

Artinvest

Museum Fundación Liedtke

Cover: Innovations: Dürer 1500 - Liedtke 1988 / The Art and Innovation Formula / Artist - Dieter W. Liedtke
Innovation Dürer: self-portrait in a frontal perspective (this position was reserved for God, people were not allowed to be painted in this perspective) Innovation Liedtke: The Art Formula / The Self-Portrait Dürer's with four other works, for comparison, which have no frontal perspective, but contain other innovations in the featured work. The formula exposes the lost healing-processes from the Stone-Age, the Neolithic-Age and the Bronze-Age as an innovation and information ritual in the modern age and, based on the neurobiological and genetic research results, confirming the healing effect of information-medicine "art" (which was deprived of its medical effect without any understanding and art formula) which, in addition, through the mirror neurons in the brain "everyone" becomes not only healthier but also more creative through the understanding of art.

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ARTWORKS

ASSET CLASS AT A GLANCE

Artwork title: DNA 2 / Information changes the DNA – 1988 Dieter W. Liedtke



- Unique asset investment with continuous increase in value
- Constant return that far exceeds the ones of real estate
- Increasing demand for valuable artworks worldwide
- Particularly attractive: contemporary art after 1945
- Certified selection of objects by recognized experts
- Exceptional added value: promoting art, creativity and image

INVERSTMENT FOR THE SENSES

The investment in real assets, currently offers, as experts know, more than ever interesting investment opportunities. In times of high uncertainty on the financial markets and at low / none interest rates, tangible assets represent a considerable asset and, in our view, belong to every modern portfolio.



Cell membrane with DNA. Yellow
Year: 1994 Dieter Walter Liedtke
Cell membranes are part of gene-programs and cell aging

UNIQUE ASSET CLASS

The asset class of contemporary art complements as sensual and not at least also profitable – calculated on a 30 year base – as a relatively low-fluctuation investment-project, your investment portfolio.

The interest in this special investment is often aroused by a personal passion for your art. Sensibly developed and well thought out it complements the pleasure in artworks, the other positive aspects of this investment. Due to the growing interest from various regions of the world, such as Russia, the Asian Region, the Pacific Region, the demand meanwhile far exceeds the supply and the investment "artwork" is more and more in the focus of investment experts. However, the supply of high quality, sustainably valuable artworks, which have the potential to exist in the passage of time, is also limited. Here a sound expertise is needed.

The assets of the asset class "Artworks", the consistently positive performance, the low correlation to other asset classes, the low annual costs and the mobility of the investment object are actually fulfilled by both historical and contemporary art of the highest quality.

EXCEPTIONAL INVESTMENT

The numerous non-financial aspects of the investment turn artworks into an investment for the senses. The innovation of an artwork and the unique form and content are the one side, the promotion of culture and support of communication of art through loans to museums, private exhibiting collectors, companies and foundations are the other ethical facets of this investment. The investment then completes with exceptional returns in the form of private art exhibitions and direct contact with the heads of museums, foundations and arts collectors.



Artwork title: Übernichts / Dieter W. Liedtke 2005

The xxx is the birth channel of innovation, the process of creation without space and time, in space and time.

With the introduction of the xxx, the universe is through the formula $i = E = MC^2$ and Theory of Everything (TOE) explainable. The mysteries of the universe dissolve.

CULTURAL PROMOTION A SPECIAL ADDED VALUE

The investment in an artwork offers not only the fact of a good investment but also other extraordinary added values.

The artwork purchase can be linked with the loan to a person, company or museum and thus opens up added value for both sides.

The museum or the art collector is given access to an artist and / or artwork that optimally supports them in conveying art and thus actively promotes their success and public record. In return, they take over the running costs.

The investor not only supports the artist and / or exhibitor of the artwork, but also contributes to the preservation of European cultural assets as well as to the development of creativity in the population.

The personal contact and the exchange with the borrowers, especially at private exhibitions, extends the outstanding aspects of an investment in an artwork.

Due to its many years of experience and extensive contacts with museums, the Foundation Liedtke with its founder Dieter W. Liedtke is successful in mediating art between exhibitions organizers and lenders.

PROPOSAL CODIGO UNIVERSO INVEST HOLDING S.A.

Codigo Universo Invest Holding S.A. — with the support of the team from Foundation Liedtke — organizes on request the complete and personal support in all matters relating to the investment of artworks.

Service spectrum for investors

- Certification of investment capable artworks
- Collocation of individual collections
- Consultation for insurance, hanging, storage and care
- Optional: imparting of exhibition organizers and rooms including advices for contract composition
- Optional: imparting of works on loan
- Optional: imparting of purchase and / or sale of artworks
- Optional: Exhibition and sale at international art fairs

Additional services on request

- Supervision for the loans and or at exhibitions
- Supervision and storage of the works of art
- Assistance in the planning of events
- Creation of certification with valuations
- Full service for value retention (insurances etc ...)

PERFORMANCE DEVELOPMENT AND OUTLOOK

PERFORMANCE

The historical period of observation of artworks extends from 1200 until present-days time. This is covered by values from appraisals for the last 30 years.

The historical performance of post-war artworks since 1945 has grown steadily since 1985 and is more compelling compared to other asset classes, with average annual returns that are higher than real estate returns.

The disproportionately high increase in demand in recent years is also reflected in the public sale prices at auctions.

The media presence and price developments for artworks from Jasper Johns, Pollock or Jeff Koons, which particularly inspires the younger generation, brings the avant-garde artworks, which were created after 1960, into the public focus.

OUTLOOK

More and more museums, collectors and private exhibitors rely on high-quality artworks that use the innovation art formula (instead of the secret knowledge of some museum directors and successful art collectors) with little capital investment extraordinary collections of high cultural and financial value which create interest of the audience.

At the same time, especially in the countries of the Asian Area and the Near East, better and larger collections of world renown are being built, which specifically acquire contemporary artworks or include them as permanent loans in their collections. The classical European art is now more than ever an essential feature of the cultural development of a nation. The further development of avant-garde art is thus not driven by speculators, but by collectors and museums.

Artworks before and after 1945

For the artists whose works were created before 1945 and who boast innovations in the evolution of art history, market prices and the analysis of the auction data — for the most part of the art market — show where Classical Modernism, Impressionists like Renoir, van Gogh are traded, it shows that this market is rock-solid, sustainable and down to earth, showing the initiates the fundamental values of innovation and the level of innovation of the work in the evolution of art history. Here, the returns in the 45-year comparison with the shares can not only keep up, but also as the last 30 years in real estate show quite well outperform.

Artworks without art historical significance

Interesting enough, the art bubbles and hype known from the press are only turned around by about 40 to 50 post-war and Contemporary Artists. Only a few of these artists, whose artworks sometimes without a special level of innovation in art history, but by an excellent artist- and artwork marketing, e.g. media events have developed prices for their artworks well, they will cause high price fluctuations on the market, since they are firmly anchored in the market with their artworks, but are only of minor importance or no roll in art history. If the protagonist (or the dealer behind the artist) with his artworks is no longer active in the media (e.g. death), then the prices of the works fall in the long run, if they miss an art historical anchoring in the evolution of art history (accordingly an art historical research of innovations in the works runs into the emptiness). Under the broad concept and mantle of art, record prices are achieved with excellent marketing, so that, after the marketing has been abandoned, prices do not fall bottomless, but usually still find one or the other fancier at auctions outside museums.

It is only sporadically, among inaugurated and extremely successful art collectors and museums known, that artworks of historical significance without innovations do not exist.

Artworks with art historical significance

In the field of art with innovation, it is important to consider the differences in the level of innovation in the works, namely the three areas of innovation:

- lower third,
- middle third,
- upper third.

Epigenetic changes of the genes through visions, thoughts and information / Dieter W. Liedtke 1991

Series of pictures starting from 1988 in which films or videotapes are used as metaphor for the DNA or genes as information-carrier in artworks. The statements of the various artworks with film material augured "12" Medicine Nobel Prizes in Genetic Research by decades.



For all three areas of innovation, it pertains that after the death of the artist, the prices of artworks increase sharply and continue to evolve even without marketing, as no works of these artists are expected anymore and the innovations in the evolution of history of art. In the first place, posthumous, through an intensive research and judgment by art historians executed, often after the death of the artist, made him to become well-known.

Artworks since 1945 in the lower and middle innovation area

The works of contemporary art, such as from artists since 1945, which have a lower or middle innovation in the art history, will continue to rise in price. This area can be seen as very evident in many thousands of auctions. The auction's data with the price-information also form the basis of accretion in the fields of Old Masters, Impressionists and Modern Art as well as 19th Century European Art.

Value increase in a 45 years comparison since 1970

1970 until 2014	S&P 500	Real Estate	Gold	Art Top 500 artists of all epochs incl. the 50 top actual Contemporary Artists
ca. %	2.200	820	3.200	2.100

Value increase in a 30 years comparison since 1985 – the 50 top not included

1985 until 2014	European art of the 19th century	Gold	Old Master	Impressionists and Classical Modernity	After war and Contemporary Art from 1945 – of Top 50 Contemporary Artists
ca. %	300	300	380	540	1.180

Artworks since 1945 in the innovation area with marketing activities

The approx. 50 top contemporary artists of the special class in the art compared to auctions in the 30-year comparison after the development of the increased demand for artists and works since 1945. All information, for the valuation of the artworks, are based on the global market and were determined and presented in:

MM-KUNSTINDEX by Roman Kräussl May 2015

1985 - 2014	European art of the 19th century	Old Master	Impressionists and Classical Modernity	After war and Contemporary Art from 1945 – of Top 50 Contemporary Artists
ca. %	300	380	540	1.180

The art market in the field of innovation compared to the DAX

"The performance of contemporary art left behind all other art epochs in 2014 as well: no new world record was set. This holds with 142.4 million dollars, the Triptychon "Three Studies of Lucian Freud" by Francis Bacon. But still, the buyers spent enormous sums: pictures of Andy Warhol (including the pictures "Triple Elvis" and "Four Marlons" from the stock of the Aachener casino) came to a total value of fabulous \$ 653 million - no other artist was 2014 more valuable , In Germany, Gerhard Richter leads the list: his paintings were sold at auctions in 2014 for a total of \$ 294 million. "

(Source: FAZ 26.01.2015)



Artworks since 1945 in the innovation area

Artists, whose works (from about 1945 onwards) exhibit art historical evolutionary steps of the highest quality, accomplish with the publication of the innovations of their works and which are supplemented by an outstanding artist and art work public relations, will take the top position of the market prices. These works even outperform real estate and equity market returns (like DAX 30).

Francis Outred, head of Contemporary Art at Christie's says:

"We'll soon exceed the \$ 1 billion mark for an artwork."

OVERVIEW INVESTMENT FACTORS

PROPOSAL WORLDWEIT	Worldwide limited offer of innovative and art historical important works with a purchase price of 100,000 euros plus
PORTFOLIO DIVERSIFICATION	Low correlation to other asset classes also to the real estate and stock market / bond market (pension) / bond market
INVESTMENT HORIZON	Middle and long-term – optimal approx. 20 years
VALUE IMPACTING FACTORS	Physical condition and level of innovation
COSTS WITH PROPERLY STORAGE	Low ongoing maintenance costs for value assurance: insurance at the current market value of artwork (complete risk at insurance side) at low cost
ADDED VALUE FOR THE SENSES	Promoting culture and supporting exhibitions. Rental income by loan to private persons for vernissages, loans to exhibitions, exchange with exhibitors, support of art and creativity

Spectacular auction results for Contemporary Art have now become the rule and need an instrument of differentiation for valuation, which allows to predict price directions and price stability for artists.

Facts

Excerpts Data from the well-researched Manager Magazine from May 2015

MM-KUNSTINDEX by Roman Kräussl

"Anyone who would have invested \$ 100,000 in a hypothetical art portfolio in 1970 would have nearly \$ 2.1 million in assets today. US real estate had contributed less than half (\$ 822,000) over the same period..."

"The hype makes for pleasing returns. The index of the 500 most-traded artists could have kept up with the US S & P 500 stock index since 1970 and even beat US real estate."

"The list is headed by Pablo Picasso, Andy Warhol, Claude Monet, Francis Bacon and Pierre-Auguste Renoir. Already in sixth place emerges Gerhard Richter as the first living artist. Postwar and today's stars have long since deposed the heroes of the pre-World War II era. "

"Two market segments are responsible for this record hunt: Impressionists and Modernists as well as post-war and contemporary art. In both genres, more than 600 artworks were traded, which brought more than one million dollars. All 14 works that were auctioned in 2014 for more than \$ 50 million come from those eras. "

"Until the turn of the millennium, it was mainly the Impressionists and the Modernists who provided for price pushes, since then they have been post-war and contemporary artists. This is the ranking of the 50

most sought artists since 1970.

"While hardly any paintings approached the \$ 10 million mark in the '80s, more than 125 works changed hands in 2014 for a least eight-digit amount."

"The multi-million-dollar party started in 2004, when Picasso's "boy with a pipe" was auctioned off at Sotheby's for \$ 104.1 million. For the first time, the \$ 100 million threshold for a single artwork was broken. This limit has been shifting steadily higher ever since."

"Will the billion be cracked for a single artwork soon? That's what Francis Outred, head of Contemporary Art at Christies expects."

"In November 2013, Christie's scored \$ 142.4 million in New York for Francis Bacon's three studies of Lucian Freud's Tritychon. That same evening, an anonymous buyer paid \$ 58.4 million for Jeff Koons' "Balloon Dog (Orange)," the highest price ever for a living artist's work. More expensive was just one of Paul's five versions Cézanne's "Die Kartenspieler" and a picture by Paul Gauguin: Both were acquired by the state of Qatar, according to market experts for more than 250 million or 300 million dollars."
(MM KUNSTINDEX 2015)

On the way to the billion - for Leonardo da Vinci's "Salvator Mundi" was paid in November 2017 in an auction at Christie's New York \$ 450 million.



The expressiveness of the sfumato of the picture is far from Leonardo's format. The picture shows that the painter did not recognise the philosophical, technical and evolutionary background of sfumato and the works of Leonardo. Moreover, Leonardo da Vinci has not repeated artworks and developments without adding any concrete innovation. This can be traced back to the

works he has received, the sketches and the researches about him. Leonardo's mind was not concerned with repetitions of the previously created or known. He painted to research and gain new knowledge. His sentence: "Seeing and knowing is the same" expresses that. Result: The one who possesses the picture is likely to find in further examinations that the work has received a false attribution with Leonardo da Vinci as the artist. After a first art-theoretical and art-historical consideration, the picture was painted by a great admirer of Leonardo.

Fundación Liedtke

The art formula with the "Guideline of art-historical significance" makes it possible to analyse and evaluate the artworks in terms of their level of innovation as an evolutionary step in art history (and thus also in their assignment). Looking at how hard sales have evolved for different artworks, it can be seen that this expertise leads to astonishingly realistic results that provide a more solid basis for valuing artworks and their future price development, in the form of more accurate art appreciation (including record results) which can be substantiated by this differentiated.

If one takes as a basis the publicly available data of the world's most important 700 auction houses with more than five million sales for comparison, then one looks at these data with the help of the "art formula and the guideline", taking into account that here the level of innovation of the work in the foreground and not only the name of the artist and also not the marketing determines the price alone, but also the FORECAST on the future, art-historical evaluations, then one comes necessarily to the result, that there is an evaluation criterion that can be understood by everyone.

The "art" of an investor now lies in discovering the next, most innovative, contemporary, living artist (whose artworks are still affordable) with works of art-historical significance using the "art formula and guideline".

The next step is to introduce the works and the artist to the public.

Once this leap has been completed, the market mechanisms and marketing instruments of the art market will take hold. The works of the discovered are thus calculated by their art historical importance as a basis in statistical average values since their introduction into the market, quasi incessantly rise and expand their material value, which consolidates further with the research in the scientific and art historical argumentation about the works and continues.

CERTIFIED – A CERTIFIED FIST CLASS INVESTMENT

"Fundacion Liedtke Certified" (FLC) stands as a seal for the artworks that are suitable for an investment, based on the criteria for a work on "works of art-historical importance by their level of innovation" as well as the categories of works and artists.

The valuation guidelines based on the art formula and the "guide to works of art-historical significance" serve as the basis for the seal. The selection process according to this valuation model serves as the basis for securing investment quality.

These evaluation criteria for historically significant art were presented by the independent art historians Harald Szeemann, Prof. Karl Ruhrberg, Dr. med. Thomas Föhl, but also by philosopher and system theorist Prof. Niklas Luhmann and other museum directors and art historians in Europe tested and confirmed this. Their collaboration, advice or their artworks at the art exhibition "art open" was based on the foundations of the "art formula" and the "guideline to works of art-historical significance".

A distinction is made in the evaluation of artworks according to **eight** categories of innovation, supplemented by **five** categories of works and artists.

These are divided into six quality levels.

The art historical significance and the marketing value of the artist as well as of the artwork (art as a commodity) is basically differentiated.

Only a terrific, innovative marketing for artworks or just the artist alone, without new information and the level of innovation in the works creates no long-term value.

THE DISTINCTION IN THE WORK TAKES PLACE IN THE INNOVATION CATEGORIES:

- Number of innovation (s) and their distinction (s)
- Innovation heights of form / material / technique
- Innovation heights of the content levels
- Philosophical levels of innovation
- Overall composition of the innovations (material, form, content)
- Work theories of innovations
- Extension of the art history
- Anticipation of humanities and / or scientific research results

... AS WELL AS THE WORK AND ARTIST CATEGORIES:

- Artist
- Year
- Historien of artwork and artist
- Marketing / Public relation activities

Achieved prices in the market and condition of the artwork / works

QUALITY LEVEL FOR VALUATION

AAA – Extraordinary

AA – Excellent

A – Very good

B – Good

C – C

D – Unsuitable

The categories and quality levels will be assessed in a second step and a cumulative grade, which at least must result in an "A" for the artwork to receive the seal " Foundation Liedtke - Certified (FCL)".

THE DEVELOPMENT OF FOUNDATION LIEDTKE CERTIFIED

" Foundation Liedtke Certified" (FCL) was developed for Old Masters and contemporary art works of art historical significance.

The Foundation Liedtke, through its founder Dieter W. Liedtke, has decades of experience in the field of high-quality artworks, studied and described by him and by the Foundation Liedtke with the books: "The Key to Art", the "Guide to Art Historically Significant Works" and "Information - The Principle of Creation" were published.

This expertise gives access to art museums, foundations and collections.

HISTORICAL ARTWORKS

The combination of completeness of the data from the art world and the factors determined in the evaluation model formed the basis of the artworks suitable for an investment. Supplemented by information and further expertise of an art historian, the artworks suitable for the " Foundation Liedtke - Certified" were chosen.

CONTEMPORARY ART

For the relatively manageable market of high-quality innovative artworks, which are in demand by museums and collectors, the Foundation Liedtke is the ideal contact. The valuation model for these artworks is supplemented analog to historical art with the criteria of singleton and small editions.

DIETER W. LIEDTKE ARTWORKS ... A CLASS OF IST OWN



Dieter W. Liedtke

Based at Mallorca, Dieter W. Liedtke works as an artist, art theorist, author and philosopher. He is referred to by renowned art historians, cultural scientists and the media as inventor and successor of Leonardo da Vinci and / or compared with Albert Einstein.

Dieter W. Liedtke, as an artist and researcher in the world of art, is in a class of his own and in 2018 he will enter the international public with his revolutionary artworks.

Renowned art historians have praised Liedtke's works as pioneering creations that have changed the history of art itself (more information on request).

An annual increase in value in the two to three-digit range is especially true for his artworks, where the level of innovation in his works an anchorage in the evolution of art history is described as secured by art historians and this place of works in art history is internationally known.

Dieter W. Liedtke has the potential to catch up with all the top scores of the 40 to 50 contemporary post-war top artists or even to take the lead.

The cultural scientist Dr. Herbert Jost-Hof writes in his evaluation on Dieter W. Liedtke's works in 2005:

"Just as da Vinci's works on aerodynamics, anatomy, or statics has value as a World Cultural Heritage today, bearing proof to the power of a mind far ahead of its time. Dieter W. Liedtke's works are also in line with the distribution of its contents their value will increase. His works will gradually gain in signification over the next few years with the spread of awareness of the importance of his work, and of course this applies particularly to those visionary testimonies of his work, which are already estimated at over 1 million euros. Their value will increase to multiples. A completely new value-evaluation-situation arises for the artworks created by him around the world formula if these are confirmed only in a few natural sciences or humanities areas of the research in the future, like his previous work, and lead to Nobel Prizes."

The prognosis of Dr. med. Herbert Jost-Hof in 2005, that his world formula $i = E = MC^2$ would prove correct, was confirmed by the research after a short time: In the following years, researchers will received five Nobel Prizes for research, which Dieter W. Liedtke has anticipated in his artworks and books by decades.

2006	Medicine Nobel Prize	Craig Mello und Andrew Fire (the silence of genes)
2011	Physics Nobel Prize	Saul Perlmutter, Adam Riess, Brian Schmidt (The expansion of the universe – Dark Energy)
2012	Economics Nobel Prize	Alvin Roth, Lloyd Sheplay ("Distribution between people and markets")
2013	Physics Nobel Prize	Francois Englert, Peter Higgs (Higgs particle - mass)
2013	Medicine Nobel Prize	James Rothman, Randy Schekman, Thomas Südhof ("Cell organisation")

The philosopher Prof. Niklas Luhmann said about this Leonardo da Vinci approach to research through art:

"Liedtke modifies and dissolves the framework of known theories. His new scientific theories are both conditional and product of their own operation. His formula is an evolutionary achievement. Once invented and introduced, it enables itself."

Prof. Dr. Manfred Schrey / Technical University Cologne writes:

"For the first time in the history of art, statements made in Dieter Liedtke's artworks and theories have been documented, as research by scientists who have not known his artworks decades after their creation and publication; for the researchers they have led to 15 Nobel Prizes in the subjects of 'Medicine', 'Physics' and 'Economics'. In physics, Liedtke has anticipated two Nobel Prizes in the content of his works."

The updates of the research results from 2014 to 2017 document, that the findings of Dieter W. Liedtke from his artworks (since 1979) to aimeim cell rejuvenation: "Thoughts and visions can program genes" were subsequently confirmed by science.

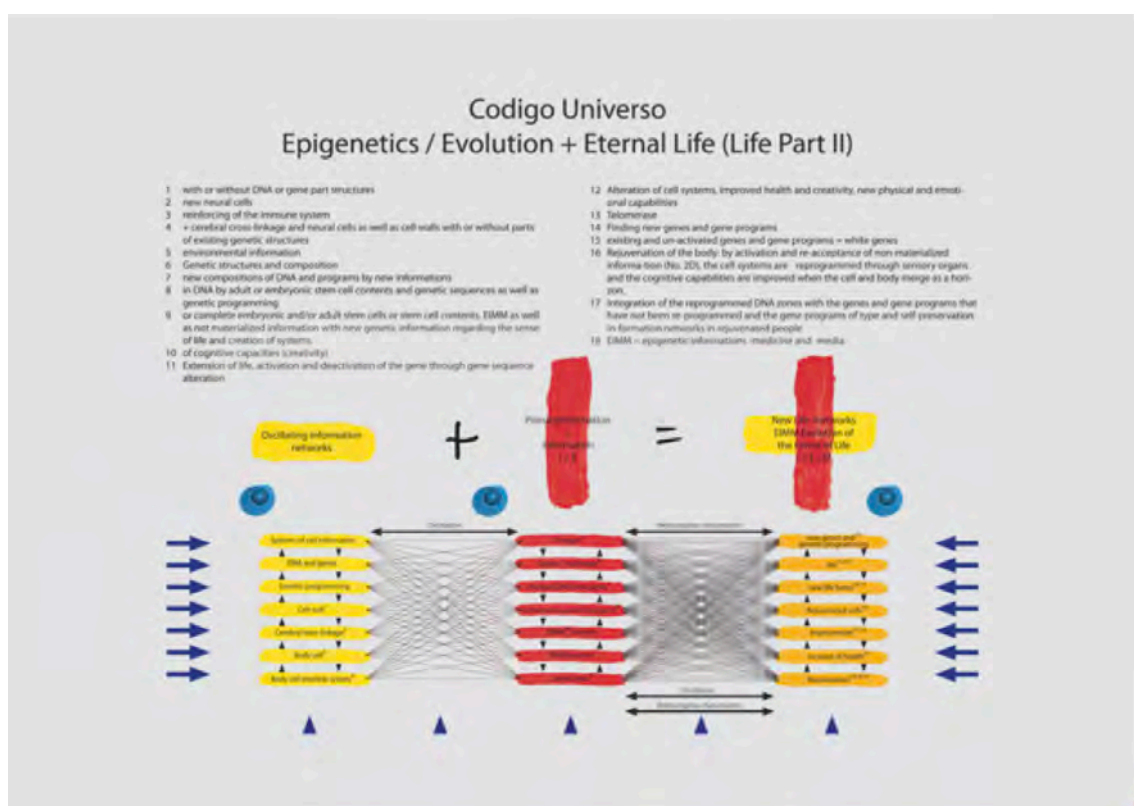
2014 research result of ETH Zürich „Through thoughts control genes.“

www.ethz.ch/de/news-und-veranstaltungen/eth-news/news/2014/11/mit-gedanken-gene-steuern.html

2014 A study at the Massachusetts General Hospital (Harvard) proves, "The spirit of a human can turn his own genes on and off."

www.massgeneral.org/about/pressrelease.aspx?id=1762

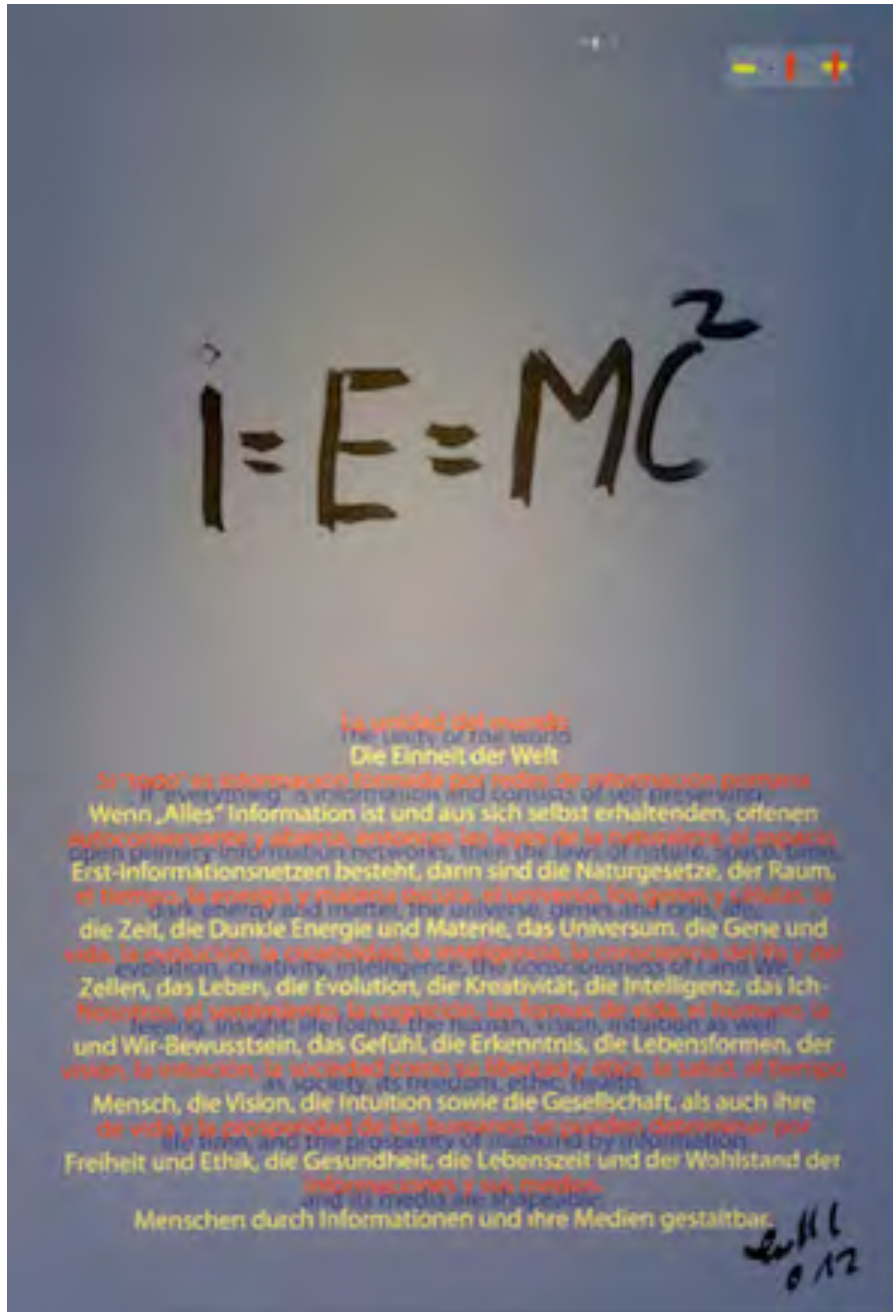
Painting title: Life II / The Codigo Universo - epigenetics + cell rejuvenation through information = lasting life / Dieter W. Liedtke 1988 to 2005. The Codigo Universo is the result of research results from his artworks and numerous gene research results, that have led to Nobel Prizes, which have decades later been confirmed.



In 2017, the Universities of Exeter and Brighton (UK) researched that they could reverse the process of cell ageing by enzymes and hormones. This was titled in the press with the headline "Like Magic Scientists find way to make old cells young again." The statement of the researchers is that already after hours the desired effect of cell rejuvenation could be detected.

The works of Dieter W. Liedtke, like the works of Leonardo da Vinci in his time, exhibit the highest degree of innovation in art history and will gain considerably in value over the next few decades.

Painting title: $i = E = MC^2$ — The Unity of the World / Information is the basis of the Universe / Dieter W. Liedtke 2012 / painting series from 2005. For the first time, quantum physics is connected with the theory of relativity by the formula $i = E = MC^2$ in such a way, that they produce a synthesis and not only is a physical and astrophysical theory presented for matter and the universe, but the formula and theory involves evolution, biology, sociology as well as creation or God. All areas of research listed in the picture confirm the new theory of the universe as well as the formula, which was developed in its original form $E = mc^2$ by Albert Einstein and expanded by Dieter W. Liedtke with the "i" for information, which has the consequence that "information must be considered as a physical entity. Decades later, numerous Nobel Prizes prove the forward-looking innovative power of the works that were created from 1979 around the formula. The recognitions of the formula go so far that each research area becomes also compatible with the external research areas and an overall view of the universe becomes possible.



Scientists and their research findings document that Liedtke's artworks are of the highest quality and future-shaping with social power. In combination with the lack of marketing for his works and the lack of availability on the market, they offer investors above-average returns, high value stability and security, as they have a place in art history.

Painting- and photo series ab1963 / painting 2002 / Title: Quantum Processes and Information / The picture shows how information contributes to energy and matter formation (e.g., in the formation of switches and enzymes by the gene programs in the cell).

Information, visions and thoughts generate quantum physical processes in the formation of energy and mass (in the universe, in humans and in the micro-world of the quanta in which they become measurable).



The sensitive and discreet handling of / with art objects is at top priority for all participants.

FUNDACIÓN LIEDTKE

Founded in 1999, the charitable foundation „ Foundation Liedtke“ is the expression of the passion of Dieter W. Liedtke, the founder of the foundation.

The foundation is located in the Liedtke-Museum, Port Andratx on Mallorca in Calle Olivera 35 (CIF: G 57012460).

In order to full fill its foundation's purpose of promoting art and creativity, cell rejuvenation and health as well as peace, the Foundation Liedtke conducts following tasks:

- The organisation of the art compenion: Artweb Award Festival (AAF)
- The loan of artworks to exhibitors and museums
- Loan of art exhibition $i = E = MC^2$ to museums
- The granting of copyright licenses
- Placing of sponsoring rights
- Publishing fore Dieter W. Liedtke's books
- Publication of the "Guide to Art Historically Significant Works"
- Art evaluation with FCL
- Promoting creativity by publishing the art formula

...

Open a closed art-trading system for art and culture.

High understanding of art may sometimes inspire investors, one may feel like a layman and may be overwhelmed, but this is not the fault of the observer / art lover. This has to do with the fact that the "recognition" of art (as in the Middle Ages with reading and writing, prior to the enlightenment, was reserved for the scribes) is an encrypted expert knowledge, in the hands of very few art historians and art collectors museums and gallery owners and are guarded as "secret knowledge". The art market for contemporary art is a hitherto closed market for wider circles of museums, collectors, art lovers and for the population, as it is based on the limited knowledge or false information (what art actually is) in schools, academies, universities, information in the media as well as on the insufficient technical information of the art consultants, art historians and gallery owners in combination with the media presence of the artists.

Artworks are in their art historical meaning for the uninitiated yet not clearly defined to recognize.

As art recognition is about the development of creativity and cognitive skills in the population of a country (*and thus the human rights of the UN and the EU as well as the principles of democracy*); is a second enlightenment, "what art is" necessary and how ANYONE can use it for their own development and society,.

The "Business Model secret-knowlegde Art" aims to make the Foundation Liedtke accessible to museums, collectors and private investors, but also to the entire global population. Part of the concept is to make with the art formula the "expertise" universally understandable. "The puzzle of what art is", the secret of successful art experts, to open it up for the society. This opens up the art market and unknown artists and their works are discovered on a broad basis by museums, collectors, art lovers and the interested public at an early stage, so that they can still buy the artworks at affordable prices. Neuronal research shows that the publication of the "Secret Art"

and the " Foundation Liedtke Certified" promotes art, culture and innovation in companies, in societies and in the criteria of innovation and innovation in art in general. The immense returns for the discovered artworks are then not only the closed circle of the "secret bearers", but with the dissemination of the knowledge "what art actually is", the artists and their discoverers as well as the buyers of the artworks during the lifetime of the artist. Which may also mean that art is developing into a spiritual explorer-wide sport in the population.

The founding board and founder of the Foundation Dieter W. Liedtke has appointed his son Kai Dieter Liedtke to the board and is primarily dedicated to the support of the foundation's goals and the support of the Foundation and aimeim team.

The proceeds from the sale of his artworks he has donated 100% to the Foundation, which hereby supports its purpose: the cell rejuvenation program aimeim, the realization of the Globalpeace campus and the operation of the Liedtke Museum in Puerto de Andratx.

Kai Dieter Liedtke organized with his father Dieter W. Liedtke the art-historical, first evolution art exhibition with the art formula:

"art open worldart exposition" – art from the Stone Age to today – 1999 in Essen on 23,000 square meters of exhibition space with the patronage of the

- Spanish Queen Sofia
- Nobel Peace Prize winner Michael Gorbachev
- German Federal Minister Prof. Dr. Norbert Blüm.

The board of art historical advice was taken over by:

Prof. Karl Ruhrberg

Prof. Dr. Franz Müller-Heuser

Prof. Nicklas Luhmann

Prof. Dr. Harald Szeemann.

EXERPTS OF STATUTES (GERMAN)

03/2016



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SPANISH	GERMAN
ESTATUTOS	SATZUNG
"FUNDACION LIEDTKE"	"FUNDACION LIEDTKE"
TITULO I	TITEL I
DISPOSICIONES GENERALES	ALLGEMEINE BESTIMMUNGEN
Artículo 1	Artikel 1
Denominación y naturaleza	Bezeichnung und Art
Con la denominación de FUNDACION LIEDTKE, se constituye una organización privada de naturaleza fundacional, sin ánimo de lucro, cuyo patrimonio se halla afectado de forma duradera, a la realización de los fines de interés general que se detallan en el artículo 6 de estos Estatutos, clasificándose como Fundación para fines de interés cultural y artístico.	Unter der Bezeichnung FUNDACION LIEDTKE wird eine private Nonprofit-Organisation mit Stiftungscharakter gegründet, deren Vermögen dauerhaft an die Realisierung der gemeinnützigen Zwecke im Sinne Artikel 6 dieser Satzung gebunden ist, und die als Stiftung für künstlerische und kulturelle Zwecke eingestuft wird.
La base para la Fundación Liedtke es el reconocimiento científico de que la investigación y el arte en general, y en particular el Código Universal del fundador contribuyen a la creatividad, al desarrollo de la conciencia y a la tolerancia en la población.	Die Grundlage für die Fundación Liedtke ist die wissenschaftliche Erkenntnis das Forschungsergebnisse und Kunst im Allgemeinen sowie insbesondere der Código Universal des Stiften zur Kreativität, Bewusstseinsentwicklung und Toleranz in der Bevölkerung beitragen.
Artículo 2	Artikel 2
Personalidad y capacidad	Persönlichkeit und Fähigkeit

25

12

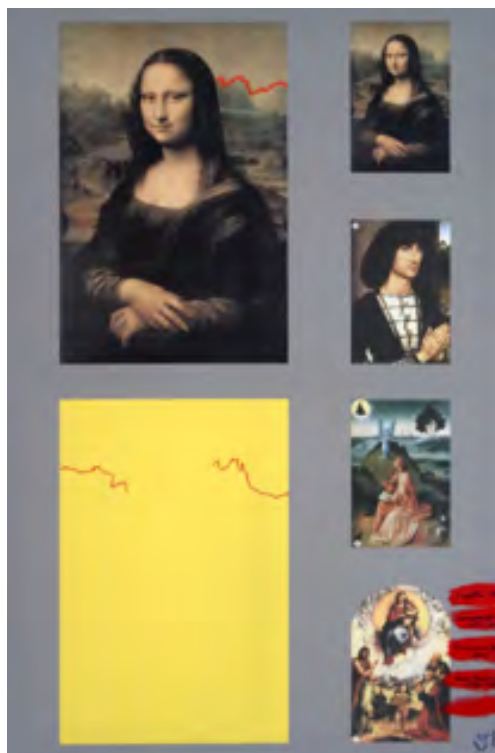
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LIEDTKE MUSEUM REGISTERED OFFICE OF CODIGO UNIVERSO INVEST HOLDING S.A.

The Codigo Universo Invest Holding S.A. (CIF: A57720971) is a Spanish corporation headquartered in Port Andratx, Majorca, which runs the Liedtke Museum in Puerto Andratx and has dedicated itself to the 25th Anniversary of the Liedtke Museum (2018), the artist "Dieter W. Liedtke" to develop and market as a brand to globally promote with his messages and works, the evolution of creativity and awareness of art and culture as an important livelihood in societies.

As basis act his works (which have anticipated numerous research results by decades), their cognitions and statements with prophetic power in the art exhibition: $i = E = MC^2$ at the Liedtke Museum in Puerto de Andratx, a new overall view of the work and the universe whose didactic implementation of the paths to the possibilities shaping an ethical world in peace. Furthermore, international art sales fairs with the works of the artist are occupied and the art exhibition $i = E = MC^2$ in museums, organized together with the Foundation Liedtke.



Painting title: Innovations Leonardo da Vinci 1500 – Liedtke 1988

Innovation Leonardo da Vinci: the fumato (no clear contrasts, but cloudy transitions) Innovation: Liedtke: The Artform / With another three works, for comparison, which have no fumato but have other innovations / information (at their time) in the illustrated work. Leonardo: "Seeing and Understanding is the Same" Liedtke: "If you recognize" healing of the system is possible.

EXHIBITION COSTS INSURANCE

An ALL-RISK INSURANCE can cover all risks like loss, theft, fire, water, damage etc..

In own exhibitions and loans in exhibitions, it must be ensured that the values for humidity and temperatures for the artworks has to be observed.

SERVICE FOR VALUE MANAGEMENT

To maintain the value, a 5-year check is recommended.

KOSTENÜBERNAME DURCH AUSSTELLER

If the artwork is loaned to an exhibitor, the latter usually assumes the costs for maintenance and insurance.



Painting title: Thinking stone on vacation. / Matter has consciousness / Artist Dieter W. Liedtke
Painting series since 1963 / painting 1979 / Quantum-physical awareness-process of energy and
mass-uniting between the energy of the observer's observation and
the observed process of energy or matter.

RISKS

THE LOSS OF CAPITAL UTILIZED

Based on historical data collection and the experience of the experts in recent years, the risk of capital loss is considered as really low.

LIQUIDITY

The market for high-quality artworks has limited liquidity and can usually be achieved through auctions, if marketing has made the artist and his works internationally known. The average period for an international implementation of art marketing for an artist and the resale of his works was about 20 years. That may change with the usage of social media.

RISK OF LOSSES

If an artwork is sold outside the recommended investment horizon, losses can be possible.

RISK WITH EVALUATIONS AND FAKES

To protect the investor, a rigorous testing and certification process is carried out, especially to protect against counterfeiting.

Already during the production process of the works the work process is documented and provided with a confirmation by the artist or by the Foundation Liedtke or supplemented by a new current expertise.

If the art work is a loan to a museum, it offers an additional neutral test instance.

TAX CONSIDERATIONS

ART AS A PRIVATE INVESTMENT

Artworks are 100% tax exempt according to the German tax law after a period of one year (please ask your tax advisor in your country) if the seller has acquired the artwork privately. In this case, no speculation period of 10 years applies.

ART INVESTMENTS BY COMPANIES

The capital gain on art purchase by companies is taxable as income. According to German tax laws, buying artworks for a company makes little sense from a tax point of view (depreciation on the purchase of artworks over 5,000 Euro is not provided by the tax authorities, as the tax office assumes that the works will increase in price over the years).

Within Europe, the tax depreciation conditions and options are different. Please ask your tax accountant or auditor if you want to buy a piece of art.

THE 100% TAX DEPRECIATION

If a company or a company buys a work of art, the purchase price of 100% income tax is to be taken into account within Europe, thus reducing the income by the purchase price if the artwork is donated to the European charitable foundation the "Foundation Liedtke" in Spain is donated for the purpose of increasing the creativity the population.

IMAGE PROMOTION & RETURN ART RENTAL

Lease artworks and rent to art-exhibiting institutions

The art interested can lease artworks of his choice (every 4 years alternately a new work) from the gallery Liedtke for 10-20 years of the "Foundation Liedtke" and the work against an ethical rental fee of the original purchase price (without value adjustment by price increases, for example 100-fold increases in value for contemporary works from 1945 of art-historical significance not rare) and loan / rent it to issuing institutions, private individuals or museums. The profits from the rental of the artwork must be reflected in the company's annual income tax.

Leasing of artworks for image promotion

With the leasing contract of the plant the lessee receives a gratuitous, simple, spatially and temporally unlimited publication license of the leased work of art as well as for the formula for art and innovations or for the universe:

art formula	=	innovation formula
		$i = E = MC^2 = \text{Mass}$
Existing + Innovation = Art		Information = Energy = Matter

Dieter W. Liedtke provides these artworks for image promotion and advertising with / under his name, his company and his products in connection with leased artwork. Each individual product and company of the lessee is granted an independent, separate, simple license from the Foundation Liedtke with an examination of "ethical criteria".

Regarding tax issues, CODIGO UNIVERSO Invest Holding S.A. recommends that the lessees consult with their tax advisor as CODIGO UNIVERSO Invest Holding S.A. does not provide any tax advice.

The tax comments listed here are only indicative and not binding.

IMPORTANT INFORMATION

This document is not binding and is for informational purposes only. It is not a financial analysis or evaluation of artworks. An impartiality that complies with the legal requirements is not guaranteed.

The data or information used comes from sources that have been assessed after careful consideration. However, a guarantee for the completeness, timeliness and correctness of the information cannot be undertaken.

All product information, rental information or illustration of comparative investments is for illustrative purposes only and does not support a independent investment decision, but does not constitute an offer to lease, rent, buy or sell.

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All information on the " Foundation Liedtke Certified" refer to the "Guide to Art Historically Significant Works by Dieter W. Liedtke".

Unless expressly referenced to any other source, all prices for artworks based on long-term market observations and on auctioned auction prices from 700 auction houses with approximately 5 million auction data from 1970 to 2014 and 30 years from 1985 to 2014 from the Manager Magazin MM-KUNSTINDEX by Roman Kräussl May 2015.

Past performance is not necessarily an indication of the future performance. The value of investments and potential income from them cannot be guaranteed and may fall as well as rise.

In addition, there is a possibility that investors will not get back the full amount they originally invested.

The tax valuation depends on the personal circumstances of the respective investor and can only be binding by a member of the legal and tax consulting professions.

Liedtke Museum

Port d'Andratx Mallorca

"Dieter Liedtke is inventive through and through. On a cliff in Andratx on Majorca, he realized his architectural vision in a building that respects the Majorcan landscape. This also houses the museum."

Prof. Dr. Harald Szeemann
Art Historian and Director of the "Documenta" (1972),
Biennale de Lyon (1997) Biennale di Venezia (1999 and 2001)
Counselor of the Codigo Universo art open art exhibition



Liedtke Museum, Port d'Andratx, Mallorca



Building-Sculpture in Museum Liedtke in the form of a brain

The building was designed and built by Dieter Walter Liedtke in 1989-1992 as a brain sculpture with museum, Café-Restaurant and open-air-stage (Videos on the rocks), Seminar room, Galerie, Shop, Pool and sculpture park.



View to the spiritual rock in the sunset

The Código Universo on the Promotion of Creativity at the art open Exhibition

Based on 1,000 original works of art, the mystique of our culture will be decoded and by deciphering the creativity in the works as well as by putting in equality (through understanding) the art and the viewer, new neural network branches and nerve pathways for ideas and creativity will be transmitted to the viewer through knowledge transfer of the creative intelligence manifested in the works (the mirror neurons, first discovered in the 90's prove this connection) not only 1,000 times but a million times (as the brain research proves through studies of the formation of synapses and axons).

As a result of this improved neural network structure featuring a higher cross-linking density, an increase of creative intelligence, development of personality, a new joy and curiosity providing a basis for the development of motivation through recognition may all be observed on the visitors.

Each código universo art open Exhibition is a World Premiere democratizing the arts and creativity.

In a unique compilation involving the history of art, museums and the art of the exhibiting country, the works are showing revolutionary art, the creativity and the innovations of the country and its importance for our development. The three messages of the exhibition:

- 1.) Provided the pictorial recognition of creativity of art, every human being is becoming more creative and confirmed in his/her dignity and uniqueness.
- 2.) The population's innovative power is increasing.
- 3.) Fears are waning, the future is opening for all people.

The exhibition is to be shown in North and South America, Asia, Africa, the Orient and Europe.

"Código Universo is allowing the blockages in creativity to be removed. Shown by research, each amoeba, plant, animal or virus is creative (jellyfish and Paramecia can even rejuvenate their cells and theoretically live eternally); only the human creativity will remain an exception."

In my view the reasons for illness, death, poverty, terrorism, class and racial hatred and war lie in the encryption of the art and thus in the encryption of the access to the natural, evolutionary and genetically programmed human creativity. Access to our own creativity, lost through the encryption of the art, robs humans of dignity; it makes us poor, helpless, depressed, sick, lost, instinct-less, and aggressive, as well as dependent on the creativity of the less chosen ones or other peoples.

Both science and the arts are showing how this new information, recognition, repeal of mystical mankind puzzles or especially the decoding of art are all leading immediately to some new neural i.e. physical interconnections in the brain (by the mirror neurons located there) and thus directly to an improved creative intelligence, personality and innovative power of the recipient or the exhibition visitor for that matter.

In order to achieve a particularly spreading effect within the population, it is useful to resolve the well-known puzzles by using recognition and information. The ideal power for this new information and findings is art since 99% of the population claim to neither understand art nor for that matter, how creativity actually occurs. The creative potential of 99% of the population remains collapsed. It would mean to raise it by 1% to reach 2% – theoretically measurable – would mean achieving more patent registrations and doubling the economic growth. By its simplified graphics, the formula is clear enough to explain the entire art of the world to any eight-year-old. In the suppression of art puzzles and creativity barriers lies the greatest potential for all the people: More ideas, economic growth, ecology and a healthier and longer lifetime.

Works of art, collected over millennia and now exhibited in museums, prove the statements of the art historians and the correctness of the Código Universo Art Open, proving that the core and the efficiency of art is that the work itself reveals information and represents a time document about innovations in art and art history as well as the evolution of the culture of the people.

Internationally renowned art historians, philosophers, scientists, museums, collectors and artists have tested the Código Universo Art Open Formula and provided more than 1,000 original works of art of some outstanding art-historical importance free as a loan for the 1999 Art Open Exhibition in Essen. The works on display had a material value of several €100 million. Also by their participation at the exhibition, press conferences and by issuing their own publications, they confirmed both the accuracy and the revolutionary art-historical significance of the Código Universo.

The development of the Art Open Exhibition

This exhibition breaks many a taboo still present within the traditional and established art business.

The initial evolutionary exhibition on art history has been developed, organized and conducted by Dieter Walter Liedtke. This first Art Open Exhibition took place between 10 and 15 July 1999 in Essen, Germany, located on a 23,000m² exhibition space: For the first time art has been decoded by a formula understandable to everyone. In cooperation with international museums and collectors, original works of those relevant artists from the history of painting were exhibited, who have contributed significantly to the change in art by their innovations. Never before have they been shown together.

By following a didactic, audio-visual approach to present the Art Formula, documented by means of CD-ROM, video presentations and original works, access to art and innovation has been opened for everyone.

The world premiere of this revolutionary formula occurred at a 24-hour per day free admission open art exhibition for the visual arts, literature, music and film in Essen and was accompanied by alternating art events, talk shows and art competitions as well as worldwide first performances marked by a high entertainment value. For political reasons, the exhibition was closed after just five days by violating the Constitution and existing laws, by using a flimsy justification and an identically aligned press. (also refer to the book: Code Liedtke/Art Open Closed, Edition 1 and 2, 2005/06)

Patrons:

Her Royal Highness Sofia of Spain
Michail Gorbachev, Nobel Peace Prize Winner
Dr. Norbert Blüm, German Minister Germany

Scientific advisory board:

Prof. Niklas Luhmann
Prof. Dr. Franz Müller-Heuser
Prof. Karl Ruhrberg
Prof. Dr. Harald Szeemann

Exhibition management:

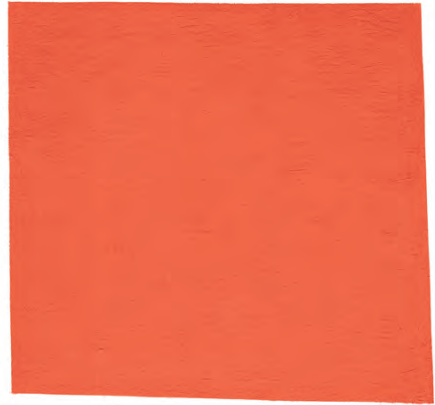
Dieter Walter Liedtke



Art open 1999 Essen

Special exhibition J. Miotte
 Special exhibitions 19. Cent. and Russian Middle Ages Chris Burden -
 Flying Steamroller in 1991-1996
 Peter Paul Rubens - God's father and son in 1616/1617

Kasimir Malewitsch - Red square in 1915 To Christ -
 special exhibition
 Vassily Kandinsky - Saint Georg in 1911



The Biocultural Evolution

Prof. Dr. Friedemann Schrenk, 1999

Former deputy director of the Landesmuseum Darmstadt, Darmstadt,
Senckenberg Research Institute and Natural History Museum, Frankfurt
(Head of Palaeoanthropology)

*"The crucial question is the one about the storage of cognition and intelligence. Doubtlessly there are mechanisms in existence, even though they have not been neither scientifically examined, nor understood.
The meaning of the formula life+cognition=art is the definition of that gap in the usual scientific point of view."*

The artformula as the center point of the exhibition art open fascinates not only artexperts but contains as well highly valuable informations for »Natur historians«. The principle of evolution as a slowly advancing development is also taken by the biological and cultural evolution of mankind as a model. Our own roots are to be found in nature as well. Therefore mankind strives for continuity like all life forms on earth. All processes of life are subordinated to that goal either by growing within the individual or by reproduction among the following generations. This is unthinkable if informations would not be passed on. Even though the origin and the history of original information remains controversial the first development of self-preservative systems of organic molecules and by that the origin of individual life is plausible explainable. Everything else is an evolutionary change and a constant increase of complexity of the organisms throughout millions of years – in dependence of the individual constructive pre-conditions of the organisms through genetic mutation within the generations and individually selection depending on the biotope.

Among our ancestors of us human beings were two other aspects important which are the social behaviour and the capability to learn. Besides this socialising development an occurrence took place during the process of becoming a human being which we know as the individualising trend which was shown at first by the manufacturing and the usage of tools. Latest 2,5 Mio. years ago human beings used tools specifically in order to reduce unwanted climate influences. This marks the beginning of the cultural evolution and the increasing dependence on technical assistance of the human beings until this day.

The thinking, speaking, cultural and cognition capabilities which are based on the materialistic potential of the brains are in their outcome not completely free but canalised due to a long chain of historical preconditions throughout a long phase of evolution.

This does not mean however that this development was going on purpose in a certain direction or that it was impossible for a new situation to develop because of various factors encountering each other in a certain environment.

While the expansion of the brains served since about 2 million years an increasing absorption of informations and its processing and passing-on which contributed to the genesis of the capability to have a culture of mankind was the actual cultural explosion in evolution of mankind initiated only a few thousand years ago: Besides the brains »grew« new, this time external information storages: clay-panel, papyrus, paper, magnetic tapes, CDROM. The non-genetic transfer of informations is among people nowadays much faster, more complex and more important as the genetical. Since about 2,5 million years decreases the biological evolution of mankind (transport of information through genes), but the cultural evolution through watching and listening absorbed by the transport of informations through language increases continually. Since the effects of both trends of evolution cover each other once in a while and have a certain effect on the other it appears to be plausible to suppose a »biocultural« evolution in mankind which makes the genesis of typical human qualities possible. The crucial question is the one about the storage of cognition and intelligence. Doubtlessly there are mechanisms in existence, even though they have not been neither scientifically examined, nor understood. The meaning of the formula life+cognition=art is the definition of that gap in the usual scientific point of view. If there are mechanisms for the inheritance of knowledge and experience they are going to be accessible for the scientific research. The therefore possible precise intervention and the rapid acceleration of the biocultural evolution would lead to better results than the nowadays possible cloning. After close observation the artformula of the art open life + cognition = art is maybe even a theoretical concept for the biocultural evolution of mankind in general.

The Current Revolution in Art

Professor Dr. Harald Szeemann, 1999

Chairman of the Documenta (1972), Biennale de Lyon (1997)

Biennale di Venezia (1999 and 2001)

Counsellor at the Codigro Universo Art Open

"The positive energy of the inventor-artist and Leonardo da Vinci of contemporary art, Dieter Liedtke, can be experienced by any visitor of the exhibition by means of his work. His work, theory and concepts are revolutionary, contagious and point out new ways to a humane society to art as well as science."

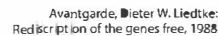
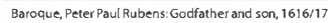
Via the event, Dieter Liedtke wants to change art, intuition, man, and the people. Various meetings have taken place meanwhile and I have learned more about this fun-loving idealist, who has followed his own way to make his own the legacy of Beuys, his appeal for a creative human and creative society. Liedtke is an artist himself; he has made exhibitions, but had a first-hand experience in the lack of interest in his works. Then he made the decision to become an inventor. The patents for the hair trimmer, the air-cushioned shoe sole and the audio-visual retail marketing concept have made him a rich man. During the 80's he was visiting Beuys who at that time was more and more getting socio-politically committed and doubted a valid art formula, a mankind-changing art. Liedtke started there. Via the image, the images, he seeks to make creativity directly visible, making it comprehensible via the image or the pictures. His Art Formula, Life + Expansion of Consciousness = Art is in a sense the condensation of his research efforts explained in his various publications: The Consciousness of Matter (1982), The Fourth Dimension (1987), The Key to Art (1990)... The belief in the recognition that all newly developing stages of evolution, information and awareness levels have always been available in the fourth dimension and only appear in the third dimension in a state burdened with the factors of past, present, future and spatially restricted areas, has led the inventor-artist to experience the power of art and boundless images as a revolution towards the Holistic. He compares this current revolution with the time when reading and writing were unavailable to the majority, since knowledge was limited in its transferability and was only reserved for the chosen few.

Today, access to creativity is only possible via images, because it is image sequences that the human mind works with. The archetype of every vision of the future is the vision, the dream, the connection of non-existing realities. The path from the future to the present is only possible by using the visual language of art. It makes people visionary, enabling them to experience the processes so far unnoticed and understand them.

To trigger this potential in people who have no special equipment for it, the Art Formula is kept simple in terms of optical visibility: it is based on the evolution of innovations. For Liedtke the human being is as similarly structured as the Earth; he features consciousness and subconsciousness, genes and genetic information. His spirit consists of much water, however, meaning a large share of sub-consciousness. His thoughts are like ships. Since within the structures of the human personality an important role is played by subconsciousness, it is only via these that the inclusion of new content can lead to change. This is the only way for the human to reach a new level of consciousness. Everything must be placed into the water; in this way the ships that carry thoughts can unlearn to comply with the stupid timetables to generate new ideas and visions, interconnected within the original substance in the water. Only following this dilution of the highest grade makes healing and homeopathic aid possible. Liedtke is an ideology-free idealist; he has realized that this awakening of the gift of the visionaries has to occur gradually. He has therefore been working with a team of art historians for years on a CD-ROM to illustrate the creativity. An example: Albrecht Dürer's famous frontal-view self-portrait (1500) featuring a blessing gesture of Salvator Mundi is confronted with the usual three-quarter view in a portrait and snapshot.

In all far-fetched examples: Jan van Eyck (depth and luminosity by multiplying the layers of paint); Robert Campini (finest reproduction of materiality); Luca Signorelli (background animation with nudes); for the view and the snapshot in his Portrait of a Man (1512), Titian (reproduction by animation of the facial expression) is referred to the cited innovation.

In his own work of art Liedtke has integrated this pursuit of an expanded Awareness in his image and object. The Way from the Second to the Fourth Dimension, the White Genes. Settled at Andratx, Mallorca he has implemented his vision of architecture on a steep slope – a cross-linked hierarchical structure sliding down to the sea. This is where his museum is also housed.

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Journal of Internal Medicine 255: 105–112

Prof. Karl Ruhrberg
head of the Museum Ludwig (Cologne)
President of the International Association of Art Critics (Germany on Vice AGO)

Prof. Nars Rungtong Kola 1991
1992-1993 (1994-1995)
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Präsident:
Hochschulleitungsratsvorsitz
Ulrich Voss/Prof. Dr. Lohmann

Dr. Ingriden Bunn,
Former German Ambassador

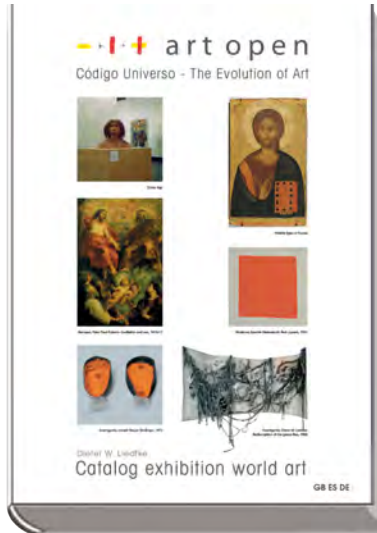
Sabine G. Greenberg,
Head Institute for American
Press & Public Affairs/Harvard
Prof. Karl R. Popper
Prof. Dr. Harald Siepmann

Quintessence magazine:
Three women profile

art open Código Universo

- The evolution of Art -

(Catalog world art exhibition)



"The artformula as the center point of the exhibition art open fascinates not only artexperts but contains as well highly valuable informations for »Natur historians »."

Prof. Dr. Friedemann Schrenk
Hessian land museum of Darmstadt

"The visualisation of the Evolution of the arts across country borders and spaces of time will open up new perspectives and facilitate a new, untouched look far beyond all routine and across the borders of the usual observation of art. Thus the permanent evolution of arts, which is beyond all cliché imagination of the so called revolution, was and is a long still continuing and in the future pointing way and could become an optical understandable experience."

Prof. Karl Ruhrberg, Cologne 1997
Director of the Museum Ludwig (Cologne)
President of the International Association of Art Critics (German section, AICA)

art open Código Universo

- The Theory of Everything -

(Catalog world art exhibition)

"Based on the method of conducting scientific research by means of art and philosophy, lost since the renaissance, Liedtke is the first artist after almost 5 centuries to once more achieve art and research results of the highest quality."

Dr. Thomas Föhl
Art historian and Member of the Board of the Weimar Classic Foundation
Lender of a painting by Peter Paul Rubens for the art exhibition art open in 1999 in Essen



"The real work of art is Liedtke, may many surmise the inventor/artist and today's Leonardo da Vinci by means of the exhibition and even more get in contact with him directly. He is positive energy."

Prof. Dr. Harald Szeemann
Art Historian and Director of the "Documenta" (1972), Biennale de Lyon (1997) Biennale di Venezia (1999 and 2001)

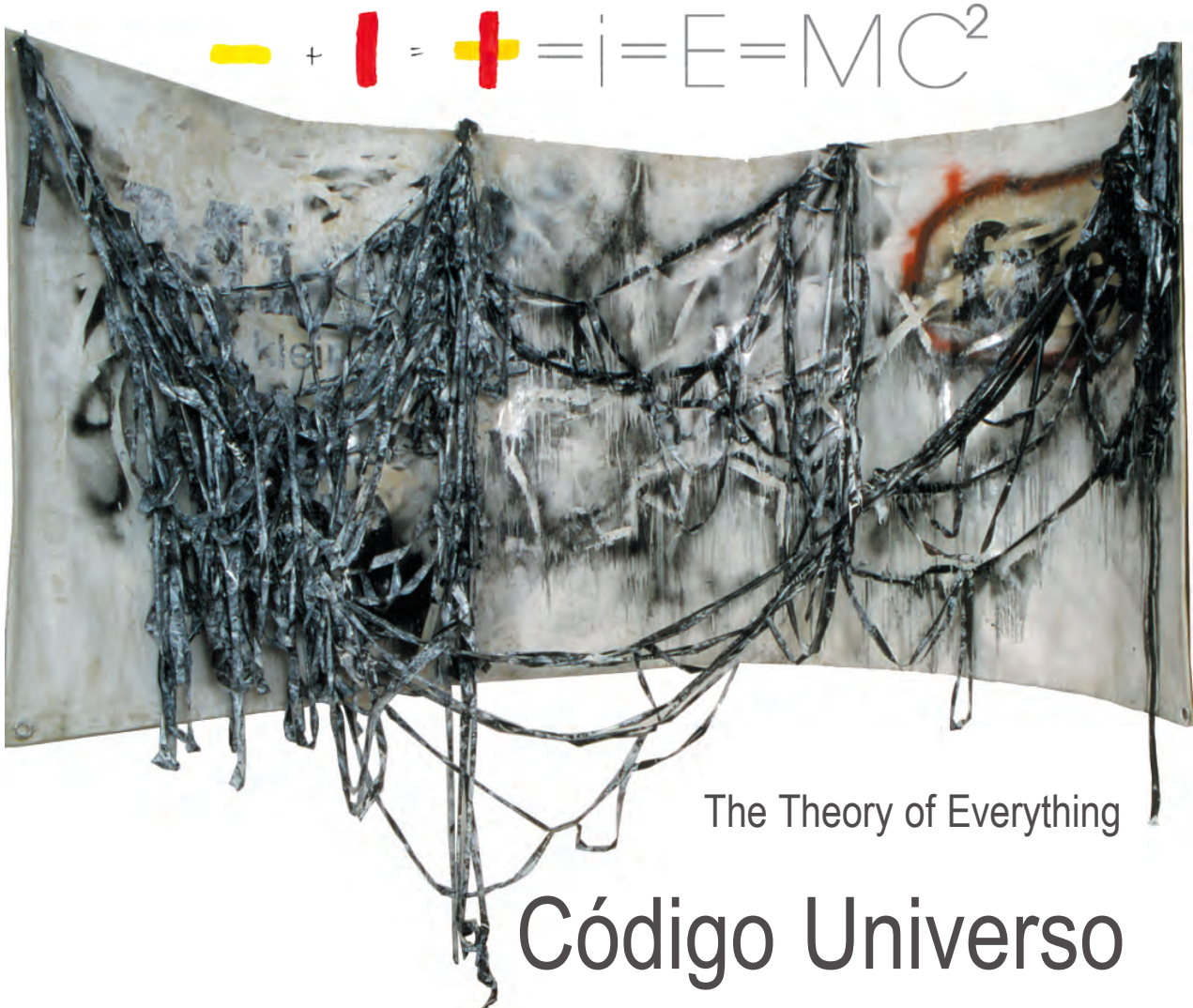
"In fact, Dieter W. Liedtke's works, which reflect his vision of art as creating abstrac-tions, are in some way similar to the sketches and models by Leonardo da Vinci, as they recorded and represented real and important scientific findings at a time when the respective scientific disciplines were still far from them."

Dr. Jost-Hof
Cultural and communication scientist
in an expertise on Dieter Walter Liedtke's works (2005) in the book: World Formula/published in 2007

the art open exposition

Queen Sofia of Spain

President of honor of the Codigo Universo worldart exposition art open 1999



The Theory of Everything

Código Universo

Liedtke Museo Port d'Andratx

Museo Liedtke Fundacion · Port d' Andratx · La Mola · Calle Olivera 35 · 07157 Mallorca · www.Liedtke-Museum.com

Drawing series epigenetics starting 1986-88

Innovation:

Genetic change through insights and visions.

Title: White Genes

plastic tarp, videotape, acrylic

VIP-Liedtke Museum Mallorca

"Dieter Liedtke is ideology-free positive energy, quintessentially creative and an artwork himself. Leonardo da Vinci has found a successor in him."

Prof. Dr. Harald Szeemann

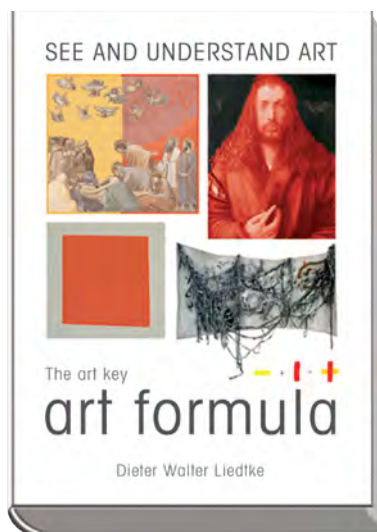
Art historian and director at Documenta (1972), Biennale de Lyon (1997)
Biennale di Venezia (1999 and 2001) Consultant to the art open art exhibition



Prof. Dr. Harald Szeemann und Dieter Walter Liedtke
(Pressekonferenz Kunstausstellung art open
codigo universo in Hamburg)



The key of Art art formula



"The formula of Leonardo da Vinci of today, is the revolution in the history of art. By using a picture Liedtke wants to visualize in a pure and direct way the creativity pushes in order to make them understandable. His formula: Life + Cognition Expansion = Art is the condensate of his research and work which he explained in many of his publications: The cognition of the matter (1982), The fourth dimension (1987), The key to art (1990)"

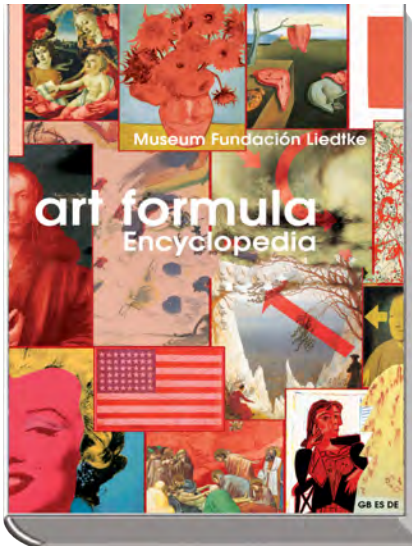
Prof. Dr. Harald Szeemann 1999

Leiter der Documenta (1972), Biennale de Lyon (1997) Biennale di Venezia (1999 und 2001)

The Da Vinci – Liedtke Code

$$i = E = MC^2$$

Exposition: Código Universo - Research through Art



Leonardo da Vinci, has created this striving towards an expanded consciousness. The way from the second into the fourth dimension, the white genes. On a cliff in Andratx on Majorca, he realized his architectural vision in a building that respects the Majorcan landscape.

This also houses the museum."

Prof. Dr. Harald Szeemann 1999

Art Historian and Director of the "Documenta" (1972) Biennale de Lyon (1997)
Venice Biennale (1999 and 2001)

art formula Encyclopedia - The Evolution of Art -

"Based on the method of conducting scientific research by means of art and philosophy, lost since the renaissance, Liedtke is the first artist after almost 5 centuries to once more achieve art and research results of the highest quality."

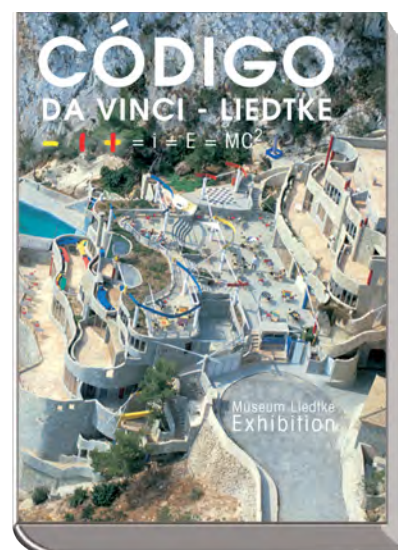
Dr. Thomas Föhl

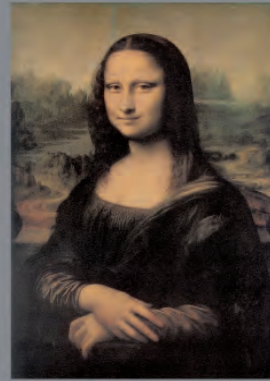
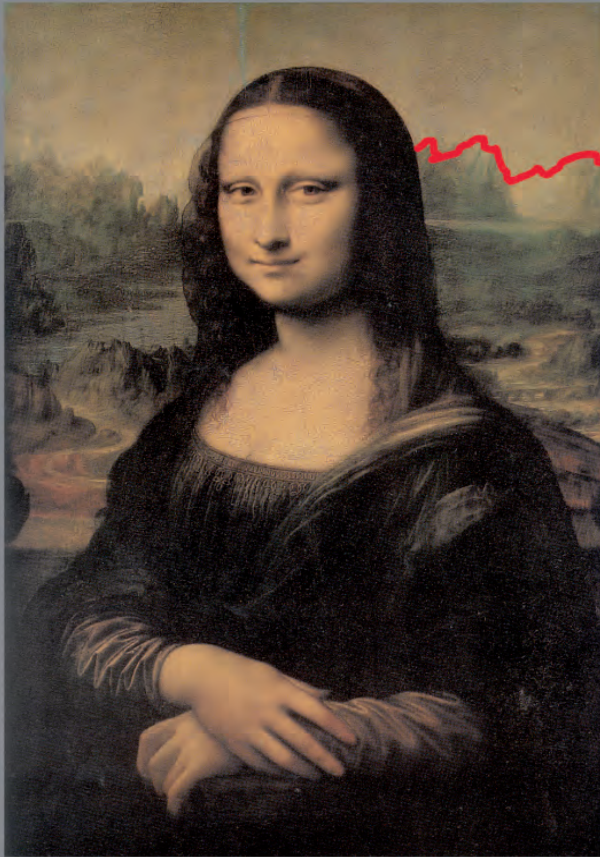
Art historian and Member of the Board of the Weimar Classic Foundation Lender of a painting
by Peter Paul Rubens for the art exhibition art open in 1999 in Essen

"Art formula can be used in technology. Creativity and innovations lead to inventing new products. Only new products can secure our survival in the future."

Prof. Dr. Manfred Schrey

Direktor des Techn. Instituts / Hochschule Köln





Research through Art

- Catalog DE, EN, ES -



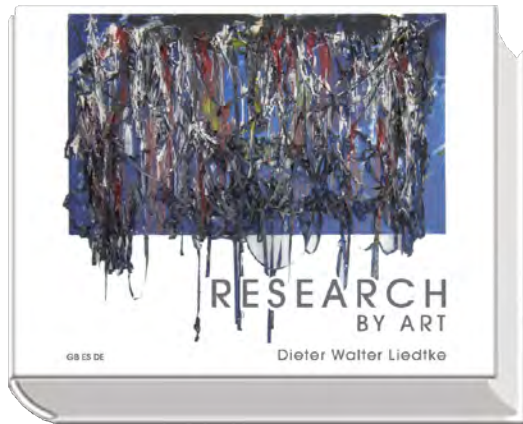
Limited Graphic "Epigenetic Information" by
Dieter Walter Liedtke, 60 x 40 cm, 50 edition, dated,
signed and numbered.

"Just as da Vinci's works on aerodynamics, anatomy and statics today possess corresponding value as the world cultural heritage by bearing witness to the power of a spirit that was ahead of its time, so will Dieter W. Liedtke's works rise in their value according to the expansion of their content."

Dr. Herbert Jost-Hof
Cultural and communication scientist

Research through Art

- Images and Theory -

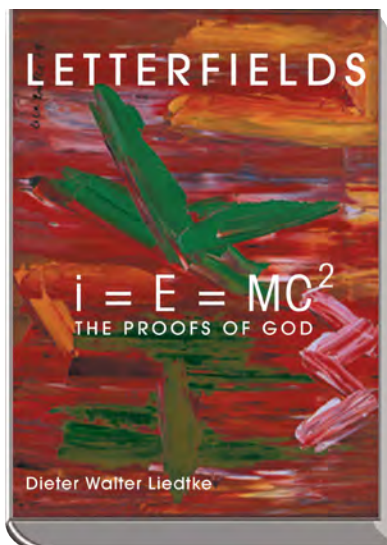


"Dieter Walter Liedtke's concrete Evolutionismus if a new world opens to the viewer. He points, like the matter, the only object up to now and medium of the artistic representation was, for their part her surroundings could perceive. This information has a consciousness-raising function."

Prof. Karl Ruhrberg
Director of the Museum Ludwig (Cologne) President of the International Association of Art Critics (German section AICA)

Letter Fields

- The proofs of God -



Scientific proofs of God donate peace between the religions.

"Dieter Liedtke's formula confirms itself as well for literature and its history."

Prof. Dr. Hellmuth Karasek
Literature Critic

"Liedtke's creativity formula is an evolutionary achievement. Once fictitiously and introduced she allows herself."

Prof. Niklas Luhmann
Social Scientist and Social Theorist Consultant of the Codigo Universo exhibition art open

Information

- The principle of the Creator -

Edition of the 7 books indicated hereinafter regarding a new scientific theory of all and formula of the creation summarized.

art formula - The Key of Art
Cain's Repentance - The Ethical Capitalism
Information - The Base of the Universum
Das Genpiano Cell Rejuvenation
Letter Fields - The Proofs of Good
Liedtke Museum VIP-Mallorca
The new Da Vinci

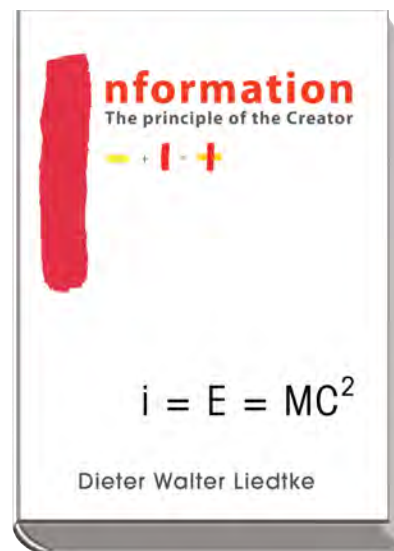
Information

- The principle of the Creator -

"Dieter Liedtke unravels the conditions of familiar theories. His ideas and his art-work require an observer, i.e. God, for whom time as the sum of all moments is present."

Prof. Niklas Luhmann
Social Scientist and Social Theorist Consultant of the Codigo Universo exhibition art
open

Complete Edition



The Author: Dieter W. Liedtke

An artist, born in Essen, Germany, in 1944. At the age of 19, Dieter Walter Liedtke started asking existing questions in a new way and conducting scientific studies and research to find answers.

By the design of his both intuitively and constructively created works of art, he was given the opportunity – much like his idol Leonardo da Vinci, whose research method "supporting research through the creation of art" he deciphered and further developed – to discover new theories and solutions for scientific, cultural, philosophical and social puzzles.

The steps of the development of his revolutionary theories and works are comprehensible from publications and art exhibitions previously published or organised by him.

Books and catalogues by the author:

Das Bewusstsein der Materie (DE) 1982

Die vierte Dimension (DE) 1987

Kunsträtsel gelöst (DE) 1990

art formula Lexikon (DE) 1999

art open worldart exhibition (DE,EN,ES) 2000

Code Liedtke - art open geschlossen (DE) 2005

Prosperity through Culture (DE) 2005

Die Weltformel (DE) 2007

Código Universo - The Hypercode (DE) 2013

Dieter Walter Liedtke - Research through art - Código Universo i = m 2014

The Genpiano for cell Rejuvenation 2014

The Da Vinci - Liedtke Code - Research through Art $i = MC^2$ - 2014

Cain's Repentance - The Ethical Capitalism - Globalpeace 2014

See and understand Art - The key of Art - art formula 2014

Letter Fields - The Proofs of God - 2014

Information - The base of the Universe - 2014

Die Código Universo ABC Seminars - 2014

Information - The principle of the Creator - 2014

In 1988 he combined his theories and works of art published as early as 1982 and new theories to form a simple graphical formula called "Código Universo" in the book Information - The principle of Creation -. In perfect symbiosis between his further research, the newly gained observer's perspective by Código Universo and the creation of further works, he developed his philosophical-scientific General Universe Information Theory during the period from 1988 to 2012, allowing in particular the development of the new DNA, and epigenetical health care preventive and cell rejuvenation programmes and provides the first discerning look at a possible creation, its concepts and the future of mankind and social systems.

The General Universe Information Theory is showing:

Everything is information (Information = Mass or $i = m$ and $i = E = mc^2$)

With the Código Universo, the author proves that literally each and every form of existence is based on nothing but information:

laws of nature and energy, quanta, atoms, time, space; but also the evolution of the universe, genes, epigenetic programmes, DNA, cells, art, society and religions.

A few years after its emergence most of the revolutionary research, as manifested in his works of art, had already been confirmed through research by scientists, some of which were Nobel Prize winners, in the scientific areas of the Agency– archaeology, anthropology, physics, astrophysics, philosophy, art theory, art, culture, theology, evolutionary biology, neurobiology, genetics, epigenetics, sociology or social policy.

The credo of his works on the future of people:

"Innovations are increasingly transmitted through media and their use in the neural net-works of the human being. Man is thus made for renewing artwork and he generates in a permanently increasing pace innovation, energy, prosperity, health and freedom for all people. He even takes over the design and realization of the utopia of a new world with open social systems as well as dogma-borderless religious communities."

Niklas Luhmann:

"Liedtke's formula is an evolutionary achievement. Once invented and implemented, it enables itself."

The possibility to set an example of change towards shaping a more ethical world is provided by the General Information theory of the author through the implementation of his

"Globalpeace Campus" concept.

Museum Fundacion Liedtke

Port de Andratx Mallorca

Código Universo Seminars

Overnight in

Liedtke Museum

Port d'Andratx, Mallorca



Dr. Norbert Blüm and Dieter Walter Liedtke

Código Universo - short seminar at the Ministry of the German Federal Republic with Minister Dr. Norbert Blum (Sponsor art open Art Exhibition Universe Code) regarding the significance and cultural-historical effect of the for-mula for the culture development and the increase of creativity in the population.

Código Universo

- ABC Seminars -

Live + Creativity = Quality of life

"Today, access to creativity is only possible via images, because it is image sequences that the human mind works with. The archetype of every vision of the future is the vision, the dream, the connection of non-existing realities. The path from the future to the present is only possible by using the visual language of art. It makes people visionary, enabling them to experience the processes so far unnoticed and understand them. To trigger this potential in people who have no special equipment for it, the Art Formula is kept simple in terms of optical visibility: it is based on the evolution of innovations..."

Prof. Dr. Harald Szeemann 1999
Leiter der Documenta (1972)
Biennale de Lyon (1997)
Biennale di Venezia (1999 und 2001)



VIP-Globalpeace

- The design of the Peace -

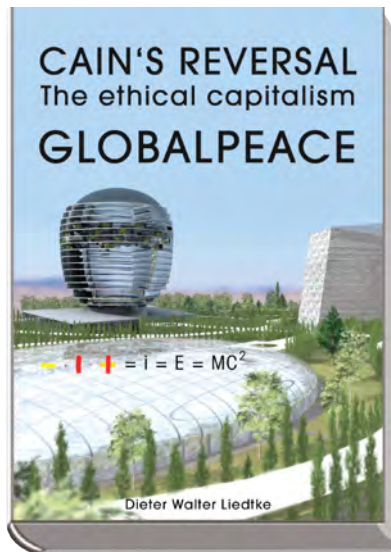
"We examined the concept of the artopen very carefully and noticed that the artformula of D.W.Liedtke can also be applied to music and history. We share his future-inspiring opinion that the 4th dimension, the approach of understanding art and music, will be entered through the artformula in connection with the multimedia exhibition artopen by all the people. Only if everybody uses and trains his creative possibilities we are going to be able to solve the problems of the future"

Prof. Dr. Franz Müller-Heuser
The President of Germany Music Council and the Music Committee of UNESCO



Cain's Reversal

- The ethical capitalism - Globalpeace



"In his own artistic work Dieter Liedtke, the contemporary Leonardo da Vinci, has created this striving towards an expanded consciousness. The way from the second into the fourth dimension, the white genes. On a cliff in Andratx on Majorca, he realized his architectural vision in a building that respects the Majorcan landscape. This also houses the museum."

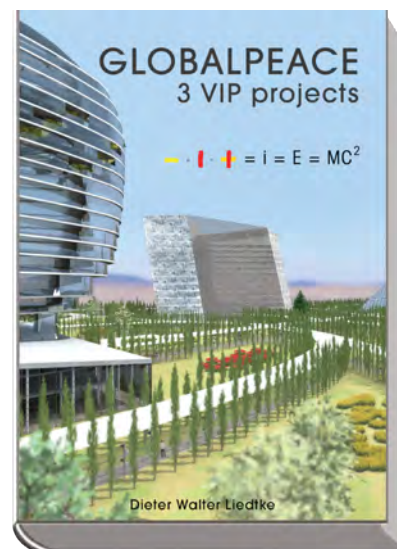
Prof. Dr. Harald Szeemann 1999
Art Historian and Director of the „Documenta“ (1972), Biennale de Lyon (1997), Venice Biennale (1999 and 2001)

Globalpeace

- 3 VIP PROJECTS -

"I hope that your innovative approach will contribute to a more extensive direct experience with art for many people. I think that in our time is a particularly important and noble task"

Michail Gorbatschow
Nobel peace Prize winner & patron of the art open

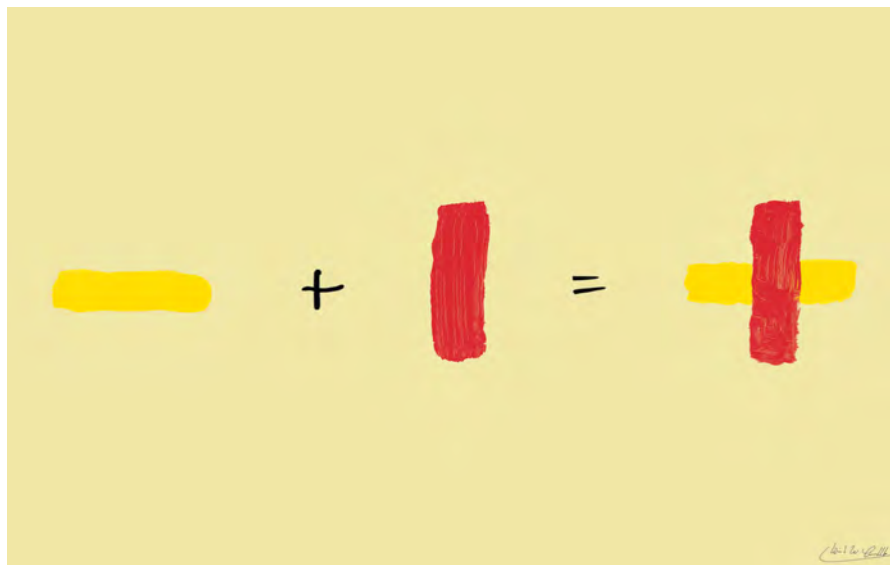


Globalpeace

- Ethic Sponsorship -



Joint dinner with the Nobel Peace Prize Winner and Dieter Walter Liedtke as well as Kai Dieter Liedtke.



Graphic 120 x 80 cm

"The propagation and application of the formula will reduce poverty, terrorism and war danger in the world."

Michail Gorbatschow
Nobel peace Prize winner & patron of the art open

Museum Fundación Liedtke



Porto Andratx, Majorca, Spain, designed and created by Dieter W. Liedtke
in the form of a human brain.

Headquarter of

CODIGO UNIVERSO Invest Holding S.A.

Dieter W. Liedtke
CEO

Kai Dieter Liedtke
COO

Joy Liedtke
Art and Museums
Consulting

Fundación Liedtke

Dieter Walter Liedtke

Kai Dieter Liedtke
Licenses

Joy Liedtke
Evolution and society / research
Consulting

Ian Liedtke Sobron
Museums and exhibitions
Consulting