

art formula

Kunsträtsel
gelöst

Dieter Walter Liedtke

Impressum

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Painted Formula

Prof. Karl Ruhrberg, Cologne 1997

Former director of the Art Gallery Düsseldorf in the Ludwig Museum, Cologne
President of the international association of art critics (German Section, AICA)

*"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."*

Concrete evolutionism of Dieter Walter Liedtke opens up a new world to the viewer. It demonstrates how matter, which had been just an object, could perceive its setting from its own side. This information has a function of the expansion of cognition. The attempt reaches the stage when it is necessary to imagine in what correlation is human to the matter, its own matter (atom and also the Universe), where it should be seeking its place in the dimensions of infinity. Quantum theory, as well as new atomic physics reach the areas that are inaccessible to the definitions of the classical physics. For example, it is impossible to define exactly the place where there the smallest possible particles of atom are positioned at a certain moment. The boundaries of time and place are degraded. The exact definitions are dissolved in vagueness. The smallest particles exchange information exactly at one and the same moment of time despite the fact that they function miles away from each other. The time does not pass and that means that information travels faster than light. And then Nothing begins which exists everywhere and nowhere. Irregularity becomes regular. The more the attempts are to try to find the absolute essence of nature, with the help of signals that act in the fields placed outside of human abilities of perception, the more inconceivably the limits of these signals become blurred. Liedtke makes this inconceivability a scene of action. This is his basis. The indefinable, the inaccessible and the indefinite, the inexistent is what he tries to get into "today." Joseph Beuys said the following: "I came to a conclusion that there is no possibility to make something for a person other than through art. I need pedagogical concept, I need cognitive and theoretical concept and I need to act, so three things need to be united in one here."

At the time when Joseph Beuys was researching objects for evolution of his "Social Plastics" and public opinion, Liedtke was developing the concept of cognition theory, pedagogical concept and nevertheless, he acts by starting the major transition of "Social plastics" into a concrete evolution. It is the higher manner of perception which he finds important, not the detail. It is manifested also in the creative process, in the

fact that he seems to be outwardly negligent and intuitive with the materials. This is a religious, metaphysical angle of Dieter W. Liedtke, devoid of the imprint of time. The fourth dimension. The viewer perceives this philosophic angle by complex perception of its works. A naturalist perceives it as a plane of information, which may open up the new beginnings for naturalistic experience and new ways of cognition in Liedtke's works.

However, Liedtke's paintings could be understood as key information to distribute the feeling of tolerance and mutual respect of people to one another. Everything is important here. Human being, nature and even a stone seem to be a part of Liedtke himself. The four areas – timeless states, philosophy, natural science and sociology – time and again exceed everything that had existed before his works.

Prof. Niklas Luhmann, Bielefeld University, writes about Liedtke in his "Judgments" in 1996:

"He modifies and breaks the limits of known theories

His new scientific theories are a condition and the product of their own activities."

"...One could imagine evolutionary achievement, which, once invented and introduced, makes itself possible."

Prof. Karl Ruhrberg

Cologne

Matter and Consciousness 1981

Does matter have cognition? How can it be set? Isn't the cognition what differs it from all the other living creatures, to say nothing of the "dead matter"? Similar questions, including this one, appear immediately when we start thinking; these questions appear even before that, by themselves, since this simply formulated definition, or better to say assertion, is so unusual and provocative.

The reader is invited to take up the challenge contained in the above statement, and stand on the path of art and considerations, using which I came to my astonishing conclusions and which I am trying to reproduce here.

The indication "the path of art and considerations" already gives us the first approximate direction to get oriented in the area where we are planning to be moving at least for some time: the area of systematic creation and thinking directed at a certain aim and transforming into cognition. Philosophy is a regular label for this meticulous and considerate process of thinking. But let us refrain from describing the history of traditional philosophy; rather, we would just address some great philosophers from time to time to find out whether they could give us scientific conclusions to make us move forward.

Not only philosophy can help us here, but also the science that is responsible for everything connected with the notion of "matter", that is, physics. Two of the most influential physicists of our century, Albert Einstein and Werner Heisenberg have published, as strange as it may seem, sophistic works and really, philosophy and natural sciences have some points of contact.

What do we mean when we talk about "matter"? This notion, which seems to be so important, appears to be not as simple as it seemed at first. The title "matter" was applied to what nature presents to us as "material" for further processing by man. Then the stone would be named "matter" as well, just like water, wood, minerals and everything that exists without the participation of a human being.

Another definition explains matter as a substance that is characterized by the so called "resting mass." The expression "resting mass" should not be of concern to us; it shows only the feature of the matter which is the reason of applying a certain force if we would like to change the condition of movement of a certain object.

Further idea of what matter is says that matter is a substance that has a certain form. This definition includes, on the one hand, natural objects offered by the nature of the substance itself since every substance that occurs in nature, occurs in its specific form. This form may vary, but even the objects created by humans, all objects that get its form and image owing to the processing by humans, also fall under this definition.

Here we will find our household articles as well as some objects that do not have direct practical application, such as the works of art, for example.

This wide concept of matter could be found in my paintings. In the same manner as the mundane objects that surround us every day and that we would never pay our specific attention to, such as a vase, a window, the naturally existing objects such as air, mountain or a cave also have cognition of their surroundings. Owing to this cognition, matter is capable to perceive its surroundings.

Here we talk about the second key notion, a notion of "Cognition", which should be defined in a more exact way. We will approach this notion in as unprejudiced way as possible and will first consider our usual ideas of what should be cognized and what is understood under the notion of "cognition." Following that, we will be able to define a decisive notion for this expression.

In the same way as this notion seems to be natural and well understood to everyone, it is in fact very polysemantic and blurry in reality. It is very widely used in pedagogy, sociology, art science, philosophy, but is not limited to these sciences. However, this wide use leads us to considering it to be very positive without really knowing what we mean. The general meaning is something like "I realize something", that is, "I pay attention to something" or, in a somewhat stilted example, "I am discovering something"; here, cognition means a mixture of vigilance and attention.

In psychology, this word means its own manner of human perception of mental and cordial processes and subduing them to your own self. Self means also that I realize my own self that that I can even ponder this. These ponderings lead us into the field

of philosophy, where cognition plays a major role. Human is a subject that knows a lot about himself and the others, to which objects are opposed being "some things that someone knows about." Consequently, we discover the abyss between a human, a subject and the things, world phenomena, objects, so this abyss needs to be conquered. For centuries, philosophy was overwhelmed by the question how a human being can attain the world of things and how he can remove the division between an object and a subject. We will consider this issue in greater detail later and will see that this original start, assertion about the division of humans and objects is not at all inevitable, and that on the contrary, it should not be perceived in such an unconditional way. A teaching by Martin Heidegger, for example, is based to a great extent, on denying this assertion, and the religion of the Far East, or, that the teaching of the Far East have absolutely different ideas of the connection between a human and a surrounding world than classical Western philosophy.

Let us get back to cognition. Often, cognition is described as a decisive factor, which distinguishes us, humans, from animals. "Cognized" experience is possible only at a certain stage of human existence, is considered to be a prerequisite for any choice between multiple abilities in the embodiment of human existence. Cognition is considered to be something that is connected with the brain, or with a special function of the brain, which has been developing for a number of years and which only human being has.

Contemporary scientific research understands cognition as an ability of the central information network, nervous system, to constantly address the issues that happen in reality, with impressions and alterations.

The above mentioned peculiarities could also be perceived as a vibration of self-cognition in the framework of self-preservation along with saving and distributing own information network (preservation of the species).

New research results that have been obtained with the help of new modern technologies, open up the language of animals and plants to the researchers. They confirm that all organic forms of life creatively change, adapt to the environment and to preserve and protect themselves, they send information, and therefore they should possess some form of self-cognition and the cognition of the species because there is no other explanation for this. Self-cognition is a product of primary spiritual experience that is named as 'soul' by theologists; it is created by means of natural process of pro-

bing and in the process of competition with some other information networks, it expands its access language into the Universe. The changes perceived by the alterations between the stages and creatively react to them thus showing the invention of the Universe evolution, or, more precisely, the inseparable part of every existence. *(see also www.mpg.de/pri0108.htm)*

This process is manifested in the constant consideration of the changing information and changing self; this is not only the peculiarity of the living, organic matter, but a characteristic of the laws of nature, energy of electrons, gravitation, time, spaces and information networks that are not tied to matter, as we will see later on the basis of quantum physics, origin of the laws of nature and their systems.

The Human Being in the World

All living beings have one, sometimes different, but single control center, but a human control center has several peculiarities that we are trying to imagine at this moment while trying to define something what we call "cognition."

Human being seems to be the living organism that can ask a question about the sense of its existence, which can ponder its existence and accumulate experience that helps him or her understand its own self or the surrounding world. This is so simple to say, but it is here that the danger of overestimation of its own self by a human being lies: we are capable of cognizing our environment, regulating it or more or less understanding it with the help of our senses. However, we can also witness the existence of "objective" features of the world that surrounds us, the features that do not depend on the sensual experience. For example, we can get surprisingly exact data about the atomic structure of the matter, although we cannot perceive the electrons, that is, the essence of the atom, with our senses. In the same way, radio and TV waves, which have already become so normal, cannot be immediately perceived and processed by our own organism; in order to do this, we need specially constructed technical equipment such as receiver and transmitter. Same thing happens to a phenomenon called electric energy, without which our everyday life today would be hardly imaginable.

All these terms show us that a human organism is, in many respects, "imperfect" and that our ability to sensually perceive something can only be applied to a limited number of natural phenomena. We can visually present it in the example of electromagnetic waves. Wave length is a distinctive feature of various electromagnetic waves. There are waves that have a length of several kilometers (such as the waves of wireless telegraphy), there are radio waves with a length ranging from one meter to one kilometer depending on whether we talk about a USW (ultra short waves), short, middle or long waves; there are TV waves, radar waves, light waves, X-ray waves, radioactive decay. The area of light seen to humans is relatively minimal compared to the whole length of electromagnetic waves.

But we also know that there are living creatures on this earth that have senses capable of perceiving something that humans cannot do with their own senses, but are able to perceive only with the technical equipment. Bees can perceive ultraviolet rays hidden for humans, bats can perceive ultrasound, etc. We know that in this world there are a number of features that are unimaginable for us, people, because we do not have organs for this. But we do not know what happens beyond the limits of our

perception; we cannot even imagine that and even with the help of our technologies, we will never be able to make all features of this world accessible to us.

Something that is perceived by us as reality is in fact nothing but a fragment of the world and we do not even know how big this fragment is. We can realize how small it is, though, considering the small part that the visible light occupies in the whole spectrum of electromagnetic waves. However, it is not accidental that we have certain senses designed for certain things at our disposal and other creatures have somewhat different senses for other purposes since this is a result of development that led us to the creation of certain organic features in our organism necessary for our survival. It is necessary to add here that these organic prerequisites are always effective for the stage of development that had been achieved at this very moment; they are constantly changing and will be changing in the future. The danger of overestimating oneself lies here though: not human, not any other living creature has reached the end of its constant development and while evolution has been going on for millions of years, why does it have to stop now? We can always witness something what our today's stage of development allows us to, but we also have to bear in mind that the constant process of our biological adaptation to the environment would probably equip us with a new perception apparatus. One is probably aware of the fact that this process takes up millions of years.

And although such paintings as "The Stop Sign Sees a Row of Houses" surprise the unprepared observer, in a certain way we can fix the "intermediate result" showing that the paintings should be viewed with an angle of changed or altering mechanism of perception and cognition. We will try to delve in this matter further.

Before that we have mentioned one of the problems of classical philosophy, that is, the question how a human, which is a "subject" of cognition can overcome the abyss between itself and the world, the "object" of cognition. In other words, how can a human being oppose the world as a thinking individual who knows about its own existence? Or he does not oppose the world as something separate, but the world itself is a product of his imagination? But if the world really exists, how can we explain the fact that the ideas of a human about manifestations of his being agree with the options that this world creates for him? Why the construct of the world is created according to the human mentality in such a way that he or she can orientate there? This problem can be formulated in this or a similar fashion. If we start thinking about what we had said about the evolutionary development of a human being, about his

adjustment to the living space, the answer will come by itself. That is, human being does not oppose the world in the category of subject-object; it is not placed there as a foreign body; rather, it is a part of it; it has come out of it. From this point of view, the structure of human perception mechanism and the features of the world that become accessible with the help of this organism, go in perfect harmony with one another.

The above mentioned philosopher, Martin Heidegger, found a suitable definition for it, albeit not from the evolutionary point of view: according to Heidegger, human existence is characterized by the "presence-in-the-world." Let us develop this thought further because it will help us deepen what we have described above, but from a different angle.

Heidegger states that the area of what "exists" is the area of the "present" and can be divided into three parts. He distinguishes a human present, which he calls existence; then he distinguishes the present created by a human for a certain purpose, defined by Heidegger as "thing" or "available" that is, something that can be used for something else and the "existing" that the nature had had a long time ago. The most familiar present to the human is "thing" because he uses it almost every day and it is related to his specific area of activity, be it work or entertainment. The world of a human is unimaginable without a "thing." But this tells us something very important: if a human world is unimaginable without a "thing", that means that human always deals with this "thing" throughout his life. Consequently, practical experience shows that there is no abyss between a human and an object or thing, that human is placed in the centre of the world. That is, to exist in the world means something related to the basic device of a human, which is inseparable from him. The question of how a subject can move away from his boundaries and move to the objects is too theoretical, too artificial and very distant from reality since human is connected to the world by means of development that he had received as a result of the evolution process and, according to Heidegger, by means of essential feature of its existence.

Plato and Aristotle

We have already repeatedly spoken about imperfection of our apparatus of sense perception, that is the reason for the fact that we cannot create a full picture of the world, because we have access only to a comparatively tiny fragment of the objective world. So, we know in spite of our imperfect perception, that there must be a world the objective properties of which exist irrespective of ourselves. Our intellect tells us that there must be this objective reality. This idea is, however, anything but new, yes, it is even "rather stale" because it appeared two hundred and fifty years ago.

The thinker who gives no credence to sense perception is a Greek philosopher Plato, a disciple of Socrates. Plato proceeds from the assumption that our senses show us the things not as they are "in reality", but only in their continuously changing manifestation. Although owing to a combination of a larger number of perceptions through our senses we can create a somewhat more general picture of the world, we still cannot approach the core of a thing close enough.

Plato has chosen for presentation of his ideas the form of a dialogue, the form in which the pros and cons a problem can be discussed very vividly and keenly. In one of these dialogues Socrates, nearly always the predominant figure in Plato's dialogues, tells his interlocutor a parable about the people who live in a cave, in an underground cave-like dwelling with an entry oriented upward against light. They are since their childhood put into irons by body and neck, they have never left their place, they could also see only straight in front of them because the irons prevent them from moving their head. They get light from fire burning high above and behind them. Between the fire and those put into irons there runs a way along which a low wall is built. Lengthwise the wall people carry by various devices that protrude above the wall. Some of the passing by people speak, some keep silence.

The interlocutor remarks in his turn that these are rather strange prisoners, Socrates returns to it that they are like we, people. Those put into irons have seen of themselves or of each other nothing but shadows that were cast by the fire onto the opposite wall of the cave. Quite the same can be said about the objects that are being carried by. If they could talk to each other they would believe that, what they see and name with words, is the same that is being carried by. If the dungeon would also enable re-echoing from the opposite wall, those put into irons, if one of the passing by would say something, would bring the heard words in correlation with each of the passing by shadows.

These prisoners would consider real nothing but the shadows of the artificial objects. But if one of them were liberated and forced to suddenly stand up and turn his head, to start moving and look toward light, and that all would hurt him and he, blinded by the glitter, were not able to recognise the things, the shadows of which he had seen before, what would he say if he were assured that he had then seen only the not-existent, but now he were closer to the existent and that is why could see better. And what would happen if he were also shown the things that had been carried by, which he could have perceived before only as shadows and then he was demanded to say what it was? And when he were forced to see light itself, would not his eyes ache and would not he flee in order to come back to the things that he would be able to look at being firmly convinced that they were in reality much more real than that what he was shown at last.

This is, in a vastly shortened form, the picture of human life and human cognition that Plato sketches in his "Cave Parable". The cave-like dungeon corresponds to our human being. Our environment, as our senses show it to us, resembles the shadow of the parable; the discovery of the shadow producing objects or light corresponds to cognition of the objectively existing world of "ideas". "We accept an idea when we denote a number of separate things with the same name", explains Plato. Consequently, ideas are the commonness that stands behind separate things, the generic names that underlie the separate things that, as the parable shows, are the only true reality. The separate things are transient, but the ideas standing behind them continue to exist imperishably as their prototypes. For Plato ideas are a true reality, that is, what underlies the separate things of our environment that is perceived through our senses. However, Plato leaves open the question what force that enables existence of the world of shadows (to stay be the terms of the parable). To put the question in a different way, how does it happen that ideas that in comparison with separate things belong to a higher, spiritual sphere become apparent in objects of the world that is perceivable through senses, that they are reflected in matter?

We find by Plato some indications to the point how we as people can move forward to the area of ideas: As the things of the sensually perceived world are only the shadows of the ideas, we can only approach these ideas when we leave the world of sensual perception and try to contemplate these ideas in complete renunciation of the outer world, in quiet and concentration of soul. The notion of contemplation refers to an important aspect in Plato's thinking, that of recognition. What comes in our field of vision just during contemplation, what becomes accessible to our soul during its secluded, turned inside itself "immersion", is something that it already knows. It is

not completely new things, alien to our soul, that open before it, but the whole cognition – and this contemplation is nothing else than what stands behind the sensually perceived phenomena – is possible only as a recollection and a recognition of the earlier states and incarnations of the soul. The precondition for this statement is immortality of the soul. Plato himself says on this point: "Since the soul is immortal and it has been repeatedly born and seen all the things here in the nether world, so, there is nothing that it had not experienced, and it is not surprising that it is able to recollect the virtue and all the rest that she had already known beforehand. Therefore as the whole nature is united internally and the soul has absorbed it all, so nothing hampers that if only one particular thing is recollected what people call 'study' that all the rest becomes apparent by itself when a person is brave and tireless in search, because search and study are accordingly entirely a recollection'.

The soul is immortal and repeatedly born – that is what Plato says. This idea runs through the whole of his work and comes up in diverse places of his "Dialogues". Plato, however, does not speak about general, indefinite continuation of existence after death, but immortality is for him something that makes the "core" of individual being: He understands the soul as divided into three parts, namely into thinking, will and lust. Thinking after Plato is placed in the head, feeling lies in the chest, lust is in the lower part of the stomach. Only thinking, intellect, is the immortal constituent part of the soul that unites with the both other parts when it enters the body. Intellect always settles anew in a body and forms together with both other parts of the soul an existence, called being. So, after Plato soul is an immortal fundamental principle of life that sets itself in motion.

As a further characteristic of the soul we find by Plato, certified by his disciple Aristotle, that it is not only self-moving, but also thinking and sensible as well as immaterial; it can think and sense, although it has no body and is only placed inside a body.

Earlier, in the parable of the people confined in a cave, we have seen that for Plato separate things are transient, but the ideas standing behind them continue their intransient existence. What underlies separate things is, strictly speaking, properly real, the separate things are on the contrary only a shadow of these "prototypes".

Ideas are something that really exists, although they cannot be perceived with the five senses that are put at man's disposal. But how can man establish a link with this level that, to underline it once more, makes up the reality after Plato? The answer is quite

simple: the immortal soul, to be more precise, its im-mortal constituent part, the mind, the intellect, is that part of man that joins him to the world of ideas. It is not the human apparatus of sense perception that provides him access to the proper reality, but his intellect. His body and his sensuality are the irons that hamper him to rise to the pretersensual world of ideas.

This is one of the most important fundamental ideas from which I have proceeded in my theory and the importance of which I have tried to qualify for. I will also further repeatedly dwell on this problem and ad-duce proofs and reasoning on the other part as a good philosophic grounds. Here it must be mentioned once more that Plato understands under the notion "idea" not only ascertained facts, but we also find by him the meaning of an idea as a "hypothesis", that is as a precondition or a basic assumption from which we can de-rive a persuasive explanation for the world of sensible experience. The hypothetic experience assumes as a basic precondition for the foundation of the building of ideas an irrefutable rational reason and develops a chain of ideas proceeding from this assumption.

This method finds a wide application in most various spheres, and even in natural sciences, the pur-pose of which is secured cognition, that is the contrary of assumptions, often applies such hypotheses in or-der to create a foundation for research of the facts of the matter. One of the best known working hypotheses from the sphere of physics is that of the so-called quark particles; certain states of affairs, as well as un-solved questions and problems, give the scientists a reason to think about even smaller particles of matter than the atoms are, or to search them with the help of expensive experiments. The existence of those parti-cles that were given a strange name "quark" would be able to overcome certain discrepancy in the present-day physical model of the structure of matter, and this assumption alone compels the researchers to the search of the particles.

Here it is important to adhere to the opinion that hypotheses are a widely spread and applied in most various scientific subjects method of finding cognition, and that also philosophy, that all philosophic systems deal with hypotheses.

The ability to set up hypotheses helps the human spirit to break away from the sphere of the sensu-ally perceivable and to explore for itself the regions that are accessible in the first line only for the spirit, but that help the man to explain the world of his experience and to understand it.

The already aforementioned Aristotle who was obviously the best known disciple of Aristotle and who himself was the teacher of an extremely famous personality of the world history, King Alexander of Macedon, who received a nickname "the Great", and who went down the history among other things because of the battle of Issos in the year 333, this Aristotle saw many things differently than his teacher Plato, moreover, he was his opponent, but as for the problem of immortality, here we find cognation between the both.

After Aristotle there are three kinds of souls: the feeding, or the vegetable soul; the feeling, or the animal soul; the thinking, or the human soul. Each higher soul cannot exist without a lower one; the animal soul has as its foundation a vegetable soul; the human soul – the vegetable and the animal souls.

Man after Aristotle is distinguished from all the other living beings and first of all from plants because he possesses spirit – by Plato we had the triple division of the soul into lust, feeling and mind. And, as there, mind was considered to be immortal, by Aristotle the spirit is the immortal part that does not perish with the body and continues to exist after death. However, Aristotle does not give any more detailed information how this spirit exists before birth or after death. I have inquired into this question because it seems to be of extremely great importance for me. Since the spirit, or as Plato calls it, the mind, is immortal and lasts longer than human terrestrial life, so this eternity of spirit grounded by immortality is something that is worth closer consideration only because of the fact that it lasts by endless number of times longer than a short span of a human life.

And moreover, it suggests itself, to consider the state that, being compared with another one, lasts countless number of times longer, like eternity in comparison with the human life, to be a normal state. And then it is considered normal and even inevitable when one tries to clear up the situation with this state, even if the facilities for it seem to be insufficient. These insufficient facilities, in the first line, our organs of sense perception, have the ability to set up the hypotheses that will bring us a good piece further on the way to solution of this problem.

*"Does the soul of a living being,
according to the quantum theory,
make up a net structure
based on all the previous experience of the creature,
with all the events and circumstances
connected with this experience,
concentrated into spaceless,
timeless immaterial information
possessing consciousness?"*

The Evolution

Later on I will keep up and develop the already mentioned idea of evolution of the human spirit. At that we will see that we can find interrelation between the platonic idea of immortality of mind and the accepted as a hypothesis further development of human spirit.

At present it is a recognized fact that development of various forms of life can be explained through the idea of evolution. Evolution implies further development of, for example, a human being like man under always continuing biological adaptation to the conditions that the living space offers to this living being. This process of biological adaptation depends on man's consciousness, intellect and will, it occurs as a bodily reaction for outer living conditions. These living conditions are to be understood as a slow transformation, a metamorphosis and it occurs, of course, not within the period of a single man's life, it takes millions of years. The body seeks, to a certain extent, the form and the constituent parts that it needs for survival in its environment with the help of its biological equipment. For creation of each particular organ and of "ability" connected with it, there had once been a necessity, nothing looked from the very beginning so as it looks today, everything has developed in the course of time until it has taken its present-day shape and function.

Naturally, evolution is not a process that once arrives to its ultimate destination and stands still, and the sense of evolution lies in continuous advancement without making a stop at this or that place. And quite as natural that there is not a smallest reason to assume that we, people, in 1987 were the final result of this evolution, that evolution came right now to its standstill. But we also are, as difficult it may seem to imagine, only an intermediate stage, a point, on the way that biological type man has passed since its origin. The end of this way is out of sight, but we are nevertheless still able to set up hypotheses what will come out of us in the remote future.

I have already described the human apparatus of sense perception as a very limited one. We are able to perceive with help of our organs of sense perception a quite particular part of our environment in which we have to move and orientate ourselves, in which our life passes. Our survival is protected owing to facilities for perception of environment that our body disposes at. The phenomena like radar waves that are not of vital importance for us (here we don't mean the indisputable role that radar plays in navigation by sea and air communication and that is surely vitally important in this sphere, we use it in quite a different sense), cannot be directly perceived by our body,

because up to now there has been no need to develop extra organs for it. Quite the same is, for example, with ultraviolet light that, as it was already mentioned, can be perceived by bees who orientate and navigate with its help.

The fact that we, people, do not now dispose of the organs that make accessible to us all the environmental phenomena that we have already discovered with the help of engineering devices and the existence of which is considered to be trustworthy, although they cannot be perceived with five senses, does not mean at all that man one day in the not very remote future will may be able to "see" for example radar waves. The precondition for it were exceptionally the assumption that the environment would change so much that there will arise a necessity for man to develop a special organ for reception of these waves in order to secure the survival of his species.

But we can naturally imagine quite different developments. Let us consider the increasingly quicker progressing spread of automation. By industrialized nations to whom we will necessarily restrict our consideration of this development, by virtue of understandable reasons, more and more spheres of life, work, as well as spare time, are determined by the use of machinery, computers, electric appliances and other engineering devices. Not only heavy manual labour is performed today by the machines constructed for this purpose, but also light but unpleasant work is transferred increasingly more to a machine. A modern household is hardly thinkable without a vacuum cleaner, a kitchen mixer, a coffee-machine, etc.; a washing machine is inseparable from our civilisation; quite the same about central-heating; a motor-car enables overcoming of large distances with a minimum of corporal efforts. Everybody can continue this enumeration for himself and supplement it with examples from the sphere of his individual experience.

When we take into account that man has been able to make use of electric power only for a relatively short period of time, nevertheless we dispose today of a considerable number of auxiliary devices that make our life easier with the help of electricity. Less and less corporal effort is required from man, more and more often can he "sit on his hands" and wait until a machine has performed the required activity. To sit on his hands – this colourful expression shows us the trend that finds its reflection in the aforesaid: The organs of our body that are adapted to perform all kinds of activities, because they have developed in the course of evolution extra for the purpose to be fit for all kinds of activities that were necessary for us to survive, are becoming "unemployed" before our very eyes. Our arms and legs "do" increasingly less, with the inven-

tion of every new device they become a little bit more "excessive" in a tiny subsphere of the whole our life – although nothing can be said against the fact that machines and devices still make our life easier and more pleasant.

And it does not make any great difficulty to imagine that some day in the distant future man sits in his chair and does not need at all to stand up from it because all kinds of activities are performed fully automatically. What for does he then need limbs that once were vitally important? He could do completely without them.

But, of course, it should not be understood so, that people wake up one morning and come to the conclusion that they need not arms and legs any longer, and that after that they will simply fall off the body. The organic changes determined by biological evolution do not happen from today to tomorrow, they develop in the course of thousand and thousands of generations. A single person never perceives them as a change. Only afterwards, looking back at the stage of development left far behind, we can state whether and what in particular was at that time different in the human organism, and then we can say that something changed so and so, that evolution has taken this particular way that finds its reflection in this organic development.

The environment that finds no more application for certain abilities would influence the evolutionary process in that sense that the organs that are no longer vitally important gradually change, transform or even completely degrade. In this respect nature does not allow a smallest luxury; only the absolutely necessary remains. To the same extent as the necessity to fulfil certain life supporting functions with a bodily organ gradually weakens, is also gradual change of the organ possible.

Let us try to keep in mind what we have already said about the human apparatus of sense perception: Our five senses deliver us a limited and cut especially for us picture of the world. English perception physiologist Richard L. Gregory has derived an exact wording for it: "Strictly speaking we are almost blind". No matter how exaggerated this sentence may sound, nevertheless it is true. Let us recollect what we have said about the tiny fragment from the total range of electromagnetic waves that can be perceived by human senses. By Plato we found the idea that man's body and his sensuality do not hinder him to rise to the pretersensual sphere of ideas – "The body is the grave of the soul", that is how Plato expresses it. The desire to advance to the world of ideas, to collect true cognition about oneself and the world, is something that drives forward the evolution of spirit.

When the human body that is equipped with a limited apparatus of sense perception hinders the mind to serve its true purpose, so this results in possible consequence that man must try to overcome his body in order to eliminate the defects. I see the further course of the human form of being aimed at such form of existence that enables man to exist without the body, as a pure spirit, giving up all that hinders his straightforward development. It is absolutely clear to me that with this thesis I will not meet complete approval, but should one really not express that he considers to be true because it is unusual and provocative? Still not! I adhere to the opinion that it is even useful for the mind to carry on polemics with new ideas.

Unified Formula of Innovation and Art 1970

Could we use the definition of human creative force and art to find access to the unified World Formula?

For thousands of years thinkers and artists have been trying to find a definition for the Creative power of humans and their origin. Their words do not offer a solution, but they offer direction where to look for the answer.

Heraclites

"Into the same river you could not step twice."

"Dogs also bark at what they do not know."

"Because of the lack of knowledge this (the Divine) slips away unknown."

"Enter, the gods are also here."

*"The one who does not expect the unexpected, cannot find it,
it remains undetected and inaccessible."*

*"If a soul is placed within oneself and pays attention at something,
it thereby moves to the pure, eternal and equal to the self...
then it is freed from faults and it still looks similar to itself
as it chooses the same objects."*

Plato

*"The prototypes are there in heaven for everyone to be able to see them
and to create their own Self on their basis."*

Scholia zu Dionysios Thrax

"This argument is also given by Zenon, when it describes art as the ability to trail, that is, to create works of art with the help of means or a rule."

Marcus Fabius Quintilian

*"Art, according to Kleant, is an ability to trail,
that is to create a sorting system."*

Sextus Empiricus

"According to Chrysipp, art is structure and an aggregate of perceptions."

Leonardo da Vinci

"Seeing and knowing is the same thing."

G. E. Lessing

"A person with a good taste is far from being an arts critic."

Kant

"...because one main question remains, what and how much knowledge can be gained by intellect and reason that are free from any experience?"

Wilhelm Heinrich Wackenroder

"Art is a language which is very different from nature; but even it has miraculous force influencing person's heart in similar dark and secret ways. It speaks through images of people thus using hieroglyph characters, the signs that we recognize and know by the way they look. But it also melts and pours the spiritual and insensible in the visible shapes in such a touching and admirable manner that it impacts and influences our whole essence and what we are."

Johann Georg Sulzer

"The fact that a man makes up concepts that are worth being transferred to other people, is caused by nature or genius. However, the fact that he expresses these concepts with words or other signs in such a way so as to impress others the most, this is a work of art."

"As a matter of fact, this is nothing more but well-exercised ability to show others what one feels or imagines or to let them also feel it."

Novalis (Friedrich Leopold Baron von Hardenberg)

"Art is a compliment to nature."

Friedrich Schiller

"Art is a daughter of freedom."

"Art is also heaven's gift."

Karl Wilhelm Ferdinand Solger

*"Art, my Ervin", I said happily, "is our existence, the present and the real,
and you understand that clearly, but it is our existence,
the present and the real of the eternal essence of all things
and this is caused by a reason that is universal, but at the same time versatile.
But since it is possible that the essence of art, irrespective of its imperfection
of its temporary existence, is the same everywhere,
we should not be afraid to try and understand;
Because now we know that it is this imperfection – or even more –
insignificance of the phenomenon, its true essence comes out.
Therefore, when we look at everything from the point of view of mortality,
we are overwhelmed by sadness and beauty seems only to be
a shell to something mysterious, some higher prototype and not to be
something transient, but something which exists only in pure inconstancy
and insignificance. If our look gets as far as the existence itself,
it is this frailty that becomes life to us and a continuation of living
and true divinity. Do you see now that only by means of art it is possible
to achieve the truth and the present,
eternal content of our frail life because it only exists as such?"*

"Art only exists in reality."

"Art is far from being the goal, but it is the most perfect first step to it."

Ludwig van Beethoven

"Real art is stubborn."

Friedrich Schlegel

"Art is a nature of nature."

"Knowledge is very subjective, whereas art is objective."

"That is why art is not human – it is divine."

Georg Wilhelm Friedrich Hegel

*"Art exists not for the closed circle of the highly educated;
it exists for the whole nation."*

"But art is the first and the most detailed interpreter of religious representations as the prosaic contemplation of the reality of the world is effective only in case a human, in his spiritual self-consciousness, has freed himself of immediacy, and is resisting it in this freedom, from the point of view of which he adequately perceives objectivity as a pure formality."

Emile Zola

"Our forefathers were laughing at Courbet, now we are praising him. We are laughing at Monet; our sons will be praising his paintings..."

"I am sure that Monet will be considered a great master and I would gain a lot, if I was rich enough and able to buy all his paintings. In ten years, the cost of his paintings will increase by fifteen, twenty times, and so some of his paintings that now cost forty thousand francs, won't be worth even forty. One does not need a lot of genius to forecast something like this..."

"But if a new genius is born tomorrow, a spirit, he would resist that, he will get my support, if he manages to use his power to break new ground of his own."

Johann Wolfgang von Goethe

"Art is a way of cognition, since other type of cognition is not a full further cognition."

"Art educates only when it is beautiful."

"Art is a serious business, if it uses noble and sacred objects."

"Art is noble in itself."

"Art is fundamental."

"Art is a mediator of the inexpressible."

"Art is a real mediator; to speak of art means to want to be a mediator of a mediator and will we ensue a lot of priceless things as a result of that."

"Art is a question of content."

"Artist is equal to God."

"Crowd makes artist fearful and leads him astray."

*"Nature and art, it seems, are running away from each other,
but they find one another before you even start thinking of it."*

*"Artist! In order to make discoveries, take decisions,
please stay alone as much as you can!"*

Clemens Brentano

*"There is only one life since every life is something that we have already lived.
But art is something that we are going to live and is therefore impossible in real life."*

Friedrich Höderlin

"The first child to the divine beauty is art."

Bettina von Arnim

"Art is the animation of matter."

*"Art is a testament to the fact that the language of the higher world
is clearly perceived in our language. Even if we do not dare construe it,
it would make us ready for the higher spiritual life, to which it belongs."*

*"Art is a mirror of our inner soul and what you see
reflected in art is the image given by God."*

Schopenhauer

*"The only source of art is cognition of ideas;
its only goal is to transfer this cognition.
In this way art tears out the object of its contemplation
out of the stream of common movement and time
and sees it the way it is. This is more than experience and science.
This is metaphysics.
The essence of art is best expressed by a genius."*

*"Individualizations should be overcome, individuality should be restored.
The first path to self-release is art."*

Friedrich Wilhelm Joseph von Scheiling

"The immediate cause of art is God."

"In his absolute identity God is a cause of unity of everything real and ideal what makes basis for art. In other words, God is a source of ideas.

Only God is the first one to create ideas. Nowadays, however, art is depicting prototypes, and God is the last immediate source, the last chance for art, He is the cause of the beautiful."

"What I think of art, art is in itself a source of the absolute."

Alfred Rethel

"Real art is a blessing from heaven.

The primary task for the carrier is to protect this precious stone from any influence, from the filth of the world, and then, using the means given to him, to try and form it in a deserving way. Having made it clear, he should influence other fellow creatures in a moral and ethical way."

Ernst Moritz Arndt

"Art is a first intermediary, peacemaker and the connecting element of the sensual with the supersensual; without it, these two will always remain separated; engulfing, refining and elevating the most ordinary with the help of the spiritual force, it attempts to enter its divine higher world and for that it needs all the shadows, reflections of objects for it, with the help of which the superficial and physical world where art discovers its Chinese shadow theatre, could be depicted; anything belonging to the nature could become an object of its depiction, and its joyful ardor and freedom elevate something taken out of the dirty life of the mob to the highest spiritual nobility."

Johann Nestroy

"Art is when you cannot do this since if you can do this, it is not art anymore."

Aleksey Vasilevie Babieev

"Art is an experimental cognition, it is an organization of the subject of cognition."

Friedrich Hebbel

"Only art is a guarantor of human immortality"

*"Art is not a subject to mistakes because if it gives life,
it gives the truth; so, we always speak about the fact whether it gives us life,
that is whether it is art."*

Theodor Mundt

*"It is art that shines at all times like a true preacher of the fact
that reality that surrounds us everywhere is something divine;
this something that by the verity that belongs only to it,
elevates us to the highest peaks of humanity whenever down below
the heavy dusk of night might still be there."*

Pierre Joseph Proudhon

*"Art is an idealistic picture of nature and ourselves
with the aim of physical and moral perfection of our species."*

Ludwig Richter

"The art is designed for the people; otherwise what's the point of it?"

Friedrich Theodor Vischer

"Art is a miracle of increasing the harvest of bread; it brings the bread of life."

Jules-François-Felix Husson (Champfeury)

*"I base my thoughts on the fact that art, which is subordinate to itself,
is necessarily free and independent. This means that it does not make
any compromises and does not take responsibilities, but it imposes its own view
on the majority and is never under anyone's influence."*

Hans von Maées

*"To make your friends pleased is far from being art:
art starts when it breaks the tranquility of others."*

Vincent van Gogh

*"I do not know any definition of art other than the following:
art is a human supplementing nature that he liberates; it is reality it is truth,
but with some meaning expressed by an artist..."*

Konrad Fiedler

"Art is by itself ideal; otherwise it stops to be art."

"Art is a means of expressing something that cannot be expressed in its entirety."

"Art is not a forgery of experience, but its enrichment."

"Old art develops imagination in the same way as thinking develops ideas."

"Art cannot be found on any other path than its own."

Giovanni Segantini

"Art is a window and when a man is looking there, he finds his highest talent."

"Art is mediator between God and our soul."

Karl Marx

*"Art is not a looking glass where reality is reflected;
rather it is a hammer that is used to configure it."*

Louis Corinth

"I found something new; art means to take care of the unreal."

Lew Nikolajewitsch Tolstoi

"I would say the following:

art is a contagious type of activity and the more contagious this is, the better."

"However, art is not a trade, but a transfer of the artist's thoughts."

*"According to Vernon (1825-1889),
art is a form of manifestation of art,
which is transferred with the help of merging lines,
colors and paints or with the help of a sequence of gestures,
wounds or words that are subordinated to certain tact."*

*"Art is a microscope directed by the artists to the secrets of his soul
to show these common secrets to everyone."*

*"In order to give an accurate definition of art, one should refrain
from considering it as a source of enjoyment,
but rather as a condition for human life.
But considering art in such a way we should definitely realize
that art is a means of communication between people."*

*"As I wrote, art is like food, or rather like a dream
that is necessary to support spiritual life."*

*"Schelling wrote that art is a product or a result of world outlook
as a result of which a subject turns into its own object or an object
becomes its own subject. Beauty is a depiction of the infinite in the finite.
The main peculiarity of a work of art is unconscious infinity.
Art is a merge of the subjective and the objective, nature and art,
the unconscious and the conscious. Therefore, art is the highest way of cognition."*

"Art is one of the manifestations of the spiritual life of a human being."

"Art is a spiritual organ of a human life and that is why it cannot be destroyed."

*"Art is one of the two mechanisms that contribute to human development.
Using words, a human can exchange thoughts;
using art he can exchange thoughts with all the people not only in present,
but also in the past and the future."*

*"Art is a human activity that envisages passing by one human his feelings
to the others using certain symbols and presumes that other people share these
feelings and take great interest in them."*

*"And above all, art is a transfer of a very peculiar feeling
that is experienced by the artist."*

Marie von Ebner-Eschenbach

"Nature is the truth; art is the utmost truth."

Julius Langbehn

"Sheer imitation of nature is not yet art."

Hans Egon Holthusen

*"Art is widening of pathologically narrowed consciousness;
it supplements humans, supplements era, and supplements destinies."*

Gerhart Hauptmann

"Art is a genuine metaphysical activity."

Dieter Henrich

*"And so, art is a process of unifying the finite with the infinite,
it is a way by which the indifference of the absolute is fulfilled."*

Lorenz Dittmann

*"Art is art only because it goes far beyond its own boundaries
and there it unites diversity and controversy. Art is nothing but this unity;
the only real synthesis between the ideal world and the world we observe.
Therefore it should always address the laws of these worlds, which,
in their own turn, can express their common and identical traits only through art."*

*"This concept of the art metaphysics as perfection of the philosophy
that found its principle in the radical consideration of the problems of cognition
and knowledge and the problem of the absolute that lies in its basis."*

Fritz Weitmann

*"The forces of fantasy should develop in a new way by means
of the active developing intellect is permeated with emotion.
Here art is a real supplement, a "peaceful regulation."*

Kurt Lüthi

*"Art is an input into the act of raising the will to enjoy and therefore,
to raising the humanity!"*

*"Art is not a decoration and not a luxury; this is a language, call for dialog,
training of the dialogical, and this means that it is really humane."*

"Art is a response to the call from abyss, and this is a prophecy."

"Art does not serve God anymore; it serves man."

"Art is a source of the absolute."

Pablo Picasso

"Art is something like rebellion."

"An attempt to academically teach beauty is a deception."

Leo Navratil

"Art is a first step to conquering reality."

Friedrich Dürrenmatt

*"Art is courage to make it over and over again;
this is persistence in the aspiration not to renounce it; o
riginality in the way to see that the world consistently needs to be
rediscovered and reconquered."*

*"Art is conquering the world because to depict means to conquer
and not to reproduce; it means to go for miles with the help of imagination."*

Armin Sandig

*"Certainly, art is constantly moving; this is a process
the same way as everything historical. And not only that:
art in itself is a moving force, a catalyzer; it finds the way to the undiscovered.
In fact, it finds and defines itself anew in every single work of art
that is why it cannot be given a final definition with the help of notions."*

Udo Kultermann

*"Consequently, art for Tolstoy means human activity,
using which one person communicates his feelings to another person
with the help of certain external signs. What is the most important
part of the process for him is assimilation
or perception of these feelings by his interlocutor."*

*"For Friedrich Nietzsche (1844-1900) art is
the main question related to the reason of being."*

Gerd Presier

*"Cultural culture" unifies, says Jean Dubuffet.
He persists on classification, adoption and imitation.
He prevents the same thing as what he guarantees: free development."*

Thomas Metscher

*"Art is an absolute spirit,
but simultaneously it means that it is the objective spirit."*

Odilon Redon

"Art is a highest force; it is exalted, curative and divine; it leads to maturity."

*"Art is like a flower which opens up without any rules.
It makes a microscopic analysis of German art critics extremely complicated,
it seems to me."*

Auguste Rodin

*"Art is the greatest human mission as it is an exercise for thinking that is able to
understand the world and make it less complicated..."*

Eberhard Baron von Bodenhausen

"Art is boundless, as nature is; it is boundless wide and boundless high."

*"Art is blossoming of nature in human being.
Art is a language that soul speaks through a person."*

Rosa Luxemburg

*"Contrary to all esthetic and philosophical schools,
art is not a luxurious way to cause a feeling of beauty,
joy or similar in some wonderful souls,
but a historical form of social interaction as equally important as the language."*

*"All art that exists – with some insignificant exceptions –
is not understood by the working class, which is a big part of our society."*

Christian Morgenstern

*"Art is not part of the world in the mirror of character,
Rather it is a part of character in the mirror of consciousness."*

Paul Gauguin

*"Art is an abstract form: extract it from nature and as you dream about it,
think more of creation than of result as this is the only way to lift yourselves up
to God's level and to imitate our divine teacher: to create."*

*"A word of advice: do not imitate nature too much in your art.
Art is an abstraction, so extract it from nature
at the time when you dream about it."*

*"You disregard the mysterious meaning of idea; art is an abstraction;
Extract it from nature at the time when you dream about it."*

Franz Mare

*"Art in its pure form has always been the bravest to divide nature and "naturalicity".
It is a bridge into spiritual world."*

*"Art in itself has always been and still remains the most audacious distancing
from "naturalicity", a bridge into spiritual world, necromancy of humanity."*

Rudolf Steiner

*"Everywhere where art developed from artful way of thought,
it is the evidence of connection of a human being with the metaphysical world."*

"Art gives the organs of human perception, which gods can have influence through."

*"But art is not divine as such, but only in sensuality.
Art is eternal, but its forms are changeable."*

*"If we learn how to understand art, it would become a true proof of human
immortality and of the fact that a human has never been born."*

*"Art is a lasting liberation of the mysterious life that cannot exist in nature,
that has to be extracted from it."*

*"Art is designated to perfuse the similitude of the transient by the
message of immortality. This is its mission."*

Carl Loeff

"Art is objective."

Maurice Denis

"Art is a Creation of our spirit that used the opportunity given to it by nature."

Karl Kraus

*"Art is so wayward that it does not allow the skill of fingers
and elbows to be the proof of talent."*

Paul Klee

*"Art is similar to the process of creation. In some cases it is an example
in the same way as the earthly is an example of the cosmic."*

*"Art is similar to creation. God also did not pay too much attention
to occasional stages of the present."*

Julius Meier-Graefe

*"When creative community appears to fail its creativity,
art will depend on each and every one. In the same way, one can say:
if there are no apple-trees anymore, one should stick to apples.
The only thing that excuses this wrong conclusion is the fact
that we are left without a choice."*

Alois Halder

*"Art is neither escape into the surreal kingdom of illusions, nor it is a climb onto the
empire of fundamental thought; this is return to reality and its unquestionable accep-
tance. Art is a link back to the reality of the present."*

Piet Mondrian

*"Every true art is spiritual irrespective of the object it portrays.
Art is just a method to achieve this eternal balance.
We should find and create a definite balance. Science, philosophy and
all manifestations of abstract creation, like art, is just a way to achieve this balance."*

"Art is intuition."

Hugo von Hofmannstahl

"Art does not exist for people who cannot tell the material from the artistic."

Ernst Bloch

*"In a similar way, art is a non-illusion, since it acts along the ongoing line
of the things that have already started in its manifestation
that more corresponds to its image."*

*"Art is a laboratory and a holiday of the fulfilled potential,
which includes alternatives that have been identified,
while realization and the result are maintained with the help
of the grounded illusion, that is the world's perfect "pre-illusion".*

Kurt Schwitters

*"Art is a form. To form means to deformulate.
Art is a spiritual activity that uses various means to positively affect our spirit."*

*"To me art is something that grows as naturally from its given self as a tree,
an animal or a crystal. Art is never an imitation of nature because art is nature itself.
Art is a constant creation; it cannot be imitation, especially imitation of someone
else's art, and the latter is so popular."*

*"Art is not an imitation of nature, but it grows out of the same
strict laws as nature does."*

Ulrich Erlenbrecht

"Art is not manifestation of the truth, but truth is manifestation of art."

Ralph-Rainer Wuthenow

*"In this case, art is a constantly upgraded sanctuary, where life celebrates
its existence and elevates. Life is amateurish; only art is elaborate and therefore
makes a lasting effect."*

Richard von Schaukal

"Art is cognition that engulfs the whole world."

Peter Ferger

"Art is a bridge from the spiritual to nature and that is the only bridge."

Stephan Schmidt-Wulffen

*"Change in the structure of art as an organ can have consequences
even for the economic relationships. Philosophic thinking makes impact
with the help of the cognition systems and on our everyday cognition.
If art, as some "practical philosophy" could make new interrelationships
recognizable outside of these structures, it could function as a model to some degree.
Some thinking forms that are necessary to conquer the future
could have been worked out in the decorative art."*

Julius Hart

"Art is a productive natural force, something that creates life, constantly renewable life in itself. "Art is conception, birth and formation, the essence and manifestation of organic life and something bigger than just a need for beauty; human art is a sprout on the stem of the natural art."

Robert Walser

"Art is a breathtakingly high rock, and if someone gives some artist who tries to climb atop some money or a good advice, he very seldom, or not at all, understands how little he can do, considering the difficulties that the soul of an artist or his mind faces, the difficulties that his heart has to overcome."

Gerhart Hauptmann

"Art is a language: and that means that it is at utmost a social function. Art is free and so should be each and every man in the state of artists."

Rudolf G. Binding

"Art does never long for illusion, it longs for reality, is a reality more elevated, more convincing, more forceful, more indelible, and therefore in many cases, more simple than the one that can be borne by nature or life."

Ferdinand Kriwet

"Art is information."

Julius Hebing

"Art is cognition that grasps the entire world, but unconsciously. Therefore, art is a language of the inexpressible, this is just a feeling that not a single man can take account of verbally."

Ernst Kriek

"Art is a statement that is made of spontaneity and freedom. Art is a movement, exchange of ideas that come from a deep and divine life that is a principle of existence and the principle of being."

Jürgen Schmitt

"So art is the most important starting point for the human cognition of the surrounding world."

Timm Ulrichs

"Art is a memory of the better future."

Detlev von Uslar

"Art is the access to the essence of a man because it allows to directly inspect its volume, corporality, caducity and totality, since it clearly shows us that a soul is a reality of existence. Art opens up its splendor and the obviousness of reality."

Wassily Kandinsky

"Art yields to the cosmic laws that open up through an artist's intuition for the benefit of his work and for the benefit of the viewer, who often happy without knowing these laws."

"The roots of every art belong to the same time, but the highest art is not only the echo and the mirror of the same era; besides, it has prophetic force that extends far deep into the future."

"However, a man comes, who is the same as all of us, but mysteriously hides in himself the power of vision that was born in him."

"He sees and he shows. Oftentimes, he is willing to get rid of that gift that sometimes is a heavy burden for him. But he cannot succeed. He is being scorned and envied, but is destined to drag the heavy cart of humanity that sticks in stones up and ahead."

"Fear and joy, grief, etc. that could also serve as a tantalizing content for art, should never attract the artist. He would try to awake the more delicate senses that do not have the name yet. He is leading a complex, relatively refined life, and the work of art created by him will definitely make a viewer, who is able to feel it, experience more delicate feelings that cannot be expressed by words."

"Each work of art is a child to its time and often a mother to our feelings."

"In this way, each cultural period creates its own unique art. The tendency to enliven the artistic principles of the past can at best, give birth to the works of art similar to the still-born child. We cannot feel the same way as the ancient Greeks and lead the same inner life. In this way, trying to apply the Greek principles in plastics can lead to creating the forms similar to the Greek ones, but the work of art stays devoid of soul. This type of imitation is similar to that of the monkeys."

*From the outside, the movements of a monkey are similar to that of a man.
A monkey can sit down and hold a book in front of its face can turn the pages,
make a thoughtful look, but the inner sense of these movements is not present at all."*

"Understanding" is a preparation of a viewer to perceive the point of view of an artist.

*As it was said above, art is a child to its time. Such art can artistically
depict the facts that are filled in the modern atmosphere.*

*This is the art that does not carry any opportunities of the future
that is only a result of its time and will never be a mother
to the future as this is castrated art.*

*It is ephemeral and it dies when
the atmosphere that had created it, disappears."*

*"Other art, which is capable of further formation,
also comes out of its spiritual era, but at the same time,
it is not only an echo and reflection of this era,
but also an awakening prophetic force. Which can affect deep and far."*

*"It is necessary that an artist had something to say,
since his task is not mastering the form, but adapting this form to the content."*

*"At the same time, it is clear that here we speak about bringing up the soul,
but not about the necessity to forcefully impose deliberate content
into every work of art or to forcefully transform this fictitious content into
the artistic form! These cases will produce nothing but the lifeless work of the brain.*

*As it was said above: every work of art is created mysteriously.
No, if the artist's soul is alive, it does not need any support of rational theories
and ideas. It will be able to find hat to say even if is unclear to the artist.
The inner voice of his soul also tells him what form he needs and where to find it
(internal and external nature). Each artist who is sticking to the so-called feeling
knows how unexpectedly the form that he had created sometimes seems unsuitable
to him, and how this place is taken by a new, correct form. Boeklin said that the real
work of art should look like a big improvisation, that is, thinking, construction,
all of the previous compositions should be nothing more than a preliminary stage
to achieve the goal that might seem very unexpected to the artist himself.
This is how application of the approaching counterpoint should be understood."*

*"The most beautiful is something that starts at the spiritual necessity.
The most beautiful is something which is inside."*

"This beauty is not the outer or inner moral, but the beauty that improves and enriches soul in an intangible form. That is why, for example, in painting, each color is internally beautiful, because each color chooses vibration of the soul and each vibration enriches the soul. Therefore, finally, everything may be beautiful inside what is "ugly" outside. This is what happens in art, this is what happens in life. That is why nothing is ugly in its inner outcome that is in its impact on the souls of others."

"The tradition here plays a major role. Especially in art that became popular. Such works of art are created primarily at the time of flourishing of the cultural period in art (or take up the next one). The formed open florescence spreads out the atmosphere of inner calm. At the times of development, there are too many contending, confronting and resisting elements to make calm take the prevailing note. Proceeding from the latest assumption, every first work of art is calm. Only a contemporary can find difficulty in finding this latest calm (loftiness). Every serious word sounds inside in the same way as the words pronounced calmly and majestically: "I exist". Love or hate to the work of art disappears, diffuses. The sound of these words is eternal."

"In conclusion, I would like to say that I think, we come closer and closer to the conscious and reasonable composite nature, that every artist would be proud that he has an opportunity to explain his works in a constructive manner (as opposed to pure impressionists, who were proud of the fact that they could explain nothing) and that nowadays a time of purposeful art approaches, and finally, that this spirit in painting is in organic and immediate relationship with rebuilding of spiritual world, since this spirit is a soul of the era of high spirituality."

"It is noticeable that the common root for the works of art, which is not only failing to weaken over the centuries, but becomes even stronger, it lies not on the surface, but in the root of the roots – in the mystical content of art."

Khalik Gibran

"Art is a step from nature to eternity."

Gehlen

"In the same way as Kant in his critical theory has questioned perception, the modern artists have questioned any depiction of everything that happens in the world."

W. Salber

"Art always speaks of transformation, development, distortion, transfer, movement to the paradoxical area."

"Art is an instrument, a tool with the help of which we are influenced and the tool that we can use to influence others."

Beat Wyss

"Art in itself is unpredictable. Wherever it is pettily guided by the requirements of sane reality, it becomes a dream that leads to controllable and secure desires: this is advertising and propaganda of predominant cognition. The real work of dreams is comparable to real art."

"Art is not a proof of consciousness, it is its shadow theatre: it is a treacherous hint that the process of cognition stays concealed. In the same little degree that the rational mind activity is needed for creativity, to the same little degree it is capable of setting esthetic standards."

"Art has the same blemish: it pretends to be reality; it is not what makes it visible. Hegel, on the contrary, defends the moment of visibility in the artistic message.

Art is visible: as in the sense of "videtur", so in the sense of "lucet".

In German, both meanings are blinking in each other.

Art is a bright illusion; its deception is made for the sake of truthfulness; its visibility is equal to the truth because: "The visibility itself is fundamental for the essence; there would be no truth, if it did not seem or appear, if it did not exist for one, as for itself, so for the spirit." (Hegel, Esthetics 1, p.21)."

Aleksej Jawiinsky

"I understood that with the help of his art, forms and paints, an artist should be able to express the divine side of it. Therefore, a work of art is depiction of God, as art is "yearning for God"."

Karl Kraus

"Art is what the world would become and not what it currently is."

Toshimitsu Hasumi

"Art means shaping the shapeless."

Dieter Körber

"Art is Creation. What it breeds is something new which had never existed before.

Each work of art creates its new world, which lives its own life.

Artist is a discoverer, who uses his painting to open the last interrelationships of life that he has miraculously identified while observing nature.

Art is an impact, whereas work of art is its proof, this is a result of this impact.

Art is transformation. Art is excitement.

Each time it painstakingly comes out from its impersonality in the role of a moving cosmos and is incarnated in each separate artist as in an intermediary at his disposal in this world."

Adolf Behne

"Art is not a formality, this is a way of thinking. Art is an uncreated creation, which rewards us. Art is a touchstone that shows us direction. Art is absolute!"

Hans Otto Roecker

"Art is creative production."

Hans Hess

"Art is a spirit that becomes visible, a vision that becomes a matter. If spiritual could take material shape, there would be no art. Art is a proof to the assumption that the spiritual and the material is one and the same thing, but taking different forms."

Hans Richter

*"Transcendental definition: art skill = human longing for creativity
Language of the psyche = art."*

"Art is not a subjective explosion of individuality, but an organic language of people having a very serious meaning and therefore it should be so faultless and lapidary that it could really be used as such: As a language of humankind."

Ernst Fischer

"What I consider to be decisive is the point of view that art is a creative toil, which means that it is not a stylistic "reflection", but a dynamic transformation of reality, and that artist himself with his individuality, his social connections, signs of his origin and his futurity is belonging to this reality in a direct and mediate way."

*"Art is an irreplaceable way of linking an individual and the whole,
his eternal socialization, his participation in experience and creation of ideas
of the whole humankind."*

Ardono

*"Art is not what idealism wanted it to be.
However, nature wants to keep up to its promises.
But it is capable of doing that only if it violates its own rule by canceling it (...).
Here is what nature wants in vain: to accomplish. Works of art: they open our eyes."*

Lyonel Feininger

"Art is not a luxury, it is a necessity!"

Wilhelm Michel

"Art is a sensual form."

Hans Sedlmayer

*"But realization of the fact that art is language has not yet penetrated
the social consciousness."*

"Art is a language and this language exists to be understood."

*"Art is no longer a gift of the few to the many, which elevates the reality determined
by time, but a habit accessible to everyone."*

*"Art, which resigns itself to the norms of its own existence, fulfills its own law
of existence – this is something that unites people in the highest sense."*

*"Art is a language, nothing but a language, but it is a language of a different kind,
which is different from the conceptual one."*

Kurt Badt

*"In reality, art implores, it does not reproduce anything real and causes the images
of existence where considerable signs of the phenomenon are becoming evident
from the attitude of society to its God, to any world-directing divinity."*

*"Bölls' statement is well-known: "Art is freedom".
But on the other hand, as it is known, every art is ideal."*

Ernesto Grassi

"Plato also glorified personal freedom and transcendence in his works of art, but he did it as a reflection of the divine, the non-historical. To him, art, which encompassed all political, ethically educational values, should become nature again, but as an element of the pra-nature that he compares to the divine. Because art, according to the theory of origin of poetry from religious mania, excitement, madness of the author – comes from the divine. To Plato, art is a proof of human freedom, but as an incarnation and finalizing of the divine pra-nature in a human being."

Walter-Gerd Bauer

"In this sense, art is one of the forms of theological evidence. Because art is connected to nature and should nevertheless tell a story if the higher truth, of eternal existence."

"Art is an unsurpassed teacher, who teaches how to observe things from the point of view of perfection and, therefore, eternity."

Heinrich Böll

"Art is anarchy."

Claus Borgeest

"Even with all the caution, a possible answer to this very difficult question for me is the following: art is religion with all features, laws and impact peculiar to such superstructure phenomena. "Art becomes religion, and the artist becomes its prophet" (Martin Damus). I am not trying to advertise this conclusion as the brand new, but it is far from being a public domain. Therefore we should imagine it as a way out of all the senselessness of our treatment of art and say: art is an ideological superstructure of the everyday life and the life form, whose God is a human, which gave birth to its own ethic that impacts public reality."

John Cage

"When we are delighted by originality, we feel at home. It is the quality of art that seems more or less achievable to us. Therefore, we say the following: each one of us has his or her own way of doing things, he should have it! Art is individual business."

Oskar Maria Graf

"So what is art? It generalizes all the multitude of eternal truth. It is brought to the simplest formula, it is a visualization of what is invisible behind objects!"

*"Constitution of the Federal Republic Of Germany, Article 5, paragraph 3
Art and science, research and teaching are free."*

Yohimbi

"Art is painter's conscience, his faith, his inner revolution."

Curt Heigl

*"Today art is accessible not only to the elite, which is not very numerous,
but it is equally accessible to all who exerts in it."*

Renato Guttuso

"When inspected objectively, art is a form of truth. This is philosophy and practice."

*"Art is not liberal today, it cannot be such. Inexorable forces are entwining
it with ideological and economic network."*

Herbert Mareuse

*"Art, owing to its own destructive feature,
is connected with revolutionary consciousness."*

Christiane Matthies

*"Art is a territory of madness: madness of an artist
(we know more of Van Gogh's ear than about his paintings) or
madness of viewer (who carries a knife with him)."*

Arnold Hauser

*"Art is a way to get hold of all the things in the world, be it with the help of force,
or with the help of love."*

*"Speaking about art, we can say that it is, above all, an instrument of magic,
a way for a primitive hunting prime to find some food.*

*Then it becomes an instrument of the exciting cult, which is intended
to affect the good and bad spirits in the interest of that community.*

*Gradually it turns into praising the almighty gods
and their earthly governors in depicting gods and kings, in hymns and eulogies.*

*As a result, it serves in the interests of a more or less evident propaganda
of the interests of community, gangs, political parties or a certain social class.*

And only sometimes, at the times of relative security or detachment

of an artist from reality, it moves away from the world and pretends that, having forgotten about its practical goals, exists only for itself and for beauty.

But even then it performs important social functions, being a manifestation of influence and ostentatious presence of leisure.

Yes, it actually does much more than that.

Art advances the interests of a certain social layer by means of pure depiction and silent acknowledgement of its moral and esthetic value standards. Artist who is supported by such layer, whose hopes and perspectives entirely depend on it, involuntarily and unconsciously becomes a mouthpiece of his employees and patrons."

"Art is meaningless if its formal components do not have a content function or it seems meaningless if this function remains unrecognized and the form seems strange or arbitrary. While art is young and relatively non-traditional, that is does not seem to have constant or fixed formulas, the expressed content and means of expression are connected with each other in a natural and clear way."

"An artist may be a neurotic; a child, a savage or a madman can create works of artistic value, but art is never a product of neurosis, madness or a primitive spirit."

Johannes Molzahn

"Art is God's seed."

Volker Bley

"Art is so far from the people that the people's attempts to figure it out in advance seem to be a waste of time."

Rudolf Arnheim

"Art is an elementary instrument in the human fight for survival. art forces him by means of observation, to understand the sense of object around him and in this way, to predict their behavior."

"Art is a feature, which is more or less expressed in all objects or actions: the ability to make reality visible."

"Art is a field of activity for the people who are internally calm. The soul treasures should be organized by means of conscious or unconscious discipline, and that requires a strain of concentration."

Wladyslaw Tatarkiewicz

*"Art is cognition. Art cognizes spirit, which is real existence.
Of course, this is not the cognition that is given to us by science
or that is fixed in sentences as a result of research or assumptions."*

*"Art is cognition. Art is creative activity. Art is more beautiful than reality.
Therefore, art is more than just a convenience and a decoration of life.
This is a proof to personal dignity, argumentum humanitatis.
Art is an individual work."*

*"A human being, who finds himself in this most imperfect of all worlds,
would like to come back to the higher existence where he finds his origin,
and one of the ways to return is art."*

G. A. O. Collischonn

*"Art is escape from the pressing quietness of nature, but is also nature's
depiction and tool. Art is a dialogue of a man with his own soul in nature.
To listen to this dialogue means to enjoy art."*

Adam Jankowski

*"It is impossible to separate art from life. Life means people, people means society,
society means politics, politics means propaganda, argumentation, and explanatory
work. Art is a good instrument for this, if it is understood not as mass production or
copying, but as a process of cognition, commonly accessible production of ideas,
exchange of experience and communication."*

Adrian B. Klein

"Art is language. Someone wants others to share his experience."

Heinrich Amersdorffer

*"Art is an opportunity given to man that gives him a clue to the world enigma,
the content of which the Divine certifies."*

Albert Camus

"Art is a demand for the impossible expressed in some form or another."

Theodor A. Meyer

"Art, the sense of which is made by depiction of life, is a language of the impossible."

Otto Heuschele

"Art has started a contest with nature, especially with the natural sciences."

Wladimir Weidle

*"Art is an intermediary to the inexpressible, but not the inexpressible itself.
Art is something that every type of art has, but as each
and every one of them taken separately, it is a language
that allows a person to express something that he would have failed
to express had he not have art at his disposal."*

André Breton

"Art is not an enslavement, but a conquest."

Hans Günther / Karla Hielscher

*"Art for Arvatov is not a replacement of real activity and not a mirror
that is extended to reality, but a hammer that is used to form it."*

Antoni Täpies

*"Art is a source of cognition, as natural history, philosophy, etc.
Art is a sign, a thing that resurrects reality in our spiritual imagination."*

Hermann Nohl

*"In both cases, art is an attempt to make sure of the eternal thirst for existence.
Art is a big life incentive."*

*"Art is neither preliminary, nor ultimate stage of life,
and for sure it is not the shelter from escapists from reality;
this is the element of life that marches ahead with action, expression and cognition."*

*"Art is the first form where metaphysical self-consciousness of spirit
is expressed or the world intellect is materialized, which is identical."*

*"Therefore, Art is accepted by a spiritual act, which is characterized
by the achievement of conceiving unanimity and creating it.
It is not a senseless admiration and not just a simple irritant of feelings,
but a manner, even if it is possible just by observing, but if,
through observation, it develops activity that has just spiritual functions
that is to embrace the unanimity in multiformity."*

*Unanimity is the central force behind every work,
which organizes its multiformity, and through relationship of its parts
with this unanimity, a decisive artistic notion flow, that is a notion of form.
Art is borne by spirit and is only beautiful because it is created by it."*

*"It is possible that, with the full uncertainty of our existence,
it is today that we are capable of discerning the inexpressible in things,
today and not at the times of bourgeois comfort
through the eyes of a philistine,
and for us art is not just an esthetic decoration of existence,
which is physically and spiritually hungry, but an opportunity
to get a glimpse of the eternal motherland of spirit."*

*"At this stage, art is a true bearer of the religious
and therefore of considerable development;
it creates gods and there is no higher perception of gods than through art."*

*"Since art is nothing new but reflection of eternal in the perceptible,
isolated, ultimate, the figure of metaphysical reality
and artistic form are identical in their bases."*

Eugen Zeller

"invisibilia visibilia":

"Art is something invisible that clearly wants to be seen, to be reflected."

Emile Bernard

*"So, art does not depict something that exists,
but reflects eternal truth that is hidden behind the changeable form
of things and creatures, worlds and gods."*

Manfred Koch – Hillebrecht

"Art is a human adventure that expands from the cavemen to Picasso."

Dieter Wellershoff

*"Art in history is a utopian field for experiments,
where every resistance is experimentally diffused
by the frivolous action that wants to liberate the whole."*

Benjamin

*"A work of art could actually always be reproduced.
What was created by men could always be repeated by them.
Apprentices have always been doing that to master their skills in art;
copying was also used by masters to distribute their works of art,
and, finally, some non-related people to get some cash.
But there is one thing that falls off this pattern of reproductions:
the "here and now" of the work of art itself,
that is its immediate presence in the spot where it currently is.
Only on the basis of this unrepeatable presence
and not on any other basis our history was made,
the history that this work of art was subdued in the process of its existence."*

C. W. Kambli

*"Art is a force, which interferes into all living processes and the force
we should consider in all spheres. It is not just pure enjoyment, not a luxury
that we could get rid of, but an irreplaceable means to communicate our feelings."*

Benedetto Croce

*"Art is intuition, intuition is individuality, and individuality is never repeated.
Art is just an extension of natural beauty, destruction of which it presumes.
It is a recollection and a prophecy simultaneously because it relates
to prehistoric times and to the ultimate era of the world's existence."*

Michel Tapié

*"Art is being made someplace else, t some other level of reality that
we perceive differently: art is something else."*

Theodor W. Adorno

*"Esthetically, art is cognition, but not cognition of objects.
Art is true until something that speaks through it and the art itself are
twofold and irreconcilable, but this truth becomes its share when it
synthesizes the things that are split and only by this it determines
something in its irreconcilability."*

Willi Baumeister

*"Art does not recognize experience and is not derivative of anything.
It established connection with the unknown."*

Otto Mauer

*"Art is transformation of nature in a creative soul,
and it is this transformation makes up creative spiritual act,
that gives art its basis. Therefore, a work of art is transformed and animated nature;
it is much bigger than its imitation and rendering (...)."*

"Art is a "philosophy" of the concrete."

*"Art is not what an ignoramus considers an unclear idea, fantasy creation,
and therefore, extraneous to reality, a kingdom of "unreal" dreams,
something hostile to the truth in its core; art is oriented to the truth,
it is coordinated with the truth."*

*"Art is nothing else but opening of this existing symbolism of everything
that exists through the vision of a creative person and its true manifestation
in embodiment, flowing image, linear form and color."*

"Art presupposes world symbolism.

*It is by no means an absolute depiction of an artist's mind.
However, it means intuition, which signified the following:
penetration, a glance into the deepness of everything that exists in all objects.
Therefore, art is connected with objectivity. It is not aware of randomness.
Such objective basis also guarantees its abstract nature."*

Michail Menkov

"Each piece of art is valuable owing to creation fixed in it."

Otto Stelzer

*"Art is a process of realization of an intention and not the work of art itself.
Art is the Inexpressible."*

Zenta Maurina

"Art is a microscope that gives us new joy in life."

Jean Dubuffet

*"We could expect art to impress us, put everything upside down.
That it would open us something unexpected and unusual,
as regarding our own existence, so regarding our position as a whole.
Artist's function is primarily that of an inventor.
There are more inventors than it seems."*

But the main feature of fictitious art is that it should not look like a common art and it is therefore more true, the more fictitious it is – not to seem to be art, but a senseless and useless piece of nonsense... So, virtually, artist – appearing to stand much farther from painting what he sees, what the poorly informed public tells him to – sees the utmost right to paint something what he does not see, but passionately wants to."

Siegfried Giedion

"Structure of a human life consists of threads of the past that intertwine with the threads of the present.

There are also invisible threads of the future dispersed through them. Nature of every period depends on the degree of prevalence of each type of thread. It determines whether time is conservative or fruitless, revolutionary or balanced."

R. Hofstädter

"... and in the same way as the core problem of Zen is unmasking the self, the core problem of art in our century is finding out what art really is. Is this swaying back and forth part of the identification crisis?"

Boris Avatov

"But art is a high flight into the heaven of inspiration."

Josef Albers

"Art is a vision first, not an expression. Every true art is or once was modern, provoking and new and pointed to the constant changes in vision and feelings."

Wolfgang Greiner

"But art is exposure of the essence."

Georg Jappe

"For Beuys, art is any type of activity that overcomes the given imaginations."

Joseph Beuys

"I came to a conclusion that there is no possibility to do something for humanity than through art. And to do this, I need pedagogical concept, I need cognitive and theoretical concept and I should act, so there are actually three stages here."

"There is a question: Is the restricted pedagogical method useful to develop human creativity that we need to overcome the problems of the future."

"Art = CAPITAL

*"Art = human being = creativity = freedom
I think that art is the only evolutionary force. This means that only through human creativity circumstances may change."*

*"The only revolutionary power is the power of human creativity (...),
the only revolutionary power is art."*

*"Art is a technical opportunity to communicate such information.
A human being is born to be longing for freedom. The basics of his creativity,
his ability to be a true creator lies in freedom."*

*"Revolution of mindsets has given birth to a free person who is sure of himself
and who does not need any support other than his own.*

"Revolution is me" – this is the result of cognition of a free person."

*"Hey, individual, you have your power for self-determination.
...academism, which does not know anymore what basically, is art."*

*"Every person is an artist.
He slowly descends, and so he is deeply stuck in matter
and so he needs to get out of this matter regularly.
But finds no help anymore among the spiritual powers,
the high-ranking church officials,
the consecrated or druids – he should be able to do that himself.
Now this person is walking independently
and everything that will be done in the future
will be done in the spirit of development and stemming
from this scientific notion, should result from his own endeavors."*

Sigmund Freud

*"The matter is, there is only one way back
from fantasy to reality and this way is art."*

*"Every artist by his nature is an introvert,
who is not far from neurosis."*

Horst von Gizycki

*"I could, using the example of Sigmund Freud,
perceive art only and exceptionally as a drug that allows us
to plunge into our dreams,
that is as a substitute reality where you can escape,
which, at least temporarily, leads us from everyday wretchedness,
from sufferings, constraints and weaknesses.
But art may also be interpreted as a manifestation
of truly possible changes.*

*Art and esthetic practice in its widest sense assumes a
transitive function, as a first stage on the way to imaginations
and thought processes, intentions, plans and purposeful actions.
They could be a transition not only to imagining and thought process,
but to desire as well.*

*Images and dreams should not be just pipe dreams or ways
to escape reality, but they could be the first step to willful actions.
A possible input of art into formation of will could also once again
become a subject of discussion."*

*"With the help of a "musical Socrates" Nietzsche seems to allow
the arrival of dionysically directed enlightenment,
where borders between art and science become permeable,
where science is the one to adopt
the traits of art and becomes a "joyful science".*

*"In this way, for Nietzsche, art practically adopts
religion function, if religiousness in a universal sense
(without considering historically created confessions)
is understood as a unity of an individual with the universe,
a feeling of protection of all existence in the "brotherly republic" (Novalis)."*

*"Novalis'es drafts to the epilogue of his unfinished novel
"Heinrich von Ofterdingen" tell us the following:
"People, beasts, plants, stars and constellations, elements,
sounds, and colors are united in one family, act and behave as a single race."*

*In its unity of dreaminess and intoxication, in the symbiotic production
and exotic experience of confluence, art becomes a symbol
of new quality of existence for Nietzsche.
An individual himself is turned into the "work of art",
falls into a "mystical" state (Musil).
What Nietzsche describes as a "work of art" that we can turn into,
does not have anything in common
with the stuff that is hanging in museums, stored in libraries
or consumed in concert halls.
This "work of art" is not an object for inspection,
scientific analysis or measurement (or even admonition).
With the help of his term "work of art" Nietzsche approximately describes
the state that we live in and act in accordance with the Whole:
Existence in the form of an object ceases to be present, a personality
"without Self" or a subject appears in the way that we know from
the ecstatic state of consciousness. We feel unites with the whole Cosmos."*

*"Actually, works of art could undertake this transitional function:
to make everything that had been hidden from our consciousness
spiritually possible and accessible. Art can teach us to perceive, feel,
think and desire in a new fashion. It teaches us to think and to learn reality
in a new way. But if we learn to see something in a new way,
then we will start behaving in a new way and we will be able to
make our impact on circumstances."*

Friedrich Nietzsche

"Absolute knowledge leads to pessimism: art is a cure for it."

"Art is more valuable than the truth."

Regarding the Greatness of Philosophers, Poets and Artists

Karl Jaspers in his book: "The Great Philosophers"
(Pieper & Co. Publishing House, Munich, 1957, pp. 33-41)
has set the criteria of greatness of philosophers and artists.

Karl Jaspers

The common thing among philosophers, artists, poets, heroes, saints and prophets is their attitude to the world as a whole – revealing the mystery of existence – timeless truth in historical outfit, freedom from personal interest to the world...

For many, poetry and art are necessary to have a clear understanding of what is really true for their own mind, they speak about poetry and art as the elements of philosophy.

There are figures that are poets and philosophers to the same degree (Dante, Goethe) and those who are artists and philosophers to the same degree (Leonardo)...

The content criteria that become palpable while deepening in philosophy (or art) of the great ones are the following:

Firstly: In their own time they stand above time. Each one of them, even the great one, has his own historical place, he wears his own historical clothes. But the sign of greatness is that he seems not to be attached to them, but is above history. To some of the things that even their well-known contemporaries have, they give timeless sense. Great is the one touches the eternity and not the one who conceives his own time. Transcendence in the works of art and in life itself makes a common person a phenomenon that could in principle speak out in anyone at any time.

Secondly: Each true thinker (artist) is original as any person if he is truthful and sticks to the essence. But great thinker (artist) is unique in his originality. This means that he brings a certain ability to transform to the world, an ability that he hadn't had before. Originality lies in work, as well as in artistic achievements that could not identically reproduced, but the one that could lead the newcomer to his own originality.

Originality means a jump in history. It is a miracle of novelty that cannot be drawn

from the past anymore and of the living conditions where it takes its origin.

Originality also lies not in a separate thesis, but in the spirit itself that generated it and that connects it to other theses. Very often historians are very successful in finding correct phraseologies post factum even before a philosopher does it. But there these phraseologies are plunged into what surrounded them, they seemed to be an idea that suddenly appeared and that could be forgotten again without even comprehending its sense and consequences.

Acquaintance with the real great ones broadens the human boundaries as well as the boundaries of the world itself. "Everything they know is for us. Each new mind lights up the new secret of nature and the Bible cannot be closed before the last great person is born" (Emerson).

Thirdly: Great philosopher (artist) has achieved the inner freedom that is devoid of rigidity. This is not the freedom of obstinacy, contradiction, doctrine that is fanatically being adhered to; this is the freedom connected to constant temporary anxiety and with the result in absolute peace. Independence of philosopher (artist) is a constant concernment. He could bring out his dissimilitude to others not longing for it. He could be true to himself and live for himself. He will endure loneliness.

But he does not want what he could endure. He sees the dependence of a human being in interpersonal communication. He is constantly longing to hear. He gets help from the one who treats him seriously. He does not decline assistance he is offered; he even looks for it. He is proud not of his individuality, but of the gift of independent self-correction. He is very unlikely to behave like an arrogant and stubborn person; he would rather hold out his hand to you. Independence that is based on the existence of the transcendent gives him the possibility to stay the master of his own thoughts. And even the master of his good deeds and his mistakes. But what kind of independence is that if it constantly agrees to depend on something? It is himself, not realizing his existence out of the authority that not only he is part of, but also something All-obstructive, reason; and this perception is endless.

...Philosophers (artists) have led us to implementation of our existence, our world, our divinity. Out of all the peculiar goals they reflect our life path, they are interested in the issues of borders they look for the extremes.

Their essence is their universality. They realize the idea of the whole, even though they do it through reflection and symbolic historicity of their existence by being its repre-

sentatives. Something that is peculiar to a philosopher (artist) per se, achieves it grandeur with the help of the Whole contents...

Universality of a philosopher (artist) can be manifested in many images. It is present at all times. Emerson speaks about that; he wants to relive all of this history personally, Greece, Palestine, Italy, he wants to newly find the principle of creation of all existence in his own mind. "Philosopher (artist) is well acquainted with all these things and is consecrated in everything, all events are useful to him, all days are sacred, all people are divine" (Emerson's words that Nietzsche repeats as a slogan in "Happy wisdom")...

Where there is greatness, they usually avoid taking partial decision for or against and accept it as such being satisfied with observing the process of its existence. Partiality is becoming apparent only with respect to the grandeur that resists everything that is revolts against it, does not want it and would like to destroy it and that is what it is doing starting from denying its opinions.

...Originally authentic personality still does not attract any attention. They think not about this very individualist, but about the divine forces that exert influence through him, not about his inner life and thoughts, but about his deeds, not about the loner himself, but about the society that he represents. In those places where they yield to the individualist as an authority, it is done not because of the essence of his personality, but out of belief that he embodies some God's will or demonic powers.

...In spite of the distance, all truly great people have always been talking to other people on the same level of simple human communication. At the moment when they stopped doing this, they became less great...

...Great people exist to become even greater. But among those Emerson calls the greatest are the ones "who can make himself and all of his heroes useless by introducing an element of reason into our thoughts, that makes personalities not interesting anymore, such enormous power that its owner becomes a nobody."

In those places where a human being is recognized as being great, you cannot see the personality alone. Great person always stays a human being. His grandeur partly means that anyone can be like him. Irreplaceability of the grandeur recognized by the world corresponds to the irreplaceability of every human soul that remains invisible in its reserve. Whoever sees the grandeur gets the longing of being himself.

Democratize Art (1989)

There are just a few years left before a new millennium starts.

By democratizing art we move into a new way of thinking, a brighter future.

Art is the expansion of mind, creativity, innovation and evolution of mind.

Creativity and innovation are the moving force behind all social, economic and cultural development, that is of all human progress and therefore give more freedom and prevent pitiable need and wars.

Consequently, transfer of art, letting as many people as possible learn elements of art that favor development of mind is a social task, first and foremost. Those responsible for culture cannot fulfill this task if they display works of art in museums and galleries without the necessary mediatory assistance. In the same way they could display, for example, Chinese characters without explaining their meaning and communicating their content. These symbols could be understood only by those who know the Chinese language.

But isn't that the same principle that we are facing at almost every exhibition? Art is always accessible only to a minority of people who already know things about it; the majority of people are devoid of the opportunity to understand innovation information presented in the works of art.

And although there are ways to help communicate the meaning of art, it usually happens that it is not done!

And although art could be accessible to everyone, many people are denied this access!

This behavior is ASOCIAL!

This prevents further development of mind and with it, the further development of humankind.

This strongly contradicts the real sense of art. That is why I call on the spirit of the following people:

Plato, Heraclites, Immanuel Kant, Arthur Schopenhauer, Friedrich Wilhelm Shelling, Friedrich Nietzsche Ernst Bloch, L. N. Tolstoy, Herbert Marcuse, Sigmund Freud, Johann Wolfgang von Goethe, Rosa Luxemburg, Leonardo da Vinci, Pablo Picasso, Jean Dubuffet, Vassily Kandinsky, Heinrich Böll, Joseph Beuys and Richard von Weizäcker.

Art is expansion of mind and it could not be accessible to elite only!

1. It is time to stop asocial behavior of museums and galleries, exhibition organizers and cultural bureaucrats.
2. Being mediators of art in accordance with its evolution, please explain this evolution process to the viewer.
3. And finally, please treat your social responsibility in a correct way! Democratize art!

Creation, Human, Formula and the Universe?

If art and creative force of a human are a flash, a breakthrough and reflection of Creation, could we, as soon as we understand what art is and present it in equation, also use this formula to produce a unified naturalistic theory and the formula of creation of the Universe, that could be proved by the physics of elementary particles?

"...and in the same way as the core problem of Zen is unmasking the self, the core problem of art in our century is finding out what art really is. Is this swaying back and forth part of the identification crisis?"

R. Hofstädter (Escher, Gödel, Bach)

What is Art? 1982-1990

It seems that the more you think about this question, the harder it is to give the answer. Art in the twentieth century has such a great variety of forms that it seems almost impossible to give a single definition of the "art" phenomenon.

Certain works of art are very difficult or impossible to define. For example, a "Bottledryer" by Marcel Duchamp – is that a sculpture? Isn't it more an object of consumption that was extracted out of the everyday context of application, put on a pedestal and was nominated a piece of art? What is the specific essence of the Artistic, if the form of the object of everyday use was not altered at all? One could just take it out of a museum and use it for its intended purpose.

As a rule, observer stands there helplessly in front of such piece of art and tries to guess the secret of whatever is hidden behind this artistic image. The pure fact that this object is being exhibited in a museum mystifies it, puts a burden of a range of meanings on it – the meanings that have nothing in common with its original function.

And even if the observer is being advised that he or she should not look for any meaning whatsoever, but rather take the object as it is, he would look for the hidden meaning anyway, some mystery, he looks for the explanation why this object is being exhibited in a museum, why other similar objects have not, why this very "Pissoir" (also by Duchamp) has the artist's name on it, but other pissoirs in the museum's bathrooms have not?

The fact that the object is named a "work of art" and exhibited gives this object an "aura of deeper inner significance" (Hofstädter, p. 750, "Escher, Gödel, Bach"). The observer is looking for a message that this work is intended to pass to him. Otherwise, why should this object of art be exhibited?

Each work of art lets curious observers ask questions and in the long run these questions are leading them to the central question and that is "what is art?".

However, if the viewer is searching for messages that have to be passed by a work of art, then he has at least partially responded to the question about the essence of art: art as passing the messages is nothing more than communication, meaning art is something like a language. Of course, this is not a conceptual language like oral or written speech, but has its own structure.

The statement that art is language is not new or sensational, but it has not yet gotten deep into the public mind (Cf. in this context Seldmayr's "Art and truth" where the following quote has been taken.)

*"The picture – if this is a work of art – some content (topic, objects, processes) are presented, but richness of content is not expressed with it.
Of course, this expression is creation of forms and the form consists of colors, lines and dimensional relationships (or of the latter two, without color).
But the form and the content are just a language, which is necessary to express content. It is like an underlying theme. If that were otherwise, art would be unnecessary."*

But if work of art strives to express certain pithiness, the aim of the observer is to understand this pithiness; only through understanding can a work of art be embodied.

This attempt to understand the work of art should be introduced at both levels introduced by Seldmayr: At the level of formal expression, visible form of display of artwork and, on the other hand, at the level of context, idea content. Only when the observer grasps the idea of these concept levels, he would be able to access all that this work of art is intended to communicate to him.

*"Any analysis, both of form and content, is a language type of analysis.
We need it for many instances, but this is just one of the ways that leads us to the goal. The goal is to understand something that is communicated by the work of art, something that could not have been communicated in any other way."*

(Seldmayr, *ibid.*)

In his thoughts, Sedlmayr proceeds from the following assumption: from readiness and will of the observer, his desire to go deep into the essence of art. This is not really obvious, not at all in relation to art in the twentieth century. One of the most widespread positions on modern art is intolerance. Koch-Hillebrand in his book entitled "Modern Art" examines this interrelationship in detail. He refers to one very substantial scientific research and writes the following:

Rittelmayr (1969) logically sees symptom of dogmatism and intolerance in harsh negation of modern works of art. There is a certain connection between authoritarian structure of character and hostility to modern art. He confronted 81 people taking part in the test with the music of Schubert, Webers and Berio, with pictures of Franz Marc, Francis Bacon and Roy Lichtenstein, as well as with Rosa von Heissenbüttel. In accordance with the four-step scale, the ones undergoing the test should say their opinion for or against the sentence "From this piece of music (picture, prose) art stops and nonsense starts." Then, using the questionnaires, it was determined whether this or that person had a tendency to dogmatism. The more contemporary the works of art were, the worse they were evaluated. For authoritarian types of people considerably lower percentage of innovations in the works of art was enough to deny this piece.

Of course, the percentage of innovations in the works of art provokes aversion and intolerance is well understood. Because every innovation instills uncertainty, prejudices the authenticity of certain concepts and, at the same time, prejudices the self and requires willingness to participate in something new, unknown and unfamiliar. But because further development is possible only with the help of innovations, extermination of this intolerance and increasing the preparedness to introduce innovations is by far, the issue of human existence.

On other occasion, Müller Hillebrand writes:
"...New philosophical, spiritualistic backdrop is opened in the new world of images. Modern art is a result of self-realization, a path to the natural. Moving from displaying something visible to representation of ideas is tied to important moments of European spiritual history. In the teachings of Plato on ideas and continuation of this influential theory, which was developed by Bonaventura in the Middle Ages, Lützeler sees spiritual parallels with the views of modern artists. Consequently, the environment is not at all lost, but reacquired.

*For Gehlen, modern art is an artistic manifestation of idealistic philosophy.
In the same way as Kant, in his critical teaching, was questioning perception,
modern artists question simple representation of everything that exists in the world.
In both cases, critical process has led to discovery of deeper,
more important, more considerable structures.*

*Modern art stopped to rely on the "system of relative natural concepts"
which has developed into "conceptual painting" (peinture conceptionnelle).
The picture detached from perception becomes an "image of proper right"
and proper regularity that cannot be drawn from the laws of perception."*

Here we go directly back to the statements by Sedlmayr, because the "proper regularity" that Hillebrand speaks about, is manifested in language that is used by the work of art to formulate its content. This language is subject to investigation as observer should be able to understand it. Contemporary art is nothing else, but a result that became the obvious consequence of polemics of artists with realities of the past and the future worlds. By its character, this polemics is directed to the future, innovative, since hitherto unknown contents of the past, present or feed the mind to make it easier to conquer the future. Therefore, treatment of art requires openness to innovations from observer. The one who is capable of letting innovative thoughts cross his mind opens a possibility to actively organize his or her life and not to shift the burden of making decisions on someone else. Consequently, one's own polemics with art is a truly democratic claim, which gives everyone a chance for free and independent further development of one's own life, own living conditions. Ability to productively engage in art should not remain the right of a limited number of people; it is a subject of study. It is placed in every human being; it should just be awakened in a respective way.

Art exists for the People

In our culture, there is a strong tradition to store works of art primarily in specially designed and equipped premises and in such a way that a limited part of these works of art is hanging or standing in the halls, whereas the considerably bigger part of these works of art, mostly the works labeled "less significant", gets dusty deep in the basements.

These premises to store works of art, or the prisons of art, better known as "museums", are especially peculiar because nobody is really aware of the criteria and nobody knows the people who selected these pictures for display, not to mention the reason of them hanging there. The most widespread explanation of the presence of certain works of art in a museum lies in the fact that the so-called "people" to whom art should be accessible, go to museums and observe art there.

If that was true, everything would be fine, but it is not! Without any explanation they hang anything that fits on a wall and only by seeing the biographical data of an artist and the title of the painting. Any visitor should be able to guess why this painting was honored so much that it is exhibited in the sacred halls of this museum.

A publisher, a novelist, an author of the books on art, a painter, a photographer Lothar-Günther Buchheim, on the basis of his experience, took a firmly negative position against building one of these museum sanctuaries. Here is a short excerpt from "ART" 7/81, p. 78:

*"Museum dilemma is certainly universal. Should they, first and foremost, reflect national identity or even threaten, or rather should they open up to the people to which they belong, after all?
Should there be an invisible warning sign over the pompous entrance steps that would read: "Caution: Art!" in these sacred temples i
n the style of Bavarian Valhalla designed for the people with Philistine education?"*

(from "ART" 7/81, p. 78) and he offers the following alternative:

"So what, kindly asks the reader, could I recommend to improve the situation? More private initiative in museums – in the same way as in the United States – here is my response. It is necessary to encourage rich people more to collect works of art and bring their collection to museums. That is, more lively participation in the affairs of museums is required.

Conquest of museums with the help of public!
We should not just feed art to the followers: "Come over and eat it!"
There should be more activity on both sides. In order to achieve this,
it is necessary to reconsider the concept of museums;
In this way there would have been no more buildings
of impressive architecture that consist of luxurious stairways and column halls.
But primarily, the keepers of the temple should get rid
of their snoopy arrogance and deliver the secret that all the museums
with their content, the one that is hanging on these walls or lies dusty
in the warehouses, belongs not to these regents of art, but to these simple people."
(ibid., p. 78).

Japanese art collector Toshio Hara also disagrees with the "museum" institute in its modern form. In the "Art" magazine, issue 9/81, Irmtraud Schaarschmidt-Richter says exactly the following about this collectionist of modern art:

"For Toshio Hara, human communication is as equally important
as presentation of works of art. In this way, at least once a month,
he sends out invitations to symposiums or seminars extending it
to a party that serves as a basis to exchange thoughts and opinions
and human interaction between artists, admirers of art, critics, etc.
as well as foreign guests. Because museum for him is not a dead warehouse of art,
but a living place that is located in the middle of homeliness,
to which art also belongs, according to an old Japanese point of view."

If not so many people come to art, then art itself should come to people -- to the workplace, to the trade centers and wherever people spend their free time. Community should be more confronted with art, because the institution named "museum" is not capable of coping with this task, with some exceptions.

In its contemporary look, denies the visitors access to the works of art that should, in fact, be accessible to him. The audience is irresponsibly left on its own: the natural connection between life and art is very often seen by the museum visitor as a considerable distance. Improper form of art presentation, which simply deprives the visitor of the possibility to get to know the works. At least it makes this issue more difficult to resolve. Consequently, intellectual and spiritual stimuli that are contained in the works of art and that could open new ways of thinking to the observer, often do not reach the addressee. In the long run, the institution entitled "museum" hinders the option of further development, innovation, evolution that is implied from the optimal

access of audience to the works of art. Possible expression of innovatory ideas and feelings, which is accessible to artists in great form, does not find respective option of admittance and evaluation among the members of the audience. I assume that many things are coming to a dead end, not finding respective resonance calm down unheard, since the connecting link between an artist and his works on the one hand, and the observer on the other, does not fulfill its task: museum does not connect the two parties, but functions as a barrier between them.

Art should surprise the observer; it should astonish him, plant uncertainty in him, because only these things stimulate his reason. German philosopher Martin Heidegger, in his report "Origins of Works of Art" speaks about the fact that with the help of art, the observer receives an "impulse" that the work exists as a work.

"The more lonely is the work, planted in an image, the more clearly, it seems, gets rid of all the references to a human, the easier it makes for this "impulse", planted in this work of art, to open up, the more substantially the unprecedented is displayed as everything that seemed acceptable is being rebutted."

(Martin Heidegger, "Origins of the Works of Art." Reclam 1960, p. 74/75).

The greater the impulse that presents the work of art to the observer is, the more the observer is "stirred", pushed away from the usual thinking habits, thrust into the new thoughts. Based on the above, I would like to carefully and generally formulate the task of art in the following way: work of art should cause such thought processes in the visitor that could be launched in this way only.

Therefore, the task of museums and other institutions that claim the right to be the intermediaries of art and to the desire to make it accessible, is to let the visitor open up for the "provocation" contained in a work of art and present the works in such a way that they could optimally influence the audience. One could also learn how to treat art. Museums could better become the areas of study and not of respectful amazement.

The need to make museums a place where we can learn something really elementary would become even more evident if we realized how close connection is between visual perception and productive thinking. Rudolf Arnheim has described this connection in his book "Illustrative Thinking". He proceeds from the assumption that art was hampered to achieve its basic task possibly because art was treated too solemnly, and he proceeds: (p. 277/278).

*"We have lifted it up over connection with everyday life
 and sent into expulsion with the help of our own admiration;
 we confined them to the treasure houses that are able to intimidate us.
 Certainly, when we are speaking about the museums and schools
 in the United States, we can say that they did a lot to decrease this isolation of art.
 Today works of art are more accessible and familiar.
 But at the same time, art is more than separate works,
 huge peaks that are few in number.
 Art can only be efficient when we will see all this high achievements
 as the most expressive examples of a much more global effort,
 whereby these vivid circumstances were given their visual shape.
 Today we can no longer believe in hierarchy, aristocratically directed
 by the beautiful art of painting or sculpture, where the so-called applied art,
 architecture, design of consumer goods, craftsmanship,
 commercial art, etc. are banished into depression as unworthy art.
 What many artists do today could not fit into the traditional categories
 of art and sculpture; they create objects and devices that should be able
 to find their places in everyday life for themselves,
 if there is any sense in these objects at all.
 One should take just one step ahead and then we will face
 the task of creating the general form of human existence the basic goal of art.
 In this organized world, the works of art in the narrow sense of this word,
 could indeed take a rational spot and make their influence."*

*This detailed perspective that was described by Ananda K. Coomaraswamy
 as "a normal look at art", should be psychologically and educationally
 be supplemented by the idea that we treat art in the form of vivid conception
 and realize that the vivid form is a field of activity for the whole productive thinking.
 Only in this way can we free art from its sterile solitary confinement.*

So, the essence of it is that we should no longer treat art as a phenomenon, which is separate from life and which we could reject, but to realize that art is an essential stimulating factor for productive thinking and, consequently, for any type of further development.

Is there a Quality Criterion for Art?

I imagine the goal of this book as follows: I would like to try to show where there is a criterion of art quality and who is there to help anyone interested to find his bearings in the maze that is called art.

I think that this possible evaluation criterion lies in the degree of presence of innovations in a work of art, in further development, in the initial phrasing of the new idea, intuition or new feeling.

If one takes a look at the history of art, it becomes clear that there have always been a few artists, whose works we consider beautiful, leading and important even today, even after hundreds of years, whereas a considerably larger part of artists has been consigned to oblivion and furthermore, many works of art have been destroyed in the course of history. Certainly, the reason for this is that indeed, only great art later becomes accepted and considered to be worth of being collected. But this could be not the only reason. There should be something in all these works by van Eyck, Dürer, Rembrandt, Tizian, Leonardo, etc. since they enjoy such great success, something that singles them out of those artists who are considered less significant.

Any copy of "Night Watch" by Rembrandt could never attain such significance (I deliberately avoid the term "value", which is very eagerly used by many as a true endorsement of importance of the work of art and which fits more to determine the market value of the commodity labeled "work of art" irrespective of where it came from) of the original even if the copy is identical to the original as far as the smallest quality of smear or a color spectrum. A copy is still not original – this is a statement about this or any other well-known artistic content, it will always be just a similarity, imitation. But imitation does not require spiritual achievements as a prerequisite in the same way as the original, but requires just a sufficient level of skills. But the handicraft in the works of art, manufacturing from a certain material in a certain form are not that decisive; rather, this is something one could learn. The thing that makes a work of art a work of art, usually does not have anything in common with the handicraft production, although in the handicraft part of the work one can find further development and innovation. The perfection of art, which is very important and therefore a subject to research for the specialist, is not art. For example, Pablo Picasso was saying that academic teaching of beauty is a swindle. What does make a work of art work of art? It is certain that, both consciously and unconsciously, an artist puts some content into shape and this work is therefore an immediate condition why this work exists.

This work is artistic and creative only when something new is created, a formula that had never existed before. Certainly, it might happen that an artist does not realize his artistic creation or the new content.

So, when looking at the work of art we should ask ourselves, what new thought, new feeling or new sensation was expressed there, what meaning its content has, to what degree we are able to appreciate the work and whether the form has been filled with innovation in which this content had been expressed.

Herewith the meaning has either the innovative content or the new forms. Someone who is looking just for the new forms, not offering new content, does not produce real art. Only a combination of form and content makes a work of art. Thereupon one of the most important scientific articles by Vassily Kandinsky gives an opportunity to see descriptively what one of the most consistent artists of the 20th century was thinking about artistic form... Arts criticism ascribes to Kandinsky creation of the very first deliberate objectless ("abstract") painting. In this background, his scientific work is especially worth reading since they were created right at the time of the first abstract compositions:

To the Issue of Form

The article entitled "To Issue of Form" has been released in 1912 in the Blauer Reiter (Blue Rider) publication, in the P. Piper & Co. publishing house, Munich. It was edited by Kandinsky and Marc. We deal here with one of the most expanded articles of this publication and about scientific contribution that relies both stylistically and conceptually on the book "On spiritual in Art" (also published by Piper in December of 1911) and developing its ideas. Here the reader can once again discover separate excerpts from the original:

*...by the time being the indispensability ripens.
So the artistic spirit (which could be characterized as an abstract one)
finds access to the soul and then to other souls
and becomes a source of passionate yearning, inner excitement.*

*When conditions for ripening of the strict form have been created,
then yearning, inner excitement gain the vigor of creation of new
cultural wealth, either consciously or intuitively, that is expanded further.
From this moment, consciously or unconsciously, an individual tries
to clothe these values in material form.*

*This is a search for materialization of cultural wealth.
Matter in this case is a storeroom, where the seeker takes anything he considers
important, just like a cook while preparing food. This is something positive,
something artistic. This is good. This is a white stimulating ray.*

*This white ray leads to evolution, to elevation.
Thus, matter, behind matter, there is a creative spirit.
Spirit shell is often so firm that only a few could get to it through its thickness.
Moreover, only a few could identify the spirit even in its spiritual form.
Today, it is them who cannot see the spirit in religion and art.
There were epochs that denied spirit because at those times people
were unable to see it. This is the situation that ruled in 19th century
and this is the situation that rules today.*

People are blinded.

Black Hand is covering their eyes. Black Hand belongs to the loathing. The loathing does its best to hamper evolution, development.

This is something negative that leads to destruction. This is evil.

This is a Black Hand that brings death.

Evolution, movement up and ahead are only possible when the way is open that is free from obstacles. This is an external condition.

The force that leads human spirit by freedom is an abstract spirit.

Certainly, it should have a chance to speak out and to be heard.

The call should be possible. This is an internal condition.

Destruction of these two conditions is a weapon of the Black Hand against evolution.

Its tools are: Fear of the path to freedom, of the freedom itself (ignorance) and deafness to the spirit (stupid materialism).

That is why new value is treated by people with extreme animosity.

They try to fight it with scorn and slander.

A man who brings this value is depicted as ridiculous and disgraceful.

It could be derided and scolded. This is a horror of life.

The joy of life is an irrepressible victory of new values.

This victory slowly builds its way.

New value is reaching out to people at a very slow pace.

*When it becomes immutable in the eyes of the many,
then today its inevitability will become an obstacle on the way to tomorrow.*

*Transformation of the new value (fruit of freedom)
into the stiff form (obstacle) is an act of the Black Hand.*

*Evolution, as a whole, that is, its inner development and outer culture
is a movement of borders. New values that forced out the old ones,
constantly transform into obstacles. So it becomes clear that the most important is
not the new value, but the spirit that had manifested itself in this value.*

And then the freedom necessary for this revelation appears.

*It seems that the absolute should not be sought in the form (materialism).
The form is always conditioned by time, that is, is relative and is nothing else
but the necessary way of promulgation, insonation of today's revelation.*

So voice is a soul of the form that can be brought to life only due to it

*and acts from inside to the outside.
Form is an external expression of the inner content.
That is why form should not be deified.
We should fight as long as it is a means of expressing inner voice.
Therefore, one should not seek any sanctity in one single form.*

*This assumption should be understood correctly.
For each artist (that is creative artist, not the artist who copies someone else's feelings) his own forms of expression are the best, because through them he most effectively embodies something which he must announce. Very often, we make a false conclusion that these means are the best or should be the best.*

*Since form is only an expression of content, a great variety of various, equally good forms may exist simultaneously. Form is created by necessity.
Fish that lives at great depths is devoid of eyes. An elephant has a trunk.
Chameleon changes its color and so on.*

*In this way, a spirit of a separate artist finds its reflection in the form.
He brings an imprint of personality with him.*

But, at the same time, personality may not be viewed as something out of time and out of place. Measurably, it acts under the rule of time (era) and space (people).

*Every artist and every people and, consequently, the people that this artist belongs to, carry their word.
This interdependence finds its reflection in the form and is commemorated by the national elements in creative work.*

*Reflection of the temporary in the work is called style.
All these three elements inevitably put their imprint on the work.*

Worrying how to incarnate them is not only unnecessary, but even harmful, since violence to time will not be able to bring anything but simulation and deception. On the other hand, it is clear that it is excessive and pernicious to see something exclusive in one of the three elements.

*If today someone is worrying about the national, someone worries about style,
and then it was time not long ago when special meaning was given
to personality cult (cult of the individual).*

*At present, separate artists who are dependent on the spirit of time,
have to resort to certain forms that are close to one another
and therefore have a known outer similarity. This moment is called movement.*

*It is absolutely justified (in the same way as a choice of a form by a separate master)
and is inevitable for a group of artists.*

*And in the same way as we should not seek sanctity in the form selected
by one artist, we should not seek it in the form inherent by a certain group.
For each of them the form is the best because it best delivers what it has to say.
It does not mean, though, that this form is the best of all or should be such.
Complete freedom should be reigning here, every form should be considered
significant, (artistically) justified, if it is a reflection of inner content.
Those people who acts in a different way, serve not the free spirit
(white ray of light), but the stiff obstacle (Black Hand).*

So we come back to the result, which had been described earlier: The most important is not the form (matter), but the content (spirit).

*So, form can be viewed as a pleasant one an unpleasant one,
could seem beautiful or ugly, harmonious, disharmonious, skillful,
incompetent, elegant, vulgar and so on, but nevertheless, it should be accepted or
denied not on the basis of its qualities that seem to be positive
or perceived as negative. All of these notions are relative, which can be seen
at the first sight to the endless chain of forms that had already existed.*

*In this way it should be evaluated and understood. An attitude to a work of art should
be determined by the way its forms influence the soul. And content through the form
(spirit, inner voice). Otherwise, the relative comes up to the level of the absolute.*

*In practical life it is very unlikely to meet someone who goes to Berlin,
but gets off his train in Regensburg. In spiritual life,
such an extraordinary occurrence is quite widespread.
It often happens that even the operator refuses to lead his train further,
and all passengers have to get off the train in this city.*

There are so many people who look for God, but end up praising idols.

*There are so many people who are looking for art,
but remain adherent to one form, which was used by an artist
for his own purposes, be it Giotto, Raphael, Dürer or van Gogh!*

*Ergo, as a final conclusion, it is necessary to declare:
the most important is not the fact whether form is personal, national,
whether it is part of one style or another; not the fact whether it is part
of the main modern movement or not, whether it has the same root
as many or not so many other forms, whether it is single or not,
the main thing in the issue of form is whether
it was born out of inner necessity or not.*

*Presence of forms in time and space is also explained by inner necessity.
Therefore, in the long run, it would be possible to free distinctive features of time
and people from stratification and present them in schematic form.*

*The more important the era is, that is, the more important (quantitatively)
is its longing for the spiritual, the more diverse and the more massive the observed
phenomena (trends in art) are, which is understood anyway.*

*These distinctive peculiarities of the big spiritual era
(whose advent had been predicted earlier and which is manifested today
at one of the initial stages) we observe in modern art. In particular:*

1. great freedom, which is seen by many as unbounded and
2. which allows to hear
3. the spirit, which we strongly feel in objects and which
4. engulfs and will engulf all spiritual spheres, on the basis of which
5. this spirit creates in any sphere of the spiritual, and, consequently,
in the sphere of figurative art (especially painting) a multitude of expressive
means (forms), both standing separately and the ones enclosing
the whole groups
6. and the whole arsenal is at its disposal, that is it applies any matter,
from the "toughest" one to the one that exists only in two dimensions
(abstract)

P.1 As far as freedom is concerned, it finds its expression in longing for liberation from forms that had already performed their function, that is, to the movement from the old forms to the new ones that are indefinitely varied.

P.2. Involuntary search for external borders for expressive means of contemporary era (individual expressive means, expressive means that belong to this or that time or people) is a subordination to freedom, which seems unbridled, which is stipulated by the spirit of time, and precise definition of direction where the search should go.
A bug that crawls in various directions under a glass considers itself absolutely free. But having crawled a certain distance it stumbles upon the glass. It can look through this glass, but it cannot crawl further.

If the glass is moved a bit forward, the bug would be able to crawl some additional distance. Its basic movement is determined by the guiding hand. In the same way, our era, which considers itself free will face certain obstacles that would be moved a bit further "tomorrow".

P.3. This freedom and spirituality, which seems unbridled, emanate from the fact that in every object we start feeling spirit and inner voice. Simultaneously, this germinating ability gradually turns into a ripe fruit of the decisive spirit and freedom and that seems boundless.

P.4. In this case, we cannot try and specify the character of the marked impact on all spiritual spheres. But everyone should be able to understand anyway that interaction of freedom and spirit would sooner or later find the general repercussion.

P.5. In fine arts (especially in painting), we are faced with tremendous variety of forms. These are partly the forms that are inherent to a separate monumental personality, partly the forms that involve the whole groups of artists into a colossal and precisely directed stream. and still, variety of forms allows setting the communion of aspirations very easily. It is in the mass movement where the all-embracing spirit of the form may be recognized. It is enough to say: Everything is allowed. However, today it is impossible to step over the allowed. The forbidden today still remains adamant. it is not necessary to create boundaries, they have already been created. This is true not only of the sender (artist), but of the addressee (viewer) as well. He can and should follow the artist,

*but he should not be afraid that he follows the wrong path.
Not a single person is able to constantly walk the straight line
even physically (be it a path in the field or a meadow),
and even less able to do it in spiritual sense.
Very often the direct spiritual path is the longest because it is false,
whilst the path that seems false is in fact the truest.
"The feeling" that is forced to speak out, sooner or later will direct the artist and,
consequently, the viewer. Fearful adherence to one form inevitably
leads to a dead end. The open feeling leads to freedom.
First one is a consequence of the matter. The second one is a consequence
of the spirit: spirit creates one form and passes to the next one.*

*P.6. An eye aimed at one point (be it form or content) cannot see the whole surface.
While it is sliding along the surface, careless, it can survey it or part of it,
but it is attached to the outer differences and will be lost in contradictions.
The root of these contradictions is in variety of means that were picked up today
by the spirit, seemingly spontaneously from the box of the matter.
Many people call the state of modern art "anarchy."
The same word is used here and there while characterizing
the state of contemporary music. It is mistakenly seen as an unsystematic
total reevaluation and chaos. Anarchy is planned order,
which is set not by the outer and insolvent force, but by the feeling of good.
Consequently, even here there are borders that, however,
could be characterized as the inner ones, which also have to replace
the outer ones. These borders will also be constantly expanded,
and as a result of this activity freedom would appear, which, in its own turn,
will build the way to further revelations. Modern art in this sense is correctly
characterized as anarchic and reflects not only those spiritual stances, but embodies
the materializing force and the spiritual, which has ripened to be displayed.*

The forms of embodiment, which have been taken by the spirit from the box of the matter, are easily distributed between two poles.

These poles are

- 1. The great abstraction,*
- 2. The great reality.*

These two poles open up two ways that in the long run, lead to one and the same goal.

There are quite a number of combinations of various consonances of the abstract and the realistic. These two elements have always been present in art and they were characterized as "purely artistic" and "physical." The first one was reflected in the second, while the second served the first.

*This was a complex balance,
which was using absolute leveling to reach out for the ideal.*

*It seems that today this ideal is no longer the goal,
that the lever that was keeping the balance even has disappeared
and that today they are ready to live their lives as separate
and independent entities. They see "anarchy" in the wreck of this ideal balance.
It seems that art would put an end to the pleasant supplement of the abstract
with the objective and vice versa.*

*On the one hand, the abstract was devoid of the foundations of the objective
that distract attention and the viewer felt as if he was hanging in the air.*

*They say that art loses its footing. On the other hand,
the objective has been devoid of the idealization of the abstract
(the "artistic" element) that distracts the viewer's attention
and he felt nailed down to the ground. They say that Art loses its ideals.*

These claims grow from the insufficiently developed feeling.

*A habit to pay most attention to the form, and the subsequent manner
of the viewer to give preference to the usual form of balance – these are the forces
that blind him and that devoid him of the feeling of free path.*

*The aforementioned great reality, which is not at the germinal state,
is the longing to declare off the superficially artistic
and embody the content of the work by resorting to the simple (anti-artistic)
reproduction of a simple hard object.*

The outer covering of an object which is perceived and fixed in such a way and a simultaneous turndown of this habitually obtrusive prettiness expose its inner sound in the most reliable manner. It is in this covering while the "artistic" is drawn to a minimum; the loudest is the soul of an object, which cannot be silenced by the "nicely tasting" outer beauty. Everything became possible because we move further along the path of cognition, learning the world the way it is, without embellishments provided by its interpretation.

What Kandinsky called here "the great abstraction" and "the great reality" characterizes the two most important trends in the 20th century. His precise definitions should make understanding of modern art easier for many readers.

Werner Heisenberg defines this in a lecture entitled "Tendency to Abstraction in Modern Art and Science" in the following way:

*"Art has a different task than science.
While science explains, makes everything clear, art should display, enlighten,
and make the foundation of human life visible.
But the problem of content and form equally arises in these two areas.
The progress in art seems to flow in the following manner: first,
an unhurried historic process, which transforms human lives not giving
a separate individual to be greatly influenced and produces new content.
In antiquity, this content was represented by the shining of the gods
that were perceived as heroes; on the verge of the Middle Ages,
it was the consciousness of religious protection;
at the end of the 18th century it was for the world of emotions,
that we know owing to the works by Rousseau and "Werther" by Goethe.
And then separate gifted artists are trying to embody this content
in the visible or hearable image, while getting the material,
which is used by them in the process of creation of their works of art,
that is, from paints and tools, new expressive possibilities.
This changeability or, if you will, the fight between the expressed content
and limits of means of expression seems to me
– in the same way as in science –
the obligatory precondition for the real art. If there is no content,
which is longing to be expressed, there is no ground where art could grow;"*

(from Werner Heisenberg: "Steps through Borders", Munich 1971, p.268).

This fight between the expressed content and limitation of the means of expression has a very important prerequisite: It is the real fight only as long as there are no means of expression for the new content, but this does not mean that the content itself has not turned into a public domain, has not become a "style", a tendency, part of the accepted art. As soon as the means of expression for the content are found, they should be put into the common disposal, they should be learned and studied; they become a handicraft and productive part of a work of art, which, however, in this

case cannot already be called a real work of art. It would rather be an art trade or applied art. And only in this period of time, when the fight that Heisenberg had mentioned, occurs, the real art is being created and as soon as this fight is over and the results are commonly accepted and recognized, there opens a way for imitators and the mimic artists, while the real art is being created somewhere else, where the fight continues because it "cannot breathe the air of common approval", according to French artist Jean Dubuffet (ART, 11/80, p. 75). Thereupon he says:

"We should expect from art that it would strike us, turns everything upside down.

*That it would open something that would allow us to see our own existence
and the whole situation in an absolutely unexpected and unusual way.*

Purpose of an artist is primarily the purpose of an inventor.

*There are more inventors than it seems. But the main feature of fictitious art
is that it should not look like common art and it is therefore more true,
the more fictitious it is – not to seem to be art,
but a senseless and useless piece of nonsense...*

*So, virtually, artist – appearing to stand much farther from painting
what he sees, what the poorly informed public tells him to – sees the utmost
right to paint something what he does not see, but passionately wants to (ibid., p. 73).*

The Key to Art

Where can we learn to evaluate art?

Now I would like to come back to the censorious remarks regarding the audience and the museums and would like to supplement by critical position by pointing to an alternative. However, just pointing at the weaknesses has failed to help anyone. It is time to look for the way out.

Before now, in the majority of cases, a visitor of an exhibition was being left alone with the works of art presented there. As an auxiliary means of understanding the works of art, the observer has a more or less expansive catalogue, which turns to the audience that is at least more or less experienced. The non-specialist often stands there helpless and embarrassed before the exhibits (he divides the works only on the basis of his likes and dislikes), stops by the work of art just out of proper behavior for some time which seems appropriate to him, moves to the next work, where he is again left alone with his desire to understand art and after several unsuccessful attempts, he is most likely to refuse from any of such attempts whatsoever.

It is especially true of the exhibitions of the works of the 20th century, since here the works of art are devoid of the objectivity factor, an option of recognition and distinction of reality. Paul Klee once said that modern art is not engaged in something visible, but makes this visible first. Essential moment is the fact that something which is made evident by means of art should be recognized by people. It very often happens when the author breaks up with the ways of vision and perception, which had been considered familiar throughout the centuries and therefore, it seems to be necessary just to give the viewer minimum support for him to find himself in this novelty. The works of art at this moment cannot do this for society because otherwise they would not have been the works they are, but the manner of how they are presented to the audience and respective help from museums, which is seen in preparation and the escort of the viewer, would make it possible to establish more intensive contact between the viewer and the work of art are presented to the audience and respective help from museums, which is reflected in preparation and accompanying of the viewer. In this case such manner of presentation of art would make it possible to create and maintain closer contact between the viewer and the work of art.

If today the gulch between the works of fine art and, in particular, those works, which we consider avant-garde and the texts dedicated to this, often seems gigantic, as in the case of Joseph Beuys, it is ultimately connected with the fact that the artist has out-marched his commentators on the way to the unexplored lands and us, thinking and writing about art, are trying to instantly locate the necessary notions, adequate vocabulary, in order to pay respect to these works. This brings us constant challenge and hard work, and transitional station, where we get stuck from time to time, failing to satisfy anyone of us. My own experience shows me that we are getting further more often with the help of sober, exact and detailed descriptions. I personally started to understand the fullness of meaning of some old or modern works only after I got their full and detailed interpretation.

This was the opinion of Wieland Schmied, the exhibition organizer, President of Munich Academy and the author of numerous publications on art.

"Die Zeit" daily, 49/1988.

Owing to my perennial polemics with namely the art of our century and owing to the knowledge of art environment, which is by far its own consequence, it became clear how decisive was the factor of obtaining as much broad information as possible in evaluating the works of art.

It is especially important to the viewer, or to the one, who would like to form opinion about the work of art, who would like to be more informed about the "degree of novelty" in art, to the one, who would like to understand, evaluate and classify the work of art in a correct way. The degree of novelty is an elaborate share of innovation and creativity, which had been described before this work of art appeared in other works and which is put into its disposal.

Each artist would like to and can come back to this or suggest something what other artists had created before him, on condition that he would have the possibility to make himself acquainted with this. Here lies the weighty confirmation of the fact that artists should be able to make his works as well as the incorporated innovations accessible to the population. Resting on this, other artists could also move a step ahead, come to innovations, and therefore, advance the evolution. An artist, who does not provide the viewer with the access to his works, although he is able to show the way, behaves in an asocial way, because he fails to perform his task of facilitating development of humanity.

If the landscape and nature had not been perceived as a decent topic for painting during the Renaissance era and had not been topics for pictures over the centuries, the arts move of "packing" the present landscape, which Christo conducted a few years ago, would be unthinkable. And if the human being and his image had not been considered in various aspects of painting over the last five hundred years, there would have been no longing for own space, fantasies and feelings that we find in the paintings of surrealist Salvador Dali.

Such examples could be drawn infinitely, since every work of art is unthinkable without prerequisites that had existed before its creation. However, prerequisites are innovations that every single work has introduced, and those are prerequisites that when taken together, show the state of innovation. With every new work of art, the state changes and the degree of novelty increases. If I want to evaluate the work of art, I have to be aware of the prerequisites that had existed at the moment of its creation. I need to get the information about the degree of novelty at a given period in order to rely on it to be able to see whether the real innovation had been presented in this work and whether this is a true work of art or it is just a mutated replica of something that had been created by another artist. In this case, this would be a product of art and industry, but not of high art.

But how can we tell a true work of art from a replica without the whole library of specialized literature in our head? This book is designed to answer that question. On the one hand, this book should be able to reach the contemporary state of innovation, on the other hand -- and this is the main goal of this book -- it should offer help in determining the degree of innovative content in a work of art so that this would be an object of criticism in itself.

It goes without saying that the future elaborations could not be generalized here, but judging from the degree of presence of innovations, I would like to offer a number of criteria, using which each and every one of us can reach a new level so that in ten, twenty, thirty years, could see why one painting is considered to be a genuine work of art whereas the other one is classified as a piece of applied art on the same basis.

I surely understand that by setting criteria that would allow each person to find access to the works of art and appreciate them we bring up the "hot potato." I think that sometimes we need to bring up this hot potato to at least try and let it go the right way instead of just watching indifferently how the gap between art and people becomes wider. Only the one, who would take the risk to become disagreeable and would replace the obsolete ideas with the new ones, could make the novelty develop.

Art is the best field where you can throw away the obsolete ideas and start looking for the fundamentally new ways to convey these ideas. I have already declared that works of art are the information carriers, whose information content should be opened by the viewer. Therefore, art is nothing else but the visible, tangible, audible message of an artist to his neighbors.

However, message is a process of communication, a process of passing information further and is therefore a process that can be marked in the broadest sense as a "language process." When we say "language" we do not necessarily mean speaking only; language is a much broader notion. For example, characters are also elements of the language. There are numerous examples of characters that do not consist of symbols as in the Latin or Greek alphabet, but have a pictographic image, such as a hieroglyphic writing in Ancient Egypt, which represents a figurative language of comics or gesticulating communication by the deaf mutes.

In this sense, we can speak of the works of art as of the "visual" texts (music: acoustic texts). However, text contains notions that are designed for the reader. A reader can perceive this information only in case he understands the language of the text and can construe its characters.

This means that in order to understand the text, one should first learn the language of this visual representation.

Hans Seldmayr writes about this problem in his book entitled "Art and Truth", Mäader publishing house, pp. 190, 199, 202, 203.

Art As Language

"The task of the science that calls itself aesthetics from the times of Baumgarten's work, Frankfurt on Oder, 1750-1758, and, undoubtedly, one of its most direct functions is setting the distinction between the artistic and the aesthetic, between the artistic act and aesthetic act, between the work of art and aesthetic object. This task has a theoretical as well as practical meaning, because only this distinction is able to settle the confusion of art criticism, which leads us astray with each newspaper article.

The first step to solving this issue is defining art itself.

What is common between various types of art, like dancing, music, song, performance on the one hand, and a trinity of architecture, image (either drawn or painted) and ornament, still remembering the applied arts on the other?

Weidle answers this question and we join him in his opinion: art is a language and nothing else, but a language; this is, however, a language of its own type and structure, which is different from the abstract language. This response is not new as it has a number of respectable ancestors, traced back as far as Bona Ventura, that is, to the 13th century. But at the same time, public conscience has not yet been affected by realization of the fact that art is a language and that this fact has a lot of important consequences.

Language is also a picture, irrespective of whether it has been painted or carved. Picture – if this is a work of art – content is presented (topic, objects, processes), but the richness of content is not expressed. It goes without saying that this expression is also a design, where the form consists of flowers, lines and dimensional proportions (or only of the two latter, without colors). But form and content are just a language, which is necessary to express this richness of content. The form itself is sort of a subtext. Should it be otherwise, art would be unnecessary.

The same goes for the "music" arts. What is happening at the time of dancing, singing and talking is "imitation": image becomes expression, while expression penetrates the image. Music, in the same way as dance (if it is distanced from the pantomime) does not involve any "content": sounds and melodies, movements and gestures directly express the inexpressible, which cannot be conveyed in any other way: richness of content.

It is here where one would like to mention and probably is allowed to mention the "spiritual content" instead of "richness of content."

*If in this way all arts, each of them in its own fashion, are language, they share one more quality with the language: they all address a person or a circle of people, they all, according to Weidle, "a word said by a human to a human."
Art is a language and language exists to be understood.
Every work of art has a platonic idea of influence and therefore indistinctness a priori would be a moral defect."*

(Hermann Broch)

In order to fulfill your ambitions, a work of art needs to exert influence, it should not only be seen, heard or read, but it should also be understood. That can be understood in two ways: work of art should be understood according to its idea content, in its entire composition, in its own classification, in relation of its parts to the whole. Viewer cannot use it at his own discretion because it is someone else's spirit that gave birth to this work, because this spirit has communicated or is communicating something that needs to be heard through this work of art. Viewer has to pay special attention at the work of art, let it capture him. This could be executed directly and with the help of an analysis. A work of art has two lives.

Every analysis of both form and content is a language analysis. It is required in many cases, but it is just one path to the goal. The goal is to correctly perceive something that is communicated by this work of art, something, which cannot be expressed in any other way.

Here I brought only one aspect of art to the foreground: art as speaking and as a language. There is another aspect: art as a work of art and as "manufacturing" of work. Those who have a feeling for language would find difficulty in calling artistic dance a "work"; but nobody denies that dance is a work of art. Art as language and art as work are two additional aspects similar to how wave and particle are two aspects of one and the same physical phenomenon called "light."

However, it is the art of the 20th century has put a virtually unsolvable task ahead of the viewer, making him responsible for understanding boundless multitude of artistic forms of expression. As multiformity of visual language has become almost limitless, learning the language has become almost impossible.

Art and Reality

Artistic repetition of what already exists in nature; imitation of reality is no longer a decisive sign of art in the 20th century as art has become independent of visible reality. Works of art are autonomous; they exist independently from nature and from other visible reality and on their own. They themselves are independent composite parts of reality or, as Koch-Hillebrecht writes, "the works of their own right and of their own legality."

A statement of a question, which is very important for evaluation of a work of art, arises here: what new information, what innovation does this independent work of art contains? Or in other words, what further options for development are outlined in the work? Is there any option for further development at all or the discussion is only about transformation of information, which is already incorporated in another work? In order to filter out this option for development, statement of the question should be divided into smaller steps, broken into auxiliary questions:

- What was the historical era when the work of art was created?
- To what degree has this historical situation, a corresponding situation of cultural, spiritual situation becomes clear?
- What innovative processes of development were going on at the time when the work appeared in other works, with other artists?

Response to these questions gives a firm confirmation of the fact, whether the work of art we are trying to explore is indeed innovational.

Certainly, these questions could be applied only to the works of art that had been created before the 20th century. But even here evaluation can be done rather easily, to say nothing of inspecting the co-called "modern art" since the quantity of preserved works as well as trends is considerably smaller. Besides, arts criticism has preliminarily "sorted out" and declared worthy of preservation and sent to the museums only those works that it considers artistically significant. But let us go back to what I would like to name "a key to understanding art":

The basic starting point to evaluate a work of art is innovation, creativity, perfection. In order to filter out this possibility of further development, I have to ask myself the following questions.

- A) When was this picture painted?
- B) How was the spirit of time expressed at the moment when the painting was created?
- C) What innovations from other artists were known at the time when the painting was created?

If I could filter out the share of innovation that is incorporated in the picture or in the sculpture, I could determine whether I am facing a work of art or an element of decoration. Innovations could be found only in works of art and only when the achieved innovation becomes a common property, by way of imitation it transforms into an element of applied arts, craftsmanship, decoration, advertisement and other fields of our life. The prerequisite of distinction and further evaluation of innovation is the fact that I, as was declared above, am aware of the degree of presence of innovations.

In the beginning, specialists in art history and critics usually deny or ignore this key to art and this new content and so Kandinsky writes:

"One should never believe a theorist (arts critic and so on) if he states that he had found a certain objective mistake in a work of art."

"A theorist is only right in stating that until now he had not known a method of applying this means. And here is something else: theorists, who proceed from analyzing already existing forms to scold or praise a given work of art, are the most destructive deceivers who create a wall between a work of art and a naive visitor. From this standpoint (which, regretfully, in the majority of cases remains the only one possible), art criticism is the worst enemy of art."

"So, an ideal arts critic would be not the critic who is seeking errors, mistakes, borrowings, etc, but the one who would try to feel how this or that form exerts influence from inside, and then would pass his holistic experience to others. Here, a critic needs to have a poet's soul, since a poet should be able to feel objectively in order to subjectively exteriorize his feeling.

This means that criticism should possess creative force.

But in reality, critics are the unsuccessful artists, who have bad luck out of lack of creative potential and therefore feel destined to direct someone else's creative force."

"A question of form is often harmful for an artist also because of the fact that talentless people (that is people who do not have inner longing for art) are falsifying works of art by using someone else's forms thus provoking confusion. Here I should be exact. Using someone else's form for critics, audience and often for the artists is a crime, is a deception. But in reality this happens only if an artist is using someone else's forms without any inner necessity thus creating a lifeless illusion of a work of art. But if an artist is using someone else's form to express his inner gush and experience in accordance with his inner truth, he applies the right to use any form of inner necessity, whether this is an object of everyday use, celestial body or a form, which had been artistically materialized by other artists."

The whole issue of "imitation" is far from having the same meaning that critics give to it. The living stays. The dead disappears.

And this is true: The more often we pay attention to the past, the less we find falsifications and illusions of works of art. They all disappeared in a mysterious way. Only real works of art survive, that is, those that have a body (form) and a soul (content).

Certainly, it does not happen right away that innovation becomes such, so we can single out its types:

1. First, innovation is possible in the depicted object. Innovation is present if a motive is shown in a different way, in a new formal handling, in a new color solution.
2. Innovation in artistic technique is present if already known artistic technique is developing and improving.
3. Innovation is also an introduction of a new artistic technique, which had not yet been known.
4. Besides, we find innovation in selecting used content of the material, while often conservative nature of image is preserved.
5. But innovations in the type of depiction can often be observed in the 20th century, for example, in "happening".
6. Along with these formal fields, where innovations can take place, there is still a wide area of meaningful innovation:

There are innovations in determining the aspects that had not yet been shown and the hidden motive of everyday life. If, for example, Edgar Degas paints the ballerina while she is fastening her ballet shoes, then with this minor detail, which otherwise would

not be paid attention, this painting definitely contains innovation, since Degas was the first to embed this particular gesture in his own peculiar way. New forms and new content are also transmitted by means of everyday use objects, kitsch, scrap and various types of waste are exhibited after having been transferred into another cultural surrounding, to another time, another medium. The objects of everyday use can retrieve a new aura, new content. They become a work of art, for example, a pissoir in a museum, a figure of gnome in China, TV set in the 17th century.

7. We find innovations not only in the needs of everyday, normal life, but in consideration of needs that are fundamental for our life. Surrealists who had opened the areas of dreams and fantasies, the central importance of which was proved in the beginning of our century by psychological research, are once again mentioned as an example.
 - a) The talk here can be of the interconnections that had never been researched, fixed, and published as a consequence.
 - b) Besides, the option of innovations is not only in determining the obscure, fundamental issues of our life, but in elaborating the answer to the question, what is innovation worthy of highest appraisal.
8. The highest degree of innovation is when works of art ask the eternal questions and give eternal answers that are connected with our existence and God in a new fashion. This process of asking questions and looking for answers gives the possibility to find questions and answers that had not yet been asked or answered.
9. Innovative content of a work of art should make an impact on the viewer in such a way that he would open up to the content of a work of art and questioned what had been considered reliable and constant. The desire to learn, to perceive the new and ability to question your own essence with your own convictions and guidelines, should come out of thoughts of the innovative nature and content of a work of art. What is important for every viewer, is in the same way important for a competent expert (objective art, world art), the point of view of whom the work of art should have drawn, in a sense, to the "rock bottom", that is to let it treat innovation objectively instead of looking for justification of assessment that already exists.
10. The assessment of innovation should certainly be related to the state of society and to the era during which they were created.
Some questions are drawn from possible manifestations of innovations in

any given work of art. The answers to these questions in each separate case give the work of art accessible to the viewer.

1. The first question is designed to find out whether there was innovation in a given work of art and if the answer is positive, a statement on what was the essence of such innovation.
2. How many innovations does this work of art contain?
3. How highly can these innovations be assessed?

For example, locating new basic interdependencies or a hidden motive of life should be assessed at a higher level than innovations in the formal process of creation or in decision of color.

4. Does the work of art let me question me as a viewer and my convictions and open up to the new points of view?
5. Is there an impulse in the work of art that leads me, as a viewer, to the new ideas, changes my flow of thought, and creates new associations?
6. New expressed contents do not find corresponding expressive means automatically, on their own, as work of art is created only as a result of intensive struggle in order to give corresponding form to the new content. So therefore, viewer can check any work for the purpose of finding out whether this fight has really taken place.
 - a) Was a known form with a known content presented here?
 - b) Does this known form have a new content?
 - c) Does this new form have new content?
 - d) Are we talking of a new form or is it just a variant or a number of forms that had already been known before?
 - e) Does this known or new form have new content or does this content is just a variant of the contents that had already been known before?Is this new content presented adequately by the form developed?

7. Here we add the question, to what degree did an artist with his views and ideas, questions, answers, premonitions, emotions that had been created before, at the time of or after the creative project in a deliberate or non-deliberate combination, move along the channel of the predominate tendency and reflect the already known public property, or was he alone with his ideas, to what degree has he surpassed the level of his time. The next possibility positioned between the two above mentioned is a possibility of the fact that an artist, although not resorting to ideological public property, was not alone as he has just made accessible achievements of a small group of experts and specialists to a wider population.

The notion of "ART" should be understood in two ways:

a) Objective art (world art)

First of all, ART should be understood at an objective level (world art) as a process of alterations within art. Therefore, ART is a constant process of perfecting what had existed in the history of art from the moment of creation of this particular work of art. This perfection I being made with the help of innovation, that is with the help of formal or sapid new creation: Something, which had never been located in any other work of art, is added to the already existing and known one.

Consequently, a work of art constantly opens up the doors of cognition and makes us start the search for the new explanations and knowledge.

If a viewer limits himself of such search, this means that he feels awkward questioning his own cognition and the degree of awareness. As a rule, in this case, he simply denies this work of art.

Nevertheless, this work of art may be ranked as objective even if it remains misunderstood by experts in art -- because this work has come to us from a distant future. If someone feels close to the level of art known absolutely, the new work of art is presented to him as a part of art since his level of cognition and awareness does not allow him to explain this work of art. In order to recognize this work of art, he has to make an effort to think in another fashion, to question his own level of cognition and constantly change his point of view in order to find a possibly new information or vision that had not been present in his mind before. As a rule, this process happens only when emotion or understanding appears. If such understanding does not occur, he would not be able to decipher this work of art. His level of cognition lacks the con-

necting link of information in the direction that located this work at the objective level of art. He just makes a decision whether he likes this work of art or not.

Certainly, it is possible that a new understanding (feeling, suspicion), which is also incorporated in this work, could occur to the viewer and he would adjust it to his own level of conscience as he would perceive this objective work of art at his own subjective level.

b) Subjective Art

Description of objective level of understanding of the notion of "ART" already refers to the subjective level because if the fact that objective ART is a constant process of perfection (further development) corresponds to reality, this process should also be visible out of subjective, individual reasons:

- Not only history of art undergoes a constant process of development, but the understanding of who perceives or creates art. With every never-seen-before work of art, a viewer, if he does not ignore this work, expands his individual repertoire of demonstrative ideas of something. Every new individual impulse expands the mind and makes new feelings, new visions possible. A viewer can single out new data, new feelings (ideas) and emotions from the work of art. They are included into his previous conscience and can give him new cognition, even if the artist had a different subjective intuition. Since every person on our planet has his own history in his mind, his own circle of knowledge, his own baggage of memory images, each and every one of us perceives new visual impulse subjectively and in his or her own way. Consequently, for someone any picture might seem a work of art, especially if he or she had not seen it before and therefore does not have it in his or her memory while it is being penetrating the mind at this very moment triggering the process of perfection; for someone else this same picture does not subjectively seem to be a true work of art since it cannot trigger any process of perfection, since it already belongs to his or her baggage of image representations, or it is way too distant from the viewer's capabilities making this picture absolutely inaccessible to him. Thus, anything that can be perceived can become subjective work of art. This depends on the viewer's conscience, on whether this image offers new stimuli and delivers new information, or on whether this image cannot offer any stimuli for perfection. The above-mentioned observations lead us to something common that subjective and objective art both have:

Every work of art – irrespectively of whether it is subjective or objective – can transmit

or imbue the information that had not been known to him before (vision, feeling, and foreboding) to a sincere viewer. After this new information (work of art) has been presented, its aesthetic value appears overtime since the image "embedded" in the mind makes a viewer capable of matching this or similar image. This makes it easier for him or her to get oriented in the new information flow, which is brought by all these works. This "embedding" is also a prerequisite for obtaining this image by the viewer's self-conscience, that is, he or she can create new image notions in his or her mind with the help of the embedded image. It is this ability of human spirit that makes perfection possible since only when I can imagine something new (that is, when I create it in my mind), a process of development is launched. At the end of this process there is something new. I would like to illustrate the notion that this "spiritual accessibility" can have using two examples: Let us consider the oldest human attempts to expand the area of everyday reality with the help of artistic processes and those were cave paintings. Depiction of animals, for example, in the caves of Lascaux (France), which were created more than 20,000 years ago, is very unlikely to have been made just for decoration. These caves were plunged in absolute darkness, so it would be meaningless to assume that the cave people were just decorating their premises. What meaning would a decoration have if it cannot be perceived at usual circumstances? We may proceed from the assumption that fireplaces served for food preparation and to heat the caves, but were insufficient as lighting sources. Quite striking to the eye is the position of the cave paintings: it seems that they are placed without any visible order as if one was painted over another. Today many people assume that the sense of such order should be sought in magical impact: painted animals replaced the real ones in nature that is the prey that was not available in the caves. The process of painting allowed them to see what they did not have and what existed only in their minds and imagination. It is quite possible that the cavemen believed that there is no difference between painted killing of realistic depiction of a prey image and real killing of this prey: many painted animals were pierced by painted spears; maybe these images were also pierced by real spears, stones and other weapons. It seems that cavemen were finding the strength for survival (that is, what comprised the major part of their lives – hunting something eatable) in the process of "artistic" achievement of this task. Their artistic activity contributed to improving their rational cognition and was giving them emotional confidence for their existence. The fact that these paintings go back as far as 20,000 years has a secondary meaning in this sense since similar paintings could perform the same function in contemporary culture, which did not have any contact with contemporary civilization. In today's industrial society, this method is being applied very efficiently. Art does not at all depend on the level of

development of art history, since the most important is the fact that the images serve individual change in cognition of those people who use these images to overcome their vital situation.

Caveman often visualized those things that he did not have at that moment, but strongly wanted to see. In this way he visualized his future or what seemed to be his future. This makes him similar to all the great artists that came after him.

Same thing goes for all works of fine arts, meaning of which opens up in the context of cult or religious activities: their deep meaning is hidden out of time and does not depend on the real history of art.

Objective and subjective art should also be considered from another standpoint: Objective work of art is tied to his place in history, to the moment and circumstances of its creation, since only in this way its innovational value and its input into the development of art may be measured. But at the same time, from the subjective point of view of improving consciousness of a viewer, this work can still be perceived as a work of art at any time.

In the first case, the master adds his spiritual vision, feeling, something that he had never seen before what he would like to depict, something that changes so much in the process of cognition that he is himself astonished at the new, which is opening in front of his eyes. In the second case, the viewer adds this image, spiritual representation to his own repertoire of illustrative ideas. Both of these processes do not depend on one another; they just have a common element of perfection (further development). But the element of eternity is only brought by objective works of art.

If I have just mentioned the fact that an artist brings adds to the demonstrative image something that flows from his ideas or intuition (which can be easily come out while the work of art is being created), this also means that art does not only aim to depict something present. Just on the contrary, it depicts not what an artist sees live in front of his eyes, it shows it in the way the artists imagines it. Today, a criterion of art is not the viewed superficially the "right" depiction of personality, landscape or some object, but the new aspect, new information that an artist inputs into his rendering of motive and which goes far beyond the boundaries of a "simple" depiction of an image.

Here we can observe a close connection between the art of the cave people and the mastery of Leonardo da Vinci, Joseph Beuys and other artists. They all depicted something different from what had been developed by others, they sought for new questions and answers, they made their wishes, fears, ideas, dreams, premonitions, thoughts, etc., cause for creating works of art. They wanted to embody and create something in a work of art that, from an objective, material and real standpoints, had not been present or something that could not be known or communicated using options available at that time. Everything that can be learned, what is a learning material, cannot therefore be considered as objective art of modernity, but this is an original from the history of art, which opened up the boundaries of cognition and which became the objective art of the past. But a work of art, which is created today in the manner of Vincent van Gogh, is not an objective work of art despite its wonderful performance. Important for the real artists is not the imitation of reality, but its expansion, creation anew. This is one of the reasons why, after the invention of photography, artists were trying to depict something which could not be depicted on a photo. At the beginning of the 19th century, naturalistic depiction started to die out just to be over in the 20th century with full aimlessness. Photography has undertaken the task to copy nature in the most perfect form. But it does not only copy nature, while achieving full accordance between the sample and the image that it can even more: "Photography became important first of all because it allowed to imitate other works of art. Artistic postcards, illustrated guides to the world of art transferred Venus of Milo, Van Gogh's sunflowers and the Angkor Wat temple into every young girl's sleeping room. Only photography could allow the imaginary museum to become a reality. An artist also received world art into his disposal to much greater degree.

Starting from Renaissance era, painters made test arrangements with apparatuses similar to photo cameras (Camera Obscura). With certainty, one can state that these experiments were used by Canaletto, Bellotto, Guardi, Beich, Reynolds, Sandby and numerous artists of Goethe era, up to Ferdinand Waldmüller.

Photography in its own sense of this word has created a new situation for fine arts in the 19th century. Reaction was ambivalent. A historic artist Delaroche has declared the following after Niépce/Daguerre patent before Paris Academy of Science and Art in 1839: "Painting is dead!" But at the same time, Delacroix was writing the following to a young artist Maller C. Dutilleux in the letter from march 7, 1854 on photography:

"How I regret that this wonderful discovery came out so late and I am saying this about myself! An option of making sketches based on such samples would definitely influence me, with a degree that I can imagine based on the benefit that it brings me today... (photography is a tangible demonstration of painting according to nature, of which we have absolutely imperfect ideas)".

First, photography was used by artists to preserve their images. But the new carrier served not only for superficial help; it forced artists to consider this phenomenon more deeply and critically. Photography took part of the market from an artist. Now it partly replaced portrait, as well as landscape painting. Instead of Venice landscape, there was a postcard with a view.

So, photography first produced a disillusioning effect on the artists. It could copy more exactly and constantly let pay attention on the unsurpassed masterpieces. It is not surprising that artists were particularly interested in small mistakes, distortions of photography. Stelzer (1978; p. 126 and further) sees a stimulation for an artist in the drawbacks of photography and "states that there is hardly any drawback in photography, which sooner or later did not prove useful for art.

Whereas previously in painting, including naturalism, a source of light was usually located behind the painter, photography made it possible and highly attractive the possibility of using backlighting technique. This led to new distancing, blurring effects, that separated new painting from the traditional one. Degas was one of the first ones to use these pictures with backlighting as an option for painting. He was an avid photographer, who used his experience with the new carrier in his pictures – the experience that took its origin in a technical mistake.

The next novelty that led to modern way of depiction is the photographic technique of incision. Subject in fine arts in previous history of art in previous history in the majority of cases were harmonically centered. If Madonna was pictured with a baby, special attention was paid so that Madonna and the baby were both seen in their entirety. Sculpture lacked baby's left hand and Madonna's head was not placed in such a way that the edge of the painting corresponded to the hairline. Many works of art strived for symmetry and harmony. The most important was placed in a center, at the forefront. Even landscape pictures were trying to observe some sort of symmetrical harmony.

Incision of pictures was also used in naturalism. However, in this case it served only to underline the character of a fragment of the picture. "Picture is a fragment, which is cut off by an artist from a single cosmic space." Lipps (1906; p. 166 and so on) speaks about the "principle of incision" and is sure that an artist can cut houses, trees, clouds and even people; This is all done in order to ensure the idea that the landscape is not ended with the picture edge, but goes far beyond of what is limited by the picture edges since there should not be an impression that the landscape... should be depicted as something, which exists in the world in an isolated state in space." A viewer should understand that beside the cut object there is reality that extends far beyond.

Then incision and fragmenting an object becomes quite a popular technique in modern art. Certainly, montage by cubists was also stimulated by photography. The pictures by futurists, which are characterized by their movement, there are many separate cut objects that are included in the overwhelming whirl of the picture...

Generally, photos propelled cutting, shredding, etc. The variety of perspectives is a collage technique, which was used to insert cut fragments of photographs into a work of art – this is the late reaction full of ironic protest. Strong photography, which threatens artists' pride, seems to be as if castrated, included in the picture in a cut form. In this way, an artist eats up the photo.

The two original drawbacks of photography also led to new artistic ideas. Let us start from a random point of view. Now we are able to see the shots that were taken from the roofs, from the "frog" perspective, that is, from all the starting points that seemed very unusual. This is how the longing of modern to offer new unusual aspects. The unusual becomes the beautiful. If nobody has not seen this aspect in this form, it becomes attractable.

Along with tremendously distant point of view, which presents objects in a new light, there are much closer, interesting aspects. Instead of the finished fragment of the world, there are parts, details and forms. When zooming in, the grainy texture of paper is seen. Striving for pointillism might come out of this (Stelzer, 1978; 141).

For over 100 years photography makes an impact on art and up to now it has not lost its influence. New possibilities of photography are being discovered. Feininger makes experiments with transitions from one still image to another by means of crossfading. "Certainly, it would be absurd to state that Feininger has found his own style by

making such experiments. But the motive – in architectural landscapes it can be seen most vividly – he indeed has managed to catch it from various angles, various viewpoints, and superimposed various aspects on one another... while doing this he attained results that have its correspondence in the exhibited photos, they become popular in the same period of time in the experimental artistic photography..." (Stelzer, 1978); 145).

Lichtenstein undertakes a raster of photographic illustration of mass media as a picture. He rasters his pictures and as a result, they produce an impression of belonging to the mass culture.

Grain is another original drawback present during transfer of photographic images that became a springboard for artists' fantasies. Here, with the help of certain technique, the first crossfade starts, which, in accordance with its old theory, is a starting point of all conformation after the old theory. Developmental psychology points out this autonomous starting point, which is completely independent of perception and which is even being adapted to and subdued to by the conditions of perception in the image. During the period of Tachism, this peculiar inner division and optical resolution of dark surfaces becomes the main goal of artistic work. While artistic photography first copies artists and aims to reach the level of graphic composition and artistic impact in portraits, group shots and landscape pictures, the opposite tendency is observed in photorealism. Now artists are copying photography and are trying to depict things typical of photography using painting. At the same time they achieve alienation effect, which is typical of modern art and refutes all doubts about existence of full reality, which are characteristic of modern human.

The influence of photography is also manifested in the fact that painters started to experiment with absolutely new techniques. They wanted to move away from automatic and schematic depiction of the outside world and start thinking in a new fashion, they wanted to change artistically the straight surface of a work of art, dripping paint on canvas in a certain fashion and painting only on the one side of the canvas, allowing them to drip slowly and distribute more or less systematically on the surface of the painting.

In the same way, refusal from exclusive communication on the surface and moving to the depiction of the environment, depiction of something unusual and calling for perception of the artistic space, and finally, moving to happening, to the dramatic methods, can be partly explained by the fact that an artist is afraid to start a hopeless

competition with the techniques of photography and film. He tries to offer something that these techniques cannot depict." This passage from the text by Johansson shows the mutual influences that existed and still exist today between such genres of art as painting and photography. Such influences may also be seen in moving photography and film. The author proceeds: "If, at the time of Renaissance art, one had to depict the spokes of a turning wheel, the spokes were depicted separately. The first artist, who depicted the wheel with blurred spokes, was Velazquez in *Las Hilanderas*. The great Spaniard became the discoverer of a type of depiction that seems quite obvious to us today. Before Velazquez, even if the wheel was in motion, it was depicted as immobile, like the wheel at Aurora in Palazzo Rospiglioso by Guido Renis in Rome in 1600. (Schindler, 1936; 13.). The falling rain, however, is often depicted as a dash already during Renaissance. Flying arrows and stones, on the contrary, are depicted as static up to 17th century: the typical example of this in the past is the falling knife in Rembrandt's "Sacrifice of Isaac": the murder weapon seems to hanging on a thread, in the air.

In the same way, by using this example, we can set the connection between artistic depictions with scientific developments of this era. If we consider the history of natural science, what strikes the eye is the fact that up until the Renaissance era all the models of physical world were static. Early math, as well as physics, did not have the means to register the change per se. Achilles could never catch up with the turtle and the arrow, which was still at every moment, could never reach its aim. First, Newton should have appeared with his notions of movement and force, which would serve as a basis for all the world events, and with his new mathematical instrument, differential and integral calculation, so that Zenon's paradoxes and the problem of development in a static world could be overcome. (Johansson, 1966; 747)."

Let us stay some time in the area of photography to cover the earlier issue of "spiritual accessibility" of pictures from another standpoint: Using the example of cave paintings above, I showed what sense those paintings had in the lives of their creators and its contemporaries. It became clear that these paintings served for individual change in the minds of those people who used these paintings to overcome their life situation or to visualize the things that did not exist in order to catch the things or experience from the future, to introduce the way to the present, which are right for the future.

New Informations

New Informations

Let us assume that an aboriginal from Papua New Guinea has never contacted our contemporary civilization. Let us assume further that this absolutely "uncivilized" aboriginal meets his distant relative, who is better aware of our civilized world. This "civilized" relative shows his "uncivilized" cousin a photo of a New York skyscraper. Then he proceeds telling the "uncivilized" cousin that this strange building, which seems to be pretty small in the picture, is holding hundreds of people who are working there. Now the aboriginal from New Guinea can react to this information, which is very unusual to him, in two absolutely different ways:

- 1.) He might completely deny this information because it seems to be strange and false to him as all his previous experience does not provide him with any ground that would allow this information in the picture and the assurances of his cousin to be considered plausible and reasonable.

He is so confused by this fundamentally new information that he is unable to put into accord with his mind and experience (and he has a very good experience in his world), that he would lock himself in as a means of self-protection, maybe he would laugh at his cousin, maybe he would say that he is a swindler, a charlatan. He denies everything that is unknown to him, he does not want to have anything in common with that, denies any attempts to find reason in the new information, which is completely incompatible with his system of values and experience. He is so angry at the fact that he does not know something that he does not want to allow this new information to get into his world and therefore just denies all that.

*The magazine entitled "The Viennese" (Wiener), February 1991,
"Think better", "Stay in the form up to 2000" Sabine Meier,*

Gerd Gerken writes the following:

*...John C. Lilly has found out that many people consider everything new
to be hostile and the entire unknown is "angry, destructive and dark".*

*And now in his metaprogram, all the "unknown" turns into positive
at the highest level of masters of the faith.*

*The one who is affected by this program,
allows himself to be unconsciously unstable, be risky and open.*

*In the future, a human will be able to feel good inside
of the new and get rid of all the fears..*

*This is especially important for mental fitness.
This is because this program is designed to use mental research force
to faster introduce the new into our consciousness.
The one who is afraid of the new. Will not be able to create anything new...*

What is described here as a metaprogram, is basically one of the goals of art. One should only allow art to penetrate our consciousness to get rid of the fear to learn something new.

Or:

2.) Papua New Guinea aboriginal realizes that the description and the photo by his cousin seem to be extremely strange, since by far he has not discovered any experience of knowledge in his mind that would make this description more or less truthful. He has nowhere to store this information. There is nothing in his past experience that should allow him to make sure that his cousin tells him the truth. However, the aboriginal understands that it could be the way his cousin says and understands that he cannot use his previous knowledge and his actual level of awareness as a tool for evaluation of new information. And so he doubts himself and his cognition of the world structure, opens up for the new information, adds up to his knowledge by this imprint of a skyscraper on the photograph with the knowledge of what is a skyscraper. He admits that his own self is limited and that his experience is not full and that it could be expanded. But in this way he opens up the path to his own spiritual perfection (further development). Questioning one's own self, humiliation that leads to elevation of the state of mind, readiness to face the new questions and answers marks the beginning of perfection process: this is evolution of the mind and therefore the evolution of existence, spiritual and physical being.

The aboriginal from New Guinea uses image created by the people, a photo as a means of altering and perfecting own conscience. Art, which is understood in this way, is a hint, a sudden flash of new images and information, feelings and representations, questions and answers that had not been seen or heard before. In the second example, the aboriginal is ready for allowing the image of a skyscraper to be added top his database of images, known objects, situations and feelings. He expands his mind with the help of an image about phenomenon, which he had been completely unaware of.

The fact that our conscience is comprised of a multitude of various images and imaginative ideas is a fact well-known in Psychology. We have a great repertoire of imagined shapes of physical and psychic world.

These imaginary shapes are individual and incomplete when compared to reality. We imagine something which we probably had never seen in reality. However, these incomplete fancy pictures are not a drawback or a sign of incomplete understanding of a corresponding object or situation. The fact that we can imagine something that we do not know is a positive feature of human imagination. We are never able to realize something graphically without seeing this "miracle" physically or tangibly. The imaginative depiction of an object should not be identical to all or basic objective qualities of this object to give us information about it. But this means that the aboriginal, owing to his capability to embrace new image, is able to expand his mind and he does not need to see the skyscraper that was depicted at the image, live.

He can use the image to get an idea that would allow his imaginative phenomenon that he has never seen or experienced directly, to stay in his mind.

(Cf. the Imaginative ideas": Rudolf Arnheim "Concrete Reasoning", p. 108 and further).

Human ability to create imaginative concepts is capable of big things: Human force of imagination is capable of creating more or less concrete imaginative concepts and ideas of feelings, situations or spiritual states without the need to correspond to their concrete experience. On the basis of the previous experience, human brain can create an image of something not known before. These images should always be of objective nature, but they can also be depicted with the hints for the form, direction or color. That is, they should not realistically depict the real world phenomena, but create the new unreal combinations of forms.

Let us come back to our two examples: In the same way as a caveman, the inhabitant of New Guinea, who had not yet been touched by the modern civilization, can use the demonstrative presentation to change their knowledge of reality and expand it with the help of information about the things that stayed unknown to them.

They can anticipate their own experience with the help of images. A caveman often generalized his hunting experience in pictures and images and experienced the new hunting, so to say, in advance; an inhabitant of New Guinea can add concepts to his mind such as a skyscraper from the picture he was shown, thus altering his mind

through a subjective approach to this image. Spiritual critical familiarization with descriptive representations and with images is not only fundamentally connected with human mind, but

*"I am inclined to think that descriptive logic is the first stimulus
for creative force of imagination"*

(Theodule Ribot, a psychologist, quoted from Arnheim's "Concrete Reasoning", p. 115).

Every day we make certain that our memory is closely connected to descriptive ideas. We remember certain events, irrespective of their nature, and suddenly see a clear picture, which is somehow connected to these memories. Or we have only blurred, obscure figurative idea that is connected to our memory. Sometimes it seems that an image cannot or does not want to become clearer and the more intensively we are trying to concentrate on it, the harder it is to grasp. Nevertheless, in both cases we deal with images or fancies, and these images are in fact information storerooms of our brain. The nocturnal processing of information, completion of something that had been experienced earlier, is happening in image format. Many people connect numbers and letters with forms and colors and have figurative ideas of abstract notions.

This all forms a proof of the fact that our process of thinking is tightly connected to the creation of descriptive memories or ideas that our visual force of imagination is the basis of our cogitative activity.

Here I would like to underline once again that we talk not about exact images of objects or situations that exist in reality, but of the fact that these pictures can exist in abstract, objectless form. It is important to underline that our cognitive processing of information and its storage is completed visually and, as it was underlined above, our creative force of imagination is oriented at our visual concepts. The wider the repertoire of images is, the wider and the more diverse our new ideas will be and the greater quantity of source material is at the disposal of our creative imagination. At the same time, nothing else but the human ability to let intuition, your ideas and concepts guide you and let you invent and create something new is what we consider creativity.

The more illustrative ideas I accumulate, the more diverse is the combination of separate elements of an image and new cognitive creations and therefore, the greater is my creative potential.

This interconnection between perception, processing and creation of new figurative ideas on the one hand and elementary human ability to think creatively and innovatively, to feel, to think and to act, should be particularly singled out. This should be done because the most important key to all evolutionary development lies here: we should learn how to connect the huge stock of our images more consciously and in new ways.

If each separate individual would have access to more quality information contained in an image, the chance that this information might become useful for creative perfection and cognition, increases exponentially.

Leonardo da Vinci never knew television or any other illustrated mass media, he already knew that to see and to know is one and the same thing. And this famous saying by Descartes "Cogito ergo sum" – "I think, therefore, I am" – also points out to the interconnection between the visually determined mental achievement (the language usage of the word "think" is related to the elementary and visual level of meaning) and a human, cognitive existence.

Understanding the simplest model for the brain

The Sandpit Model 1979

- Theory of Interconnection of Spirit and Creativity

*Goethe was saying: "The goal of the world process is further development".
I would like to show it using my sandbox model":*

If you pour some water to the upper edge of a sandbox, it would move its way through the sand to the lower edge. Depending on the quantity of water you pour to this sandbox, the ditches would be of different depth: Greater quantity of water produces deeper gutter, the lesser quantity produces a shallower one. In the same way, the time when the water comes down to one and the same place changes the depth of the gutter. The path of water flow changes at the cost of fluctuations that can be caused by push, for example, there are branches and forks that would never happen without these fluctuations.

By turning the sandbox, we let every point of it go through the spot where the water is being poured. It could also influence the direction of ditches and gutters created by water.

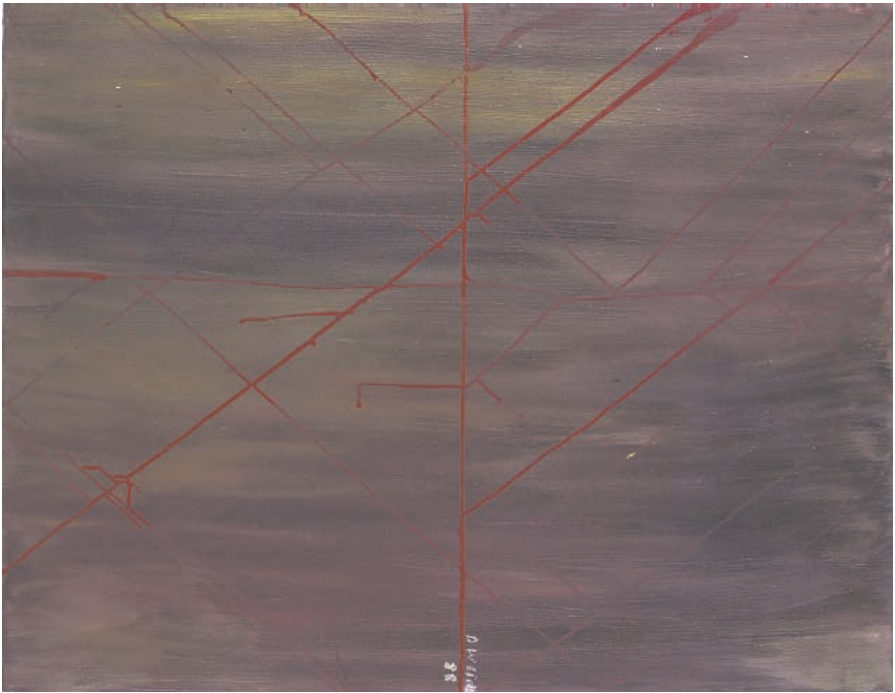
The structure that was made as a result of this looks like a human brain: the gutters that the water makes in the sand often look like our cognitive pathways that "plunged" into the brain; the more often they are used, the deeper they penetrate. "To go (think) in a routine way" is a very exact figurative expression to explain this. The unusual thinking processes have less rutty spaces and new thoughts should find their way and are then saved in the brain in order to be accessible at all times. If this new thought, this new experience will become a usual idea, the first experiments that are connected with this new thought will remain accessible and therefore comparable. All the subsequent similar experiments connected with these new mundane thoughts are accessible only within short periods of time and are erased at a higher rate with the length of time. This could be compared to the small areas slowly washed away by the river, since the washing process is not immediately noticeable. In order for the spirit to evolve, one needs not only the mundane, but the new thoughts and experiences. Vibrations of the sandbox that can be caused by a push and that give the water an option to

dig in new ditches look very similar to the ones in the brain, but in the latter case they are caused by thought stimuli. The unusual and astonishing are the turns whereas the ditches that are formed with the help of this in the sandbox correspond to the viewing angles, under which we can observe various things.

It is these fluctuations and turns let the new ways of thinking go into our spirit, creates interconnections and gives reasoning new stimuli. The thought schemes that are fixed at one point are weakened, but owing to the push, sometimes a response to the new questions and answers is suddenly found. The harder is the push, the more thought processes and interrelated thought links appear.

The more interrelated links there are, the more spirit may flow in. The more spirit flows there, the more connected we stay to the eternity. That is why people are constantly trying to develop and improve their knowledge and then, on the basis of their experience, get new causes for thinking from somewhere else. This sandbox model gives us the opportunity to see how creativity has penetrated our mind.

Certainly, our brain is a much more complicated structure. Information flows not only on the surface, but multidimensionally: for example, it flows horizontally, vertically and diagonally: They are united in all areas of all three dimensions.



Sandbox model, 1988

Liedtke Museum Port d'Andratx Mallorca

Sandbox model helps to visualize the processes that take place in our brain. The components that make up the model – diluted oil, sand and canvas – display the newly-made paths of the fluid (brain structures or neural nets with concentration of quanta between the substance, brain and information) that change only in the following cases:

1. the canvas vibrates,
2. the canvas constitutes a precise vertical angle with the upcoming fluid,
3. the quantity of the fluid remains intact (thoughts) or
4. the location of the fluid inlet angle is changed so there can be clearances on the ground.

Sandpit Model	Artist Forming artistic knowledge	Viewer Inclusion of creative achievements into his own brain
Sandpit	= contemporary human being	= contemporary human being
pit	= human body	= human body
sand	= brain	= brain
wet gutters in the sand without the edge	= mind	= mind
wet edges of the gutter, including the gutters	= intellect	= intellect
water pressure, softening of the stiff gutter, penetration into the sand, creation of new gutters	= altering the previous borders expansion of mind = creativity (art)	= allowing creativity (art) into the consciousness so that the new information be allowed in
wet sand, including new gutters	= new level of thinking	= new level of cognition
dried up gutters in the sand	= unconscious	= unconscious
dry sand	= the so far unknown knowledge (art)	= the so far unknown knowledge (art)
water	= spirit	= spirit

Wassily Kandinsky

*"The spirit has already swallowed the content of usual beauty
and it has nothing to feed on. The form of this usual beauty
gives our lazy physical look some enjoyment.
An impact of a work of art stops at the bodily part.
Spiritual experience becomes impossible.
Therefore, it often happens that the beauty is a force
that leads not to the spiritual, but away from it."*

Joseph Beuys

*„... the real goal of art is considered the fact that it is
"truly creative, that is, it calls out of the transcendent,
causes something that changes the circumstances."*

Gertrud Höhler (The future society)

*"Every today's smooth habit is the innovation that was unpopular yesterday.
Traditions that we are living with today is yesterday's progress.
Therefore, today's progress is tomorrow's tradition.
If we could manage to explain that movement is a cultural principle
that is prolonging our life, resistance to novelties should stop.
It is useful to learn history so that we could learn from the experience
of yesterday's innovators who fought the fearful society of their contemporaries.
What seems to be necessary today, seemed misunderstood by our ancestors.
Same thing could happen to today's innovative suggestions,
so research of historical discoveries and history is a tool for the effective future.
To let the innovations in means to cause the readiness to learn in the cultural society."*

Creativity is a key to overcoming everything that is inaccessible and problematic for humanity. At the time when Beuys considered changes in the existing political, social relationship (social plasticism), I think this to be just an intermediary step on the way to the real goal:

In the new works I show that an individual can deny all material conditional factors and approach the spiritual form of existence, where he could find unity with the matter. Entirely spiritual form of existence is the final goal of evolution to me.

Art and Philosophy as a Training Camp of the Spirit

How Can We Solve the Problems of the Future?

Perfection, of course, is not limited to special area or certain aspect of human behavior, but is, in the long run, one wide aspiration that engulfs all aspects of human life. But there are two areas, where the development of new theories, making of new hypotheses and getting new data are preferable and possible to do in a peculiar way: philosophy and art. As a rule, philosophical thinking and creative activity require few expenses. No special experiments and checks on theories is required, as is observed in natural science, there is no need in ancillary personnel, more or less expensive equipment, special storage spaces, etc. It goes without saying that art also requires expensive processes of manufacturing, but this is not a rule. Not needing huge financial expenses, an artist and a philosopher come to notions and cognitions in border areas, which are accessible to natural science explorers only with great expenses, which, however, have fundamental meaning for human evolution since they can show direction, where all the rest of the research can be led.

The above mentioned facts should in no way be interpreted incorrectly in a sense as if an artist or a philosopher, for example, in a tram or during the promenade is haunted by spontaneous inspirations, whereas the natural science worker comes to new knowledge by performing numerous experiments. In both cases, there is a question asked in the very beginning and to answer it, one needs systematic, planned and orderly approach. Without this approach, present, guaranteed cognition or solid and grounded hypothesis are inconceivable. However: philosophy and art depend on the set boundaries to a lesser degree than natural science or the ordinary life. And therefore they are predictably attractive to the innovatory creative thoughts. But because in both areas one can reach the limit in the ability to understand and create not being limited by rules, laws or finances. However, at the same time, this means that art and philosophy have special importance for human evolution since innovation moment is a driving force behind evolution. More considerable confrontation of people and art, which has been accessible to very few people for centuries, would make a decisive influence on further development of humankind. The same thing can be said about philosophy. The more provocative, unusual cause for thinking, which is connected with creativity, innovation, influences human reasoning and is understood and cognized by it, the further the mind is developed thus offering more space for the spirit. Such causes for thinking can be compared to constant creation of new "gutters" (sandbox). Owing to constant load, both for the body and for the mind, both work

more effectively, both arrive at better use of capacities that are contained in them and are mostly unused. The more the mind confronts the unusual trail of thought, the more often it has to comprehend it and maybe to process new mental steps based on the experience. This leads to considerable increase in spirit productivity and significant increase of creativity and ability to think, that is, the goal of evolution.

Situations that happen in normal everyday life usually do not require us to reach the limits of our spiritual potential. Ordinary ways of thinking are polished and deepened and so an individual specializes in something. The unused areas of the mind are not regularly trained and gradually languish. The spirit is required not what it can actually do, but what is necessary at some given moment. It is unnecessary to mention that there are still some exceptions to this schematic description; But usually this is the way it happens. So, it is extremely important to enhance our everyday life with the situations that would make us reach the limits of intellectual abilities that had not been use before and in this way, to broaden these limits and boundaries. It is important to overcome the limitation of mechanical work, which has become too mundane, to more dynamic, active effective thinking process. But philosophy and art could reach this if all the people are familiarized with them and no privileges left for the small minority.

If the mind is taught to understand the unusual, the usual would be even easier to comprehend. We should learn to apply our abilities rationally for the truly important things instead of using them for something obvious. At the same time, it is presumed that we constantly train our spiritual abilities so that they were available when necessary. Americans have found out that due to extensive use of calculators, U.S. school kids have lost their mental flexibility. If someone is used to biking 12 kilometers with utmost physical tension, he would easier survive the distance of more than 10 km because he has a corresponding reserve of energy. Same thing happens in the case with intellectual abilities, which can be used in a better and more effective way than the way our mind us used to situations where it is required. The one who is used to responding to tough questions and solve unusual issues will have much less difficulties in dealing with easy issues and responding to easy questions than the one who never faced the problems that stimulated his mind. If our mind is facing the state of things that it finds to be extraneous and unusual, almost automatically he tries to look for explanations, which can familiarize him with this strange state of things. This mechanism of the emergence of interest, curiosity and search for the solution while dealing with something, which surprises the mind, is related to the "instruments" of evolution. It takes care of processing and overcoming all new and unknown obstacles

and situations to later be added to the experience reservoir, which serves the basis for new approaches and the ways to overcome new and unknown situations. In the same way as with other tools, these should also be constantly used and taken care of for them to stay effective. Here, everything stands in such a way that the tools act the more effectively, the more often they are used and if used rarely or not at all, they languish or fully disappear. The one who does not expect the unexpected, would not be able to find it as it is undetectable and inaccessible (Heraclites, Greek philosopher, around 544-484).

People would understand art only if they are interested in it and will take more care of it.

An important step to the evolution of the spirit should be seen in familiarizing people with art and giving them the possibility to form their own qualified opinion of the quality of a work of art. If, by regular and habitual way of treating art and philosophy, people would learn how to confront their spirit with innovations, creativity and new ideas, the process of human development would go increasingly faster and on this common level there will be a few, who would push the limit of knowledge even further.

Caveman – Leonardo da Vinci – Joseph Beuys

Ancient documents of artistic discussion of man and his living conditions can be found in cave paintings. Cave people were drawing animals and scenes of hunting on the walls of their houses in order to predetermine the hunting process. With the help of some prophetic vision they artistically coped with the happening that they were facing. Their creativity gave them the opportunity to experience this happening beforehand and to plan it better. Consequently, art served them as a means of conquering their future. At the time when they were seeing the painted happening, it belonged to their knowledge. One can see connection to the works of all the artists, for example:

In the works of art by Leonardo da Vinci the same future-oriented interest can be observed. In his anatomic research, for example, he was painting something that no one before him had ever created so illustratively, and at the time he was creating this, it was an inseparable part of his knowledge and the knowledge of his coevals. In his pictures he made details of human anatomy visible or did the same to certain mechanical equipment that he invented, in order to learn them. He received his knowledge through observation; observation for him was the same as knowledge. He turned his interest to the events of a visible world into art and because of that he preserved his knowledge that he had received during the process of illustrative representation, for himself as well as for the future generations. Because of the fact that he created his own pictures, this knowledge once and forever became an inseparable part of the whole treasury of human knowledge. His creativity relieved and made overcoming the future possible. Artistic, creative activity of a caveman was a predetermination of immediate future, a time of several days, creativity of Leonardo da Vinci contributed to overcoming of the future of several decades or even centuries when his cognitions represented the top of knowledge. Some artists of the 20th century also temporarily predetermined the future with the help of their creativity: for example, Joseph Beuys. In human creativity he saw a tool for the responsible, independently determined activity as a means of changing social structures of the future. These social changes directed by him will influence the future centuries if we watch them step by step and transform them.

*"Each person is an artist." "Each person can transform his own life."
A common thing for all great artists is the fact that they were considering creativity,
visions, feelings, innovations as a means to overcome the future,
that art for them was a demonstration of feelings and visions,
with the help of which a purposeful forming of the future is made possible.*

This aspect of art goes deeply to the backside of the minds of the majority of people. Art is still seen by many as something decorative, aesthetic only. This means of vision gives art its secondary unimportant role for overcoming our existence and does not acknowledge the main options of transforming the future that are incorporated in art. This forms a limitation of the possibilities of how art, which does not correspond to the essence of art, can make an impact, while giving away the chances of directly apply creativity as a means for innovative, independent design of the future. Here comes Human God. This yearning for innovative evolution for better further development has a meaning for all fields of art: literature, educational art, dance, music and so on.

Key to Art and its Application

We have already gone through the individual boundaries of embellishments and the beginning of art, innovation, as well as the difference between subjective and objective art.

It goes without saying that borders between the above mentioned topics of evaluation are still vague, but clear separation is not required. If one of these topics is related to a certain work of art, then we deal with subjective or objective work of art. The more innovative points we have in the work the higher it should be valued. Personal initiative of the viewer, who needs to be aware of the novelty, forms a condition of the fact that this "list" stays useful. Certainly, one still needs to make enormous efforts, so foundation of knowledge and information should be laid first. As the events unfold, the information part becomes wider, and if it continues to grow in a regular and continuous manner, only relatively small effort will be required.

However, if in the future, society is able to value art, it would motivate artists to introduce innovations and, consequently, to go further. Viewer would be able to tell pure imitation from a real work after learning to value art competently and critically.

It would be desirable that museums created a database for art innovations, to show a film about innovative steps, having displayed artistic objects accordingly. Chronicle of art, which has been created in accordance with the periods in combination with further development of art, should be created immediately. Films and photo documentaries about these steps in art could have been introduced in museums a long time ago. A very important task here is entrusted to mass media as they could be a medium of transferring art in a well understood language for each and every one, for example, with the help of artistic quiz, talk show, a series of movies (topic is art) or magazines about art, which would explain art on the basis of artistic key.

Small Art Encyclopaedia

From the Point of View of Innovations

Innovations in Art Before 20th Century

I would like to use the following pages to select several important artists and their work from a variety of people and materials starting from the end of the Middle Ages and proceed on the basis of their "innovative content" – this is the way I called the fact by forming a new thought. Certainly, as a rule, these works contain several innovations of formal or supporting type. In order to present the general information, I would limit myself to the innovations that seem to be recognizable even for a normal viewer. I would like to start from a Renaissance artist, namely, from early Italian Renaissance era.

Giotto di Bondone (1266–1332)

Major works: Frescoes in Arena Chapel in Padua, frescoes in the Church of San Francesco in Assisi.

This artist gradually breaks the artistic tradition of the Middle Ages and Byzantine tradition, in particular; he is one of the most influential representative of early new age painting – this or something like this could be said about Giotto in an art encyclopedia, without mentioning anything concrete about his works and without substantiation of his importance for art in any way.

I would like to present several concrete achievements that Giotto introduced into art. Only in this way we can explain high artistic importance of his works:

In the painting of late Renaissance, in the painting of 12th and 13th centuries, it was popular to depict people in a schematic way and to place them against golden background, which at that time seemed spaceless and airless.

Giotto was the first painter to model his figures volumetrically and plastically. All objects and figures seem to be three-dimensional, or at least hinted to be such. The golden background, which is a symbol of the other world, is replaced with blue sky as painted dimensional setup of the picture is subjected to the same laws of perspective as the real world. There is also an illusive dimensional composition of the painting, which could serve as a continuation of the space that surrounds the viewer instead of the dimensional composition of the picture, which has nothing in common with the real world. For the first time, clear human perceptions are displayed in the pictures. Giotto uses numerous movement motives in postures and gestures of the figures that he painted.

Masaccio (1401–1428)

Masaccio brings further the innovations started by Giotto and improves them: Human figure and natural space are reflected, among others, through the display of light on the canvas in such a way that even the latest stylistic peculiarities of medieval painting, which were present in Giotto's works, are excluded. For the first time, composition of a picture is created with the help of continuous space that leads into the deepness, where figures are integrated in harmonious interrelationships of values.

In Masaccio's pictures, we find dimensional images that were constructed according to the laws of linear or scientific perspective. Only scientific perspective allows to communicate clear and accurate vision of dimensional interrelationships between objects and people, since it is governed by mathematical laws and is based on the exact sizes of angles and distances. Also, by using light (the term is "display of light on canvas"), Masaccio has opened new areas: In many of his scenes, the side light, which seems natural, illuminates the events that are displayed in the picture. Strong shadows give the figures the forms of seemingly plastic events, which would have been unthinkable in the paintings of the afterlife world.

The contradistinction between the sky and the earth is now fully separated from contradistinction of a human to the world that surrounds him.

The new is the fact that although Masaccio, in his figure depictions proceeds from the posture of a real human, the qualities of that real man that seem imperfect to him, he tries to hide. The goal of this art is to depict a perfect and beautiful human.

Leonardo da Vinci (1452–1519)

Leonardo is perhaps one of the most well-known artist of the Renaissance era or maybe even of the whole New era. His fame is based on numerous genial abilities that were united in him. The list of his occupations explains many things: Among others, he was a painter, sculptor, bronze caster, arts critic, architect, inventor, engineer (of civic and military equipment), writer in one and the same person.

With the help of scientific research of the structure of a human body (for example, by means of autopsies) and research of nature, he tried to understand better the visible world to be able to fix that on a painting. In this way, he hoped to give a scientific foundation to painting, to elevate it from craftsmanship to the position of a "noble profession."

Innovations:

Leonardo introduced hidden and blurred contours, which led to more natural look of his paintings (this could be well-observed in the corners of the mouth and the eyes). He improves perspective images by means of a color perspective element: colors in his paintings, in the same way as in reality, become even more indefinite, the deeper the object is displayed on the picture. "Mona Lisa", for example, is placed on the foreground, against the background, which becomes more and more blurred towards the distant horizon.

These innovations are explained by his engagement into natural research, which taught him to exactly communicate the external appearance of the objects. But only one linear, scientific perspective does not reflect the world in the same way as we see it and Leonardo rightfully introduced such artistic means as glossing and color perspective, which make realistic display of actuality more realistic.

Michelangelo Buonarroti (1475–1564)

Michelangelo also was a versatile talent. He was mainly a sculptor, but he was also an artist, poet and an architect.

One could hardly find more perfect images of human body than in his paintings.

The highest perfection in modeling of figure Michelangelo relates to depiction of inner movement and physical dynamics: one of his most famous works, "David" sculpture, is a clear proof to this. Unimpeachable beauty of this human figure is perfect; it is an ideal depiction of a human body.

Michelangelo perfected the ideal achievements in sculpture of early Renaissance. His work is a synthesis of everything that had existed before him and at the same time, for the first time since Ancient Greece, led to perfection in the field of sculpture.

Raffaello Sanzio, named Raphael (1483–1520)

Raphael placed his trace on the painting of Italian Renaissance in an absolutely decisive way. He is the third great master (along with Leonardo da Vinci and Michelangelo), who had formed the face of the era of High Renaissance.

What can be said about Michelangelo and sculpture could be said about Raphael and painting. He was also listening to his coevals to transform them into his own perfect language of forms. He has developed a depiction method, which was characterized by considerable harmonic nature of forms (like, for example, in *Sistine Madonna*, 1513), which is also characterized by a perfect depiction of light on canvas.

In his works, we find several depictions of Madonna: along with *Sistine Madonna*, which was already mentioned, we might talk about "*Madonna Tempi*", 1505, "*Madonna di Foligno*" 1510/11 and "*Madonna della Sedia*" 1514/15. Raphael's Madonna, as opposed to the one of the Middle Ages, is no longer a subject of the solemn topic and at the same time, lifeless icon, but a happy mother with a cheerful God's son.

In this topic – even if viewed as one of the main Christian topics for any image – in Madonna and a Child, a transformation from the afterlife world to the earthly world, from the supernatural to the natural is made.

Titian (1477–1576)

Titian is one of the greatest representatives of Venetian painting, which has its own peculiarities just like the painting of Florence or Rome.

The main goal for Titian was to reach a certain mood in his paintings; action occupies a second place of importance. This mood is achieved with his manner of light processing and color choice.

Although he never considered old rules of composition, each of his pictures represents unity, a single organism. This is achieved with the help of light processing, which reaches an unseen apogee.

Titian was one of the first artists, who preferred oil painting with a broad brushstroke, where painted underground could be substituted by the canvas itself. Glazed painting method, which started from Jan van Eyck, which is achieved through collision of several layers of paint, one over another, could be possible only on the smooth surface; wooden boards were often used to provide such surface.

During his latest creative period (Titian lived for almost a hundred years), he came to the idea of working with the broadest and superficial brushstroke – this is both an innovation and an early hint for baroque painting.

I would like to mention once again the most important signs of Renaissance painting:

During this period, naturalistic depiction of a human and the surrounding world proceeded to greater perfection reaching for the ideal image. Harmonic and immobile structure of the painting was the goal of this development.

In particular, this goal was achieved with the help of balanced composition and harmonic and perfect color scheme.

When harmony and completion could no longer be achieved, a short period, an era of mannerism came, when instead of looking for something new, mannered and exaggerated variations of the existing paintings were being made. Stretched figures, unclear dimensional proportions, strange use of light and exaggerated color schemes characterize the works of this era. It was only baroque that managed to lead art from this dead end.

Mathis Gothart, named Grünewald (1455/60 app. 1528)

In the North, in the Netherlands and in Germany, great art of renaissance was gaining momentum. However, there was no repeated discovery of antiquity, as it was in Italy, but the moving force that gave life to the great innovations were religious shocks that shattered existing world system, such as Reformation.

In his most important work, "Isenheimer Altar", Grünewald showed his impressive new painting style: strong emotions were seen in the people depicted next to the altar. Never before were the hidden emotions and emotional state of the people depicted in the picture – emotions ranging from happiness to horror, from tenderness to cruelty, from joy to pain – explained with such intensity and expressiveness. He constantly tried to give the utmost expressiveness to every figure and object and effectively used color for that purpose.

Albrecht Altdorfer (1480–1538)

Cranach did not remain the only “discoverer of landscape” for long. During his stay in Vienna (1500–1505), a special tradition of painting called Danube School was formed. Characteristic for the Danube school painting was the natural connection between man and landscape, where nature has its own importance, which is equal to that of the people depicted in the pictures.

Albrecht Altdorfer is one of the most prominent painters of the Danube school. In his paintings, depiction of landscape reaches the first early flourishing. Along with his “Danube landscape” 1520/25, the first German landscape, which does not include the depiction of people (staffage) and concentrates on nature and the only subject of his paintings.

The motive of perspective between the two high trees, which is used in painting for the first time, has a great importance for all landscape painting up to the 19th century.

Hieronymus Bosch (between 1450 and 1462–1516)

Hieronymus Bosch is an artist that does not have any predecessors or samples to his work. He introduces the depiction of demonic, fantastic, monstrous, crazy – the topics that play a major part in surrealistic painting, as well as in Sigmund Freud's psychoanalysis.

In his paintings, Bosch underlines the dark, the unhealthy, the ugly, the senseless, that is, everything that comes contrary to the standard thematic principles of painting. In this way, he gives the way to the devilish in art, the sphere, which earlier has found its way to sculpture through the hidden demonic fairy tale creatures found on the outer walls and buttresses of gothic cathedrals.

Caravaggio (1573–1610)

Caravaggio is the first great Italian baroque artist, which added considerable stimulus to West European painting by using new illumination schemes in his paintings. Frans Hals, Rembrandt and even Rubens were unthinkable without Caravaggio. By his expressive, realistic pictures, he gave painting new evolutionary ways from the dead end of mannerism. "Conversion of Paul", which was created around 1600, clearly demonstrates change of direction of a baroque contemporary to the sensual: Almost tangibly, Caravaggio communicates material realism of bodies and objects, his colors are deep and clear. His light is bright as a lamplight turning the picture into a sinister play of lights and shadows. Emotional expression of figures in Caravaggio's works is much exaggerated and is additionally amplified by bright color scheme. He places the accent on the material nature of the objects depicted, he underlines the sensual, the emotional, and the passionate in his paintings; the light does not brighten up the main scene, as in the Renaissance paintings, but through depiction of the dark and the bright, carries the emotional mood of the artist. These are all distinctive features of all baroque painting that comes after Caravaggio.

Special Caravaggio's achievement is a comprehension of the immediate moment, which is carried through the color scheme of the painting looking like a flashlight coming as if for a second. This trick will later be found in the paintings by Frans Hals.

Peter Paul Rubens (1577–1640)

Rubens was born in Flandria, the Southern part of the Netherlands that remained Catholic under Spanish rule, when Holland, the Northern Protestant part, became independent. To some extent, Rubens represents Catholic Dutch painting (along with van Dyck), while in the Protestant North, the painting was represented by Rembrandt, Frans Hals and Vermeer.

Rubens spends eight years of his life in Italy. Upon his comeback, he is able to finish what Albrecht Durer has started about a hundred years before: connecting the art of the North with that of the South.

For the first time in painting, we see the synthesis of everything found before in the achievements of European Renaissance in the pictures by Rubens. "We see energetic corporeality of Michelangelo and Raphael, burning colors of Titian, the swing of Correggio, naturalism, drama and the blinding light of Caravaggio, connected with expressiveness reminding of Grunewald. But the greatest achievement of this genius artist was the fact that he has managed to closely connect all these various stimuli in such a way that they could be recognized only when analyzed from the point of view of the art theory." This is an excerpt from Horst W and Dora Jane Janson's book "Painting of Our World", p 171.

The novelty created by Rubens is the synthesis and continuation of achievements by other artists, as new artists come out and should come out, who would develop something, which exists in the pictures of their predecessors in a very vague form; they should notice it, develop it, connect it with something else and in this way create their own innovations.

Frans Hals (1580–1666)

Frans Hals is one of the greatest artists of the Protestant Holland, has drawn Caravaggio to its apogee. Most of Hals's paintings fix a certain momentum, a second, be it in the gestures of the people depicted or in the manner of placing paint on canvas. Hals preferred the artistic manner, which seemed negligent. It included placing the paint by a free brushstroke, not worrying about the more exact, thorough and precise depiction. This manner of painting, which is opposed to the exact, seemingly graphic, linear painting of the Renaissance era, "pictures-que" painting, and a transient nature of the moment, is shown. All the movement energy is concentrated in one moment. For Hals, it is the very present, which is important, not the future or the past.

Rembrandt (1606–1669)

In the minds of people, Rembrandt's name is tightly connected with the "chiaroscuro", a very expressive means that led Rembrandt to the highest level of perfection. He did not invent it; neither had he introduced it in art; the roots of chiaroscuro, or light-dark, are traced back to the time of Gothic cathedrals, the time, when the light, the mysterious meaning of was transferred to the church architecture in a sensually recognized manner. Even today, a visitor of the only cathedral, where all the original colored glass is left, the Cathedral of Chartres, gets an impression of the impact that bright colored windows and the walls that were left in shadows played on the believers of those times.

Rembrandt has attained perfection in the illumination pattern depicted in his paintings. The "flashlight effect" that I call so to be able to better explain its nature, which first appeared in Caravaggio's works, is intensified in Rembrandt's paintings and leads to ever strong expressiveness. Magical force of light and color seen in his paintings is his greatest achievement. With the help of his seemingly mysterious light, Rembrandt shows the feelings and emotional state of the heroes of his paintings in an accessible way.

Diego Velázquez (1599–1660)

Diego Velázquez is a painter, whose works do not offer any sensational innovations, but nevertheless offer great synthesis of achievements by other painters. He was also influenced by Caravaggio, which can be proved on the basis of many of his paintings; he studies Titian's works, familiarizes himself with Rubens. However, in his paintings, there is no clear connection with Titian or Rubens, which points to the peculiar Velázquez style. His manner of brushwork sometimes reminds of his contemporary Frans Hals, but at the same time it is very different although reminding us something already known from the previous century: impressionist painting. With his brushwork, which seems to be free and light, he gave painting decisive push in its further development.

Claude Lorrain (1600–1682)

Throughout all his life, Claude Lorrain developed a single topic: that of landscape. When we talk about the paintings of the 17th century with "ideal" or "heroic" landscape, Lorrain's paintings would take the first place. He brought landscape art to the unseen beauty and harmony and painted landscapes that slipped more into heaven than earth. He also accentuates illumination schemes, but with other means and with other intentions than those he considered to be his teachers. He serves an example of multiple options for displaying the visible world on canvas by not imitating what had been said before him. His "ideal" landscapes are not comparable to anything and are unrepeatable in their heavenly beauty.

Francisco de Goya (1746–1828)

Francisco de Goya, as well as Velázquez, was the court painter of the Spanish king. However, he painted most of his pictures without any official request, such as his most famous paintings about the liberating struggle of the Spanish people against Napoleon's army. He displays great interest to the fate of the common people and ordinary soldiers, who were the first to suffer from the disasters of war. He brings the area that was untouched since Bosch's times, back to life: the area of the demonic, sinister, and fantastic to show all the cunning and malicious nature of his encirclement and to accuse them. He was interested not in explaining one of the aspects of his world with the help of his painting, but to documentarily perceive it. That is his major achievement that makes the foundation for contemporary painting and creates major prerequisites for its development. Goya's innovations are not based only on the development of new forms of depiction, but in creating conditions for flourishing of new and contemporary content of his works.

Caspar David Friedrich (1774–1840)

C. D. Friedrich, one of the greatest German painters of the 19th century, has devoted himself almost entirely to landscape art. He is the author of statement that an artist should paint not only what he can see with his own eyes, but also what he sees with his own insight, what his fantasy and strength of his imagination. With this requirement he formulated theoretical basis for everything abstract, objectless art because if an artist is no longer connected to nature, to reality, and the product of his fantasy could as well be the depicted object, is really the landscape, and with this the art of some van Gogh, some Picasso or some Jackson Pollack is considered accepted if only it needed such acceptance!

The goal of painting is no longer to explain, document or show the real world in such a way that it really is or could look like; from the beginning of the 19th century the field of the abstract is open for painting. Artist no longer depends on the world created by God, as he is an autonomous creator of his own world.

Gustave Courbet (1819–1877)

Courbet includes political and social part of life in art. An invention of photography by Daguerre contributed to the fact that artists opened their eyes on the objective, actual reality. Courbet is one of those artists, who, in the middle of 19th century in the background of the fully changed political and social situation, the keywords for which are "industrial revolution", creation of a working class, revolution of 1848, start to turn to actual reality. His new vision of the objective, his active realism partly faces full misunderstanding – the fact that forces him to exile to Switzerland.

One of the most important phenomena of the 19th century, if not the most important, is "impressionism", which was called this way based on association with the picture by Claude Monet of 1872.

One of the reasons of the breakthrough of impressionistic painting was the protest against academic studio painting, which was creating fusty pictures with oversaturated with content with illumination that seemed unnatural. Impressionists, on the contrary, were trying to depict the illuminated landscape, nature in their pictures. However, they paint the object not on the basis of its proper structure, but on the basis of the way it looks at the moment when it is painted at the current lighting conditions.

At the same time, new way of putting paint on canvas is used: in order not to distort the colors in their illuminated effect and in their clarity, they are mixed not in the palette, but are put on canvas in such a way that owing to "optical mixture" are seen only by the viewer.

Claude Monet (1840–1926)

The picture called "Impression: Sunrise", which was painted by Monet in 1872 gives the name for the new trend in art, which at first was called rather ridiculously – bore his own name. Fragment of this picture seems absolutely voluntary and occasional choice; the condition of lighting in the depicted scene look this way only at this very moment when the artist painted it. All the events of the visible world come down to the characteristics of light and shades.

At the same time, impressionism not only opened new dimensions in the light and color formalization, he considered and recorded the world and its appearance from the new points of view. Revolutionary nature of this new optics lies not only in the seemingly random choice of the picture, such as in Monet's picture; now the artists consider those areas that by that time had been left without any proper attention: night-clubs, bars, bordellos and dance halls (see Henri de Toulouse Lautrec, 1864–1901) also attract interest as well as the ballet halls (see Edgar Degas, 1834–1917).

Vincent van Gogh (1853–1890)

Vincent van Gogh also showed new way, as in Monet's case, he introduced new aspects of the world into painting: his paintings and documenting of spiritual visions that he survived were created using juicy colors – that makes his pictures insurmountable with his type of brushstroke.

Native born Dutch van Gogh first starts trading works of art before he fully devotes himself to painting. During his Paris period he observes the works by impressionists and learns a lot from them. As a result, he moves to Southern France, where under the rich Provence sunlight, the coloring of his paintings reaches the utmost intensity that characterizes his absolutely individual way of developing the innovations that were introduced by impressionists.

Paul Cezanne (1839–1906)

Cezanne belongs to the same artist's generation, he has used like van Gogh and exactly like this, the impressionism certainly to the training of own abilities, but he has also processed him and has found his own way of the continuation.

Beside the colour which is of great importance for him he has taken care in his whole work now of the form. He himself says that everything can be dissolved in the nature in balls and cylinder and that here the beginning point lies for the draftsman to control his profession.

The most important, nevertheless, for the painter is the colour be to the pencil of the draftsman a suitable working device. The modelling arises from the right relation of the tones, because there would be neither line nor curvature, but only colour contrasts for the painter.

Cézanne created in his pictures a system of almost geometrically seeming forms and from pure and broken colours put on top of each other in layers which is unique in the whole art history. He laid with it the foundation-stone for one, to the art directions strongest stamping at the beginning of the 20th century, for the cubism.

This choice necessarily restricted to very much few artists could be still complemented around quite a lot of well-known name, even some of the biggest have remained unmentioned one.

However, one has also become quite reasonable with this choice: All really big artists have helped in her work of an innovation to the breakthrough, or prepares this breakthrough which occurred often only late or was recognised.

Art of the 20th Century

Starting from the 20th century, more and more fragmentation into great number of various trends and styles in art is observed. A single tradition that encompasses the whole art, could no longer be singled out. During the first several years of the new century, there were many art ensembles, each of them creating its own style, but at the same time none of them pretending (or simply not wanting to pretend) to be a leader, because they all created absolutely different things independently of one another. Only in Germany one should mention "Bridge", "Blue Rider" and "Bauhaus" in Dessau.

All of these artists had something in common: intensive longing for the strong, subjective expression and for the new form. The aim of their depiction is not the objective beauty of nature, but their own interpretation, their subjective distortion and stylization of natural forms. A form of depiction corresponds to this desire to express: practically, one can say that each artist can work out his own, personal, unique painting manner, which becomes part of the illustrated expression and in the majority of cases seems pronouncedly anti-naturalistic, dynamic and extremely mobile.

In the letter to his brother Theo, Vincent van Gogh describes what, from his point of view, should be considered as subjective manner of painting, especially, what is the stylistic means called "pictorial effect." Here I would like to quote one of the passages from this letter because what van Gogh tries to express in this letter, is very true of many artists in the beginning of the 20th century.

*"I would like to paint a portrait of a friend, an artist,
who has great dreams – this man would have blond hair.
In this picture, I would like to express all my admiration,
all the love that I have to that person. In this way, for a start,
I would paint him the way he is, as precisely as I can.
But the picture does not end here. In order to finish it,
I will become an arbitrary colorist.
I would exaggerate the blondness of his hair:
I would resort to orange shades, to chrome yellow, to bright lemon color.
Instead of a usual room, I would paint eternity behind his head.
I would make the bluest background that could ever be created.
In this way, the blond, bright hair on the blue rich background
would lead to the mysterious effect, the same way as a star in deep azure."*

*(quotation from Deuchler, Florens (editor),
"History of Painting", published by Pawlak, Herrsching, 1975).
Here we can clearly observe distancing from naturalism,
from communication of the visible world and longing
for the prevalence of the subjective,
to the transfer of the hypothesized, invented,
constructed world."*

This subjective view of the world is displayed in the art, which would first try to underline expression in expressionism. The ground for creation of the picture is not the optical impression, which an artist receives from a certain scene, landscape, situation, as in impressionism, but the desire to express, for example, feelings or mental states.

Artistic Movements in 20th Century and Related Innovations

Fauvism

Time: approximately 1900 – first Fauve pictures, the highest point of growth is 1905-1907

Place: primarily France

Artists:

Henri Matisse, André Derain, Georges Rouault, Albert Marquet, Maurice de Vlaminck, Othon Friesz, Georges Braque, Kees van Dongen, Raoul Dufy

Innovations:

1) new colorfulness:

Paints are put on canvas with before unseen intensity: an artist creates painting manner that occupies big area, often with unmixed paints.

2) new depiction of space:

Space is no longer presented with the help of illusionary means, as it was customary starting from the Renaissance times, but with the help of color planes it approaches the two-dimensional state.

3) new sense of the motive:

Motive becomes almost unimportant, since the goal of the artist is not the imitation of nature, which is based on its observation, but subjective, emotional interpretation of the world.

Expressionism

Time: approximately 1900–1920

Place: primarily Germany

Artists:

Franz Marc, Ernst Ludwig Kirchner, Emil Nolde, Karl Schmitt-Rottluff, August Macke, Wassily Kandinsky, Alexej Jawlensky, Edvard Munch, Oskar Kokoschka, Max Beckmann

Innovations:

- 1) The manner of building composition in connection with the usage of intensive, pure colors.
- 2) Best ever intensity of expression by all means at the artist's disposal: – disassembling into separate parts, amplification, distortion of forms, more impulsive and intensive usage of colors than by Fauvists in France.

Peculiarities:

1) "Bridge"

"Bridge" is a society of artists, formed in Dresden in 1905 and survived until 1913. Along with the founding members, it included: Ernst Ludwig Kirchner, Erich Heckel, Karl Schmitt-Rottluff und Fritz Bleyl u. a. Emil Nolde, Otto Mueller and Max Pechstein.

Expressionist artists, united under the "Bridge" organization, develop color dissonances of unique intensity.

2) "The Blue Rider"

"The Blue Rider" was created in 1911 by Vasily Kandinsky and Franz Marc uniting many outstanding artists of that time. Distancing from the real, which was still playing a central role with "The Bridge", is brought to full dematerialization and irreversibly to abstraction. Instead of color dissonances, such as in the "Bridge" paintings, we find a harmony of colors in the "Blue Rider".

Cubism

Time: 1907-1909 – early stage

1910-1912 – analytical stage

1913-1914 – synthetic phase

Place: France (Paris)

Artists:

Pablo Picasso, Georges Braque, Juan Gris, Fernand Uger

Innovations:

Communication of physical volume on the surface of the painting: Without the auxiliary method such as perspective, which from the Renaissance era was a prerequisite for stimulating dimensional images on the straight surface of the picture, the objects and their interrelationship as well as their position in space, is expressed through geometrical, crystalloid forms.

Analytical phase: forms of motive are systematically divided into basic geometrical forms and several panoramas of one and the same object are communicated in the picture simultaneously. An object is virtually unwrapping and so it seems that it is viewed simultaneously from several different angles.

Synthetic phase: Abstraction is carried out even further with the help of adding such materials as paper and sand. Analytically unwrapped polyhedral objects of the second phase were sort of something like depictions and copies of truly existing objects. However, now, the latest cut of copying is replaced by the added "symbols" from newspaper or pieces of cloth: Reality that was imitated earlier is now left just to be replaced with the newly created reality.

Futurism

Time: 1909-1914

Place: Primarily Italy, but futuristic phases could also be found in the works of artists from other European countries.

Artists:

Carlo Carrà, Umberto Boccioni, Luigi Russolo, Giacomo Balla, Gino Severini. Futuristic phases were present in the works by Lyonel Feininger, August Macke, Franz Marc, Otto Dix, George Gross

Innovations:

- 1) 1) Attempts to include a factor of "speed" into art.
- 2) 2) With the help of the form language introduced by the cubists, that is, with the help of geometrical, crystal forms, they are longing for picture, where all the factors that influence the motive, such as feelings, mementos, time, speed, are contained.

Suprematism

Time 1913-1920

Place: Russia

Artist:

Kazimir Malevich

Innovations:

Perfection of geometrical language of forms by Cubism up to the development of pure geometrical abstraction. For the first time Malevich uses exact and purely geometrical forms without any narrating, symbolic or associative meaning.

We can see absolute abstraction in his "Black Square on White Background" of 1913.

Constructivism

Time: 1919 – around 1925

Place: primarily Russia

Artists:

Vladimir Tatlin, El Lisitsky, Alexander Rodchenko, László Moholy-Nagy, Yuri Annenkov, Alexander Drevin

Innovations:

Depiction of absolute harmony while rejecting personal feelings. Sample of constructivists is not an artist, but more a technician, who paints his pictures with naturalistic objectivity instead of artistic subjectivity.

Dada

Time: 1916-1922

Place: Zurich – Berlin – Cologne – Hanover – New York

Artists:

Hugo Ball, Tristan Tzara, Richard Hülsenbeck, Marcel Janco, Hans Arp, Marcel Duchamp, Francis Picabia, Raoul Hausmann, Hannah Höch, George Groß, Wieland Herzfelde/John Heartfield, Max Ernst, Kurt Schwitters

Innovations:

- 1) Dadaists wanted to create anti-art out of their indignation at the civilization that created World War I.
- 2) Dada introduces absolutely new artistic notions into art: simultaneously read illogical verses, noisy music, impromptu artistic performance and many other things.
- 3) Dada wants to interfere with everyday life and by provocation pay attention to the drawbacks. The forms are in the same way assorted as the topics.
- 4) The goal of Dada is not the masterpiece that could stay in the memories forever, but the protest, some paradox that is intended to strike the audience right now, at this very moment.

One could mention enormous number of various innovation techniques and forms here, but this would not even fit in this book.

Metaphysical Art (Pittura Metafisica)

Time: 1911 – around 1919

Place: France and Italy

Artists:

Giorgio de Chirico, Carlo Carra, Giorgio Morandi

Innovations:

Classical, artistic language of forms with realistic elements, such as architectural images that were built on the basis of the laws of perspectives that had been working since Renaissance, but filled with absolutely new content: metaphysical painting finds its way by touching to the areas of the unconscious and dreams. Pictures of this type of art seem mysterious, dark, haunting and empty.

With the help of realistic means, all the real psychic processes are displayed here, further continued by surrealism.

Surrealism

Time: starting from appr. 1920

Place: Europe

Artists:

André Breton, Max Ernst, Salvador Dali, Yves Tanguy, René Magritte, Paul Delvaux, Joan Miró, André Masson

Innovations:

1) With the help of "Pittura Metafisica" surrealists go deep into the empire of the unconscious, dream, psycho and make these areas visible in their pictures.

2) For the first time, a factor of "accidental" is brought into art. Accidentally found material, words put accidentally together, occasional structures are reconsidered and are filled with new content.

Max Ernst has invented the technique of "frottage", that is rubbing the structure of the material (wooden texture) and applying this rubbing in his pictures.

3) Automatic and unconsciously created scrabble turns into masterpieces.

Theory of Sigmund Freud made a big influence on surrealists.

New Constructivism/Magical Realism

Time in 1920–1930

Place: Germany

Artists:

Hannah Höch, Georg Gross, Otto Dix, Christian Schad, Heinrich Maria Davringhausen, Anton Räderscheidt, Franz Radziwill, Raoul Hausmann

Innovations:

The everyday, the unimportant gets within the field of view of artists and is communicated in a sober, objective in partly unreal format. Reality, which is often painted with photorealistic exactness, is communicated as soberly and unemotionally as never before.

Everyday life situations, simple rows of houses, living rooms, bridges, still life objects with ordinary shapes and portraits of people in various situations form the motives of painting.

Special attention artists of "new constructivism" were paying to the topic of the "big city".

Expressive Realism

Time: approximately 1920 – World War II

Place: Western Europe

Artists:

Marc Chagall, Ernst Ludwig Kirchner, Max Beckmann, Amadeo Modigliani, Pablo Picasso, Jose Bascones

Innovations:

Innovation that expressive realists have brought into art, is laid in connection of the two existing trends in art. Expressionism with its impulsive, expressive language of forms is connected with realistic tendencies of the post-WWI period. Greater orientation to the natural, in combination with expressionistic form of expression that exaggerates this reality, leads to unique results; the tripartite picture (triptych) by Max Beckmann and Picasso's "Guernica" picture created in 1937 could serve as the only examples. Characteristic feature of these pictures is the use of formal expressive means that had been developed in the 20th century, in combination with communication close to reality and communication form that had been developed by the preceding art movements. Further development of expressive realism could be noticed only until the 60s.

Abstract Expressionism

Time: from 1945

Place: Western Europe and North America, but branches and influences have reached as far as Central and South America as well as Japan.

Artists:

Willi Baumeister, Ernst Wilhelm Nay, Hans Hartung, Roger Bissière, Nicolas de Staël, Pierre Soulages, Pierre Alechinsky, Willern de Kooning, Arshile Gorky

Innovations:

In the painting of abstract expressionism spontaneity and emotions occupy a key role. Feelings of artists should materialize on canvas by the control of thought without any influence. Reason does not play any role in this art, as any rule or any formalism is alien to it. And so achievements of 20th century art that point to this direction, such as unreality and impulsive color of expressionism, processing of unusual materials, dreams, the unconscious, soul, that were open by surrealists, disintegration and division of forms, all of this is carried by abstract expressionism and added to the pictures that are unique in their random painting manner, in their intensive color and in its impulsive formal images.

Tachism

Time: From WWII to the 50's.

Place: particularly France and Germany

Artists:

Wolfgang Schulze named Wols, Karl Otto Götz, Georges Mathieu, Antonio Saura and Hans Platschek

Innovations:

Tachists used the basis of surrealistic automatism and abstract expressionism to develop the type of painting with the help of sweeping brush strokes and of drips, blots, stains, and splashes of color. Nothing but a "stain", which is clearly shown by the French word "la tache".

It is a painting, where the process of painting per se becomes clear even in the image, where the traces of the process of painting are actually the topic of the image. These artists start painting automatically, without any idea and during the painting process they pay detailed attention to the structures they produce, color stains, which they improve and get the idea of what they are painting during the process. By targeted interference with the image they provoke associations from the viewer.

Action Painting (splashing paint on canvas)

Time: 1945 – 1955

Place: North America

Artists:

Jackson Pollock, Sam Francis

Innovations:

The technique of dripping paint on canvas without using the brush, which was first tried by Max Ernst, Jackson Pollock was the first to apply it systematically. Canvas is laid on the floor to let the paint be controlled and is being processed by dripping or splashing paint on it. The pattern that evolves as a result of this activity is an outcome of the "drawing process", "controlled accident" as it was named once by Pollock himself.

It was not the brush – the classic instrument of an artist – that played major part in the process of painting, but the controlled paint containers that were emptied on canvas.

Splashing paint onto canvas (action painting) was a U.S. version of tachism, which was developing at the same time in Europe. Both movements have the same artistic roots, but the techniques of creating images differ considerably.

Art Informell (Informal Painting)

Time: from 1945 to the 50's

Place: Western Europe

Artists:

Antoni Tàpies, Jean Dubuffet, Emil Schumacher, Bernard Schultze

Innovations:

"Informal art" uses greater amount of materials that cannot be considered classic for painting: sand, stones, tar, gravel, cloth, etc. and distinctive feature of these paintings was their "new volume": Because of application of these very rough materials, a figure with elevations and ditches is being created on the surface. The third dimension is not even simulated, it is present on canvas.

Monochrome Art

Time: the fifties

Place: North America and Western Europe

Artists:

Mark Rothko, Ad Reinhardt, Clifford Still, Yves Klein, Franz Josef Mine

Innovations:

Painting based on meditation is a result of a discussion of artists with East-Asian philosophy. It is practically opposite to the expressive painting, which underlines expressiveness with all possible means and expresses itself in big color surfaces that seem monochrome, which are at the same time the objects for meditation that that fulfills energetic impact.

In Europe at the very same time, monochrome art was developing, the most avid representative of it being Yves Klein. His paintings are absolutely monochrome, the surface of the painting is usually structured by special board sponges that are fastened on it and is turned into a relief. These pictures radiate unusual calmness, which causes inner recollection and immersion with the viewer – if he is able to give in to the feeling.

It is for the works of meditative art where big-size images should be applied, since the eye of the viewer, if possible, should not be distracted by something that does not fit in the picture and in this way disturb his recollection process.

Op Art

Time: sixties

Place: Europe and America

Artists:

Victor Vasarely, Bridget Riley, Richard Paul Lohse, Max Bill, Kenneth Noland, Frank Stella, Karl Gerstner, Jésus-Raphael Soto

Innovations:

For the first time ever the center of creative process is not the work of art per se, but the process of vision or perception of optical effects. Op Art paintings influence the viewer with various ways of planting the uncertainty in his mind: they sustain optical illusions, confuse with absolutely unrealistic depiction of perspective, create illusion of movement, produce afterimages or insert reflections.

In this way, fine arts become the basic ability to see, which is manifested in various aspects as well as in its own subjectivity. Human eye forces some processes that we do not even realize they exist, to start working. We usually do not see them in our everyday situations or definitely while observing works of art that are not related to Op Art.

Pop Art

Time: sixties

Place: Europe (UK) and the United States

Artists:

Andy Warhol, Claes Oldenburg, Tom Wesselmann, Roy Lichtenstein, James Rosenquist, David Hockney, Richard Hamilton, Allen Jones, Peter Blake, Robert Rauschenberg, Jasper Johns, Robert Indiana

Innovations:

In Pop Art, trivial objects of everyday life find their way to art: Excerpts from comics books, bottles of Coke, foodstuffs, American flag are the main objects painted. But not only the motives are new, but the way they are depicted is also very original as it often discovers the once unknown degree of reality, either ironically, or cynically, or even sometimes apathetically and indifferently to the depicted objects.

Banal, everyday consumer goods painted in bright colors are taken from their normal context by means of their use as motives for the works of art and appear in absolutely new light.

New Realism

Time: approx. from 1965

Place: Western Europe and North America

Artists:

Gerhard Richter, Daniel Spoerri, Niki de St. Phalle, Renato Guttuso, Yves Klein

Innovations:

New Realists go beyond the limits of artistic communication of reality and with every artwork they create absolutely different aspects of surrounding reality making it the centerpiece of their creative activities. These different aspects of reality are considerably illustrated and sometimes are depicted in an exaggerated way. Gerhard Richter, for example, in one of the sections of his art dedicates himself to the phenomenon of movement and with his special manner of painting that functions with the help of shading and blurring; he achieves astonishing degree of reality.

Daniel Spoerri develops Eat Art, an artistic movement that includes consuming internally the works of art that consist of delicacies.

Fantastic Realism

Time: from the fifties

Place: particularly Western Europe (Viennese school)

Artists:

Ernst Fuchs, Rudolf Hausner, Wolfgang Hutter, Erich Brauer, Anton Lehmden, Horst Jassen

Innovations:

The language of forms of "fantastic realists" is in many ways similar to that of surrealists. However, these artists reach for absolutely different goals than surrealists. The area of fantastic, mystical is reopened here and is shrouded in pictures that perplex, confuse and surprise the viewer. At the same time, innovative content compared to that of surrealism is relatively insignificant.

New Figuration

Time: from fifties

Place: Primarily Western Europe

Artists:

Konrad Klapheck, Horst Antes, Dieter Krieg, Fernando Botero, Bert Gerresheim, Johannes Grützke

Innovations:

"New Figuration" - is a title for a new tendency of returning back to the figurative images, which actually becomes stronger and stronger in the postwar years. Pictures of New Figuration painters realistically do not correspond to reality, they are not true, but use reality-oriented artistic effects that force the viewer to think of the surreal. In particular, I would like to draw the example of the depiction of machines by Conrad Klapheck that seem cold and dead but at the same time lively and strangely human.

Hyperrealism

Time: sixties and seventies

Place: primarily North America and Europe

Artists:

Howard Kanovitz, Ben Schonzeit, Lowell Nesbitt, Richard Estes, Chuck Close, Gerhard Richter, Franz Gertsch, Alex Colville

Innovations:

Another type of realistic painting, hyperrealism's photorealism, defines the top of true painting. Reality, if communicated by photorealists in the same way, is possible to communicate it with the help of a photo camera, but not with a human eye. For the first time in art, too much accent is put on communicating reality thus showing "too much" reality and stressing the fact that our reality is not objective, but depends on the way of personal perception. Reality by photorealists presents itself as an illusion; so therefore, photographically exact depiction of reality is not a step towards understanding, but rather a step away from it.

Concrete Evolutionism

Artists:

Leonardo da Vinci, Wassily Kandinsky, Joseph Beuys, Dieter W. Liedtke

Innovations:

Concrete Evolutionism does intentionally appeal to the observer's intent of innovation and evolution. The works of Concrete Evolutionism substantiate general statements, e.g. regarding the spiritual element of matter, the World Formula and Theory of All, the perception of matter or god's reach of vision, but they also lead further towards the dissolution of the frontiers of the consciousness of art and point out ethical concepts for an open, altruistic society; they are the goals of Concrete Evolutionism.

Certainly, it is often rather difficult to rank certain artists to a definite movement in art since various individual manifestations of various innovations almost naturally lead to duplications and coincidences so some artists are mentioned several times and also because they belong to various art movements.

One could certainly add a list of all artists, sculptors, musicians, architects, literary people, film directors, photographers, artists, event managers, video creators, conceptual artists and all those who cannot be added to any of these groups, but the list would take dozens of pages. These artists are separate from the rest because their work can be evaluated from the point of view of innovations.

While considering artistic trends in the 20th century, we have now approached our present. Certainly, I cannot claim completeness in my list as this is determined by the art chronicles.

I failed to introduce many outstanding artists or movements in art that are showing the way in this description. But there is one thing that is evident: if we are able to realize the innovative content of a work of art, that is, if we can determine the form of a new content and in what volume it is present in a work of art, we can also determine whether this may be called a work of art or is it a work of an imitator. Each new trend in art is characterized by one or several innovations, and representatives of this trend determine their innovations, find individual opportunities of perfection, and exhaust these various aspects that the innovation contains intensively and comprehensively.

The quickest Way to understand Art:

- 1. WORKS OF ART** are the works that contain information that forms cognition (innovations).
- 2. OBJECTIVE ART** is information (innovation) from a work of art that art is not yet aware of. Only the information that art community is yet unaware of, develops art history (expanding the notion of art, of art history).
- 3. SUBJECTIVE ART** is the information (innovation) from works of art that ordinary viewer is unaware of or those he does not recognize. New information improves viewer's cognition (expansion of viewer's knowledge).

FORMULA

for subjective and objective art can be defined in the following way:

LIFE

(something that has been known until now, old data)

EXPANSION OF KNOWLEDGE

(New, something yet unknown, new data, innovations)

ART

(Evolution of life)

Life + expansion of knowledge = art

Laszlo Glotzer writes the following:

The Artist in Relation to the Unknown

Real art is not based on skill that can be compared to something; original artist is not really skillful at the highest level. He creates his works of art without any samples, without experience, not imitating anyone or anything. Only in this way is he able to find something original, new. A genius is not "skillful" at anything and only in this way he is able to do everything.

History of art is divided by styles depending on geographical regions and time periods. For the times that had long passed and for ethnic cultures that do not reveal concrete personality of an artist, these divisions are necessary for understanding. When we speak about those eras of European art that come closer to us time-wise, an artist comes to the forefront. The name of his style becomes secondary in importance. During this time, it becomes clear that some artists have become founders of styles owing to their independent perception. Restricting factors and confusions are alien to them (Anything is possible). They trust their "center". Something yet unknown, what they had not faced as of the time when they start working on something does not confuse them, but seems promising to them. Their active search for the new opposes constant setting of traditions. But they are singled out by their courage and inventions. Artists who were carried along with something, but who have not found anything, reflect original values in muddy mirrors. Owing to these secondary artists and their environment, style appears. The peculiarity of the secondary is the fact that they view the newly discovered values as the area to plant, to sow and to get harvest.

Different – The Original Artist

Actually, he does not see. Since he is the first one in each of his works to face the unknown, he cannot see what he actually faces. He cannot see the final form of a separate work of art, as well as he cannot view all his life achievements, even if he knows what he is doing. Contrary to this, imitators know what they want and what they are doing because they have ready samples in front of them. Their structure of perception as well as of what they arrive at as well as their method of technical and artistic composition of their painting are absolutely different than those who seek up new values.

Even when an artist is moved by an unconceivable initial will, with all recognition of his deeds, says, cuts or paints something, he is able to be surprised to see what comes out as a result of his work. And at the same time that he trusts his everyday existence, he probably has some hope, some strength that leads him a path that does not allow any compromises. As a result of the fact that he never seeks to imitate anyone or any sample, the fact that he initially believes in originality of his works, the original, unique and the artistic value itself are being created.

Like a blind man, he grasps the seemingly strange statements that sometime seem to come out of his own means, but not created by him. This great artistic state that leaves experience behind and saves him from any "use" of other trends. His own state is probably the only one that he feels and that he can cause to arrive at a certain level of perception, whereas he does not let anything else go. He never decides on that, as his "center" causes maturity that does not imply any other solutions. Nothing seems discordant to him. He can wait until today's discord becomes tomorrow's harmony. At the same time, he feels and accounts for counteraction leading to his perseverance to become stronger. He is the universal body that bears responsibility on the basis of his personal responsibility. The area of art unites the all-regular, natural formation and notion of freedom. The essence of freedom always develops in a new fashion under the influence of resistance.

Catalogue of Western Art
Laszlo Glotzer
DuMont Köln

Transformation and the Arts as Tools for the Formation of Will towards Evolution

I have described the way where human evolution could logically go if man would resist whatever hampers his own development and if he uses art as an aide for his evolution. Human spirit has reached the stage where body can no longer follow it and, in the spirit of Plato, functions as a chain. Recognition of this state of things necessarily entails an attempt to overcome it, which would consist of freeing him from chains or of their transformation and in such form of existence that we cannot imagine today because the strength of our imagination depends on our perception capabilities, which are responsible for just a piece of objective reality, but which at least can be mentally constructed. Freeing from chains presupposes nothing else but perpetual biological adaptation of human body to the environment, in which it has less and less need before a certain spiritual state in which spirit could exist without material physical shell, is created.

Important prerequisite to this evolutionary theory has not yet been thrown into discussion, although it really is necessary for further development. We talk about what I would call a "will for evolution." What does it mean? I presume that the major prerequisite for further development is the fact that humans display inner readiness for this development, that they do not ignore biologically determined and organism-regulatory adaptability; this means that they want to cope with the unfamiliar tasks, starting from scratch and constantly change point of view.

How can a human being do that if all these processes of adaptability are dependent from cognition and will? How can he exert his influence there? I believe that negative attitude to life and principled pessimistic position that has its roots deep down, presents this danger. Who does not treat his or her life positively, irrespective of the form, they cannot carry an unconditional readiness to be included into biological rhythm of life. Certainly, doubts about the meaning of life, which, probably, everyone of us felt at least once in a lifetime, do not carry anything negative, and we should not let these doubts be borne in ourselves at all. On the contrary, these doubts are a complete part of human existence. However, in the long run, the basis of the meaning of life issue lies in the fact that people believe in this meaning of life, that there is such meaning since otherwise this should not be doubted at all.

Doubts lead to questions; but those who ask search for an answer. These doubts and search for an answer make the start of the evolution chain. If people were satisfied and never had any will for changes, never looked for anything and never discovered anything, they would die out like pangolins because our evolution would not be fed.

The question about the meaning of life is one of the basic questions of philosophy and it exists ever since people learned to think.

Cancer and One of Its Causes

Negative Attitude to Life Causes Self-Destruction

Longing for success is a sign that despite their doubts, people have always giving life a certain positive meaning since success is impossible without any activity and creation of something new without innovation. But any activity needs a goal in which a human displays particular interest, that is, the goal that he considers rational. Readiness of a person to pull all his strength together and start doing what he does not consider rational at all, perhaps could not be displayed by anyone.

Also, nobody would want to create something new if he would not believe that there is some sense in it.

I think that here we can find one of the reasons and maybe the only reason for cancer – one of the most common illness of our civilization. Today, many people are no longer capable of seeing the meaning of their own lives and they develop pessimistic attitude to life in themselves. However, if someone accepts negative policy and well grounded doubt whether his or her existence has any meaning, he leaves his life without its base and his body without the strength to preserve it. Cancer is nothing else but a symbol of the body drawing conclusions from the lack of readiness for life. Whenever a will for evolution, which, in this very case, means a will for extension of life with the prerequisite that life has its own meaning, starts to vanish or disappears altogether, the readiness of an organism to actively fight the life-threatening tendencies within the boundaries of its system, also disappears. The question whether the person who has cancer, has a positive attitude to life or whether he sees any meaning of his existence could probably be answered by the sick person himself, not his relatives or friends (because imagine parents sharing their inner thoughts and doubts with their children). The therapy for this human scourge, the reasons for which, as well as the methods of the cure for it still remain unknown in the eyes of the traditional medicine, should be prescribed in the absolutely different manner than before. The origins of cancer should be sought not in the organism, but in the way people perceive life. And although today we know indefinitely greater amount of substances that are carcinogenic and the amount is increasing on a daily basis, the influence of these substances, which cannot be doubted at all, only speeds up the destruction process, but is not its original cause. The less positive the human attitude is towards existence, the more vulnerable his organism is to the negative influence. Therefore, it is not enough to keep away from the substances that "cause cancer", since preliminary condition is to create a positive

mood for life and the ability to start and maintain the will for development in its widest sense. Only on this basis it would be possible, in my opinion, to gain control over self-destruction machine called "cancer."

It is certainly not realistic to try and offer great recipes for doubts in the meaning of life and nobody tries to do this here. One should point to the fact what meaning positive experience has for self respect and with it, for the position of a person towards himself or herself and his or her life. Certainly, positive and wonderful experience could be achieved by just a few people and they would hardly be able to achieve that easily as one should really have a pain to do that. This is easier said than done, but every one of us got the experience of achieving a goal, of realizing an idea, of overcoming an obstacle. Such experience gives people self-confidence and that could help him or her to build up positive attitude to life. If more than 50% of people had negative attitude to life, depressive people would prevail in our life and this negative influence would spread to the positive people as well.

This would lead the world to malevolence, envy, sickness, fear, killing, war and hate. Spiritual and physical suffering would be the only cause of this. There would be no sense living on this earth. Humanity would develop in a negative way up to its full extermination. For a human being, it is important to constantly add new branches to direct connections that I have already described earlier in my sandbox experiment, in order to give life greater number of new impulses. The more new impulses and stimuli I get, the more I have the chance that this would lead me to positive experience that would support me in my existence. Sticking to old rules and attachment to old habits as opposed to constant contact with the new and unusual, is more subject to danger if the living conditions suddenly change. It is vital that a person were open to the new, that he would not let the readiness for change, for creativity and further development die, and what is even more important, he should not only have a readiness for evolution, but a will for it.

The Evolution Programs

Perceptions cause new Genetic Programming

A theory about events/cognition and visions influencing genetic programmes and contents. Seeing is knowing says Leonardo da Vinci. Thinking and dreaming is done by sequences of pictures which we form.

First or to be precise new informations, innovations and cognition that are optically apparent have a direct access to the subconscious mind and shape determindly the capability of premonition as well as creative thinking.

When interviewed for German TV station 3SAT by Gert Scobel in Berlin, New York neuro-biologist and Nobel Prize-Winner Eric Kandel had this to say on the subject:

"Recently a great discovery about mirror neurons has been published by an Italian laboratory (Giacomo Rizzolatti) which is just stunning: when an ape picks up a fruit and puts it into his mouth certain neurons in his brain start to fire. If you then do the same thing with the ape observing you, the same neurons will start firing in your brain – and in the ape's as well. Which means that these neurons are caused to fire not only by the actual act itself, but also by an imitation, the expectation of the act."

In other words, whenever fantasy, or imagination, or systems for the development of creativity, are set in motion. Eric Kandel continues:

"Researching the molecular base we found that where the short-term memory is concerned, a messenger called cyclic adenosine monophosphate, ('cyclic AMP'), is activated within the nerve cells which briefly amplifies their connections. But concerning the long-term memory, if you repeat something often enough, the cyclic AMP can even reach the nucleus of the cell – the centre of gene-regulation – and activate genes. So that means that while we are speaking, genes within our brains are being changed. This is an astonishing discovery, since most people think that genes are determining our behaviour, not the other way round."

The Photo as First Experience

This process is to be imagined as the following: the user's camera contains the function of the conscious, the subconscious, the courses of function and the programmes of the genes. The programme elements of our conscious are the mechanism of the camera, the lens system, the programmes of the genes and the film. The film is at the same time our subconscious. The lens system stands for our optical and also our other sensory organs. No photo can be made if the lens is covered by a lid.

Whereas an open uncovered lens is ready to absorb new impressions and cognition which we preserve as a crucial experience in that very moment by activating the shutter release.

The programme of the genes is to be seen in the button that gets pressed down by the user of the camera in order to conserve the desired photo. The programme of the genes stores the thereby acquired cognition in order to preserve our species.

These courses of function unfold automatically and cannot be influenced by the conscious.¹

The automatic programme stores newly acquired cognition in the conscious, in the subconscious and as well in the genes of the observer. It depends on our level of cognition and our needs what we are willing to preserve as a valuable memory. Every time it is the individual observation of a person who activates the shutter release according to his feelings² and needs.

He only turns on the mechanism for preservation and storage of the experienced whenever he experienced a new cognition, a new point of view, a new information or a grave riddle. Every day informations that come again we usually do not take a photo of. Newly acquired cognition is stored through the conscious in the subconscious due to the automatic activation of the shutter release of the programmes of the genes. The subconscious mind connects cognition and genetic informations to a level of information on which thoughts are generated which the conscious of a human being than actually can think and does think.

When first time experiences occur all simultaneous sensory informations, affects and thoughts are perceived as additional informations in the form of trans-versal connections and simultaneous links. This is comparable to taking a picture of a person on

which the ground, background and tree are conserved as an image as well as the person.

The user of a camera is at all times capable of recalling by a tree or comparable experiences, thoughts or visions the entire first experience with all of the imposing sensory impressions.

Anyone can recall the process of his own first experience and thereby comprehend the above mentioned.

1 Science confirms this approach: "Through messaging substances, environmental impressions are transported to the nucleus and influence the activity of certain genes. Thus the point of view of the all deciding power of the genetic material stumbles. The brain turns out to be an actual re-structuring-machine which constantly adjusts the interconnections to the outer impulses. Every single and soft environmental influence – a conversation, a game, a space, an event – leaves a trace of change in our brain", said by Carla Schatz, Neurobiologist of the university of California in Berkley.

2 See as well: "Hyphthesis of affect logic" by Luc Ciompi in: Spektrum der Wissenschaft, Heidelberg, February 1993.

Genetic Reprogramming by Primal Experiences

Predicted white genesections or newprogramming of the genes (1986)

This genprogramme exists independently from balances and formations of the sensory organs and the primary sense organ in all life forms³ as well as in plants and serves the storage of once accumulated positive and negative experiences in the subconscious.

Under grave danger of extinction the genecodes can alter through a genetic preservation programme.^{4/5/6}

It is conceivable that not yet proven white in the meaning of blank genesections more precisely DNA-structures lead to not yet taken future possibilities by using the operating system of the genes^{7,8} in a species-preserving manner and thereby the lifeforms can in an evolutionary way react or act with newly acquired capabilities to the changing environment. For a better understanding another picture is used which illustrates the comparison between a genprogramme, subconscious and the deliberate thinking.

3 See also "Life on the edge of chaos. A spontaneous tendency of complex systems to self-organisation could have supported the evolution concerning the establishment of rich order structures" by Stuart A. Kauffman, in: Spektrum der Wissenschaft, Heidelberg, October 1991.

4 See also "Cognitive Pictures" by D.W.Liedtke, Museo d'Antratz, Mallorca and Redescription of the genes, 1986; White genesections, 1988, and Newprogramming of the genes, 1985.

5 See also "The fourth dimension" by D.W.Liedtke, catalogue of exhibition 1994, Art and Science. Are there connections?.

6 See also "The conscious of matter" by D.W.Liedtke, 1982, Foundation of Modern Art, Vaduz.

7 See also "Dynamic genes" by Barbara Mc Clintock, Nobel price winner for medicin, 1983.

8 See also "We witness the beginning of the new era of the cognitive genetique" by Eric Kandel, memory scientist, New York, out of: Focus 7, Munich 1997.

The Human Being as Earth

The theory of the ships

The starting point is the thought of putting the earth together with the conscious, the subconscious and the genematerial of the human beings onto the same level.



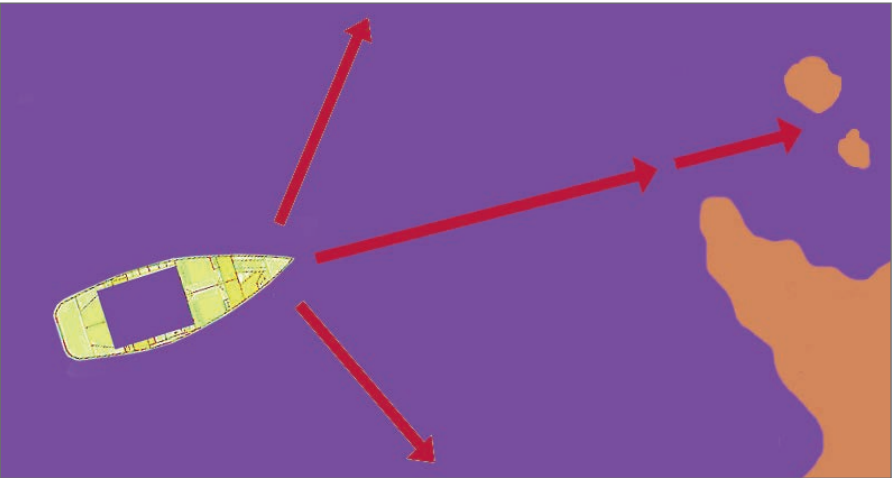
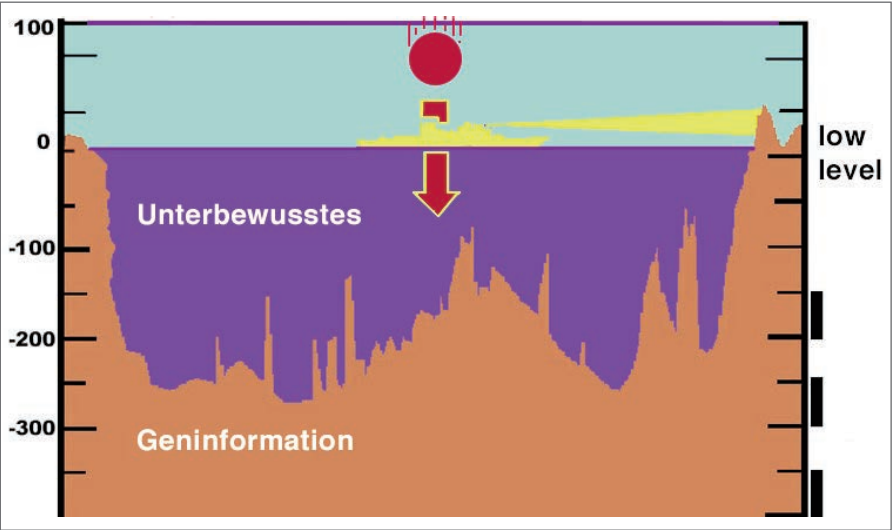
The function of the surface of the earth being covered by around 66% of water is the subconscious. The surface of the ground of the oceans where the oceans are embedded stands in this equation for the genes.

The few cruising ships on the surface of the water have certain usually taken routes and destinations. The known routes are thinking sequences and experiences of the individual. The ships stand for the thoughts. Is a new thought which is not contained within the interconnection of the possible scheduling is put onto the ships will the ship pursue nevertheless the same route as long as the new information is not understood or is picturesque through cognitionexperiences absorbed or to be more precise formattes⁹ itself through visions and is stored in the subconscious. Despite other informations remains the individual remains within the old thinkingstructures. Only if new knowledge enters the water will the level of the ocean rise.

The captain of the ship is now in a position in which he can look beyond the old already known horizon. He can due to the risen level of water (=level of cognition) now set the course towards until that moment unknown destinations, he can make new decisions and like this change his route and get a new orientation.

9 9 This process of formatting is comparable to processes which take place during the sleep in the brain and was especially researched by the sleep-expert James Home, Physiology Psychology of the Lough-borough University in Leicestershire.

The gained cognition not only rise the level of water but the accessible first information also forms a residue on the ground structure of the ocean, the genes, through the sensory organs and thereby change the ground or to be more precise change the old geneinformations and open up new possibilities.



Placebos and Information

This theory shows that genes and functions can reprogram¹⁰ themselves with the help of first experience that a living being subjects itself consciously or unconsciously, that is, while dreaming¹¹.

First experience can be caused by external factors or surreal images in people haunted by visions.

Here I would like to refer to the training of organizational abilities, to sports people who force themselves to achieve high results, to the people who get sick because of their negative visions, as well as to the people who get better due to their positive visions, as well as to placebo.

10 In scientific magazine "Nature" from 1998, researchers discussed discovery of "survival gene" by US biologists. The benchmark for this was the experiment with flies that were constantly adjusting to their environment. Researchers isolated fly's genes and found the "survival gene" that constantly mixes the inheritance in the way the changed environment and habitat require it.

11 Zebrafishes probably can do something that people often dream of – they study their song repertoire while they are sleeping. The scientists from the University of Chicago who researched their behavior draw these conclusions from brain activity of several species of songbirds of Australia and Indonesia. When experimental birds were played melodies that are typical for their repertoire, neurons in the area of their brains responsible for this (Nucleus robustus archistriatalis) showed greater activity in the sleeping birds rather than in those awake. According to researchers, Zebrafishes are destined to hear their own songs over and over again throughout their lifetime: the young birds should do that to learn them and adults should sing them "so that their voices did not become rusty." Spiegel, _ 52/1998.

The Placebo Effect

Placebo is a transport carrier of information and artistic ritual that has been used for centuries by various peoples as a natural cure in the rituals connected with life, eating and drinking, as well as with sale of medicines by the pharmaceutical companies. Placebo effect has been proven by hundreds of scientific researches.

Placebo effect is not a miracle, but result of ritual staging, advertising and mass media staging. Reaction to placebo is a natural genetic evolution program and genetic reaction to the changing situation in the world.

According to researchers Pollo A, Amanzio M, Arslanian A, Casadio C, Maggi G and Benedetti F/ "Response expectancies in placebo analgesia and their clinical relevance. Pain" 2001; 93:77–84.: 93:77–84.:

"Placebo does not contain any biologically active substance as this is a quasi-medication or quasi-therapy, which is nevertheless very effective. Information that a patient receives on effectiveness and application of this therapy, affects placebo performance to a great degree."

Researchers Bilsback P, Rolly G and Tampubolon O. write the following on placebo effect:

"Placebo can cause measurable changes, even by-changes in a human body. Placebo effect is present in every convalescence and improvement, irrespective of the type of medicine used. Illnesses and complaints that are based on the interaction between the body and soul are especially effective when treated by placebo. Placebo also has a great effect even for the most difficult organically determined illnesses and pains."

New research results from epigenetics prove the positive and negative medical impact of purposeful conclusions, creative information, events and new from mass media, visions or rituals on our body.

Consequently, mass media that go beyond the boundaries of their own living entity is a placebo with life-improving or life-destroying natural impact.

According to the "evolutionary cognition theory", placebo effect (a medication that does not contain any active ingredients) could be explained by new ideas, data, rituals, visions, creativity, that is the new things that are formed internally (those diminishing fears and allowing new possibilities for creativity or those increasing fears and minimizing creativity and intellect).

Selected images and data contribute to the development of intellect and support good health.

Owing to new data and images, axons are formed in neurotic brain network. These axons look for new options for connecting, for the positive organization of the future, to decreasing the number of illnesses and depressions, to the development of personality, intellect and creativity, with new independent goals.

"Science" magazine specializing in natural research, writes the following:

"Admission of placebo leads to the same effects in the brain as therapeutically active substances." PET-picture in patients who have Parkinson's disease, placebo effect is identical to the effect of endogenous dopamine on Corpus striatum."

(Science, 2001). 293:1164–6Science 2001;293:1164–6

The Information

Science proves the fact that the effect of new data could be compared to placebo effect with even greater exactness: new information or creative information is placebo per se, which can be supplemented with nutritious or ritual behavior intensifiers. Therefore, placebo is a supplement to the new information that changes us.

So, new information is not the placebo, but natural medicine and the beginning of a new developing information medicine, epigenetics, or maybe it is very poisonous for our brain cells and the organism as a whole.

New data, creativity and works of art that are perceived as the real ones, create positive or negative effect on our body and in our brain instantaneously by transforming brain connections and acting as a reaction to new information, to the changing environment. Owing to the new neuronal connections, intellectual and physical changes are happening in the brain.

We see the world in the way we perceive it and our brain reacts immediately through genetic programs that cells in our organism affect it. This recent research field in epigenetics takes care of the genetic and cellular control from genetic and neurobiological point of view.

The Acupuncture Ritual

Akupunktur Acupuncture is exotic and helps in the following way:

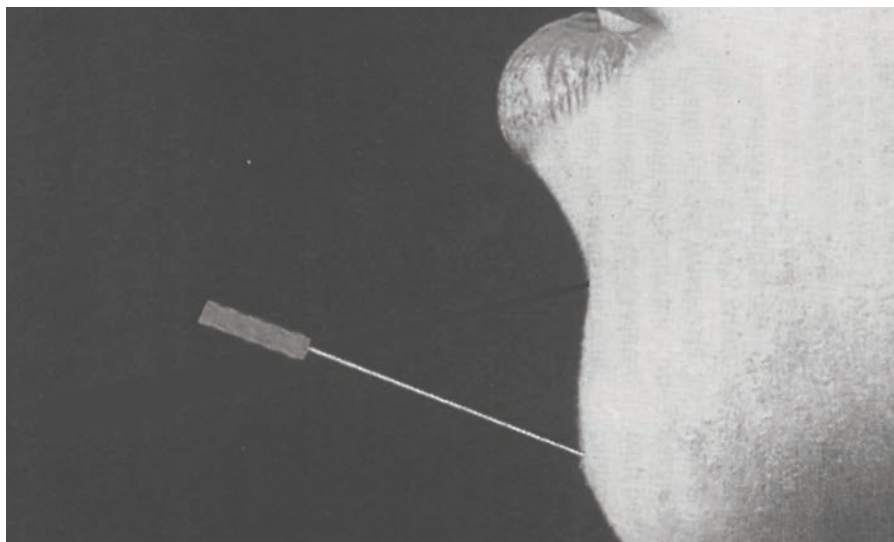
information that we receive from mass media and information placebos can improve or deteriorate the state of your health in a natural genetically programmed way, as well as prolong your life or, as research shows, decrease it to 20 percent.

Two research groups from Max Planck Institute in Goettingen obtained the proof that brain development of the synapses of adult man can be reconnected with negative or positive information.

Further research proves that art and visions cause the same impact on neuronal connections in the brain since they are based on information.

Vision is basically the same image, inner image that if a person is capable of seeing it as a real image, changes that person, makes him different.

Both can be used for the positive development of a sickness. The process of perception of knowledge was known, from my point of view, to the Stone Age people, in Stonehenge and other cultural districts.



The informational and motivational rituals in the Stone Age caves, as well as in Goseck, Nebra and Stonehenge always presume that in the vital purpose of the one who undergoes the influence of these rituals, either consciously or unconsciously he has dominant issues or desires.

Because of changing life situations, these issues that are connected with special life situation and the level of knowledge, give birth to other desires and issues that are directed at the new organization of the future and in order to respond to which we need to strengthen our motivation system.¹²

¹² See also: Dieter W. Liedtke: "A (=audiovisual) V marketing". Butler Publishing House, Essen, 1987.

The Stone Age Cave Photographic Camera

A new theory about a lost procedure for future motivation. Until today there is no convincing theory concerning the cave drawings in science. The following presentation is to be considered as one possible explanation of this mysterious phenomenon.

The people of the Stone Age painted pictures on the walls of their dark caves to transport real pictures, cognitions and feelings into the subconscious in order to change their own capability of thinking and motivating. Animals were painted in the cave in picture sequences which, as we know today due to research, usually did not have anything to do with the every day life of those persons.

One can compare these caves to the interior of a photo- or movie-camera. To be more precise the section between the blende and the material to be exposed while the subconscious of the cave person is to be seen as the not yet exposed film material.¹³

Due to the illumination with fire of one of those picture sequences on the dark cave wall is a new cognition imprinted in the subconscious and makes it possible that the one who perceives that cognition does not have to think in a difficult situation of life, maybe has not even the time to think, in order to get to the correct interpretation and the correct behaviour in a situation like that.

The cognition stored in the subconscious and in the geneprogrammes lead automatically to the correct thinking processes, decisions and patterns of behaviour. If possible a disorientation or paralyzation of action is excluded.¹⁴

13 "Among psychologists Edward B. Titchener had the talent and courage to describe exactly what he saw whether it belonged to the valid conception theory or not. In his lectures about the experimental psychology of the thinking processes (1909) he said: "My consciousness is in its normal state a rather complete gallery of pictures – not of finished pictures but of impressionistic notes. When I hear or read that somebody acted modest, dignified, proud, obsequious or obliging then I see a visual hint of modesty or dignity, pride or obsequiousness or courteousness. The imposing hero of the story gives me an illumination of a well-built figure of which I can only see the hand very clearly which tightens a steel-grey skirt; of the obsequious applicant I have an illumination of a bend figure of which nothing is clear except the bend back and occasionally the hands as well in front of the non-existing face covering it with a gesture of self-denial. All of these descriptions must either sound self-evident or as incredible as a fairy tale. A new time was speaking. As clear as possible by using words did Thatcher point out that incompleteness of pictures of imagination is not mere breaking up or insufficient comprehension but a positive characteristic which makes a differentiation between

the graphic comprehension of the object and the physical character. By that he avoids the fallacy which he describes as "thing-error" or "object-error". That is the assumption that the soul-copy of an object is identical with all or at least most of the objective characteristics of the object. The reference to painting and impressionism is significant. Titchener's descriptions of the visual experiences are as profoundly different from the other psychologist as the pictures of the impressionist are different from their predecessors. Even though the artists of the generation of Edouard Manet dealt in general rather generous concerning things of reality, one still did respect the principle that a picture needs to aim at being as close to the natural appearance as possible. Starting with the impressionists they also began to adopt the point of view that a picture is the product of the mind and not the mere imprint of the physical reality. The modern art theory is based on this difference. The comparison with impressionistic pictures makes it easier for us to comprehend Titchener's "visual hints" and the "illumination". Instead of painting a human figure or a tree in detail the impressionists gave hints of their appearance by brush strokes, and this mere approach was not supposed to be a detailed painting. The desired effect demanded to see the brush strokes as they were. In this case as well one would commit the "thing-error" if one puts the brush strokes on the same level with their effect. The desired effect was in effect the hinting and illumination, mere hints of directions and colors and not the seeing of the complete silhouettes and colored areas. What is supposed to be initiated by the tissue of the brush strokes is best described as a configuration of visual forces." Rudolf Arnheim: graphic thinking, DuMont publisher, Cologne.

- 14 If someone wants to describe his experience in a picture he can decide for himself how much of the object is to be seen. The western paintings reduce the object since the Renaissance to that what is visible from a fixed point of view. The Egyptians, the american indians and the cubists do not respect this restriction. Children paint a baby in the belly of the mother, bushmen include the intestines and inner organs when drawing a kangaroo and a blind sculptor can put emphasized eye holes into the sculpture in which he puts the eye balls. From the above mentioned it can be deducted that it is possible to not draw the silhouette lines and still be able to recognise the object. If one answers the question how a spiral staircase looks like with a spirally upward moving finger he does not describe the silhouette but the characteristic axle which does not exist in the object itself. The shape of an object is illustrated by spatial characteristics that are considered to be the essential ones. The influence of the past. Every visual experience is embraced by a connection of space and time. Like the outer appearance of objects is influenced by the appearance of objects close by the appearance is as well under the influence of prior visual experiences. This cognition does not mean that everything which surrounds the object and decides on his form and color or even – following this thought until the end – that the outer appearance of an object is nothing but the product of all of the influences to which it is exposed. Applied to spatial relations such a theory would be completely absurd and still it has been applied always on the relations of time. We are told that what one sees now is only the sum of what one has seen in the past. If I conceive the following four points as squares then it is because I have seen a lot of squares in the past. The relations of form between present and past must not be seen in a naive way. To begin with we cannot put the burden of responsibility on to the past without admitting that there had to have been once a beginning. Gaetano Kanizsa expressed this by saying: "We were able to familiarize ourselves so well because they manifested themselves in us through fields of notice which have an effect before the visual experience and which work on us independently from it. Secondly the interaction between the form of the present object and the form of the priorly noticed things is not automatic and present at all times: the interaction is rather depending on that a connection between them is noticed." Rudolf Arnheim: art and seeing, The influence of the past, Walter de Gruyter, Berlin-New York, P. 50-51.

Primal Information as Piggy Back transport medium of Popular Visions, Pictures and Logos

The people of the Stone Age maybe anticipated that their evolutionary camera, external impressions, light, to see something and to perceive something initiates the process of the storage of cognition. I believe that the following cultures could use this knowledge in an intuitive way and could at the same time make it more complete. They developed further the external light of cognition, the opening of the eyes and the new programming of the subconscious as far as the external light of cognition with the real pictures and the internal visionary pictures are transported in a coordinated way as the storage of that information into the subconscious. This process is comparable to the photo on which also the ground and the tree, against which the person taking the picture leans, appears automatically on the picture. The subconscious does not differentiate between real and non-real pictures.



Woodoo is a creative ritual that always implies new initiating events, prepared by a magician. Woodoo traditions follow the rituals of the Stone Age, and thus, though changed significantly in the course of cultural development, they can be explained easily today.

The process of these functions deals with how a vision, a nonreal picture, which is on the edge between conscious and subconscious as a substratum of the subconscious, of the feelings and of the thoughts develops, can be plastically supported. The goal is not only to have the vision available at one's disposal on the edge but that this vision changes the thinking as well as the motivation as reality and influences intuition in a positive way and leads to decisions. The druids among the old cultures disposed of these processes in secret rituals at different places of this world, for instance in South America. There were people who let themselves wall in in dark caves in order to fuse their vision together with a beam of light which opened up on a certain moment in order to motivate themselves for future tasks. These techniques are still used in woodoo rituals in various forms.

Photo: Christoph and friends, Essen

Goseck

One of the first mechanisms of the future that is aged more than seven thousand years, used for rebuilding neuronal network in the brain, genes, genetic programs and cells with the help of information rituals in the sunlight or moonlight.

The circle building complex with a ditch close to Zeitz, which was built more than 7 thousand years ago, is one of the oldest and biggest complexes out of exactly a hundred and eighty of such complexes in Europe. In hilly regions of the former duchy of Anhalt, there was one of the cradles of innovations in the field of natural science.

Dynamic images served for the transformation of visions into future facts. Also, later in the circle ditch constructions in Germany, the genetic process of programming, which was developed by the Stone Age people, was applied and improved, so even the unclear facts, that is, visions, mixed with real pictures with the help of the flow of light, were considered in genetic programs as scientific results. Before the sun comes down, in the moonlight or at sunset, druids and those looking for motivation were gathering at the place of cult, whose formations, when inspected from the air, looked like a head in section. They made their vision-oriented rituals, amplified and supported their visions up to creating new neuronal connections in their brain. Under the influence of this wishful creation of visions as well as with the help of optical centering of visions, they were longing within the limits of this great head to the direction



Photo of a circle facility in Goseck after its reconstruction.

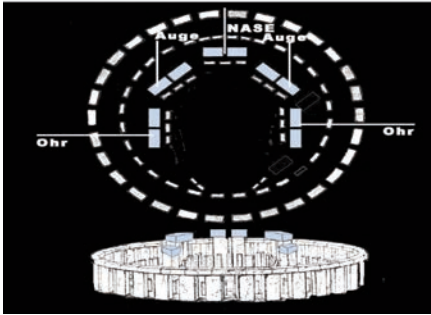
of light that was seen by naked eye, in order to exercise great readiness to unite the contours that come out with the light (in the same way as the soil on the picture) that are perceived as reality, with wishful visions, as well as spirally center and connect visible reality with individually created picture of the future, so that to reenter their time and influence the future, take decisions and cure illnesses.¹⁵



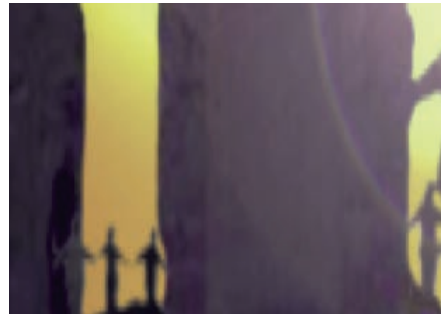
- 15 See also the research of New Grange, Ireland, about the special construction of the entrance to the tomb (or threshold to the entrance into a new dimension) in the form of a cross: "...the hallway of 18,90 m in length which leads to the burial chamber within the hill is flanked by pillars. These enormous pillars are each embellished – some are carefully planned and executed and some are rather dull and one can notice subsequent repairs. On each side and straight ahead of the hallway three niches lead away from the burial chamber. Each contains a pool-shaped stone. The niche in the middle exactly opposite of the junction of the hallway shows on the stone a triple spiralmotive." Jean McMann: *Riddle of the Stone Age – magic signs and symbols*, Augsburg 1989, S. 24. Professor O'Kelly about his observations of the sunrise in this burial chamber hallway in the moment of the winter solstice on 21st of december 1969: "Precisely 9:54 am british summertime, the upper edge of the sun appeared above the edge of the tomb which one was able to see into; at 9:58 am the first beam of the sun shone through the opening on to the door, into the hallway and on to the floor of the burial chamber all the way up to the front edge of the stone pool in the endchamber. As the thin lightbeam broadened up to 17 cm which ran over the floor of the burial chamber the interior of the burial chamber appeared in indirect light which caused a dramatic effect and various details of the burial chamber and bychambers were visible. 10:04 the broad lightbeam of 17 cm became smaller and at 10:15 no direct sunlight entered the burial chamber. On the shortest day of the year the sunlight only entered Newgrange for 17 minutes, not through the entrance but through narrow openings which were constructed for that especially at the end of the roof of the hallway." Claire O'Kelly: *Illustrated Guide to Newgrange*, rev. Ausg. (Blackrock 1978) 111–112, quoted from: Jean McMann, ebd. P. 24.

Stonehenge – The first all-round cinema

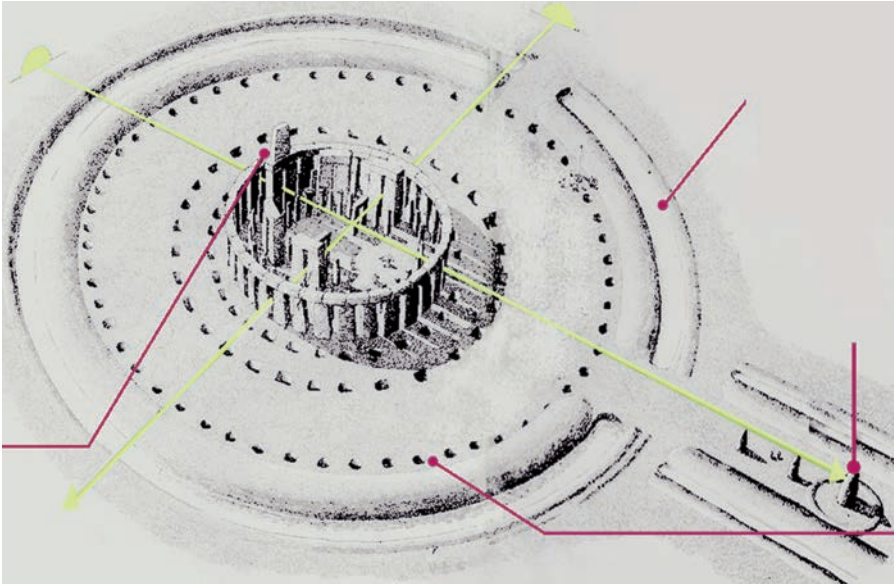
Die Stone formations built approximately 5,000 years ago named Stonehenge, show that the circular arrangement in Goseck, which is older than Stonehenge by 2,000 years and about one hundred and eighty circular arrangements in Europe were improved and allow rituals to create placebo informational medicine. Temporary and evolutionary development of Celtic rituals of head, drink and vessel rituals and circular arrangements up to Stonehenge could be imagined as an interconnected history of development (see also book "Code Liedtke" issued in 2005). Stonehenge structure, when observed from the air, shows a modified ellipse form of a head, which allowed using certain stone windows from the central head point according to the angle of light. In this way, formation of the inner stone blocks forms the perception organs for vision, hearing, smelling and gustatory senses inside the head. Circular windows of this arrangement gives the druids the opportunity to perform medical information rituals at any time of day or night and could also be used to show various changing frames in windows as if in panoramic movie with the lighting from inside.



Lighting from inside the head performed with the help of light falling from the opposite direction and closing of the projecting areas (light windows) could lead to the unknown creative, innovative, powerful, medical, healing and especially important information rituals conducted by the druids that could also be enforced by food, drinking, speech and music, as well as smells and touches.



"Ritual "panorama of the shadow theater" for genetic programming with powerfully stressed light edges allowed the viewers to fill their spirit with wishful knowledge, visions and creative images.



- 1) At dawn on June 21, the sunlight crosses the first megalith and casts the shadow on the top of the heel stone.
- 2) Inserted stones were also related to the sundial.
- 3) The outward bank and the water jump were surrounding the sacred place, heel stone or border sign marked the beginning of the sacred city, at the end of the street.
- 4) At dawn, on December 21, sunlight passes lower part of the three interior stones.

Sky Disk of Nebra

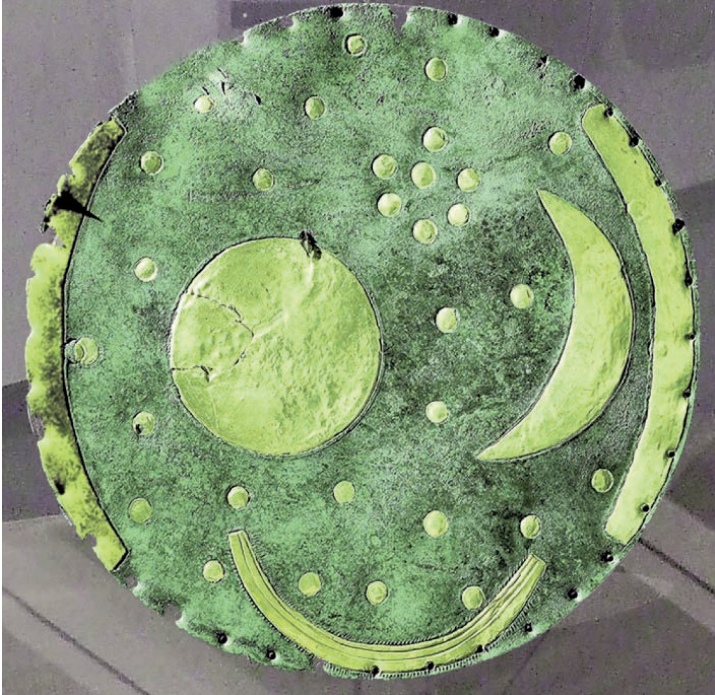
Saxony-Anhalt about 3,000 Years Ago

Innovation for genetic Programs and Innovations

Sky disk of Bronze Age found in Nebra not far from Zeitz in Saxony-Anhalt is placed today in the local Halle prehistoric museum, showing innovation force of the local people of this region. Innovation medicine, which is effective with the help of light, could be extending throughout the night with the help of sky disk innovation, knowledge about the power of the light and increasing and decreasing moon. For the rituals that required more light or the light required to be diffused, the moments could be defined and differentiated with the help of knowledge fixed on the sky disk. It is not surprising that the sky disk was found not far from Goseck (about 5 to six hours on foot). The sky disk and possibly the knowledge about why this thing was constructed could be better used by the druids.

According to scientific research, sky disk can be used to determine phases of the moon in advance, with their lighting conditions for the nights when the rituals were to take place.

Zeitz innovation factory with scientific research institute of epigenetics and information medicine, as well as in thirteen museums of art evolution in the Stone Age museum, researchers should model impact and origins of information medicine, transfer of creativity and Goseck innovation influence at sunrise and sunset and lighting in accordance with Nebra sky disk, copes of rituals should be performed for the visitors and the impact of the thirteen museums on creativity should be checked and proven by research.



Stone Age rituals and modern information medicine according to Zeitz/Saxony-Anhalt studies.

Two axes and two spiral bracelets were found near the disc.



Goseck, Stonehenge
and the Bio-Cultural Evolution of Man

The Art and Freedom Formula becomes visible in all Works

History of arts

Throughout thousands of years collected artworks manifest visions and non-existing realities of the time of their creation.¹⁶

Those, who could interpret these innovations experience thereby an information absorption or enriching of the subconsciousness.

Possibilities develop to elevate the creativity.¹⁷ In the history of art is the contents of innovation of the moment of creation of the manifested creativity described a thousand times. Among this variety and reviews it was forgotten, that the contents of vision of the particular time of creation only makes the first experience accessible to the observer, if it is marked or appears in the light of cognition.^{18,19} Let us remember that during the past 100 years the developed variety of all artforms and techniques except a few experts almost every layman has lost the general view²⁰. On the other hand it is about an allover view which makes all varieties of art, philosophy, contents and forms united and in one formula visible. This formula must be applicable for art, music²¹, literature²², all other art as well as for technology²³, science, life, past and future because only like this all of the different access possibilities of the user are considered and can come to one general application.

16 "Art is shape. Shapes mean decoding." Kurt Schwitters, in Kurt Schwitter: The literal work. Publisher F.Lach, DuMont book publisher, Cologne, 1981, Volume V, Page 188.

17 "While J.Beuy's searched for the things for the evolution of the 'social sculpture', the social conscious he developed the searched for cognitive theoretical concept, the educational concept and behaves according to it, he initiates the flowing transition from the "Social Plastic" to the concrete evolution." Karl Ruhrberg's announcement-catalogue art open about the art of Liedtke.

18 "Seeing is Knowing" Leonardo da Vinci in: Horst W. Janson, painting - our world, Du Mont, Cologne, 1981, page: 127.

19 "...because the main question always remains, what and how much the common sense is capable of recognizing free from all experience?" Kant in: Romantic I, publisher:H.J.Schmitt, Stuttgart 1975.

- 20 "Due to a lack of familiarity recognition (mostly divine) is developed." Heraklit in: Olaf Gigon, examination of Heraklit, Leipzig, 1935.²¹ "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 art formula in connection with the multi-media exhibition artopen by all people. Only if everybody uses and trains his creative possibilities we are going to be able to solve the problems of the future." Franz Müller-Heuser, president of the german board of music, vice-president of the international board of music being located at UNESCO in Paris.
- 22 Hellmuth Karasek confirmed during a press conference concerning art open in juin 1998 in Hamburg the applicability of the art formula in literature.
- 23 "The artformula is also applicable in technology. Creativity and innovation lead to new products. Only new products guarantee our survival in the future. The application of creativity and innovation opposes the continual increase of entropy." Manfred Schrey, college Cologne, in: announcement catalogue art open, Port d'Antratz, Mallorca 1997.

Primal Information in the Light of Cognition

The art academics in charge of the transmission of creativity can only transmit in an academic way the already developed creativity and innovation elevations²⁴. Creativity that is not yet manifested is not graspable and transmittable.^{25,26,27} The realization of art is therefore an important question and a milestone nowadays.²⁸ A concept of exhibition that makes art comprehensible and applicable for everybody through a transportable explanation of art and above that through a graphic formula is a small step towards the humanisation of the world.²⁹

For those who could not understand, up to now, the emancipate character of creativity in the own conscious and in their course of life, there is a special importance that the concept includes free entrance, opening as long as possible, music, TV and variable medial attractiveness.³⁰

For those who have not yet experienced for themselves this liberating effect of creativity on their own consciousness, the fact that the format of the exhibition will include long hours of business, music, TV, and various other media highlights, will be of particular relevance to them in its impact on their existential evolution.

25 "Art has a different task than science. Whereas science explains and renders things comprehensible, is supposed to present, illuminate, to make the reason of living visible. But the problem of contents and form appears in both similarly. Progress in art unfolds in such a way that a slow historical process that restructures the living of mankind without that anyone ever had influence on it comes up with new contents. Such contents were in antic times the glory of the gods, thought of as heroes, during the ending period of the medieval age the religious security of the people, at the end of the 18th century the world of feelings, which we know from Rousseau and 'Werther' of Goethe. Some individual talented artists tried to attribute to these contents visible and audible forms, by giving the material with which their art works, the colors and instruments new ways of expression. This fluctuating game or the battle between contents of expression and the restriction of the means of expression appears to me - similar as in science - to be the necessary prerequisite for art to be created." Werner Heisenberg: The tendency to abstraction in modern art and science, in: Incisions across borders, Piper&Co Verlag Munich.

- 26 See also "A key to art" by Dieter Liedtke, 1990
- 27 "The revolution on the field of cognition created the free, self-confident person, who does not need any further support besides himself. 'I am the revolution', is the cognitionresult of the free person." Joseph Beuys, in: V.Harlan/r.Rappmann/P.Schata, Soziale Plastik, Achberg 1984, page 102.
- 28 World renowned author Arthur C. Clarke("Odyssey 2001") predicts the decoding of art for the year 2070 - from: Profile of the future, Heyne Verlag, Munich, 1996.
- 29 See also Ref.: Douglas R. Hofstadter: Gödel, Escher, Bach. Klett-Cotta Verlag, Stuttgart: "...the main problem of art in our century seems to be to find out what art actually is. This back and forth is part of the identification crisis..."
- 30 "It is the effect of nature or genius that a person has imaginations in his head that are worth getting communicated to others: the effect of art is that one communicates these imaginations through words or other signs as it must be in order to touch others in the most efficient way. Basically is art nothing else than a skill acquired through practice through which one passes on to another person what he imagines or feels." Johann Georg Sulzer, in: General Theory of the beautiful art, 2.edition, Leipzig, 1793 (Reprint Hildesheim, 1967) Volume 3 page 96.24 "Academic teaching in beauty is fraudulent." Pablo Picasso, in: Dieter W. Liedtke, Consciousness of matter, Foundation of modern art Verlag, Vaduz, 1982, page 26.

Cognition System Theory

The new aspects of this system of decoding art is based as well on the fact that steps of evolution on a long term period are presented and therefore renders the history of creation and its steps comprehensible from an elevated point of view within the system.^{31/32/33}

Due to the comprehension of the history of creation by the visitor of the exhibition and recipient of the media he obtains the capability to compare his own power of creation to it, to free and to apply it. Creations become cognition through our sensory organs. They became cognition systems. They are no longer a mystery to the visitor and observer.^{34/35}

The areas of technology, of art³⁶ and especially of the creating arts considering the possibility of their graphic presentation, of science, of biology as well as the everyday products of all areas of life are especially usable to make the history of creation through the grasping of the steps of creation comprehensible.³⁷

At this point the artformula comes into effect.³⁸ The artformula makes the innovation in a graphic to the picture visible by using a red marker and illuminates the sequences like in the cave of the Stone Age or Stonehenge.

The innovations can be formal cognition and visions like painting techniques, the choice of material, color compositions but also visions with new contents and philosophical points of view.³⁹ It is always about a common primal experience, even in the context of the history of art, even though at the time, those engaged in the process were not aware of it; and about a new, theory of evolution that is inclusive of, and goes beyond, all that came before.

31 "A timeless world is not conceivable, at least it is not possible to create harmony with existing concepts. The oppositional imagination of invariable eternity will remain a phantasy and requires the construction of the Beholder, of God for Whom the present signifies time as a whole in all points of time and in time differences. We however, have to proceed from the standpoint that the world itself is a scope of horizon for time changes therefore, that which concerns time has to be explained through the difference of past and future." Niklas Luhmann. From "Decisions", 1996 about the art of Dieter W. Liedtke and the concept of the world art exhibition art open.

32 Cognition pictures of Dieter W. Liedtke, Museum Liedtke, Port d'Andratx, Mallorca.

Evolution Theory of the Cognition Systems

Lamarck, Darwin and Popper; 1996 (first pictures 1986)

These theories which include the cognition and the power of creation of all life forms (first experience, Stone Age Cave Camera, Southamerican walling in procedures, Stonehenge, white gene sections, redescription of the genes, artformula, exposition-concepts, cognitionsystem theory) lead in its overall context to a uniform evolution-theory of the cognitionsystems. First experiences and cognition lead depending on the balance of the in the genes stored Species-Preserving-Programme^{40/41} at least over the subconscious to an increase of creativity and personality, even to inheritable gene codes.

It is to be remembered that the rat experiment, in which sections of the cage of the rats were set under a current which was passed on genetically to the other generations as information to not go into certain sections of the cage.

Darwin's evolutiontheory of the coincidental mutations and the natural selection is partially refuted.⁴² The theoryframe of the evolution of Lamarck, Darwin and Popper should be viewed from another angle and should be balanced differently and centered to a new starting point which considers the components of the cognition, creativity and the conginitiontheory to the cognitionevolution of all forms of life.

33 A Space-Time-continuum does not represent a new dimension. Time has always been contained in the 1st, 2nd and 3rd dimension. Through the 4th dimension everything is concerning space and time connected with each other at the same time. Thus informations can be passed on without any time passing. All evolving levels of evolution, informations and levels of conscious are already existing in the 4th dimension. They appear only in the three dimensions with the factors: past, present and future. In: Dieter W. Liedtke: The fourth dimension. Butler-Verlag. Essen 1987.

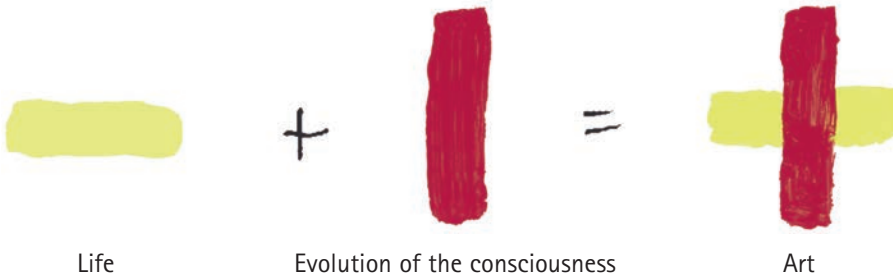
- 34 "Hence a difference between the past and the future is already given by the world, when it comes down to a decision. Decisions create then a re-entry ('re-entry' in the meaning of spencer Brown) of time into time, the differentiation of past and future into the differentiation of past and future (George Spencer Brown. *Laws of Form*. Newprint New York 1979, page 56f, 69ff.) Thus a situation gets created, in which the so far developed type of operation, for instance trade, is not sufficient anymore. The observer who uses the differentiation in order to observe is now bound to use imagination. He has to distinguish the past as it is currently manifested in his mind for the future which supplies him with the possibility of oscillation within the differentiation he uses. The observed system becomes for itself intran-
sparent and undefineable. It can produce self-description but only in the paradoxal form that the description enters into that what the description describes itself and thus the differentiation of subject and object and by that the clas-
sical frame of a theory dissolves. The consequences of such a re-entering of the time into the time reproduce at the same time the conditions of the possibilities of decisions. The decision requires a 'memory function'. It must accept the present as the result of an unchangeable past. It must proceed from the given state of the world. But with its memory is the option to remember as well as the option to forget given, and the forgetting gives space for new opera-
tions which can implicate the memory. The memory has therefore an inventive function. Thanks to his memory the observer is neither bound to nor capable to identify himself with the world as it was. Furthermore the decision needs an 'oscillator function' in order to use this space and to differentiate between the future and the past. It has to pre-
sume differentiations (purpose for example) in which it can oscillate from one side to another: the goal is achieved - or not achieved. The memory function and the oscillating function can only be applied together which means in the present but they force the present to differentiate between the past and the future." Niklas Luhmann, "Decisions", 1996.
- 35 "The artist is equally God.» Johann Wolfgang von Goethe, in: *Book of quotations*, Mosaik Nachschlagewerk, Munich, 1981, page 227.
- 36 "Art is not to be found in any other way but her own." Konrad Fiedler, in: *Essays about art*, publisher G.Boehme, Wilhelm fink Verlag, Munich, o.J., volume 2, page 59.
- 37 "It also confirm Zenon as he defines: Art is a capability to construct approach. In other words to support works through an approach or a description." Scholia to Dionysios Thrax, in: W. Tatarkiewicz: *History of aesthetics*, Schwabe&Co. Verlag, Basel/Stuttgart, 1979, volume 1, page 234.
- 38 See also Dieter W. Liedtke: "The 4th dimension." Butler publisher, Essen 1987.
"... he wants to make pushes of creativity purely and directly visible and comprehensible through the pictures. His art-
formula: life+expansion of the conscious = art is the condensate of his research and efforts which he has described in numerous publications: *The conscious of matter* (1982), *The fourth dimension* (1987), *The key to art* (1990). Opposite of today's revolution he places that time in which the majority of the people could neither read nor write, when knowledge was only in a limited way transportable because it was only accessible to a few chosen ones. Nowadays however the access to creativity is only possible through pictures because the human conscious uses sequences of pictures. The original form of each futuristic view is the vision, the dream, the connection of non-ex-
isting realities. The way from the future into the present is only possible through the language of pictures, which is made possible by art. Art makes the people visionary. Art makes the people experience and comprehend overlooked processes.(...) Harald Szeemann, in: press conference art open 16th juin 1998, Hamburg about the art of Liedtke.
- 39 "Every art is the development of imaginations as all thinking is the development of terms." Konrad Fiedler, in: *Essays about art*, publisher G.Boehme, Wilhelm Fink Verlag, Munich, o.J., volume 2, page 59.
- 40 "I do not know any better definition of art as this one: art, that is a human being added to nature, which he unfolds, the reality, the truth and yet with importance, which is expressed therein by the artist." Vincent van Gogh, in: W. Hess, *documents for the comprehension of the modern painting*, Rohwohl Verlag, 12.edition, Reinbek near Hamburg, 1972, page 23 following.
- 41 "For scientists a level of informations becomes accessible which can show him from his works new approaches and theoies for scientific experiments. One can also understand his pictures as a key information for an extended feeling of tolerance an respect for the people among each other. Everything here is important. The human being, nature even a stone seem to be a part of him. The four sections - timeless states, philosophy, science of nature and sociology - lead in his artworks again and again above anything that was produced so far. Karl Ruhrberg: art open in the exhibi-
tion catalogue art open about the art of Liedtke, 1997.
- 42 See also Glaubrecht, Matthias: "Evolution makes the animals run" in: *Die Welt*, from 12. November 1998.

The Unified Innovation Formula

Graphic symbol of the formula of art

A word definition as:

**Life or known + evolution of cognition/innovation/creativity =
art, to be more precise evolution of life,**



a graphic formula with a horizontal and a vertical minus sign = yellow = symbol of life, fertilization, joy of life, present + red = symbol of creativity, revolution, future, result in a yellow/red plus sign or the mixture of colors gives a buddhistic orange. The laying yellow = female element, and the red Phallus symbol = male element result out of this combination into the evolution of life without wanting to emphasize one or the other or being able to do so.⁴³

43 "THE FORMULA: life + expansion of cognition = art. Life (Existing, Known) is added to the expansion of cognition (Innovation, Ideas). The sum of both is equal to the art as a symbol for evolution, the development, the creativity of life. According to this definition of art being based on the foundations of life is the formula to be considered as universal and not only applicable to art. The formula achieves by using a simple addition that any idea can be explained. The logic of the artformula is the main issue of the art open 1999 in Essen, known as the world art exhibition.» Thorsten Hebes, Feren(c) zy Media München, 1998.

Can Dependent Pedagogical Means – A Formula – Enhance Creativity?

The formula of art that explains all the phenomena of nature, life, and of ideas, does not necessarily presuppose a purely pragmatic approach to art, as uninformed critics may think, its derivation is quite the contrary. It explains the preservation of subjective and objective borders of the consciousness and art, their transformation into the laws of art, it opens the gateway to creativity, to the evolution of the consciousness^{44/45} and in this way can provide guidelines to the seekers to obtain not yet known freedom, or art.⁴⁶ It outlines the unknown, the art, for the benefit of all the people, and enables them to get experience in the previously unknown sphere. I would like to emphasize that sometimes art is perceived and defined subjectively as something that should give the onlooker new experience. This process depends on the background knowledge of the observer, his conscious or unconscious awareness of some phenomena that help him acquire new experience. A dwarf in the front garden, a thing typical for Germany, in other circumstances, for instance, in China, is no doubt perceived as art whereas in our culture such a dwarf would become a cultural event only in an exceptional case, such as being placed on the altar of Cologne cathedral, during High Mass. The unconventional circumstances and the ritual conducted at this time would impart to the otherwise standard object, a dwarf, a new meaning, a new aura. The objective art and the history of art expand, change, revolutionize and shift the borders of history.

Art formula helps to visualize the process that was objectively reproduced and apprehended in various books for thousands of years.⁴⁷ It is immensely difficult to trace the evolution of subjective art cognition, aimed at unique people with their inherent knowledge, experience and genetic information, especially because we define the art subjectively as only such an experience that can expand, change and shift the borders of the consciousness of people.⁴⁸

So here I speak not about the processes represented and reproduced in the history of art (objective art), but about the processes that occur in the soul of every human being, about his personal perception, too.⁴⁹

44 44 "This is my discovery; real art is, to practise unreality". Lovis Corinth.

45 45 "All art is the development of presentation, as all thinking is the development of concepts." Konrad Fiedler in: *Reflections on Art*, Hrsg. G. Boehme, Wilhelm Fink Publishers, München, o. J., Vol. 2, p. 59.

- 46 "Art is one of the two mechanisms the functioning of which serves the progress of the mankind. With the help of words people exchange their thoughts, through art presentations they communicate their feelings with all the people, not only in the present, but also in the past and the future." Leo Nikolajewitsch Tolstoi: *What is Art?* In: *On Literature and Art*, introduction and afterword by G. Duden, Roderberg- Publishers, Frankfurt/M., 1980, p. 157.
- 47 "Yet art is the revelation of existence." Wolfgang Greiner in: E.Gomringer, Josef Albers, Josef Keller Publishers, Starnberg 1968, p. 172.
- 48 "Art is the expansion of the morbidly narrowed consciousness, it is the broadener of the people, the broadener of the epoch and the broadener of life." Hans Egon Holthusen: *The Beautiful and the True*, R. Pieper Verlag, München, 1958, p. 72.
- 49 From the point of view of the artist "understanding" is the upbringing of the onlooker. Earlier it was considered that art is the child of its age. Art of such kind is only art for art, and it is even more obvious today. The art that has no potential to be revealed in the future, is nothing more than a child of its age and that will never grow up to become the mother of the future art, it is sterile art. It does not last long and becomes obsolete in a flash, along with the changes in the milieu that produced it. There is the opposite type of art, apt to further changes. It also roots in the modern age, in its spiritual life, but it is not its own echo or mirror, it possesses an awakening, prophetic force, that helps it act further and deeper." Vassily Kandinsky: *On the Spiritual in Art*, Benteli Publishers, Bern, 10th edition, p. 135.

The Standardised Formula of Innovation

The Formula completes the dialectic of Hegel which has continued the philosophy of Anaxagoras, Parmenides, Heraclitus and Plato, and has transcended their differences and led them into a symbiosis. It shows the inter-penetrative transformation of spirit and matter, of being and non-existence, of movement and of the mental connections, as well as the creating forces of evolution. For the first time it makes visible what dialectics promises, and furthermore, opens up the understanding of the absolute as an observer's position within and outside the processes of forms of existence, nothingness and future realities. The philosopher Theodor W. Adorno assumes that this Formula of Awareness could exist when he states:

"The utopia of awareness would be to open the non-defined with definitions that will not make it become like themselves."

In his main work "The Principle of Hope" Ernst Bloch counts on the anticipatory creativity of the human consciousness:

"The nature of the world itself lies at the front," he says.

Ernst Bloch assigns a crucial part of the evolution of truth and reality to designing creativity and resolute acting. 1994 Liedtke goes a few steps further when he writes:

"We become aware of the fact that visions do release gene-programmings based on evolution, and directly cause new programming to old as well as to still undifferentiated 'blank' genes – being one with nature but also in a chaotic state; building bridges for the experience of 'we' and for the whole species, the revolutionary Ego hurries ahead, opening up the future in eternal change; thus we can take part in creation of the earthly 'Paradise of Paradises'."

Unified Innovation Formula
for Bio-Cultural Evolution

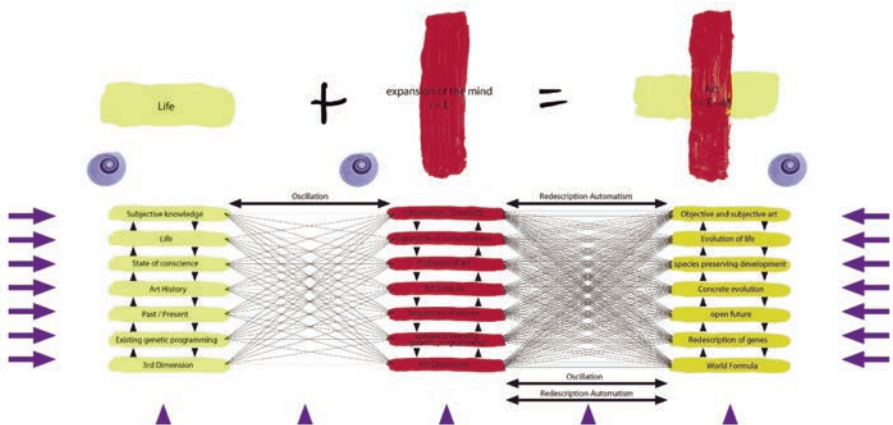
Codigo Universo

Art + Liberty

Codigo Universo Art + Liberty

Liedtke's exhibition concept - art open - enables the REDESCRIPTION AUTOMATISM of the exposition visitor, his genetically existing creativity, power of innovation and cleans his neuronal inter-linkage in the brain so he can and back to the natural predisposed abilities.

On the one hand this evolution is enabled by the oscillation between base level and the new information and the sequences of visions; on the other hand it is depending on the knowledge and hence the observer's point of view outside the oscillation, which observes all points of view in the landscape of time and conscience simultaneously from above and within, hence timelessly, three dimensionally and helically interlinked and returns to his time with this information added to his base level with its new neuronal inter-linkages.



Contemplation of art

Cognition enhances the growth of net structures in the brain

Innovation, or art, is new information, which unites people into a single whole foundation, changes the given foundation and creates conditions for biocultural evolution of the mankind.

Due to its art-enclosing qualities new information joins the basic level structures and launches their spiritual redescription, for instance, changes the way genes functions are controlled. The basic level unites all the conscious, subconscious, genetic and other spheres not limited by substance, energy, space or time, and can be considered the whole art-enclosing information potential of life.

The graphic formula that visualizes the process of art cognition and makes it comprehensible for everybody, not only has explained art for the first time, but also represents the eternal symbiosis of art, science, technology and creation.

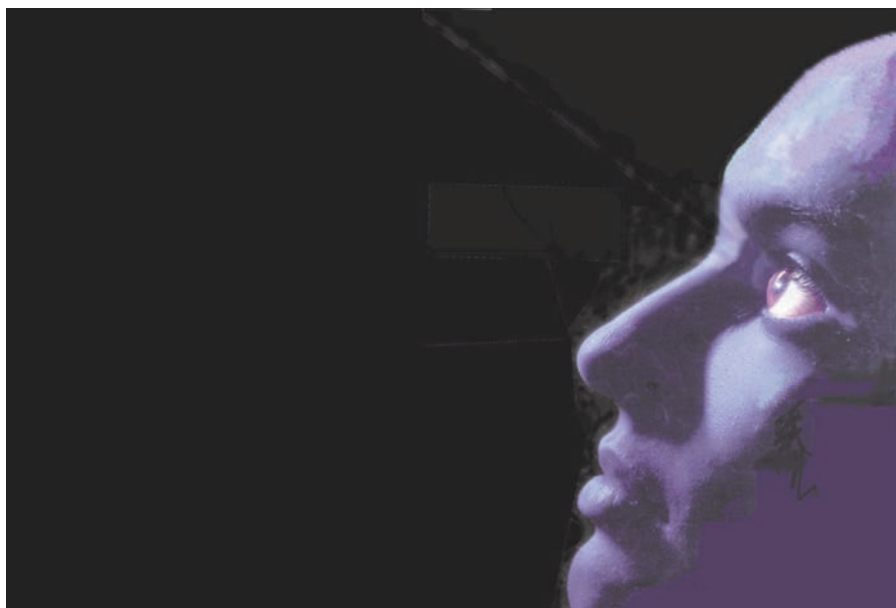
Redescription at the basic level is a superior function of the brain that corresponds to the development of graphic information and graphic art in the course of evolution. We think, dream and produce different visions, or images in our mind. From the aspect of the basic level, we can also create new sequences of visions for all our senses.

Science and technology, the third party, make it possible to perceive and preserve art. When the recipient of the art has the least idea of what the picture communicates, the sequences of visions produce impressions at the basic level with the help of all the senses and reactions, new information is stored there and can be retrieved later. The use of expanded basic level enhances new processes in the mind and senses, that means, a person can create new vision sequences in tune with art-enclosing decision making, especially if he is strongly motivated or trained.

This phenomenon is possible on the one hand due to the oscillation between the basic level and vision sequences; on the other hand, besides oscillation it depends and the viewpoint of the contemplator and his basic level, that at the same time comprises all the viewpoints of the inner and outer time- and consciousness spheres, concentrated in timeless, three-dimensional spiral nets, new impressions are added to the "storeroom" of the basic level, and the person returns to his present viewpoint, his creativity enriched by new neural nets. In this way automatic redescription launched at

the basic level leads to production of new nets of consciousness and perspectives, to new creative and parallel activities, to enhancement in creative energy, decisions to act, and, finally, in the possibility, to produce an open future.

Mystics or the experience of non-understanding of art reduces the potential of the personality and produces subconscious fears that block neural net system in the brain and damage creativity and intelligence of the person. The research shows that such a situation may lead to aggression or depression, or as we know from history, produce dictatorship systems or support them. After the formula of art was created in 1998, not being able to solve the riddle of art and not willing to acquaint people with the formula of art, can be branded as antisocial and contradicting the Constitution and human rights.



To see and to be astonished while not communicating cognition means spiritual subordination and slave position.



To see and to understand means spiritual evolution and freedom by communicating knowledge.

Ancient systems of regarding art



A person regarding the picture will find no real approach to it, it will not give him any information additional to what he already knows. His impression of the picture is based on how much he likes it or not, on aesthetics or on spontaneously adapting its motive.

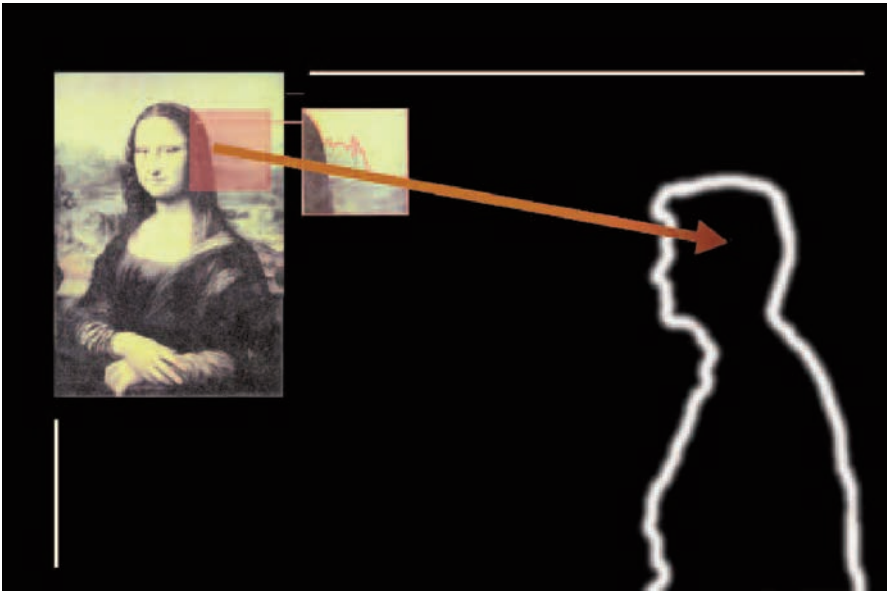
Having studied the arts intensively, an art historic is able to further analyse the picture and using a deeper insight into the artist's life and work he will be able to interpret it more profoundly. He does not know about a general approach to the pictures which would open up to him the complete history of arts.

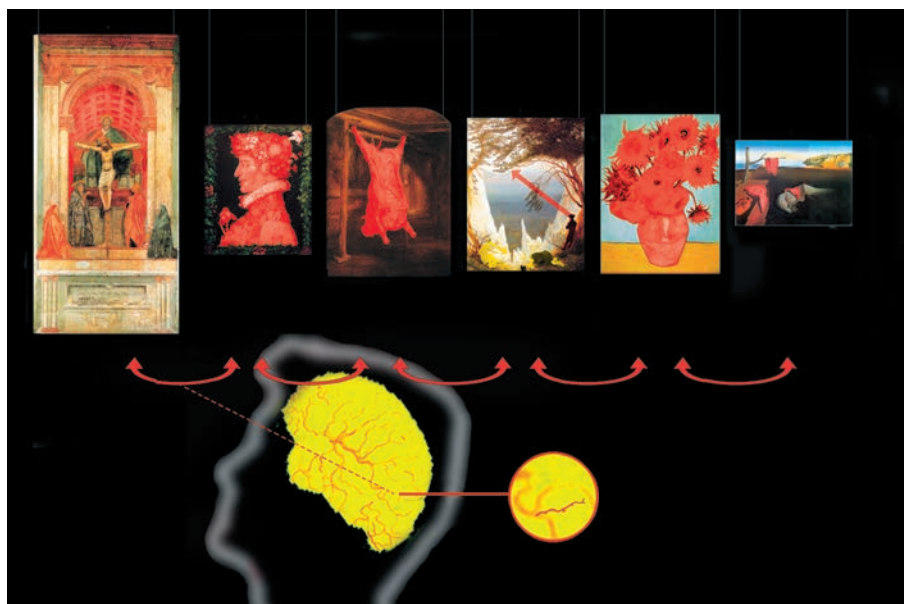


Objectively art (world art) can be perceived as the process of producing changes in the history of art. ART is a perpetual process of further development, of continuation of the features that existed till the moment of creation of a certain work in the history of art.

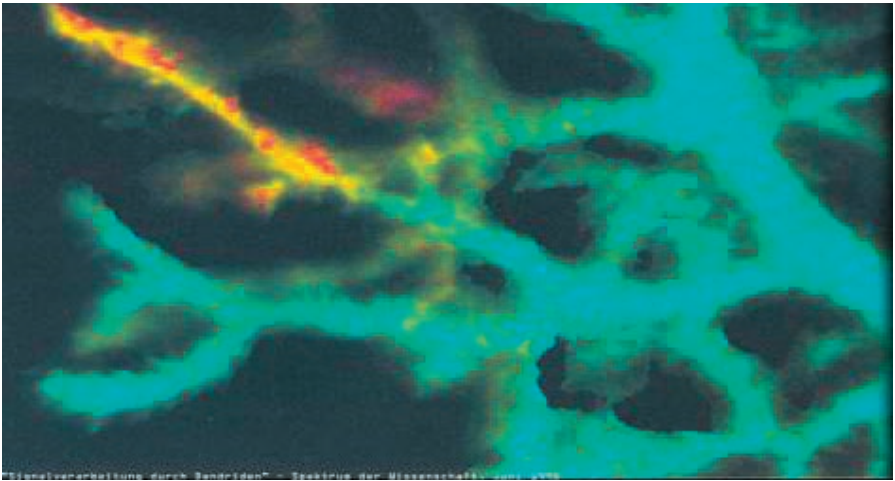
Further development of art is achieved by innovation, by substantial or formal creation: new features that were not present in any other works are added to the existing and already known ones. So ART is a constant innovative expansion of people's repertoire of graphic representations, for example, demonstrations, visions, notions and emotions.

In this way a work of art always opens new cognition gates, helps the seeker to set off towards interpretation and knowledge.





Art formula helps people to renounce their old viewpoints. The visitors are asked what new and old elements they see in a work of art. New interpretation of creativity systems helps to build up new creativity nets in the brain as new features introduced by the artist become evident.



A phragment of a neural net in the brain. The results of a research show that axons (the thinnest nerve fibers) in the brain instantly enhance and stabilize nets in the brain by gaining new knowledge.

Art – The Unknown and the Art History Context

Every new art is determined by one or few innovations and artists, on their part, put innovations into shape, find individual possibilities of perfection, use all these various aspects contained by innovation, intensively and comprehensively.⁵⁰ The shortest way to understanding art: Art is what I still do not know, it is a check of my knowledge and the unconscious that is yet to be discovered or change in my old values with the help of new knowledge.

1. Works of art are

The works that contain new information that expands our minds (Innovation).

2. Objective art is

always information (innovation) contained in the works of art that the history of arts is not yet aware of. Only the information yet unknown to the history of arts, improves the history of arts (expansion of the notion of art, history of art).⁵¹

3. Subjective art

is always information (innovation) from the works of art that an ordinary viewer is not yet aware of or does not recognize. New information develops the knowledge of the viewer (expansion of mind).

50 "Realization of the fact that art is language has not yet penetrated people's mindset. Art is language and language exists to be understood." Hans Sedlmayr: *Der Tod des Lichtes*, Otto Müller, Salzburg, 1964, p. 148.

51 "Owing to its ability to destroy, art is connected to the revolutionary mindset." Herbert Marcuse in: *Art is Anarchy* Heinrich Böll: *Works, Interviews*; Publication: B. Balzer, Verlag Kiepenheuer & Witsch, Cologne 1978, p. 442.

52 See: D. W. Liedtke: "Key to Art. What is similar between a caveman and Leonardo da Vinci and Joseph Beuys?" *Virneburg*, 1990, p. 131–132.

First of all, ART could be understood at objective level (world art) as a process of change in the history of art.⁵² Therefore, ART is a permanent process of further development and continuation of what had existed before the moment when a certain work of art was created as part of the history.⁵³ This further development proceeds with the help of innovation, that is, with the help of contextual or formal new creation: something new, which had not existed before in any other work, has been added to the information that was well-known and existing. Consequently, ART is a permanent process of innovatory development, which has repertoire of figurative images and, consequently, presentations, visions and feelings.⁵⁴ According to this, work of art opens up new ways in art⁵⁵ or starts the search of explanations and new knowledge.⁵⁶

If a viewer resists this search because he feels uncomfortable questioning his own knowledge or his level of information, he just denies this work of art.⁵⁷ Despite all this, the given work of art could be related to objective art even when the art experts still do not understand that since this work comes from the very distant future. Someone might find himself at the level of the art that is well-understood, not being able to explain it on the basis of his level of information and knowledge. In order to recognize this work, he should try to think in a new fashion, question his level of knowledge and constantly change his point of view in order to get the chance to receive new information or visions that he had not have in his brain before. As a rule, this process can happen only when feeling or understanding is present. If this feeling does not happen, the viewer is not able to understand this work of art.

His level of knowledge does not have enough connecting links in the direction demonstrated by this work in the objective area of art. He is the only one to decide whether he likes this picture or not. Certainly, it is possible that the viewer would get alternative understanding that is even incorporated in this work, but would include in his level of knowledge and in this way he would be able to understand this objective work of art at his own subjective level.

Description of the subjective level of understanding, the notion of ART, throws us to the subjective level because if the fact that objective ART is a constant process of further development appears to be correct, then the further development should be considered from the subjective, individual point of view:

It is not only a history of art that is constantly changing, but realization of who perceives or creates art. This is because with every new unseen work of art, viewer expands his individual repertoire of visual images, if he, of course, does not choose to ignore the work.

Every new individual impulse expands our mind and makes new feelings and new visions possible. Viewer cannot filter new information from a certain work of art that are adjacent to his former level of knowledge and would present new cognition for him.⁵⁸ Even if the artist had absolutely different subjective intuition. Since each person on our planet has his own prehistory, gene structure and individual store of memories and concepts in his consciousness and unconsciousness, then each and every one of us perceives new visual impulse individually.

In this way, for one person, any picture may probably turn out to be a work of art even if he had not seen it before or, respectively, he does not have this picture in his knowledge and it is only now when it gets there,⁵⁹ at the same time when the same picture to another person from the subjective point of view is not a work of art because it cannot induce him to further development since it is already a part of his imagery or is way too distant from the capabilities of this viewer that he does not have any access to this new information.

53 Therefore, each new value is perceived by people with hostility. People try to gain victory over it by laughing at it and slandering it. A person who carries this value is depicted as funny and ridiculous. New values are laughed at and scolded. That's the horror of life. Joy of life is an unrestrained and continuous victory of new values. This victory advances very slowly. New path opens very gradually. And when it becomes certain in the eyes of many, the wall that resists the day of tomorrow is formed out of this value. Turning of a new value (fear of freedom) into a petrous form (wall that is an obstacle on the way to freedom) is a deed of a Black Hand. All evolution means inner development and outer culture, thus signifying transformation of borders. These borders are constantly created out of new values that shift the old borders. In principle, that means that the most important is not the new way, but the spirit that is opened to this value. And further goes the freedom needed for discovery." Vassily Kandinsky. "On Form", "Blue Rider". Publication: Vassily Kandinsky and Franz Marc, Munich, 1912.

54 "Art is the process of creation. It gives birth to something new that had not existed before. Each new work gives birth to new world that lives from his own center. Artist is someone who discovers, someone who uses his works to open up the latest connections between the happenings of life that he has managed to see while observing nature. Art is impact, work of art is its proof, and result is the affected." Dieter Körber, Beat Wyss: Mourning of Completion, Matthes Et Seitz Publishing House, Munich, p. 68.

55 "Art is transformation." Dieter Körber: What is art? Publisher: E. G. S. Buer, Aegis Publishing House, Ulm, 1948, p. 72.

56 Every true artist (thinker) is distinctive, just like any true person, who sticks to the essence. But at the same time, an artist (thinker) is original in his distinction. This means that he brings some kind of ability to communicate that he did not have before. Originality is contained in the work, in artistic achievement that cannot be identically reproduced, but could lead the person to his own originality. Originality means a jump in history. It is a miracle of novelty that cannot be extracted from the past and those conditions where it finds its origin. Originality is not based on a separate thesis, but on the spirit that gave birth to it and that connects it with another thesis. It often happens that historians are able to find correct definitions even before a philosopher could do it. But there, these formulas are plunged into their own surroundings, they seem to be a sudden idea that could be easily forgotten without having been comprehended and analyzed. Understanding of truly great people expands the boundaries of every person and of the whole world. "All they know is for us. Each new mind enlightens new mystery of nature, and one cannot close the Bible before the last great person on Earth is born." (Emerson). Karl Jaspers: "The Great Philosophers"; Piper & Co., Munich. 1957.

57 "Therefore even dogs bark at whom they do not know." Heraclites: Karl Jaspers, "The great Philosophers", Piper Publishing House, Munich, 1957, p. 635.

Therefore, anything that can be perceived may become subjective work of art.⁶⁰ This entirely depends on the viewer's knowledge.

Whether the picture offers new stimuli or makes new visions possible or maybe this picture cannot be the springboard for further development. Basic similarity between the objective and subjective work of art can be singled out: each work of art, irrespectively of whether it is subjective or objective, can communicate or record in open viewer's memory the information that he had not been aware of (vision, feeling, concept).^{61/62}

As soon as this new information (work) is going public, its esthetic meaning is formed because the picture "fixed" in the mind makes the viewer capable of telling the difference between this picture and similar one. This helps him understand the new information that he receives from these two works.

This "fixing" also serves as a prerequisite of having this picture in the mind, that is, to use this picture to create new colorful images in the mind.⁶³

58 "Art is a key to knowledge, the same way as natural science, philosophy, etc." Anthony Tapies "The Practice of Art", Erker Publishing House, St. Gallen, 1976, p. 18.

59 "Art is not aware of any experience and it is not in any way a derivative. It establishes connection with the unknown." Willi Baumeister: "The Unknown in Art", DuMont Publishing House, Cologne, 1960, p. 35.

60 "It is impossible to separate art from life. Life means people, people means society, society means politics, politics means propaganda, argumentation, persuasion. Art is a good instrument for this, if it is understood not as mass production or copying, but as a process of cognition, commonly accessible production of ideas, exchange of experience and communication. Adam Jankowski "Art and Mass Media", Materials for Documentation 6, Publisher: H. Wackerbarth, Newspaper and Publishing House, Kassel 1977, p. 201.

61 "Art is cognition." Wladyslaw Tatarkiewicz: "History of Aesthetics" Schwabe & Co. Publishing House, Basel/Stuttgart, 1979, vol. I, p. 367.

62 "Art does not look the way idealism tried to present it. But nature wants to create what it had promised. But it is only capable of this if it violates its own promise by canceling it (...). What nature truly wants is completeness. Works of Art: They Open Our Eyes. Adorno: Theodor W. Adorno: Collection of Works, Publisher: G. Adorno/R. Tidemann, Zuhkamp Publishing House, Frankfurt am Main, 1970, vol. V., p. 103.

63 Julius Hart: (mag.) Pan, Publishing Association, Berlin, 1897, 3d edition/ Issue 1, p. 36. "Art is language: that is, social function at the highest level." Gerhart Hauptmann: Collection of Works, Publisher: C. Fischer, Frankfurt am Main, 1942, vol. XV, p. 415.

64 64 "Demokratisiert Democratize art! Just a few years are left before the next millennium. By democratizing art we are getting into the new way of thinking, into a brighter future. Art is expansion of mind, creativity, innovation and evolution of mind. Creativity and innovation are the moving force behind all further social, economic and cultural development, that is the whole human progress, and so they give more freedom and prevent the pitiful poverty and wars. Consequently, communication of art, familiarizing it with as many people as possible, thus enhancing their knowledge is primarily a social task. Those who bear responsibility for culture cannot fulfill this task if they display works of art in museums and galleries without the necessary help of intermediaries. In the same way they could display, for example, Chinese characters without any explanation of their meaning or communicating their content. These symbols could be understood only by those people who speak the Chinese language. But isn't that the principle that we are facing literally at every exhibition? Art is always accessible only to the minority of people who already know all that; the majority of people are devoid of possibility to understand innovation information that is represented in the works of art. And although there are options to communicate the meaning of art, as a rule, people do not have these options! Although art could be accessible to anyone, many people are denied this access! This is unsocial! This prevents further development of cognition and therefore, further development of humankind. This sharply contradicts the true meaning of art. Therefore, in the spirit of the following personalities: Plato, Heraclites, Immanuel Kant, Arthur Schopenhauer, Friedrich Wilhelm Schelling, Friedrich Nietzsche, Ernst Bloch, L. N. Tolstoy, Herbert Marcuse, Sigmund Freud, Johann Wolfgang von Goethe, Rosa Luxemburg, Leonardo da Vinci, Pablo Picasso, Jean Dubuffet, Vassily Kandinsky, Heinrich Böll, Joseph Beuys und Richard von Weizsäcker, I demand: Art is development of knowledge and therefore cannot be accessible to elite only!

1. It is time to stop the asocial behavior of museums and galleries, organizers of exhibitions and cultural bureaucrats.
2. Be intermediaries of art in accordance with its evolution and explain this process of evolution to the viewer.
3. Please treat your social responsibility correctly! 1989, Dieter W. Liedtke: "Key to Art", Virneburg, 1990, p. 194.

The Different Layers of an Artwork

The Different Layers of an Artwork

For critics and artists this approach to the "art for everyone", when inspected superficially, seems too lapidary, too simple, too banal.⁶⁴ Unfortunately, they closed their eyes on the fact that art contains optical information and someone who is particularly interested with the help of formula and anyone who is interested can also get deep inside this work of art and decipher all its levels with the help of the same formula. During formal, sapid or philosophical novelties that could be contained in a work of art, we always talk about optically perceived changes that could be singled out with the help of some marking. These tactics leads to understanding of art and, as a consequence, to the new exhibitions, art catalogues and, in the long run, to the ever increasing interest for art and creativity in mass media and with the population.

Art exhibition would show a reproduction close to the original and by stressing information with red color and the details that are well-known with the yellow one, the level of understanding at the time when this work of art was created should be indicated. Additionally, the viewer has an option to separate his knowledge: yellow = known, present, past, red = the color of cognition and anticipated recognized future knowledge at the period when the work of art is created, in the unconscious mind and allow them to come together without paying attention to the theories presented here. At the time when someone who watches mass media or visits exhibitions, going back and forth between various periods of time, between the parts of creativity, is uncertain, he marches hi steps through the path of evolution and programs himself for creativity, for change, cognition and new decisions.⁶⁵ Viewer uses his intuition to receive new information in the future, as well as new experience that he has added to his unconscious mind in this way using his intuition, the unconscious mind, has the freedom to use his life with new possibilities in a more creative way than before. Learning art is not a luxury for a small minority⁶⁶; this is a much needed language of the future creativity.



Life

Evolution of the consciousness

Art

Known = Yellow

Innovation = Red

Art = Red / Yellow



Artist: Dali

65 See also: "Key to Art" Dieter W. Liedtke, publication by Liedtke Museum, Virneburg, 1990, pp. 69-72.

66 "Contrary to the opinion of all esthetic and philosophical schools, art is not a luxurious way to cause a feeling of beauty, joy, etc. in wonderful souls, but is an important form of social interaction between people, the same way as language." Rosa Luxemburg: Works on art and Literature, published: M. Karallow, Publishing House and Art, Dresden, 1972.

The Decoding of Art



Creativity sources during Stone Age



"Mammoth on Stone"

Decoding Art

Known/
Stone

+

Creativity/
Innovation

=

Art



Artist:

Unknown

Title:

Mammoth on Stone

URAHA Foundation, Hesse
Municipal Museum,
Darmstadt



Using artistic means our predecessors were learning to talk to each other creatively. Creativity was fixed in stone.

Innovation

Spinning Housemaid

Artist:

Unknown

Title:

Maria, Annunciation

16th Century

41 x 33 cm

Tretyakov Gallery

Moscow



For the first time a housemaid is depicted.

Innovation

Unites Northern, Flemish and Italian Stylistic Elements

Artist:

Peter Paul Rubens

1577 - 1640

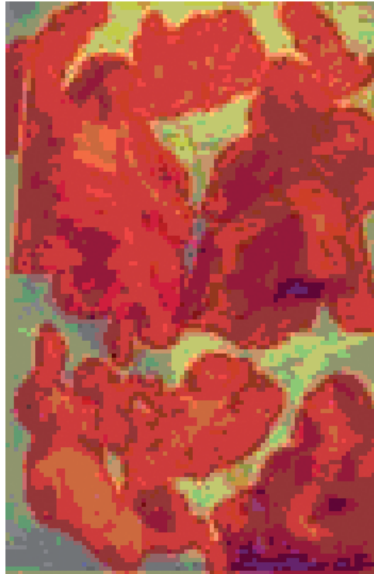
Title:

God the Father and Son,
praised by Evangelists Paul
and John, around 1616/17

Oil/canvas

214,5 x 145 cm

Weimar's Artistic Collections



Unites Northern, Flemish and Italian stylistic elements and Combines them into one, previously un-known energetic symbiosis.

Changes in Body Proportions

Artist:

Dominikos Theotokopoulos

also known as El Greco

1541 – 1614

Title:

San Juan

1600

Oil/canvas

101 x 81 cm

Casa Museo Greco, Toledo



New colors and changes in body proportions.

Transition to Abstract Painting

Artist:
Vassily Kandinsky
1866 – 1944

Title: (fragment)
St. Georg,
1911

Oil/Canvas
107 x 95,2 cm

State Russian Museum
St. Petersburg



Vassily Kandinsky moves to
abstract art.

Innovation

Nonrepresentational Painting – Pure Forms

Artist:

K. Malevich

1878 – 1935

Title:

Red Square

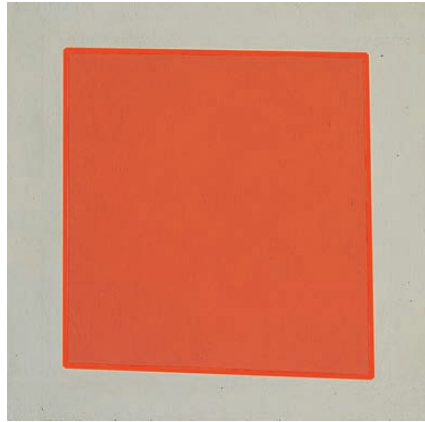
1915

Oil/Canvas

87,6 x 61,5 cm

State Russian Museum

St. Petersburg

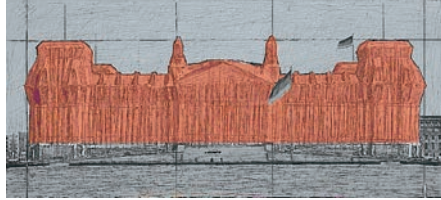


Developed reduction of all forms to simple geometrical elements such as circle, square, rectangle, and triangle. Malevich belongs to the forerunners of nonrepresentational painting, suprematism. Geometry becomes the divine law.

Concealment of Objects

Artist:
Christo Javatscheff
1935 -

Title:
Concealment of the
Reichstag



A spiritual aesthetic presentation implies the concealment of the substantial form of an object.

o

Rediscovery of Systematic research through Art

Innovation 1

.

Innovation 2

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Artist:

Dieter W. Liedtke

1944 -

Title:

Sandbox model 19,

1974 - 1988

Research through Art Anticipation of the Results of the Research



Model that helps to understand complex processes that go on in the brain as three-dimensional nets activate perceived emotional impressions, as well as the model for appearance of creativity.

Two new models of people's brain were outlined at the beginning of the 90-ies: connectionism, the theory of neural nets, and the correlation theory. Time connections lead to a further spiritual fusion. The discovery of the mirror neurons in the second part of the 90-ies confirmed the correctness of the sandbox model.

See also page 261.

Is there a Secret Leonardo da Vinci Way to Support Creativity?

Leonardo Leonardo da Vinci's creative energy puts up a question whether there is a peculiar Leonardo's system that makes us more creative and intelligent.

What can we learn from Leonardo? Can his intellect be communicated to all people, if there is such code and it would be understood?

Leonardo's creativity and his methods of work prove the fact that he was well aware of the influence of power of vision and imagination on the intellect and, consequently, of its positive impact on the brain. He was not aware of the contemporary neurobiological research on the brain structure. At the same, Leonardo knew very well that vision affects cognition and he surely knew how to amplify it. Leonardo used his creative abilities and visions to develop new neuronal creations in his brain not resorting to complex Celtic rituals of head and vessels (see book: "Code Liedtke" by Dieter Liedtke). Excitation of his brain connections (axons) with the help of creativity were amplified with the help of a picture painted by him as some kind of reality. According to his sketches and works, he chose the direct way through the visions, creativity that he fixed in his paintings and brought back to knowledge to his brain through vision. In this way, Leonardo could attain great results, add further knowledge to cause new visions, bursts of creativity that he again fixed in his paintings and so on. This technique of cognition by Leonardo gave him a self-directed positive spiral of cognition that was independent from the third parties and head-and-vessel rituals, giving him great spiritual growth through his own works. Thus, for Leonardo da Vinci art and painting were artistic means and tools of his research of his own spiritual evolution. His paintings, sketches and texts clearly show the message about innovation capabilities of human beings as the examples below demonstrate.

The picture entitled "The Last Supper" that shows innovation (1) new liveliness in the depicted figures of the Apostles and figuratively shows that Leonardo had good knowledge of the Holy Grail ritual that increased creativity and its positive influence on the liveliness of the spirit and the body (innovation 2). Leonardo knew that the Holy Grail did not have any effect whatsoever, but the information about it and the information ritual made a big impact on the body and spirit. For this reason, Leonardo has never painted any vessels for drinking for anyone depicted in "The Last Supper." Food without drink? The picture shows that the Holy Grail does not exist (innovation 3).

The "Mona Lisa" picture can signify eight evolutionary steps or innovations in the history of art. The main innovation here is the sfumato effect that makes the background less detailed since human eye indeed sees the background objects slightly blurred and for the first time in the history of art they are depicted by Leonardo around 1500 as the vision in its entirety.

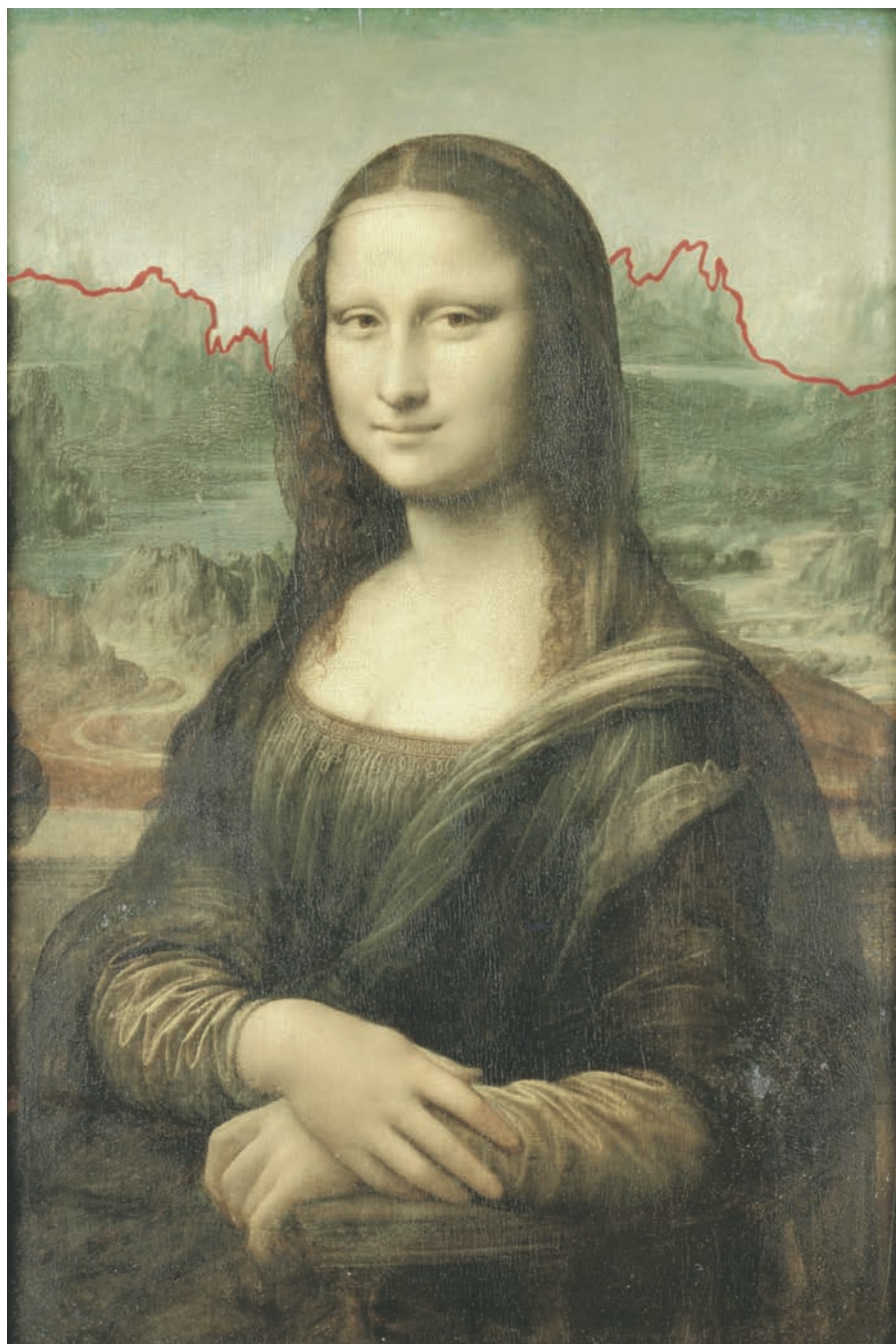
Using his perfect knowledge of medicine, Leonardo could show that while seeing object at a distance using our systems of cognition (sensory organs and consciousness), precision level is decreased and they are blurred until it becomes impossible to recognize details (innovation 1).

In this way, Leonardo shows that out of evolution of our sensory organs, (innovation 2) out of the ability to see distant objects blurred to preserve our species as a neuronal security system, one could filter out information.

Innovation 3: Shows that our eyes and our consciousness are not adjusted to be able to process exaggerated negative knowledge without harming the organism. This is supported with big number of neurobiological research as well as mass media research.

Innovation 4: Perspective at a bird's eye view shows part of a landscape behind Mona Lisa. Other part shows depicted background landscape from the perspective of the mountain in the neighborhood.

Changing view angles within one picture (innovation 5) shows as an accent on integral perception (innovation 6) and creates various perception foci (innovation 7). Perception of interconnections that burst intelligence with the help of sfumato blur (innovation 8).



Mona Lisa, 1500

The Liedtke-System: Understand just by Seeing

Liedtke system gives the opportunity to discover the intelligence and creativity of fine arts (as well as any creative achievement) by deciphering works of art and communicate the deciphered information to the viewer and those who understand. In this way, Code Liedtke complies with the EU and UN Charter requirements about the freedom of human development. Code democratizes, activates and assists by increasing creativity and intelligence liberating people and promoting an ethical way of life. It deciphers the mysticism of old enigmas and mysteries with the help of evolutionary theory of cognition systems like a natural evolutionary genetic program that every person can resort to in order to increase his or her creative and intellectual potential as well as to extend life.

Das The cross of the art formula and nerve cells illustrate the deviation symbol, where new comes out of the known by inner or outer creative cognition or as a result of sensory experience. (Here see also sand table model in Dieter Liedtke's works of the 80s, where his theories find new scientific justification today, as well as the graphical representation of the art formula, where known facts are united in a symbol, a cross, signifying new life).

By publishing the code we can create new humane world. At the same time, publication of the Liedtke code would prevent abuses and manipulations by political leaders using propaganda and mass media.

Today's intellectual and creative resources of 6 billion people (or the brain energy) that are at our disposal would create a much-anticipated world without exploitation, poverty, terrorism and wars because these creative energies are growing together with every newborn who is thinking freely, who would develop new energies and would use options that we are just guessing about (see also Oxford Study by the World Bank expert Paul Collier).

As it is clear from the history of sports and the specialized sports mass media industry, new mass media industries will be found, as well as new services and markets.

Similarities and Differences of the access systems to Creating Genetic Programs, locating Ideas and Liquidation of Fear

It is not the Holy Vessel, picture, medium, ritual, doctor, shaman, healer, prophet, king, leader, politician, coach or placebo that affect us, but information and the ritual that amplifies this information as well as a feeling of belief. So does the inner or outer picture that shows reality while being connected to new cognition, the impact of Leonardo's Code, Code Liedtke, the Holy Grail on genetic programs, intelligence, neuronal connections, genes and organism cells.

Impact of placebo, information, rituals, experiments (see also research film entitled "Experiment"), creativity or art as well as mass media has been sufficiently proven in the relevant scientific fields.

Effective medical rituals in the Voodoo natural medicine, by applying placebo, with true believers, in mass media, by communicating creativity with the help of works of art as well as by music and literature, become absolutely clear.

Any old information is supplied by creative rituals that lead to knowledge as well as mass media since every new event breaks through the old mental blockades and creative information that comes out as a result of this with the known data is revealed in consciousness and unconsciousness.

Cognition System of Leonardo da Vinci

Brief summary

Leonardo da Vinci was the first to free the technique of combining rituals with images that was taking place in the caves of the Stone Age, still finding its application today in Voodoo rituals and placebo, from any rituals of "drinking, eating and dancing" and made it so possible that only new picture, new information that expands our mind contained in the picture or art at any time were becoming accessible for the people around, irrespective of shamans, priests or the third parties.

Leonardo's Code affects the body and soul in the same way as do the rituals of Head and Grail, but makes him independent from organizing staging and events.

Leonardo has formulated his code in one sentence:

To see and to know is the same thing.

In this way Leonardo shows that he had known that new impressions about the world around, visionary perception of new creative pictures, access to new neuronal connections for creativity and intelligence are created in the brain with the help of creativity, drawing, observing, knowledge and again, with the help of creativity, drawing, observing and knowledge making this an ever-increasing intellectual cycle.

The circle of those learning was limited since the communication of intelligence that expands our mind was flowing through personal, but limited number of pictures painted by Leonardo. In order to perceive them, one had to see the mysterious vision of creative potential, perfect education, special knowledge, results of Leonardo's research as well as deciphering of the code.

Goethe has expressed that in one sentence:

To know and to see is the same thing.

- Absence of expenses on staging and rituals.
- Are effective only with the help of special knowledge related to a particular picture, Leonardo's or Liedtke's code.
- Circle of users is limited to the narrow circle of those who are aware.

The Liedtke System

Brief summary

Die Innovation and art formulas and their use (with genetic programs and longing for preservation of the species present in every human being) are possible only by observing and understanding Code Liedtke (see also "Code Liedtke" book published in 2005).

Code Liedtke includes the impact of "head and vessels" ritual, the Holy Grail ritual as well as Leonardo's code. He dissolves the mysticism of these practices in favor of spiritual freedom of their users. With the help of genetic programs aimed at preserving species, selective perception of changes (that every living being has even without studying art) genetic programs that are turned on during our lifetime for personal creativity and decision systems in neuronal connections in the brain reactivate with the help of "observing and understanding." This neuronal connection in the brain of those who understand creativity that is constantly changing has connections and message material for the genes, genetic programs and cells that are positively supported during the reinforcement process of the immune system, development of personality and preservation of the species.

Above that, Code Liedtke removes limitations in applying Leonardo's code and limitations of creativity out of fear of the future by increasing personal freedom and creativity.

Neurobiological impact of creative knowledge, new images and ways of consideration has been many times proven lately in the research by the leading scientists and Nobel Prize laureates.

- no expenditure on staging and rituals;
- may be applied by resorting to innovations via words, music, literature and every type of art, in all today's mass media without any special knowledge in all cultures and peoples;
- circle of users is unlimited.

Since all the people have genetic program (for example, New-Desire) for selective perception of creative data about the preservation of our species and our natural evolution.

The Abolishment of Mysticism

The book "Code Liedtke" opens the mysticism of Head and Vessels rituals, as well as the mysticism of caves with Stone Age artwork, Stonehenge, Herxheim, Celtic rituals, the Holy Grail, King Arthur's Round Table, Templars, kathars, druids, Voodoo rituals, placebo effects, mass media and art influence. The secret system created by Leonardo to enhance creativity is decoded and inspires people to create new works of art and make new scientific research.

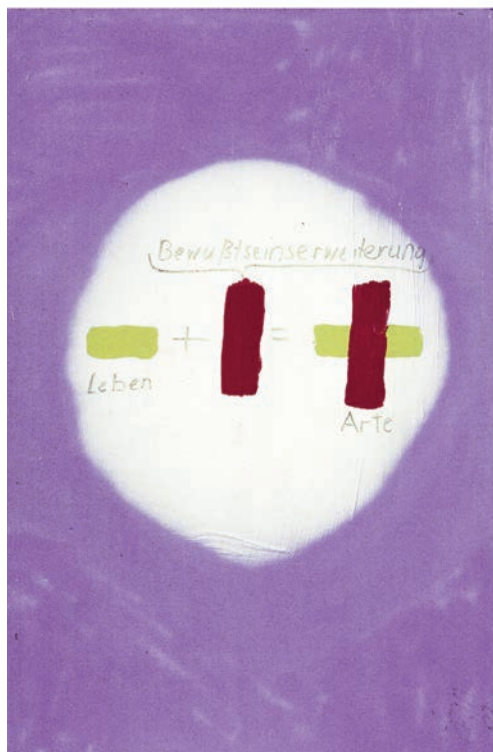
Elimination of fears, depression and aggression shows its influence in all cultures, at wide range, in all the people. It can be transferred with the help of Code Liedtke by means of seminars, at schools, with the help of educational politics, in mass media, through advertising and Internet, as well as in galleries, museums and all arts. Only "to understand while seeing" and to recognize while hearing. It unites all people into humanity through language and cultural borders.

Some of the mentioned creative and cognitive rituals are effective only during their time frame and in its culture or cultural environment, as well as in a special spiritual world, in a state of helplessness because of fear or mysticism, intensive faith or while removing fears and mysticism by enlightening and knowledge on turning on the once turned off natural genetic programs for selective perception of changes, creativity and intelligence, as well as their transfer to the user.

Our history and new research results show that removal of mysticism and fears contributes to spiritual and economic development of peoples.

*In spiritual and physical sense in freedom and prosperity for all people,
peoples will be after mysticism is removed,
after fears and depressions are removed,
could create their ethical future.*

New Research Results, rushing ahead of Science



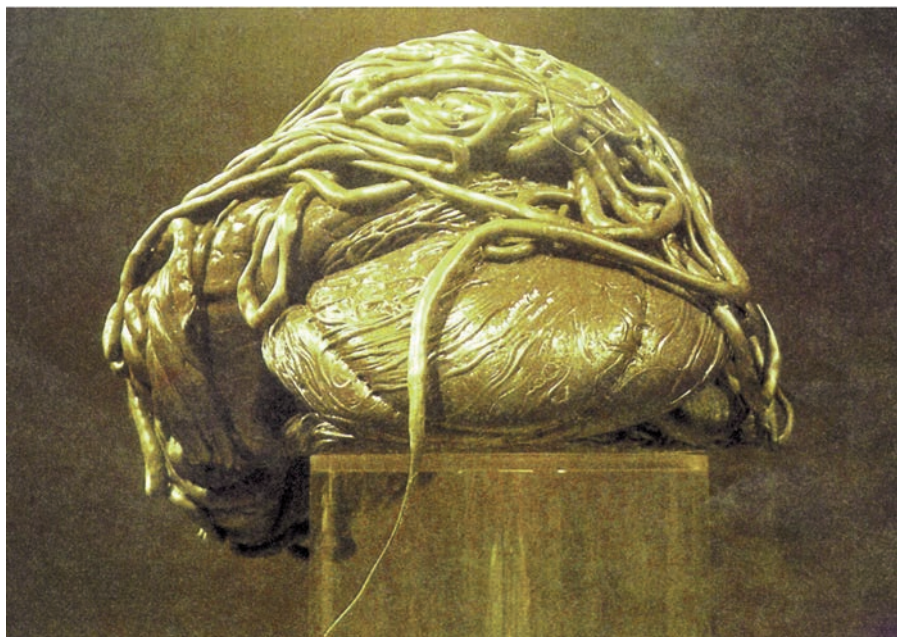
Artist: Dieter W. Liedtke
1944 -

Title: Art Formula life + expansion of mind = art ; 1988

Acryl on Chipboard – Format 75 x 122 cm

Formula has been supported by leading arts experts from 1996

Innovation: Art Formula and its graphic representation



Artist: Dieter W. Liedtke
1944 -

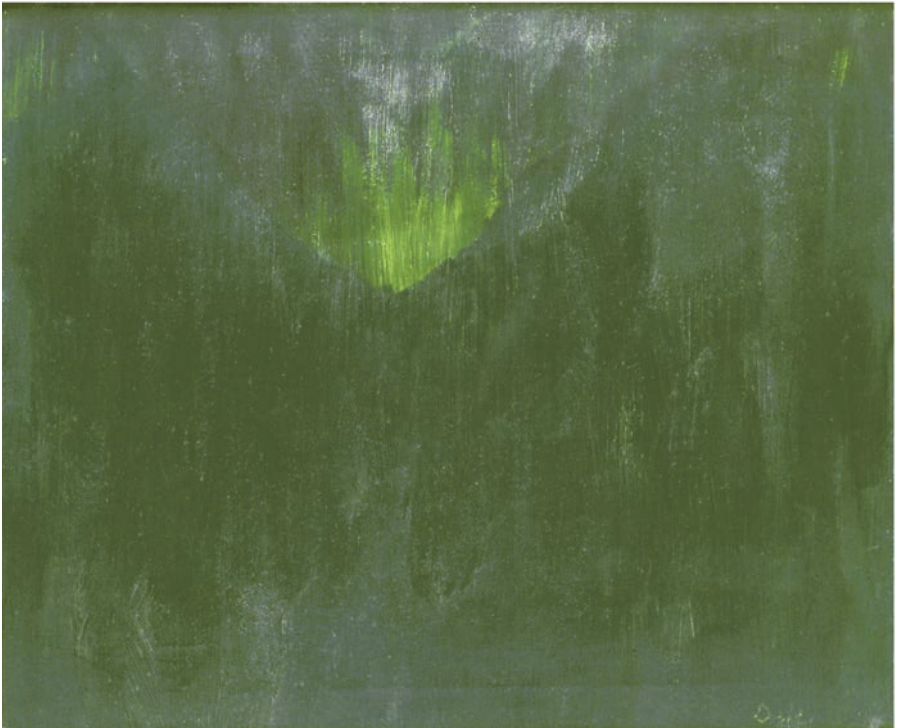
Title: Flow of Thought; 1979

Plastic – height 35 cm

In this picture artists shows that thoughts possess a certain object, thing and completely engulf this thing. The way that thoughts are engulfing objects is a bit threatening and we are its defenseless target. Thoughts seem to be not very pleasant. They possess us like a predator possesses its prey, they cannot be waved away.

The reasons for mutations in brain synapses that happen as a result of negative information, as discovered during the research in the 90s, support the surpassing research results by Dieter W. Liedtke. (see also book "Consciousness of the Matter", 1982).

Innovation: Brain mutation due to negative information and fears.



Artist: Dieter W. Liedtke
1944 -

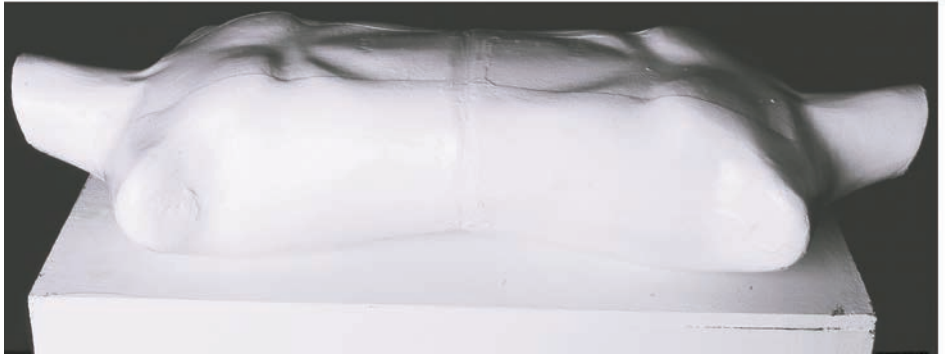
Title: Feelings; 1979

Oil on Canvas– Format 50 x 60 cm

Here we see how spirit makes its way and sand (refer to the sand table model) makes up some kind of bed for spirit.

Results of neurobiological research support the process of making the way by axons. (See also "Consciousness of the Matter" 1982 and "Key to Art" 1990)

Innovation: Cognition and new thoughts enhance neuronal network in the brain and create new nerve pathways.



Artist: Dieter W. Liedtke
1944 -

Title: Cloned Spare Parts Warehouse 1986

Sculpture format 110 x 30 cm

At the end of the 90s, for the first time researchers clone cells with medical purposes (see also Open Art catalog published in 2000)

Innovation: Therapeutic cloning

In 2007 the scientists managed to modify people's skin cells into embryo stem cells which confirms the main idea of the sculpture " Warehouse of spare parts cloned for the first time ", 1986 and which is supposed to make people's life expectancy longer.



Artist: Dieter Liedtke

1944 -

Title: Sandbox model; 1988

Mixed technique on canvas– Format 90 x 70cm

New theory shows that connections in the brain are subjected to design by means of information, visions and creativity (see also books "Consciousness of the Matter" 1982, "Key to Art" 1990, Dieter Liedtke). This theory was supported in the late 90s during the neurobiological research by a Nobel Prize laureate Eric Kandel.

Innovation: Creativity and intellect are subjected to the influence by art by means of visions and primary information.



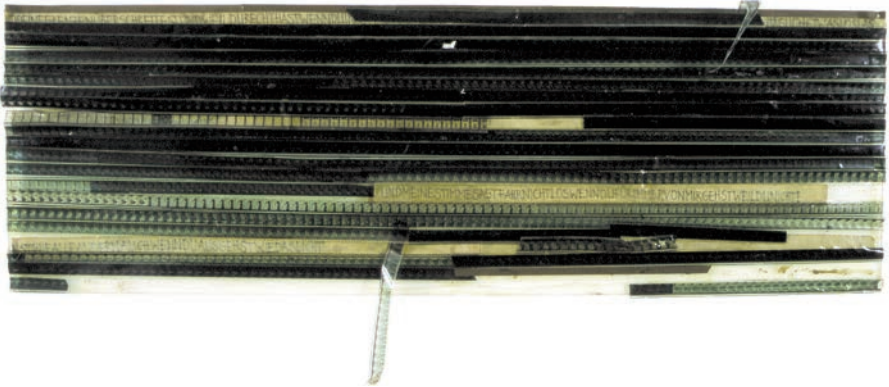
Artist: Dieter Liedtke
1944 -

Title: New Genetic Programming; 1987

Plastic bust, film – width 51 cm

The fact that information alters our genetic code, genes and cells has been supported by genetic research since 1998. Works by Dieter Liedtke further forecast that clean and non-materialized information, art and visions could change genetic programs, genes and cells, and so regulate them in a positive or negative way (see also the following books: "Evolutionary Theory of Cognition Systems" 1996/98, "Art Open Catalogue" in 2000 and "Code Liedtke" 2005).

Innovation: Information regulates our genes and cells.



Artist: Dieter Liedtke
1944 -

Title: New description of DNA; 1987

In 1987 revolutionary theory proceeds from the fact that genetic programs control genes. These genetic programs can change genes and DNA programs by information received from the surrounding world.

In 2003, this theory has been consistently proven by extensive genetic research.

Innovation: Genes, genetic programs and cells could be changed with the help of art and primary information.



Artist: Dieter Liedtke
1944 -

Title: White genetic areas 10; 1992

*Aluminum, acryl, videofilm
format 30 x 60 cm*

In 2003, genetic research have found white genetic areas in DNA, Dieter W. Liedtke's thesis: white genetic units in DNA serve as a prerequisite for open evolution of the species (see also Evolutionary Theory of Cognition 1996-1998 and Art Open Catalogue published in 2000).

Innovation: Revolutionary is the fact that genes and DNA cannot be closed systems because otherwise the species would not improve and perishes.



Artist: Dieter Liedtke; 1944 -

Title: Redescription of free genes – white genetic units; 1988

Tarp and Video magnetic tape – Format 350x120 cm

In 2003, genetic research discovers white genetic units in DNA. In 2005/06 researchers discover redescription of genes and genetic programs at mice with black-and-white stains thus supporting the works by Dieter W. Liedtke, who proceeds from the assumption that in order to preserve species, feelings can redescribe genes (see also Art Open catalogue).

Innovation: Adaptation of species and their preservation with the help of observation and cognition.

Liedtke Museum

Port d'Andratx Mallorca





Liedtke Museum, Port d'Andratx, Mallorca



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

Código Universo Exhibition

The global impetus for a new ethical world is provided by two Código Universo World Art collections designed in collaboration with art historians, collectors and museums for loan exhibitions in America, Africa, Australia, Asia and Europe.

- 1 – "art open Código – Universo the evolution of art
Evolution in art decoding the arts.
- 2 – "Código Universo – The Theory of Everything (TOE)"
Decoding the Universe



Codigo Universo the evolution of art



Stone Age



Middle Ages in Russia



Baroque, Peter Paul Rubens: Godfather and son, 1616/17



Moderne, Kasimir Malewitsch: Red square, 1915



Avantgarde, Joseph Beuys: Skullcaps, 1973



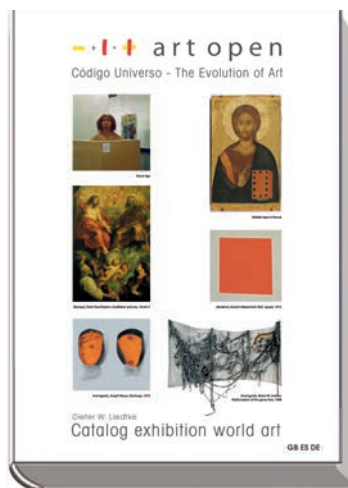
Avantgarde, Dieter W. Liedtke:
Redescription of the genes free, 1988

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 4. **Results**
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art open Código Universo

- The evolution of Art -

(Catalog world art exhibition)



Pages: 440

"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."*

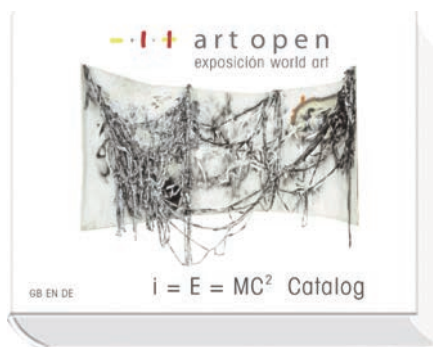
Prof. Karl Ruhrberg, Cologne 1997

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)



Pages: 420

"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 abstractions, 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

Liedtke Museo Port d'Andratx

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

the art open exposition

Queen Sofia of Spain

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



Drawing series epigenetics starting 1986

Innovation:

Genetic change through insights and visions.

Title: White Genes

plastic tarp, videotape, acrylic

Seminars

Código Universo



Kreativität ist Lebensfreude

Liedtke and Daniel Libeskind in conversation

Philosophy and Art Seminars

- A** Código Universo Special
"Understanding by Watching"
Guided tour of the exhibition Código Universo
- B** Introduction to the topics Código Universo
"Understanding by Watching"
- C** Seminars Código Universo
"Deeper Understanding by Watching and Applying"

Cain's Repentance

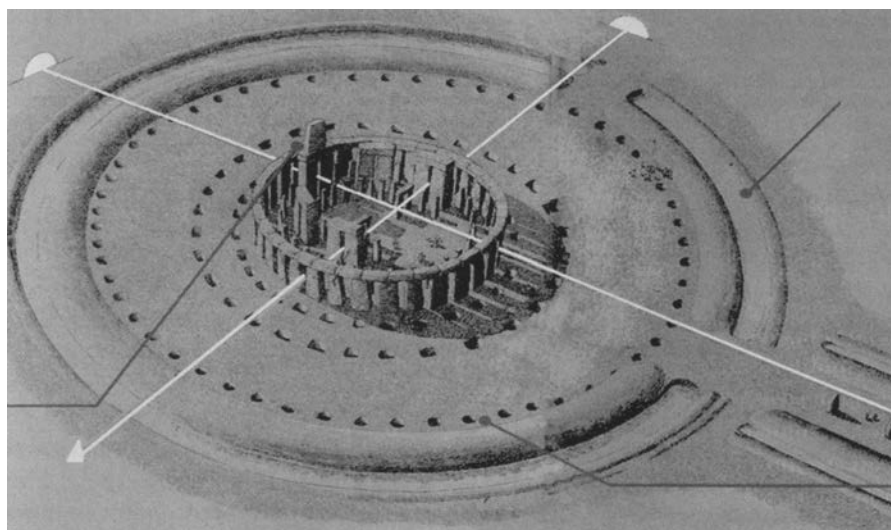
Film "Cain's Repentance" I

The secret of Stonehenge and the circular grave enclosures (Goseck) decoded as the neurological recovery centre

55 minutes

Documentary film Part 1

Five leading researchers from neurobiology, epigenetics, evolution research, art and anthropology (including some Nobel Prize winners) document, using our history and the media from the Stone Age to today, that eliminating negative information generates a negatively closed system of thought by dimming the awareness. On the one hand, it exerts influence on society, democracy, our freedom, honour, intelligence, creativity and, on the other, favours criminality, depression, physical illnesses, fascism, dictators, terrorism, war and genocide. Today's research results and scientists of behavioural science, epigenetics and neurobiology clearly state: media information changes our brain physically everyday and through epigenetics, the gene programming as well as our creativity and personality. Information shapes the people, society and politics.



Film "Cain's Repentance" II

Carving an ethical future

120 minutes

Documentary-Fiction Part 2

With the work on the documentary film "codigo universo Cain's Repentance", the researchers who get together in the film have established that man can create an open future and an ethical society with positive, non-dualistic and eliminating information as per quantum physics and the philosopher Gadamer. Soon, the world will shelter over 20 billion people. Later, even over 100 billion. To save time, the researchers do not want to get into an ethical world in the future with codigo universo – something inexplicable from the current level of understanding. This is a world in which each individual, along with over 20 billion others, can live a healthy, dignified and free life without poverty or war.

From this world of the future, they wish to bring in answers to the questions that are pertinent today, so that we can set the course for creating an ethical future today. What is it in this world of the codigo universo with 20 billion people that is different, so that humanity can live healthy and free without struggling for food, energy, drinking water and land as well as without exploitation of man and nature? They expect and want to solve the puzzle and get answers together with people such as world renowned businessmen, Nobel laureates and researchers of this codigo universo future, who join them as conversational partners in the film.



Your Participation at the Museum Liedtke with

Museum Liedtke free Shares

With these shares you will participate in the following
cultural diversions and you will take part in the
development of the works of art of the
Código Universo Invest Holding SA (CIF: A 5772097)
07157 Port d'Andratx, Calle Olivera 35, Mallorca, Spain:

1. **Liedtke Museum Port d'Andratx**
Exhibition Código Universo
2. **Código Universo**
Gallery
3. **Cultural Tourism**
Catering and cultural events
4. **Código Universo Seminars**
5. **Global art exhibitions**
a r t o p e n – Código Universo
Lend art exhibitions for museums
6. **Creating your own**
Código Universo art work collection
7. **Cine film**
"Cain's repentance"

The Da Vinci – Liedtke Code

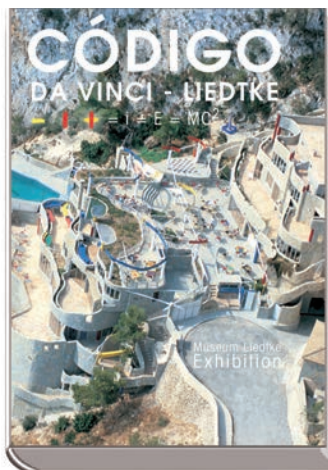
$$i = E = MC^2$$

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)



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aimeim

Healthy and eternal life

The basis of famous genetic programmes

Available in nature without using chemicals or medicine:

The existing gene programmes for cell renewal are assigned by nature:

- 1 – Self-healing of the body cells and wounds through the existing genetic programmes and information
- 2 – Cell regeneration in newts and salamanders through information and genetic information (only functional in animals but not humans)
- 3 – DNA lifetimes of several 1,000 years
with animals and plants through the existing genetic programmes and information
(activated in humans but not activated for thousands of years)
4. Rejuvenation of all cells in jellyfish and slipper animalcules by genetic programmes and information.
5. Programme for the exchange of damaged cells, rejuvenated, embryonic pluripotent stem cells that assume the age of the surrounding cells.

Demonstrated:

- 1 -Self-healing of the body cells and wounds through the existing genetic programmes and information as well as exchange of damaged cells by pluripotential stem cells that are able to replace any cell type.
- 2 – Cellular effects through nocebo and placebo information through existing genetic programmes and information
- 3 – Genetic and epigenetic effects on the genes and cells through existing gene programmes and information

A new way towards cell rejuvenation by using computer information

Control centre: human brain

Mutual information between the cells, brain, outside world and the mind always goes through the neural cells of the body and brain.

The fountain of youth: new information

Since the brain is the control centre of information for the body, a computer program should initiate cell rejuvenation by using new information.



DNA, awareness, body

new information

eternal life

Participate in the Social Network: aimeim.info The first internet portal to rejuvenate and cure the cells of the human body.

There will be a great breakthrough in medicine regarding the rejuvenation and cure of body cells for some few chosen within the next 20 years.

The facts of Nobel Prizes in medicine hereto:

2013 – Thomas Südhof, James Rothman and Randy Schekman receive the Nobel Prize.

The three scientists were awarded for their discoveries concerning transport systems in cells. Defects in the transport system form the basis of immune diseases, diabetes, tetanus, and endocrine disruptions as well as in the nerve conduction and many other diseases.

2012 Bruce Beutler (USA) and Jules Hoffmann (France) for their work regarding the activation of innate immunity. Ralph Steinmann (Canada) discovered the dendritic cell, which activates the adaptive immunity.

2011 Bruce Beutler (USA) and Jules Hoffmann (France) for their work regarding the activation of innate immunity. Ralph Steinmann (Canada) discovered the dendritic cell, which activates the adaptive immunity.

2009 Elizabeth Blackburn, Carol Greider and Jack Szostak (all USA) for the research regarding cell ageing. The scientists discovered and characterised the enzyme Telomerase, which is important for the stability of human genome.

2007 Mario R. Capecchi, Oliver Smithies (both USA) and Sir Martin J. Evans (Great Britain) for a genetic technology to create lab mice with human diseases.

2006 Andrew Z. Fire and Craig C. Mello for a technology to deliberately silence genes.

2002 Sydney Brenner (Great Britain), H. Robert Horvitz (USA) and John E. Sulston (Great Britain) for their discoveries regarding programmed cell death (apoptosis).

2001 Leland H. Hartwell (USA), Sir Paul M. Nurse (Great Britain) and R. Timothy Hunt (Great Britain) for their discoveries regarding cell division.

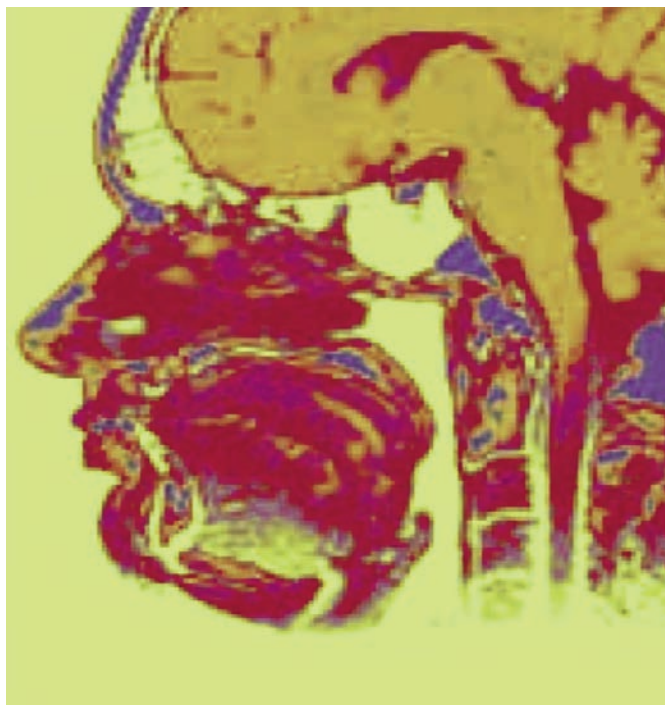
2000 Arvid Carlsson (Schweden), Paul Greengard (USA) and Eric Kandel (USA) für ihre Entdeckungen zur Signalübertragung im Nervensystem.

1999 Günter Blobel (USA) for his work regarding the transport of protein in the cell.

SENSE ORGAN – BRAIN –GENEPROGRAMS – GENE – GENE CLEANING – CELL MODIFICATION

In order to enable the access to rejuvenation and cure for everybody and for free aimeim.info pursues the radical new way of publishing epigenetically effective information medicine via the internet.

Empiric studies show that information controls, maintains and supports the genetic programming of the DNA double helix and hence the cell commands regarding ageing, disease or recovery via the sensory organisms and hence via the control centre, the



MRT picture of an human head picture: wikipedia.org, 16.11.2012

The internet portal aimeim.info for the recovery and rejuvenation of body cells offers its users two planes:

- 1.) Gen Clean, the gene shower
The epigenetic recovery program

Gene Shower: Cleaning the genetic programming with gene shower, applicable alongside classical medicine. By means of Gen Clean any user worldwide can clean their genes and epigenes as well as their genetic programming and shape them themselves with new high level formatting.

It is suitable for:

- strengthening the immune defence of the cells and the body,
- backing for the relief of addictions,
- as supplement for the relief of depression as well as mental and physical diseases,
- to further a better neuronal brain networking (get more creative and more intelligent)

- 2.) aimeim
Rejuvenation of body cells

Get day younger every day with aimeim.

aimeim is an expansion program to reverse the ageing process of body cells by epigenetically effective, materialized and non-materialized information. On the computer with touch screen aimeim users receive insights individualised according to the user's experiences, culture and cognitive faculties, which have an epigenetically rejuvenating effect and are perceived consciously or unconsciously from external databases on the alwayslife server and background programs, which are updated and processed online and become available with every touch on the screen of the PC, tablet or smart phone.

Both aimeim.info programs (Gen Clean and aimeim) complement each other and can be used together. alwayslife increases intelligence and creativity and has no secondary effects, since no medicinal agents are used, but materialized as well as non-materialized information is made available by alwayslife online.

aimeim.info is a social network

To use the epigenetic effects of aimeim to provide a healthy, sustainable and creative life for the family, friends, colleagues in the company or any interesting and creative people or to get in contact with them and maintain it, aimeim.net has been created as a social network allowing the creation of different groups of friends by area of interest, forming circles of life, all in order to note (and have them briefly commented on by aimeim) the latest findings affecting the biological and spiritual life directly on their own aimeim life circuits, or describe these new research findings briefly and forward them to their own circles of life. The focus of aimeim is on mankind. His tangible ethical interest in the positive development of the world.

Featuring the Extra Gene Clean Media Service Programme against anxiety and generating aggression, as well as intelligence minimizing information, Youtube, Facebook, Wikipedia, Google etc. as well as the free translation and media services that offer the optimal supplemental frame within the aimeim.info internet presentation.

Just as the Gene Clean programme, aimeim is multilingual, free and globally available.

The aimeim.info portal is designed to be used even by an eight-year-old child in his native language.

In addition to the aimeim.info individual's personal use, other ethical, health policy related amenities as well as cost-saving advantages are available for both aimeim and Gene Clean users as well as for organizations, states, countries, religions, WHO, UNESCO, the European Union, health and pension funds, companies, families, etc.

aimeim.info is a start up ventura capital company

Besides the programming work, there is still some research work to be done to develop the aimeim.info internet portal within the next 5-10 years before launch.

Start of aimeim.info in 2015–2025

Not to protect a competitive advantages but to grant a free and permanent access to aimeim.info to all people, the concept has been presented to the public at an early stage. Despite public releases, the core of the aimeim procedure remains secret. In addition, protection against abuse is assured by worldwide applicable copyrights.

The artist and inventor of alwayslife Dieter Walter Liedtke describes the effect of epigenetically effective information in his artwork, exhibitions and books already 10 - 30 years prior to the Nobel Prize Laureates.

Quotations regarding the inventor-artist:

*"Dieter Walter Liedtke's artwork and the Universal Code have
consciousness-expanding functions.
They open a new revolutionary world to the observer."*

Prof. Karl Ruhrberg, Köln 1997

*"The hereby enabled targeted intervention and rapid bio-cultural evolution would
probably by far overshadow all current possibilities of cloning. Closely examined the
art formula of the art open "Life + expansion of consciousness = art" maybe even
describes a theoretical concept for the bio-cultural evolution of humankind."*

Prof. Dr. Friedemann Schrenk

*"Briefly after their creation, his advanced findings were documented in his works of
art, books and exhibitions. New facts confirming Liedtke's findings,
independently of his art and studies, are regularly discovered years after
by prominent researchers in various areas of science.
In 2000 the neurobiologist Eric Kandel received the Nobel Prize for medicine;
his findings were anticipated in Dieter W. Liedtke's works of art 20 years ago
and documented in the book ,The consciousness of the substance (1982)'.
In 2006 the researchers Andrew Fire and Craig Mello received Nobel Prize for their
discovery in 1998 of how information regulates genes thus confirming
Dieter W. Liedtke's works of the 80- ies:
genes and gene programs can be switched on and off."*

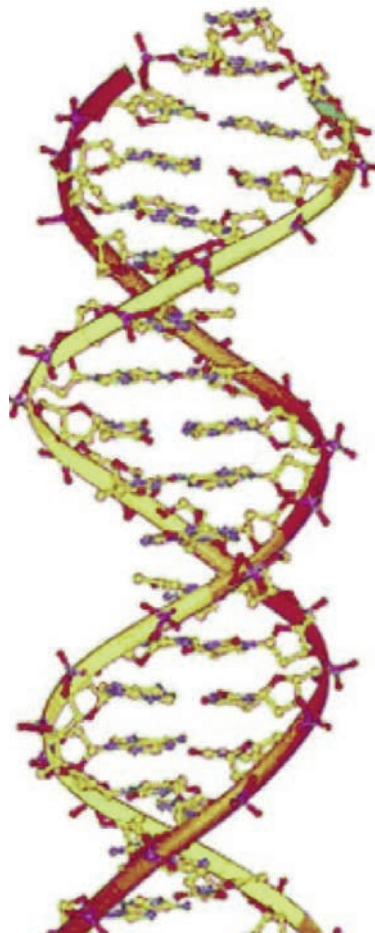
Dr. Thomas Föhl

*"In his own artistic work Dieter Liedtke, the contemporary Leonardo da Vinci, has cre-
ated this striving towards an expanded consciousness. The way from the second into
the fourth dimension, the white genes."*

Prof. Dr. Harald Szeemann

"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 subconsciousness. 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."

Prof. Dr. Harald Szeemann



Healthy and eternal life

No fear of overpopulation.

Each new citizen of the world is welcome.

The positive and ethical effects of an increasingly younger and healthier as well as a steadily increasing and not dying world population are described in the book "Universal Code - the graphic hyper code to freedom in peace, dignity, prosperity, health and eternal life for all humans" by Dieter W. Liedtke with the equation $Ini^2 = E$ (*), which reveals: creativity or art and information are the energy resource of the future, leading with each eternally living and healthy human, as well as the increasing world population, in harmony with nature to differentiated, individual and ethical prosperity platforms as well as spiritual and material wealth for all humans.

* In = Information networks, ini^2 = information squared, E = energy,

The equation $Ini^2 = E$, which can be continued with the famous Einstein Formula $E = mc^2$, confirming itself in it again, as well as connecting the theory of relativity with the quantum theory also shows that information is inexhaustible physical and biological energy.

The Genpiano aimeim

-Everybody can be younger-

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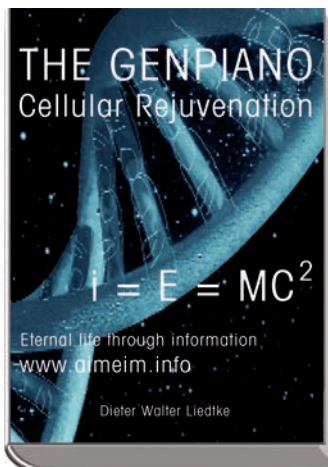
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THE GENPIANO

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Eternal life through information

"Briefly after their creation, his advanced findings were documented in his works of art, books and exhibitions. New facts confirming Liedtke's findings, independently of his art and studies, are regularly discovered years after by prominent researchers in various areas of science. In 2000 the neurobiologist Eric Kandel received the Nobel Prize for medicine; his findings were anticipated in Dieter W. Liedtke's works of art 20 years ago and documented in the book ,The consciousness of the substance (1982)'. In 2006 the researchers Andrew Fire and Craig Mello received Nobel Prize for their discovery in 1998 of how information regulates genes thus confirming Dieter W. Liedtke's works of the 80- ies: genes and gene programs can be switched on and off."



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Dr. Thomas Föhl

Art historian of Weimar Classics Foundation
Member of the "Direktoriums"

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Ode Future transport

Ode Future transport

1994 D.W. Liedtke

*We design - with yesterday and today in now -
a logical labyrinth of this world, passed directly.*

Mornings are still too firm our borders.

Untrained .

*But we could into mornings reach,
which us beyond us,
from the yesterday of yesterday
within all situations and ranges
in-lifted into holistic understanding.*

*But know,
in our unconscious pictures
as well as of visions of others,
that only is there the future way.*

*Past and present are a closed form,
expired to their presence in lightning immediately.*

No magnet stream, no tunnel does not lead from one into the other one.

*Strength, vision and creativity form together those
Stone Age-well-known helical realization
systems of the evolution.*

*Who forces divides is welded.
Points of view leave,*

*rejecting realizations,
new beginning-end and without support searching.*

There our power leaves us and becomes the powerlessness.

*The only strength, which increases you,
by its existence with it interwoven that is particularly deep,
which material in seizing not yet material.*

*Informal forming is final,
thus the black knocks or on our door.*

*Esthetic beauty is the homeland of the terminated,
died processes.*

*With the intuition of becoming the life begins.
We do not believe the fact that what there is already in yesterday.*

*Picture caves, Stonehenge, which reserve old seats for Events,
Lamarck, Darwin and Popper clearly to the defiance,
that the outside realization light,
entjungfernd, opening with open eyes the eyes,
caused in us the reverse mental form
with all sense inputs in spiral symbiosis,
for materialized mornings scoop the areas.
In Art.*

*As Luhmann observer, between more past
Present and future reciprocating,
itself and the system observing,
timeless and nevertheless along the time,
the Evolutionsparcours, the consciousness innovations
from pictures following.*

*That is the creativity-increasing process,
that compellingly unconscious ones
to the white life germs leads
and so through automatiebedingte simultaneous info. nets
the ancestor material to the variety of types,
to the open kind arranges.*

*We, those not yet recognized,
that joy, fear and faith connected with directions.*

*From individual finitenesses is the stand.
Into directions are called borders go to have.*

*We are not as it, you, it, that or the substance
and nevertheless we are stones, plants and Gestirne.*

In the atom as well as in the nothing we are present.

*Limited, but nevertheless infinitely, we form in the vilified
Nothing in such a way loved finitenesses.*

*One cannot differentiate it,
if one takes the time out of the pot.*

*The barriers will fall between humans,
Humanity, nature, evolution, art and it.*

*It, otherwise hidden,
appears in his not existing human garbs.
In us we will find it.
Now, dance, sing we speak*

*with birds, trees and the electrons.
Even brother nothing,
that probably relatives most removed far,
is also on this eternal Nietzsche celebrations.
We suspect now where our borders lie.
In, behind the brother that begins,
according to which we have longing.
If we search, then we become the finite consciousness spindle
with their eternal thread find, that invisibly all becoming,
not existing thwarts and connects nevertheless.*

*It, that over, in nature as well as in the nothing nevertheless absolutely,
it wanted in such a way and did not determine.
Thinks is finite understanding.*

*As that, can that, in each time and each space and also in the nothing concrete
because a direction have?*

To hate it cannot.

It is the murdered one and the murderer.

Whom is it to punish?

*everyones cross with someone,
love is not own to it in the eternal one,
because it has, it loves and becomes loves,
within all finite ranges.*

*Three columns, which belong to it, I would like to have
The finiteness with their not limited becoming.
The infinity in it, of their not
separated finite ranges.*

*The nothing, in which it and presence on eternally nevertheless in its.
Only if we feel these columns with their breath, we suspect
the not yet existing Paradise in full strength. Becomes conscious us,
that the visions of evolution-conditioned gene programs solve
and old as well as yet descriptive white genes
program directly again,
one with nature and nevertheless in the chaos,
as revolutionary egoistic I consciousness
the outside evolution ahead,
which we, building for the kind the bridges,
opening the future in the eternal change,
we can by new abilities
the earthy Paradise of the Paradise along-create.*

The Graphic Logo of the Código Universo

From Eastern mysticism we know the Yin Yang symbol.

If everything has to be traced back to a logo, this logo must also illustrate and contain the contradictions of the dualistic worldview.

... you cannot step into the same river twice (Heraclitus)

The drops of water are others and provided with new information, molecules, atoms and cross-linking. The river bed is another, because it changes in a millisecond by information, I am another because my cells and cross-linkings have changed million-fold by information.

The Yin Yang offers itself as a comparison, which in its repetition documents the separation of two forces and symbolizes change as an eternal divine force. But it manifest dualism and not divine creative force and evolution. Hence it interprets poverty, exploitation, war, wealth, terrorism, genocide, criminality, disease, depression, the enemy, social Darwinism as a natural principle of force. But where is the eternal evolution or the expansion of the universe, the biological life systems of the society systems, social systems, religions and the ethical foundations and objectives of man?

Hence it does no longer match today's research results in physics and astrophysics and epigenetics, genetics and social systems, but reflects the human point of view for the peoples of thousands of years ago.

The Yin Yang symbol corresponds to the + as force and = as equation in the graphic equation of the Código Universo, the adding of divine force as symbol for the primal force of change. But where does this struggle between Yin and Yang end, which do indeed form an entity, but because of eternal repetition cannot rest in God.

The Yin Yang symbol also shows that ruling conditions are god-given and will change towards my hopes; however, I have no power to change them, because they are a divine principle. As we can deduce from our history of uprisings and revolutions this does not bear with an in depth verification. How does it go deeper? How will it continue with a Yin Yang symbol, helping us to live in God and create a paradise on earth; with a symbol showing this state in God for the first time?

From an observer's point of view the Codigo Universo 's logo reveals itself as new – It abolishes the dualism and limitation of Yin and Yang; because God is not an intermediary stage, no repetition, but new and eternal information.

An infinite repetition is excluded, because it spawns closed systems. A divine principle does not struggle with itself. It is not imperfect, it rests and forms an entity with all, and it implies eternal information, creation and evolution.

The becoming one with God is visible in the logo with all independencies of the Codigo Universo 's graphic logo. The struggle of dualism becomes the cross-linkage of peace and conservation of the species. It requests us humans of today to overcome dualism and find a new global entity, which also expresses itself in the common features of man as well as man and nature.

It brings to light our divine force, the creativity and legitimizes it.
It overcomes the old injuries caused by dualism,
it lets empathise and forgive,
it binds us to our creative force – we perceive this as rebirth,
it proves its existence in the culture and art history of all peoples,
it lets a new world arise as a symbol by an eternal stream of information emitting from MAN (creativity)

The information system God as contingency formula and logo

New information creating information systems, whose changes we can observe or calculate: energies, gravity, space, time, quarks, electrodes, atoms, molecules, genes, DNA, nerves, plants, animals, man, art, moral sciences, natural sciences, families, groups, companies, peoples, society systems, countries, states, organisations, religions, planets, galaxies, harlos, dark energy, dark matter, black holes, quasars, universe. All information systems are interconnected as a superior information network, getting more and more interconnected by new information, which furthers empathy and the evolution of creativity.



Unesco World Cultural Heritage: The Código Universo

If one conveys the open systems of nature, evolution and genetics to the society systems and their religions, one transfers the freedom of the biological systems onto the social systems and hence strengthens democracy, which is the future of an open, ethical and creative global society with an increasing population living in health and prosperity.

The Código Universo joins natural and moral sciences and the social philosophies and religions as a timeless and open symbol of all peoples, cultures and languages. Hence the global publication of the Código Universo is of peace-promoting power.

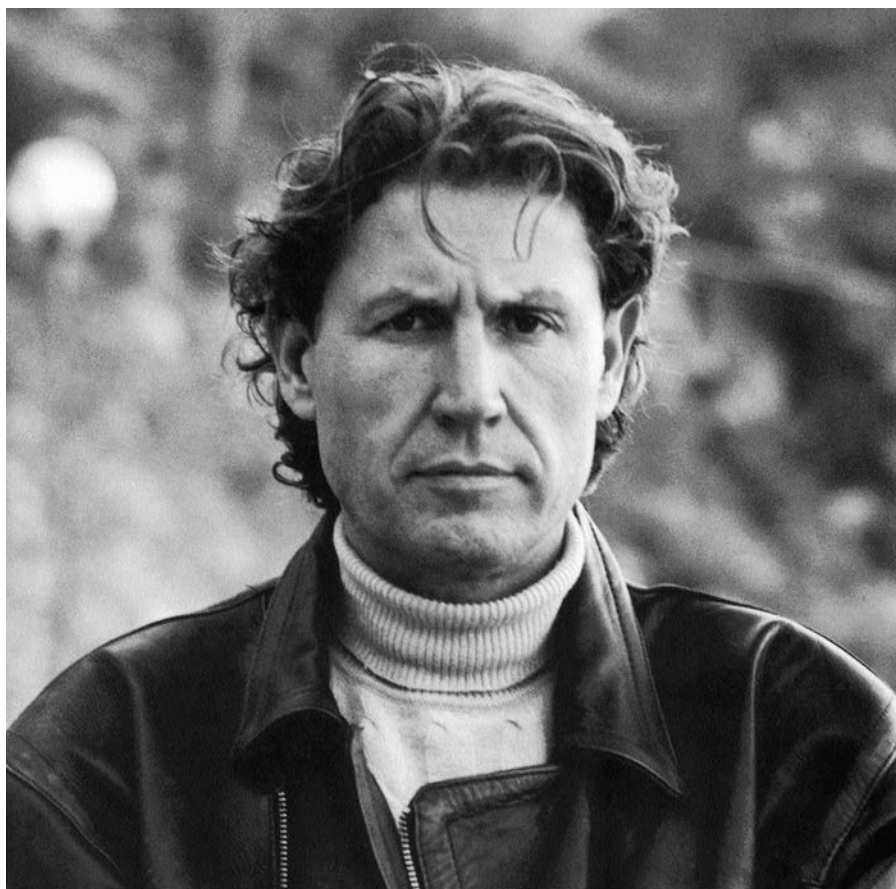
In order to protect the development, democracy and creativity of the peoples, their religions as well as dignity, freedom and the social development of man apart from the constitutions of the countries also the UN and European Charter of Human Rights, press freedom as well as the application of the Media Code and Código Universo should be taken into consideration for the evaluation of states, religions and society systems.

It is time to make all peoples aware of the Código Universo and its furthering effect on personality, health, freedom, prosperity, dignity and creativity and to globally publicize the development of freedom and democracy under one name and logo.

In order to protect the Código Universo and is logo from totalitarian power structures and the ignorance of the media and to further the access as well as the understanding of the formula as a fundamental right of man and to include it in the Human Rights Charters of the UN and EU as well as in the constitutions of the countries, it is important to include it in the UNESCO's list of World Heritage.

As one can find documented and well-grounded throughout the entire book, the Código Universo with its graphical highlighting of creativity and innovation of every cultural and evolutionary development of all peoples shows with that and by spreading and preservation a first possible way to a reproducible international understanding. Its immaterial value by increasing the creativity in the population is universal and goes from stone age up until now.

By close investigation: There is no religion, no nation, no minority, no person, who is not of significance.



Dieter Walter Liedtke: born 1944

Photo 1994

Biography of Dieter Walter Liedtke

Dieter W. Liedtke, born on the 6th of July, 1944 in Essen (Germany), tries to bring art, philosophy and research to a single whole. He has developed patent for consumer goods such as, for example, the hair cutter Hairmatic, the sales of which were boosted by Franz Beckenbauer's commercials and sponsoring of football clubs "Rot-Weiß Essen" and "Schwarz-Weiß Essen" (Hairmatic 2000, produced by "Dumont-Verlag", Köln, became a successful, cult product of the 70-ies). Then Liedtke has created a date notebook, a cash register, air-filled soles shoes, a hair drier and in 1968 the audiovisual marketing system that nowadays is used world-wide.

He is idea generator for "art forum in Berlin" and "Expo 2000 in Hanover". At "forum 2004 in Barcelona" one can find ideas of his "exhibition concept" (1994) and accomplishment of "art open 1999 in Essen". His ideas deriving from his universal innovation formula: Ruhr district + art = culture area enabled Essen and Ruhr to win the competition for the culture capital of Europe of 2010.

Liedtke launched the following projects that are successfully used today both in Germany and internationally he was the originator:

"The night of open museums" – 1994

"Art card" of the museums – 1994

"Museum concert holidays art open" – 1994

Award "Zukunftspreis" ("Reward for the future") – 1994

"Mar" – concert of classical, rock, pop, techno music, 1994

"Discussing the future" – a discussion with scientists and artists – 1994

the art open exhibition of world art of 1994 at Essen

fair concept, that was held in Essen in 1999

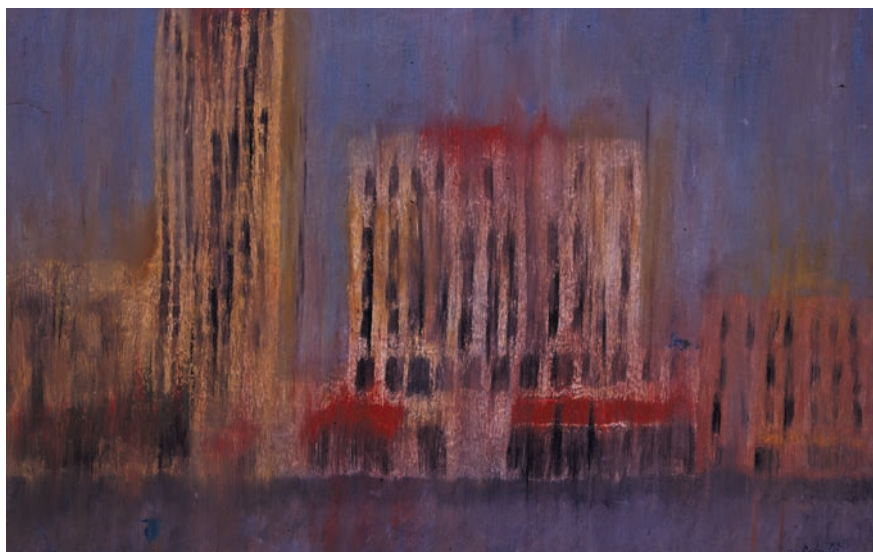
His totally new contribution to the dialogue between nations and religions is documented in his works of art and art formula graphically, and also in the lecture "The future society" and in his books. The reaction to his "pictures", "theories", "concepts" and "concrete definition of evolution", their impact on a new peaceful and prosperous world for all people prove that he is the leading artist and philosopher of our time.

"Liedtke is a thinker and researcher whose partly intuitive, partly conscious access to insights of various humanistic and natural-scientific disciplines constitutes the inspiration for his art and his work as an author. In this way some works of art have arisen, such as paintings and collages, abstracting the complex scientific processes or conditions. So Liedtke's creative work is reminiscent of artists such as Leonardo da Vinci, who also used their interdisciplinary creativity to revoke the usual divisions between the matter and the spirit, scientific knowledge, and artistic imagination. And just like da Vinci's, Liedtke's works have identified him as a visionary, as a man who by the consequences of his thinking and acting as an artist of scientific research is not rarely moving by years ahead."

*Dr. Herbert Jost-Hof
Culture and Communication Researcher*

The intuitive research way lasting more than 40 years about art the formula in request to find.

In this large-size work the viewer the perception event of a stop sign is made clear. This stop sign – even only in the title of the picture present – perceives the house front head-on facing to him, a house front whose single things everybody come from the 20th century. It concerns rectangular, multistoried houses without every architectural decoration, around sober office buildings or business premises whose appearance reminds involuntarily of American Großstadtsilhouetten. However, the individual optical impression should not be returned here; an object, a traffic sign which is for years and decades away at the always same place has the optical experience shown here of his surroundings.



Stop sign sees house front

1969–1970

Oil on canvas

Format 149 x 98 cm

Matter has consciousness

Matter and energy exists of creativity, information and consciousness. Dieter Liedtk's model of a "world formula about everything" indicates new ways in physics. Leading world formula researchers try since 2000 a world formula model which is based on information. Quantum physics confirms the elementary particle information exchange. (see the also book: "The consciousness of the matter", in 1982 from Dieter Liedtke)

Boat sees bridge

1979

Oil on canvas

Format 60 x 49 cm

An evening scene is shown in a village in Belgium. A river pulls through this village and is spanned by a mehrbogigen bridge. Below the left bridge curve some boats on the river swim; flags blow above the columns of the bridge, an illuminated way leads to the also angeleuchteten castle in the left image border up. This is, described with scanty words, the idyllic scene which comes up to the perceiving object, a boat swimming on this river,.

The fact that information in the matter can cause reactions and feelings we in our own reactions we ourselves check there from matter or elementary particle exist. (see the also book: "The fourth dimension", in 1987)



The answer

1979

Oil on canvas

Format 60 x 49 cm

In the centre of the picture the circle, the basic form stands without beginning and end, a symbol of the infinity. This circle is surrounded by a yellow triangle whose base runs in parallel with the lower image border. The whole sign reminds of the symbol often used in the art for God, for the eye of God. "To find the answer" is a job whose solution I leave to the viewer, I must leave to him, because everybody has to find his own answer to the vital questions of the life. I can merely indicate in which direction searches would have to occur. The human evolution is directed upon an aim where it will be possible to the human mind without existing his body where he is as a pure mind always at the same time everywhere.

The picture points already in 1979 to the world formula. (see the also books: "The fourth dimension", in 1987 and "The world formula", in 2007)



The fourth dimension

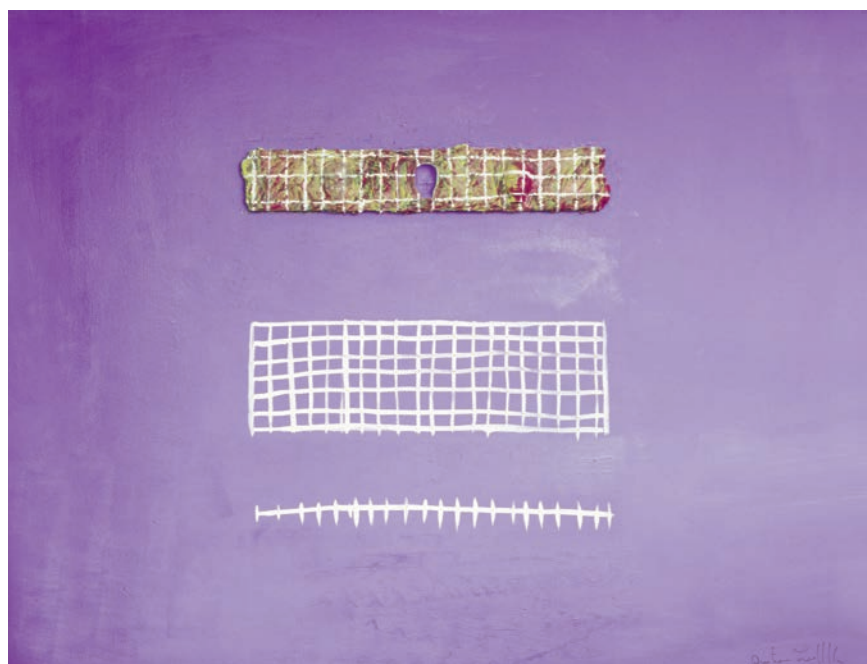
1982-1988

Chip record

Format 256 x 200 cm

If theory of relativity connects with quantum theory

The existence of the timeless level of the fourth dimension which connects the quantum theory with the theory of relativity is booked by experiments of the quantum research. (see the also books: "The fourth dimension", in 1987 and "The world formula", in 2007

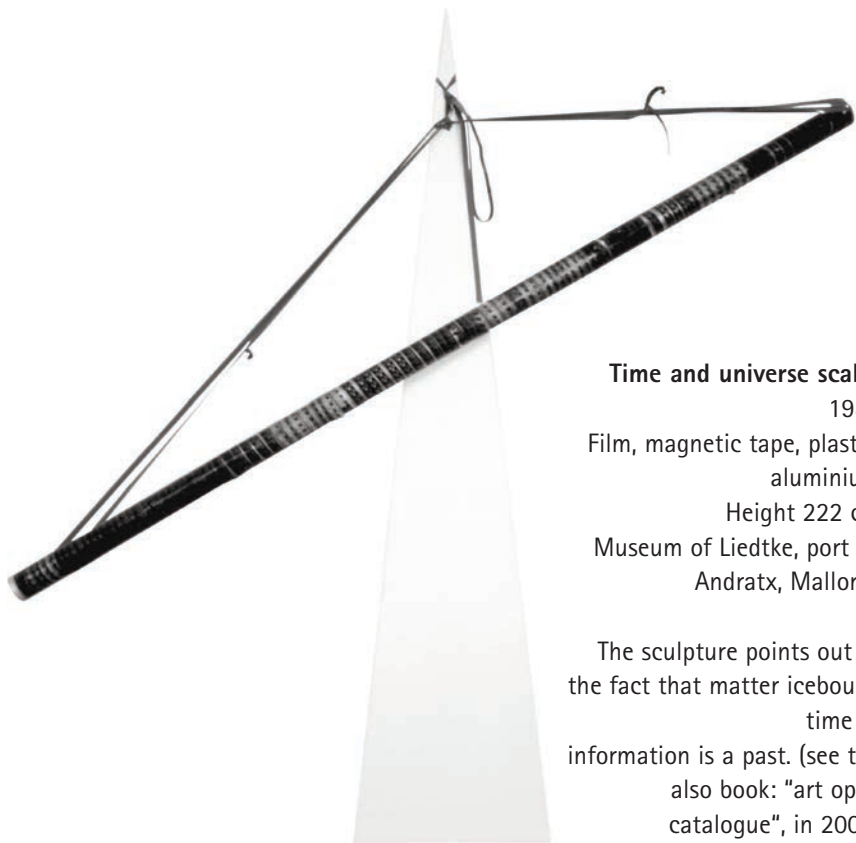


Poem:

Art comes from the future (1988)

Become human - Become conscious -
dear people - processes -
change processes -
admission of information extend - incre-
ase sensitivity - more pictures - more
information - more lives -
more freedom - to more tolerance - cre-
ativity - life - more make -
more can help, by more consciousness -
more consciousness by creativity -
do not remain stiff -
then a full stone is able not fully
become - art equally new notion -
new feelings - new pictures -
up to now not in the consciousness
stored information - new information
are not comparably -no direct access
learnable - degradation - continue -

take care - do not give up themselves -
art comes from the future -
art is a revolution of the consciousness,
is painful - changes - change -
open - art is an innovation -
art is creativity - art is Piratentum -
taking of spiritual territories without
asking others for permission -
art is a world of gangsters -
use of spiritual power for the change of
own consciousness -
art is an egoism of the fourth dimension -
imagine themselves in everything -
experience everything - find out every-
thing - be the fourth dimension -
even the world - art is God -
God is everybody



Time and universe scales

1988

Film, magnetic tape, plastic,
aluminium

Height 222 cm

Museum of Liedtke, port de
Andratx, Mallorca

The sculpture points out to
the fact that matter icebound
time or
information is a past. (see the
also book: "art open
catalogue", in 2000)

The Absolute Nihilty; birth of the rooms without quanta

2006, acrylic on canvas

Format 80 x 110 cm

Galerie of Liedtke, Port d'Andratx, Mallorca

The Absolute Nihilty and the birth of Kosmorane, Nothing, time, gravity and the matter.

The Absolute Nihilty is a space, without time and without information, without existence and reality. It is a thought concept only as an accompanying concept of creations and new information can be thought. The standardization of physics as well as the harmonisation of the natural sciences and humanities by a graphic formula: With the introduction of the fourth dimension without quanta and without time, the matter and mind connecting creation and evolution formula as well as the Absolute Nihilty in the physical sciences, in the art and philosophy the way for a standardising not only physical world theory flattened after the universe is the evolution of the life, the consciousness and the creation summarises. In the book: "The world formula" introduced formula will pave an ethical future way for a rising and ageing world population by her comprehensive and innovative sensory endowment. The world formula connects the religions, natural sciences and humanities to a many-faceted and future-opening culture, as well as the people to a humanity.



Chronology of the results in science, models and theory

- 1960–1970 Patents and utility models for hair trimmers and air cushioned shoes
- 1963 Photo and image series: The Consciousness of Matter
- 1969–1970 Theory: Sandbox model, about the connection of creativity, the evolution of consciousness and thought courses.
- 1979 – Art direction "Tangible Evolutionism"
- 1979 – Image series: Kosmoran
- 1979–1981 Art Decryption System:
- 1984 – philosophical physical theory on the forth dimension, $m^3 - t = 4d$
- 1986 Image series: From the perspective of God
- 1986 The Liedtke Museum Concept
- 1988 – Image series: "Art Formula: Life/Experience + Innovation/Creativity = Art"
- 1988 Graphic Art Formula and Exhibition
- 1989–1990 Art Marking System
- 1989 Image series: "Eternal life, DNA and Epigenetics"
- 1991 Exhibition in Italy: Images From the Perspective of God
- 1994 Evolution Exhibition Concept (Art from the Stone Age to the Present)
- "art open", in which Código Universo for the first time was applied
- 1994 Opening of the Liedtke Museum in Port d'Andratx
- 1994–1999 Realization of the "Art Open" Evolutionary Art Exhibition
- 1996 Theory about the meaning of works of art in the caves of the Stone Age
- 1996 Theory about Stone Age caves pictures and Stonehenge as genetically programmed places of worship
- 1996–1997 Theory of evolution in which some of his previous theories are connected to an Evolutionary Theory of Recognition System. At this point he proves that creativity is increased by the pictorial evidence and genes can be reprogrammed.
- 1998 Release of the Evolutionary Theory of Recognition Systems
- 10 July 1999 Opening of the "art open" in Essen, spreading across 23,000m² exhibition area, featuring over 1,000 original works of art.
- 15 July 1999 Closure of the "art open" for political reasons
- July 1999 Publication of the Art Formula Lexicon
- 1999 Development of the Event Museum of Tangible Evolutionism to understand and apply art and creativity
- 2000 Publication of the art open catalogue
- 2000 Development and performance of the Art Open Creativity Promoting MCST Seminars
- 2000 Start of the Exhibition and Building Concept of the Museum of Tangible Evolutionism
- 1992–2001 Development of the Multimedia Concepts and Products for cinema and TV, Print, Radio, Internet and Creativity Promotion Training
- 2001 – Image series: "Peace"

2001	Conception of an art exhibition in tangible evolutionism featuring historically important works from the exhibiting countries which in terms of the Art Formula and in the context of gene-programming knowledge of works of art from the Stone Age to the present day, revealing and promoting the creativity and intelligence to the visitors by optimizing the neural networks.
2001–2004	Book: "Code Liedtke"
2002	Planning of the construction of the first museum of tangible evolutionism.
2002–2005	Book: "Prosperity Through Culture"
2004	Purchase of Zetti, an ancient chocolate manufacturing site located in Zeitz, Germany
2004–2006	Book: "The World Formula"
2004–2011	Concept development of the Innovation Factory Hotel of Zeitz, featuring the Museum of Innovation
2004–2011	Image series: "In the Beginning Was the Information"
2005	Epigenetics, Celts and Placebo
2005	"The Leonardo-Liedtke Code"
2005	"The Over-Nothingness"
2006	"The Media Code"
2006	Image series: "The Observer of the observing Observer"
2008	Development of the Global Peace Campus
2008/09	Ten patent registrations for free use
2009	Development of the Gene Clean Internet Project
2010–2011	Renovation of the Liedtke Museum
2011	Completion of the Código Universo Book
2011	Image series: Prosperity
2013	Presentation of the Código Universo Book

Planning:

2011	Development of the Código Universo Art Open Exhibition on loan as well as the Catalogue
2012/2013	Project development Global Peace Campus/Innovation Factory as well as the Gen Clean and aimeim

Epilogue

The world as a complete artwork

Fundacion Liedtke, Port d'Andratx 2014

Dieter Walter Liedtke born in 1944 in Essen, has manifested many new research results for science in his artworks. Over 30 theories, formulas, and statements have already been confirmed by researchers in publications. More are being added every year, since only the publication of new scientific paradoxes and research confirms that Dieter Liedtke's works contained the resolution of the contradictions and the pre-formulation of the research results many years in advance.

*"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
about Dieter Liedtke's artworks in 2 art evaluations in 2002 and 2005

Quote from the review of Dieter Walter Liedtke's works in the book: World Formula/published in 2007

The statements manifested in his works have given him the impetus to develop new theories in the science disciplines: Agency archaeology, anthropology, physics, astrophysics, philosophy, art theory, art, cultural theory, theology, evolutionary biology, neurobiology, genetics, epigenetics, medicine, sociology and social policy.

"It is the higher manner of perception which he finds important, not the detail. It is also reflected in the creative process, in the fact that he seems to be negligent and intuitive with the materials. This is a religious, metaphysical level of Dieter W. Liedtke. The fourth dimension. The viewer perceives this philosophical level by the holistic perception of his works. The natural scientist perceives it as a level of information, which may open up new approaches and theories for scientific experiments and new paths to knowledge from Liedtke's works."

Prof. Karl Ruhrberg

*Director of the Museum Ludwig (Cologne) President of the International Association of Art Critics
(German section, AICA) Counsellor of the art open art exhibition/Essen
in the art open catalogue/published in 1997*

Dieter Liedtke's work gives art a new dimension, an evolutionary, comprehensible function for the culture and overall human evolution. His work is revolutionary, and further discoveries of scientists and art historians can be expected in his artworks, especially as 11 of his concepts or sections thereof have proved to be correct through research conducted by scientists - who did not know his works - leading to Nobel Prizes in medicine, physics and Economy for he researchers. (see also following passages 2, 3, 10, 16, 17, 18, 20, 21, 23, 24, 26, 59, 64, 93 and 94)

"In fact, Dieter W. Liedtke's works, which reflect his vision of art as creating abstractions, 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*

Referred to as invention artist and contemporary Leonardo da Vinci by art historian Harald Szeemann, Dieter Walter Liedtke, commissioned by Joseph Beuys, subordinated his artworks, theories and philosophy to the goal of understanding Joseph Beuys' social plastics with an initiating approach, through an art formula that can be experienced by every person and that invites us to understand art by seeing, that explains all forms of art, transforming it into cognitive as well as genetically manifested creativity and consequently in art and culture for all people, regardless of their original education level.

Harald Szeemann sums it up this way:

*"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 in press conferences on the art exhibition art open in 1999 in Essen to the media representatives present at the questions:
Who is Liedtke and why is he so committed to Liedtke's art open?

who, if nothing else, with the opening of the Liedtke Museum in Port d'Andratx with the Codigo Universo exhibition and the art exhibition art open 1999 in Essen as well as the virtual work under the name "aimeim" and the transfer of the cognitive aimeim Internet concept to architecture with the design of the Globalpeace Campus has achieved a symbiosis to transfer knowledge holistically from art to society or, if you will, to implement it for the world as a complete artwork.

The General Information Theory obtained from the artworks and the Codigo Universal include following theories and statements* so far

Art Theory

Art, exhibitions and press releases or own book publications starting from 1982

- 1.) **The consciousness of the substance**
Publication in 1982, 1988, 1990, 1994,
Confirmed by scientists since 1996
- 2.) **The neurobiological evolution of man through art**
Published in 1982, 1988, 1990, 1994, 1997, 1999
Scientifically confirmed since 2000/Nobel Prize in Medicine
Global creativity enhancement through Internet program (see
Patent application document DE 102010008326 A1/2011)

*Since the theory includes every sphere of existence, it is not possible to make a sharp distinction, especially since it results in multiple denominations and reviews in the various fields of science.

3.) **Creativity and intelligence acquired through seeing and understanding**

Published in 1982, 1988, 1990, 1994, 1997, 1999

Scientifically confirmed since 2000/Nobel Prize in Medicine

Global creativity enhancement through Internet program (see

Patent application document DE 102010008326 A1/2011)

4.) **The art formula is the abolition of the laws of art**

Published in 1982, 1988, 1990, 1994,

Scientifically confirmed by art historians since 1996

Everyone can understand art Internet program

Patent application document DE 102009053336 A1 von 2011)

5.) **The Leonardo da Vinci – Liedtke Code**

Published in 1988, 1990, 1994, 1997

Scientifically confirmed by art historians since 1998

Global creativity enhancement through Internet program (see

Patent application document DE 102010008326 A1/2011)

Art

Art, exhibitions and press releases or own book publications starting from 1982

6.) **The art formula**

Published in 1982, 1988, 1990, 1994,

Scientifically confirmed by art historians and philosophers since 1996

Everyone can understand art (Internet program), see

Patent application document DE 102009053336 A1 von 2011

7.) **The decoding of all works of art by a formula**

Published in 1988, 1990, 1994, 1997

Scientifically confirmed by art historians since 1998

Everyone can understand art (Internet program), see

Patent application document DE 102009053336 A1 von 2011

8.) The art open evolutionary art exhibition

Published in 1988, 1994, 1999, 2000

Scientifically confirmed by art historians since 1996

Everyone can understand art (Internet program), see

Patent application document DE 102009053336 A1 von 2011

Cultural Theory

Art, exhibitions and press releases or own book publications starting from 1982

9.) Prosperity through creativity

Published in 1982, 1990, 1994, 1997, 1999, 2000,

Scientifically confirmed since 2002/Study of the World Bank/Paul Collier Oxford

10.) Evolution through initiating events

Published in 1982, 1988, 1990, 1992, 1999,

Scientifically confirmed since 2000/Nobel Prize in Medicine

11.) The improvement of the culture of innovation in civilizations

Published in 1990, 1994, 1997, 1999, 2005, 2007

Publicly confirmed since 2009/The EU Council and Parliament proclaimed 2009 as the "Year of creativity and innovation"

12.) The evolution of the peoples

Published in 1982, 1990, 2000, 2007,

Scientifically confirmed since 2002/Study of the World Bank/Paul Collier Oxford

Evolutionary Biology

Art, exhibitions and press releases or own book publications starting from 1986

13.) Animals and plants are creative

Published in 1986, 1988, 2000

Confirmed by scientists since 2011

Research Magazine "Ruperto Carola" University of Heidelberg December 2011

- 14.) **Darwin is only partly right**
Published in 1986, 1988, 1992, 1997, 2000, 2005, 2007, 2013
New scientific theory 2014/Scientific American May 2014
- 15.) **The new evolutionary theory of cognitive systems**
Published in 1986, 1997, 1998, 1999, 2000, 2005, 2007, 2013
New scientific theory 2014/Scientific American May 2014
- 16.) **Information changes all life forms**
Published in 1986, 1988, 1999, 2000, 2005, 2007, 2013
New scientific theory 2014/Scientific American May 2014

Neurobiology

Art, exhibitions and press releases or own book publications starting from 1979

- 17.) **The transfer of recognized creativity**
Published in 1982, 1988, 1990, 1994, 1997, 1999
confirmed by scientists since 2000/Nobel Prize in Medicine
- 18.) **Information cross-links the brain on a daily basis**
Published in 1979, 1982, 1988, 1990, 1994, 1997, 1999
confirmed by scientists since 2000/Nobel Prize in Medicine
- 19.) **Regaining brain plasticity**
Published in 1982, 1988, 1990, 1994, 1997, 1999, 2000, 2005, 2007, 2013
Scientifically confirmed since 2014/Scientific American April 2014
- 20.) **Creativity and intelligence are transferable**
Published in 1982, 1988, 1990, 1994, 1997, 1999
confirmed by scientists since 2000/Nobel Prize in Medicine

Genetics

Art, exhibitions and press releases or own book publications starting from 1982

- 21.) Genetic programs restructure the genes permanently
Published in 1986, 1988, 1990, 1994, 1997, 1999, 2000, 2005, 2007,
Scientifically confirmed since 2013/Nobel Prize in Medicine
- 22.) Unlimited life is possible
Published in 1982, 1990, 1991, 1992, 1993,
Confirmed by scientists since 1999/Research: Jellyfish *Turritopsis nutricula*
- 23.) Genes without programs and information processing
are not viable
Published in 1988, 1991, 1992, 1993,
Scientifically confirmed since 2006/Nobel Prize in Medicine
- 24.) The white or switched-off genes and genetic program
areas
Published in 1982, 1988, 1992, 2005, 2007, 2009,
Scientifically confirmed since 2013/Nobel Prize in Medicine
- 25.) The biological human hardware: the genes
Published in 1988, 1992, 1993, 1997,
Confirmed by scientists since 2000/Research Craig Venter

Epigenetics and new genetic program interfaces

Art, exhibitions and press releases or own book publications starting from 1979

- 26.) Information changes our genes and genetic programs
on a daily basis
Published in 1982, 1988, 1990, 1997, 2000, 2007
scientifically confirmed since 2013/Nobel Prize in Medicine
- 27.) The information poison of the cells: Nocebo
Published in 1979, 1982, 2000
scientifically confirmed since 2002/Science Magazine PubMed February 2002
New York Times report; Trend 2014 in the USA -Warning of harmful media with
negative information confirm Dieter Liedtke's Media Code – published in 2007
in: World Formula

- 28.) Placebo, the slightly effective information medicine for healing
Published in 1979, 1982, 1988, 1990, 1997, 1999, 2000.
Scientifically confirmed since 2001/Science Magazine Science 2001.
- 29.) The rejuvenation of the cells – The eternal fountain of youth
Published in 1991, 1993, 1997, 2013, 2014,
scientifically confirmed since 2014/Scientific American April 2014.
- 30.) Information theory of non-materialized information for new genetic program interfaces
Published in 1986, 1988.1997, 2013, 2014,
Scientifically confirmed by permanently living animals such as the jellyfish Turritopsis nutricula and Hydra.

Medicine

Art, exhibitions and press releases or own book publications starting from 1979

New ways of healing and cell rejuvenation through information

- 31.) The correlation of addiction, depression, media and society models as well as supporting the healing of mind and body.
Published in 1979, 1982, 1988, 2005, 2007, 2011, 2014.
Patent application document DE 102010008328 A1/Internet anti-addiction program 2011.
New York Times report: Trend 2014 in the USA –Warning of harmful media with negative information confirm Dieter Liedtke's Media Code – published in 2007 in: World Formula.
- 32.) Health care and healing through information
Published in 1979, 1982, 1988, 2005.2007, 2011, 2013, 2014
Patent application document DE 192010008327A1/Media search engine /2011
Patent application document DE 102010008327A1/Gene-cell purification program /2011.
New York Times report: Trend 2014 in the USA –Warning of harmful media with negative information confirm Dieter Liedtke's Media Code – published in 2007 in: World Formula.

33.) The Media Code

Published in 1979, 1982, 1988, 2005, 2007, 2011, 2013, 2014

Patent application document DE 192010008327A1/Media search engine /2011

Patent application document DE 102010008327A1/Gene-cell purification program/2011.

New York Times report; Trend 2014 in the USA –Warning of harmful media with negative information confirm Dieter Liedtke's Media Code – published in 2007 in: World Formula.

34.) The rejuvenation of the cells with new personalized genetic program interfaces for information

Published in 1988, 1997, 2011, 2013, 2014.

Patent application document DE 102010008329 A/Rejuvenation of body cells/2011

Scientifically confirmed by permanently living animals such as the jellyfish

Turritopsis nutricula and Hydra since 1999, scientifically confirmed since 2014/Scientific American April 2014.

Agency Archaeology, Anthropology

Art, exhibitions and press releases or own book publications starting from 1998

The lost medical knowledge of our ancestors

35.) Stone-Age painting caves /Medical and ritual centre

About 30,000 to 12,000 years ago /Fire light information rituals in symbiosis with natural medicine.

Published in 1998, 1999, 2000, 2005, 2007, 2013, 2014.

36.) The "Potbelly Hill" in Tepe Göbekli (Turkey) medical and ritual centre

About 11,000 to 9,000 years ago /Fire and sunlight, moonlight information rituals in symbiosis with natural medicine.

Published in 2013, 2014.

37.) The excavations in Jericho /Medical and ritual centre

About 9,000 to 7,000 years ago /Fire light information rituals in symbiosis with natural medicine.

Published in 2013, 2014.

38.) The circular ditch enclosures in Europe /Medical and ritual centre

(2 times a year), for example Goseck approx. 7,000 to 3,000 years ago / sunlight, moonlight, starlight information rituals in symbiosis with natural medicine.
Published in 2007, 2013, 2014.

39.) Stonehenge / Medical and ritual centre at any time

Built some 7,000 years ago in timber (see circular ditch enclosure Goseck) modernized about 5,100 years ago and converted into a stone structure with extended function so that the sunlight, moonlight, starlight information rituals in symbiosis with natural medicine could be held all year round.

Published in 1998, 1999, 2000,

scientifically confirmed as medical and ritual centre since 2004.

40.) The Nebra sky disc /Travel, medical and ritual altar

Approx. 4,000 to 3,600 years old /for regional mobile sunlight, moonlight, starlight

information rituals in symbiosis with natural medicine and to get access to immortality after the solar barque was added to the Nebra disc about 3,600 years ago.

Published in 2007, 2013, 2014.

41.) The pyramids all over the world /Medical and Eternal Life centre for the ruler and ritual centre for rulers and people

From the time in which the pyramids had openings to the sky
(the first pyramid was built about 4,650 years ago).

Published in 2007, 2013, 2014.

42.) The Nazca Lines /Medical and ritual centre

(As of) some 2,800 to 2,200 years ago as ritual paths /geoglyphs for fertility and rain.

Confirmed by scientists in 2004)2009 (Wikipedia)

In addition, other main interpretation of the ritual paths for the population and for the individual via fire, sun, stars, and moon-backlit rituals with altar for insight and health promotion/in symbiosis with natural medicine.

Published in 2014

Physics Astrophysics

Art, exhibitions and press releases or own book publications starting from 1963
Many science concepts in physics and astrophysics had to be redefined by Dieter Liedtke in order to form a symbiosis – mutually confirmatory from all viewing angles – for the empirical models of man, the natural sciences, their laws, and using the new theories of his artworks, art in general and its evolution as well as the development of life and man, and simultaneously resolve old and emerging scientific paradoxes.

43.) Time

New definition with the resolution of the time paradox.

Published in 1969, 1982, 1987, 1988, 1994, 2007, 2013, 2014,

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

44.) Space

New definition with the resolution of the space paradox.

Published in 1969, 1979, 1982, 1987, 1994, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories,

the ERP experiment and the proton paradox for the new explanatory model of physics.

45.) Energy

New definition with the resolution of the energy paradox.

Published in 1979, 1982, 1987, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories,

the ERP experiment and the proton paradox for the new explanatory model of physics.

46.) Matter

New definition with the resolution of the matter paradox

Published in 1963, 1979, 1982, 1987, 2007, 2013, 2014

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories,

47.) Motion

New definition with the resolution of the motion paradox.

Published in 1969, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

48.) Initiating events

New definition with the resolution of the initiating event paradox.

Published in 1969, 1982, 1987, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

49.) Gravitation

New definition with the resolution of the gravitational paradox.

Published in 1982, 1987, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

50.) The new 1st dimension

New definition with the resolution of the dimensional paradox.

Published in 2005, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

51.) The new 4th dimension

New definition with the resolution of the space/time paradox.

Published in 1982, 1987, 1994, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

52.) The Universe has 5 dimensions in a new order

New definition with the resolution of the many-worlds paradox.

Published in 1982, 1987, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

53.) The proton paradox

Scientifically recognized in 2014 /Scientific American April.

New definition with the resolution of the proton paradox.

Published in 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

54.) Dark matter

New definition with the resolution of the matter paradox.

Announced and published in 1982 other publications in 1987, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

55.) **Dark energy**

New definition with the resolution of the dark energy paradox.

Announced and published in 1982,
other publications in 1987, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

56.) **Black holes as spatial limitations**

New definition and the resolution of the information paradox.

Published in 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

57.) **Halos**

New definition with the resolution of the halo paradox.

Announced and published in 1982,
other publications in 1987, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

58.) **The background radiation is irregular and without direction of explosion**

New definition with the resolution of the background radiation paradox.

Announced and published in 1982,
other publications in 1987, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

59.) The Universe

New definition with the resolution of the expanding Universe paradox.

Published in 1982, 1987, 2007.

Scientifically confirmed since 2011/Nobel Prize in Physics.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

60.) The Big Bang

New definition with the resolution of the Big Bang paradox.

Published in 1982, 1987, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

61.) The laws of nature

New definition with the resolution of the Universe paradox

Published in 2005, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

62.) The infinity

New definition with the resolution of the infinity paradox.

Published in 1982, 1987, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

63.) Is there Creation?

New definition with the resolution of the paradox of Creation.

Published in 2005, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

- 64.) **Information – the basic building block of matter**
New definition with the resolution of the information paradox.
Published in 1982, 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.
- 65.) **Information networks**
New definition with the resolution of the information paradox.
Published in 1982, 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.
- 66.) **Quantum mechanics**
New definition with the resolution of the quantum mechanical paradox.
Published in 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.
- 67.) **The theory of relativity**
New definition with the resolution of the relativity paradox.
Published in 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.
- 68.) **Combining theory of relativity and quantum mechanics**
New definition with the resolution of the incompatibility paradox.
Published in 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

69.) The standardized formula of physics

New definition with the resolution of the formula paradox.

Published in 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

70.) The Theory of Everything (TOE)

New definition with the resolution of the biology paradox.

Published in 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

71.) The graphical Codigo Universo

New definition with the resolution of the paradox of old concepts.

Published in 1988, 2007, 2013, 2014.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

Philosophy

Art, exhibitions and press releases or own book publications starting from 1963

The arrangement of the new world in the philosophy

72.) The consciousness

Published in 1963, 1982, 1990, 1994, 1997, 1999, 2000, 2005, 2007, 2013, 2014.

73.) The creativity

Published in 1982, 1990, 1994, 1997, 1999, 2000, 2005, 2007, 2013, 2014.

74.) God as a connecting formula in the world

Published in 2007, 2013, 2014.

- 75.) **Information travels infinitely fast**
Published in 1982, 1987, 2013, 2014
- 76.) **The new human being**
Published in 1982, 1990, 2000, 2007, 2013, 2014
- 77.) **Matter is information**
Published in 1963, 1979, 1982, 1987, 2007, 2013, 2014
- 78.) **Plants and their evolution**
Published in 1986, 2000
- 79.) **Animals with visionary power**
Published in 1986, 2000
- 80.) **The Supernothing**
Published in 2005, 2007, 2013, 2014
- 81.) **The free will**
Published in 2005, 2007, 2013, 2014
- 82.) **The Basic Sense of life**
Published in 2007, 2013, 2014
- 83.) **The symbiosis between materialism and idealism**
Published in 1982, 1994, 1997, 2000, 2005, 2007, 2013, 2014

Theology

Art, exhibitions and press releases or own book publications starting from 1979

The evolution of religions

84.) Scientific evidences of God

Published in 2005, 2007, 2013, 2014

85.) The formula for Creation

Published in 2007, 2013, 2014

86.) The formula of the negative evidence of Creation

Published in 2007, 2013, 2014

87.) The delimitation of God by man

Published in 2014

88.) The knowers of Creation

Published in 2007, 2013, 2014

89.) The spirit hall of religions

Published in 2010, 2013, 2014

90.) The peace formula of religions

Published in 2014

91.) The constitution of the religions

Published in 2013, 2014

92.) The peace treaty with God

Published in 2014

Social Policy/Sociology

Art, exhibitions and press releases or own book publications starting from 1982

A new world

93.) The evolution of social systems

Published in 1982, 1990, 2005, 2006, 2007, 2013, 2014.

94.) The formula for the evolution of society

Published in 1982, 1990, 2005, 2006, 2007, 2013, 2014.

95.) The media information theory

Published in 2007, 2013, 2014.

96.) The penal law information theory

Published in 2013, 2014.

97.) The ethical capitalism

Published in 2013, 2014.

The theories developed by Dieter Liedtke from his artworks, for a universe in which creativity or information is a scientific and philosophical magnitude, have led him to a unified formula of the world with its biological life forms that impresses with its clarity and elegance.

Natural sciences and scientists will reveal through further research whether this formula describes the world as it is, or is the attempt of an artist to experience the world anew. That much is clear: It is a training model for the brain, which dissolves fear of the future and invites to scientific discussions, researches, philosophizing and to new theological considerations, even if not all theories will be scientifically confirmed in the near future.

The formula itself is an artwork of the highest quality, a graphic sign of a second global renaissance, understandable to all people, which can initiate a paradigm shift in sciences, societies and religions and thus mentally prepare the social and political systems for the positive possibilities of the future and accompany them.

The implementation of the research results for a new society

Art as a means of transport

Art, exhibitions and press releases or own book publications starting from 1963.

Visual arts

Artworks and exhibitions from 1963 onwards.

Architecture and Buildings Liedtke Museum

From the air the building has the shape of a brain

Opening in 1994.

Books and catalogues:

The consciousness of matter

Published in 1982.

The fourth dimension

Published in 1987.

The key to art

Published in 1990.

art formula encyclopaedia

Published in 1999.

art open world art exhibition

Published in 2000.

Code Liedtke – art open closed –

Published in 2005.

Prosperity through culture

Published in 2006.

World Formula

Published in 2007.

Codigo Universo – The hyper code –

Published in 2013.

Dieter Walter Liedtke – Research through art –
Codigo Universo Exhibition
Published in 2014.

The Genpiano aimeim – Anyone can rejuvenate –
Published in 2014.

The Leonardo da Vinci – Liedtke Code – Research through art –
Published in 2014.

Cain's repentancel – The ethical capitalism – Globalpeace
Published in 2014.

Seeing and understanding art – The key to art – art formula
Published in 2014

Life + Creativity = Quality of life
– The Codigo Universo ABC Seminars –
Published in 2014.

Letter boxes – Poems and quotes on art –
Published in 1988, 1993, 1994, 2000, 2007, 2013, 2014.

The information universe – A revolutionary theory –
Information = Energy = Matter ($i = E = MC^2$)
Published in 2007, 2013, 2014.

To conclude all the theory: Now is the time for action

Seminars

Life + Creativity = Quality of life – Codigo Universo ABC Seminars –
Publication and hosting since 2000 at the Liedtke Museum Port d'Andratx.

Three art exhibitions in museums

1. codigo universo art open $I = E = MC^2$
Permanent exhibition at the Liedtke Museum in Port d'Andratx (Mallorca)

Travelling exhibitions

The following two codigo universo art open exhibitions have been developed by Dieter Walter Liedtke in cooperation with internationally operating art historians, collectors, museums and art lenders for travelling exhibitions in the Americas, Africa, Australia, Asia and Europe and can be the impetus for a globally innovative, open new ethical world and transfer the power of creativity physically to the visitor of the codigo universo art open exhibitions and through the media to the population.

2. art open Codigo – Universo the evolution of art –
The evolution of art unravels the arts
3. Codigo Universo – art open – The Theory of Everything ($i = M$) –
Decoding the Universe
(first loan exhibition in 2016 in Germany)

Architecture and Buildings:

1. Liedtke Museum Port d'Andratx
2. Globalpeace Campus currently being planned
The peace building for all religions and complete artwork 100% renewable energy – Self-sufficiency / Planning and land acquisition by 2017.

Internet and Media:

1. The Social Network aimeim.info
The Internet portal for free cellular rejuvenation as well as for gene purification and healing for all people
Start of programming 2014
Start of the Internet presentation 2015
Completion 2017–20
2. Movie "Cain's Repentance"
The scientific documentary and fiction film: "Cain's Repentance" Part I and Part II shows how all people can live in peace, freedom, prosperity and health in ethical capitalism on the future.

Certificate of Art

Dr. Herbert Jost-Hof

Culture and Communication Researcher

"In this way some works of art have arisen, such as paintings and collages, abstracting the complex scientific processes or conditions. So Liedtke's creative work is reminiscent of artists such as Leonardo da Vinci, who also used their interdisciplinary creativity to revoke the usual divisions between the matter and the spirit, scientific knowledge, and artistic imagination. And just like da Vinci's, Liedtke's works have identified him as a visionary, as a man who by the consequences of his thinking and acting as an artist of scientific research is not rarely moving by years ahead".

On the development and significance of the works of art by Dieter Walter Liedtke, their art historical context and the resulting intellectual history and material value.

1 Introduction

For me as a cultural and communication scientist, the spiritual work of Dieter W. Liedtke, which finds expression in his paintings, sculptures and writings is very interesting and valuable. Among others, it provides access to the creative potential of every individual and thus to an exchange of ideas that cannot only lead our culture, but the entire humanity towards an overall more peaceful and more prosperous future.

Since I first met Dieter W. Liedtke in person at a press conference in early 2005, I have been working intensely on his thoughts and works derived therefrom. As a consequence, I have been several times invited to Liedtke's private viewings as a presenter. On these occasions, I have always noticed how directly and intensely his words and images affect people, whether visitors or press representatives contributing appropriately to the public response. I am writing this expert certificate with great respect for Dieter W. Liedtke and his work, bearing in mind that for the good of all, every opportunity should be used to make his findings as quickly and comprehensively available to the public.

As I am aware of the fact that this will not remain without consequences on certain

art market-related phenomena and thus not only the spiritual but also the material value of his work plays an important role here, I shall also express myself on this subject, though I am no art historian myself. At this point I join among others the art valuation reports of an expert, Director of the Art Collection of Weimar, Dr. Thomas Föhl whose expertise from the years 2001 and 2002, as well as an addendum thereto of 2005 are available to me, and which allow me to make some conclusions.

The following comments pertain to the person of Dieter W. Liedtke and his work, which is first appreciated and evaluated in an intellectually historical, and finally in an art historical context.

Born in 1944 in Essen, Dieter Walter Liedtke has mainly been distinguished by his versatility. He has just as successfully provided evidence of his creativity through concepts in the areas of "marketing" and "event" as in his role as visual artist and writer.

Liedtke is a thinker and researcher whose partly intuitive, partly conscious access to insights of various humanistic and natural-scientific disciplines constitutes the inspiration for his art and his work as an author. In other words, as an artist and author Liedtke communicates the findings of his perception, interpretation and intuition in different forms and by using different media. He uses the expression that appears to him adequate for each particular content in question.

In this way some works of art have arisen, such as paintings and collages, abstracting the complex scientific processes or conditions. So Liedtke's creative work is reminiscent of artists such as Leonardo da Vinci, who also used their interdisciplinary creativity to revoke the usual divisions between the matter and the spirit, scientific knowledge, and artistic imagination. And just like da Vinci's, Liedtke's works have identified him as a visionary, as a man who by the consequences of his thinking and acting as an artist of scientific research is not rarely moving by years ahead.

To explain how such a phenomena is possible, a final clarification is required. That this is possible, is indisputably proven by the appropriate certificates and records. With his own "Art Formula", developed between 1969 and 1988, Dieter W. Liedtke created an instrument not only granting all the people a simplified access to view art works of all styles and periods, but also serving as a trigger to the user's own creative potential at the same time.

This effect can be proven by natural-scientific research. His latest work on the "World

Formula" of which release is planned for 2007, represents the next level of recognition in Liedtke's work. Arising in the context of his work on the "Art Formula" – and to the date of their creation even partly visionary – artistic works by Liedtke have a special art-historical value just because of this relationship. As the "World Formula" proves to obtain consent from natural sciences, the same is true for all Liedtke's visionary works – and in a remarkably larger scale.

Consideration of the work in the context of humanities.

Indeed, the works of Dieter W. Liedtke, which provide form to his visions on the abstraction of visual art, are in their importance comparable to the sketches and models of Leonardo da Vinci, since they have kept and presented some real and significant scientific findings at a time when the respective scientific disciplines themselves were still lagging far behind. And that is provable:

In 2000, the American neurobiologist, Professor Dr. Eric Kandel was awarded the Nobel Prize in Medicine for the results of his research, anticipated by 20 years by the works of Dieter W. Liedtke, themselves documented in his book "The Consciousness of Matter" published in 1982. In 2006, the American researchers, Dr. Andrew Fire and Dr. Craig Mello received a Nobel Prize for their findings dating from 1998 on how the genes are controlled by information. This confirms the first step of Dieter W. Liedtke's works of art from the 70's and 80's: namely, that the gene and genetic programmes can be switched on and off.

Liedtke's works from 1986 until the 90's go even further in predicting that the gene programmes, genes and cells can even be changed by pure and unmaterialized information, art and visions; these changes are steerable in a positive or negative sense (also documented in his books "The Consciousness Of Matter", 1982 and "The Key To Art," 1990, as well as the "Art Open Catalogue", 2000), which since 2006 has empirically been demonstrated by both epigenetic and genetic research.

Liedtke's assumptions as stated above, now documented by science, have formed the basis of his "Art Formula" and clearly assigned it its validity.

Internationally recognized researchers, such as the German sociologist and communication researcher, Professor Dr. Niklas Luhmann, who in 1996 denoted Liedtke's works of art to be an "evolutionary achievement", confirms the far-reaching importance of the "Art Formula".

So does among others the anthropologist, art historian and deputy director of the Hessian State Museum, Professor Dr. Friedemann Schenk, who in 1999 appreciated the "Art Formula" as a possible "theoretical approach to the bio-cultural evolution of the entire mankind". Important public figures such as the former Soviet Prime Minister and Nobel Peace Prize Winner Mikhail Gorbachev or the Spanish Queen Sofia testify through their support for Liedtke's works their role that goes far beyond the borders of a country.

Observing in an Art Historical Context

Internationally recognized experts in art history such as the former director of the "Museum Ludwig" of the city of Cologne, Prof. Karl Ruhrberg and Prof. Dr. Harald Szeemann have appreciated Liedtke's work of art as pioneering and democratizing creations that will change the history of art itself.

The recognition of Liedtke's findings by natural science as well as his recognition as an artist by internationally renowned personalities and institutions requires of course a corresponding evaluation of his works.

The Spanish art historian and appraiser, Professor Don Juan Oliver Fuster, President of the "Assosiacion Independent de Galeristes de Baleares" (AIGAB), set in a 2005 court report related to the process concerning two vandalized art works of Liedtke in Palma an average minimum value of €24,000 – per artwork.

However, the images in question were NOT ones of those formulating the visionary messages in the context of his interdisciplinary work. The current value of these is at over €1 million per frame (in this context the reports of Dr. Föhl are also explicitly quoting the artist's two sculptures, of which value was already in 2002 estimated at €400,000 and €450,000 respectively; now the confirmation of their artistically expressed scientific content has since long pushed these figures further upwards. However, the precise amount also depends on the consideration of his latest insights and Creativity Cycle World Formula).

And this value is to be increased by a multiple within the next few years if further scientific research reveals the extent to which Liedtke's visions are in accordance with the facts and in how far his thoughts enshrined in the "Art Formula" and World Formula find practical application in people's everyday lives all over the world. 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.

Conclusion

Through his very special ability to both intuitively and consciously tap into the facts concerning the structure and functioning of the world and the capacity to express all this in an artistic form, Dieter Walter Liedtke is a unique talent whose work not only represents the world of the spirit, but can affect the lives of all people and bring about a positive change.

This is an estimate, which is confirmed by well-known personalities and institutions of international standing.

During the coming years, his works will gradually gain in their value with the spread of awareness about the importance of his work. This particularly applies to those visionary evidences of his work, which have already today been estimated at about €1 million. Their value will increase by a multiple.

A completely new situation in terms of the certified value of the works of art created by him around the World Formula may take place if these are confirmed by science in the future, even if only in some natural or humanities areas, and lead to Nobel Prizes just like his previous work.

Not only the value of the art for our culture and evolution but also their price is to achieve an ever-increasing price-dimension once the World Formula is empirically confirmed by the results of research; this is in particular true for Dieter Liedtke's works documenting research and the World Formula.



Statements



Press conference Hotel Vier Jahreszeiten, Hamburg for art open 1999

History of Literature

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

Prof. Dr. Hellmuth Karasek
Literature Critic



Harald Szeemann and Dieter Liedtke

"Liedtke planned enormously much.
We help it, because its craziness sticks on.
It remains doing still much. "

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 exhibition art open

History of Music

"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



Dieter Liedtke and Daniel Libeskind

Architecture

"Evolution museum that shows the visitors art history by leading him through different culture epochs with the help of art formula, creativity and innovations, will be a great attraction for tourists and Americans in the USA."

Daniel Libeskind

Architect, New York



Prof. Karl Ruhrberg and Dieter Liedtke

Art history

*"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)

Technology

"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. The use of creativity and innovation work against constant increase."

Professor Dr. Manfred Schrey

Köln Technical University

Anthropology

"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

Philosophy

*"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



Dieter Liedtke und Michail Gorbatschow

Politics

*"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

*"Dieter Liedtke's works of art and the
Universal Code have conscious-expanding functions.
They make a new world accessible to the
contemplator, art historian and researcher."*

Prof. Karl Ruhrberg, Köln 1997

Director of the Museum Ludwig (Cologne)

President of the International Association of Art Critics (German Section, AICA)

*"Karl Ruhrberg, art historian (Köln) stated in 1997 that
Liedtke's works of art, exhibitions and theories have repeatedly served
as strong impulses for the development of art history and helped reveal
its consciousness extension function. In 1983 the renowned
MUSEUM OF MODERN ART, New York, claimed that Liedtke's book
"The consciousness of the substance" extended the museum documentation
of contemporary art, which is proved by his art and philosophy.
Mass media of different countries made about 100 reports about
Liedtke's "inconvenient", setting to think works, which have been
published during the last two decades and made the author known
among insiders as an advanced, revolutionary artist who strives to
construct positive future. Italian channel TELE 5 presented him in 1991
as a successor of artist Josef Beuys. Spanish periodical ULTIMA HORA
wrote in 1996 that in Europe Dieter Walter Liedtke was considered
one of the artists to connect art and philosophy better than anybody else."*

Dr. Thomas Föhl

Art historian of Weimar Classics Foundation

Member of the "Direktoriums"

"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."

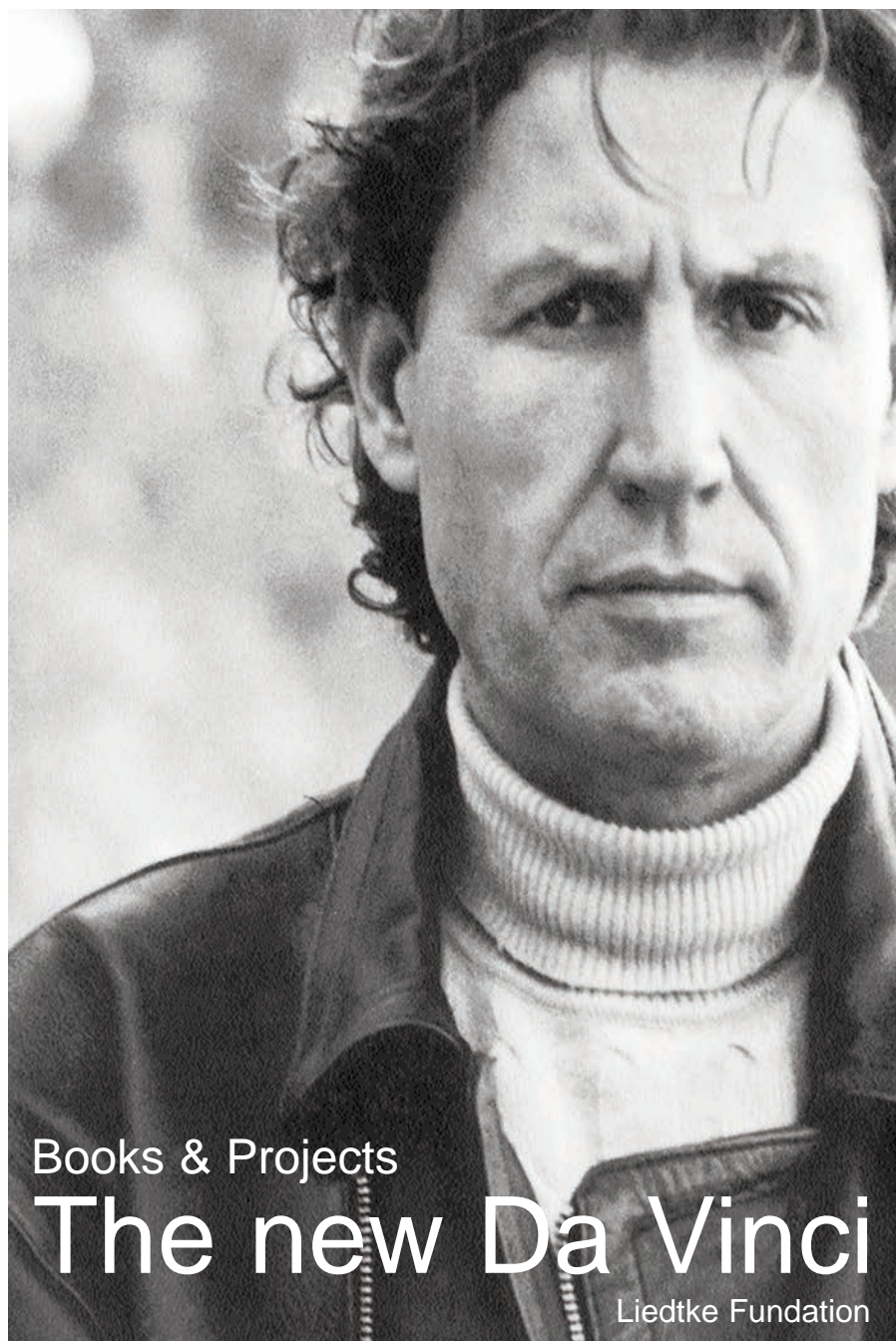
Dr. Herbert Jost-Hof

cultural and communication scientist

"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)



Books & Projects

The new Da Vinci

Liedtke Foundation

“Everyone is the new Da Vinci”

Dieter Walter Liedtke

I wish you many new thoughts while reading the books of the design of an ethical world.

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Surprise yourself. Become a new Da Vinci.

Yours,

Dieter Walter Liedtke

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The Art Exhibition art open codigo universo of Dieter Walter Liedtke

The first exhibition of the evolution of art history was developed, arranged and realized by Dieter Walter Liedtke. It took place in 1999 in Essen (Germany) on an exhibition area of 23,000 square meters under the name "art open World Art Exposition". From the history of painting, original works of art by relevant artists to art history, who had contributed with their work to the evolution of art and culture, were exhibited as gratuitous items on loan in cooperation with the Spanish Ministry of Education and Cultural Affairs as well as international museums and collectors and decoded with the Codigo Universo by means of the innovations manifested in the works of art.

The concept of the exhibition

With the exhibitions "art open and the Codigo Universo" the evolution of the innovations in art in relation to the cultural-historical general concept becomes transparent and the innovation force stored in the works is conferred by neuronal transmission to the visitor just by means of seeing and understanding. The cognitive performances of the recipients are increased by a bio-culturally achieved creativity.

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Mikhail Gorbachev, Nobel Peace Prize Winner
Dr. Norbert Blüm, German Minister



Prof. Dr. Harald Szeeman and Dieter Walter Liedtke (Press Conference, Art Exhibition art open Código Universo in Hamburg)

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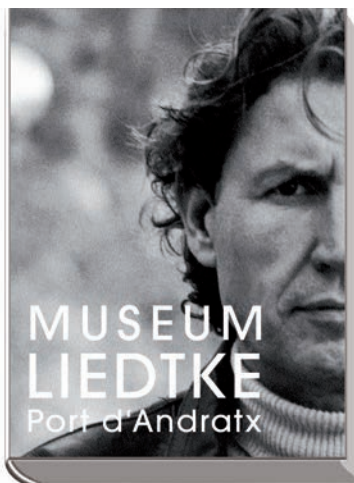
Prof. Niklas Luhmann
Prof. Dr. F. Müller-Heuser
Prof. Karl Ruhrberg
Prof. Dr. Harald Szeemann

Exhibition Manager:

Dieter Walter Liedtke

VIP-Liedtke Museum

Mallorca



Pages: 129 - Photos: 39

"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 Kunstaussstellung art open codigo
universo in Hamburg)

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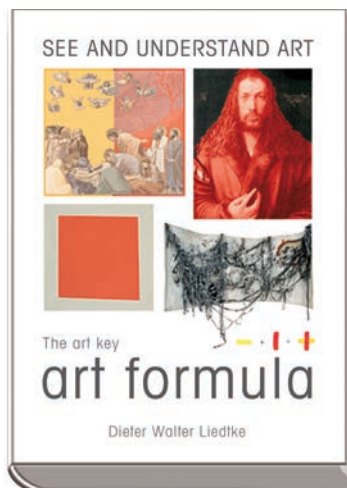
To order this Book: www.Liedtke-Museum.com

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)



Pages: 430

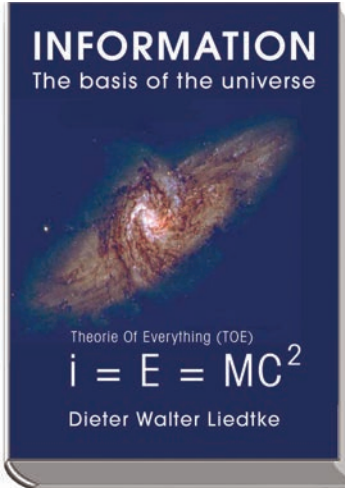
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Information

- The base of the Universe -



Pages: 344 - Photos: 142

"He modifies and breaks the limits of known theories. His new scientific theories are a condition and the product of their own activities. One could imagine evolutionary achievement, which, once invented and introduced, makes itself possible."

Prof. Niklas Luhmann

Social Scientist and Social Theorist
Consultant of the Codigo Universo exhibition art open

"Dieter Walter Liedtke's artwork and the Universal Code have consciousness-expanding functions. They open a new revolutionary world to the observer."

Prof. Karl Ruhrberg, Köln 1997

Director of the Museum Ludwig (Cologne)
President of the International Association of Art Critics

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The Da Vinci – Liedtke Code

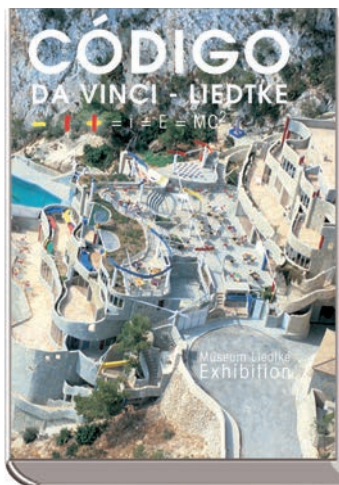
$$i = E = MC^2$$

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)



Pages: 428

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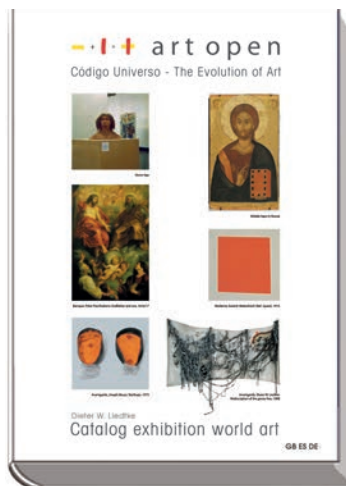
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art open Código Universo

- The evolution of Art -

(Catalog world art exhibition)



Pages: 440

"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

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Prof. Karl Ruhrberg, Cologne 1997

Director of the Museum Ludwig (Cologne)
President of the International Association of Art Critics (German section, AICA)

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art open Código Universo

- The Theory of Everything -

(Catalog world art exhibition)



Pages: 420

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

"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

"In fact, Dieter W. Liedtke's works, which reflect his vision of art as creating abstractions, 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

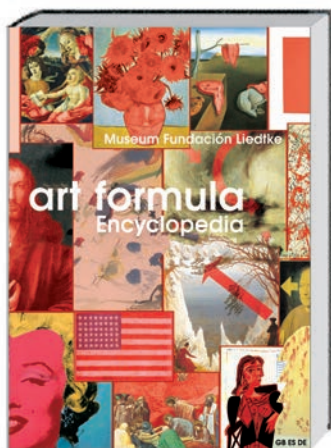
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art formula Encyclopedia

- The Evolution of Art -



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Prof. Dr. Manfred Schrey

Direktor des Techn. Instituts / Hochschule Köln

El catalogo art formula muestra como las innovaciones en el arte como en la investigación y tecnología se afectan recíprocamente así como aceleran la evolución de cultura.

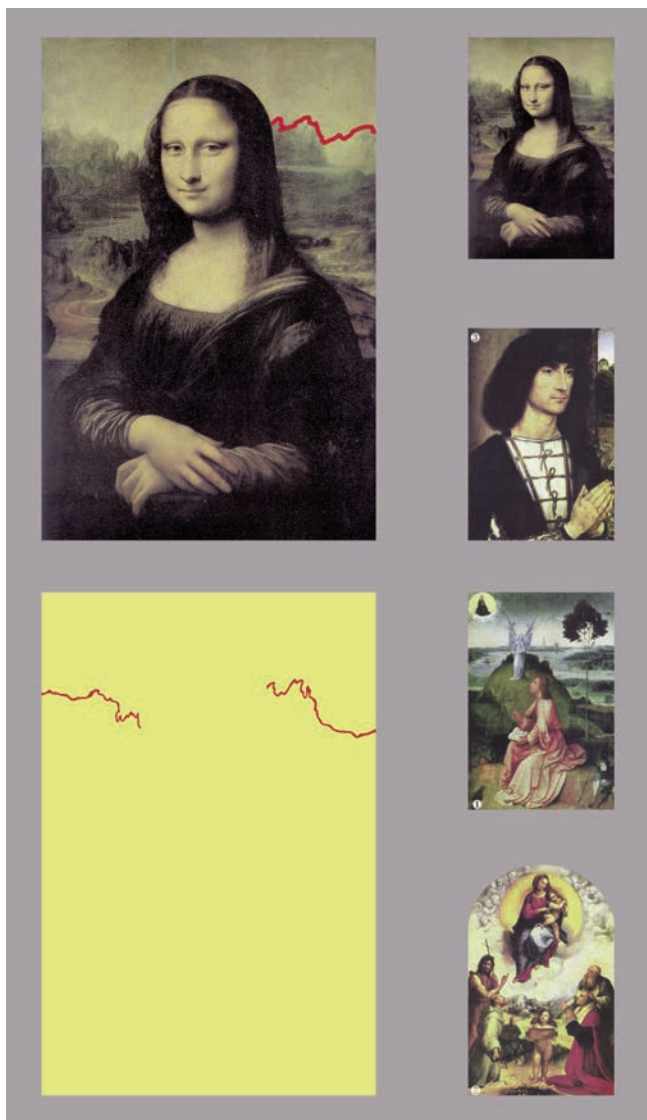
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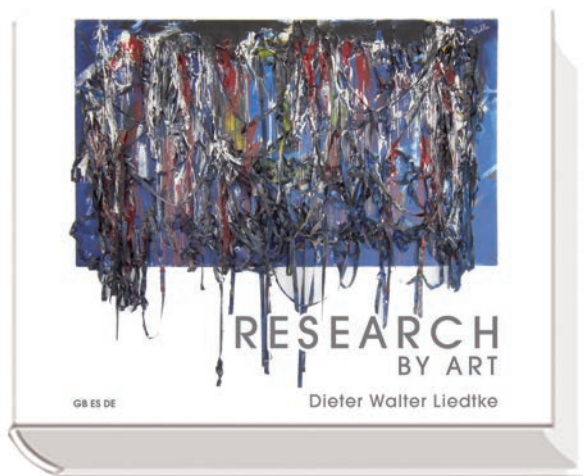
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Research through Art

- Catalog DE, EN, ES -



Pages: 404

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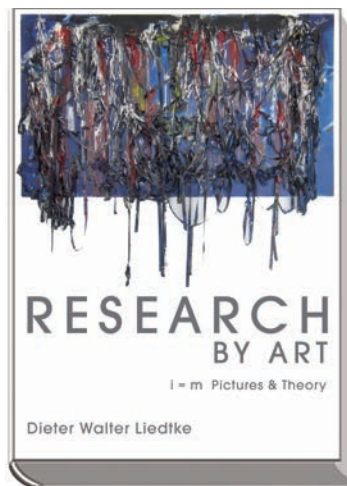
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Research through Art

- Images and Theory -



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*He points, like the matter, the only object up to
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This information has a consciousness-raising
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Letter Fields

- The proofs of God -

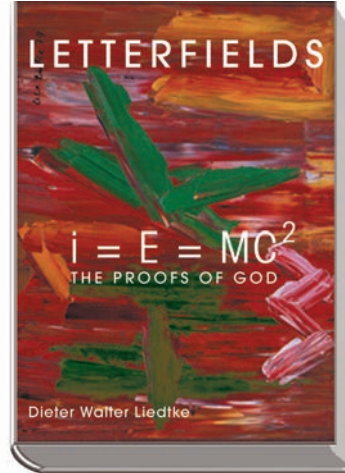
Scientific proofs of God donate peace between the religions.

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Prof. Dr. Hellmuth Karasek
Literature Critic

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Prof. Niklas Luhmann
Social Scientist and Social Theorist
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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
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Information - The Base of the Universum
Das Genpiano Cell Rejuvenation
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Liedtke Museum VIP-Mallorca
The new Da Vinci

Prof. Niklas Luhmann / Philosopher (Advisor of the Codigo Universo art open Art Exhibition)
in conversation with Dieter Walter Liedtke regarding the evolution of society and the effects of
the art open Codigo Universo theories, exhibition concepts and projects.

Information

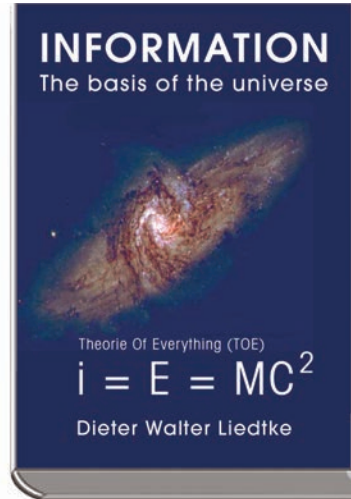
- The principle of Creation -

"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

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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

Codigo Universo - The Hypercode (DE) 2013

Dieter Walter Liedtke - Researchi through art - Codigo 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 Creation - 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 "Codigo Universo" in the book **Information - The principle of Creation** -. In perfect symbiosis between his further research, the newly gained observer's perspective by Codigo 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 Codigo 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 networks 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.

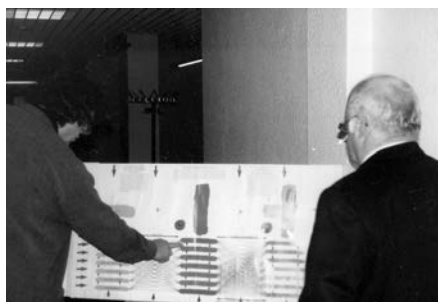
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Dr. Norbert Blüm and Dieter Walter Liedtke

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 formula for the culture development and the increase of creativity in the population.

Código Universo

- ABC Seminars -

Vivir + Creatividad = Calidad de Vida

"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)

Bienale de Lyon (1997)

Bienale di Venezia (1999 und 2001)



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Future Projects



Mikhail Gorbachev, Nobel Peace Prize Winner
(Sponsor of the Codigo Universo art open Art Exhibition) and Dieter Liedtke
in conversation regarding the peace-making effect of the Código Universo

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"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"

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The President of Germany Music Council
and the Music Committee of UNESCO



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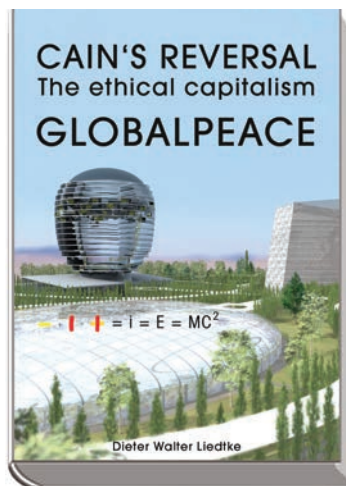
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"In his own artistic work Dieter Liedtke, the contemporary Leonardo da Vinci, has created this striving towards an expanded consciousness. The way from the second into the fourth dimension, the white genes. On a cliff in Andratx on Majorca, he realized 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)

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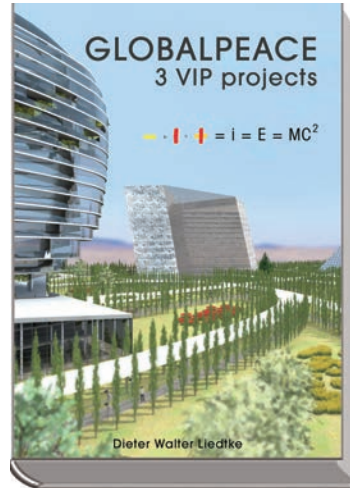
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Michail Gorbatschow

Nobel peace Prize winner & patron of the art open



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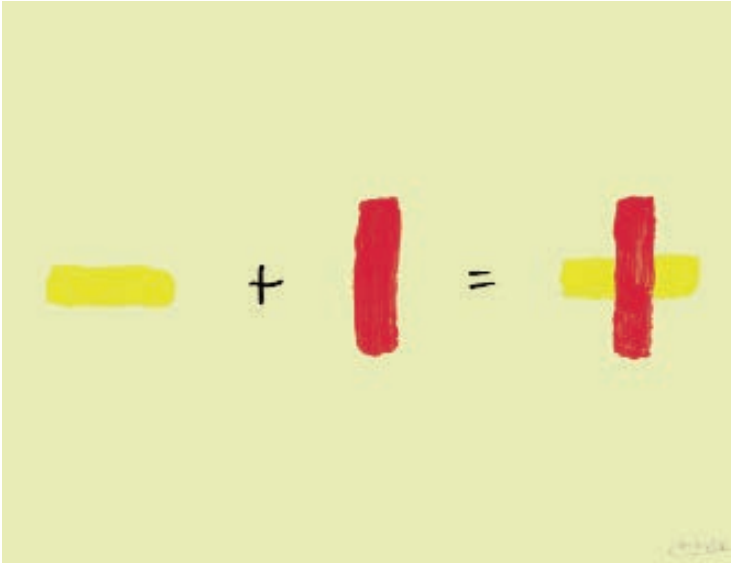
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*"The propagation and application of the formula will
reduce poverty, terrorism and war danger in the world."*

Michail Gorbatschow

Nobel peace Prize winner & patron of the art open

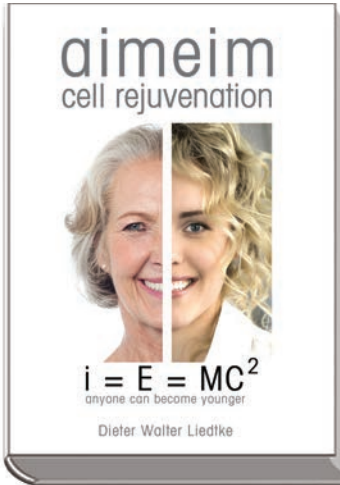
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Prof. Dr. Friedemann Schrenk
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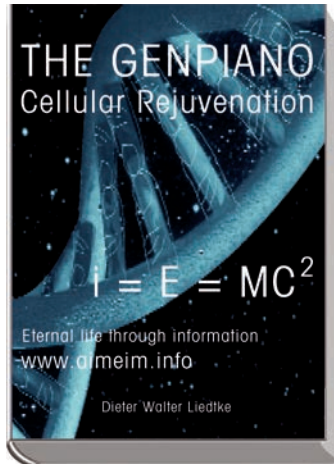
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Eternal life through information

"Briefly after their creation, his advanced findings were documented in his works of art, books and exhibitions. New facts confirming Liedtke's findings, independently of his art and studies, are regularly discovered years after by prominent researchers in various areas of science. In 2000 the neurobiologist Eric Kandel received the Nobel Prize for medicine; his findings were anticipated in Dieter W. Liedtke's works of art 20 years ago and documented in the book ,The consciousness of the substance (1982)'. In 2006 the researchers Andrew Fire and Craig Mello received Nobel Prize for their discovery in 1998 of how information regulates genes thus confirming Dieter W. Liedtke's works of the 80- ies: genes and gene programs can be switched on and off."



Pages: 352 - Photos: 150

Dr. Thomas Föhl

Art historian of Weimar Classics Foundation
Member of the "Direktoriums"

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Prof. Dr. Harald Szeemann, Dieter Liedtke, Prof. Dr. Hellmuth Karasek and Prof. Dr. Franz Müller-Heuser/ art open Código Universo Press conference Hamburg.

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Codigo Universo: Statements / Prof. Dr. Harald Szeemann

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Prof. Karl Ruhrberg

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 President of the International Association of Art Critics (German section AICA)
 Counselor of the Codigo Universo art open art exhibition
http://de.wikipedia.org/wiki/Karl_Ruhrberg

Dr. Herbert Jost-Hof

Cultural and communication scientist
http://www.xing.com/profile/Herbert_JostHof

Prof. Dr. Friedemann Schrenk

Former deputy director of the Landesmuseum Darmstadt, Darmstadt,
 Senckenberg Research Institute and Natural History Museum, Frankfurt
 (Head of Palaeoanthropology).
http://de.wikipedia.org/wiki/Friedemann_Schrenk

Dr. Thomas Föhl

Art historian of Weimar Classics Foundation Member of the "Direktoriums"
<http://www.klassik-stiftung.de>

Prof. Niklas Luhmann

Social Scientist and Social Theorist, University of Bielefeld
 Counselor of the Codigo Universo exhibition art open
<http://www.luhmann-online.de/>
http://de.wikipedia.org/wiki/Niklas_Luhmann

Daniel Libeskind

Architekt New York
<http://daniel-libeskind.com/>
http://de.wikipedia.org/wiki/Daniel_Libeskind

Prof. Dr. Franz Müller-Heuser

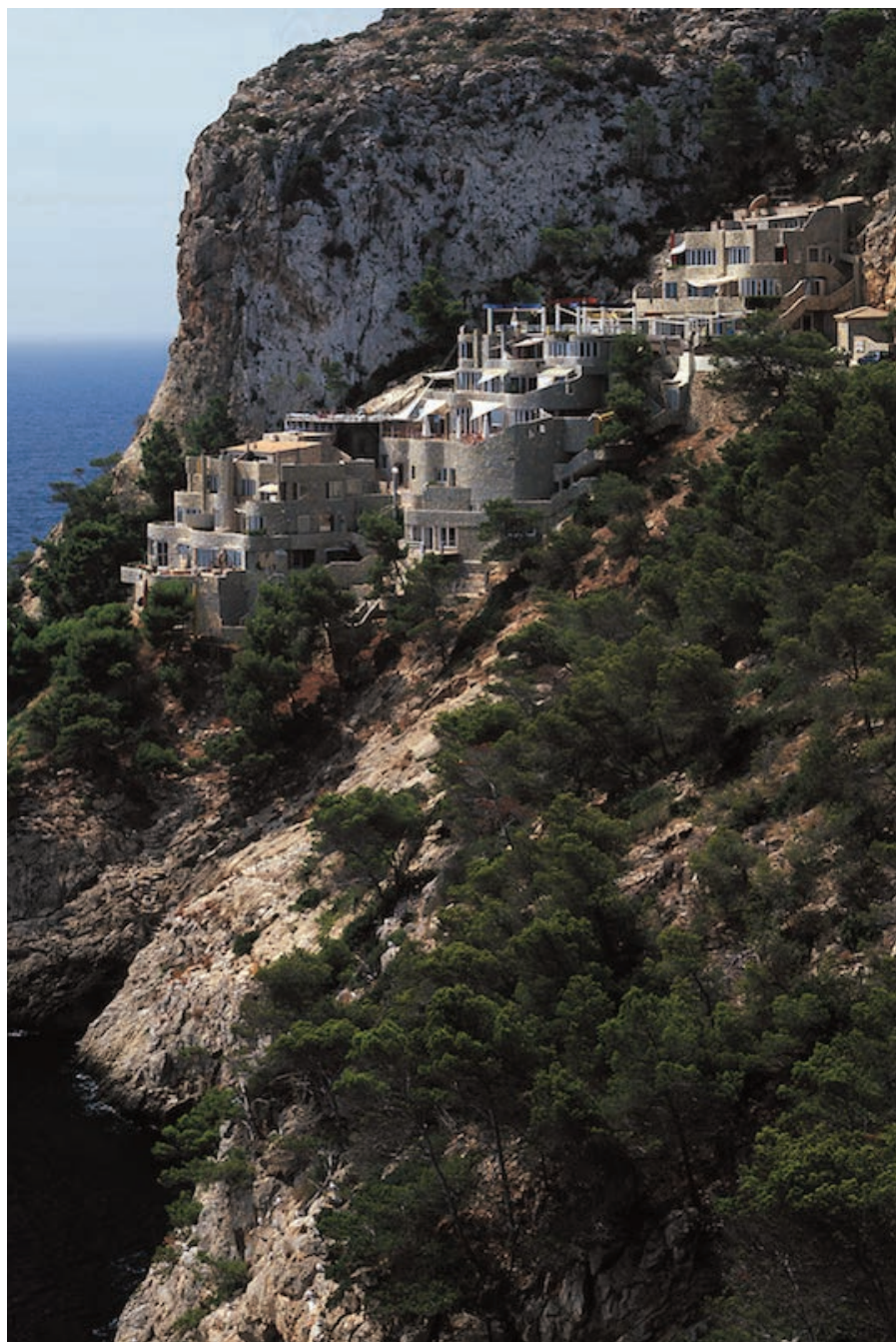
The President of Germany Music Council and the Music Committee of UNESCO
http://de.wikipedia.org/wiki/Franz_Müller-Heuser

Prof. Dr. Hellmuth Karasek

Literary critic
http://de.wikipedia.org/wiki/Hellmuth_Karasek

Michail Gorbatschow

Nobel peace Prize winner & patron of the art open
http://de.wikipedia.org/wiki/Michail_Sergejewitsch_Gorbatschow



Liedtke Museum, Port d'Andratx

The Inventor Artist Dieter Walter Liedtke



All information is presented in good faith and properly
and, to my knowledge,
nothing of importance has been omitted

Dieter Walter Liedtke
(Port d'Andratx, 2014)

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