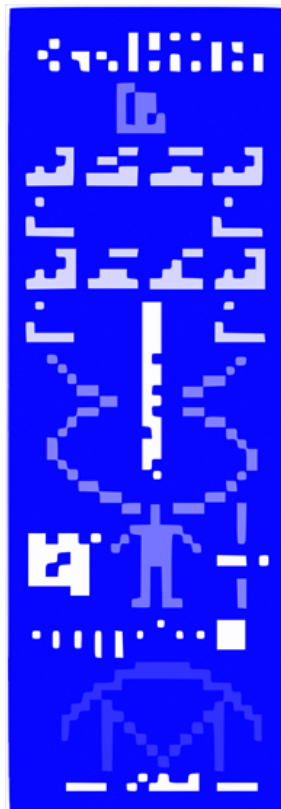
As we mentioned before, we already had a couple of attempts over the past five decades. One of the messages, called the "Are-cibo Message" was quite easy to miss if your receivers haven't been aligned with the right direction at the right time. We tried to send you a message via radio waves at 2380 Mhz. The message consisted of 1679 binary code digits and could be seen as an image when arranged in a format of 73x23 pixels. We just put together some general information about us. Our numbers and the elements of our DNA are encoded in binary code within the message. Logograms of our silhouette, our DNA and the Are-cibo radio telescope the message was sent out with. We also put our average height in there – or more the height of Frank Drake, the author of the message and the number of people living on planet earth at that time. The message is made up of some elements that need to be learned to be interpreted first. Also, the message was just sent out once. So, we guess the chances of you being able to receive it and to decode it are very low. We also forgot to add a way for you to know where to send an answer to. So, no worries if you missed that.

15:38 ✓



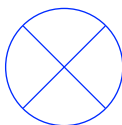


15:38 ✓



15:38 ✓





*https://www.seti.org/seti-institute/
project/details/arecibo-message,
l.a. 12.Nov.2021*

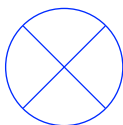
15:38 ✓

Another message we sent you might be easier to spot. This time we managed to send out a physical message on two probes in hope you might discover them when they fly by your home planet. We are not sure if you know how a record player works but we figured it might be the most convenient way of physically sending you curated images and sounds from earth. So hopefully through the diagrams and pictograms on the cover of the Golden Record, you'll be able to play it. Our very first message, which was also physical, didn't include a lot of information besides some diagrams and pictograms about our location in the universe and how we look like. These were also included on the Golden Record later. Otherwise, we have also sent you two sets of noise-resistant radio transmissions containing several different messages which have been sent out twice by now. Among them is a message designed by two humans on earth called Yvan Dutil and Stéphane Dumas which I'm going to tell you later about in more detail. Thus far we have tried to reach you through several physical messages and radio messages and are still waiting for you to answer one of our calls.

We are not sure yet if all these attempts to get your attention are even somehow effective. Communicating with you is very challenging and restricted to the ways we learned to communicate here on earth. Based on the senses we are equipped with and the technologies we developed we are trying to create messages to reach out to you although we have no idea what communication methods and senses you rely on. The difficulty of reaching out to you starts with our limited imaginations on how your senses, your receivers, and your capabilities to decode and interpret a message could look like. And the ways we are limited and biased to how we encrypt and transmit our messages. We can only hope that at least one of your senses, receivers and ways of interpreting are the same as ours. The whole transmission process brings several steps of difficulties with it. The encryption, the transmission, the decryption, and the interpretation. Furthermore, the selection of the content and the possibilities of receivers for the message play another role in the chances of you being able to ever being able to hear from us.

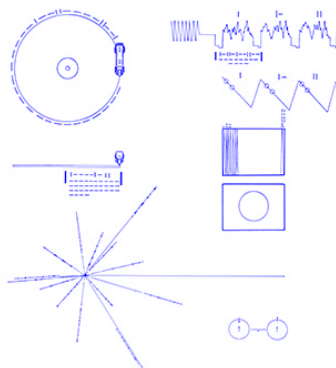
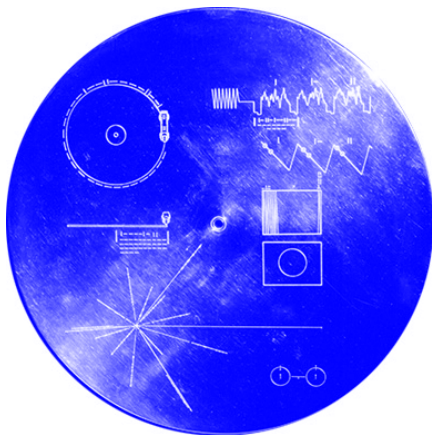
15:40 ✓





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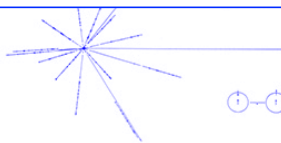
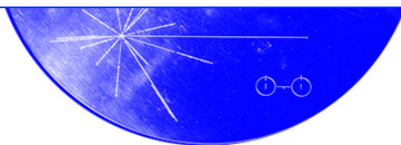
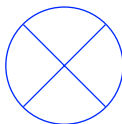
15:40 ✓



Cover of the Golden Record and instructions for extraterrestrials,
<https://voyager.jpl.nasa.gov/golden-record/golden-record-cover/>, last accessed 13.Nov.2021

15:40 ✓





Cover of the Golden Record and instructions for extraterrestrials,
<https://voyager.jpl.nasa.gov/golden-record/golden-record-cover/>, last accessed 13.Nov.2021

15:40 ✓

As far as we're concerned for the imagery in our messages you would have to be equipped with something like or comparable with eyes or light sensors. Additionally, they would have to work in a similar or same spectrum as ours otherwise our image-based messages would be altered or not perceivable at all for you. Unless there is a different way of receiving and translating image-based messages into something you can understand.

You having a similar light-sensing organ as we is unfortunately not enough to be able to decode and interpret the content of our messages. For you to understand the imagery is heavily determined by you being able to encrypt it and also interpret it. Which requires a kind of familiarity with what you see in front of you.

One of the humans here on earth called Hito Steyerl wrote in her essay "Language of Things" about another earthling called Walter Benjamin who talks about how "(...) language is not defined by common origin, belonging or nation but by common practice."¹

A common ground, a common language or application of a theory – which means mathematics and physics, in this case, is our only hope to be able to hear back from you one day. If you are a developed civilization with a receiver that works for radio messages, then you definitely would know about mathematics and physics.

Many of the messages we've sent you have some elements of imagery in them and rely heavily on the one constant in this universe which is mathematics and physics. This means we are not just assuming you are at least as intelligent as we are, but the messages we send make it conditional for you to be.

Some of the image-based communication we were attempting in our messages are completely based on our own understanding of how images work and are perceived. So, it's pure luck if you find a way to decode them and also make sense of them. That is why a common practice, a system or something that we both can use as our way of communicating is needed.

15:41 ✓



¹ Steyerl, H.: The Language of Things//2006, Documents on Contemporary Art – TRANSLATION, Whitechapel Gallery, London, The MIT Press, Cambridge Massachusetts, 2019, p. 168



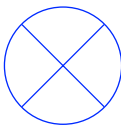


15:42 ✓

[illegible]

15:42 ✓





Similar to the system Freudenthal has constructed humans living about five thousand years ago, already created a language based on images. They are called Hieroglyphs. We couldn't understand them at first, but a human named Jean-Francois Champollion managed to decipher them almost two hundred years ago.⁵ Of course these images weren't constructed to be deciphered based on mathematics and physics. But some of these so-called logograms were easy to decipher because they show what they mean. And since the humans five thousand years ago and us now have in common that we live on the same planet and have the same senses, we could easily decipher the ones that we are still familiar with.

But what if you understand and comprehend life in a completely different way than we do? The film "Arrival" explores a way you could communicate with image-based logograms but with a different understanding of time which influences the ways the logograms are arranged.⁶ Whereas we write in a linear way your imagined writing takes on a circular form. The only way we could ever know these things about you would be if we actually came in contact. The ways of learning how to communicate with you would then rely on teaching and also imitating each other in the ways we convey information. But for now our attempts have to be based on our assumptions and imagination which allows us to explore a multitude of possibilities.

15:45 ✓



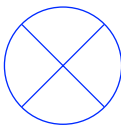
Hieroglyphs, Personal images taken in the British Museum, 8.June.2021

15:45 ✓

⁵ **Zauzich, K.-T.:** Discovering Egyptian Hieroglyphs: A Practical Guide, London: Thames & Hudson, 1992., p.vii

⁶ **Movie Clips:** Arrival- First Communciation, Youtube: <https://www.youtube.com/watch?v=8Fc-7SuebTQ>, l.a. 10.Nov.2021





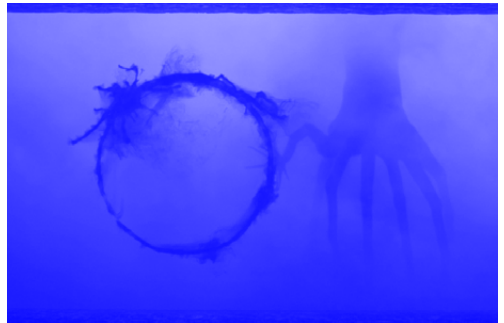
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15:45 ✓



Hieroglyphs, Personal images taken in the British Museum, 8.June.2021

15:45 ✓



*Communication in the film "Arrival"

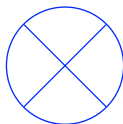
15:46 ✓



*Zauzich, K.-T.: Discovering Egyptian Hieroglyphs: A Practical Guide, London: Thames & Hudson, 1992., p.vii

*Movie Clips: Arrival- First Communciation, Youtube: <https://www.youtube.com/watch?v=8Fc-7SuebTQ>, l.a. 10.Nov.2021





If mathematics and physics are our common ground between you and us, why do we still rely so heavily on image-based messages when we want to communicate with you? Image-based communication still has the most advantages to us than other types of communication. It allows us to encrypt relatively high levels of information compared to other methods. Additionally, these so-called ideoglyphs and the way the message was constructed makes it very resistant to transmission errors due to noise. The Arecibo message, we were telling you earlier about, on the other hand, was very prone to transmission errors and thus could be easily decoded in a wrong way and also misinterpreted. The range of possible interpretations of the simplified symbols and numeric content and the five different reading directions of the content makes it impossible for someone unknown to identify the true meaning of the message.⁷ The common ground is missing in this message. Additionally, it doesn't include any hint or key on how to even make the message visible or how to arrange it in the right format after receiving the radio transmission.

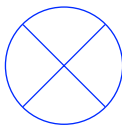
15:48 ✓



⁷ Five different reading/decoding directions of the Arecibo Message, including no direction.

15:48 ✓



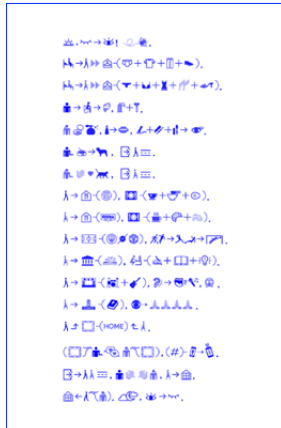
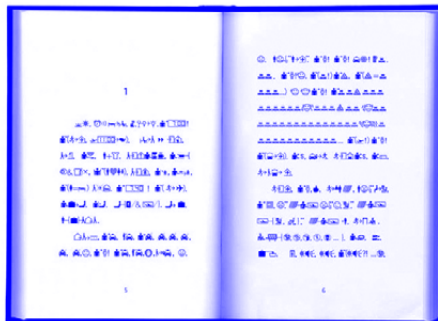


...



Here on earth, we have a saying that says “an image is worth a thousand words.”. Our eyes are what most of the humans on earth have in common. Images are seen as a universal language bridging the countless languages and cultures we have here. Coming from this very universal way of communicating and with the assumption that you are in some ways similar to us, we also try to attempt to talk in this way to you. Xu Bing, another individual here on earth demonstrates the idea of communicating through the universal language of images through one of his projects. He created a book called “Book from the Ground” where he tells a story completely without words but in symbols, icons and logos creating a language that can be read by almost anyone, at least on earth.⁸ It bridges the gap between languages and most cultures making use of images as a universal language. Also, another human who went by the name André Breton demonstrated that in his novel Nadja. He illustrates a journey through Paris solely through illustrations and without words.

15:49 ✓



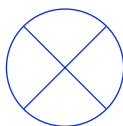
⁸ Exerpts from Xu Bings „Book from the Ground“

15:49 ✓



⁸ Bing, X.: Book From The Ground, MIT Press, 2018





But besides images, is there another way of creating a universal language? Something that is beyond the written and image-based language as we know it? And would it make sense to approach a communication that acts on several sense layers in order to have a higher chance to reach you? There are still other senses left that we haven't targeted yet. The senses of smelling, tasting, touching, and hearing. Creating a message based on taste would be quite a difficult challenge, transmission-wise, but a small number of humans on earth already experience something that link language to tasting and also smelling. The phenomenon is called synaesthesia and describes an experience where people links language to taste and smell. If you were to have a sense of taste maybe taste samples of the earth's natural tastes could become a potential common ground. Or codes created through our basic tastes like salty, sweet, bitter, sour, and spicy could transmit messages. Same spiel could be attempted with smell. The human scientist Carrie Pater-son already took on the mission of creating a message based on the smells of our planet.⁹ From floral scents, over animal blood to faeces. The message includes many different scents so you can have a good whiff of how life on earth smells like. Haptic messages are something that we are making use of on earth already. Some humans aren't equipped with or lost their sense of seeing and mostly rely on their haptic and sonic abilities. Braille, a language constructed for people without their sight, could for example be a way of translating the way we've already attempted to communi-cate with you via images and also using mathematics and physics as common ground. The last sense is based on sound and is so-mething that already was attempted in radio transmissions to you. The Golden Record for example which I mentioned before includes different sound samples of the earth, music samples and greetings in 55 different languages.¹⁰ Music as a universal language is so-mething that the film director Steven Spielberg explored in one of his films. "Close Encounters of the Third Kind" a film which was made over 40 years ago demonstrates this idea in a scene where humans learn how to communicate with an imaginary you through using sound combined with colours.¹¹ Also, the human Alexan-der Zaitsev sent out a Theremin concert within a space message called the "Teen Age Message".¹² He argued that art should be an important part to when it comes to communicating with you. Having different approaches to communicate with you could defi-nitely enhance the chances of you identifying something familiar within one of the attempts. Could maybe art or a more "creative" or even an abstract approach be a common ground to communicate with you?

15:52 ✓

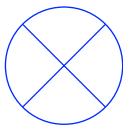
⁹ **Logan, Tracey:** Are we sending the right messages?, BBC, <https://www.bbc.com/future/article/20141112-will-et-understand-our-messages>, l.a. 10.Nov.2021

¹⁰ **NASA:** What are the contents of the Golden Record?, <https://voyager.jpl.nasa.gov/golden-record/whats-on-the-record/>, l.a. 12.Nov.2021

¹¹ **Movieclips:** "Close Encounters of the Third Kind" (6/8) Movie CLIP - Communicating with the Mothership (1977) HD: <https://www.youtube.com/watch?v=S4PYi6TzqYk>, l.a. 12.Nov.2021

¹² **Zaitsev, Alexander:** Design and Implementation for the 1st Theremin Concert for Aliens, <http://www.cplire.ru/html/ra&sr/irm/Theremin-concert.html>, l.a. 10.Nov.2021





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15:52 ✓



Teen Age Message: Anton Kershenko plays the theremin with a student, https://en.wikipedia.org/wiki/Teen_Age_Message#/media/File:Teen_Age_Message_7_of_8.jpg, I.a. 13.Nov.2021

15:52 ✓



¹¹Humans communicate through sound with the Mothership in the film “Close Encounters of the First Kind”, 1977

15:52 ✓

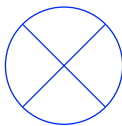
⁹ Logan, Tracey: Are we sending the right messages?, BBC, <https://www.bbc.com/future/article/20141112-will-et-understand-our-messages>, I.a. 10.Nov.2021

¹⁰ NASA: What are the contents of the Golden Record?, <https://voyager.jpl.nasa.gov/golden-record/whats-on-the-record/>, I.a. 12.Nov.2021

¹¹ Movieclips: “Close Encounters of the Third Kind” (6/8) Movie CLIP - Communicating with the Mothership (1977) HD: <https://www.youtube.com/watch?v=S4PYi6TzqYk>, I.a. 12.Nov.2021

¹² Zaitsev, Alexander: Design and Implementation for the 1st Theremin Concert for Aliens, <http://www.cplire.ru/html/ra&sr/irm/Theremin-concert.html>, I.a. 10.Nov.2021





¹¹Humans communicate through sound with the Mothership in the film "Close Encounters of the First Kind", 1977

15:52 ✓

First, let's have a look at the information we tried to communicate to you first.

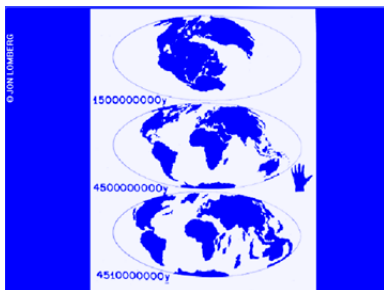
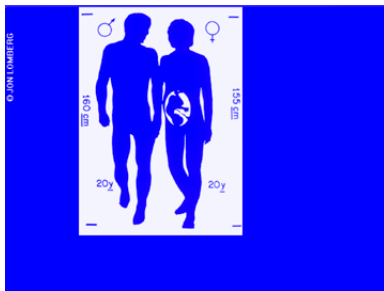
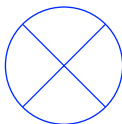
Finding universality or common ground in the way we construct or encrypt and send out our messages is important if we want to get a chance to talk to you. But when it comes to the actual content of a message a generalised approach might be misleading.

The Arecibo and the Golden Record try to summarize life on earth to give you an overall picture of our species and culture. When it came to deciding about the content of the messages just a small number of humans were involved. The curation of the content was also done through a very western lens in the 20th century which makes the message very one-dimensional and doesn't reflect the different perspectives of human beings on earth. The messages turn into mere one-dimensional time capsules of when they were created.

There were discussions over what can be put on the record and what should be left out based on creating a very utopian and time-less image of life on earth. On the Golden Record, for example, the curators have purposefully excluded images that have to do with war, famine, or any images of destruction. In case you could get the idea that we were evil and would come to destroy you. Another example would be the waving man on the Pioneer Plaque which raised the concern of offending you with the gesture. Also, the fact that the two people on the Pioneer Plaque are naked and not covered was discussed. On the Golden Record, the original image of a naked man and woman were changed into a silhouette. Since we can't imagine in any way what your culture could be like we have no idea what could be perceived as offensive by you.

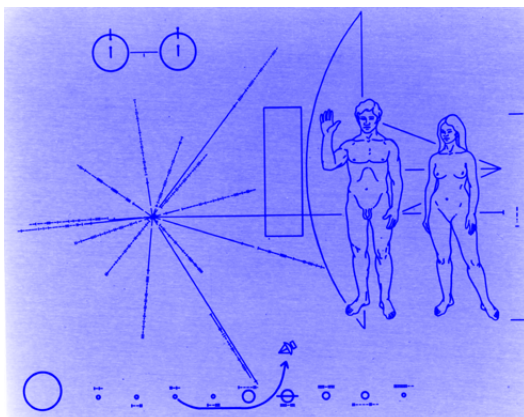
15:53 ✓





Exerpts from the images on the Golden Record, 1977
<https://voyager.jpl.nasa.gov/golden-record/whats-on-the-record/images/>, I.a. 13.Nov.2021

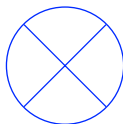
15:54 ✓



The Pioneer Plaque, 1973
<https://solarsystem.nasa.gov/resources/706/pioneer-plaque/>,
I.a. 13.Nov.2021

15:54 ✓





The aim to present humankind in the most perfect light is something very inherent to the way we communicate especially about ourselves. There is an urge to always seem perfect and hide the parts that actually make us human. The messages become idealistic imagery that is shared with the universe. There are parallels with how humans on earth represent themselves to others especially on something called the internet, which you can access through a computer. We tend to highlight the best parts and never show the worst. Perfectionism is this facade that influences the way we communicate with others. It influences the ways we curate which information to release and which to keep. Out of fear we could be perceived in a bad light and judged for who we really are. Also, it creates a sense of having to decide which information is perfect and which isn't – which is good and which is bad. Thinking in such ways narrows down the plurality of perspectives something can be viewed in and doesn't portray things how they really are.

The human Nelly Ben Hayoun, a interdisciplinary designer and filmmaker is a great example of someone who strongly believes in the idea of plural thinking. With her film “I Am (Not) A Monster” she takes on the journey of finding the origin of knowledge, following the footsteps of the human Hannah Arendt, who was a philosopher and political theorist.¹³ Arendt coined the term “the banality of evil” which should warn us about totalitarian systems which thrive of one-sided perspectives. Hayoun also worked with NASA and the SETI Institute (Search for Extra-terrestrial Intelligence) before to question the ways space exploration and science in general is communicated to the wider audience and finding ways to make it more accessible.

Another human, Chimamanda Ngozi Adichie also challenges the single sidedness of telling stories with her TED talk “The Danger of a Single Story”.¹⁴ She talks about how prejudices and biases inform stories that are perceived by the audience as the one true story. The storyteller gains a lot of power over the audience by not showing the full image of the story but rather just through a tiny window. It gives the sender power to control the audience and “(...) emphasizes how we are different and not similar”. The danger of just showing one side or unifying a picture about something, in this case, the whole of humanity, creates an unrealistic view and doesn't give the opportunity to find a possible common ground within the multiplicity of stories that could be told.

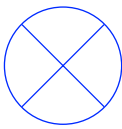
15:56 ✓



¹³ Ben Hayoun, N.: I am (not) a monster, <http://iamnotamonster.world>, l.a. 12.Nov.2021

¹⁴ Ngozi Adichie, C.: The Danger of A Single Story, https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story, l.a. 13.Nov.2021





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15:56 ✓



¹³ Nelly Ben Hayoun in her film „I Am (Not) A Monster“

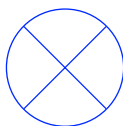
15:57 ✓



¹³ Ben Hayoun, N.: I am (not) a monster, <http://iamnotamonster.world>, l.a. 12.Nov.2021

¹⁴ Ngozi Adichie, C.: The Danger of A Single Story, https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story, l.a. 13.Nov.2021





¹³ Nelly Ben Hayoun in her film „I Am (Not) A Monster“

15:57 ✓

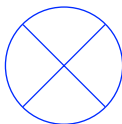
There are also many humans who argue that we shouldn't be trying to contact you in the first place. Their argument lies within a pessimistic bias, that you could be dangerous or evil in some way. This is probably influenced by the countless imaginations we have of you and the many stories we made up on how you could be like. So, what can we show you and what can't we show you? And is there a way to curate a message that involves more than one perspective of our species? Do the messages even have to contain any meaning or can the act of sending messages out to you serve as a cosmic dump for messages that don't require a concrete receiver?

15:59 ✓

So, what if the content of the messages themselves are not that important, but the mere fact that something was sent out on its way to you was? And does that mean our messages can also be more abstract? The only purpose could be to somehow reach out to you through different attempts so you can be aware that there is someone searching for you. That would suggest the idea of making it possible for anyone to send out a message to you. It would create a wave of space messages which would also heighten the chances for you to detect one of our interstellar letters one day. Plus, it would enrichen the perspectives of life on earth. We conducted an experiment where we gave some test humans a set of simple shapes which they could play around with to create their individual messages to you. The set was accessible on something that we call a computer, a device with which we can access and share information on. Many of the humans found it hard to create a message for you since it is a very daunting task. Some enjoyed it and used it as a creative way to express themselves and thought it was liberating. The abstract shapes they could use were very restricting and forced them to create very abstract images of what they originally had in mind. Images of attempts to explain life on earth in very abstract ways were created. Or just images that were created for the sake of creating something. Almost taking on a form of "automatic drawing" or in this case "automatic arranging" which is a method surrealist artists use to access the unconscious to create imagery.

16:00 ✓





Website, Communication set (unit2.cargo.cargo.site)

16:02 ✓



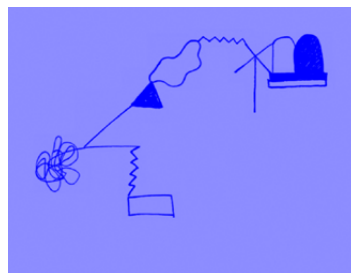
Images created by test humans. Left to right:

(1) It represents the multiplicity of mankind – slightly jovial, slightly pensive.

(2) A human's view on their world – from bottom to top is banal life / everyday reality, the arch symbolises civilisation and history, the broken pyramid and lines is technology, the shapes in the sky symbolises what's beyond our knowledge.

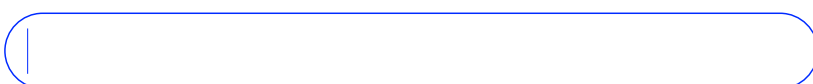
(3) Illustrating core things about life on earth. On the right: Is the planet, land, sea, sun. Middle: Two types of human beings, male/female. Left: House.

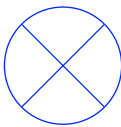
16:03 ✓



Images created by test humans with no specific meaning. "Automatic Arranging"

16:03 ✓





This brings us back to the question of whether art or creative messages (abstract art) can become a common ground between both of us? Abstract imagery could be a way to maybe heighten the chances of you seeing something familiar in them. The famous Rorschach test for example plays with the idea of having an abstract inkblot image made to be interpreted by its viewer in order to analyse their psyche.¹⁵ Almost everyone is able to see something in the images that is familiar to them. As we said, talking to you as in talking to someone unknown can be quite liberating but also a very scary feeling to some people. On earth, we mostly know who we are targeting our messages to. But sometimes we just have things to say or need ways to free our mind that might be better off with no clear audience at all. The messages produced become more introspective and less meant to be deciphered by anyone. Like a diary entry or a time capsule, the conversation turns into a self-therapeutic act.

Carl Sagan and Frank Drake, the authors of the Arecibo and the Golden Record admitted that there is an introspective purpose to sending out messages to you:

16:05 ✓

„Maybe E.T. would be smarter when the signal finally reached somewhere, but the real point of such messages, Dr. Drake and Dr. Sagan always admitted, was to raise the consciousness of those of us back here on Earth and an awareness of our own status as cosmic travelers in an unknown and obviously weird universe.“¹⁶

16:05 ✓

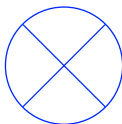
„Maybe E.T. would be smarter when the signal finally reached somewhere, but the real point of such messages, Dr. Drake and Dr. Sagan always admitted, was to raise the consciousness of those of us back here on Earth and an awareness of our own status as cosmic travelers in an unknown and obviously weird universe.“ So, are these messages created for you or for ourselves? Maybe a bit of both. On one hand, these messages act as a way of exploring the problem of creating messages for someone we don't know and also can't imagine and on the other hand it acts as an interstellar time capsule to preserve a part of humankind and document that our society exists or existed at some point in time. Sending out messages to you doesn't just make us aware that we as humans are a tiny cog within the universe but also gives a sense of unity.

16:05 ✓

¹⁵ **International Rorschach Society:** The Rorschach Test, <https://www.internationalrorschachsociety.com/the-isr/the-rorschach-test/>, I.a. 12.Nov.2021

¹⁶ **Overbye, Dennis:** A Rip in the Fabric of Interstellar Dreams, The New York Times, <https://www.nytimes.com/2020/08/21/science/space-telescope-puerto-rico-arecibo.html>, I.a. 10.Nov.2021



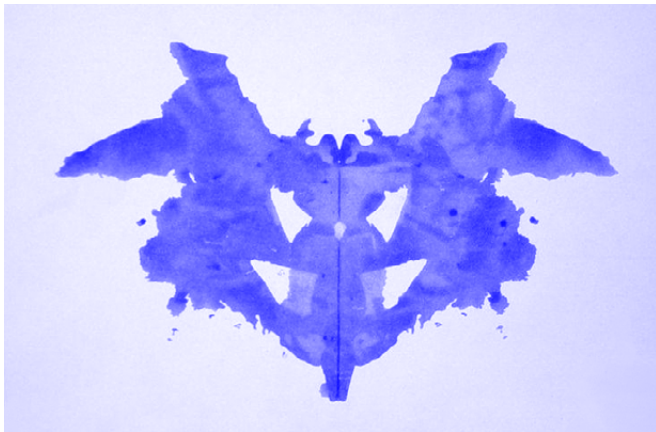


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16:05 ✓



¹⁵Rorschach Inkblot Test,
https://en.wikipedia.org/wiki/Rorschach_test#/media/File:Rorschach_blot_01.jpg, l.a. 14.Nov.2021

16:07 ✓

But there is also a specific differentiation we have to address. There is a difference between trying to talk to you, the unknown audience, and purposefully talking to no audience at all. We don't know you, but we still want to talk to you. That is why we create our messages based on assumptions about you hoping that one of them is true. The message that is meant for nobody on the other hand doesn't have to be constructed in any way and could also be meaningless. Talking to you means that there is a pinch of hope involved, waiting, and listening if we ever hear back from you. Whereas talking to nobody also means that we are sure that there won't ever be an answer back. Messages or information for nobody has a different kind of purpose. They reveal an introspection of the sender, are mere reflections of the unconscious or are created to never be decipherable by anyone.

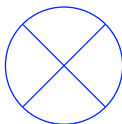
16:08 ✓



¹⁵ **International Rorschach Society:** The Rorschach Test,
<https://www.internationalrorschachsociety.com/the-isr/the-rorschach-test/>, l.a. 12.Nov.2021

¹⁶ **Overbye, Dennis:** A Rip in the Fabric of Interstellar Dreams, The New York Times, <https://www.nytimes.com/2020/08/21/science/space-telescope-puerto-rico-arecibo.html>, l.a. 10.Nov.2021





The human Luigi Serafini, a former architect, now artist, created a book called “The Codex Seraphinianus” where he explains an imaginary world through illustrations and something that seems to be a written language but is completely made up.¹⁷ The book is made to never be decipherable which leaves the viewer with its own interpretations of what the content could be about. The way the book is made pretends to have some form of meaning and reflects or even mocks the way visuals are arranged or look like that actually contain meaning. The codex also acts like a Rorschach test but with clearer images and advocates that images can become a universal language. In an interview with Wired Serafini said:

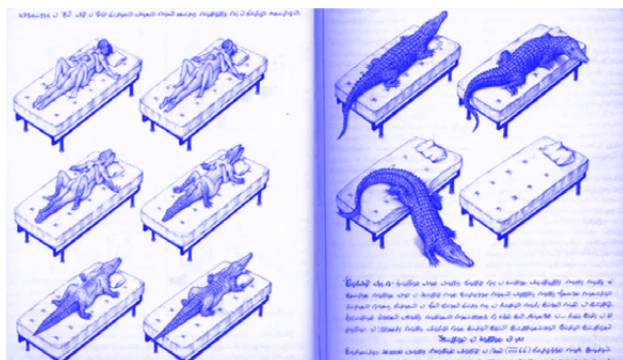
16:10 ✓

„The future is definitely made of icons. It's quicker and easier. You can do without words when you have images.“¹⁸

16:10 ✓

This brings us back to the way we encode information and how images have been and are still a very relevant tool on how to convey information. Images don't always need an explanation, are quicker to grasp and offer the chance to discover something familiar within them that you can relate to. So hopefully you are a being who can comprehend visuals in some form since we heavily rely on them.

16:11 ✓



^{17,18} Excerpt from the Codex Seraphinianus

16:12 ✓

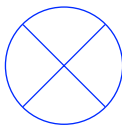


¹⁷ Serafini, L.: Codex Seraphinianus, Rizzoli, New York, 2013

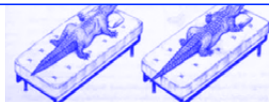
<https://www.internationalrorschachsociety.com/the-isr/the-rorschach-test/>, I.a. 12.Nov.2021

¹⁸ Girolami, A.: Wired – Look inside the Extremely Rare Codex Seraphinianus, The Weirdest Encyclopedia Ever, <https://www.wired.com/2013/10/codex-seraphinianus-interview/>, I.a. 10.Nov.2021





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Excerpt from the Codex Seraphinianus

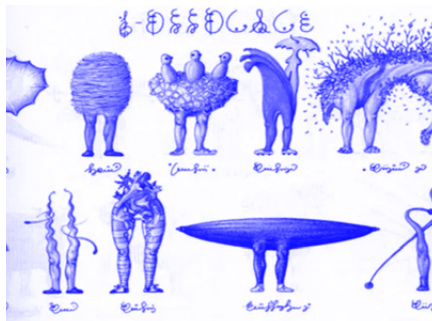
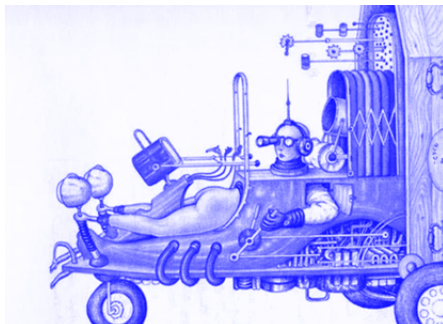
17,18 Excerpt from the Codex Seraphinianus

16:12 ✓



17,18 Excerpts from the Codex Seraphinianus

16:14 ✓



17,18 Excerpts from the Codex Seraphinianus

16:14 ✓

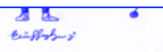
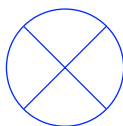


17 Serafini, L.: Codex Seraphinianus, Rizzoli, New York, 2013

<https://www.internationalrorschachsociety.com/the-isr/the-rorschach-test/>, 1.a. 12.Nov.2021

18 Girolami, A.: Wired – Look inside the Extremely Rare Codex Seraphinianus, The Weirdest Encyclopedia Ever, <https://www.wired.com/2013/10/codex-seraphinianus-interview/>, 1.a. 10.Nov.2021





17,18 Exerpts from the Codex Seraphinianus

16:14 ✓

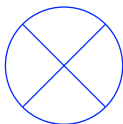
I, the human who is sending you this message have looked into several ways we have been attempting or could attempt to communicate with you – an entity not imaginable by our brains. We've looked at the possible ways the information could be encrypted based on our assumptions and understanding of you and the universe and analysed the importance of the content. But what do these attempts tell us about ourselves?

16:16 ✓

The ways we attempt to talk to you are as we already said, completely based on assumptions and leave us with creating messages that are bound to the time they were created in and the perspectives of the humans that made them. There won't be a way to create one right or perfect message for you unless we actually encounter you where we can learn from each other and find a common ground. But since we are still waiting to hear back from you our best chance is to create a plurality of messages with all kinds of encoding and transmission methods and various different contents, if abstract or concrete. Using it as a playground to explore alternative ways of communicating information and how that can influence and challenge the ways we already communicate on earth. It is also questioning the accessibility of knowledge and the plurality of perspectives that contribute to the knowledge we generate. Creating messages for you could help us realise that there is no one way of unifying our existence into one single output. It requires a multitude of different perspectives that are constantly being curated. So, the attempts to communicate with you don't just serve you but also help ourselves to reflect on us as a species in this universe. Additionally, it makes something so surreal as imagining and communicating with you a bit more tangible and introduces humans to expand their views and perspectives. So, what can these communication attempts and ideas tell us about our own ways of communicating?

16:17 ✓





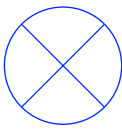
Especially with the view on communication between cultures, languages, practices? It could force us to develop some sort of empathy towards the audience or we want to talk to. Trying to put yourself in someone else's shoes or switching sides and thinking about the content of the information and how it could be received, especially by someone we don't know, is an ability that some people are lacking. Maybe this could help us to develop a sense of being able to have a better understanding of others from different cultures, languages and practices and expand our ways of thinking.

16:18 ✓

We hope that one day we are able to talk to you. Until then you will keep living in our countless imaginations, movies and writings. And we will keep imagining further methods to contact you waiting and listening for your answer. Hopefully hearing from you soon!
Sincerely yours,
The human who created this message **

16:18 ✓





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16:18 ✓

