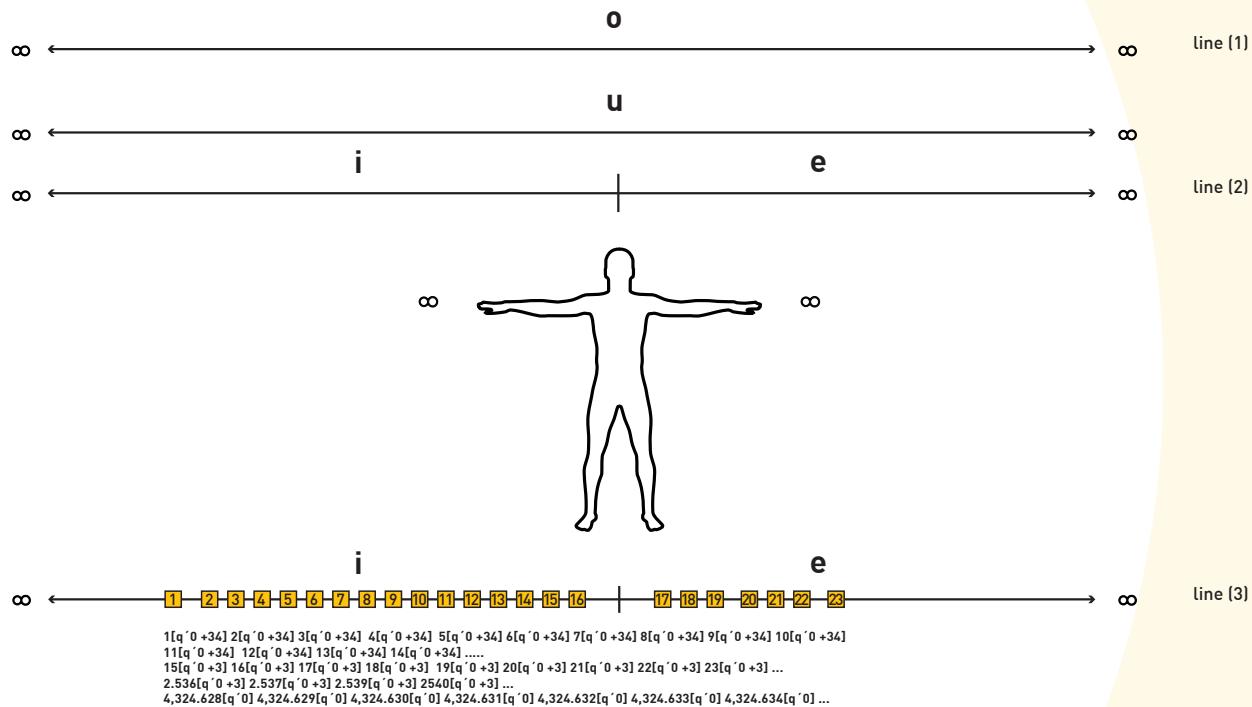# GRUPPE OR-OM©

presents › **The Google Goose©** ‹
› **Limits of Randomness** ‹

Arbitrariness: " Randomness, open your eyes,
I behold the Light of the Absolute Essence!"
Randomness: " O bliss, to leave all my power to the Infinite One!"
Grand Fert

› Limits of Randomness ‹

o
∞ ⟷ ∞   line (1)

u
∞ ⟷ ∞

i   e
∞ ⟷ ∞   line (2)

∞   ∞

i   e
∞ ⟵ 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 | 17 18 19 20 21 22 23 ⟶ ∞   line (3)

1[q´0 +34] 2[q´0 +34] 3[q´0 +34] 4[q´0 +34] 5[q´0 +34] 6[q´0 +34] 7[q´0 +34] 8[q´0 +34] 9[q´0 +34] 10[q´0 +34]
11[q´0 +34] 12[q´0 +34] 13[q´0 +34] 14[q´0 +34] .....
15[q´0 +3] 16[q´0 +3] 17[q´0 +3] 18[q´0 +3] 19[q´0 +3] 20[q´0 +3] 21[q´0 +3] 22[q´0 +3] 23[q´0 +3] ...
2.536[q´0 +3] 2.537[q´0 +3] 2.539[q´0 +3] 2540[q´0 +3] ...
4,324.628[q´0] 4,324.629[q´0] 4,324.630[q´0] 4,324.631[q´0] 4,324.632[q´0] 4,324.633[q´0] 4,324.634[q´0] ...

All images composed by the GoogleGoose© in perfect randomness are only limitated lines within line (3), without perceiving all relations between the infinite lines (1) and (2) and the limitations within line (3). All theories of randomness worship the Goddess of "Finite Plurality".

Try to understand the deduction from the infinite line (1) (Absolute Essence) to the finite squares 1, 2, 3, 4 ... (GoogleGoose© pictures) within line (3). Thus you will become aware of the LIMITS OF RANDOMNESS and all its traditional schools. You will realise, that it will not be enough to handle the incommensurable and incompatible overlappings, crossovers and entanglements in the plurality of contents of randomness in a postmodern manner, a kind of "Totalitarism of Plurality".
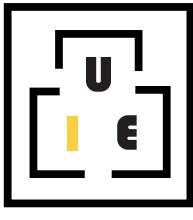
Traditional works of art within line (3) are **imperfect, incomplete** and can be evolved to a new step of **perfection**. If art, philosophy and science remain in the historical and contemporary limitations, they will not evolve but remain in a vicious circle being confronted with the problem of arbitrarity, atony and fatigue in new overlappings and hybrids. Our GoogleGoose© presents and demonstrates the aesthetical and logical collapse of contemporary arts and sciences.

Randomness and Reason
The random procedures and sequences of our GoogleGoose© configurate artworks, pictures, fantasies, imaginations or spatial constellations, social and scientific contents of past, presence and future, postmodern contextual pluriversa. Concerning contents they represent connections, contrasts, contingencies and coincidences never possible before.

Procedures of randomness never can transgress the finity of finite lines. In the light of the infinite line (1) all its power is broken. Randomness procedures can create only infinite kinds of finite (space/time) configurations but in the face of Absolute Infinity its creative powers become relativised. With the aid of random as a vehicle of perception you can neverascend to the absolute infinite line (1), the highest principle of reason. Only by descending from line (1) to line (2) and line (3) you can accomplish your perception.

All formal aesthetics and all scientific concepts have to be deduced from and within the Infinite and Absolute Essence, recognizing the steps and hierarchies of infinite and finite forms respectively concepts. This evolution implies new concepts for all kinds of art, philosophy and science.

The Google Goose©

Tutorial

1) Go to **http://images.google.at**
2) Let your goose (dog, cat, chicken or rabbit) speed over the keybord.
3) You get a combination of characters (**e.g. q´0 +34**) ▶ **ENTER.**
4) Put the function "Images showing" ▶"large images".
5) You get the first images (e.g. about 2.300 for **q´0 +34**).
   Save all the images in a separate graphic file.
6) If you don`t get pictures, delete the last character ▶ **ENTER** and
   continue till you get some images you can save in your graphic file.
7) Continue to delete the last character ▶ **ENTER** and accumulate all
   images you get within this step in your graphic file (e.g. 2,200.200 pics. for the last character q).
8) If you want to enlarge your Random Universe open all subwebsites the images
   are belonging to and collect all pictures also of sublinks and so on.

› Limits of Randomness ‹

The Beginning of the Google Goose©

Projects of Gruppe Or-Om© http://or-om.org

Rhizome: http://rhizome.org/object.rhiz?3132 - Universal Net-Cubism;
museum in progress: http://www.mip.at/de/werke/513.html ,
                http://www.mip.at/de/kuenstler/649.html; Manifesto in "Der Standard" 8. 3. 2004 and 11.3.2004;
dispositiv (Richard Jochum): http://www.dis-positiv.org/publikationen/or-om.html critical features;
Monochrom, Quartier 21: http://www.monochrom.at/quovadislogo, "Quo vadis logo?";
International Istanbul Graphic Design Week, Istanbul 3-7 May 2004;
Künstlerhaus Wien, UPDATE: Hornbach Art Galleries© 1-4/2005;
Monochrom, Quartier 21: Installation: Die Ge_HORNBACH_te Kunst. Wien 5-8/2005;
Monochrom, Quartier 21: Installation: The End of Postmodernism. Wien 3-8/2006;
http://www.initiative.minderheiten.at/ cooperations since 2001.

Selected Publications

Edition: Karl Christian Friedrich Krause: Vorlesungen über das System der Philosophie.
Reprint Edition 1828. Breitenfurt 1981.

Pflegerl, Siegfried: Gastarbeiter zwischen Integration und Abstoßung. Wien-München 1977.
Pflegerl, Siegfried: Die Vollendete Kunst. Zur Evolution von Kunst und Kunsttheorie. Wien-Köln 1990.
Pflegerl: Die Aufklärung der Aufklärer. Universalistische Ideologie- und Rassismuskritik.
Frankfurt am Main, Berlin, Wien, New York 2001.
Pflegerl: Ist Antisemitismus heilbar? Zur Bearbeitung einer fatalen Tradition.
Frankfurt am Main, Berlin, Wien, New York 2001.
Pflegerl: K.C.F. Krauses Urbild der Menschheit. Richtmaß einer universalistischen Globalisierung.
Kommentierter Originaltext und Weltsystemanalyse. Frankfurt am Main, Berlin, Wien, New York 2003.
Krause Digital Research Project: http://or-om.org/kdrp.pdf
See also: http://www.philosophers-today.de/philosophers/spf.html