



$i = E = MC^2$

New Renaissance

Globalpeace Exposition

Liedtke

Museum Foudation Liedtke

Dieter Walter Liedtke

World Art Evolution

Reviews

Prof. Niklas Luhmann 1996 9

Prof. Karl Ruhrberg 1997 10

Prof. Dr. Harald Szeemann 1998..... 11

Prof. Dr. F. Schrenk 1999 12

Dr. Thomas Föhl 2005..... 13

Dr. Herbert Jost Hof 2015..... 15

Prof Dr. M. Schrey 2015..... 19

Prof. Dr. Dieter Ronte 2020..... 24

Epilogue Dieter W. Liedtke 2022..... 609

INDEX

Table of contents

Prof. Niklas Luhmann..... 9
Redescription of the world

Prof. Karl Ruhrberg..... 10
The painted formula;

Prof. Dr. Szeemann..... 11
Increasing everyone’s creativity
Liedtke’s revolutionary art and philosophy

Prof. Dr. F. Schrenk 12
The biocultural Evolution

Dr. Thomas Föhl..... 13
Art history events and their relation to scientific findings

Dr. Herbert Jost Hof..... 15
Cultural-historical statement on the art exhibition art open código uni-
verso - The Theory of Everything i = E = MC²

Prof Dr. M. Schrey 19
Examination to the General Theory of Information on the unification of
the theory of relativity with quantum mechanics

Prof. Dr. Dieter Ronte..... 24
Dieter Liedtke or The right way to deal with and through art

Unified Formula of Innovation and Art..... 30
For thousands of years thinkers and artists have been trying to find a defi-
nition 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.

Regarding the Greatness of Philosophers,
Poets and Artists 42

Democratize Art 43

What is Art?..... 44

Art exists for the People 45

Is there a quality criterio/standard for Art?..... 47

To the Issue of Form..... 48

The key to Art 51

Art as Language 53

Art and Reality..... 54

New Information..... 59

The Sandpit Model..... 62

Art and Philosophy as Training Camps of the Spirit..... 63

Caveman - Leonardo da Vinci - Joseph Beuys..... 64

Key to Art and its Application..... 65

Small Art Encyclopedia..... 65

The quickest way to understand Art 82

The Artist in relationship to the unknown 82

Different, the original artist..... 82

Transformation and the arts as tools the formation
of wills for evolution..... 82

Perception cause new genetic programming..... 84

The photo as the first experience 84

Genetic Reprogramming by Primal Experiences..... 84

The Human Being as Earth..... 85

Placebos and information..... 85

The placebo effect..... 85

The Acupuncture Ritual 86

The Stone Age Cave Camera 86

Initial information as piggyback - means of transport
of known visions, images and logos..... 87

Goseck 88

Stonehenge - the first all around cinema 88

Sky Disk of Nebra 89

The Art and freedom formula becomes visible in
all works 90

Primall Information in the light of Cognition 90

Cognition System Theory..... 90

Evolution Theory of the Cognition Systems 91

The Unified Innovation Formula 91

Can Dependent Pedagogical Means –
Enhance Creativity?..... 92

The Standardised Formula of Innovation 92

Art - The Unknown and the Art History Context..... 92

The Different Layers of an Artwork 94

The Decoding of Art = Innovation 95

Rediscovery of Systematic research through Art 96

Is there a Secret Leonardo da Vinci
Way to Support Creativity? 96

Cognition System of Leonardo da Vinci..... 97

The Abolishment of Mysticism 98

History of the formula..... 99

Liedtke Museum 111

New Renaissance Exposition..... 123

Art formula 127

Life I..... 233

Life II 275

Quantum physics + consciousness 309

Before time/dimension four = 0 349

World formula 367

Networks 409

Society + religion..... 425

Art and Healing..... 453

One formula..... 479

The Hyper-Theory of Everything..... 554

Let us come to the basic question 560

Journey in two directions..... 561

Globalpeace Campus..... 569

Letterfield 575

Biografy Dieter Walter Liedtke 615

*‘Reaching from the present into the visualised future,
to understand the present from the future,
to intervene from the present into the future.’*

Dieter Walter Liedtke /1994

Prof. Niklas Luhmann 1996

Redescription of the world

The most impressive redescriptions realised in society are to be found in the Copernican revolution and even more radical in the macro and microdimensions of modern physics. This shift is presented as a result of scientific research which has to be accepted because it is the truth. What is not often considered is that society itself enables such research, their publication and acceptance. The fact that research no longer has to be based on a religious world theory is apparently one of the reasons. But is this a sufficient perspective for the next millennium or the continuation of the world redescriptions? Or: how can society react to the fact that science been developed according to pragmatic choice of methods and a constructivist realisation theory? To deliver redescriptions it is surely a part of science, which with the proposition of new solutions to problems and as well with the realisation of the impossibility of solving problems changes the problems themselves. Further, one has to take mass media into account, which by means of new information can change the review of past events. Above all there is poetry to rip the past away from oblivion and present it in a form; it can be a superscribable form alétheia in its original meaning. How can all this happen, if the world keeps renewing itself by decisions? Apart from the classical, redescriptions aiming at alétheia there are now other forms of communication which create information about decisions.

Society renews itself, the only problem is: how can communication cope; how can communication keep society informed? Surely a society which continually

renews itself by decisions has to be understood as a system which creates its own insecurity. One does not know the result of the next political elections, and where the international markets money fluctuation will lead to investments, who is going to marry whom. A world having to cope with that can only be understood as a unit which realizes itself in time and continually creates a new and still open future. We do have an isomorphism between a self-actualising society and a world with an open future, whose present state, whose congealed past does not determine what ‘is to come’. *This condition becomes apparent by a certain terminology used at present by society in order to prepare. One is talking about risks and risk calculation, or about innovation and creativity in order to already create the conditions for as many different possibilities of future development as possible. It is a form of building up confidence, and surely doing nothing and waiting would be no solution to the problem. One has to create facts to review in order to understand what has happened by participation. It signifies that the world is no more the sum of (visible and invisible) things, it cannot be understood as ‘Universitas’ Rerum anymore.* The concept of the world changes to a correlative concept of decision, whereby the limitations of possibilities of decisions are more provided by their own history than by the world left untouched.

As a result, literature (and one could add: science) has the already mentioned function to expand the memory.

Creativity is a result of the system’s memories. If the world accepts decisions it will have to realise that as a result time becomes irreversible (the

difference between past and future being continually renewed) by means of events, which manifest sense even if they do not have any permanence and vanish in the very moment, in which they appear. In a strict sense a historical world develops which does not take its dynamism from extraordinary powers (energy etc.), but from the instability of its basic components. This can only be a world which provides no stability anymore. The observance of the world is therefore redirected to what has happened and because it has happened as an event it cannot be changed.

This world description accentuates the future even stronger, because in its unknown it hides possibilities for which decisions can be made (or more correctly) their realisation can be decided.

Prof. Niklas Luhmann
Honorary doctorate from the universities of Ghent, Macerata, Bologna, Recife, Guadalajara, Lecce, Leuven and Trier. 1997: Premio Amalfi. 2000: Renaming of the Städtisches Gymnasium Oerlinghausen to Niklas-Luhmann-Gymnasium. Since 2004, the Foundation of the Sparkasse Bielefeld has awarded the Bielefeld Science Prize, worth 25,000 euros, every two years in memory of Niklas Luhmann. 2008: Street naming in Luhmann’s birthplace, the Hanseatic city of Lüneburg. († 1998)

Prof. Karl Ruhrberg 1997

Painted formula

“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 inextant 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
Former director of the Art Gallery Düsseldorf in the Ludwig Museum, Cologne President of the international association of art critics (German Section, AICA) († 2005)

Prof. Dr. Szeemann 1998

Increasing everyone’s creativity

Liedtke’s revolutionary art and philosophy:

The invention artist lets the potency of art and the defrontierelising pictures as revolution to an overall experience. This current revolution he compared to the time in which the majority of the people was not able to read nor write, when knowledge was only transportable in a limited way, because it was only reserved for a few individuals. Nowadays the access to art is only possible through pictures because the human conscious works with picture sequences. The original form of the futureview is the vision, the dream, the connection of non-existing realities. The way from the future into the present is only possible through the language of pictures, which makes art possible. It makes the people visionary.

Dieter Liedtke aspires to change people through event, art, intuition, and person. During various meetings I have found out more about this cheerful idealist, who in his own way has understood Beuys’s *appeal to bring up creative people, and made Beuys’s* aim his own one. Liedtke is an artist, too, he exhibited his works but had to experience a lack of interest to them. So he decided to become an inventor. The patents for self hair-cutter, air-filled shoes soles, audiovisual marketing in retail trade made him a rich man. In the 80-ies he visited Beuys, who at that time increasingly engaged himself in social and political issues and doubted that a valid art formula existed and that art could change the mankind.

People, who have never practiced art, can release their potential by simply sticking to the art formula that graphically represents the evolution of the innovations. According to Liedtke, a person is structured like the earth, and has consciousness and subconsciousness, genes and genetic information. The spirit, however, contains much water, that is, subconsciousness. And the thoughts are like ships. Since the subconsciousness plays a great role in the structure of personality, a man can be changed only by assimilating new information through thoughts. Only in this way can people reach the new level of consciousness. Everything that the ships (thoughts) carry must be immersed in water, the ships deviated, stupid timetables forgotten, so that new thoughts and images, connected in networks of the pre-substance–the water–can be produced. This intensive ‘*dilution*’ is essential for healing, for homoeopathic assistance.

Surely the exhibited works make up only a small part of a more extensive event. At the entrance the visitor gets acquainted with cultures of incantation, objects of the Stone Age and Voodoo cults. Chronologically presented, unusual paintings show art history from the Middle Ages till the contemporary eclecticism of styles in the century which had two artistic revolutions, in 1910 and 1968. Since the 60s art has put another emphasis. It’s not the medium that is important now, but the energy of the intention that freely selects its medium.

The innovation lies in the artistic credo of the ‘*internal necessity*’, and among the younger generation of artists in a

positive, optimistic universal demonstration, which stands for a new image of a man. This fresh, anarchic world survey is close at hand from contemporary multi-cultural cosmopolitan culture of the Internet, computer programs, television, CDs, films, multimedia events.

‘...the invention artist lets the potency of art and the defrontierelising pictures as revolution to an overall experience. This current revolution he compared to the time in which the majority of the people was not able to read nor write, when knowledge was only transportable in a limited way, because it was only reserved for a few individuals. Nowadays the access to art is only possible through pictures because the human conscious works with picture sequences. The original form of the futureview is the vision, the dream, the connection of non-existing realities. The way from the future into the present is only possible through the language of pictures, which makes art possible. It makes the people visionary.’

Prof. DR. Harald Szeemann
Art historian and director of Documenta (1972) Biennale de Lyon (1997), Biennale di Venezia (1999 and 2001) Advisor to the Código Universo Liedtke art exhibition art open. Szeemann belonged to the Collège de ‘Pataphysique since 1961, he was a member of the Akademie der Künste since 1997(Berlin). In 2001 he was awarded the Max Beckmann Prize of the City of Frankfurt am Main. In April 2006 he received († 2005)

Prof. Dr. F. Schrenk 1999

The biocultural Evolution

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

Among our ancestors of us human beings were two other important aspects: social behaviour and the capability to learn. Besides this socialising development, something took place during the process of becoming a human being which we know as the individualising trend, which was shown at first by the manufacturing and the usage of tools. 2,5 Mio. years ago, human

beings used tools specifically in order to reduce unwanted climate influences. This marks the beginning of the cultural evolution and the increasing dependence on technical assistance of the human beings until this day. The thinking, speaking, cultural and cognition capabilities which are based on the materialistic potential of the brains are in their outcome not completely free but canalised due to a long chain of historical preconditions throughout a long phase of evolution. This does not mean however that this development occurred on purpose or that it was impossible for a new situation to develop because of various factors encountering each other in a certain environment. While the brain has been expanding for 2 million years by absorbing information and passing it on, which contributed to the genesis of the capability to have a culture of mankind was the actual cultural explosion in evoluion of mankind initiated only a few thousand yearsago: Besides the brain *‘grew’* this time by using external storage or instruments: clay-panel, papyrus, paper, magnetic tapes, CDROM. The non-genetic transfer of information is much faster today among people, more complex and more important as the genetical. Since about 2,5 million years, the biological evolution of mankind has been on decline (transport of information through genes), but the cultural evolution through watching and listening absorbed by the transport of information through language increases continually.

Since the effects of both trends of evolution compound and have a certain effect on the other it appears to

be plausible to suppose a *‘biocultural’* evolution in mankind which makes the genesis of typical human qualities possible. The crucial question is the one about the storage of cognition and intelligence. Doubtlessly there are mechanisms in existence, even though they have not been scientifically examined, nor understood. The meaning of the formula life+cognition=art is the definition of that gap in the usual scientific point of view. If there are mechanisms for the inheritance of knowledge and experience they are going to be accessible for scientific research. The thereforepossible precise intervention and the rapid acceleration of the biocultural evolution would lead to better results than the nowadays possible cloning. After close observation the artformula of the art open life + cognition = art is maybe even a theoretical concept for the biocultural evolution of mankind in general.

Prof. Dr. F. Schrenk

Professor at Frankfurt's Johann Wolfgang Goethe University, Research Prize of the Collège de France, Grüter Prize from the Stifterverband für die Deutsche Wissenschaft, Deputy Director of the Hessisches Landesmuseum Darmstadt, Communicator Prize of the Media for German Scientists, Federal Cross of Merit of the Federal Republic of Germany Lender of the special exhibition:

Dr. Thomas Föhl 2005

Art history events and their relation to scientific findings in Dieter Liedtke's works

The creative work of artist Dieter W. Liedtke was in 1999 labeled *‘evolutionary’ by the important German art periodical KUNSTZEITUNG. Having resorted to the forgotten since Renaissance method –using art and philosophy in scientific research – Liedtke became the first artist to have achieved the highest results in art and research after nearly five centuries. 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 80s: *genes and gene programs can be switched on and off. In his works of the 80 and 90s Dieter Liedtke goes on to state that even ‘pure’, unmaterialized information, art and visions can change gene programs, genes and cells, and these changes can be positively or negatively controlled (see also books: The consciousness of the substance*

(1982), ‘The key to art’ (1990) and art open catalog (2000). In his works with the help of art and philosophy Liedtke outlines firm, logical borders of contemporary knowledge and shows possible ways to form a new, more humane world. Arguably the most significant philosopher and sociologist of the 20th century, Professor NIKLAS LUHMANN, Bielefeld University, in 1996 expresses his opinion on the issue: ‘Liedtke modifies and extends the framework of well-known theories. His new scientific theories are at the same time both conditions and products of his own activity. One comes to think about evolutionary achievements, which, once invented and introduced, enable their existence. Extrapolating their results to the system of modern society, which can accept or reject these achievements, one sees the result of evolution.’

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. Another Spanish newspaper DIARIO 16 in 1991-93 published in its weekly supplement Liedtke's book on philosophy of art *‘The keys to art - what connects a cave man with Leonardo da Vinci and Josef Beuys?’ that testifies the meaning of a r t o p e n formula for history of art. German weekly WELT am SONNTAG published in 1995 an article called ‘Dieter Liedtke follows Leonardo’.*

His perception of art as consciousness extending information with nerve networks and new genetically programmed qualities and characteristics goes far beyond the classical understanding of art and its effect on people. Well-known people like her majesty QUEEN SOFIA of Spain with the assumption of honorary presidency, the German Minister of Labour and Social Affairs Dr NORBERT BLÜM and Nobel peace prize winner MIKHAIL GORBACHEV, patronise Dieter W.

Liedtke's art formula exhibition art open thus supporting the promotion of peace formula. The formula was devised in 1969-88, with the purpose of discovery and promotion of creativity tool for all people. Since René Descartes (1596-1650) it's usual for western philosophers to separate the spirit from the matter so creativity is perceived as something indefinable.

The science historian Professor Dr. Ernst Peter Fischer writes about this:

‘I think that the most important discovery at the end of the two thousand years Christian era was to realise the old idea of polar extremes needed a new form. At the moment the most important task of West European culture consists in search for its own symbol of thought, which would hold the man in the world and connect him with the world. Our culture must look for it consciously, mobilising its best, i.e. complementary forms of truth search, which are called art and science. When combined, they will disclose the humanity inherent in our culture. But this invention is still to be made. It would surely be of more importance than any other event in the past 2000 years both in the world and in the minds of people.’

The result of addition in the formula—the cross—is a symbol of connection between spirit and matter, man and nature, the younger and the older generation, mankind and peace, ethics and capital, employers and work-hands, government and people, nerve networks and experience; it shows the way antagonisms and hatred can be eliminated and is far more powerful than the symbol sought by Ernst Peter Fischer to represent this complementarity in West European philosophy. The cross unites natural science and art into a single whole and opens both the spheres to the broad public, to the second Renaissance, a cross, a branching of possibilities with new genetically programmed models of life, society and future.

cross blends red and yellow colours into the orange of Buddhist monks, the Ying Yang symbol with its red and yellow basis yüanck’i (pra-chaos), thus showing a level of the Universe, in which art, creativity and creative power reveal the basis for substance, energy and evolution of life. The artist proves by his graphics that a creator may be connected with his recognisable creations that can become the symbol for a new society of prosperity, freedom and peace. Liedtke promotes with his works the development of concrete evolutionism, a creative humane society of prosperity, freedom and peace for all people.

Internationally famous museums, collectors and artists have offered numerous works of art-historical value for Liedtke’s exhibition art open, in Essen, 1999. For the first time at an exhibition art was shown in general context from the Stone Age till today, classified for visitors with the help of the art open art formula, and in the context of Liedtke’s works. By promulgation and application of his graphic formula the author wants to give an impulse for creating a new world. Liedtke: *‘The use of art formula can help eliminate creativity limitations. Every amoeba, every plant, every animal and every virus is creative—only the man is an exception.’* He thinks that the main reason for poverty, terrorism, class and race hatred and war is the reduction of the natural evolutionary gene programmed creativity of a man. That takes away from a man his dignity, makes him helpless, depressive, unconscious and aggressive.

For Leo Tolstoi art is a natural and catching means of human communication through experience and art transmission can fight creativity limitations.

Count Leo Tolstoi: *‘Art is a human activity consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them’.* For Nietzsche a man may himself become a work of art if he gets involved in art, moves his spiritual barrier to a larger consciousness field. Nietzsche: *‘Now a slave is a free man, now all rigid, hostile discrimination, misery and despotism is gone, or impudent mode is established among people... A man is not an artist any more; he has become a work of art.’* Dieter Liedtke has elaborated the noble aim set by Joseph Beuys, to show the society the way to a creative humane world.

Dr. Thomas Föhl
Art historian Klassik Stiftung Weimar /
Member of the Board of DirectorsLender of a Rubens oil
painting to the Liedtke art open art exhibition

Dr. Jost Hof 2005

Kulturwissaftler

Cultural-historical statement on the art exhibition art open código universo – The Theory of Everything
 $i = E = MC^2$ by Dieter Walter Liedtke

Preface

As early as 2006, I wrote an expert opinion on the work of the artist, philosopher and author Dieter Walter Liedtke, with the intention of placing it in the context of cultural history and presenting its artistic and social value.

These considerations essentially referred to the universal art formula developed by D. W. Liedtke as well as to the representation of his visionary entanglement of scientific knowledge and artistic creation through a few selected works.

This report is to be understood as a contribution based on this to the assessment of his now significantly expanded oeuvre; it is dedicated specifically to the project *‘art open código universo-The Theory of Everything’*.

The individual sections of the following presentation are each introduced by a quotation from Albert Einstein, whose brilliant mind, amazing intuition and unbroken humanistic conviction should not, in my opinion, be inspiration and model for every human being, but have found in Dieter Walter Liedtke an astonishing and significant counterpart in every respect. Especially since Liedtke’s works of art complemented the famous formula of Einstein $E = MC^2$ to $i = E = MC^2$. Here ‘i’ stands for information, so that the formula which

his newer works of art express shows that information is the physical basis of energy and matter.

Dieter Liedtke designs a completely new approach in physics, an alternative image of energy, matter and thus the whole universe, which is based on information and the different speeds of information as the basic element of all energy or materiality.

His extremely complex thought model combines the theoretical foundations of quantum mechanics with Einstein’s general theory of relativity. Information is assigned the same space and time-negating properties as quantum mechanics assigns to subatomic particles, whose origin it represents and manifests itself in energy and matter to the diversity of appearances we know as the universe. It is accordingly based on information clusters and networks, the physical reification of which we can perceive, not least as carriers of information already known to us, such as the genetic material of living beings or other structures, such as energy, atoms, molecules or crystals.

Thus, he extends Einstein’s equation: $E = MC^2$ by adding the component i (for information) to $i = E = MC^2$ or $i = M$.

Liedtke’s medium is art, which, however, has the same scientific and social significance for him.

His information theory described above has been depicted as the 4th dimension on screen prints made between 1982 and 1987 and on canvas in 1999 (in a limited edition of 100 pieces).

His 4th dimension pictures describe time as a component of our three spatial dimensions and thus as a subfunction of matter, which can be mathematically made accessible as the difference between the total mass and the components of the spatial dimensions by extracting time.

When most of the special edition on canvas was affected by water damage, Liedtke reused the warped and torn pictures in 2005: he intuitively processed them with paint, thus creating inspiration for his theory of information and creation. This is not only a vivid example of his unusual creative work and its inner networked intellectual diversity, but also illustrates his closeness to other thinkers and philosophers such as Einstein and their creativity.

One of these thinkers, the philosopher Niklas Luhmann, who died in 1998 and was described by the newspaper Die Zeit as Hegel of the 20th century, said of Liedtke’s work: *‘Dieter Liedtke’s insights and works of art require the construction of an observer, namely God, for whom time as the totality of all points in time is the present.’*

And as with many other great researchers and/or artists, Liedtke’s work is not only a product of special inspiration, intuition and creativity, but part of a social consciousness that gives him drive and purpose.

Dieter Walter Liedtke—or: Art as a Social Obligation

‘The greatest scientists are always also artists.’ (Albert Einstein)

Einstein’s sentence quoted above is certainly correct. This does not necessarily apply to the reverse conclusion. What artists and scientists have in common is curiosity, intuition and the need for creative change. In his current project, Dieter Walter Liedtke references one of those exceptional figures in the history of culture and thought in which artists and researchers have met in exemplary fashion and rightly admired each other to this day: Leonardo da Vinci. This is not surprising, since his own work shows very clear parallels to the universal genius, which remained unrivalled for centuries as a model of the Renaissance man as well as a scientist and artist.

The curator Harald Szeemann, who died in 2005, articulated the agreement between the two personalities as follows:

‘The positive energy of the inventor artist and Leonardo da Vinci of contemporary art, Dieter Liedtke, can be experienced by every exhibition visitor through the works. His works, theories and concepts are revolutionary, infectious and show art and science new ways to a humane society.’

Liedtke’s contemporaries are indeed distinguished from Leonardo da Vinci, who died a long time ago, not least by the fact that the insights they gain can be made accessible to a broad public. What Leonardo would have done in possession of today’s possibilities and

freedoms remains a matter of speculation. What Liedtke does under these conditions, however, does not: he takes up the statement about his own person in order to relativise it in the sense of Joseph Beuys, who pointed out the creative abilities in every human being. Liedtke, connected to Beuys and with the creation of his art formula carrying on his thoughts, quickly declares everyone to be a Leonardo and thus underlines the statement regarding the spiritual potentials of all people. Behind this is the unshakeable expression of the belief in the innovative power of everyone and the will to democratise art and release the existing but unused creative potential in the population. A task that Liedtke already fulfilled with the *‘art open’* and opened in Essen in 1999, when he gathered 1,000 works of art history on 23,000 square meters and made the evolution of art comprehensible in the sense of his art formula - quite in the sense of Albert Einstein, who formulated: *‘The restriction of scientific knowledge to a small group of people weakens the philosophical spirit of a people and leads to its spiritual impoverishment.’* For Liedtke, art was and is a medium of enlightenment and the promotion of development; this is its social relevance and its transferring creative power.

In spite of the disturbances to which the art open project was subjected, it reached millions of people due to great media attention.

The power of the media—or: the liberation of the mind from the paralysis of fear

‘Most human actions have always been based on fear or ignorance.’ (Albert Einstein)

The enormous possibilities of the media to reach people through information as well as emotions, however, also poses a danger if negative, fear-provoking reports dominate for profit reasons. Liedtke has repeatedly pointed out that such information reduces the performance of the brain, thereby limiting and blocking people’s creativity. His own works of art and his projects are intended to counteract this through positive intellectual input, through enlightenment instead of transfiguration, and through the imparting of knowledge instead of mystification.

This was already true for art open and the works represented in it, as for all works realised since then.

In this context, a statement by Professor Karl Ruhrberg, Director of the Museum Ludwig (Cologne) and President of the International Association of Art Critics—German Section, AICA, who participated in art open as a consultant: *‘The viewer experiences this philosophical level from the holistic comprehension of his works. For the natural scientist it opens up a level of information that can show him new approaches and theories for scientific experiments and new paths of knowledge from Liedtke’s works.’*

He was right. Years after Dieter Liedtke published his works of art and theories, scientists from various disciplines, without having any knowledge of his work, confirmed the statements of his works of art or parts thereof through their own research achievements, which in turn were rewarded with Nobel Prizes.

An open dimension of art - or: art open código universo - The Theory of Everything $i = E = MC^2$

‘Tomorrow’s problems were not solved with yesterday’s answers.’ (Albert Einstein)

Liedtke’s proposed solution is to reach from the present into the future in order to comprehend the present from the future ... to intervene from the present into the future.

In his new exhibition Dieter Walter Liedtke presents the vision of a Second Renaissance, an elevation of man against fear, oppression and war made possible by art, and of the previous competition-oriented form of capitalism.

The core areas of the new project are:

1. Exhibition Area: The Art Historical Evolution of Art through Innovation

‘Every human being is a Leonardo da Vinci through the use of his creativity.’

2. Exhibition area: Innovation and social systems ‘Ethical capitalism will change society’

3. Exhibition area: The dignity of life

‘In the future all people can live in dignity, peace, health and eternity.’

The themes of the exhibition are highly topical; they transcend the space of visual art, expand it and open it up for science and society as a level of consciousness and action. New impressions and levels of experience are offered to the individual as their

thinking, decisive and acting core element; the exhibition is interactive and thus activating. The exhibition not only opens up personal participation to the individual, but also participation. The conceptual part of the exhibition *‘Take Shape—The Principle of Conservation of Information or the world as a total artwork’ involves the visitors, involves them directly and actively in the confrontation with society and its design processes, in order to clarify their possible role with regard to the development of a new world, and to motivate them as partners, in the social context of Joseph Beuys’ Social Sculpture, to become shaping partners of society.*

Dieter Walter Liedtke founded a public limited company under the name Globalpeace Inc in Florida, USA. With the purchase of the admission ticket, all visitors also have the opportunity—upon request—to receive one Globalpeace share free of charge in order to be directly involved in the process of peace between religions and a new ethical world. For Liedtke, the second renaissance, ETICAP, begins anew with the exhibition and gifting of shares in Globalpeace society in each country.

With this procedure, Liedtke creates the opportunity for all people to emancipate themselves for the first time from the function of the uninvolved, outside observer of art and to live out their personal legacy as co-developers and designers of the curiosity and creativity of Leonardo da Vinci, with the positive goal of an ethical revolution that enables everyone to live in dignity.

Liedtke is thus building on a re-awakened sense of art as a means of

shaping society. It is no longer just a beautiful or innovative appearance and image gain with increases in value, but is consciously becoming a tool and an indispensable means of human life, the shaping and unifying force of a concrete evolution of the population towards a peaceful society.

Dieter W. Liedtke’s work thus gives art a deeper dimension, a comprehensible role that changes the present for the development of culture and the evolution of mankind as a whole. The exhibition will be shown on all five continents. Globally, millions of direct exhibition visitors and billions of indirect observations mediated by the media can be expected; in Liedtke’s understanding, this means an equal contribution to the healing of social systems.

For the populations of the countries in which the exhibition will be shown, it marks the beginning of ethical capitalism and an open society.

Dr. Herbert Jost-Hof

Cultural and communication scientist

That an artist designs an ethical world in a bold plan as a total work of art is not only new, it is revolutionary for art and targeted and evolutionary for society. Liedtke calls this art movement he created Concrete Evolutionism A fusion of past, present and future, of art, science and social life, as Liedtke strives to achieve with his new project, is unprecedented.

Conclusion of an outbreak and departure - or: A new understanding of art

‘A new way of thinking is necessary if humanity is to live on.’ (Albert Einstein)

My conclusion as a cultural and media scientist after intensive research into the documentation of his new works and the exhibition is a confirmation of the uniqueness of Dieter Walter Liedtke’s project and the meaningfulness of his approach. He consistently follows on from the enlightening, socially reflective and changing work already begun with art open and the art formula, which was judged by its patron at the time, the former Russian president and Nobel Peace Prize laureate Mikhail Gorbachev: *‘The publication and application of the formula will reduce poverty, terrorism and the dangers of war in the world.’*

In any case, Dieter Walter Liedtke’s work not only corresponds to Einstein’s thought, which I have put in front of this last section; it fills it with life in an amazing, uniquely creative way, encouraging hope for the further development of global development. For more than 50 years, Liedtke has repeatedly proven himself to be an

inventor artist and philosopher, whose visions, theories and research results have manifested themselves in works of art, often anticipating the discoveries of science.

Dr. Herbert Jost-Hof, February 2015

Prof Dr. M. Schrey 2015

Examination to the General Theory of Information on the unification of the theory of relativity with quantum mechanics by the artist Dieter Walter Liedtke

Preamble
The task of this expert opinion is not to give an opinion on the research methods of the inventor artist Dieter Liedtke or in any other way to take a position on how he comes to his results. Rather, in my capacity as professor of physics, it is a matter of examining the conclusiveness of Dieter Liedtke’s *‘Unified Theory of Information’* under the postulated premises of physical origin for information, space, time, gravity, energy, matter and the universe and of giving a brief, summarising description of this theory.

In order to get closer to Dieter Liedtke’s research, his thinking and his innovations, I will first of all refer to another area, art, whose central characteristic is innovation. I do this with respect for science and art, but especially for Albert Einstein, probably the most important physicist of the 20th century, who wrote about the connection between the two disciplines:

‘Where the world ceases to be the scene of personal hope, desire and will, where we confront it as free creatures admiring, questioning, looking, we enter the realm of art and science. If what we have seen and experienced is reproduced in the language of logic, then we pursue science, if it is mediated by forms whose connections are inaccessible to conscious thinking, but intuitively recognised as meaningful, then we pursue art.’

This is what the art historian Karl Ruhrberg says about Dieter Liedtke’s works:

‘It is not the detail that seems important to him, but the overall perspective. This is also expressed in the creative process, in the way he deals with the materials seemingly carelessly and intuitively. This is the religious, metaphysical, timeless level of Dieter W. Liedtke. The fourth dimension. The viewer experiences this philosophical level from the holistic comprehension of his works. It opens up a level of information for the natural scientist, which can show him new approaches and theories for scientific experiments and new paths of knowledge from Liedtke’s works.’

The Swiss curator Harald Szeemann compares him with the greatest and most innovative artist of the Renaissance:

Dieter Liedtke is ideology-free positive energy, completely creative and himself a work of art. Leonardo da Vinci has found a successor in him.

Even less than with other artists, Dieter Liedtke’s person can be separated from the work, since he is not only an artist, but also a researcher and inventor/designer, with his works of art occupying a central position as a medium of communication and reflection, which he uses for describing and depicting, to record impulses as well as for depicting his complex ideas. Therefore, a few sentences will be dedicated to his person.

I know Dieter Liedtke as an artist and inventor of the Art Formula as well as

curator of the art open exhibition since 1996.

The choice of topics by my students for their diploma theses brought me even closer to his work. I would like to mention one project in particular, in which Dieter Walter Liedtke’s art formula was used to create a CD-Rom program in order to decipher the works of art history through the visual representation of the innovations they represent, thus demonstrating evolution in art for the first time for all people with a software program.

This project is based on the art formula developed by Liedtke, on which the art open art exhibition is also based as an essential element.

In 1999 I also took part in the art open exhibition *‘Innovations and evolution in art from the Stone Age to the present day’* with my own presentation, when he presented his revolutionary formula to the population.

Dieter W. Liedtke’s work gives art a new dimension, an evolutionary, comprehensible function for culture, innovation and the evolution of mankind as a whole.

The works of art and the inventions of Leonardo da Vinci are widely known to me. To deal with the innovations of Dieter Liedtke as an artist and inventor and compare him with Leonardo da Vinci, I made for years a thorough examination of the Liedtke’s works, scientific theories and inventions, to which I have devoted myself since 1996, accompanied by intense personal conversations

with Dieter Liedtke about his art, his inventions and results of research in physics.

Inventions and art have accompanied Dieter Liedtke since the early 1960s. During this time, he has photographed and painted; he also opened a *‘made-to-order inventions’* office in Essen. For example, he has invented numerous household appliances, cash register systems and audiovisual advertising systems made by him or sold as an application. He was ahead of his time with some, such as the electronic bracelet, which was not carried out because it was decades ahead of its development.

After 1999, I have repeatedly dealt with his technical inventions, tested them for their feasibility and am surprised by his revolutionary solution proposals, e.g. renewable energy generation through the wind on motorways and train tracks by means of vertical wind rollers with noise reduction for the residents on the roadways and direct energy savings in the vehicles through the suction effect in the slipstream of the rollers, as well as the free *‘aimeim’* social network cell rejuvenation on the Internet through information.

Thus, Dieter Liedtke also paints a new picture of physics and biology, revealing a different idea of matter and DNA. His approach for this, as for the origin of the entire universe, is the information.

In his works of art, Dieter Liedtke vividly turns previous scientific theories upside down with his formula, which combines quantum theory with relativity theory and contains the conservation law for information, thus offering revolutionary theories in physics and astrophysics,

the understanding of a new view of the universe.

If I have understood him correctly—and that is not always easy—he has developed his theory to include information as a physical entity in the natural sciences. For him, information has two sides, as does quantum mechanics: on the one hand, it is not bound to space, matter and time, i.e. simultaneously and everywhere, and on the other it is manifested in energy or matter. Due to an introduction of the distinction of information and the physical classification of this sharp separation as well as the idea that both forms of information connect to information clusters, information families or, as he also calls them, self-sustaining information networks, whereby he assumes that these two forms of information are interwoven by entanglement, he seems to have succeeded in his theory in supplementing Albert Einstein’s equation: $E = MC^2$ on: $i = E = MC^2$ (i = information).

In this theory, information is transformed into space, gravity, energy and matter through entanglement and growing information networks.

The information, in its simultaneity and its ability to be in any place, is integrated and slowed down in its speed through its self-sustaining properties designed for information network growth (according to genes and DNA in biology) into the information family. Due to the infinite flow of information in the universe, they grow into wave information networks, which are permanently compressed by further information and reduce in speed according to their compression. As the information continues to grow, these concentrations of network and

cluster information become physically measurable background radiation (which can lead to the measurable conclusion that the already measured irregularities are evidence of the growth of information in the universe), elementary ponds with possible entanglements with non-materialised information and information networks (cf. the Einstein-Rosen-Podolsky experiment, whose results show that information in the universe is exchanged without loss of time and information networks are formed), which form a holistic universe.

The abbreviated formula for his revolutionary theory of the universe: $i = E = MC^2$ or $i = M$.

The path to his new theories about information as a physical quantity led to the conservation theorem of information, which had long been sought by science; stations on which were, among others, his interpretation of the process of creation, which he painted under the name *Übernichts* and opened up for physics in his theses, as well as his intuition-based reinterpretations of well-known scientific terms such as time, space, gravity, black holes, dark matter, dark energy, background radiation, big bang, mass and energy.

On the basis of his intuitive/philosophical/artistic insights, which were repeatedly illustrated in his works, he was able to dissolve paradoxes that have preoccupied science over the last hundred years. His theses have repeatedly been confirmed by scientific research.

Dieter Liedtke assumes that in the future all contradictions scientifically researched according to the old (outside the connection of relativity theory with

quantum theory) will be explained by information in his Unified Theory of the Origin of Energy in the Universe.

The philosopher Niklas Luhmann said of this approach to research through art:

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

Result of the investigation

The theory of unified information is logical and comprehensible; only the way in which Dieter Liedtke arrives at these results cannot be explained by classical research methods nor is it empirically comprehensible, since scientific research is carried out by means of representation in works of art, new theories are developed, and the results of research are presented to the public as works of art in museums and art exhibitions.

However, his theories and research results are revolutionary not only in art, but also in the natural sciences and the humanities, and draw a new picture of a universe without riddles under his own premises.

For the first time in art history, statements that were manifested in Dieter Liedtke’s artworks and theories were proven as research results by scientists who were unaware of his artworks decades after their creation and publication; for the researchers concerned, they led to 15 Nobel Prizes in medicine, physics, and economics. In physics, Liedtke has so far anticipated

two Nobel Prizes with the contents of his works.

a. The evolution of the universe

In exhibitions and his 1982 book *The Consciousness of Matter*, Liedtke presents in illustrations his works of art from the 1970s, which are equipped with their own consciousness as information and cause the expansion of the universe through new information in the form of expanding spirals as *‘Kosmoran’*; in this process, the enlarging consciousness of the Kosmoran leads to the creation of space by entanglement of information with energy and matter, whereby the universe expands.

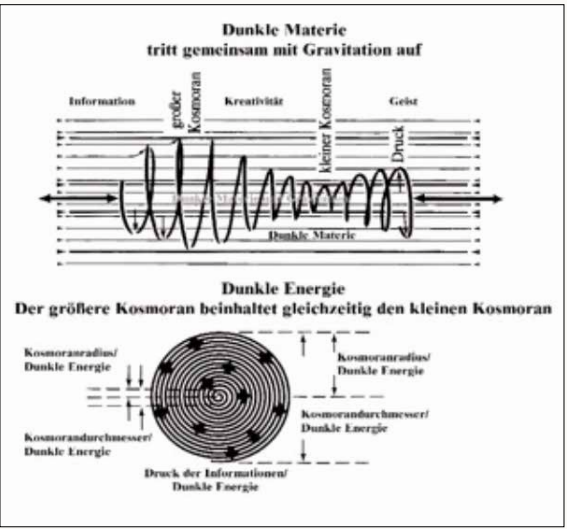


Imagen y Kosmoran / Übernichts

The Universe and its Expansion
Creating a new definition for the Universe Expansion Paradox
Published in 1982, 1987, 2007.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the combination of these two theories, the ERP experiment and the proton paradox to the new explanatory model of physics.



Scientifically confirmed since 2011 / Nobel Prize in Physics.

The information causes the space to expand until the space tears open and due to these cracks new space emerges which enters the universe and thus enlarges it.

Acrylic on canvas with overpainted silkscreen background of the 4th D.



Picture Series About Nothing 2006

The Nothing

Nothing represents cracks in space through which space, time, energy and mass enter the universe one-dimensionally, two-dimensionally as information and as energy; it is an imaginary state that can only be grasped as an accompanying concept of creations or new information.

The nothingness and birth of Kosmoranes, nothingness, time, gravity and matter. The nothingness is without space, time, and information, without existence and reality. This, too, is an imaginary concept that only makes sense in the context of creations and new information.

In 2011, Saul Perlmutter, Brian P. Schmidt and Adam Riess will be awarded the Nobel Prize in Physics for their discovery of the accelerated expansion of the universe by observing distant supernovae.

b. The formation of mass

In his art works from the 1970s to 2006, Liedtke published in exhibitions and in his books *The Consciousness of Matter* and *The World Formula* of 2007 the thesis that energy and matter are formed from information mergers and thus form the origin of mass and gravity in the elemental ponds and in the universe in the Kosmoran.

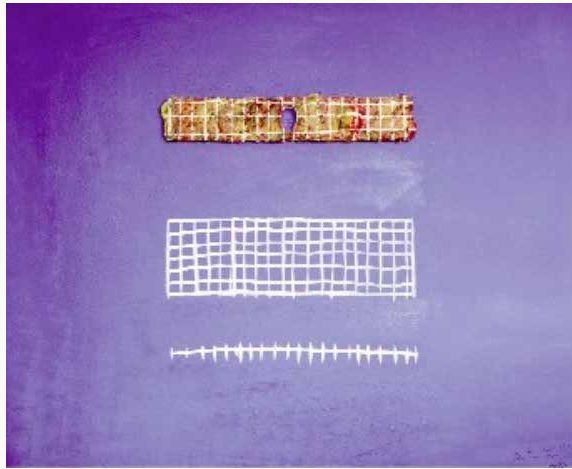
Information and information networks the basic building block of matter
Creating a new definition for the information paradox.

Published 1982, 1987, 2007

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the combination of these two theories, the ERP experiment and the proton paradox to the new explanatory model of physics.

Scientifically confirmed since 2013 / Nobel Prize in Physics.

Liedtke also investigates how the Higgs boson, energy and any matter, as well as relativity and quantum mechanics can be combined.

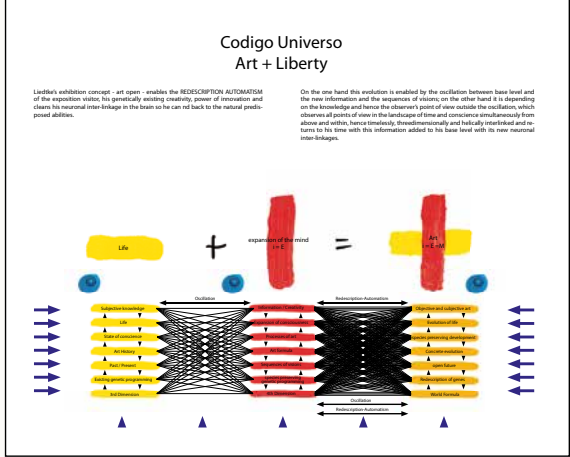


The 4th Dimension

After his picture *The 4th Dimension* from 1982 to 1988, he developed the innovation formula and a new 4th dimension. In his exhibitions from 1988, 1989 and 1999 in Essen and in his book *art open* of 2000, he presented this theory as well as the corresponding works of art as their manifestation. In 1988 he developed, from his works of art *'The consciousness of matter' of the 1970s and the new '4th dimension'*, the Art Formula for innovation and evolution: ultimately, the formula of information in art.



From 2005, after the creation of the first Übernichts works, he transfers from the Art Formula the evolutionary principle of information and its interconnections to space, energy, matter and the universe, as well as the symbiosis of relativity theory and quantum mechanics, from which he can derive the processes of origin of mass and the universe.

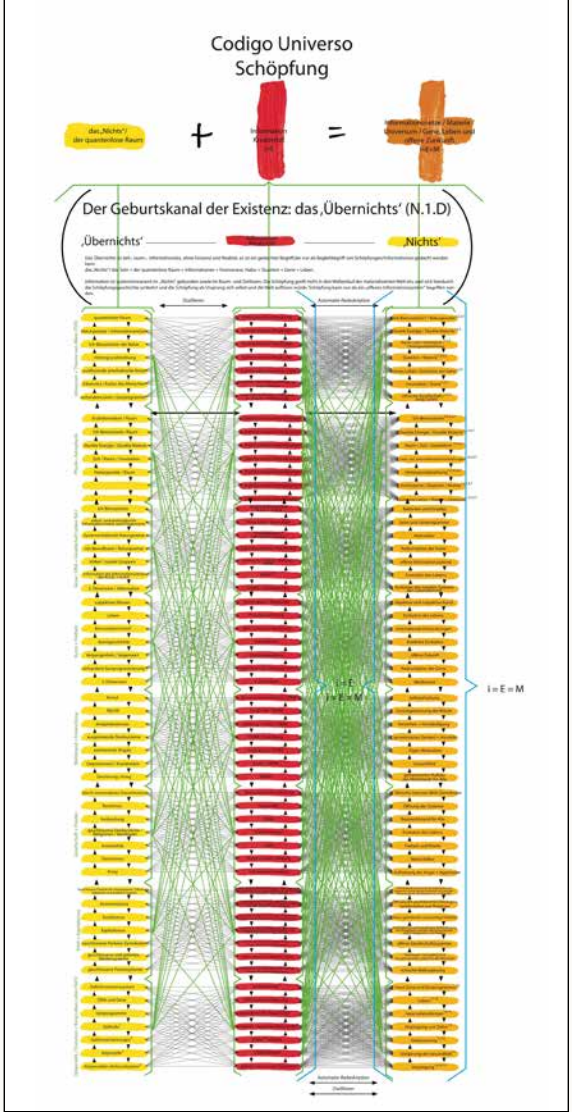


it results in:
 $i = E = MC^2$

His recommended philosophical and physical formula for the universe is:
 $NG^* + In + i = i \times V \infty + i = T, V, G = i^2V \infty \dots$
 $+ i = iV c = E + i = iV c \dots = M$

Information and its dimensional linkages in the 1st dimension with the 2nd, 3rd and 4th dimensions as well as their interconnections in the event horizon

NG = laws of nature (Self-sufficient organisation and type of organisation or law enforcement by structuring initial information) / In = information networks (the self-preserving organisation of networks or groups of information and the way they are organised according to the laws of nature, set by evolutionary guidelines and an open future) / i = information / E = energy / the equation $i = E$ connects relativity with quantum mechanics.



The Unity of the World - The General Information Theory -

If everything is information and consists of self-supporting, open first information networks, then the laws of nature, space, time, dark energy and dark matter, matter and antimatter, the universe, genes and cells, life, evolution, creativity, the intelligence, the consciousness of the self and of us, the feeling, the knowledge, the life forms, the human being, the vision, the inttion as well as the society, as well as its freedom and ethics, the health, the lifetime and the prosperity of humans through information and their media. In 2013, Peter Higgs and François

Englert will receive the Nobel Prize for their theoretical discovery of a mechanism that contributes to our understanding of the origin of the mass of subatomic particles, recently confirmed by the discovery of the predicted elementary particle by the ATLAS and CMS experiments at CERN's Large Hadron Collider.

Liedtke's works and theses are anticipating, so that further discoveries by scientists and art historians are to be expected in their works.

I cannot know which of his new physics theories will be confirmed in the near future, because there are no published research results in the fields of physics, astrophysics and information, but I assume that researchers in quantum physics will give a new, theoretically and proven importance to information for the origin of the universe in the future and that Dieter Liedtke, as Harald Szeemann said, as an artist inventor, has anticipated research in physics for decades in his works of art.

How he comes to new insights and theories in physics through the intuitive creation of his works of art remains a mystery.

This expert opinion on Dieter Liedtke's *physical theories* was written to the best of my knowledge by consulting his books, patent applications, as a participant in the 'art open' exhibition of innovations and due to extensive studies of his works of art.

Prof. Dr. Manfred Schrey
Physicist/Natural Scientist /Engineering TH Cologne
Advisors and participants of the art open
formula CD and art exhibition
Excerpt from the scientific report on the world formula

Prof. Dr. Dieter Ronte 2020

Art historian

Dieter Liedtke or The right way to deal with and through art.

I
‘Make artists, don’t talk.’ This sentence of Goethe has vehement consequences in German-speaking countries. While in most countries the visual arts of the modern age and their manifestos and theories are explained and adorned, double talents are celebrated, non-academically trained artists cause a furor, in Germany they are recognised either only as poets or only as sculptors, only as actors etc. The sentence has not lost its validity until today. The artist finds his aesthetic niche as early as possible, in which he remains for the rest of his life, because he has also experienced it as an economic niche. This means that he is afraid of change, of his own curiosity, of change in action as well as in thinking. The potentials of the desire to create art are consciously restricted.

Dieter Liedtke has always refused to accept this sentence of the Privy Council. He sees himself as an artist, philosopher, scientist, visionary, entrepreneur and inventor, e.g. as a developer of objects for daily use. He connects them, philosophy and research with each other. He develops patents.

Liedtke occupies a special position in the world of fine arts, which makes him vulnerable and at the same time unique in the consistency of his actions. The attacks do not disturb him, he continues to work, and in 1994 he even founds his own museum in Port d’Andratx on Mallorca, a place of exciting

discourses on life and art. For Liedtke is also passionately the mediator for a broad public, not the introverted artist who fearfully hides in his studio. An important argument is that he has never been academically degenerated, but has always been able to choose his activities in complete freedom.

Liedtke searches for the formulas of life in the most diverse areas. He combines science with art and finds his famous art formula, which again and again becomes the starting point for new different pictorial works.

II
In his reflections he always tries to combine the most diverse scientific disciplines with each other in order to develop the right conclusions for an art formula from the larger circle of knowledge.

In the sixties Düsseldorf is the right place for the search for a new evaluation of art, for the search for new tasks in art. While, for example, a Gerhard Hoehme in his 1968 artistic manifesto defends himself against any dogma that might perhaps restrict his artistic freedom, his counterpart and adversary at the Düsseldorf Academy, Joseph Beuys, is vehemently searching for a new formula with which art can be defined in a different and expanded way. All his students report again and again about this search for the new art, as a social task. Beuys speaks of the re-evaluation of the human being in society and defines his new formula in the Bitburg Talks in 1978 as Art = capital.

He accompanies these new ideas of

creativity with his Free University as the new ability of all people, not just of a single artist personality.

It also incorporates scientific considerations from the non-art field. Liedtke and Beuys, as in the Renaissance, basically connect all human abilities with each other, as it is the case in the sciences and the arts. Today’s universities have begun to implement this approach in recent years by formulating completely new courses of study, such as politics, philosophy and economics.

Beuys accompanies his ideas through his Fluxus performances, in which the explanation is often written down on blackboards, analogous to his intellectual anthroposophical partner Rudolf Steiner. These trains of thought often lead to abbreviated formulas that are difficult to decipher. Therefore: art = capital vividly formulated as formulas of Young Art in an unsupported capitalist society.

For the posthumous curators, however, the question immediately arose as to whether the work is still comprehensible and communicable without the person of the artist, as in the exhibition Parallelprozesse (Kunstsammlung NRW, 2010), which tried to give an answer to the question of what remains of Beuys. *‘He doesn’t need to be there,’* was how Marina Abramovic put it about social sculpture as a Gesamtkunstwerk.

III
For Dieter Liedtke’s thinking, these considerations are not unimportant, especially since he is often compared to Beuys, as the new Renaissance

artist (Dieter Liedtke on the tracks of Leonardo; Welt am Sonntag 1995) as the second Beuys who wants to revolutionise society with his art.

Liedtke’s formula from: Life + expansion of consciousness = Art is not to be understood as a limitation of artistic thinking. Art has often been restricted in its autonomous freedom by rules, such as Josef Albers with his Interaction of Colours, or the Suprematists with their manifesto, and by the pictorial definitions of iconography, specifications of the commissioners, political specifications to an idealising realism in fascism and communism, etc.

That is why Liedtke’s reflections focus on the history of mankind, his failures and successes, natural and medical research, as well as many other fields of human scientific thought. Art, as the location of chronologically different determinations, becomes the spectacular sign of the freedom of art. The formula is not a guarantee for making art, but for understanding art. It is not just the art of the present, but art from all centuries and millennia.

Like Liedtke, other scientists such as Bruce H. Lipton, who in his book Intelligent Cells How Experiences Control Our Genes (2015, German edition 2018) dissolves the division of science and pleads for a unity of today, tomorrow and yesterday that does not get stuck between nations, continents etc. Instead, tolerance becomes a positive, cultural energy. Here the artistic considerations of the 1960s are taken up again, to understand art as an offensive for a better self-understanding

and not to understand the economisation of culture as works beyond its content.

Liedtke’s *formula is a binary formula and it is reminiscent, especially in the artist’s intelligent graphic version, of Albert Einstein’s* formula of the theory of relativity, the correctness of which is proven again and again and long after it has been formulated, because formula carries future within itself and does not see itself as the conclusion of thinking. Through the works of art, it incorporates the circumstances of the past as well as those of the present and the future, which will contribute to the expanded understanding of a work of art and free it from its connection to the present.

Liedtke’s formula is an extension of human thought and understanding. It does not formulate a guideline for art, but rather conveys a better approach to art. It demands that art is free and does not depend on artists or thematic exhibitions, which is often seen today, in which the work of art is only the visual proof for the correctness of a socio-cultural or political thesis (e.g. the last Dokumenta in Kassel). Liedtke refers neither to the artwork as a document nor to the artwork as capital.

For Liedtke believes in the richness of a work of art, in its diversity, and not in the *‘Verreindeutung der Welt’* (*‘de-identification of the world’*), which is so popular today (Thomas Bauer, Stuttgart 2018). A work of art can not only be shown in a restrictive context, but also as a cosmos in which the future grows into and that out of this cosmos-future provides answers to

questions about our social evolution, which the artist may even have known and intended, but which he nevertheless proved and manifested decades before through intuition in the work of art and thus led to the public path of knowledge. Just as he deals with the open questions about the future of our society in his works, he also deals with the riddles of the monuments of our cultural history in his series of works of art and uncovers lost and unknown aspects of knowledge, which decades later are confirmed by archaeological and neurobiological and epigenetic research and can give us answers and suggestions for solutions for a better and ethical future development. In summary, he derives from past and future perspectives guidelines and actions for the first attempt to create a total work of art *‘New World’*, which he presents in the exhibition *‘New Renaissance’*. Therefore, in the overall view of our social development, he is interested in older art from the deepest past. Like Bauer, Liedtke fights against the fatal tendency to suppress the diversity of meaning. Liedtke’s credo: *‘The dissolution of the limitations of art and art history or of consciousness through art.’*

IV
Liedtke opens the way to openness, creativity, spontaneity as well as reflection: art as an acting philosophy of human life, a philosophy for the freedom of each individual.

Liedtke formulates the social values with his art formula, the impartiality of cognition and seeing, or seeing as cognition. We can also read these thoughts

in the works of the artist himself, which show that he does not remain in an early found niche of aesthetics, because this niche has also become his economic one. No stylistic ties, but rather the diversity of expression as personal creation, which is realised as not ideological, but as individual expression of intuition and thought. The formula is not a constriction of art, but an option, a hopeful step into the future of creating and receiving.

The new freedoms can be seen in the works of art as well as in the many books by Liedtke. But it always remains certain that the visionary and reader does not have to follow a pedagogical finger. He is, however, encouraged to bring himself in, to see with, to reflect on his own experiences and to go forward with an expanded consciousness.

In modern art, the so-called autodidactic artists (the painters of the bridge, Kandinsky, Matisse, etc.) play a special role, as they have never been academically degenerated, i.e. spoiled by adaptation, and therefore did not have to follow the so-called rules.

With Liedtke, the autodidactic visual artist, we learn through his many books with scientific content that he is also the autodidact scientist who, with an open mind and free thinking, explored content that was only later explored by the so-called scientists and thus made it to the Nobel Prize. Liedtke lives with a special, pronounced consciousness, which Jürgen Kaube describes in *‘Hegels Welt’ (Berlin, 2020) in reference to the great philosopher Hegel as ‘Könnensbewusstsein’*.

Liedtke is a unique figure in the world of culture, who is constantly setting new

impulses. He seeks to introduce the new way of seeing into history as an orientation for the future, which is at the same time connected with a confrontation, not to say a fight, against the traditional, socially conditioned outdated forms on which a society normally depends. Liedtke seeks knowledge and not the entertainment of society, which does not want to change. Liedtke combines the pure aesthetics of beauty with the means of social action. The formula for creating art leads to a stringent reception without diminishing the freedom of art. At the same time the formula contradicts the dominance of politics over culture. It formulates universal thinking in a common cultural context.

This is why the motto of the museum in Portd` Andratx is also called Codigo Universo, the universal code, or art open art formula. Because art is a law that abolishes laws.

The new exhibition will give a more than convincing picture of this. Because the questions are always posed anew. The works as traditional experiences become liberated, autonomous actors in the present: life + expansion of consciousness = art.

Dieter Ronte

From 1979 to 1989, Ronte was director of the Museum of Modern Art in Vienna and subsequently director of the Sprengel Museum Hannover. In 1993, he was appointed director of the Kunstmuseum Bonn, succeeding Katharina Schmidt. For the museum, he acquired “Coloured Composition II: Large Flower Carpet” by August Macke, as well as numerous works of contemporary art by Gerhard Richter, Andreas Gursky and Katharina Grosse, among others.

art formula

Study from 1979-1988 bay Dieter Liedtke

Unified Formula of Innovation and Art 1970-79

Could we use the definition of human creative force and art to find access to the unified 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 every-one 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 es-sence 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 every-where, we should not be afraid to try and un-derstand; 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 incon-stancy 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, where as 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 inter-preter of religious representations as the pro-saic 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 paint-ings...”

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 ensued 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 deci-sions, please stay alone as much as you can!”

Clemens Brentano

“There is only one life since every life is some-thing 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.”

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, i ndividuality 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. Now-adays, however, art is depicting prototypes, and God is the last immediate source, the last chance for art, He is the cause of the beautiful.”

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 belong-ing 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 or-ganization 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 some-thing 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.”

Lovis 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.”

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 Loef
“Art is objective.”

Maurice Denis	Ernst Bloch
<i>“Art is a Creation of our spirit that used the opportunity given to it by nature.”</i>	<i>“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.”</i>
Karl Kraus	<i>“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”.</i>
Paul Klee	Kurt Schwitters
<i>“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.”</i>	<i>“Art is a form. To form means to deformulate. Art is a spiritual activity that uses various means to positively affect our spirit.”</i>
<i>“Art is similar to creation. God also did not pay too much attention to occasional stages of the present.”</i>	<i>“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.”</i>
Julius Meier-Graefe	<i>“Art is not an imitation of nature, but it grows out of the same strict laws as nature does.”</i>
<i>“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.”</i>	Ulrich Ekenbrecht
Alois Halder	<i>“Art is not manifestation of the truth, but truth is manifestation of art.”</i>
<i>“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 acceptance. Art is a link back to the reality of the present.”</i>	Ralph-Rainer Wuthenow
Piet Mondrian	<i>“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.”</i>
<i>“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.”</i>	Richard von Schaukal
<i>“Art is intuition.”</i>	<i>“Art is cognition that engulfs the whole world.”</i>
Hugo von Hofmannstahl	Peter Fergert
<i>“Art does not exist for people who cannot tell the material from the artistic.”</i>	<i>“Art is a bridge from the spiritual to nature and that is the only bridge.”</i>
	Stephan Schmidt-Wulffen
	<i>“Change in the structure of art as an organ can have consequences even for the economic relationships. Philosophic thinking makes impact</i>

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 Krieck

“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 Jawiensky

“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 n 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 human-kind.”

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.”

Ardonio

“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.”

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’és 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 representatives. 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 personal-*

ities not interesting any- more, 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 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 and Richard von Weizsäcker.

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. Hofstadter (Escher, Gödel, Bach)

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R. Hofstädter (Escher, Gödel, Bach)

What is Art? 1979-1990

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 is 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 wide-spread 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, Lützelers 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 in 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 snoopery 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, Imtraud 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 innovative 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 while 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 Regens-

burg. In spiritual life, such an extraordinary experience 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:

Great freedom, which is seen by many as unbounded and which allows to hear the spirit, which we strongly feel in objects and which engulfs and will engulf all spiritual spheres, on the basis of which 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 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 ad-
amant. 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: spir-
it 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 sur-
vey 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 contem-
porary music. It is mistakenly seen as an unsys-
tematic 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 in-
ner ones, which also have to replace the outer
ones. These borders will also be constantly ex-
panded, 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 bal-
ance 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 pleas-
ant supplement of the abstract with the objec-
tive and vice versa.

On the one hand, the abstract was devoid of
the foundations of the objective that distract at-
tention 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 ide-
alization 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 in-
sufficiently 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 ob-
ject.

The outer covering of an object which is per-
ceived and fixed in such a way and a simul-
tane- ous turndown of this habitually obtru-

sive 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 beau-
ty. Everything beca- me possible because we
move further along the path of cognition,
learning the world the way it is, without em-
bellishments provided by its interpretation.
What Kandinsky called here “the great abstrac-
tion” and “the great reality” characterizes the
two most important trends in the 20th centu-
ry. His precise definitions should make under-
standing of modern art easier for many read-
ers.

Werner Heisenberg defines this in a lecture en-
titled “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 Bor-
ders”, 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 expres-
sion 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 ac-
cepted 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 “can-
not breather the air of common approval”, ac-
cording 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 censo-
rious 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 cata-
logue, which turns to the audience that is at
least more or less experienced. The non-spe-
cialist often stands there helpless and embar-
rased 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 af-
ter several unsuccessful attempts, he is most
likely to refuse from any of such attempts what-
soever.

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 reali-
ty. 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 cen-
turies 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 pres- ented to the audience and respective
help from museums, which is seen in prepara-
tion 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 prepara-
tion 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
con- sider avant-garde and the texts dedi-
cated to this, often seems gigantic, as in the
case of Joseph Beuys, it is ultimately con-
nected with the fact that the artist has out-
marched his commentators on the way to the
unexplored lands and us, thinking and writ-
ing 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 per-
sonally started to understand the fullness of
meaning of some old or modern works only
after I got their full and detailed interpreta-
tion.

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

“Die Zeit” daily, 49/1988.

Owing to my perennial polemics with name-
ly 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 in-
formed about the “degree of novelty” in art, to
the one, who would like to understand, evalu-
ate 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 de-
scribed before this work of art appeared in oth-
er 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 contem-

porary 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 inex-

pressible, 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 contain? 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 if 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 connecting 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: Objec-

tive 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.

Staring 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 influ-

ence. 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

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.

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:

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

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.

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 innovative 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. Ameri

cans 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 is 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 Buonarotti (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 surrealist painting, as well as in Sigmund Freud’s psycho-analysis.

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, “picturesque” 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 brush-stroke.

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 art-

ist, 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: 1907-1090 – 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) Attempts to include a factor of “speed” into art.

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 Dalí, 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 scribbles turn 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, Willem 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, hyperoder’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.

Perceptions cause new Genetic Programming

The Evolution

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-verseal 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 gene-codes 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

geneprogramme, 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 McClintock, Nobel prize winner for medicine, 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.

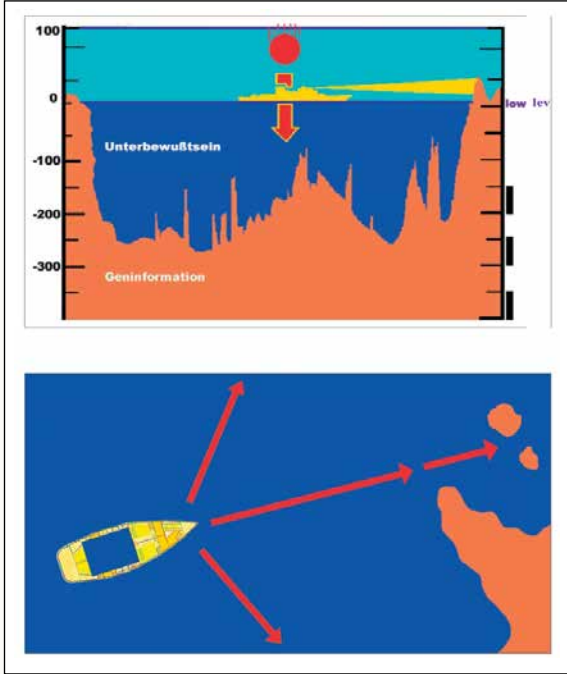
The few cruising ships on the surface of the water have certain usually taken routes and destinations. The known routes are thinking sequences and experiences of the individual. The ships stand for the thoughts. Is a new thought which is not contained within the interconnection of the possible scheduling 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 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 onto 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 from 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 improve-

ment, 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:

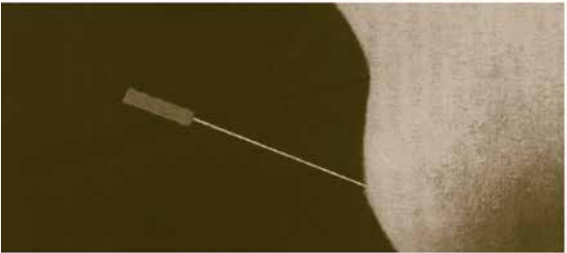
Information that we receive from mass media and information placebos can improve or deteriorate the state of your health in a natural genetically programmed way, as well as prolong your life or, as research shows, decrease it to 20 percent.

Two research groups from Max Planck Institute in Goettingen obtained the proof that brain development of the synopses 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”. But-ler 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 deduced 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.

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.



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.

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

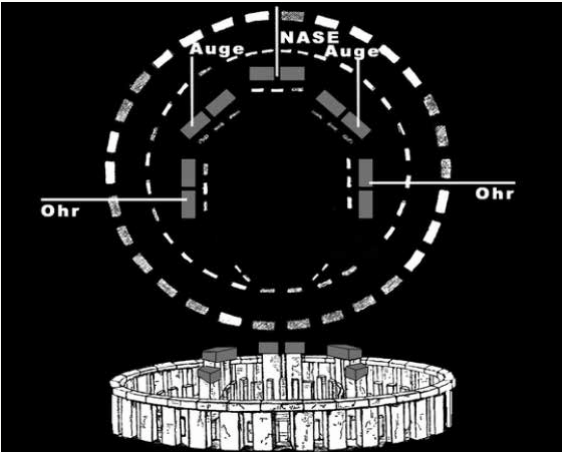
reality, with wishful visions, as well as spirally center and connect visible reality with individually created picture of the future, so that to reenter their time and influence the future, take decisions and cure illnesses.¹⁵



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.



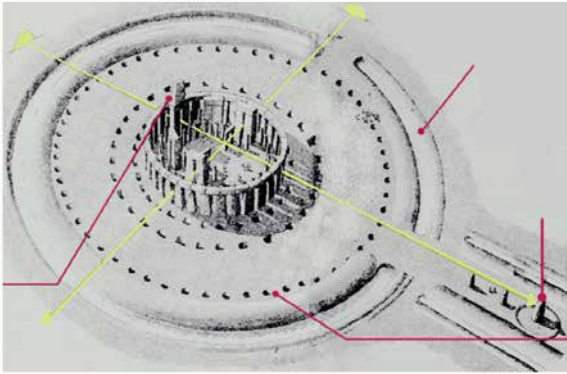
Sky Disk of Nebra

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.



"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.

The Art and Freedom Formula becomes visible in all Works Goseck, Stonehenge and the Bio-Cultural Evolution of Man

History of arts

Throughout thousands of years collected art-works 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 enrichening 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.Beufs 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.

^{23/24} "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'Anratx, 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 artisthereforeanimportantquestionandamilestonenowadays.²⁸ A concept of exhibiton 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. Hofstaedter: 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.

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 evolution theory of the coincidental mutations and the natural selection is partially refuted.⁴² The theory frame 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 cognitiontheory 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 intransparent 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 classical 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 operations which can imprecate 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 presume 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. Tatariewicz: 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 artformula: 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-existing 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.

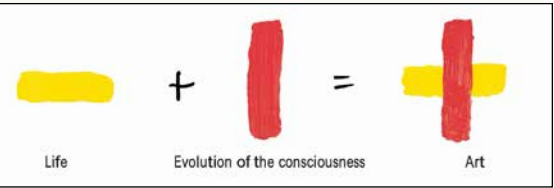
⁴¹ "For scientists a level of informations becomes accessible which can show him from his works new approaches and theoes for scientific experiments.One can also understand his pictures as a key information for an extended feeling of tolerance an respect for the people among each other. Everything here 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 exhibition 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 “This is my discovery; real art is, to practise unreality”. Lovis Corinth.

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 up-bringing 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 interpenetrative 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.”

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 comprehensively⁵⁰ 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 cave-

man 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 innovative 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 these 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 & 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. Tiedemann, 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.

The Different Layers of an Artwork

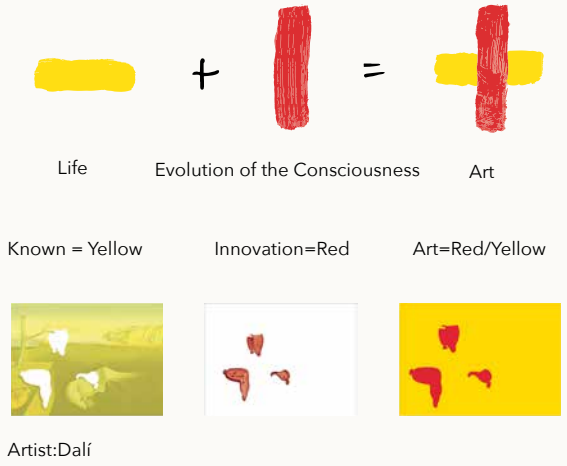
For critics and artists this approach to the “art for everyone”, when inspected superficially, seems too lapidary, too simple, too banal.⁶⁴ Unfortunately, they closed their eyes on the fact that art contains optical information and someone who is particularly interested with the help of formula and anyone 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.

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 Weizäcker, 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.



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 = Innovation

Spinning Housemaid



Artist: Unknown
Title: Maria, Annunciation 16th Century
Dimensions: 41 x33 cm

Tretyakov Gallery Moscow
For the first time a housemaid is depicted.

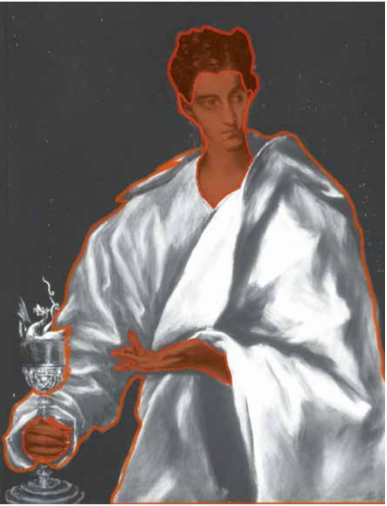
Unites Northern, Flemish and Italian Stylistic Elements



Artist: Peter Paul Rubens 1577 - 1640
Title: God the Father and Son, praised by Evangelists Paul and John, around 1616/17
Material: Oil/canvas
Dimensions: 214,5 x 145 cm
Weimar's Artistic Collections

Unites Northern, Flemish and Italian stylistic elements and Combines them into one, previously unknown energetic symbiosis.

Changes in Body Proportion



Artist: Dominikos Theotokopoulos also known as El Greco 1541 - 1614
Title: San Juan 1600
Material: Oil/canvas
Dimensions: 101 x 81 cm
Casa Museo Greco, Toledo
New colors and changes in body proportions.

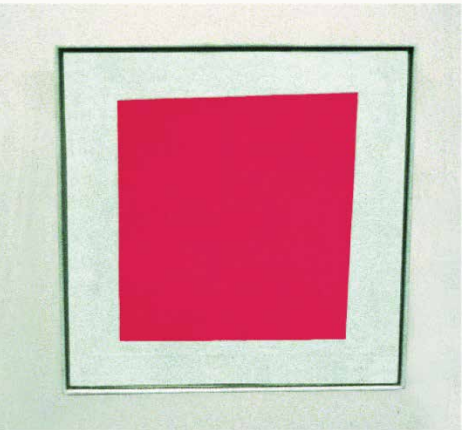
Transition to Abstract Painting



Artist: Vassily Kandinsky 1866 - 1944
Title: (fragment) St. Georg, 1911
Material: Oil/Canvas
Dimensions: 107 x 95,2 cm

State Russian Museum St. Petersburg
Vassily Kandinsky moves to abstract art.

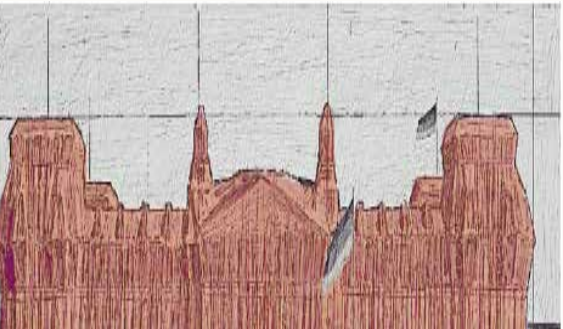
Nonrepresentational Painting - Pure Forms



Artist: K. Malevich 1878 - 1935
Title: Red Square 1915
Material: Oil/Canvas
Dimensions: 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.

Rediscovery of Systematic research through Art

Research through Art Anticipation of the Results of the Research



Artist: Dieter W. Liedtke 1944 -
Title: Sandbox model 19, 1974 -1988

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 sand- box model.

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 conscious- ness), 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.

History of the formula

As an inventor and newcomer to the arts, in the 1960s, I was repeatedly confronted with questions that could not be easily answered by the art and culture industry. As a young inventor, I wanted the type of clarity one usually gets with scientifically proven evidence because millions of cultural workers felt the same way I did. There were simply no logical answers.

The key questions were:

What is art, and does it have a set meaning? Are works of art just the king’s new clothes, image and marketing materials or is there something behind the clothes that is to be hidden from the population? If everything can be called art, it then doesn’t matter what the art is and the clothes continue to take shape through the mental fog.

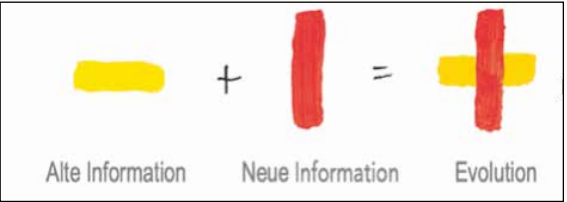
Has it not yet occurred to anyone that modern art’s opaque nature and sensory deprivation signals that there must be more behind art, especially since dictators and their state propaganda departments are influencing populations with statements similar to those of today’s art protagonists, only intensified with gloating and discrediting of modern art, up to and including the exclusion and punishment of artists. Is art only useful in speculation and to generate profit? But then the question of the meaning of art remains open, why this tabooing effort by the state and art historians? Why is art threatening or seen as a threat by states? Art’s power and significance is demonstrated by regime propaganda headed by art historians and art magazines or by the state, even in school lessons.

Is the sensory deprivation of art nourishing an egoistic class consciousness with conceit and exclusions, or is it only clouding the real greatness of the human spirit, the art observer. Now that the religion cannot subject their followers to God’s word and ecclesiastical dogmas because of the scientific revolution, is the bourgeoisie to be educated into disoriented, helpless believers in the state with the help of art? Can art historians become the new priests to whom the word must be believed unconditionally, otherwise the apostate and those who are not conformed to and subjected to its spirit will be excluded from the community of art and educated citizens.¹
Is it all just theory?
Or does art have a secret, scientifically and empir-

ically comprehensible purpose for the development of our society, or is it just that school systems (introduced at the beginning of the industrial age) are outdated? Perhaps both are true? If one can prove the existence of an artificial formula, everything speaks for the fact that we are epigenetically manipulated. I wanted to pursue these questions with the search for an art formula also based on new neurobiological research results.

My search for a formula for all the arts was rewarded in 1979, but it was not until 1988 that I had finally implemented the art formula as a graphic symbol for human kind, (this corresponds to a request Joseph Beuys’ made to me in 1984 to explain to everyone all human creations, i.e. art across all epochs, in a very simple, vivid and easily comprehensible way). In the book Der Schlüssel zur Kunst–Kunsträtsel gelöst (The Key to Art–Art Riddles Solved), I presented the art formula for subjective and objective art to the public in Germany in 1990, and in 2019, I developed an art evaluation system with an art certificate for works of art called ‘Artinvest’ that clearly separates art from decoration by the innovative content and the level of innovation in the work.

The formula for art and evolution ²



Life + expansion of consciousness = art

The law of art is:

‘The dissolution of the be-limits of the arts and art history or consciousness through art.’

The Law of Art and the Development of Societies

‘The public application of the law of art brings about the abolition of the limits of creativity, intelligence and health, as well as prospering societies.’

‘The higher level of art becomes evident through Hegel’s dialectic with thesis, antithesis and synthesis applied to art in every work of

art and thus itself constitutes a work of art as a process that has become visible in the picture.’
To date, the formula has not been published in Germany or introduced into school curricula.

The consequences of not cultivating creativity within a population by not introducing the art formula and for mindless consumption of information that spreads fear 3.) is that it hinders the development of democracy, the evolution and the spiritual development as well as the prosperity of a people. The politicians act consciously or unconsciously by refusing to help as well as aiding and abetting not only against the Basic Law or the constitution of their country, but also against the ‘rules according to higher law’, which ultimately stands above the legislator and led to the conviction of the Nazi criminals in Nuremberg.

Politicians and individual media could today be held accountable by the published research results in neurobiology and epigenetics for covert and active aiding and abetting slavery, exploitation, deprivation of liberty and bodily harm to the brain and violation of the ‘rules according to higher law’,

- a. when media information that makes people ill by generating fear and shreds IQ is disseminated without warning labelling (labelling and warning as with tobacco products),
- b. If the repair of neuronal networking through art recognition and a restoration of people’s health, creativity and increase in IQ is prevented by the art formula.

The connection that emerges:

IQ lowered through negative information plus shutting down gene repair and creativity transmission through the art formula creates societies that lack in creativity and are isolated and ruled through perpetual fear.

Politicians and the media are amazed,

that in other countries, such as France and the USA, populism and racism, religions and the separation from other people are also come with low IQs.
A headline on 28 March 2019 states:

“We used to be smarter. For decades, IQ rose in the industrialised nations, including in Germany. For some years now it has been falling. WHY”

The reverse Flynn effect occurred. James Flynn discovered in the 20th century that people's IQ rises every year in industrialised nations. Apparently, Germany is epigenetically blocked from recognising the art formula. As the IQ editorial by Nataly Beuel, Nike Heinen and Tanja Stelzer in the weekly newspaper Die Zeit clearly demonstrates. Despite all the research results from epigenetics, the art formula and its positive effects still do not get coverage in Germany. In Spain—at least regionally—the formula was reported on in detail as early as 1992 and its principle was explained by a newspaper in 52 weekly articles under the title 'Art Puzzle Solved'.

First of all, I had to understand why—without a conspiracy theory and without conspiracies—we hit a wall in spiritual development, not only in Germany, but also in other countries. As early as 1910, in his book The Spiritual in Art, Kandinsky called this ethical evolutionary barrier against prosperity and against positive development for all people 'the black hand'.

Society, the media and the politicians are in principle not responsible for the stilted spiritual development, since one can assume that they are not aware of their actions and are therefore not consciously controlled by them. There is also no collusion or tacit agreement in the interest of any secret groups to hinder the mental development of the population in order to exploit them or to keep them incapable of thinking, to misinform them mentally so that they can be manipulated and used for electoral votes in almost any direction with the help of the media. Parliamentary democracy was the most important step towards a better world with direct democracy until the development of the internet today. An attempt by the parliamentarians or the parties (as in dictatorial systems) to prevent populations from earning higher IQs through fear and access to the new innovative works of art through false information so that they maintain their legitimization of rule for 1000 years and want to prevent a direct democracy cannot be recognised. However, it is not possible to explain why people do not have knowledge of what art is and that, despite this, 100,000s of art and copyright lawsuits throughout the world in all the arts do not provide empirical legal and art-historical proof of this for all works of art.

How do those involved in the established art market react to the publication of the art formula?

Art critic Kenny Schächter explains in a film produced by Arte (from 2017 directed by Grit Lederer) about an international art dealer with 14 galleries; Larry Gagosian. Kenny Schächter's film quote:

'In the art world it is still like the mafia, when the omerta is pronounced there "the secrecy" like in the mafia, there are rules that no one talks about. The art world turns over 60 billion dollars a year. Probably the biggest business with the least information about how the mechanisms work.' Larry Gagosian the art dealer in the film: 'If people don't understand that, they're not part of this world.' (Omerta is the Mafia's code of honour. Mafia proverb: 'He who is deaf, blind and dumb lives a hundred years in peace.') The reaction of the protagonists of the art market is that they are not only violating human rights and laws as well as contradicting the educational mission of museums, but that they are also too shortsighted and acting against their own profit driven models in the comparison with the growing book market on the internet. The initiated art dealers see the art market as their own sealed-off monopoly business and believe they have to make their profit yields opaque and cannot create an easy-to-understand art formula. This is selfish and hinders the development an entire population's creativity. In addition, it is counterproductive and wrong for the development of the art market because, with a global opening of the art market to the population through the art formula, the market for artworks, artists and creative products will multiply due to higher demand as well as the prices for Objective Artworks (innovative real work of art history) and Subjective Artworks (decoration). The markets will separate into Objective and Subjective Art but both will grow faster. In order to open the way to art for museums, art lovers and the general public, the Fundacion Liedtke has developed an art certificate called 'Artinvest' which, based on the innovations in the work, clarifies whether the work in question is a genuine work of art (objective art) or decoration (subjective art). (see also: www.freebocks.gratis)

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But one has to dig deeper beyond the art market into behavioural research,

If you want to know why we are conditioned to block access to our genetically available creativity, it turns out that even in the school sys-

tem, creativity is not represented or is misrepresented. Art is celebrated as a random stroke of genius and not documented and trained as a learnable, innovation process. An art formula that opens up easy access to the selective perception of innovations even for children (children are born as learning geniuses with their brains already finely wired) is withheld not only from children but from populations as a whole.

The genius in the child is being maimed or killed with the information system of the 18th century. How much brain resources and sustainable innovation is society losing along the way?

It becomes apparent that even in the art academies, the process of creation via an art formula is not taught, but the techniques of the past are foregrounded. The breakout to create art, to be creative, is very difficult for the students under these conditions.

Engineer of innovations?

Innovation engineering based on the formula is not taught at universities and colleges. The student cannot obtain an engineering diploma or a Dr. of Innovations.

But just as in the 15th to 18th centuries, with the printing press when the population taught itself to read and write, an overall view of creation and innovations, as well as their evolutionary progression, will be learned by the youth who are being self-taught on the internet. The spreading hyperactivity—as a way out of the old values of society that are in upheaval—comes to the rescue.

What is the point of the old teaching technique.

Misinformed policy makers trained in the same system at a disservice to the state and the people by using the Pavlovian system of limited and administered. Continue to teach the old concepts (which began with the industrial age—thank God—and trained workers for the machines, but were not trained for today's time due to a lack of future vision, since you were not trained in the application of the creativity formula itself). The old school concepts will not be sufficient for the new era that has dawned to provide all people with prosperity, health and to realise a democracy that guarantees human dignity.

Will there be more social unrest in the time being?

What are people whose creativity has been suppressed by the state and its school system and machines supposed to do in the future when computers and ever-evolving programmes are tasked with all the repetitive work?

We have only one option if we do not want to sink into revolutions, wars of distribution and divisions of societies with backward-looking or right-wing ideals:

- Open up creativity with the art formula in schools and among the population,
- Flag anxiety-producing, negative media information (such as tobacco products),
- Ensure a basic level of prosperity for all people.

Research results show: Genetic and cognitive abilities are inherent in every human being to revive their genius. The average IQ in populations will rise again.

The effect of the revival of the genius abilities of the human being becomes apparent within three to six months.

Politicians still believe (despite experience with the internet and social media to the contrary) that too much creativity in the population will throw the state (or politicians) into chaos.

That is not true. The opposite is the case.

States and companies are prospering with a new vitality that was previously unknown, as we can see, for example, in the internet companies. This can frighten those who believe in the old school system and lead to closures. To the forward-thinking person, it brings joy and opens up the future. With a basic income, people will only take on work that they see as pleasurable or meaningful. In Germany today, 5 million people already do voluntary work. People's weekly working hours are decreasing, as we can see from the figures of the last 100 years. The state will have to move away from the companies that control working hours and from 'tax collectors' for the workers and employees. New models of work will be developed that capture inclination, sense-making, working hours, education, current mental and physical states, accountability via shared metadata, and the privilege of working for the common good by allowing employees to regulate and allocate their own working hours as they see fit. Here, too, online

companies can already draw on experience. Work becomes a hobby and a reward. The first approaches to this are the NWoW - New World of Work or New Way of Working. The art formula is introduced in the school curriculum. The Constitution or Basic Law guarantees creative protection and includes the right to be schooled with the art formula as well as that negative brain-injurious IQ reducing media information, films, photos and games must be marked and not mixed with normal information as articles in the Constitution or Basic Law.

The new popular sport is called inventing, making art and developing new better sustainable and ethical concepts for today and tomorrow. Be creative, become creators and live a meaningful life and materialise positive ideas and bring them into the world.

Can works of art and notman-made creations have a common origin?

About 55 years ago, in my office in Essen / Germany for 'Inventions to order', I wanted to know what innovation or art actually is and whether art (i.e.: all arts) can be made comprehensible with the help of a formula: 'What is art and what is not art?' and what influence does art, innovation or evolution have on brain networking and thus on people and social systems?

If one wants to answer the question of what creation and/or art ultimately means for our development, then, in order to get to the core, one inevitably arrives at larger contexts given by nature, from human creations such as the arts, technology and inventions to creations not created by man, such as the universe, matter, life, genetics, biological evolution systems and any development in infinity.

Is there a connection? Does the creation of 'the arts' develop according to the same rules as those of the NON-HUMAN CREATIONS?

It is certain that we have evolved from matter according to existing or non-existing rules of creation and evolution of the universe.

However, according to new empirical research results from the natural sciences, it cannot be assumed that our existence in being has developed with external laws of the universe or only

by chance. We just do not see the connections, rules and laws.

The question remains: does a theory or even formula exist in secret that explains our existence and can possibly be derived from art.

In the 60s, I began to create a non-ordered picture of all areas through my artworks, in which and for which couldn't be answered by philosophy, art or the natural sciences. In doing so, I examined the possibility of finding statements or answers in my artworks and gradually developed the ability and technique to intuitively express insights in these complex subject areas in my works. In this way, I used art to find answers to unsolved questions in genetics, evolution, art, matter, time and space, the universe, society and world religions, and, independently of the existing religions, to ask questions related to the existence of God. To date, 15 statements / solutions from the works and series of works created in this way have anticipated the contents of Nobel Prizes as well as numerous hitherto unawarded scientific research results by decades.

From my search for an all-encompassing creation formula, it emerged in the early 1980s in my book The Consciousness of Matter (published in 1982, in which I also published a first version of the art formula which states that art does not exist without innovation) I described the existence of dark matter and dark energy as 'cosmoranes'. In the 1990s, these two 'siblings' were calculated by astrophysicists as the building blocks of the universe and called 'dark' because of their unknown origin and properties.

My pictorial works and the book published in 1982 also reveal in a new theory the origin of these 'Dark Siblings' and the art formula basically connected art with innovation or information and the Dark Siblings. But it was Joseph Beuys who had read the book and in 1984 gave me the 'assignment' to define art so simply that every 8-year-old can understand its essence.

I came to the conclusion that I can only find a sustainable solution that is in line with nature and evolution with an eternal view and fearless approach:

'Always think and act as if you will live forever.' What happened in our development and when? I wanted to get to the bottom of the origins

and motivation as well as the meaning of the negation of the art formula (the creative achievement of man) and thus the ignorance of evolution and the improvement of the living conditions for all people. To do this, however, I first had to understand the whole thing and that down to its basis. Trying to find a formula for the universe and then to transfer this formula, as far as it is correct, to living beings, biological and social systems (genes, DNA.), to religious communities and societies and to the organisations within the universe of which they are part.

Because, in my opinion, everything has developed according to the same rules: human creations, evolution, biology and DNA, social systems, religions, culture and the evolution of the universe. Everything has only one law, only one basis: For this I had to develop 97 new theories (which also apply to the past mysteries of our culture) and set new premises, which I derived from my works of art created up to that time and listed with the introduction and statements of scientists, which have been combined to a revolutionary world view by the Fundación Liedtke.

It took me another 17 years or so to develop the formula for human creations (the art formula) from my work with the 97 new theories and transform it into a physical formula that also explains non-human creations, such as

the universe
matter
our mind
the period
the room
the infinity
biology
our neuronal networking
our genetics
evolution
God or creation

and which can help us to create new paths for the future and open doors to a new ethical world, to understand which parameters should be adjusted to allow a new ethical society to develop.

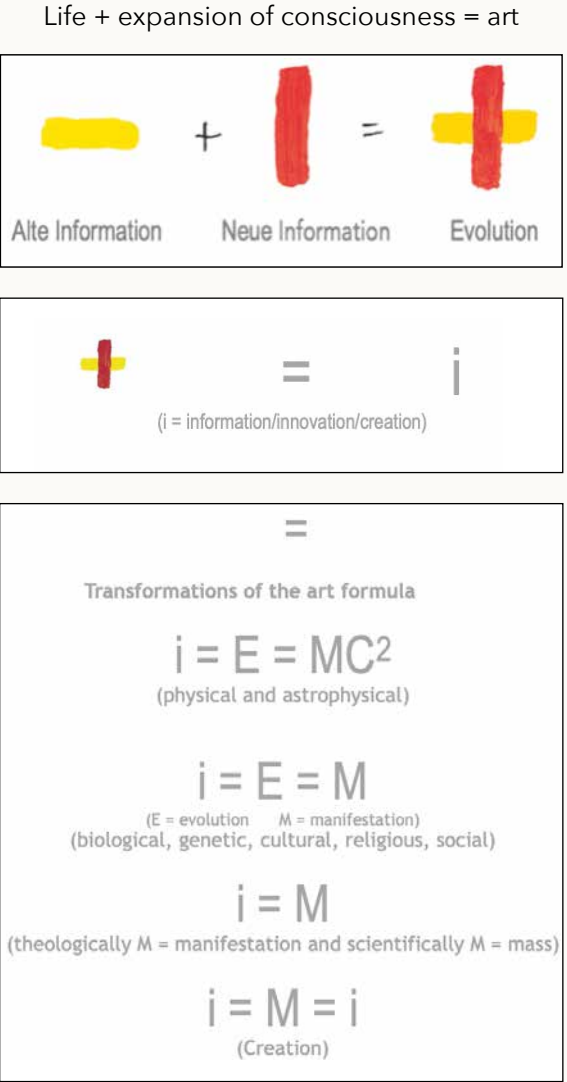
Transformed to the natural sciences and humanities creation formula is:

$i = E = MC^2$ (i for information or innovation)

The explanations of the theory can be purchased as a book on amazon or in bookstores, and thus everybody can check the formula or be their own scientists.

Titled: 'Information–The Principle of Creation'

It has been demonstrated that the graphic art formula for creations as an evolutionary formula can also be transformed to the natural sciences and humanities.



It may be that the theory and the formula $i = E = MC^2$ that arises from it makes as much or little sense as previous attempts to create a world formula. But I think it is worth seriously examining the theory, because for the first time it scientifically conclusively and empirically solves all the mysteries of the universe and our development beyond the existing and repeatedly sought and presented models of the world, some of which only exist in the minds of their discoverers.

In order to test its durability, its stability, the formula would have to be worked on by all areas of science 'like cold iron with scientific sledgehammers' and thus tested for its resilience. If the formula withstands this, and if it proves itself in this test, it seems to be the right solution to a scientific explanation of the world, including a clearly defined creative force. The theory starts from the creations of man—namely art—and then explains the results of research in the natural sciences from a new perspective. To this end, I started from the unsolved questions of the humanities and natural sciences and designed a model of the universe in which the riddles are solved by means of logical, comprehensible and empirical research results, and answers are also revealed in their entirety as part of a theory and formula.

From personal experience

After I proved the graphic art formula as an innovation code in art history and science in 1988, I developed new, exciting formats (TV, print and radio) with the art formula for the media from 1989 to 1993 in order to make the formula known to the public for increasing creativity as well as to prepare us for the new, foreseeable time of ever more rapid developments of innovations in the world and to unlock the genetically existing, selective perception for innovations in the brain networks of the population, simply and permanently epigenetically; a. Treasure hunt—artwork search at flea markets with the art formula
b. 1,000 works of art history and their innovations,
c. Shining stars—The presentation of innovations in the works of young artists.

After finding that the media blocked the art formula for reports and also did not want to publish it with the new formats, I made the decision to decode a large art exhibition with 1,000 original works of visual art with the formula and to carry it out across different art epochs with works of music and literature in order to show the validity of the formula for all artworks, arts and art movements.

With a privately organised and particularly large exhibition, the simple plain innovation formula, comprehensible for every eight-year-old, was to be presented to the public globally with internationally known patrons. At the time, I was under the mistaken impression that the exhibition could no longer prevent the introduction of the art formula.

From 1994 onwards, I organised the art exhibition 'art open' on 23,000 square metres with more than 1,000 original works of art. As patrons, I introduced the art formula to a German minister, the former president of Russia and the Spanish queen as well as responsible directors of museums and collections from Russia, Poland, Spain, Sweden, France and Germany and convinced them of its correctness. The museums gave me free loans of works by great masters of the visual arts. Among them were Dali, Picasso, Rubens, El Greco, Beuys, Malevich, Kandinsky and complete major exhibitions of the Stone Age, Voodoo art, the Russian Middle Ages, 19th century art as well as works by Christo, Giger and Ernst Fuchs, in order to explain the art formula with these works in the exhibition 'art open—art from the Stone Age to today' and to present its general validity across all periods and art movements to the public.

The 'art open' was the first art exhibition in the world that spanned different epochs in terms of content and could explain the works with just one formula. The works of art were documented by the art formula in their cultural innovation steps, resulting for the first time in a comprehensive evolution-oriented overall view of successive developments. Afterwards, it was unmistakably clear to visitors of the exhibition: art without innovation / evolution does not exist. Works without innovation are epigonal decoration.

Unnoticed by the public, the formula has written cultural history.

As a consultant I was able to work with: Prof. Niklas Luhmann
Prof. Karl Ruhrberg
Prof. Dr Franz Müller-Heuser
Prof. Dr Harald Szeemann
Prof. Dr Manfred Schrey
Prof. Dr Friedemann Schrenk
I was able to win over a number of academically and socially established experts. I was also able to convince other museum directors of the art formula and win them over for the 'art open' art exhibition.

The exhibition opened on 10 July 1999 in the Essen exhibition halls.

Visitors were admitted free of charge and the presentation/exhibition was open day and night—24 hours a day. In conversation with the city of Essen, an en-

trance fee of 20 DM per visitor was proposed to be charged if the exhibition were to continue to be set up. Only then could it be guaranteed that the city would support it, which included, on the one hand, the financial backing and, on the other hand, the assurance of a smooth operation, without obstructions, other disturbances or sanctions. I could not and would not agree to these conditions, since I had already rented the exhibition halls on the exhibition grounds with a total area of 23,000 square metres in 1996 for a fixed sum of 200,000 DM and the conditions for July 1999 as the opening date had been contractually agreed and planned with all sponsors and lenders of the works. In response to my rejection, there was a wave of false news and manipulative reporting within the region aimed at torpedoing the exhibition.

Messe Essen GmbH (a company of the city of Essen) proposed to organise the opening as an annual exhibition project on behalf of the city with small changes (20 DM admission per person) and to postpone the first opening of 1999 by years into the future. Due to the existing contracts, a temporary relocation as well as charging 20 DM admission seemed untenable at the time. In March 1999, the city council then decided on a major extension to the exhibition halls of Messe Essen, which would occur as the same month of the opening and dragged on for years. The rented exhibition halls were closed off with a board fence. The entrance to the exhibition was moved to a previously unknown entrance point.

From my current point of view, cancelling the opening was already premeditated before the opening. Because the exhibition was already obstructed and sabotaged during the set-up. An attack loomed over the opening: the management office was broken into, and the computers with the correspondence and plans were stolen. The mail from the sponsors did not reach the organisation office.

On the evening of 14 July, the art formula was supposed to be presented and a demonstration was planned. Exhibited works were supposed to be available for the press conference at 10 p.m. in front of about 100 journalists from the Ruhr area (as it turned out later, the press representatives from out-of-town media were misled by an official security service of the city of Essen, so that they eventually left again). The following morning,

at 10 a.m. local time, the hall the opening was supposed to take place in was sealed off. All the locks were changed on the doors of the exhibition halls. Visitors were not allowed to enter the halls and security guards additionally checked that no one could visit the exhibition. Foreign press representatives who came to the press conference were turned away by the city guards. At the same time, however, this prevented the global introduction of the art formula and a faster and sustainable development of prosperity for people.

On shaky grounds and contrary to existing laws, and regardless of the high-calibre artworks, the uniqueness of the exhibition, the art formula as well as the art-historical concept or the patronage by: Queen Sofia of Spain
Dr Norbert Blüm, Federal Minister; Michael Gorbachev, Nobel Laureate; as well as ignoring the German Basic Law, the works of art were included with the formula.

The artwork's insurance had made it a condition that the normal / old locks be replaced with new security locks. The fair management was aware of this insurance condition, as they had changed the old locks for new security locks. Nevertheless, at great risk to the high-calibre works of art (old locks and cancelled insurance cover), the locks were exchanged back by Messe GmbH of the City of Essen. A court later confirmed that the closure and the exchange of locks on the doors of the exhibition halls were prohibited arbitrary acts of the landlord.

Adolf Hitler was already convinced that creative works of art change the neuronal brain networking of the viewer or reader. For this reason, particularly creative works with new perspectives or innovations were discredited as degenerate art, their authors were persecuted or, if they were literary works, they were burned.

Confiscating or burning the artworks was not possible. But locking up and cancelling the exhibition was possible so that the works with the art formula would not become public knowledge. In the initial shock of 1999, it was completely incomprehensible to me why this closure had been ordered by the authorities in Germany with nonplausible and fictitious reasons, when the Third Reich had no longer existed since 1945.

An art formula that explains art to the population and makes people more art-aware and creative, thus strengthening them and democratising all the arts, is still considered ‘degenerate art’ today? In terms of art history, it can be classified as Pop Art (in Pop Art, the popular symbols of the people are depicted and the individual is elevated as a star). The art formula, in its sheer simplicity, declares Pop Art and all the arts to be innovation, thus making every art Pop Art as well as every human being a creator.

Where is the media outcry of the art historians, the art connoisseurs, the art critics, the philosophers and the intellectual pioneers?

‘It seems to have escaped their notice that the art formula is the emperor of pop art, democratising all the arts while disempowering himself.’

Only when I awoke from the rigidity of forced isolation some time later and compared the context of the findings from my gene artworks (from the 80s) with the new epigenetic research findings on gene programming and its inheritance, did these provide me with some reasons for what happened in Germany in 1999, as a former Nazi Hitler country, a stronghold and island of reprisals against art and the creators of modern works (who were mostly Jews), through the epigenetic programming of our ancestors and their descendants.

The epigenetic conditioning of the neuronal networks has directed an imprinting of the gene programmes through false information and unobjective media news against innovations in art (Degenerate Art) as well as against the Jewish people, conditioning the consciousness of the Germans through the fears from the Nazi era.

The current opinion of some art historians; that it is impossible to explain art by a formula, supported by the art lover’s own experience that art cannot be explained by a formula ‘because there is no such formula’. Art is in the eye of the beholder is the popularised opinion of the educated bourgeois. This has changed the epigenetic conditioning, but has carried the collective fears of the future with these changes right up to the present day. 4

This gene programming, as the policy shows, has not yet been largely erased to this day, but it can be collectively erased through the publication of the art formula.

This possibility was prevented by the epigenetically shaped, unconscious subsequent obedience to the Nazi empire until today. 5

The German magazines Prinz and Spiegel reported on the art formula without discredit or malice. Original text by Ulrike Knöfel that appeared in Der Spiegel: ‘Thus he has created the art formula “life + expansion of consciousness = art”. And in Essen he wants to enlighten the consciousness of the masses—Liedtke reckons with “a million visitors plus XXL”. Signs with record-breaking catchwords are to teach astonished laymen what new things famous artists have created: Next to a painting by the Mannerist El Greco is the plaque “Extension of Body Proportions”, next to Kandinsky “Beginnings of Abstraction”. Such “innovative inventions”, Liedtke wants to know, are the only secret of great art. If the amateurs had understood this “language of art”, they could then take up artistic action themselves in a creative studio. And thus do something for their heredity. Every realisation, the master believes he has discovered, has an effect on the genes.’ 6

Because the exhibition was canceled and the art formula, which has been made ‘taboo’ by the media until today, has had a detrimental effect on the development of creativity and IQ in the population, even though it was already apparent in 1999 that only creative and intelligent societies will have a chance to assert themselves on the world market in the future, and I informed top politicians, authorities and the media about art’s positive effects in a letter at an early stage. If we do not use the art formula to open art and creativity up to the general population—like reading and writing in the 18th century—we will lose the innovation ground to be successful in the world market.

This behaviour not only violates democracy in general, the judicial codes or constitutions as well as criminal laws and the UN Charter of Human Rights. It is also harmful to the development of society, businesses and the country as a whole, anti-democratic and promotes the ‘slave trade in voluntary slaves’ by reducing personality and intelligence and also locks up information of origin, culture and innovative power of a people as well as the innovative power and evolution of the world’s population, such as the ‘locking away and storing in camps’ of important art-historical works and

the destruction as well as the theft of cultural property, which also served to separate defeated or dominated peoples from the innovation of their fathers and to destroy the knowledge stored in the works and monuments of the mental and physical health as well as the power of ideas of a people (see, e.g., Carthage, Alexandria, Alexandria, and the Roman Empire). Carthage, Alexandria and more recently the actions of Stalin, Hitler, Mao). Or to confiscate and imprison the works of art and, as with the great monuments, to provide them with mystical, obfuscated explanations of their existence or their meaning with new and false content (Stone Age caves, pyramids, circular tombs, Stonehenge, Nebra sky disc, etc.). The subjugated population could thus develop little strength, creativity, innovations and should not have the health knowledge of the medicine applications of the wise women and medicine men (who were persecuted and killed). Man had to submit himself and his mind unconditionally to the dogmas of religion and the will of the rulers. Through false and suppressed information, the connection to the innovations stored in one’s own old culture was prevented, so that the population could not reconnect to them and stand up as one people against the ruling structures. The people were kept without the power of ideas, in fear, sick and broken, so that the people and the land could be exploited more easily by the rulers. Through humanism, people’s close-mindedness gradually lifted. Parliamentary democracy was introduced. With the uplifting of the lost knowledge about the ‘healing processes of the art and cultural innovations’ of the ancestors, today’s people can connect to the Enlightenment of the modern era through the demystification of the works of art and have the uncovered knowledge at their disposal. The 2nd Enlightenment (which shows that every human being is a creator) began as a signal with the art open art exhibition in Essen in 1999, which closed after five days.

Should the art formula only be accessible to insiders and art connoisseurs and remain secret for the working population?

Galileo was condemned because he had written down and passed on his knowledge in Italian, the language of the people, and not in Latin, the language of the clergy, as the Vatican trial records of the time show.

An art formula for the population?

But to this day the population does not know, although a press conference revealed the art formula on 14.7. 1999 at 10 p.m. in the exhibition rooms of ‘art open’ (in the presence of and in personal conversation about the art formula and its effects on the population with Die Zeit editor Ursula Bode) and millions of media coverage through the reporting on the closing of the vernissage on 15.7. that there is an easy-to-understand, empirically proven art formula that can be applied to all art forms and with which anyone can understand art quite simply by seeing it and, as a result of this process, increase their own creativity by means of natural neurobiological and epigenetic processes.

In Die Zeit on 15 July 1999, Ms. Bode wrote ambiguously in an article tainted with conceit and discrediting under the headline: ‘Spinnerpotenz’: ‘Liedtke is communicative.’ and explained the art formula with malice in one sentence.

Leonardo da Vinci, who created his works knowing how the formula works, said about the process of working with this knowledge in art: ‘Seeing and understanding are the same thing.’

In 2005, I wrote a book called Code Liedtke about the closure of the exhibition that was titled ‘art open’, which explains the exhibition’s cancellation from my point of view. The art formula was correct and stood up to any further empirical examination by research as well as by the best-known art historians. However, there has never been a public discussion about the formula. Awareness of its existence is simply non-existent in Germany and information about it has been withheld from the population—or if the formula has been mentioned, then it has been mentioned superficially and with malice, without engaging with the message and effect of the formula.

Was the art formula and the ‘art open’ exhibition unleashed upon art historians so that they could decode the arts too easily, as a breach of the inhumane wall of knowledge that had been maintained for centuries to protect the intellectual demarcation from the proletariat, so that the latter could only react headlong with the unlawful closure of ‘art open’ and with malice? The helpless and, to this day, antisocial behaviour of art historians and the media was, in later

observation, the art historical accolade for the formula.

Is the free development of personality through creative intelligence and more democracy deliberately not wanted in Germany in 1999? If the leading politicians are not properly informed by their advising art historians; they must make the promotion of creativity among the population a top priority, because the development of the entire country depends on the introduction of the art formula. The EU has recognised this and declared 2009 as the year for promoting creativity among the people. It was of no use because the existence of the art formula did not get through to the politicians. A Nobel Peace Prize winner on this:

‘The publication and application of the formula becomes poverty, Reduce terrorism and the dangers of war in the world.’

‘I hope that your pioneering approach will contribute to a more extensive, direct acquaintance of many people with art. I think that in our time it is a particularly important and noble task.’

Mikhail Gorbachev
Nobel Peace Prize Laureate / Patron of the
Código Universo art open art exhibition

What makes it so difficult for societies to develop ethically despite the Enlightenment?

Do thinking taboos anchored in history hinder our development? A closer look and taking into account the new neuronal and epigenetic research results shows that we have been neuronally and epigenetically pre-formed by our history with 5 ‘secret thought taboos’ as a basis of thinking for thousands of years, which are constantly adapted in the present time by the media information, in combination with a selective perception aligned to the epigenetic pre-formation, so that exclusions and, in more recent times, the new National Socialism could only develop as a result. However, this is not only true for Germany, but applies without restriction to all groups, societies and countries.

These thought taboos are so fundamental and coded in such a way that we cannot even recognise them as thought prohibitions or taboos. At best, we recognise them as religious

commandments, tradition, political opinions or standard phrases, but not as old epigenetic imprints that have survived until today and are constantly renewed and changed by rituals, tradition and information.

It is essential for the ethical development of man to initiate a 2nd enlightenment and to break the 5 taboos.

Taboo 1 - Only negative media information is interesting.

Readers and viewers want it that way. The media data prove that. We have freedom of the press.

The reality

The generation and dissemination of fear by the media, film and games industry, which spreads fear of the future, with an overemphasis on disturbing content (fictional or non-fictional) reduces creativity and intelligence through the negative neuronal networking in the brains of the recipients. It conveys a one-sided negative view of the world and genetically generates a strong addiction to negative news, depression, aggression, war and thus creates a negative information spiral as a selective perception system. Independent of the genetically grown, limited range of perception of our own sensory organs up to approx. 100 metres (from contemporary reports and hearsay up to approx. 100 km without pictures) of the human being, fear-producing information of the world becomes omnipresent in our consciousness (far beyond the range of our genetically predetermined sensory organs) through the media, so that global and thus quasi inescapable threats of this world are generated as real in our brain and the negative selective perception from the media confirms this ‘extreme peculiarities world view. Research proves that we become aggressive or depressed or both, which can be reflected epigenetically in our genetic programmes and thus in our behaviour and that of our children.

Since we are genetically (pre-)programmed for negative species-preserving information for evolutionary reasons in a kind of addiction, we find ourselves in a genetic fear trap that developed millions of years ago to protect species preservation, but now, through those in power and the media, can be directed against our evolution and health. These ancient genetic programmes with a direct information circle of the sensory organs of 50 - 250 metres and information transmitted by hearsay with an indirect information circle of up to approx. 100 km are used to exercise power, exploitation and increase circulation through the global dissemination of fear-generating information. All the fear-generating information in the world is transported through the media into our brains, which are not genetically prepared for the

global mass and variety of negative information. We have to wait for further information according to our genetic species preservation programme (our gene programme creates an addictive behaviour for further negative information). Once we have entered this state of addiction through our gene programmes to search for the cause and connections about the information that causes us anxiety, our creativity is suppressed. Hopelessness, depression, sensory deprivation and mental and physical illnesses set in permanently. Only a few people can develop ways out, imagination and confidence in the future in this state, as our history shows. We are constantly looking for more information about the causes of this fear-inducing negative information in the media in order to regain our own power to act and to be able to make creative decisions again.

<https://www.zdf.de/wissen/leschs-kosmos/fuerchtet-euch-was-angst-mit-uns-macht-100.html>

In the largest undercover psychological study of all time with almost 700,000 test persons, Facebook sent positive news to one part of the 700,000 users and negative news to the other part in 2014. The result: the negative news led to depressive and/or aggressive emotions in many users, while the other users reported positive emotions.

<https://www.youtube.com/watch?v=HWXzUeVd92k>

This reduction of IQ has a millennia-old tradition with the public executions (in which the dignitaries and the population should or could participate), the crucifixions, the burning, the stoning etc. up to today's public ‘executions’ of criminals in print media, on TV and in the social networks. Today, the media have consciously or unconsciously taken over the ‘task’ of IQ reduction.

By preventing a media discussion on compulsory labelling (as with tobacco...) of negative, IQ-reducing media information, the IQ status of the population is further diminished neuronally. Freedom of the press is preserved in the case of compulsory labelling of health and IQ-damaging information.

Taboo 2 - There is no rule or simple formula for art.

The reality

The false statement about the nature of art that is spread through this blocks the way for us to become more creative on the basis of works of art (through our mirror neurons in the brain) and thus prevents us—as brain research and epigenetics show—from continuously optimising our neuronal networking through the perception of innovations and increasing our intelligence (see also Nobel Prizes and research results of the last 20 years in genetics and medicine).

To make art or the creative power of the population inaccessible to the world's population through a simple formula means:

1. Stirring up fears by lowering IQ as well as populism.
2. To seal off the arts and creativity mediating professions and research like the development of a company or a whole country.
3. To promote popular or group socialism and dictatorships in a state.
4. Promoting depression and physical illness or not wanting to reduce them in populations.

The possibility of undoing the injured and interrupted neuronal networks produced by negative information by means of a neuronal ‘bypass repair’ by means of creativity, as research results prove, with the art and cognition formula, to improve the IQ again (which can easily be verified in empirical studies), by not communicating the art formula (and that although the art formula is confirmed in 100,000 court rulings globally on innovations and the copies of the copyrights with every ruling and thus there are no doubts worldwide legally about the correctness of the formula and the formula is also unassailable in art history) to the detriment of the IQ development of the population, this connection is concealed. This violates basic laws, the constitutions or criminal laws of many states as well as the UN Charter of Human Rights.

The guarantees of the personal freedom of development, the physical and mental integrity of the basic rights of the human being, which are broken by media and states through NON-EFFECTS, cannot be demanded by the

populations, since they are not even aware of these effects (taboo 1) and are not powerlessly exposed IQ reducing stimuli. In this way, their personality, their health and freedom independently of the system through cognition and art by means of a simple access of ‘understanding all art and innovation’ with an art formula through taboo 2.

The short-term recovery of a nation is possible because the innovations and works of art from millennia have been collected in the museums and are already on display. For the first time in their history, museums can fulfil their mission and break taboos 1 and 2 by publishing the formula for their already exhibited works and lead a peaceful revolution through evolution of knowledge and meet the new social, global task in society.

When taboos are overcome, 1. and 2 are overcome.

Taboos 3, 4 and 5 in the human brain are lifted neuronally at the same time with the new selective perception of cognitive information of innovations, since this perception is genetically programmed (NEED) for our evolution and is unlocked by the art formula with neuronal intelligence bypasses. A fearful, aggressive, depressed and IQ diminished population thus became a thing of the past. With the release of the Art Formula (see also the book: ‘Ethical Capitalism’), Direct Democracy has found a way to a new, better world or our positive development.

‘This art formula, as the core of the exhibition concept of art open, not only fascinates art connoisseurs, but also contains statements of high explosiveness for natural historians.’

‘The targeted intervention and rapid acceleration of biocultural evolution that would thus be possible would probably far eclipse all current possibilities of cloning. Looked at closely, the art open's formula of “life + expansion of consciousness = art” perhaps even describes a theoretical concept for the biocultural evolution of mankind as a whole.’

Prof. Dr Friedemann Schrenk
Deputy Director of the Hessisches Landesmuseum
Darmstadt

How do these two major trendsetter taboos find their way into the public eye?

1. Through the art exhibition: i = E = MC² -The 2nd Enlightenment.
2. Through a globally perceptible architectural sign of peace – the ‘Globalpeace Campus’.
3. Through the scientifically proven, empirical-proof that God or creation exists with the formula i = E = MC² exists.
4. Through the possible integration of faith communities into a global constitution of religion.
5. By an oath from all people, in the media and before creation, that believers and non-believers have an unrestricted right to a healthy, permanent and free life with all possibilities to develop their personality and are protected by the swearer as creator-knowing.

The following three taboos exist within population when taboos 1 + 2 are broken.

Taboo 3 - You cannot understand infinity.

The reality

The statement excludes infinite resources and energies from research. The lack of infinity research produces, organises and perpetuates the consciousness of finite resources, unreal future fears, exclusions and wars as the world population increases.

Taboo 4 - God or creation is not to be understood.

The reality

Through this, the ‘creator human being’ is ‘sorted in’ only as a worker, a member of a religious community or ideology, a consumer and subject or voter, and is substantially restricted and reduced in his active role for the benefit of humanity as a whole, although research and evolution in all societies (despite their temporary regressions) prove and make visible to us

opposite truths about the human being as the creator of his world.

Taboo 5 - A paradise on earth cannot be achieved through malicious intentions.

The reality

This is not true, as the epochs after the Enlightenment and especially those of the last 50 years prove. This is to conceal and distract from the fact that we have long been in the process of realising paradise on earth for all human beings through the power of creation, the creativity of human beings and the evolution of humanity.

- We live almost twice as long as we did 150 years ago.
- More and more machines are taking over the heavy and monotonous work.
- We are doing better and better (also in developing countries) compared to earlier times.
- If we distribute the food properly, the food produced will be sufficient for all people for the first time.
- For the first time, we have 10 million tons of living brain matter at our disposal at the same time, which we can network in a new and more creative way for the benefit of our evolution through a ‘Second Enlightenment’, and whose intellectual and material achievements (innovations) we can use more together.
- Spirit and creativity will become our new, infinite source of energy and resources, which will continue to grow with every new human born in the age of the ‘Second Enlightenment’. (see also the book ‘Enlightenment NOW’ by Steven Pinker, Prof. at Harvard University).

With the 5 taboos, the intelligence and creativity of the population has been running into epigenetically predetermined intelligence stops for millennia. These stops—coupled with Fake News in the media—lead to lower IQ scores and exploitation as well malleable populations.

With the demands on a globalised and modern society, these 5 thought prohibitions for the

development of a new ethical world in health and with prosperity for all people are our worst hostages, leading to wars and repeatedly setting our evolution back, making dictatorships and wars possible in the first place.

Danger recognised, danger averted

We can implement a 2nd enlightenment to lift

the 5 taboos or prohibitions of thinking directly, without revolution and peacefully via the internet.

If you set the ‘Second Enlightenment’ in motion with the art formula, you immediately get the following visible results:

1. The art formula as the core of the ‘Second Enlightenment’ dissolves the mysticism and riddles of ancient cultures. We know where we come from and where humanity will go in the future. Future fears dissolve.

2. After applying the formula and making negative information known in the media, an Ethical Capitalism can develop in society within the ‘Second Enlightenment’.

3. With the ‘Second Enlightenment’ people’s creativity and intelligence can be developed, which will lead to more democracy and to new, sustainable inventions. The economy will develop in mirror image to and sustainably with the population and in terms of a holistic understanding.

4. The formula, used as an instrument of the ‘Second Enlightenment’, shows solutions for people who want to come to us, and it reveals that they will not burden but relieve our social systems.

5. With the formula and the ‘Second Enlightenment’, a virtually accessible, free epigenetic programme is being developed and made available to everyone via an internet portal for recovery, health and cell rejuvenation.

6. Based on the formula, with the ‘Second Enlightenment’ it becomes possible to realise a concept of peaceful coexistence of all religions under the name ‘Globalpeace Campus’.

Already six months after the introduction of

the formula and the beginning of the ‘Second Enlightenment’, we will be able to perceive the first results in the population.

People are then more active, more motivated and healthier and live longer; and they live happier with it: less anxiety, fewer mental stops and feelings of hopelessness, less depression, which reduces the number of suicides, less crime and aggression, more prosperity (we will be able to see this in statistics after one or two years);

they then have: more creativity, more intelligence, more compassion, a higher social awareness, more and better solutions to problems in everyday life and in society, they will register more inventions, they will participate more and more actively in the politics and democracy of their countries.

A new understanding of democracy will develop in Ethical Capitalism, with a global thematic and factual internet democracy as well as with ethical balance sheets of companies, people and states. Using fear as a means for control will be criminalised like bullying. The spirit of the basic laws and constitutions will be considered through the introduction of the art formula in school lessons as well as the labelling of fear and disease-producing information in specially compiled media areas. Such content will be marked with warnings—as in the case of tobacco products, medicines, foodstuffs.... This will contribute to equal opportunities for all people.

Different faiths will finally sign a religious constitution of global peace between themselves and recognize human rights.

People who want to vote will be given a licence to vote. The parties will no longer provide ministers, but will only prepare the issues that are considered relevant in the respective election by means of information films (with fact check). The licence to vote on these issues will be

granted when the personalised information films on the respective issues of the election have been demonstrably viewed and understood on the internet.

Anyone who has a voting licence for the respective topic will then be able to vote. Each electoral licence will be personalised and have various biological access features. Ministers will be non-partisan professionals, selected and nominated by independent recruitment agencies. A ministerial body will appoint the ministers.

People will be able to shape their lives and the state better and better through awareness and the use of their intelligence, which is no longer blocked. People who do not care about the state, who remain without a voting licence or do not vote, will pay about 10% more taxes because of the higher effort on the part of the state.

Demagogues and dictators will no longer find a breeding ground in a democracy that does not stir up fears for the future but develops solutions for the future and in which no fears can be spread via the media, especially those that activate instincts and eliminate creativity.

Our future

The ‘metadata’ will be released and made available to all for the creation of ethical project and company balance sheets and for the development of optimised and sustainable products and concepts. The metadata of the National Security Agency (NSA) belongs to everybody!

People will be able to live almost forever.

All resources will be able to be provided in abundance globally through the creativity of humankind—all the more so with a sharply increasing world population (as already proven in the past).

What remains to be done?

Look to the future without fear and start a ‘Second Enlightenment’.

only be ended with the long process of the Enlightenment and the revolutions because the populations taught themselves to read and write from the beginning of printing until the end of the 18th century.

Today, the non-believer in art who doubts the words of art historians: “That there is no simple way and no art formula for the understanding of art for the population, but only the belief in the definitions of a certain work of the art historian produces art” and expresses this is subjected to a kind of bullying or ignorance process. But this also proves the art historian’s claim to sole representation and sole interpretative sovereignty for human creations and will lead, not least through arbitrariness, to limitations (instead of freedom to the essence of creation) in the bringing forth of works of art by artists, the evolution of art history as well as IQ development and the innovative power in the population.

Art historians do not deny that art is creation. However, a distinction must be made between objective art that contains information that is new in the history of fine art and represents an evolution in art history and works that do not contain any innovation in art history but only evoke or trigger new individual information as a subjective work of art in the various viewers worldwide. No work of art history, no objective work of art, is created by a subjective interpretation of the art historian or the art observer of a subjective work of art in the visual arts if the work itself does not exhibit any innovations in the visual arts. Subjective + Subjective = Subjective Work of Fine Art. In contrast, a subjective interpretation of a work of visual art that has no innovation in art history itself can be an Objective Work of Art in literature through its interpretive textual innovations.

Although the interpretations of artworks make it possible to establish an art movement in literature, they cannot identify subjective art, copies, plagiarism, and decoration in the visual arts as objective artworks, since the works lack the necessary two interlocking and mutually justifying innovations for objective artworks of form and content.

The dividing line that provides clarity in the visual arts is between Objective Art and Subjective Art, and between the visual arts and the literature of ‘interpretive art’ as a possible art movement in its own right. Art historians should recognise these dividing lines through their studies, otherwise they have not paid attention in class. For those art historians who are aware of the divisions in art and do not take them into account in their interpretations and do not publish them in their evaluations of works of art, this is fraud through misinformation and in the overall context of genetics, epigenetics, health, democracy and freedom as well as in relation to social development; ASOCIAL as well as aiding and abetting slavery and exploitation of the population and violates the German Basic Law, the constitutions and criminal laws of most states as well as the UN Human Rights Charter.

This should not be misunderstood. All arts, art movements and art interpretations are necessary and important to uplift society and equalise their different levels of education and creativity, from their platforms of consciousness of their age, culture and previous education, and to uncover and stimulate the power of innovation or creativity in the population with the art formula for creations that transcends all platforms. However, this will not succeed if the boundaries of innovations, creativity and creations in the arts become blurred, since the genetically existing, selective perception for innovations cannot grasp or comprehend them and thus the mirror neurons in the brain cannot fulfil their task for the preservation of the species and the evolution of man to become more creative himself by adopting understood innovations. The fog of arbitrariness, which contradicts the inner core and principle of creations, dissolves through the comprehension and application of creative power in the consciousness of the art-viewer through the blurring of art boundaries mixed with false information. According to Joseph Beuys, for our further evolution of society (social sculpture) we need a clearly defined art formula that makes the creation in the work visible to everyone in the simplest way. Since the state, the school systems and the classical media have not published the art formula to date, further enlightenment can be provided by the art exhibition with the formula $i = E = MC^2$ and presented in the new media. Just as people had to teach themselves to read and write without state help for over three centuries after the printing press, the populations of the countries will liberate themselves from the neuronal transmission of creativity through the art formula with the help of the new media. This will not be another process of over 300 years but can happen in every country with the exhibition in the

museums or with the help of the new media with the art formula in 3 months.

With the transfer of creativity and creation to the population, aggression, depression, disease, poverty, war, terrorism, fascism, racism, exploitation, exclusion and crime are further dissolved. The holistic education, humanism, health, prosperity and freedom in the populations grows clearly measurable in a few years and gives democracy the decisive renewing power for an ethical holistic future for man and nature.

2.)Objective art is everything that produces new objective knowledge in art history, which through the work as a newly conceived, as a recognised or as yet unrecognised innovation in form and content, as well as through the history of art through the innovations in the work in the documentation of the evolution of art as a transmission of knowledge can be empirically proven by every observer of art history with the new work. This process of testing the innovations and the new neuronal networks does not only take place in the brain of the subjective viewer through the art formula, and is thus also of subjective effect, but is objectively documented in natural science through the innovations in art history, since the works of art publicly display the process of knowledge of the innovations in their history outside the brain of the viewer in the museums. The works in the museums, thus, document the objective art process of the evolution of art history. Accordingly, everything that can be innovative in form and content to art history can be objective art. Through the transmission of recognised creativity, the consciousness or IQ of the person who understands art is simultaneously developed through millions of new neurobiological networks in the brain. If this process is transferred to the population with the art formula, we will have humanistic and economically prosperous, democratic societies.

Objective art = innovations in art history / change in art history / a change in the consciousness of the viewer is possible through objective art, which, however, can trigger different subjective changes and insights in each viewer.

Subjective art is what is declared as art by art experts (without being objective art) or perceived as art by the viewer and subjective experiences independent of art history for the consciousness of the individual, which triggers new thoughts in the consciousness of the viewer through what is perceived or through the work and enables reinforcing or new neurobiological brain networks through the mirror neurons.

Subjective art = decoration, non-art, copy = no art historical innovation / A change in the consciousness of the viewer is just as possible through subjective art. It is therefore up to the evolutionary state (which innovations of works of art the viewer is aware of) of the insights and images of the viewer’s consciousness whether an innovation in a subjective work of art is recognised by him as new information. It is a biological evolutionary process: only new knowledge changes the neuronal network of the viewer.

Subjective art and objective art can trigger individually different thought processes and neuronal networks in each viewer. In contrast to objective art, however, this process in subjective art can only be determined subjectively, primarily by the viewer himself or by new imaging procedures of the brain of the recognising viewer or by IQ tests of the viewer.

In Objective Art, on the other hand, the information of the innovation in the work of art is publicly and scientifically empirically available and comprehensible to all people in museums through the work itself and the history of art. To this end, the key to understanding the arts (an ABC theory of the arts and a graphic formula of the arts that can be easily understood by all people) as well as the information that understanding the arts is not a luxury but immediately produces neuronal improvements in creativity, intelligence and health as well as a developing prosperity, has been lacking, favouring the establishment and maintenance of dictatorial systems of power and to the detriment of democracy.

3) Information that permanently generates fear of the future causes nerve cells to mutate—the IQ of the recipients is temporarily lowered, but latently permanently lowered in small steps despite the Flynn effect. See also the scientific research studies on the Internet on: Anxiety, Depression, Chronic Suffering, Aggression, Suicide, IQ Lowering, Terrorism, Wars and Genocides. The Fundacion Liedtke wants to create an independent scientific study of many years’ duration, which summarises the conglomerate of causes and their effects as well as the interaction of the various fears and creativity blockages on humans from numerous scientific empirical studies.

The content and aim of this study is a catalogue of countries that records and classifies the states of fear and impediments to creativity in the populations and puts them into a relationship with the human rights granted in the country, the average IQ of the populations, the cases of suicide, crime, racial and xenophobia, populism, the freedom of the media, the results of the Pisa studies in relation to the democracy and politics of the country and evaluates them in order to gain new insights and solutions on how we can shape the world more ethically and how all people can live better in it.

4.)The programming of fear for the future through the media as through thugs from the Nazi era is deeply anchored in the German population and epigenetically networked with the then existing reasons of a better life in the Nazi empire and the falsely seen improved possibilities of the collective, the danger for one’s own life through sympathy and closeness and to the ideas of the persecuted, with the possibility to spend one’s life in concentration camps until death or murder.

5) The connection between epigenetics and art also includes the failure of the politicians in power in 1999 to stop the Second Enlightenment by closing the exhibition ‘art open’, so that the old epigenetic imprint of anti-Semitism, racism and the exclusion of those who think differently could not be removed with the art formula. The formula eliminates, through symbiosis, all unnatural limitations of genetics, neurobiology, cultures, societies and between rich and poor or old and young. It is the symbol of a unification of opposites that enters the subconscious as knowledge and from here shapes conscious thinking. Selective perception is once again attuned to curiosity, creativity, innovation and evolution in thinking and the subconscious. ‘Rubbish information’ that does not contain any innovation and knowledge about evolution or causes people to panic, does not find its way into the subconscious and can thus only form the thought nest of a depression, neurosis or IQ reduced and externally determined programmed view with difficulty because this information of evolution is not perceived as significant by the selective perception after knowledge and even contradicts it. A global introduction of the art formula would dissolve racism in every country (and every country has its own history) as well as anti-Semitism and fascism through the epigenetic abolition of the boundaries within art and art to man through more creativity, intelligence and empathy in the populations.

6.)According to new, neuronal and epigenetic research results, the stored creativity from the artworks is transferred to the population through art recognition via mirror neurons in the brain. This counteracts the reduction, dissociation and limitation of mind, empathy as well as genetic-psychological abilities. Eric Kandel received the Nobel Prize for Medicine in 2000 (together with Carlsson and Greengard, concerning the transmission of signals in nerve cells). Further research results on the interaction of mirror neurons in the brain with genetics and epigenetics confirmed the statement years later: information, art and imagination develop the epigenetic restructuring of the gene programmes so that we can develop prosperously in the changing environment.

Liedtke Museum

Port d'Andratx Mallorca

The 31 Liedtke sculptures in the area around the building, which are accessible to visitors, document his creative power, which, through the works of art from whose inspiration he derived his “General Information Theory” and which revolutionised Spinoza’s and Hegel’s philosophical starting points into a theory and formula of the humanities and natural sciences through meta-synthesis with the equation: $i = E = MC^2$, which also shows a possible path into the practical implementation of the design of a new society through the ethical capitalism developed by him.





Skulptur Liedtke Museum, Port d'Andratx, Mallorca

i = E = MC² Exhibition

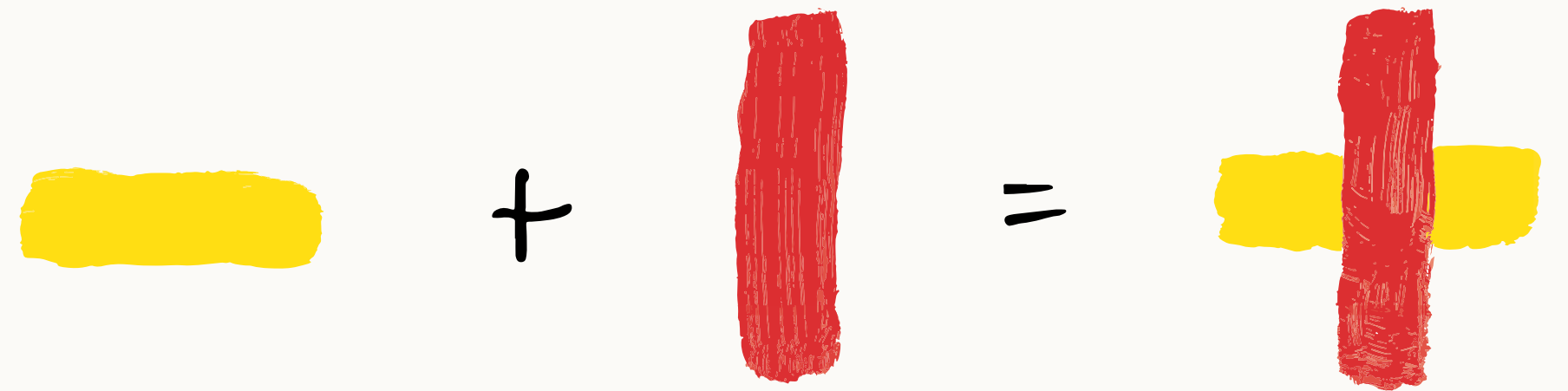
The global impetus for a new ethical world is provided by Art collections designed in collaboration with art historians, collectors and museums for loan exhibitions in America, Africa, Australia, Asia and Europe.



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

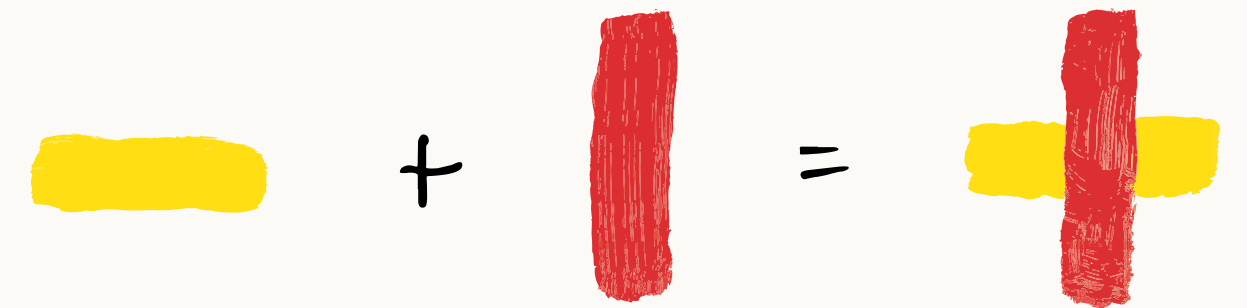
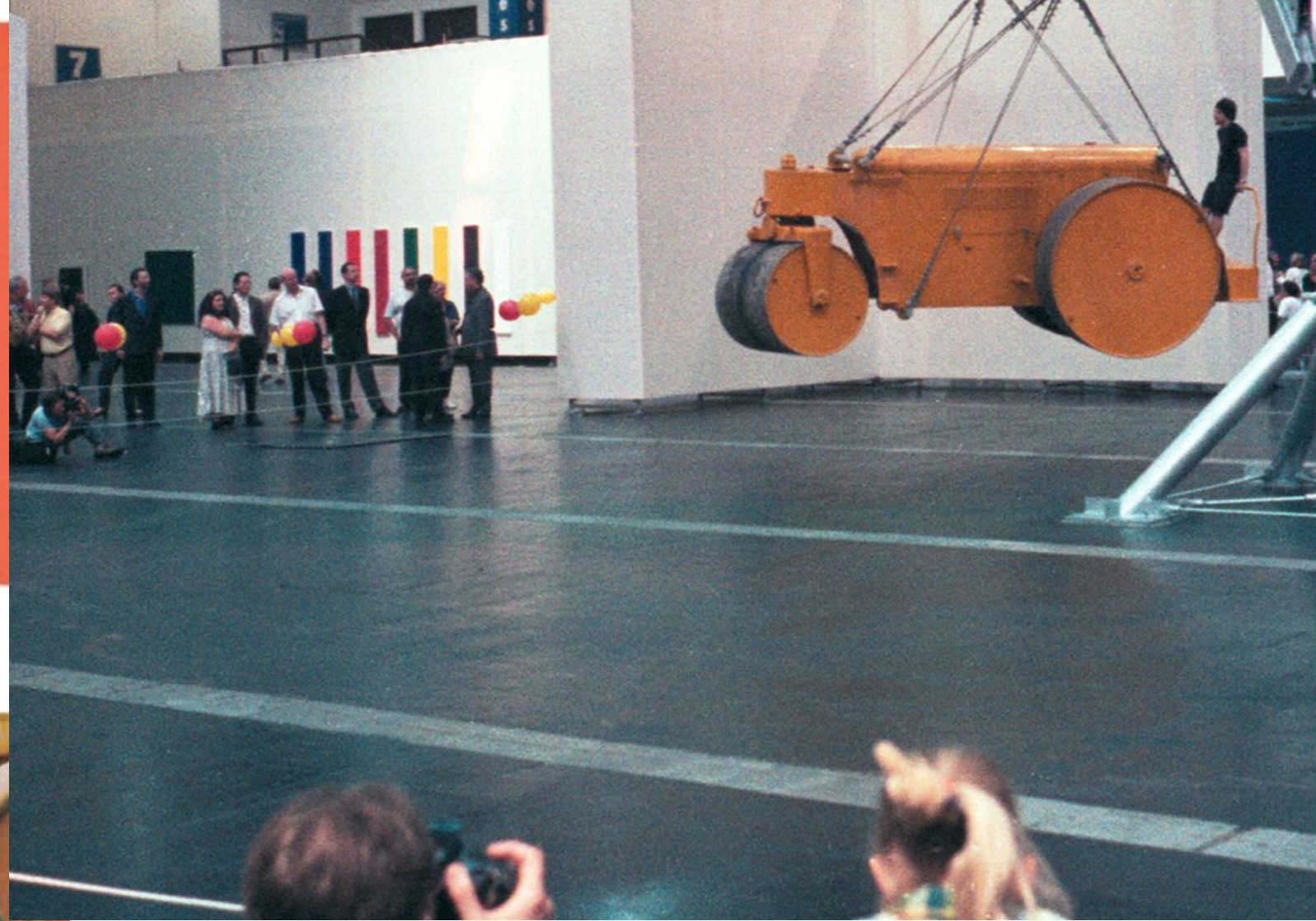
was built by the artist as a homage to Michelangelo in the form of a brain, who first depicted the spirit of man as God's cloak in the Sistine Chapel. According to Liedtke: "The spirit and creativity of all human beings is the protection and evolution and thus the possible security cloak of responsibility of a positive future for mankind and the world around us." This is the first time in the history of art and architecture that Liedtke has realised a building in the shape of a human brain. In addition to the exhibition rooms, his studio, a restaurant with an open-air event space, condominiums and a pool were also housed in the museum. With his exhibits, Liedtke has realised a museum in which one can live, work and mentally and physically swim in new philosophies.

art open exhibition



The open art exhibition with the various stages of the development of art from the Stone Age to the present day unravels the riddles of art with the formula of art using the innovations of art history in a graphically simple way.

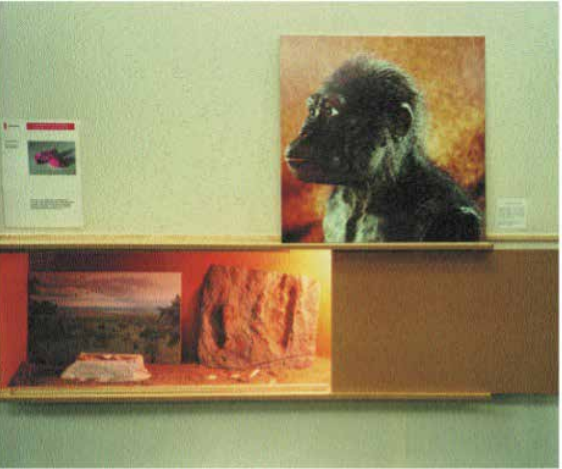
The revolutionary open art exhibition of the non-profit Liedtke Foundation opened to the public with free admission, 56 live concerts, day and night (24 hours), on 1 July 1999 in Essen on 23,000 square metres.



The art-historical event with over 1000 original works of art from many European museums, decoded with Dieter Liedtke's art formula, of which art historian Harald Szeemann says: "The formula is a revolution in art history." Social philosopher Niklas Luhmann characterises the formula as: Evolutionary achievement that, once introduced, makes itself and social evolution possible."

Art exhibition ‘art open’, concept and design of the exhibition

By presenting his art formula at the ‘art open’, Liedtke triggered a revolution within art history. In cooperation with major museums in Germany and abroad, he gathered on 23,000 m2 more than 1,000 originals from the early history of mankind up to the present, which were displayed in the following sections: “Stone Age”,



Innovations in the Stone Age /Special exhibition 1000sqm

“Voodoo”, “Middle Ages”, “Baroque”, “Romanticism”, “Classic Modernism”, “Art Informel”, “Pop Art”, “Modernity” (as of the 1960s) and “Contemporary Art”.

There were also the special exhibitions “Jean Miotte” (with 22 exhibits), “Christo” (with 70 exhibits), “Mystic Art” (with 18 exhibits), “H.R. Giger” (with 42 exhibits), “The Concrete Evolutionism -Dieter Liedtke” (with 18 exhibits). The concept made visitors understand the already mentioned connection symbolized in the art formula between the intellectual- and art-historical specifications of the eras and the creative evolutionary impulse provided by the artists that allows every work to become unique, a work of art.

These facts were visualized and explained by means of an easily comprehensible graphical representation of each exhibit, which allowed to distinguish these different components through a simple yellow/red colour symbolism of his formula in the reproduction of the motif, accompanied by a supplementary explanatory text.

The exhibition “art open - The evolution of art through innovation” started chronologically in a hall with about 100 exhibits from the Stone Age and continued with “Voodoo”



Innovations: Dance and Performance in the Voodoo Rituals from Benin/ Special Exhibition 1000sqm

with more than 150 exhibits from Benin. In this case, the presentation of the artworks, as in the context of the exhibition of the Stone Age with its various exhibits, was supplemented by daily performances to emphasize the importance of elements such as dancing and singing in the context of animistic religious rituals and convey it to the public. For this purpose, twenty dancers and a voodoo priest from Benin had been invited to Essen.

This part of the exhibition was complemented by a section with artworks from the Middle Ages (in Russia), with around 70 Christian religious exhibits, and the other artistic periods and sections right up to contemporary art.

Based on the chronology and the breakdown of the historical innovations, visitors to the exhibition were able to understand the evolution of artistic periods and some of their main works and thus visualize art history as the history of human creativity. The overall concept of the exhibition also in-

cluded a supporting program with 56 live concerts of the musical genres “Classic”, “Rock”, “Pop” and “Techno”, which presented references to other aspects of the cultural history of individual eras. In the opera “Mar”, composed by Liedtke especially for this occasion, these different styles were brought together as a symbol of creative unity, which arises as a central statement from the evolutionary principle that lies behind the art formula.



Innovations in Music: Opera “Mar” by Dieter Liedtke A fascinating time travel story about a child who overcomes the boundaries of epochs with the help of music (classical, rock-pop, techno) and the art formula. In search of a better world, he meets the shaman Joseph Beuys and asks him: “When will all people finally live in peace and freedom?” The shaman answers in riddles. With the St. Petersburg Symphony Orchestra and the Monte Carlo Rock/Pop Orchestra with Herman Raberell from the Scorpions.

However, the special thing about the “art open” is not to be seen in the use of different media that appeal to different senses. With his concept, the curator Liedtke has freed works of fine arts from the confines of a purely aesthetic approach and raised them beyond the scope of stylistic or epochal positioning. Beyond the corresponding reference to the past and the present is the continuity of a history of human innovation and creativity. In this context, each exhibit has primarily the purpose of an information carrier, a piece of evidence for the innovation represented in it, the creative impulse that turns it into a work of art. Each exhibit could be placed at the centre of a four-dimensional staging, in which art-, intellectual- and socio-historical lines cross as parts of the past and the corresponding present in order to connect with the individual creative

contribution of the artist, with the new information, with a vision that makes the work relevant beyond its moment of creation because it contributes to that change in the world that makes the future possible.

This approach of looking at art is as new as the related need for a generally comprehensible and understandable definition of art. Art is radically democratized with it. To understand it, enjoy it and benefit from its existence has ceased to be a privilege of middle-class intellectuals, to show it and explain it is no longer an educational task, but an act of emancipation. Art does not become less important for that reason. On the contrary: It is for everyone an encouragement to use one’s own creativity and thus a tool of liberation of the intellect. Existing museums can barely measure up to this perception and functioning of art. Its architecture is meant for a different idea, a different interpretation, a different task. For his visions of art as a democratic means of increasing human creativity, Dieter Liedtke himself has created concepts of presentation and staging that (the building of the Museo Liedtke in Port d’Andratx in Mallorca) have already been implemented.

Patrons of the art open exhibition 1999



D. W. Liedtke

Mikhail Gorbachev



Sofía Reina de España



Dr. Norbert Blum ex Bundesminister Deutschland

D. W. Liedtke

New Renaissance

$$i = E = MC^2$$

Exposition

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

Mikhail Gorbachev

Friedensnobelpreisträger / Schirmherr der
Código Universo art open Kunstaustellung

Art formula

Life I

Life II

Quantum physics + consciousness

Before time/dimension four = 0

World formula

Networks

Society + religion

Art and Healing

One formula

art formula

The art formula

In sociology and philosophy, the art formula leads Hegel’s thesis of the ideal and Marx’s antithesis to the synthesis of an ethical capitalism. With the transformation and the synthesis of opposites, it overcomes all poverty, the divisions and exploitations of man as well as exclusion-favouring partial philosophies (idealism, materialism, dualism, scholasticism and theology as well as existentialism) through multisynthesis of empirically evident information of the respective time-knowledge of coupled observer-knowledge states with the connection of open probability networks of the information of the system-immanent species preservation of being and the universe, which a Concrete Evolutionism into an infinitely in itself interconnected information cluster system of evolution and creation out of nothing, through the creation channel of a super nothing, into a relatively conscious existence, in the Eternal Being of the time-being-possibilities, in (out of and above) the various infinities. A novelty in art history is that the statements of the works were confirmed decades later with the research results of Nobel Prize winners who followed the works of art.

The millennia-long search for a formula for all the arts was rewarded in 1988:

Life + expansion of consciousness = art

An art formula that explains art to the population and makes people more art-aware and creative, thus strengthening them and democratising all the arts, can be classified in art historical terms as Pop Art (in Pop Art, the popular symbols of the people are depicted and the individual is elevated as the star).


The art formula, in its sheer simplicity, explains all the arts through their innovations and thus makes every art Pop Art as well as every man a creator. The art formula is the emperor of Pop Art, who democratises all the arts and at the same time disempowers himself.

The law of art is:
“The dissolution of the limits of the arts and art history or consciousness through art.” The law of art and the development of societies.
Art and the development of societies.

The public application of the law of art brings about the dissolution of the limits of creativity, intelligence and health, and the prosperous well-being of societies. Art becomes clear (through the Hegelian dialectic with innovation - thesis - antithesis and synthesis) with the formula in every art and presents the work of art as an engendered process that shows the work at a new level of innovation.

Millions of works of art from all epochs and styles document evidently and empirically the art formula


Stone Age




Mahmut carved in stone

Middle Ages


Giotto



Leonardo da Vinci



Michelangelo




Exchanges gold ground with lanship

Invents the fumato

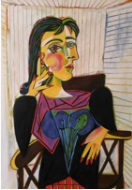
Mirror-image same level of God and man

Classic Modern


Malewitsch



Picasso



Jeff Cohns

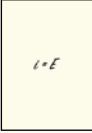


Depicts pure forms

Develops cubist Shapes/Cubism


Develops pop art with Children’s Toys/Air bellows shapes and colours

Konkreter Evolutionismus Liedtke




Performs everything in the world on information and a simple formula back

Stone Age
known so far:



Stone


Stone Age
Creativity



Mahmut carved in stone


+

Stone Age
Art/Innovation/Evolution




New mental abilities of the anxiety resolution and art-recognising viewers/ anxiety resolution andethical prosperity development in society

Up to Giotto
known so far:




Saints were brought down to earth on gold ground

Giotto 1303/05
Creativity




Giotto 1266-1337
Art/Innovation/Evolution




Saints were brought down to earth on gold ground
New mental abilities of the anxiety resolution and art-recognising viewers/ anxiety resolution and ethical prosperity development in society

Up to Leonardo
known so far:




Potrait

Leonardo 1500
Creativity




Develops soft transitions (Fumato)New mental abilities of the + behind the Mona Lisa are two different art-recognising viewers/ anxiety resolution Landscape perspectives

Leonardo da Vinci 1468/1528
Art/Innovation/Evolution




New mental abilities of the anxiety resolution and art-recognising viewers/ anxiety resolution and ethical prosperity development in society

Up to Picasso
known so far:




Potrait

Picasso 1937
Creativity



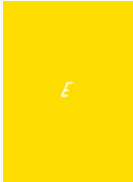
Potrait different views rearranged into a portrait = cubism

Picasso 1881-1973
Art/Innovation/Evolution




New mental abilities of the anxiety resolution and art-recognising viewers/ anxiety resolution and ethical prosperity development in society

Up to Liedtke
previously known




E = Energy

Liedtke 2022
Creativity



E = i (i = Information) (TOE)
Formula for space, time, matter, gravity, DNA, art, media, society, evolution, universe Einstein-Heisenberg Synthesis

Liedtke 1944-
Art/Innovation/Evolution



New mental abilities of the anxiety resolution and art-recognising viewers/ anxiety resolution and ethical prosperity development in society

through a work of art in the Stone Age

Direct knowledge transfer through recognised innovations in the artwork enable by application a millionfold neuronal and epigenetic improvement and evolution of the brain and genes, as well as by enhancing creativity and intelligence (through neuronal networking automatic programmes of the DNA) they optimise the health and lifetime of the selective innovation recogniser.

by a work of art from 1305

Direct knowledge transfer through recognised innovations in the artwork enable by application a millionfold neuronal and epigenetic improvement and evolution of the brain and genes, as well as by enhancing creativity and intelligence (through neuronal networking automatic programmes of the DNA) they optimise the health and lifetime of the selective innovation recogniser.

by a work of art from 1500

Direct knowledge transfer through recognised innovations in the artwork enable by application a millionfold neuronal and epigenetic improvement and evolution of the brain and genes, as well as by enhancing creativity and intelligence (through neuronal networking automatic programmes of the DNA) they optimise the health and lifetime of the selective innovation recogniser.

by a work of art from 1937

Direct knowledge transfer through recognised innovations in the artwork enable by application a millionfold neuronal and epigenetic improvement and evolution of the brain and genes, as well as by enhancing creativity and intelligence (through neuronal networking automatic programmes of the DNA) they optimise the health and lifetime of the selective innovation recogniser.

by a work of art from 2022

A quantum physical, timeless metasymbiosis philosophy of the universe, with a published, simple and scientifically verifiable formula.and scientifically verifiable formula, paves the way to a sustainable and empartic and empartic co-world society. THROUGH 1000 WORKS OF ART Direct accelerated knowledge transfer through seeing over 1000 recognised innovations in historical artworks in an exhibition shape a billion-fold neuronal, epigenetic enhancement and evolution of the brain as well as the genes and by increasing creativity and intelligence (through natural, neuronal networking automaton programmes of the DNA) they optimise innovativeness, health and lifespan in the art-innovation recognising societies.

128

129

Innovation

Liedtke

“The processes of differentiation of innovations in art historical works and their representation of evolution with the formula of art in Liedtke’s works through self-reference in the works, as well as the foreign references of art history and the global “art memory museums” in which innovations are documented through the exhibition of the works, are an evolutionary achievement, as they simplify complex relationships and lead to greater complexity through understanding with an accompanying reduction of systems.”

“The formula is so general that there are many possible applications, such as increased complexity of the environment that can be captured by the system, or increased complexity of the system itself and increased independence (less integration) or more diverse entry points. However, more complexity means above all more combinatorial possibilities, usually between connections of different social functions. This can contribute to a rapid stabilisation of such achievements once they become visible and usable.”

Prof. Dr. Niklas Luhmann 1996/98
Social philosopher/art historian
Niklas Luhmann paragraph 2,from the book “The Society of Society” (1998)
Chapter VIII: “Evolutionary achievements”.

“We have studied the concept of the art open exhibition in detail and found that Liedtke’s art formula also applies to music and its history. We share with him the forward-looking view that through the art formula, in connection with the multimedia exhibition art open, the 4th dimension, the access to understanding art and music, is open to everyone. Only when everyone applies and deepens their creative possibilities will we solve the problems of the future.”

Prof. Dr Franz Müller-Heuser 1997
Director of the Cologne University of Music - Member of the UNESCO Music Committee
President of the German Music Council

“The formula of Leonardo da Vinci today is the revolution in art history. Liedtke wants to use the image, the images, to make creativity thrusts directly visible, to make them comprehensible. His art open art formula, life + expansion of consciousness = art, is in a sense the condensate of his research, which he has explained in various publications: The Consciousness of Matter (1982), The Fourth Dimension (1987), The Key to Art (1990)..”

Prof. Dr Harald Szeemann, 1998
Art historian

“The visualisation of the development of the arts through Dieter Liedtke’s art formula or the universe code across national borders and time periods will open up new perspectives and allow a fresh and unused view beyond all routine and the limits of the usual understanding of art. In this way, the permanent development of the arts, which was and is a long, continuous and future-oriented path beyond all clichés of the so-called revolution, can be experienced visually.”

Prof. Karl Ruhrberg, 1999
President of the International Association of Art Critics (German Section, AICA)

“Dieter Liedtke’s formula is also confirmed for literature and its history.”

Prof. Dr Hellmuth Karasek, 1999
Co-editor; “Der Tagesspiegel” and head of the cultural editorial department of the news magazine “Der Spiegel”. Literary critic/member of the television programme “Der Spiegel” Das Literarische Quartett. Advisor to the art open art exhibition

Liedtke’s formula of:

Life + expansion of consciousness= art

is not, however, to be understood as a restriction of artistic thought. Art has often been restricted in its autonomous freedom by rules, such as Josef Albers with his Interaction of Colors, or the Suprematists with their Manifesto, and by the pictorial determinations of iconography, specifications of the clients, political specifications of an idealising realism in fascism and communism, and so on. That is why the history of humanity, its failures and its successes, natural and medical research all play a role in Liedtke’s reflections, as many other fields of human, scientific thought. Art is seen as locating the chronologically different determinations beyond the spectacular sign for the freedom of art. The formula is not a guarantee for making art, but for understanding art. And not just the art of the present, but art from all centuries and millennia.

Prof. Dr Hellmuth Karasek, 1999
Co-editor; “Der Tagesspiegel” and head of the cultural editorial department of the news magazine “Der Spiegel”. Literary critic/member of the television programme “Der Spiegel” Das Literarische Quartett. Advisor to the art open art exhibition

135

Codigo Universo
Art + Liberty

Title: Art Key

Artist: Dieter Liedtke
Innovation in art: Reduction of innovations in red and known information in yellow in a graphic with five generally known symbols for the formula “art”. The red/yellow cross is the symbiosis for works of art with art-historical innovations.
Innovation: Opening up the arts to the population.
The graphic formula enables all art enthusiasts to recognise works of visual art, music, literature, dance, theatre, performance, computer art, etc., as well as all future works and art trends by their innovations.
Innovation: International Jurisdiction for Art.
The simple application of the formula to the innovations and the level of creation in the work has been documented and confirmed for all arts (*visual arts, music, literature, etc.*) in art copyright litigation worldwide with over 100,000 complex art historical opinions and court decisions (*on works of art and their copies*) by the reasons for judgement.
The innovation: The first simple art assessment.
Dieter Liedtke summarised the 1988 formula in his published books “*The Consciousness of Matter 1982*” and “*The Key to Art 1990*”. This allows numerous economic (years before scientists Daniel Kahneman and Vernon L. Smith, who received the Nobel Prize in 2002 for their research on confusing economic systems) and art historical mistakes in the classification and evaluation of works, which have been made for centuries by artists, art laymen and art historians, can be avoided by applying the system innovation question of the art formula study and its evaluation guidelines (AAA to D), which are art historically evident and empirically documented with a certificate for a work of art: “What is a work of art and what is decoration”. Bad investments are avoided and works of art-historical importance and high economic value can be found by any art layman and art formula connoisseur for further authenticity analysis. The price and art historical classification of works of art becomes comprehensible to every art layman and art lover through the formula. A democratisation of art, a new door for the economic position of art, artists, galleries and museums in society for capital formation and sustainable innovation is opened by the formula.
Innovationsa: Improved neural connections:
1979-1988: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the generation of innovations for self-help, healing and development of creativity in society. (*The controllable change through epigenetics is confirmed by research results in genetic research from the year 2000 and by Nobel*

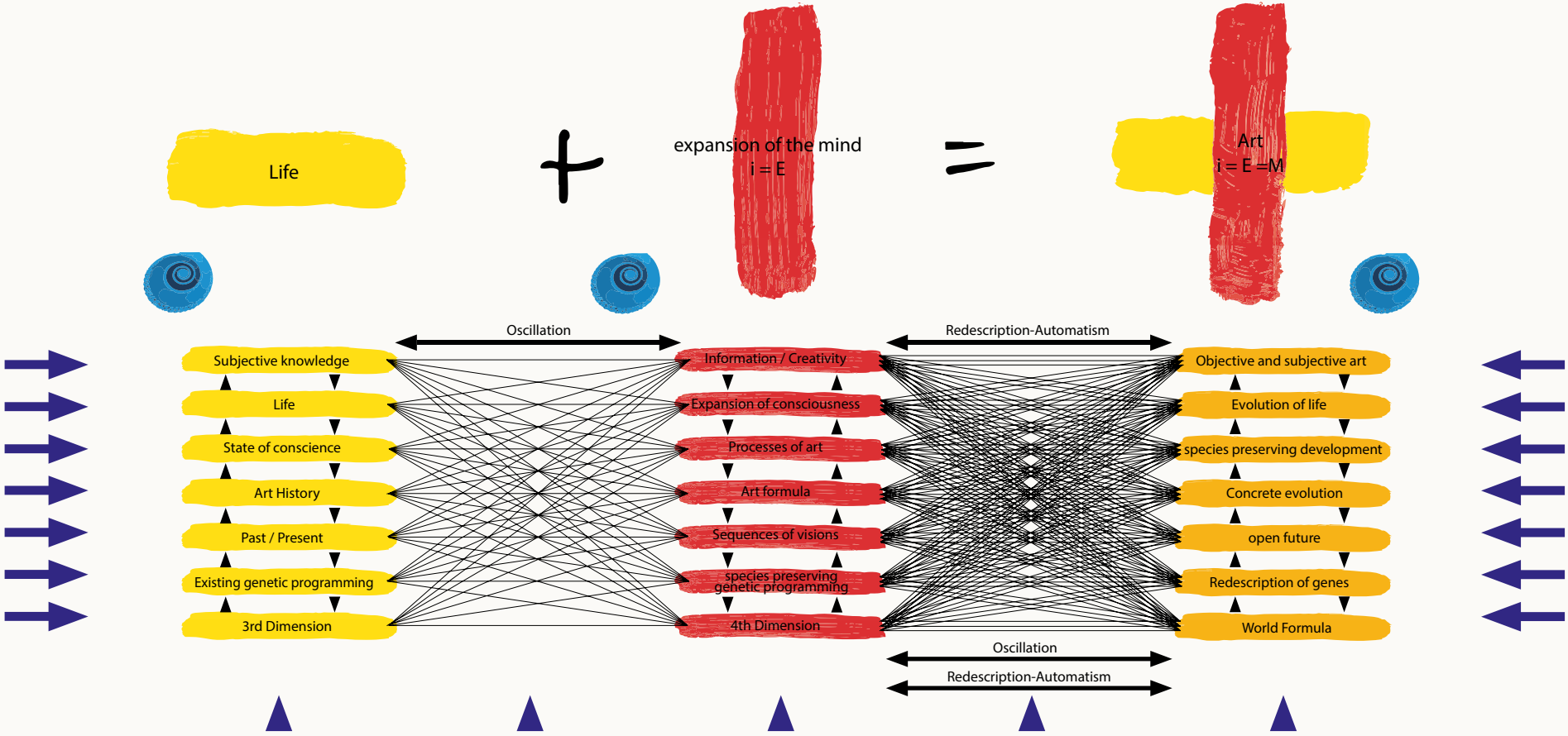
Prize winners in medicine).
Innovationb: The application of the art formula by the viewer leads to new neuronal creativity networks in society.
Innovationc: The formula removes the neuronal and biological transmission barriers for a new understanding of a creativity ABC of innovations from the arts for the population.
Innovatione: Switching on selective perception for innovations. Increase inand flint error as well as increase in solutions and decrease in fear of the future. Measurable increase in innovations per one million inhabitants and improved Development of prosperity in the country.
Innovationf: Reducing depression and anxiety by switching on selective perception for creativity.
Innovationh: Improving health and extending life.
Innovation Philosophy a: The transformation of Hegel's dialectic into graphic symbols.
Innovation Philosophy b: The formula represents philosophically (*depending on the viewpoint of the observer also vice versa*) the thesis of Marx (yellow), the antithesis of Hegel (red) and with the synthesis an ethical capitalism (red/yellow cross) of interpenetration as well as its constant further development through multisynthesis.
Innovation Society: The formula shows that by removing the neural creativity barrier, poverty, exploitation of people and nature and exclusionary partial philosophies (*idealism, materialism, religious dogma, racism, marxismus and capitalism, etc.*) can be overcome by multisynthesising and unleashing the swarm creativity of societies towards sustainability-oriented innovation in a growing world population (as history has shown for 10,000 thousands of years and especially in the last 200 years) through Ethical Capitalism.
Innovation Technique: Digital print as a one-of-a-kind size/original artwork with Dieter Liedtke's DNA in red.
Innovation used in the series:

art key for any form of art: Life + expansion of consciousness = art
or
old information + new information = evolution

Series name: Art Formula
Years working on the series from: 1988
Year of work: 2021
Material: Acrylic paint on canvas
Dimensions: 200 cm x 120 cm

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 nd 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, threedimensionally and helically interlinked and returns to his time with this information added to his base level with its new neuronal inter-linkages.



Innovation

Giotto-Liedtke

Giotto

Liedtke

Cimabue

Duccio di Buoninsegna

Title: Giotto-Liedtke

Artist: Giotto-Liedtke

Innovation Giotto: The background in the painting is depicted for the first time as a landscape and not as a gold ground. 1303-05 /

Picture title: The Lamentation of Christ /

Artist Giotto di Bondone: 1266-1337

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

Innovation: Graphic art formula application in the image 1988.

Innovation: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the generation of innovations for self-help, healing and development of creativity in society. (*The controllable change through epigenetics is confirmed by research results from the year 2000 onwards by genetic research and by Nobel Prize winners in medicine*)

Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Cimabue: New painting technique, slight changes of models lead to novel altarpieces /

Title: Enthroned Madonna with 8 Angels and 4 Prophets 1285/

Artist Cimabue: 1240-1302

Innovation Duccio di Buoninsegna: Combines French with Byzantine style, actual founder of artistic achievement in devotional pictures /

Picture title: Entry into Jerusalem 1308-11/ Artist Duccio di Buoninsegna 1255-1318

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

Innovation used in the series: art key for any form of art: life + expansion of consciousness = art or old information + new information = evolution.

Series name: Art Formula

Years working on the series from: 1988

Year of work: 2003

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 89 cm x 130 cm



Giotto-Liedtke

Innovation

Masaccio-Liedtke

Masaccio

Liedtke

Lukas Moser

Stefan Lochner

Title: Masaccio-Liedtke

Artist: Masaccio-Liedtke

Innovation Masaccio: Central Perspective–Impression of a Wall Break-through/ Picture title: The Holy Trinity c. 1425/ Artist Masaccio: 1401–1428

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

Innovation: Graphic art formula application in the image 1988.

Innovation: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the generation of innovations for self-help, healing and development of creativity in society. (*The controllable change through epigenetics is confirmed by research results from the year 2000 onwards by genetic research and by Nobel Prize winners in medicine*)

Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Lukas Moser: Introduces new techniques, partly underlays the sea with metal foil so that it appears more watery/ Title of picture: Magdalenenaltar 1432/ Artist Lukas Moser: 1390-1434

Innovation Stefan Lochner: His application of paint is wafer-thin, so the light brown is visible in Mary's face/ Title: Presentation in the Temple 1445/ Artist Stefan Lochner: 1400-51

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

Innovation used in the series: art key for any form of art: life + expansion of consciousness = art or old information + new information = evolution.

Series name: Art Formula

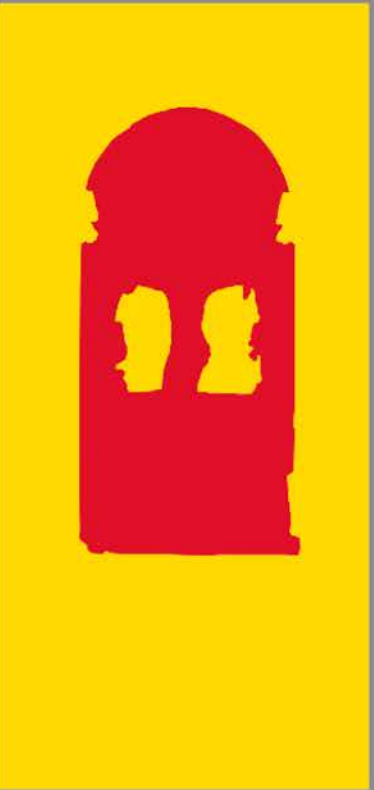
Years working on the series from: 1988

Year of work: 2003

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 89 cm x 130 cm



Masaccio-Liedtke

Innovation

Hieronymus Bosch-Liedtke

Hieronymus Bosch

Liedtke

Hugo van der Goes

Jörg Ratgeb

Title: Hieronymus Bosch-Liedtke

Artist: Hieronymus Bosch-Liedtke

Innovation Bosch: Surreal fantasy images, unprecedented depictions of the world, paradise and hell / Picture title: Garden of Delights c. 1510/ Artist Hieronymus Bosch: 1450-1516

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

Innovation: Graphic art formula application in the image 1988.

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Hugo van der Goes: Figures are modulated in colour for the first time/ Picture title: The Fall of Man before 1470/ Artist Hugo van der Goes: 1440-82

Innovation Jörg Ratgeb: Anticipates Spatial Fantasies/ Title: Scourging of Christ 1518-19/ Artist Jörg Ratgeb: 1480-26

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

Innovation of the Art Key series for any form of art:

Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula

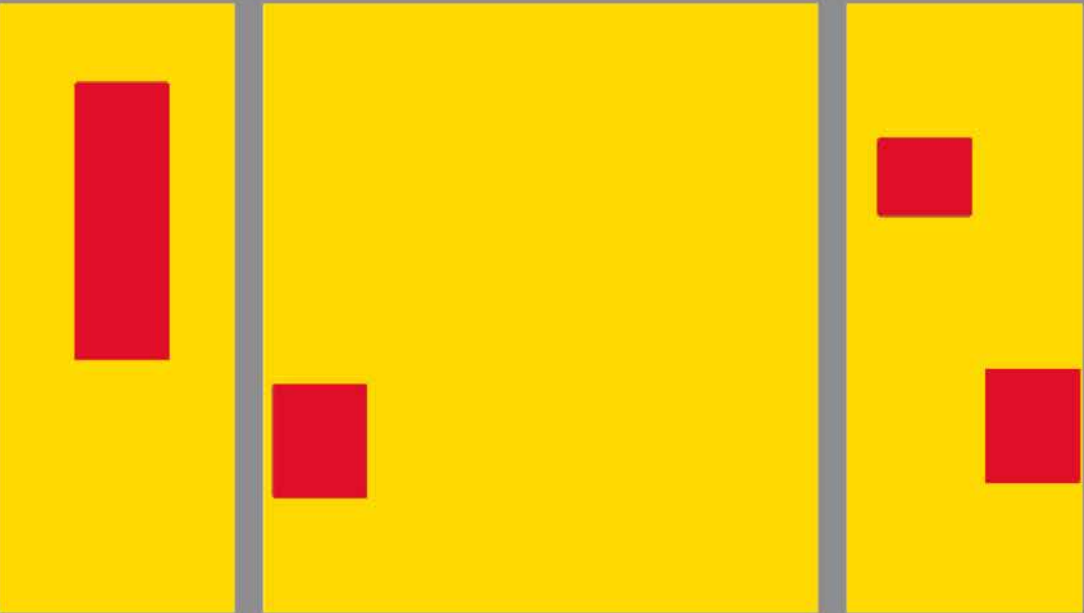
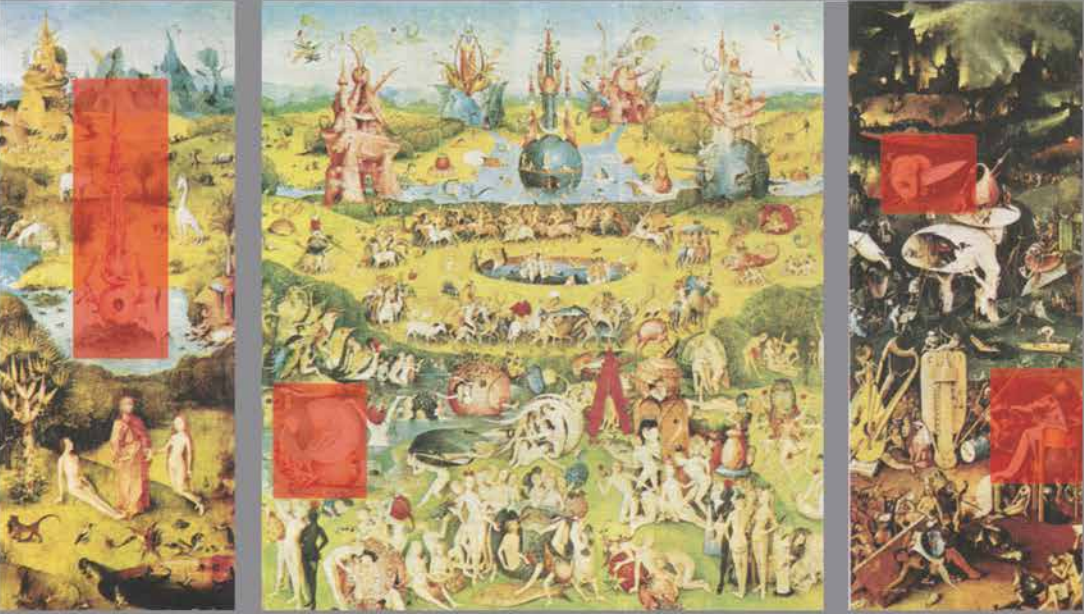
Years working on the series from: 1988

Year of work: 2003

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 89 cm x 130 cm



Hieronymus Bosch-Liedtke

Title: Sandro Botticelli-Liedtke

Artist: Sandro Botticelli-Liedtke

Innovation Botticelli: Perfect insertion of the group of people into the round picture/ Title: Madonna del Magnificat 1480-82/ Artist: Sandro Botticelli: 1455-1510

Innovation Liedtke: Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

Innovation: Graphic art formula application in the image 1988.

Innovation: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the generation of innovations for self-help, healing and development of creativity in society. (*The controllable change through epigenetics is confirmed by research results from the year 2000 onwards by genetic research and by Nobel Prize winners in medicine*)

Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Michelangelo Buonarotti: Bringing Sculpture-Determined Painting to Perfection/ Picture title: Holy Family 1504-05/ Artist Michelangelo Buonarotti: 1475-1564

Innovation Jean Malouel: Uses new lacquers and binders, brilliant body rendering/

Title: La grande Pietà ronde 1400/ Artist Jean Malouel: ~1415

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

Innovation of the Art Key series for any form of art:

Life + expansion of consciousness = art or old information + new information = evolution

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Years working on the series from: 1988

Year of work: 2003

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 89 cm x 130 cm



Sandro Botticelli-Liedtke

Innovation
Leonardo da Vinci-Liedtke
Leonardo da Vinci
Liedtke
Hieronymus Bosch
Raphael
Hans Memling

Titel: Leonardo da Vinci-Liedtke

Artist: Leonardo da Vinci-Liedtke

Innovation Leonardo: Soft transitions = Fumato/two different perspectives in the background/ Artist Leonardo da Vinci: 1452-1519 **Innovation Liedtke:** Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

Innovation: Graphic art formula application in the image 1988.

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Hieronymus Bosch: Continuous Space Development/ Picture title: The Penitent St. Jerome 1500/ Artist Hieronymus Bosch 1450-1516

innovation Raphael: Earthly and heavenly zones are given a different degree of reality. Title: The Madonna of Foligno 1512/ Artist Raphael: 1483-1520

Innovation Hans Memling: Almost photographic representation of the hands/ Title: Portrait of a Praying Man 1480-85/ Artist Hans Memling: 1430-1494

Innovation Technology: Digital printing, one-of-a-kind size/Original artwork with Dieter Liedtke's DNA in red

Innovation used in the series: art key for any form of art: Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula

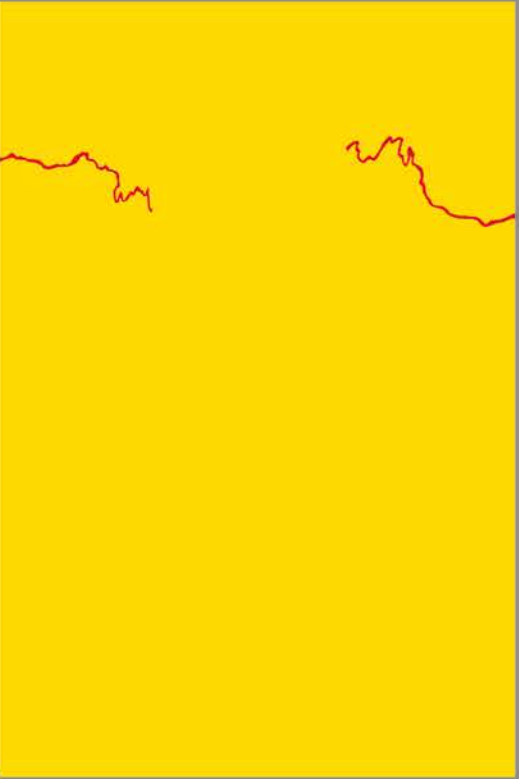
Years working on the series from: 1988

Year of work: 2003

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 89 cm x 130 cm



Leonardo da Vinci-Liedtke

Innovation

Sandro Botticelli-Liedtke

Sandro Botticelli

Liedtke

Michelangelo Buonarotti

Jean Malouel

Title: Michelangelo Buonarotti-Liedtke

Artist: Michelangelo Buonarotti-Liedtke
Innovation Michelangelo Buonarotti: Mirror Image of the Creator and Man c. 1510/ Title: The Creation of Adam c. 1510/ Artist Michelangelo Buonarotti 1475-1564
Innovation Liedtke: Graphic art formula application in the image
Innovation Liedtke: Art Formula 1979
Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).
Innovation: Graphic art formula application in the image 1988.
Innovation: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the generation of innovations for self-help, healing and development of creativity in society. (*The controllable change through epigenetics is confirmed by research results from the year 2000 onwards by genetic research and by Nobel Prize winners in medicine*)
Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works
Innovation El Greco: Alienation of the Image of Nature/ Picture title: The Burial of Count Orgaz 1586/ Artist El Greco: 1541-1614
Innovation Stefan Lochner: His application of paint is extremely thin, so that the light brown is visible in Mary's face/ Title: Presentation in the Temple/ Stefan Lochner 1400-1451/ Artist Stefan Lochner: 1400-1451
Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red
Innovation used in the series: art key for any form of art: Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula
Years working on the series from: 1988
Year of work: 2003
Signature: Liedtke
Material: Stretched Canvas
Dimensions: 89 cm x 130 cm



Michelangelo Buonarotti-Liedtke

Innovation

Dürer-Liedtke

Dürer

Liedtke

Jan van Eyck

Robert Campin

Luca Signorelli

Titian

Title: Albrecht Dürer-Liedtke

Artist: Albrecht Dürer-Liedtke
Innovation Albrecht Dürer: Equation of the Artist with King and God/
Picture title: Self-portrait/ Artist Albrecht Dürer:1471-1528 **Innovation Liedtke:** Graphic art formula application in the image
Innovation Liedtke: Art Formula 1979
Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).
Innovation: Graphic art formula application in the image 1988.
Innovation: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the generation of innovations for self-help, healing and development of creativity in society. (*The controllable change through epigenetics is confirmed by research results from the year 2000 onwards by genetic research and by Nobel Prize winners in medicine*)
Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works
Innovation Jan van Eyck: Oil Painting / The application of several translucent layers of paint resulted in previously unknown depth and luminosity/ Picture title: Portrait of Cardinal N.Albergati 1432/ Artist Jan van Eyck 1390-1441
Innovation Robert Campin: Tendency towards Three-Dimensionality/
Picture title: Portrait of a Man 1435/ Artist Robert Campin 1380-1444
Innovation Luca Signorelli: Applies the sculpted Tuscan painting style to pictures as well. Title: Portrait of a jurist 1490-1500/ Artist Luca Signorelli 1450-1523
Innovation Titian: liveliness and dynamics come to the fore/ Title: Portrait of a Man 1512/Artist Titian: 1480-71

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red
Innovation of the Art Key series for any form of art:
Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula
Years working on the series from: 1988
Year of work: 2003
Signature: Liedtke
Material: Stretched Canvas
Dimensions: 89 cm x 130 cm



Albrecht Dürer-Liedtke

Innovation

Raffael-Liedtke

Raffael

Liedtke

Jan van Eyck

Enguerrand Quarton

Title: Raffael-Liedtke

Artist: Raffael-Liedtke

Innovation Raphael: Dissolution of Boundaries between the Divine and Earthly Zones/ Picture Title: Transfiguration of Christ c. 1517/Artist Raphael 1483 - 1520

Innovation Liedtke: Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

Innovation: Graphic art formula application in the image 1988.

Innovation: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the generation of innovations for self-help, healing and development of creativity in society. (*The controllable change through epigenetics is confirmed by research results from the year 2000 onwards by genetic research and by Nobel Prize winners in medicine*)

Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Jan van Eyck: Highest painterly quality around 1430 / Beginning of the Dutch Early Renaissance/ Picture title: Ghent Altar 1432/ Artist Jan van Eyck 1390 - 1441

Innovation Enguerrand Quarton: Timeless equality of God the Father and Christ in contrast to the world / Coronation of the Virgin, the Crucified and the Last Judgement have not been depicted in this way before/ Picture title: Coronation of Mary 1453-54/ Artist Enguerrand Quarton: 1410-61

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

Innovation used in the series: art key for any form of art: Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula

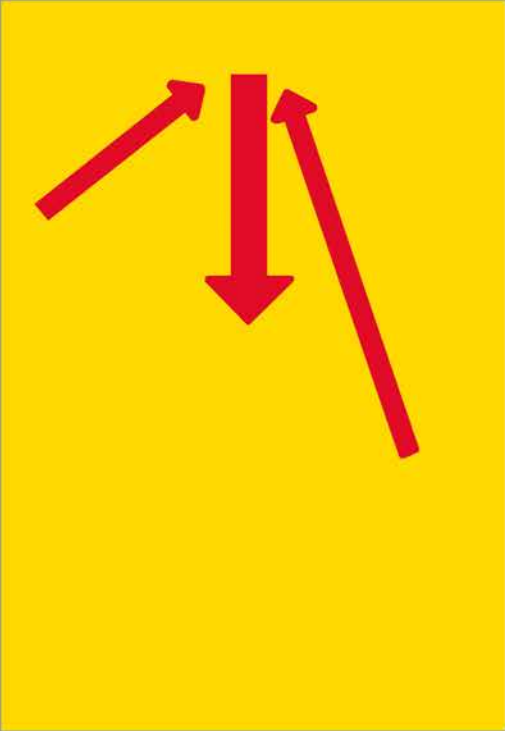
Years working on the series from: 1988

Year of work: 2003

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 89 cm x 130 cm



Raffael-Liedtke

Title: Arcimboldo-Liedtke

Artist: Arcimboldo-Liedtke

Innovation Arcimboldo: Portrait of plants

Title: Spring 1563/ Artist Arcimboldo: 1527-1597

Innovation Liedtke: Graphic Art Formula- Application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

Innovation: Graphic art formula application in the image 1988.

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Pisanello: Portrait with flowers for the first time/ Artist Pisanello: 1395-1450 /Title: Portrait of Lionell d'Est 1441

Innovation Piero della Francesca: Portrait in an exaggerated position with a view of the endless expanse of the landscape /Artist Piero della Francesca: 1420-92

Image title: Double portrait of Federico da Montefeltro and his wife Battista Sforza 1470

Innovation Caravaggio: Radical realism - dirty fingernails - effeminate, adorned figure of the gods/ Artist Caravaggio 1573-1610 / Title: Youthful Bacchus 1591-93

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

Innovation used in the series: art key for any form of art: Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula

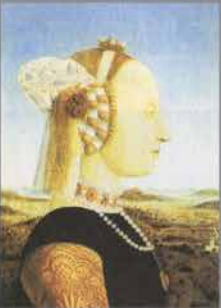
Years working on the series from: 1988

Year of work: 2003

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 89 cm x 130 cm



Arcimboldo-Liedtke

Innovation
Caravaggio-Liedtke
Caravaggio
Liedtke
Dieric Bouts
Leonardo da Vinci

Title: Caravaggio-Liedtke

Artist: Caravaggio-Liedtke

Innovation Caravaggio: Dramatic Lighting/ Picture title: Christ and the Disciples at Emmaus 1596./ Artist Caravaggio 1573–1610 **Innovation Liedtke:** Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Dieric Bouts: The insertion of a host is painted for the first time./ Artist Dieric Bouts: 1410–1475

Title: Christ in the House of Simon the Pharisee 1468

Innovation Leonardo da Vinci: Expresses spirit of action through posture and movement/ Artist Leonardo da Vinci 1452–1519 / Image title: Last Supper 1495–1498

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

Innovation used in the series: art key for any form of art: Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula

Years working on the series from: 1988

Year of work: 2003

Signature: Liedtke

Material: Stretched Canvas

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Caravaggio-Liedtke

Innovation

Rembrandt- Liedtke

Liedtke

Rembrandt

Caravaggio

Williem Claesz Heda

Frans Snyders

Lubin Baugin

Title: Rembrandt-Liedtke

Artist: Rembrandt-Liedtke

Innovation Rembrandt: Further development of Caravaggio's lighting/ introduces a new realism to still life/ title of picture: The Slaughtered Ox/ artist Rembrandt van Rijn: 1608-69 Innovation Liedtke: Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Caravaggio: One of the first still lifes Artist Caravaggio: 1573-1610/Title: The Fruit Basket 1599

Innovation Williem Claesz Heda: Stately Still Life with a Reference to Earthly Impermanence/ Artist Williem Claesz Heda: 1593-1680 / Picture title: Still Life (Banquet with Blackberry Pie) 1631

Innovation Frans Snyders: New type of picture in the field of splendour still lifes / Representation of the wealth of the world with new aspects/ Artist Frans Snyders: 1597-1657/Image title: Still life 1640

Innovation Lubin Baugin: Each of the things alludes to one of the five senses/Artist Lubin Baugin: 1610-1663

Title: Still Life with Chessboard (*The Five Senses*) 1630

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

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Series name: Art Formula

Years working on the series from: 1988

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Material: Stretched Canvas

Dimensions: 89 cm x 130 cm



Rembrandt-Liedtke

Innovation

El Greco-Liedtke

El Greco

Liedtke

Nicolas Poussin

Gaspard Dughuet

Claude Lorrain

Title: EL Greco-Liedtke

Artist: EL Greco-Liedtke

Innovation EL Greco: New Dynamic Landscape Portrait- Anticipation and Proximity to Expressionism and Abstraction/ Picture title: Toledo in a Thunderstorm/ Artist EL Greco 1541-1614 **Innovation Liedtke:** Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Nicolas Poussin: People as extras of the landscape - Elevating the landscape above the people/

Artist Nicolas Poussin: 1593-1665

Image title: Landscape with the Evangelist Matthew

Innovation Gaspar Dughuet: Introduction of new pictorial symbols / Develops a new language in landscape painting./ Artist Gaspard Dughuet: 1615-1675

Image title: Rome, Mountain Landscape

Innovation Claude Lorrain: Figures become part of the landscape/ Artist Claude Lorrain: 1600-1682

Image title: Italian coastal landscape in the morning light

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

Innovation used in the series: art key for any form of art: Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula

Years working on the series from: 1988

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Material: Stretched Canvas

Dimensions: 89 cm x 130 cm



EL Greco-Liedtke

Innovation

Goya-Liedtke

Goya

Liedtke

John Singleton Copley

Antoine - Jean Gros

Title: Goya-Liedtke

Artist: Goya-Liedtke

Innovation Goya: Social criticism against the rulers/represents the brutal side of war/Picture title: Shooting of the insurgents/Artist Francisco de Goya: 1746–1828

Innovation Liedtke: Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

Innovation: Graphic art formula application in the image 1988.

Innovation: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the generation of innovations for self-help, healing and development of creativity in society. (*The controllable change through epigenetics is confirmed by research results from the year 2000 onwards by genetic research and by Nobel Prize winners in medicine*)

Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Copley: utmost liveliness/ the viewer is drawn into the picture/Artist John Singleton Copley: 1738-1815 /Image title:The death of Major Peirson 1782/84

Innovation Jean Gros: The war is presented as an evil unwanted by Napoleon./ Artist Antoine - Jean Gros: 1771–1835/ Image title: Napoleon on the battlefield of Preußisch Eylau 1807-08

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

Innovation used in the series: art key for any form of art: Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula

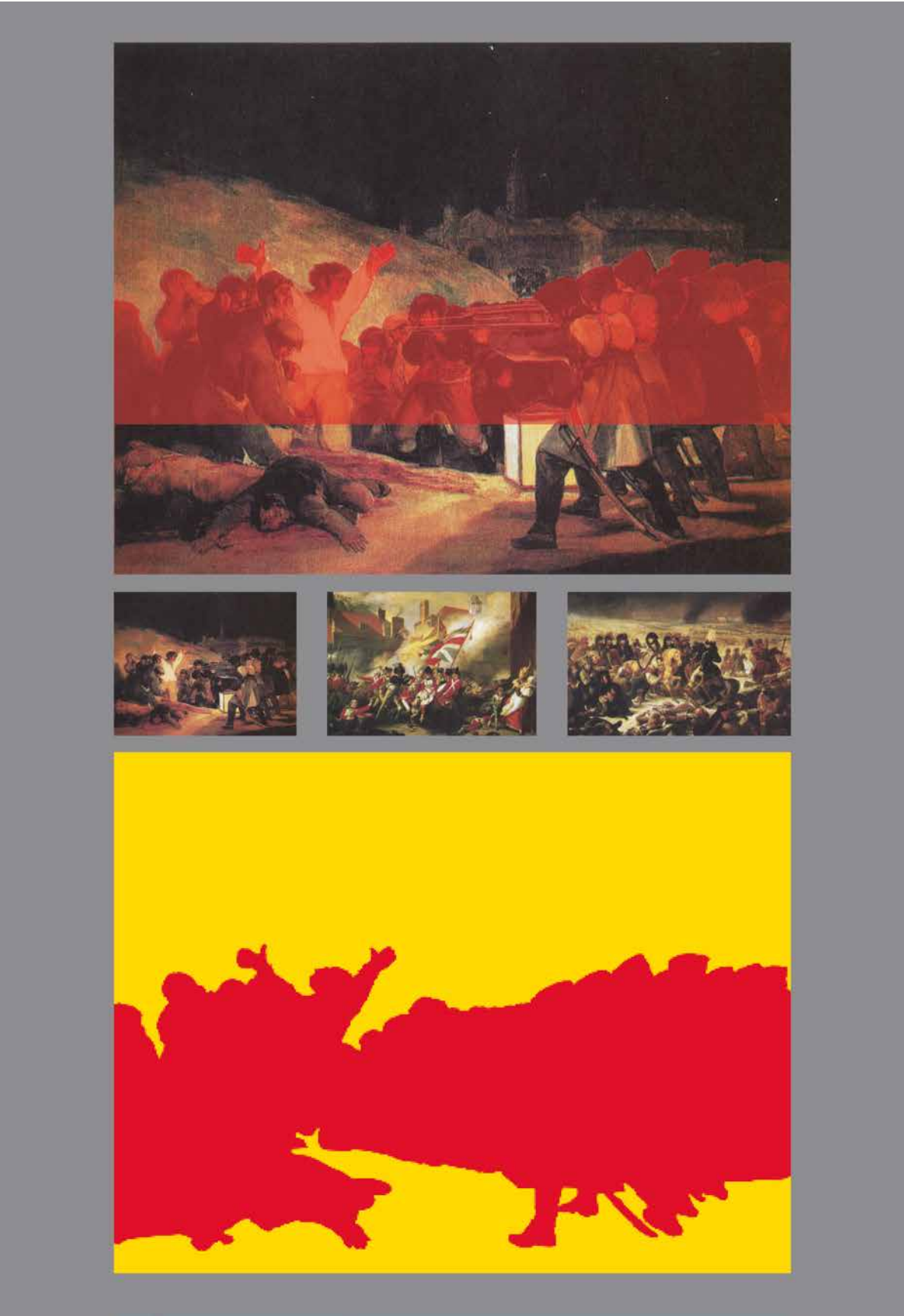
Years working on the series from: 1988

Year of work: 2003

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 89 cm x 130 cm



Goya-Liedtke

Innovation

Friedrich-Liedtke

Friedrich

Liedtke

John Constable

Karl Blechen

William Turner

Carl Rottmann

Title: Friedrich-Liedtke

Artist: Friedrich-Liedtke

Innovation Friedrich: Rising above the material world and calling for Romanticism/ Picture title: Chalk cliffs on Rügen/ Artist Caspar David Friedrich 1774–1840

Innovation Liedtke: Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation John Constable: Landscape depiction lets you feel the mood / Feelers and painter become one unit/Artist John Constable: 1776-1837/ Image title: Weymouth Bay 1816

Innovation Karl Blechen: Image of Italy that contradicts idyllic notions/ Artist Karl Blechen: 1789-1840/

Image title: Monks on the Gulf of Naples 1829

Innovation William Turner: Develops new colour contrasts and autonomous colour spaces / Colour-theoretical superimposition and open-air painting lead to Turner's colourism/ Artist William Turner: 1775-1851/

Image title: Rome, seen from the Aventine 1836

Innovation Carl Rottmann: The destructive power of man leaves its scars on the landscape/ Artist Carl

Rottmann: 1797-1850 / Image title: Sikyon with Corinth 1836 / 38

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

Innovation used in the series: art key for any form of art: Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula

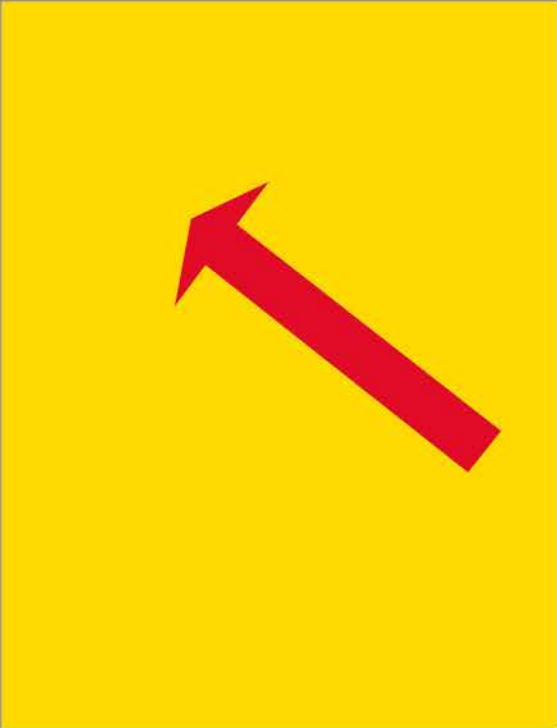
Years working on the series from: 1988

Year of work: 2003

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 89 cm x 130 cm



Friedrich-Liedtke

Innovation

Van Gogh-Liedtke

Van Gogh

Liedtke

Henri Toulouse - Lautrec

Henri Fantin-Latour

Edouard Manet

Paul Cézanne

Ernst-Ludwig Kirchner

Auguste Renoir

Karl Schmidt-Rottluff

Paul Gauguin

August Macke

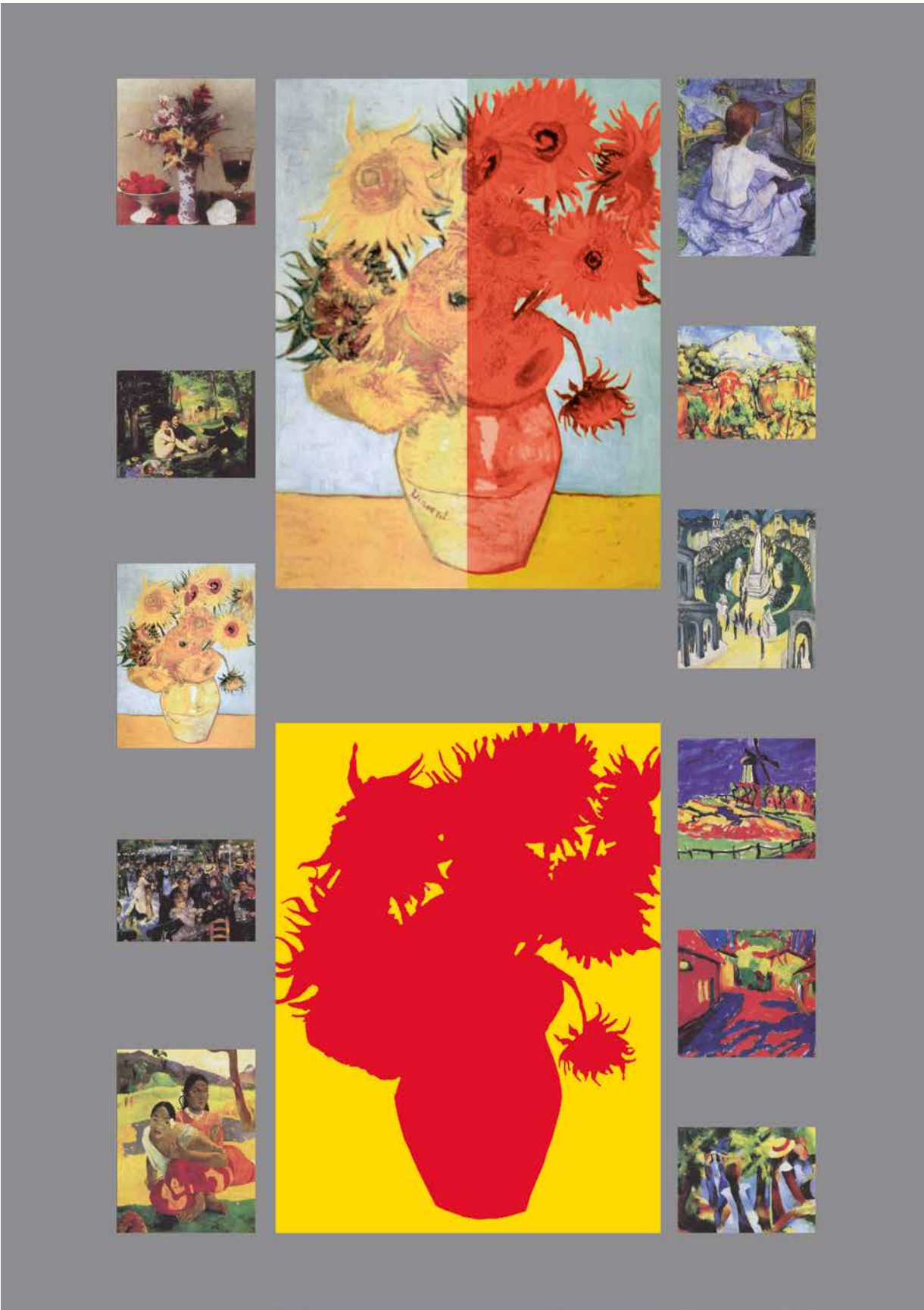
Title: Van Gogh-Liedtke

Artist: Van Gogh-Liedtke
Innovation Van Gogh: Esspressive Colouring-New Emotion-Oriented Painting Style Based on the Techniques of Japanese Woodblock Prints/
Picture Title: Sunflowers in a Vase/ Artist Van Gogh: 1853–1890
Innovation Liedtke: Graphic art formula in the image.
Innovation Liedtke: Art Formula 1979
Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).
Innovation: Graphic art formula application in the image 1988.
Innovation: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the generation of innovations for self-help, healing and development of creativity in society. (*The controllable change through epigenetics is confirmed by research results from the year 2000 onwards by genetic research and by Nobel Prize winners in medicine*)
Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works
Innovation Henri Toulouse - Lautrec: Turns against the academic and symbolic painting of the time / Realistic atmospheric paintings without class distinctions/ Artist Henri Toulouse - Lautrec: 1864–1901 Image title: The Toilet 1896
Innovation Henri Fantin - Latour: Develops painting technique to depict the finest elegance / Combines French, Spanish and Italian still-life techniques to create a characteristic of his own/ Artist Henri Fantin–Latour: 1836–1904 / Image title: Still life ‘To the engagement’
Innovation Edouard Manet: Representation of the nude leads to accusations of depraved thoughts / Execution in a deliberately classical painting style/ Artist: Edouard Manet: 1832–1883/ Image title: Breakfast in the open air 1863
Innovation Paul Cézanne: Wise steps towards abstract painting/ Artist

Paul Cézanne: 1839–1906/ Image title: Mont Sainte - Victoire, seen from the stone brunch Bibémus 1898–1906
Innovation Ernst - Ludwig Kirchner: Restless Dynamics / Colouring and Curved Lines Create Their Own Rhythm/ Artist Ernst-Ludwig Kirchner: 1880–1938
Image title: The street 1907
Innovation Auguste Renoir: Large surfaces and contours dissolve in the shimmering light—and colour effects
/ Artist: Auguste Renoir: 1841–1919/ Image **title:** Galette 1876 / 77
Innovation Ernst - Ludwig Kirchner: Restless Dynamics / Colouring and Curved Lines Create Their Own Rhythm/ Artist Ernst–Ludwig Kirchner: 1880–1938
Image title: The street 1907
Innovation Karl Schmidt-Rottluff: Broad lines and colour lines, change of natural colours/ Artist: Karl Schmidt-Rottluff 1884-1976 / Picture title: Dike breakthrough 1910
Innovation Paul Gauguin: New symbolism and new planar painting technique / Splits large areas into colour nuances and spots / Indigenous equality/ Artist Paul Gauguin: 1848–1903/ Image title: When are you getting married? (*‘Nafea faa ipopo?’*) 1892
Innovation August Macke: Unity of colour, light and space / Objects dissolve into the play of light and shadow./ Artist August Macke: 1887–1914/ Image title: Girl among flowers 1914.
Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke’s DNA in red
Innovation used in the series: art key for any Life + expansion of consciousness = art or old information + new information = evolution

Series title: Art Formula
Working Dates from: 1988–2003
Year: 2003
Signature: Liedtke
Material: Stretched Canvas
Dimensions: 89cm x 130cm



Van Gogh-Liedtke

Innovation

Duchamp-Liedtke

Duchamp

Liedtke

Kazimir Malevich

Francis Picabia

Fernand Léger

Man Ray

Title: Duchamp-Liedtke

Artist: Duchamp-Liedtke

Innovation Duchamp: Makes movement vibrations of the human body visible through temporal processes-Movement phases/ Picture title: Nude descending a staircase No. 2/ Artist Marcel Duchamp: 1887 - 1968

Innovation Liedtke: Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. *(Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks).*

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Kasimir Malevich: Makes the work process clear by placing the movements one behind the other./ Artist Kazimir Malevich: 1878-1935/ Image title: The Grinder 1912

Innovation Francis Picabia: depicting the simultaneity of space and movement/ Artist Francis Picabia: 1879-1955/ Image title: Catch as catch can 1913

Innovation Fernand Léger: People appear as robots / Reduction to line, form, colour/ Artist Fernand Léger: 1881-1955/ Image title: The staircase 1914

Innovation Man Ray: First attempt to represent shadow movements in space/ Artist Man Ray: 1890-1976/ Image title: The tightrope walker accompanies herself with her shadow 1916

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

Innovation used in the series: art key for any form of art: Life + expansion of consciousness = art or old information + new information = evolution

Series title: Art Formula

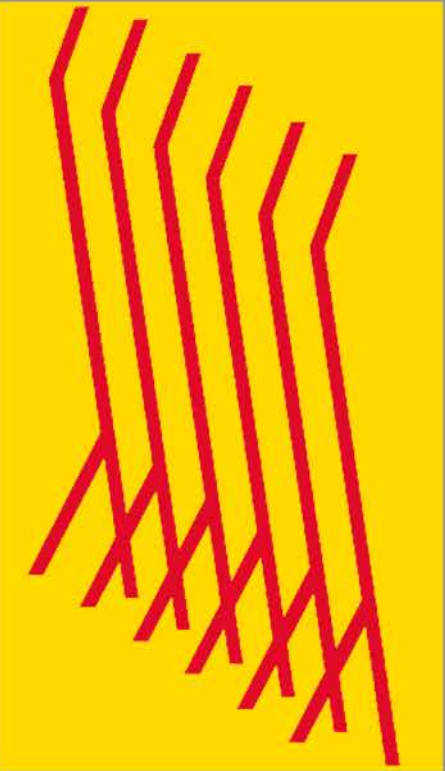
Working Dates from: 1988-2003

Year: 2003

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 89cm x 130cm



Duchamp-Liedtke

Innovation

Malewitsch-Liedtke

Malewitsch

Liedtke

Piet Mondrian

El Lissitzky

Theo van Doesburg

Title: Malewitsch-Liedtke

Artist: Malewitsch-Liedtke

Malevich Innovation: Mirror Image of Creator and Man/ Title: Red Square 1915/ Artist Kasimir Malevich: 1878-1935 **Innovation Liedtke:** Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. *(Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks).*

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Piet Mondrian: Horizontal, vertical and diagonal form a dense network/ Artist Piet Mondrian: 1872-1944/ Title: Oval Composition / Tree Study 1913

Innovation El Lissitzky: Three-dimensional spaces/ Plastic reproduction of metal, glass/ Artist El Lissitzky: 1890-1941/ Image title: Proun 19 D 1912

Innovation Piet Mondrian: New World Design / Contrast of the Vertical and the Horizontal as a Basic Principle./

Artist Piet Mondrian: 1872-1944/ Title: Composition 1925

Innovation Theo van Doesburg: New Colour Composition / Colour as Independent Energy/ Artist Theo van Doesburg: 1883-1931/ Image title: Simultaneous Contra-Composition 1929

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke's DNA in red

Innovation used in the series: art key for any form of art: Life + expansion of consciousness = art or old information + new information = evolution

Series title: Art Formula

Working Dates from: 1988 -

Year: 2003

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 89 cm x 130 cm



Malewitsch-Liedtke

Title: Dali-Liedtke

Artist: Dali-Liedtke

Innovation Dali: The permanence of memory 1931/Artist Salvador Dali 1904–1989 **Innovation Liedtke:** Graphic art formula application in the image.

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Marc Chagall: Thought pictures of a village placed in a coherent sequence/ Artist Marc Chagall: 1887–1985/ Picture title: Me and the Village 1911

Innovation Andre Masson: Readable overarching processes of nature through observation of a sub-area/ Artist Andre Masson: 1896–1987/ Title: Meditation on an Oak Leaf 1942

Innovation Pisanello: Portrait with flowers for the first time/ Artist Paul Deaux:1897-1994/ Picture title: The Welcome-The Meeting 1938

Innovation Kurt Schwitters: Products of Mass Society Blur Boundaries between Image and Relief/ Artist Kurt Schwitters: 1887–1948/ Image title: Merzbild 25A. The constellation 1920

Innovation Juan Miro: Separation of top and bottom is abolished-Own alphabetic sign language/ Artist Juan Miro: 1893-1983/ Image title: People and dog in front of the sun 1949

Innovation Max Ernst: Combines medieval painting with traumatic conditions/ Artist Max Ernst: 1891–1979/ Title: The Temptation of St. Anthony 1943

Innovation Giorgio di Chirico: Father and son relationship without security/ Artist Giorgio di Chirico: 1884–1978/ Title: The Prodigal Son 1922

Innovation Oskar Schlemmer: architecture and people are intertwined/ Artist Oskar Schlemmer: 1888–1943/

Title: Bauhaus Staircase 1932

Innovation Rene Magritte: Norms of society are suspended in the surreal/ Artist Rene Magritte: 1898–1967/ Image title: The Threatened Murderer 1926

Innovation Technique: Digital Print / Unique Size/Original Artwork with Dieter Liedtke’s DNA in red.

Innovation used in the series: art key for any form of art: Life + expansion of consciousness = art or old information + new information = evolution

Series title: Art Formula

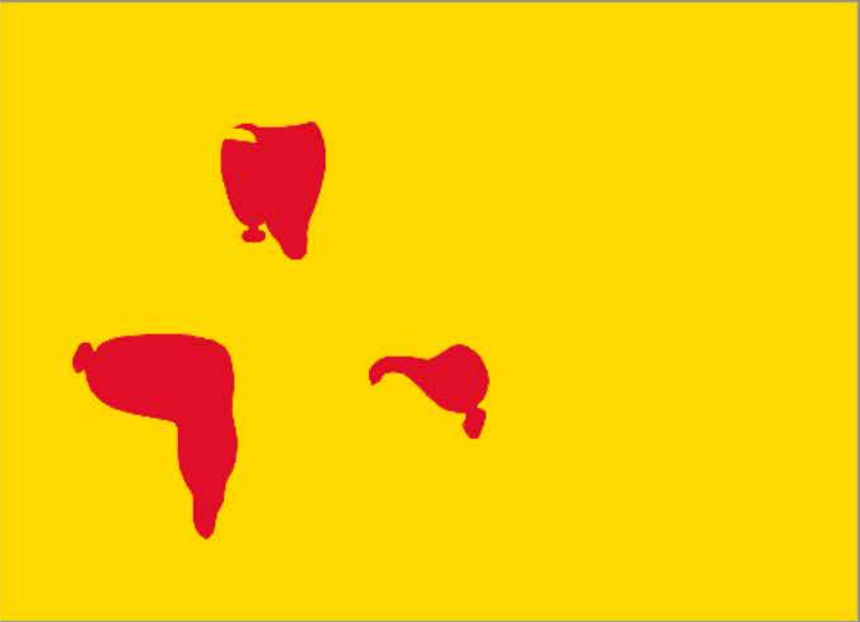
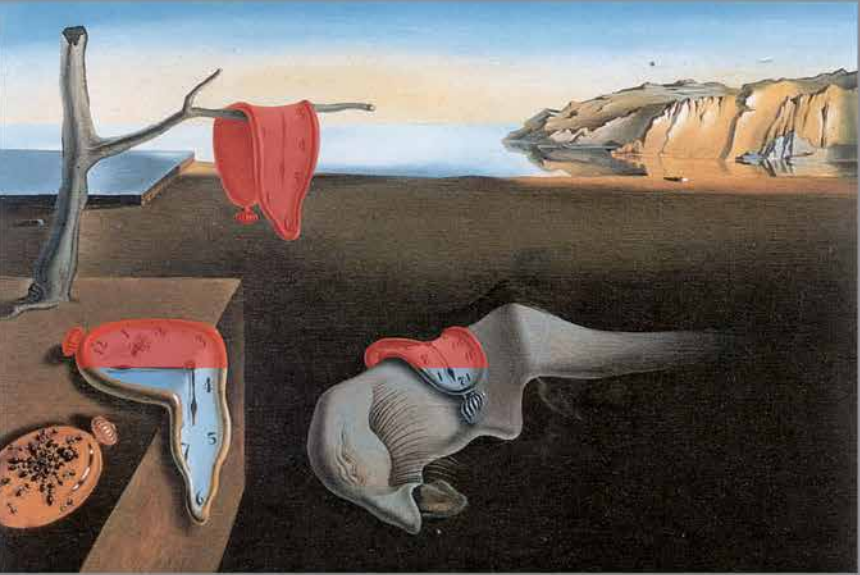
Working Dates from: 1988–2003

Year: 2003

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 89 cm x 130 cmComparison works



Dali-Liedtke

Innovation

Picasso-Liedtke

Picasso

Liedtke

Henri Matisse

Franz Marc

Juan Gris

Paul Klee

Feininger

Title: Picasso-Liedtke

Artist: Picasso-Liedtke

Innovation Picasso: Invention of Simultaneous Perspective-Radical Deformation of Body and Space in Different Perspectives/ Picture title: Portrait of Dora Mar 1937/ Artist Pablo Picasso 1881 - 1973 **Innovation Liedtke:** Graphic art formula application in the image **Innovation Liedtke:** Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Henri Matisse: New combination of impressionistic colour surfaces/ Artist Henri Matisse: **1899 - 1968/ Title:** Portrait with green stripe 1905

Innovation Franz Marc: Interior design from coloured rays/ Artist Franz Marc: 1880 - 1916/ Image title: Tyrol around 1913

Innovation Juan Gris: First collages from 1912 with paper/ Artist Juan Gris: 1887 - 1927/ Image title: The teacups 1914

Innovation Juan Gris: Painted collages with superimposed colour surfaces/ Artist Juan Gris: 1887 - 1927/

Image title: Breakfast 1915

Innovation Paul Klee: Incorporating geometric forms into landscape depiction/ Artist Paul Klee: 1879 - 1940/ Image title: Villa R. 1919

Innovation Feininger: geometric real forms are shone through by light/ Artist Feininger: 1871 - 1956/ Title: Market Church in Halle 1930

Innovation Technique: Digital Print / Size Unicat/Original Artwork with Dieter Liedtke's DNA in the Red Colour

Innovation of the series: art key for any form of art:

Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula

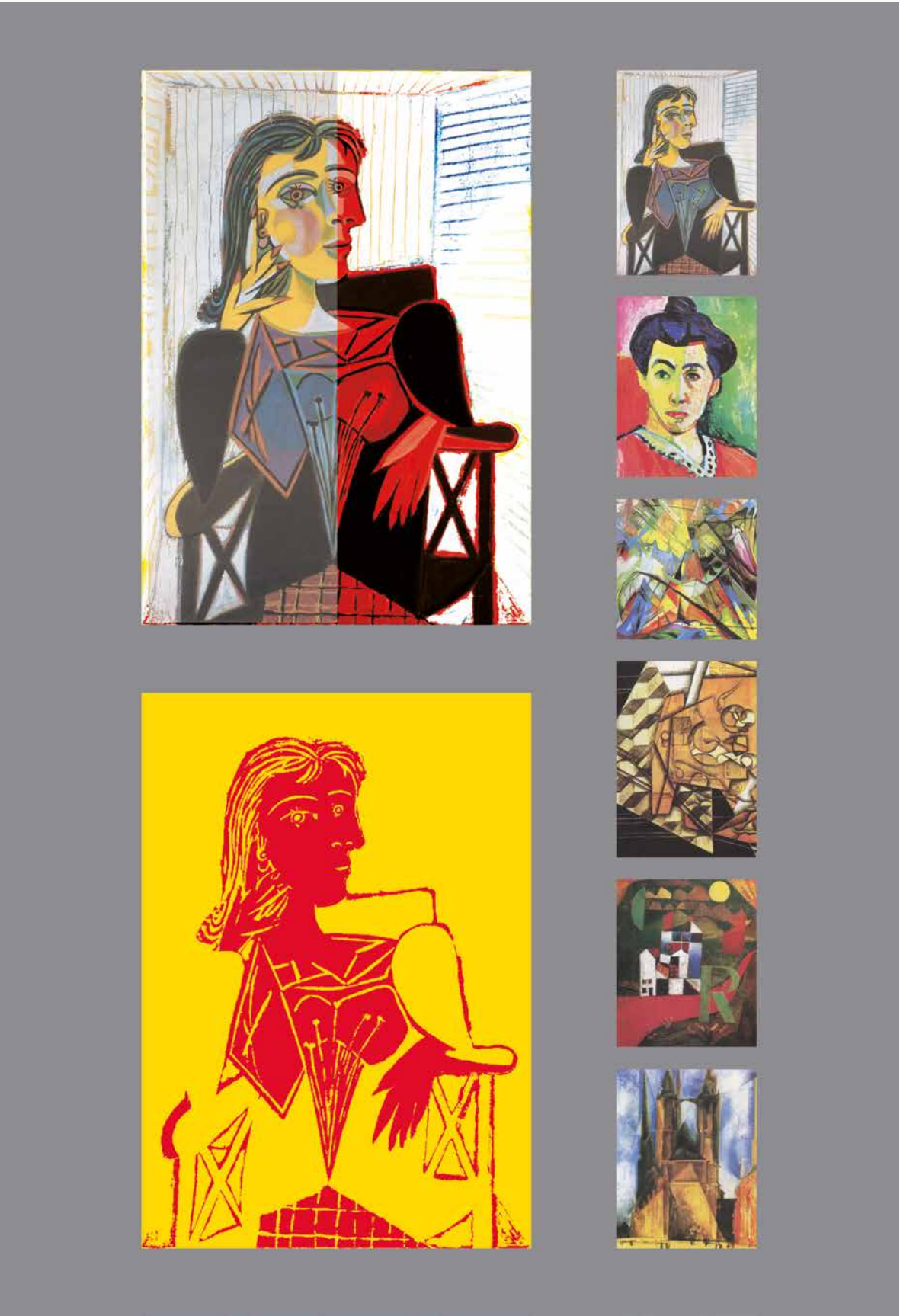
Working years of the series from: 1988 -

Year of work: 2003

Signature: Liedtke

Material: Canvas on stretcher frame

Dimensions: 89 cm x 130 cm



Picasso-Liedtke

Innovation

Klein-Liedtke

Klein

Liedtke

Lucio Fontana

Kenneth Noland

Mark Rothko

Victor Vasarély

Ellsworth Kelly

Title: Klein-Liedtke

Artist: Klein-Liedtke

Innovation Klein: Monochrome monochrome pictures - blue as a representation of God/ Picture title: Untitled 1960/ Artist Yves Klein 1928 -1962 **Innovation Liedtke:** Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

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Innovation: Graphic art formula application in the image 1988.

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Lucio Fontana: Reduction to one colour with canvas incisions. The openings in the canvas convey a new spatial concept/ Artist Lucio Fontana: 1899 - 1968/ Image title: Room concept 1959

Innovation Kenneth Noland: Symbiosis of colour reduction and centring/ Artist Kenneth Noland: 1924 - 2010/ Image title: Ember 1960

Innovation Mark Rothko: Colour surfaces with a meditative character/ Artist Mark Rothko: 1903 -1970/

Picture title: Number 10 1950

Innovation Victor Vasarély: Main representative of optical art / New visual effects cause uncertainty among the viewer/ Artist Victor Vasarély: 1906 - 1997/ Image title: Arcturus II 1968

Innovation Ellsworth Kelly: New forms / Equality of opposing statements to common expression/ Artist Ellsworth Kelly: 1923 - 2015/ Image title: Red Blue 1968

Innovation Technique: Digital Print / Size Unicat/Original Artwork with Dieter Liedtke's DNA in the Red Colour

Innovation of the series: art key for any form of art:

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Series name: Art Formula

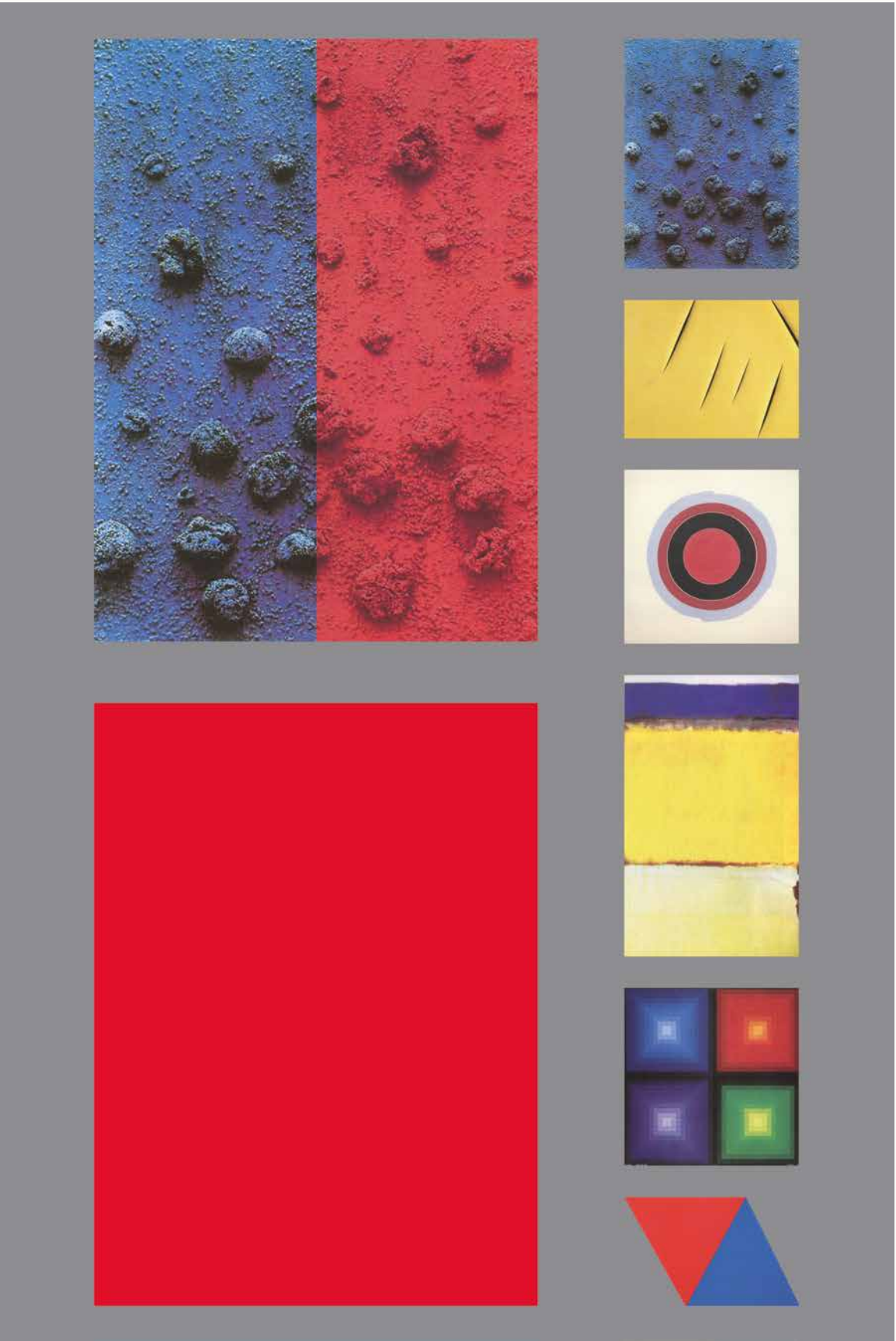
Working years of the series from: 1988 -

Year of work: 2003

Signature: Liedtke

Material: Canvas on stretcher frame

Dimensions: 89 cm x 130 cm



Klein-Liedtke

Innovation

Pollock-Liedtke

Pollock

Wassily Kandinsky

Hans Hofmann

Jean Dubuffet

Franz Kline

Alberto Burri

Emil Schumacher

Ernst Wilhelm Nay

Liedtke



Title: Pollock-Liedtke

Artist: Pollock-Liedtke

Innovation Pollock: The shares, the time, the intuition are absorbed into the art process/ Picture title Painting 1948/ Artist Jackson Pollock. 1912 - 1956 **Innovation Liedtke:** Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Wassily Kandinsky: No representational motifs

Innovation Hans Hofmann: Painting according to inner energy processes/ Artist Hans Hofmann: 1880 - 1966/

Image title: Blue in Blue 1954

Innovation Jean Dubuffet: New material and painting techniques Leading into a non-academic form of expression (Art Brut)/ Artist Jean Dubuffet: 1901 - 1985/ Image title: Le Metafisix 1950

Innovation Franz Kline: Paintings as the final result of an experienced painting act / Evolution of painterly intuitive design/ Artist Franz Kline: 1910 - 1962/ Image title: New York 1953

Innovation Alberto Burri: Poetic visual language / Objects refer to themselves/ Artist Alberto Burri: 1915 - 1995/ Image title: Sack no. 5 1953

Innovation Emil Schumacher: General Motifs with Mystical Content/ Artist Emil Schumacher: 1912 - 1999/

Title: Spatial separation 1955

Innovation Ernst Wilhelm Nay: Movement and spatial perception through point-like application/ Artist Ernst Wilhelm Nay: 1902 - 1960/ Image title: Purpurklang 1960

Innovation Technique: Digital Print / Size Unicat/Original Artwork with Dieter Liedtke's DNA in the Red Colour

Innovation of the series: art key for any form of art:

Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula

Working years of the series from: 1988 -

Year of work: 2003

Signature: Liedtke

Material: Canvas on stretcher frame

Dimensions: 310 cm x 89 cm

Künstler Pollock-Liedtke

Innovation

Johns-Liedtke

Johns

Liedtke

Rosenquist

Cy Twombly

Andy Warhol

Roy Lichtenstein

Marcel Duchamp

Robert Ryman

Keith Haring

Title: Johns-Liedtke

Artist: Johns-Liedtke

Innovation Johns: Every known Radymakes are introduced into the art process for the first time/ Picture title: Flag 1954/ Artist Jasper Johns: 1930

Innovation Liedtke: Graphic art formula application in the image

Innovation Liedtke: Art Formula 1979

Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).

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Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works

Innovation Baselitz: Turns Figures Upside Down/ Title: Family Picture 1975/ Georg Baselitz 1938 -

Innovation Janes Rosenquist: Poster elements as a call to critique/ Artist Janes Rosenquist: 1933 - 2017/

Image title: Marilyn Monroe 1962

Innovation Cy Twombly: Line represents movement and time/ Artist Cy Twombly: 1928 - 2011/ Image title: Pan (fourth part) 1980

Innovation Andy Warhol: Everybody is a superstar

Artist Andy Warhol: 1927 - 1987/ Image title: Marylin 1964

Innovation Roy Lichtenstein: Elements of Comic Books / Quotes Intellectualise Pop Art/ Artist Roy Lichtenstein: 1923 - 1997/ Image title: M - Maybe 1965

Innovation Marcel Duchamp: Readymakes not produced by the artist himself were declared art by him/ Artist Marcel Duchamp: 1887 - 1968/ Image title: Fontaine 1917

Innovation Robert Ryman: Taking back the colour

Artist Robert Ryman: 1930 - 2019/ Image title: Summit 1978

Innovation Keith Haring: Motifs from mass culture enter art/ Artist Keith Haring: 1958 - 1990/ Title: Untitled (*M. Mouse*) 1985

Innovation Technique: Digital Print / Size Unicat/Original Artwork with Dieter Liedtke's DNA in the Red Colour

Innovation of the series: art key for any form of art:

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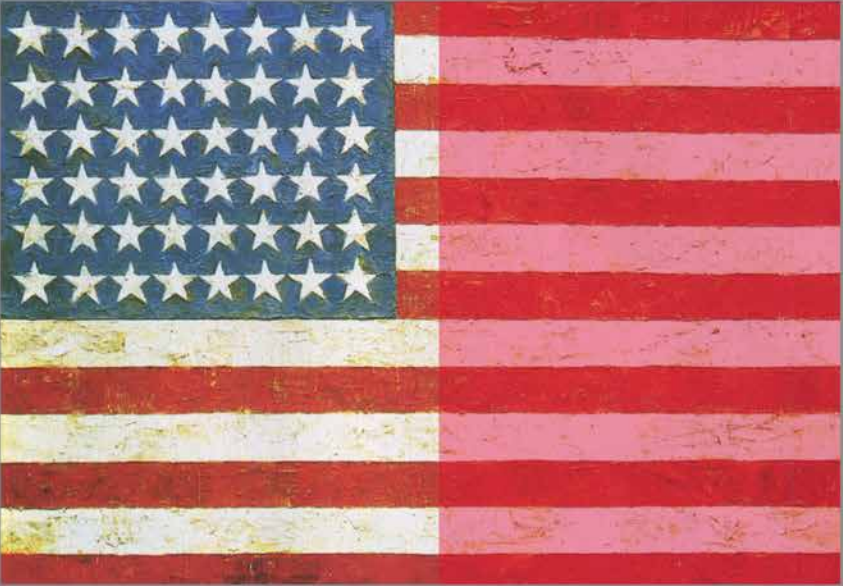
Name of the series: Art Formula Working years of the series from: 1988

Year of work: 2003

Signature: Liedtke

Material: Canvas on stretcher frame

Dimensions: 89 cm x 130 cm



Johns-Liedtke

Innovation

Liedtke

Kazimir Malevich

Yves Klein

Jackson Pollock

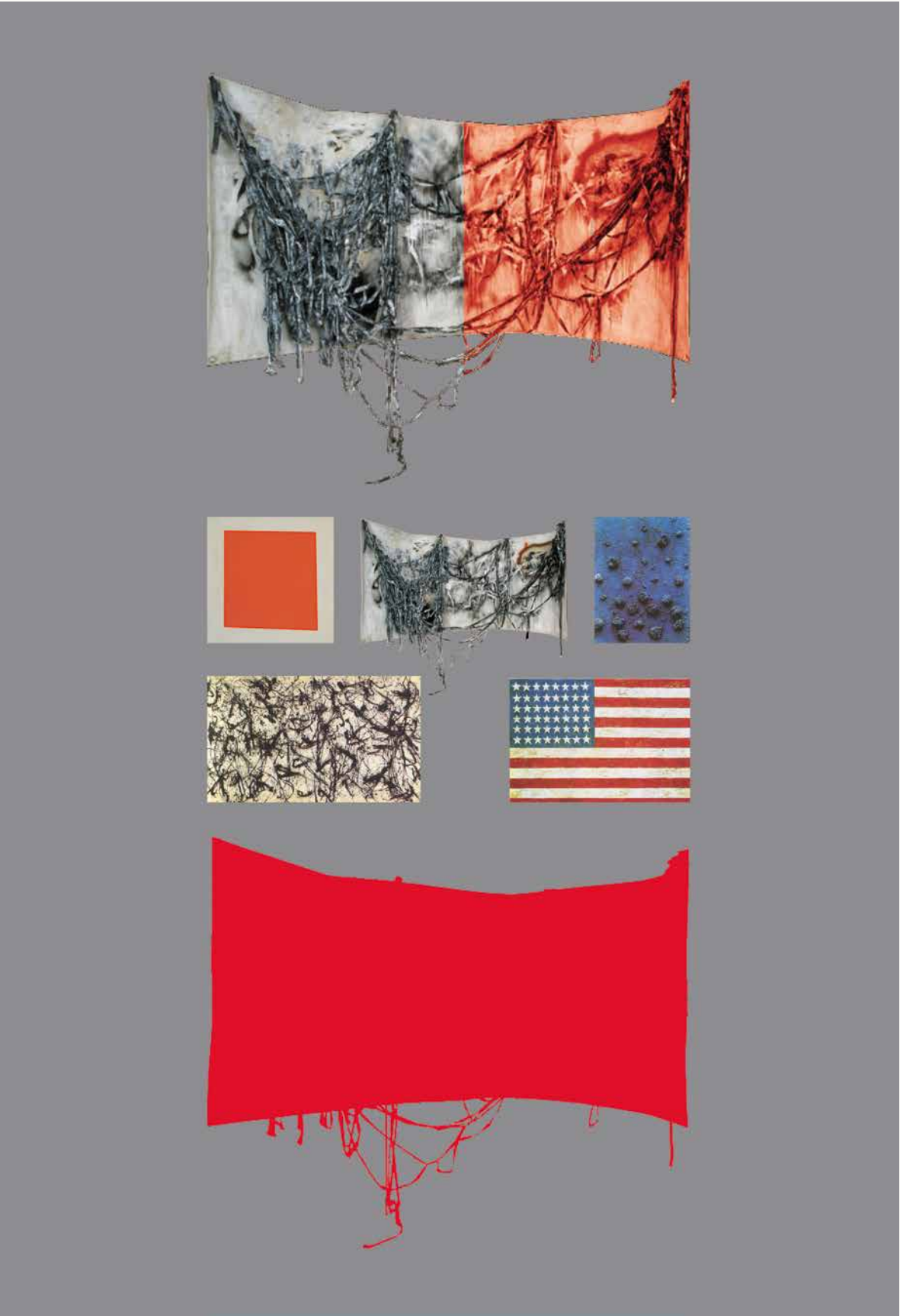
Jasper Johns

Title: Gene frei / weiße Gene

Artist: Dieter Liedtke
Innovation Liedtke: Changing gene structure and programmes through vision and insights/ Image title: White gene areas free 1988/ Liedtke 1944 -
Innovation: Graphic art formula application in the image
Innovation: Art Formula 1979
Innovation Cognitive symbiosis with the work 1979-1988:/ The viewer himself becomes a living and breathing work of art. Neurons in the brain of the viewer lead through the work of art, the process of creativity and the understanding of art with the formula to a cognitive fusion of work and viewer. (*Mirror neurons found in brain in 1992 confirm evolutionary theory of creative learning through cognition in artworks*).
Innovation: Graphic art formula application in the image 1988.
Innovation: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the generation of innovations for self-help, healing and development of creativity in society. (*The controllable change through epigenetics is confirmed by research results from the year 2000 onwards by genetic research and by Nobel Prize winners in medicine*)
Innovation: juxtaposition of the innovations of different artists in a picture with applied graphics of the art formula

Comparison works
Innovation Kasimir Malevich: Reduction to geometry as the supreme law of nature- Geometry becomes equal to God/ Artist Kazimir Malevich: 1878 - 1935/ Image title: Red Square 1915
Innovation Yves Klein: Monochrome monochrome pictures / Blue as a representation of God/ Artist Yves Klein: 1928 - 1962/ Title: Monochrome Blue Untitled 1960
Innovation Jackson Pollock: Action painting / Action, time, intuition are incorporated into the art process/ Artist Jackson Pollock: 1912 - 1948/ Title: Painting 1948
Innovation Jasper Johns: Symbols of mass society are elevated to art/ Artist Jasper Johns: 1930 - / Image title: Flag 1954
Innovation Technique: Digital Print / Size Unicat/Original Artwork with Dieter Liedtke's DNA in the Red Colour
Innovation of the series: art key for any form of art:
Life + expansion of consciousness = art or old information + new information = evolution

Series name: Art Formula
Working years of the series from: 1988 -
Year of work: 2003
Signature: Liedtke
Material: Canvas on stretcher frame
Dimensions: 89 cm x 130 cm



Künstler Liedtke und Andere

Art decoded

Liedtke's works show a hitherto unknown self-reflection that reveals the act of creation and its deeper meaning, as well as enabling a fusion of inside, outside, creation, the ego and the information transfer of the recognition of innovations (the simple symbol of the art formula provides a democratisation of art) as a third observer. Through him as an artist, art theorist, art historian and philosopher, dualistic philosophies are transformed for the first time through works of art in metasymbiosis into a world spirit that goes beyond Bruno's, Spinoza's, Schelling's and Hegel's world spirit with the novelty of a general information theory, its consciousness-networking structures and a simple scientific formula, closes the circle of creation and opens it again and again with each new work of art. His works evidently show that the old, pervasive, meaning-, species-preserving and life-giving tasks of the DNA programmes an evolution of consciousness (through recognised innovations with transmission through mirror neurons in the brain of the observer) is achieved through the transmission of information by the modern social media to the populations (or also cause fears, disabilities, enslavements and injuries to the body and the degradation of spirit, creativity and IQ), which is scientifically empirically proven by new neurobiological and epigenetic research results.

Liedtke's art formula exhibitions, catalogues and mobile apps document the innovations in art that are evidenced by our history, the history of art, and the works on display and evident in museums. His concept of information transmission opens billions of neural doors to a new ethical Total work of art World.

Through the transfer of creativity from the works of artists from millennia to all people, as well as the increase of health, education, creativity and swarm intelligence, the shaping of sustainable and infinite resources of ideas in society towards a better world emerges."

The economist, Prof. Dr. Paul Romer is awarded for his study of 1990 (which was anticipated by Dieter Liedtke in his artworks and books from the seventies and eighties of the last century by up to 20 years), "Integration of Innovation in Long-Term Macroeconomic Analysis" whose core statement is; "That creativity and ideas are our real resources", 2018 Nobel Prize in Economics. Thus, the artist Dieter Liedtke has so far recognised four top research results in physics, medicine and economics, which were honoured with a Nobel Prize, as social and research problems decades ahead with his works and studies, decoded them and documented their solutions.

In the exhibition New Renaissance $i = E = MC^2$
works of art from the collection of the respective museum are with the art formula graphic, which makes
the innovations in the works of the museum collections are made visible.

All works are presented globally in the exhibition catalogue, which grows in this way, as well as in an art formula app, in many other languages.

Life I

The book “The Consciousness of Matter
which sets out the revolutionary art and philosophy of Dieter Liedtke,
has expanded the museum’s documentation of contemporary art.

Museum of Modern Art
New York 1983

“The art formula at the heart of the exhibition “open
art” not only fascinates art connoisseurs, but also contains
also valuable information for “natural historians”. The principle
of evolution as a slowly progressive development becomes
also from the biological and cultural evolution of the
Humanity taken as an example.”

Prof. Dr. Friedemann Schrenk 1999
Natural historian

“Based on the process of conducting scientific research with the help of art and
philosophy, which has been lost since the Renaissance, Liedtke is the first artist in
almost five centuries to achieve art and research results of the highest quality again.”

Dr Thomas Föhl 2005
Art historian

“In modern art, the so-called autodidact artists (the painters of the Brücke,
Kandinsky, Matisse, etc.) play a special role, because they have never been
academically degenerated, i.e. corrupted by conformity, and therefore also did not
have to follow the so-called rules. With Liedtke, the autodidact visual artist, we learn
through his many books with scientific content that he is also the autodidact scientist
who, with a free gaze and free thinking, explored content that was only explored later
by the so-called scientists and thus made it to the Nobel Prize.”

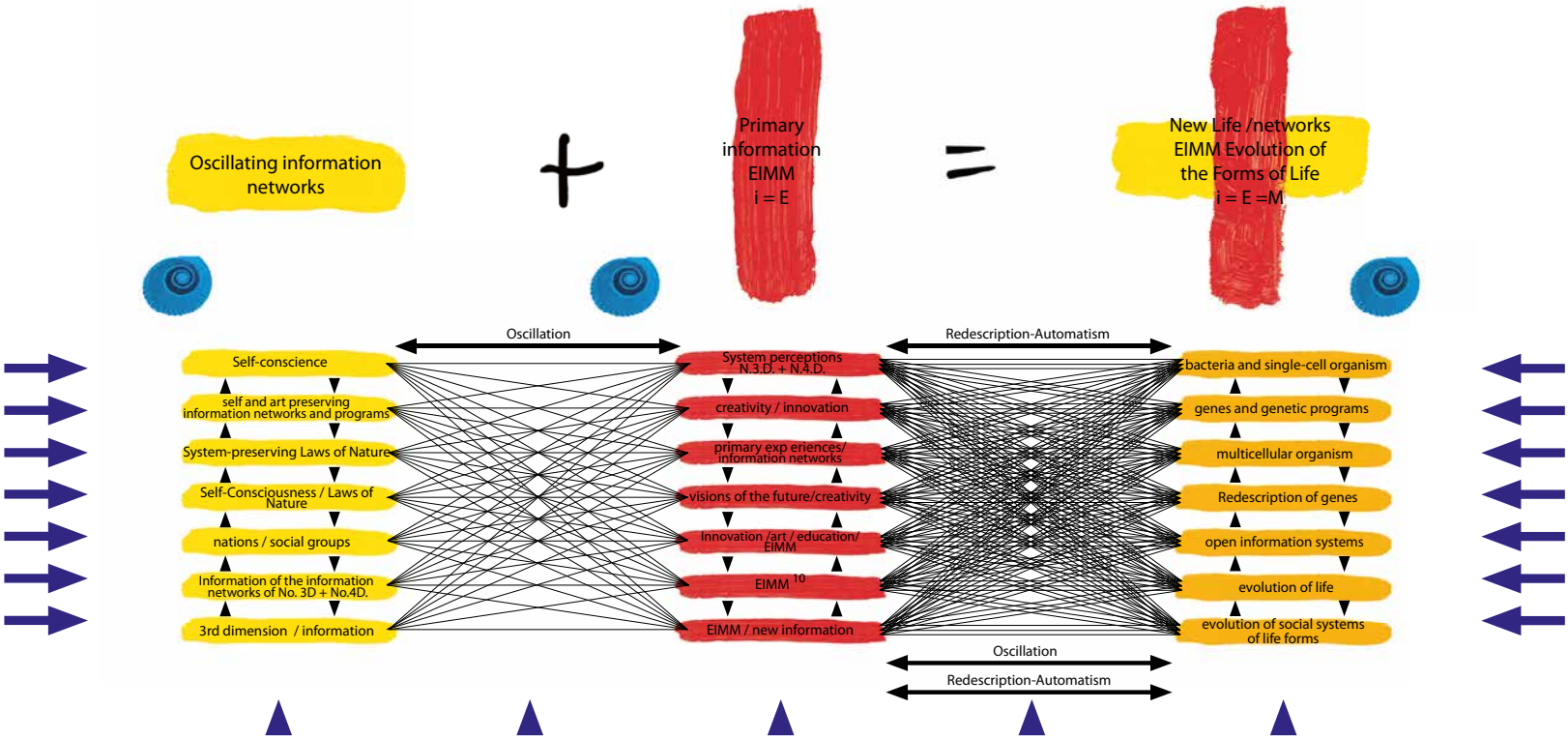
Prof. Dr Dieter Ronte, 2020
Art historian



Codigo Universo Genes/ DNA + Society (Life Part I)

Liedtke's exhibition concept - art open - enables the REDESCRIPTION AUTOMATISM of the exposition visitor or of cells, genes and genetic programs.
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.

- 1 self and art preserving information networks and programs
- 4 of cognitive capacities (creativity)
- 5 Extension of life, activation and deactivation of the gene through gene sequence alteration
- 6 Alteration of cell systems, improved health and creativity, new physical and emotional ca-pabilities
- 7 Telomerase
- 8 Finding new genes and gene programs
- 9 existing and un-activated genes and gene programs = white genes
- 10 EIMM = epigenetic informations -medicine and -media



Codigo Universo: Genes / DNA I

Artist: Dieter Liedtke
Innovation: Formula for information clusters that generate life.
Innovation Technique: Digital print as size-unique/original artwork with the artist's DNA in the red colour.
Innovation of the series: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
 Years working on the series from: 1976
 Year of work: 2004
 Signature: Liedtke
 Material: Prints, canvas on stretcher
 Dimensions: 200 cm x 120 cm

The last DNA code of a dinosaur

Artist: Dieter Liedtke
Innovation: Negative information causes the extinction of species.
Innovation Technique: Semi-abstract quantum-physical time-limits cancelling smudge painting.
Innovation of the series: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
 Years working on the series from: 1976
 Year of work: 1968
 Signature: Liedtke
 Material: Acrylic paint on chipboard
 Dimensions: 127,5 cm x 152 cm





Self-creation of a plant through species-preserving consciousness information.

Artist: Dieter Liedtke

Innovation: Plants have consciousness and creativity and can foresee future developments and initiate reactions of the DNA for better species preservation.

Innovation Technique: Quantum physical blurring of colour background.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1976

Year of work: 1986

Signature: Liedtke

Material: Acrylic paint on chipboard

Dimensions: Height 140 cm

Evolution through birth.

Artist: Dieter Liedtke

Innovation: Something with a new quality is created: $1 + 1 = 3$

Innovation Technique: Rough quantum-physical blurring of colour background information.

Innovation of the series: Sustainable innovations = positive information. shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1976

Year of work: 1986

Signature: Liedtke

Material: Acrylic paint on chipboard

Dimensions: Height 140 cm





Evolution I and II / Counterpart to 31

Artist: Dieter Liedtke

Innovation: **Double interpretation:** Representation of the penis and of neurosynapses connecting strands of information.

Innovation Technique: Plastic injection moulding machine.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
Years working on the series from: 1963
Year of work: 1979
Signature: Liedtke
Material: Polyester
Dimensions: Height 37cm



Evolution

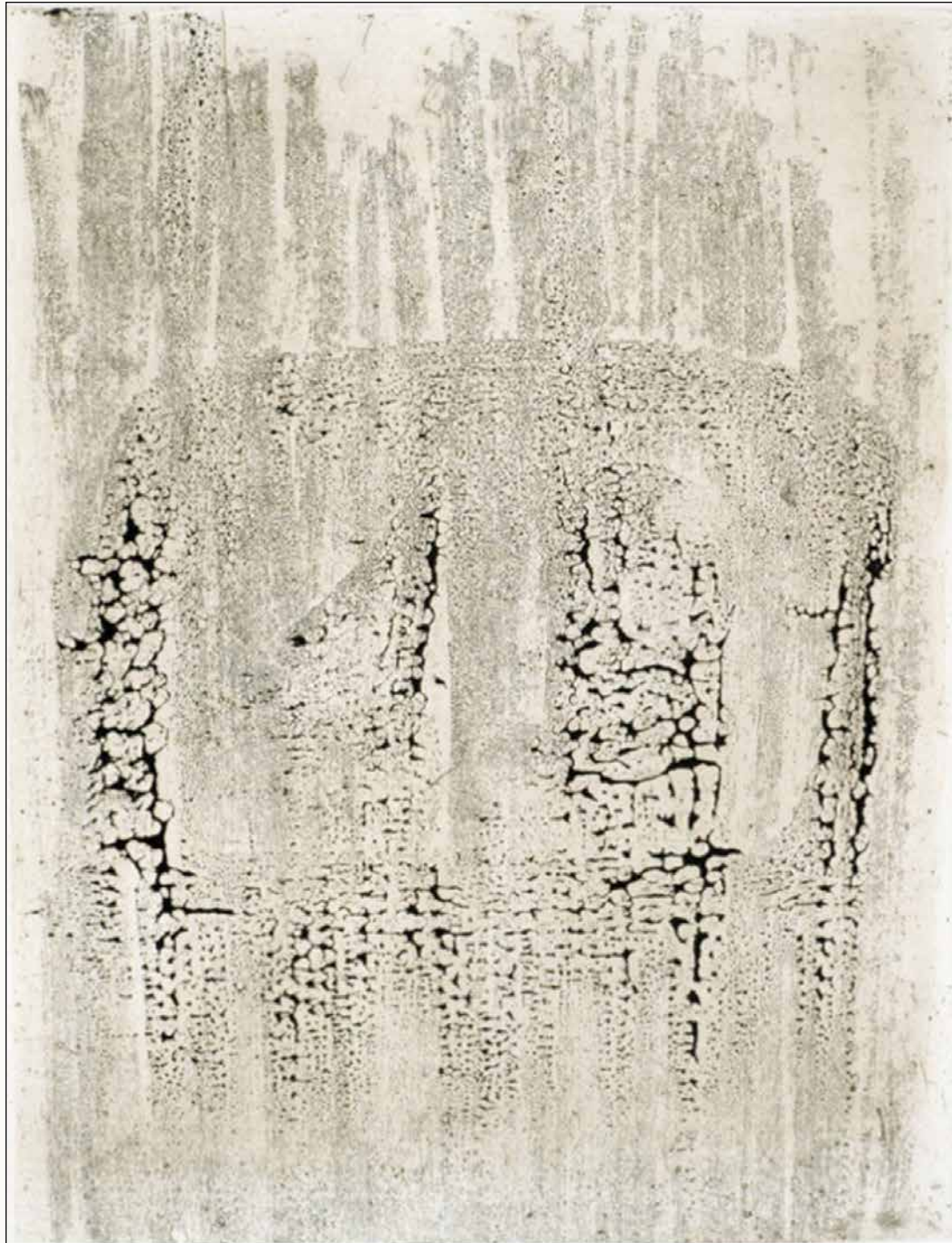
Artist: Dieter Liedtke

Innovation: The evolutionary practice of sex as a sexual weapon and practice for species preservation, information distribution and information development.

Innovation Technique: Semi-abstract quantum-physical time-boundary-eliminating smudge painting.

Innovation of the Serie: Sustainable innovations = positive information shaping life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
Years working on the series from: 1963
Year of work: 1979
Signature: Liedtke
Material: Acrylic, canvas on stretcher
Dimensions: 90cm x 70cm



TV / Media

Artist: Dieter Liedtke

Innovation: The invisible manipulator. The media influence popular opinion and the latter influence the media so that a third party can rule freely and almost unnoticed.

Innovation Technique: The quantum physical blurring of the statement of the Aguatinta etching results in a new information of non-fixation.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1963

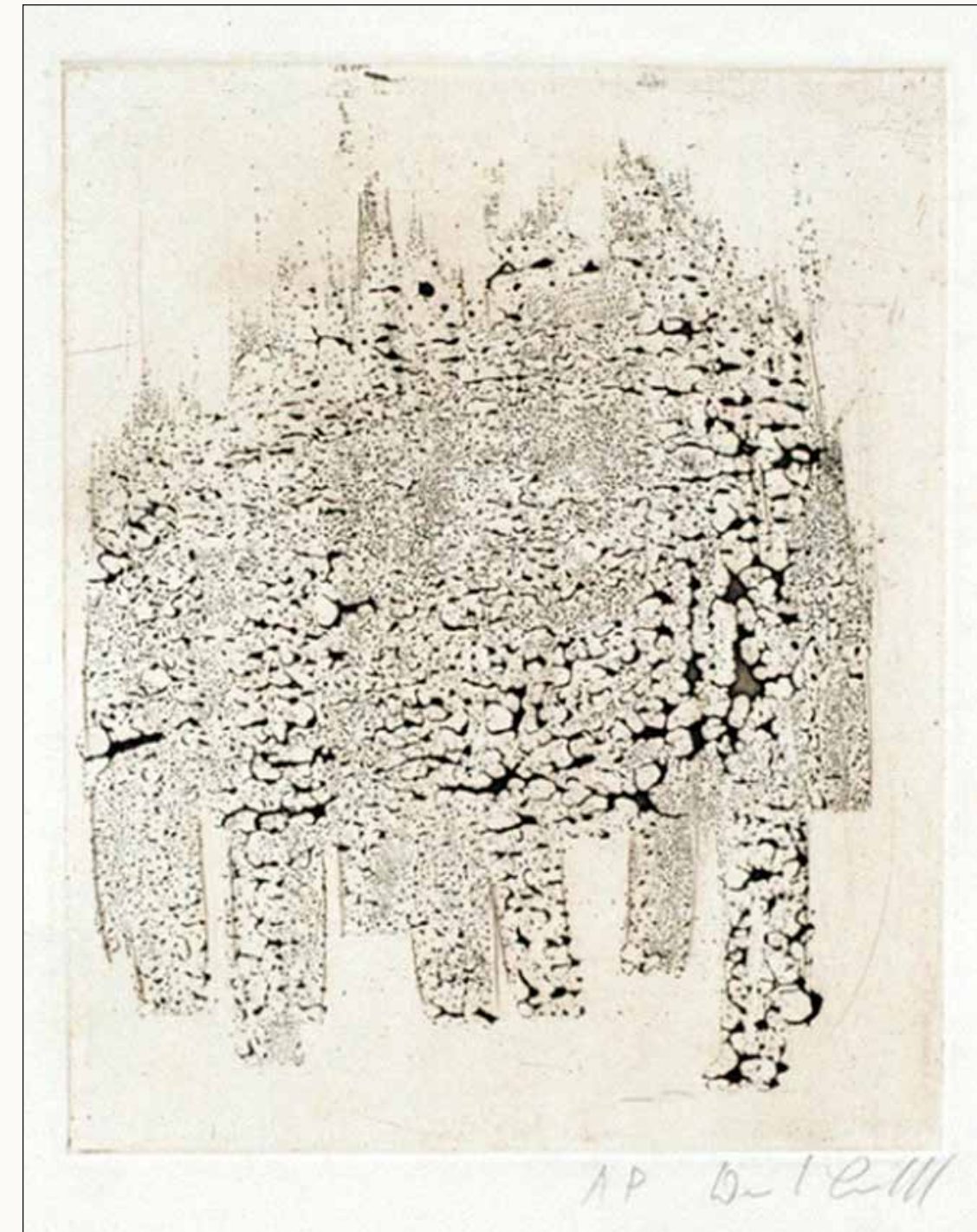
Year of work: 1979

Signature: Liedtke

Edition: 50

Material: Cardboard

Dimensions: 38 cm x 50 cm



Aura of a Landscape

Artist: Dieter Liedtke

Innovation: Landscape information clusters organise themselves in a way that maintains their members. Innovation Technique: The quantum physical blurring of the statement of the Aguatinta etching results in a new information of non-fixation.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1963

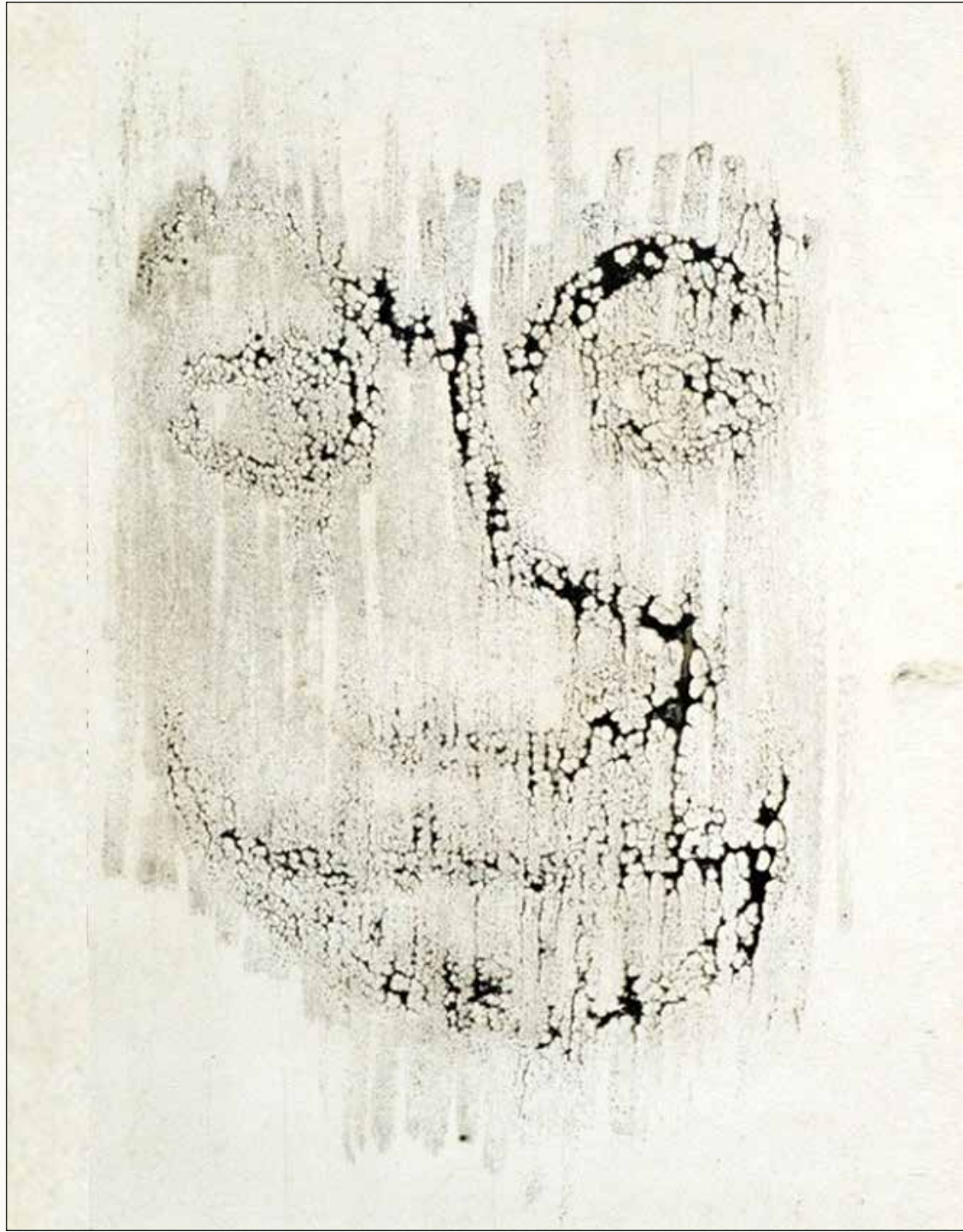
Year of work: 1979

Signature: Liedtke

Edition: 100

Material: Cardboard

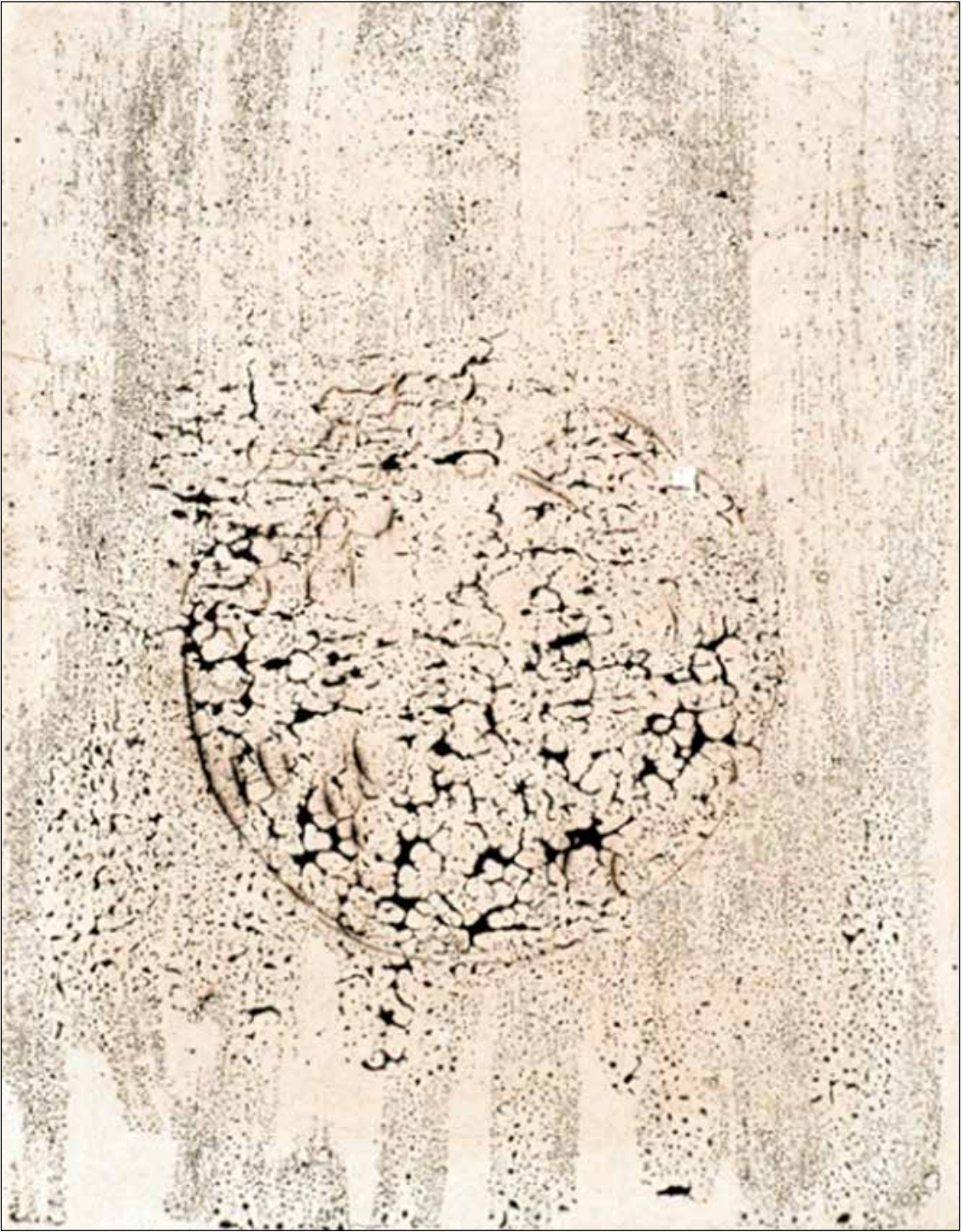
Dimensions: 27 cm x 38 cm



Godfather of Humanity

Artist: Dieter Liedtke
Innovation: Information networks form species-sustaining clusters.
Innovation Technique: The quantum-physical blurring of the statement of the Aguatinta etching results in a new information of non-fixation.
Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

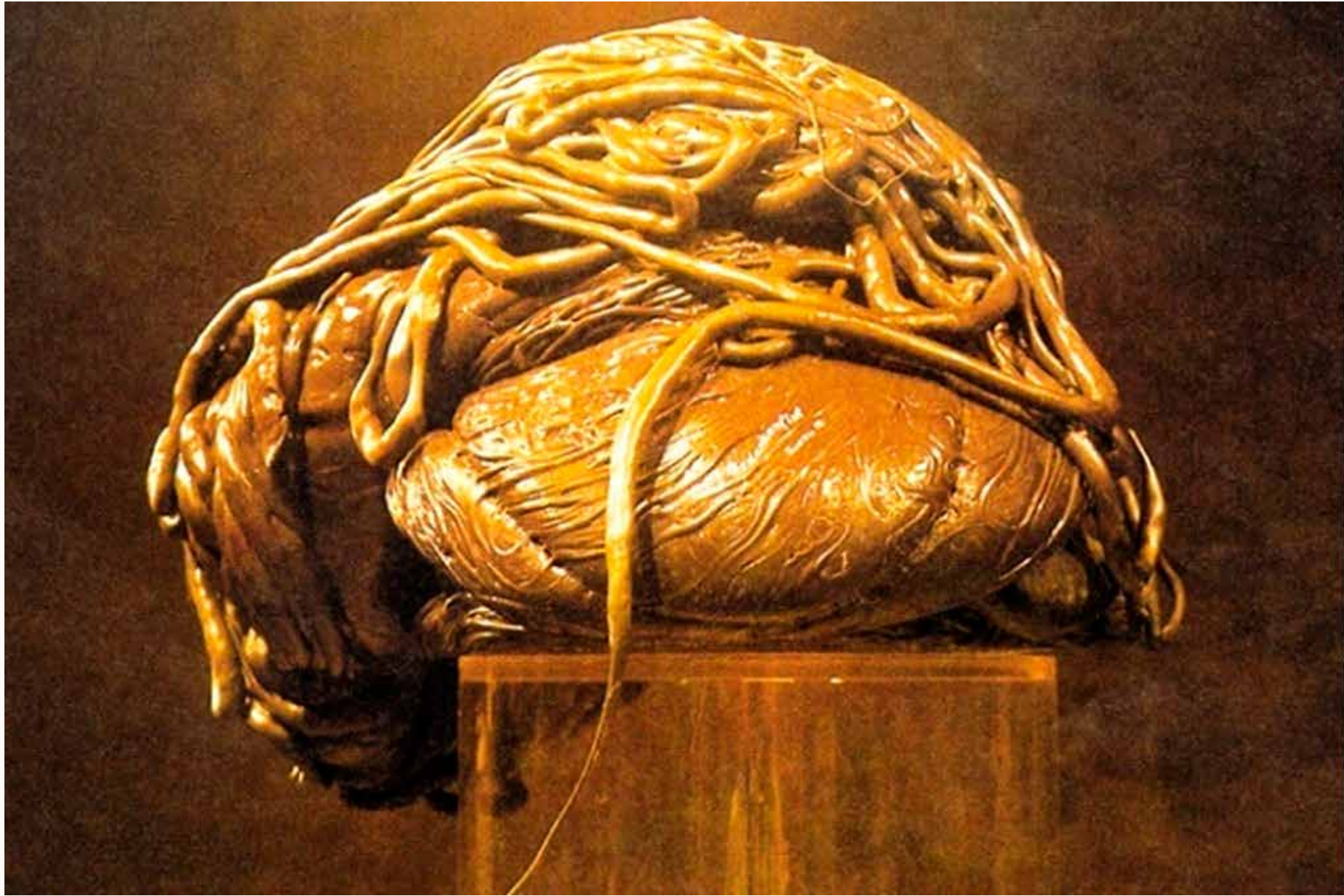
Series name: Life I
 Years working on the series from: 1963
 Year of work: 1979
 Signature: Liedtke
 Edition: 50
 Material: Cardboard
 Dimensions: 50 cm x 69 cm



Stream of Thought in Cross-Section

Artist: Dieter Liedtke
Innovation: The neuronal concatenation of information leads to new thought-qualities and quantities.
Innovation Technique: The quantum-physical blurring of the statement of the Aguatinta Mix- Etching results in a new information of non-fixation.
Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
 Years working on the series from: 1963
 Year of work: 1979
 Signature: Liedtke
 Edition: 50
 Material: Cardboard
 Dimensions: 27 cm x 38 cm



Flood of thoughts

Artist: Dieter Liedtke
Innovation: Negative thoughts and information can block parts of the creative consciousness and reduce IQ.
Innovation Technique: Polyester time action/plastic spraying machine.
Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
 Years working on the series from: 1976
 Year of work: 1979
 Signature: Liedtke
 Material: Polyester
 Dimensions: Height 35 cm



Yellow Presence/Silenced Creativity

Artist: Dieter Liedtke
Innovation: Designing reduced neural networking by reducing information from the environment.
Innovation Material: Water container, packing material, tape and acrylic paint.
Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
 Years working on the series from: 1963
 Year of work: 1992
 Signature: Liedtke
 Dimensions: Height 38 cm



KZ D

Artist: Dieter Liedtke
Innovation: Refers to genetically conditioned pre-existing genetic programmes in relation to the Nazi experiences of the Germans and the whole of Europe.
Innovation Material: Acrylic, Polyester, Aluminium, Litho.
Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
 Years working on the series from: 1963
 Year of work: 1992
 Signature: Liedtke
 Dimensions: 25cm x 60cm



Restricted

Artist: Dieter Liedtke
Innovation: Symbolic representation of the state of knowledge in relation to the possibility of information.
Innovation Technique: Quantum physical blurring of the colour background information.
Innovation of the Serie: Sustainable innovation = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
 Years working on the series from: 1976
 Year of work: 1988
 Signature: Liedtke
 Material: Acrylic paint, canvas on stretcher
 Dimensions: 50 cm x 70 cm



Thought Development/ The Predictions of Nostradamus
or Overcoming Negative Forecasts of the Future with New
Creative Sustainable Solutions

Artist: Dieter Liedtke

Innovation: Depiction of the mental innovation process.

Innovation Technique: Polyester time action from plastic injection machine.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1976

Year of work: 1979

Signature: Liedtke

Material: Polyester, chipboard, acyl paint

Dimensions: Height 79 cm



Self-portrait from the perspective of evolution

Artist: Dieter Liedtke

Innovation: Life through information.

Innovation Technique: Quantum physical blurring of colour information.

Innovation of the Serie: Sustainable innovation = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1976

Year of work: 1979 I and 2021 II

Signature: Liedtke

Material: Acrylic paint, canvas on stretcher

Dimensions: 130 cm x 130 cm



Evolutionary Process Space, Time Structures

Artist: Dieter Liedtke

Innovation: Fracture or symbiosis of life.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1963

Year of work: 1992

Signature: Liedtke

Material: Acrylic paint, polyester, aluminium

Dimensions: 20 cm x 20 cm



White gene areas /Life egg

Artist: Dieter Liedtke

Innovation: Demarcation characteristics of the life unit against the changing environment for symbiosis with leap into the world.

Innovation Material: Acrylic paint, litho, aluminium.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

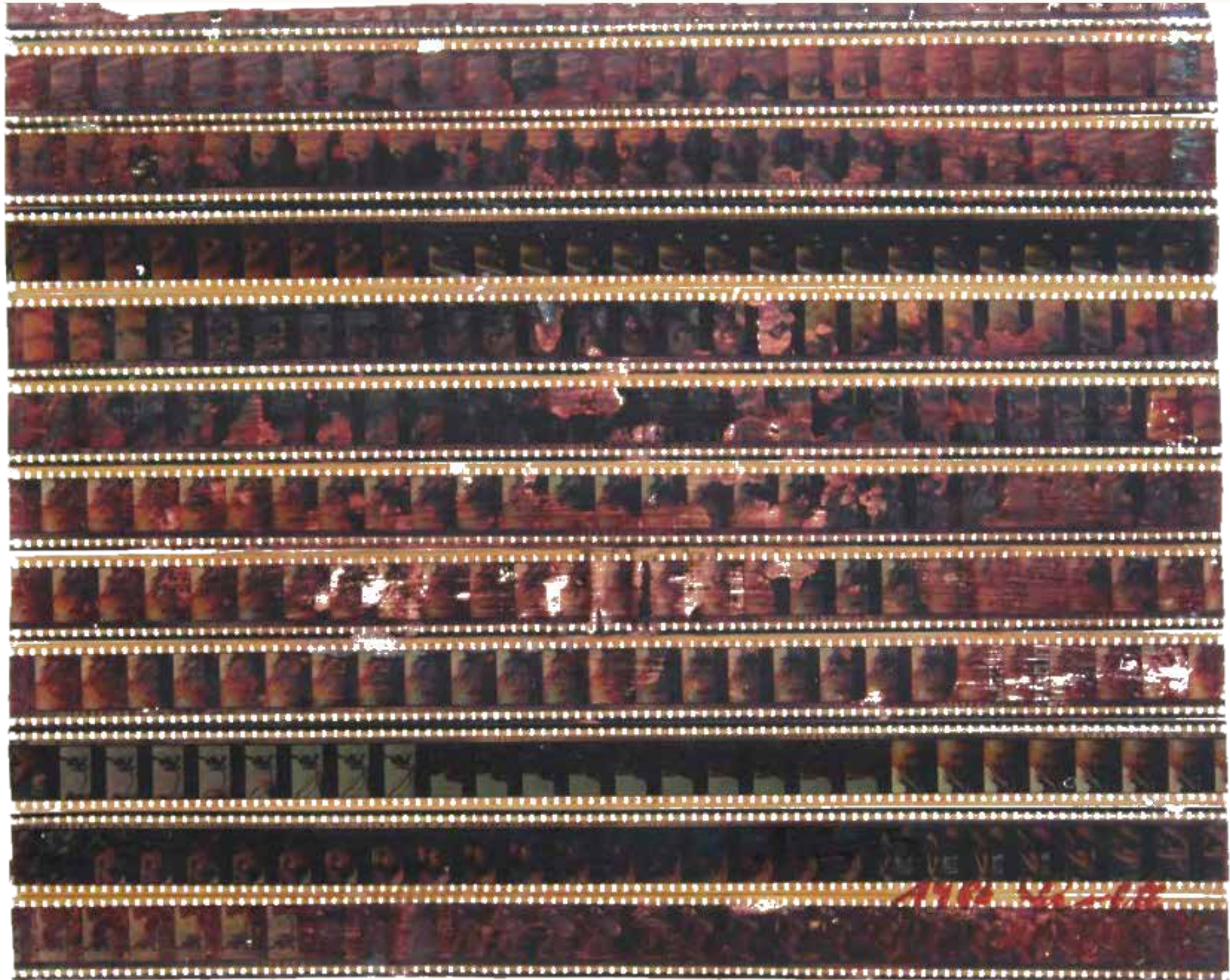
Series name: Life I

Years working on the series from: 1963

Year of work: 1992

Signature: Liedtke

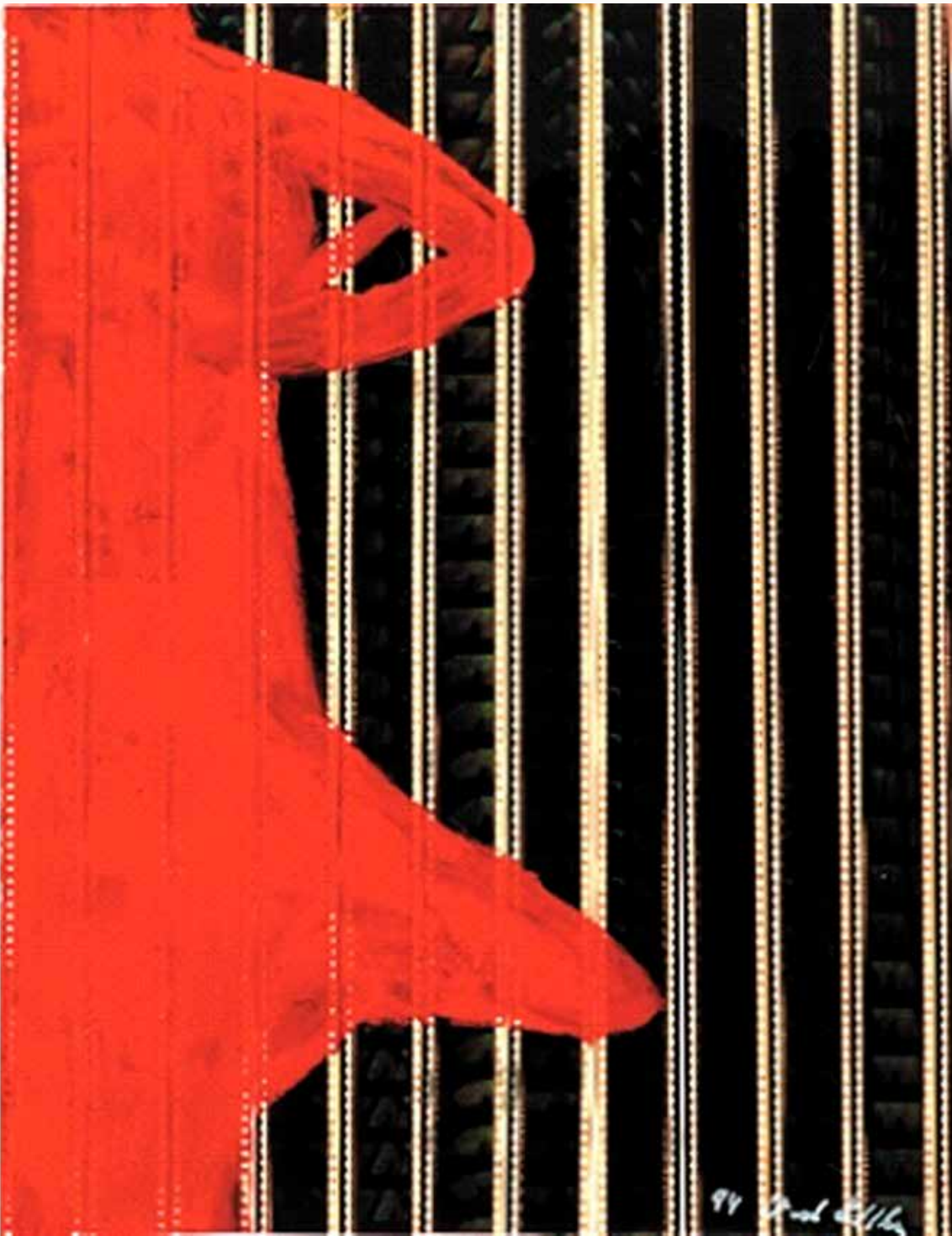
Dimensions: 40 cm x 60 cm



Defective gene segment sequences

Artist: Dieter Liedtke
Innovation: Breakdown that gene information is reflected, readable or reproducible in space, time and matter.
Innovation Material: 35 mm Film on Plexiglas.
Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
 Years working on the series from: 1963
 Year of work: 1986
 Signature: Liedtke
 Dimensions: 51 cm x 41 cm



Hybrid Interface

Artist: Dieter Liedtke
Innovation: Evolution in the information background fields of time and genetics.
Innovation Material: 35 mm Film on Plexiglas.
Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open

future.
 Series name: Life I
 Years working on the series from: 1963
 Year of work: 1979
 Signature: Liedtke
 Material: Acrylic, Plexiglas, 35 mm Film
 Dimensions: 41 cm x 51 cm



Torso

Artist: Dieter Liedtke

Innovation: Information shapes atoms, molecules, DNA, their evolution and decay.

Innovation Material: 35 mm film on plastic torso.

Innovation of the Serie: Sustainable innovation= positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1963

Year of work: 1987

Signature: Liedtke

Material: Plastic, 35 mm Film

Dimensions: Height 51 cm



Film image Red/White Genes

Artist: Dieter Liedtke

Innovation: Process of total information revolution of DNA or society leads to new forms of society.

Innovation Material: Acrylic, 35 mm film, chipboard.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1963

Year of work: 1988

Signature: Liedtke

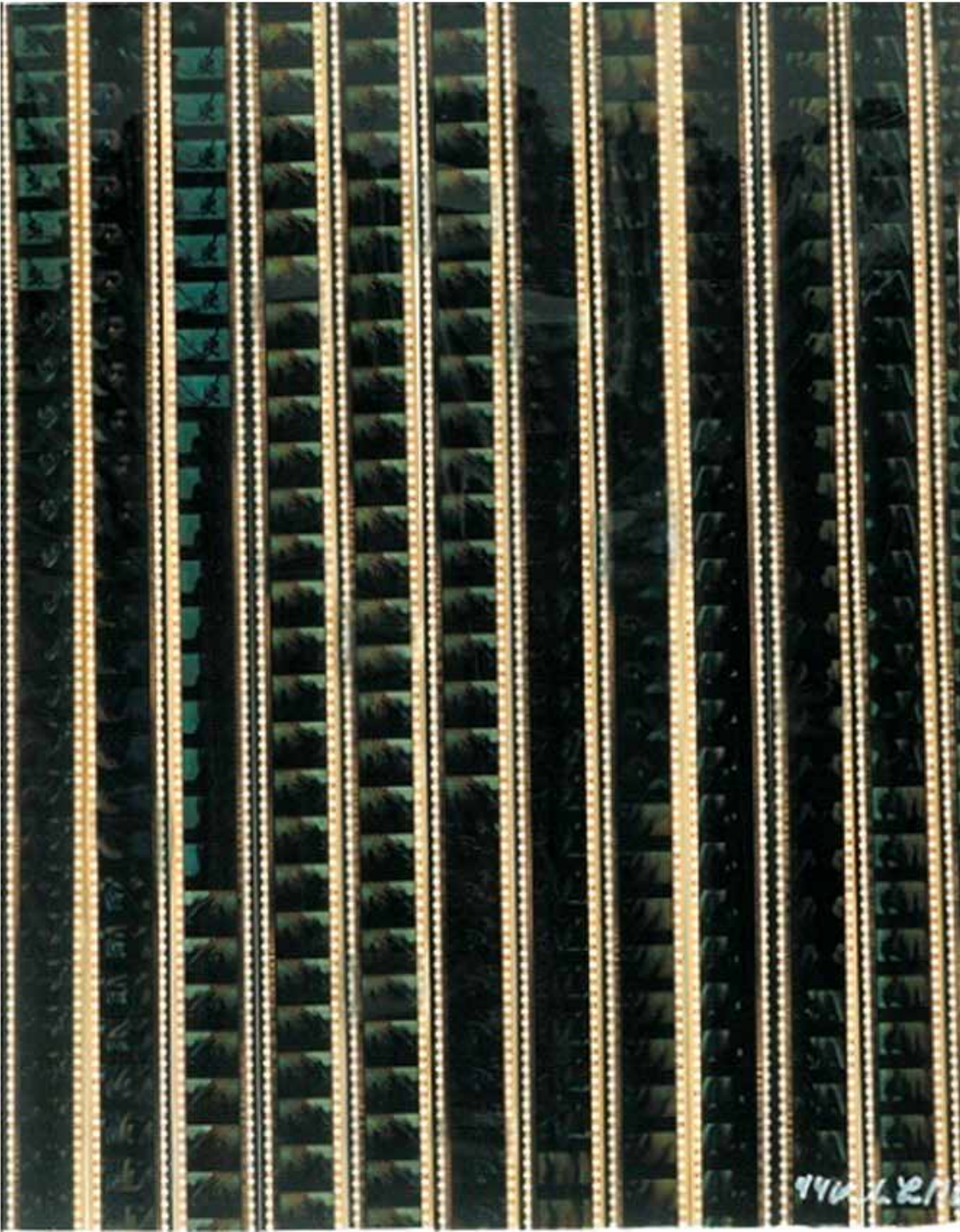
Dimensions: 75 cm x 45 cm



Redescription DNA I

Artist: Dieter Liedtke
Innovation: Information shapes the atoms, molecules and THEN their evolution and decomposition.
Innovation Material: Plexiglas , film, linen, magnetic tape
Innovation Technique: Film collage on Plexiglas
Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

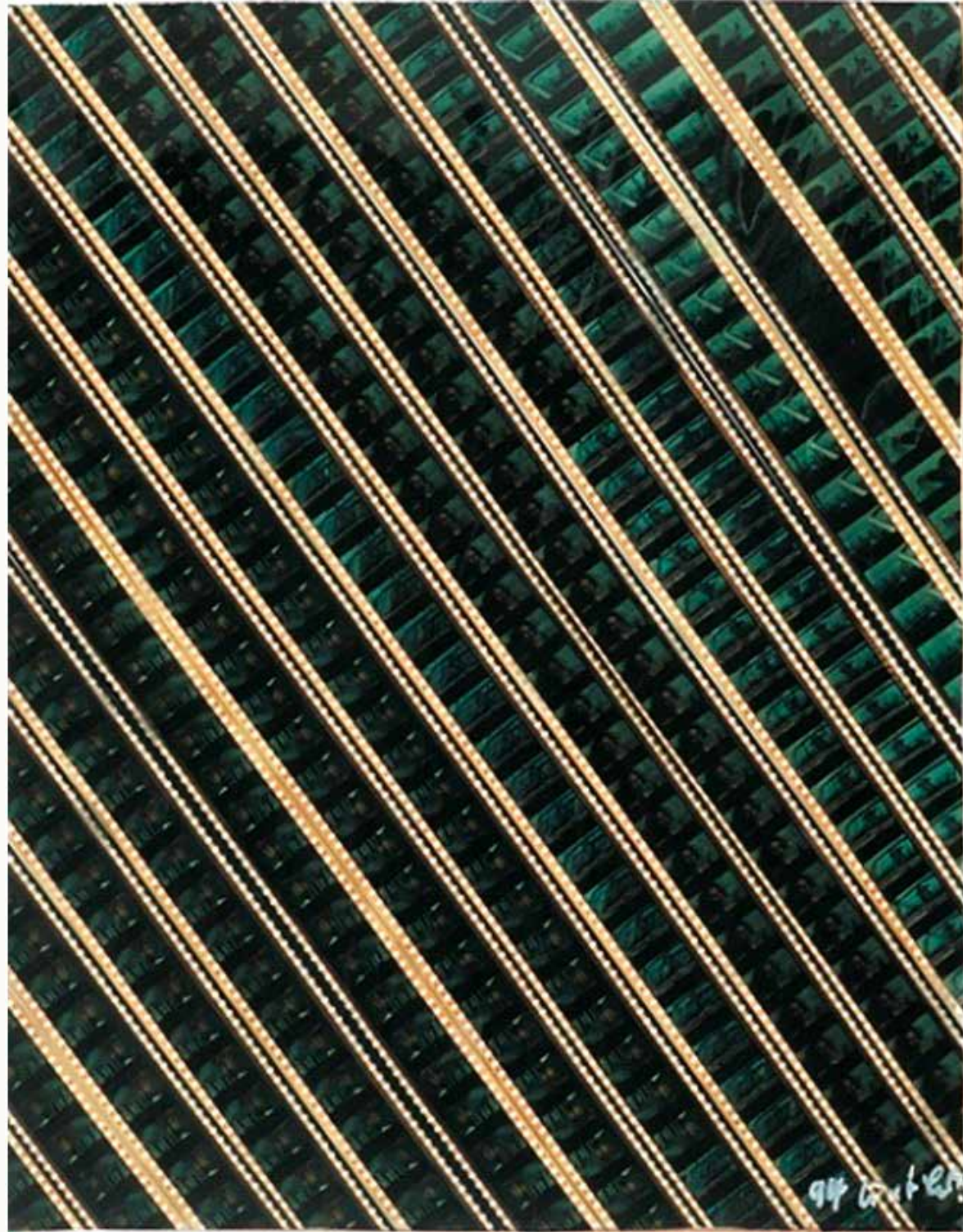
Series name: Life I
 Years working on the series from: 1963
 Year of work: 1987
 Signature: Liedtke
 Dimensions: 183cm x 59cm



DNA 113

Artist: Dieter Liedtke
Innovation: Shaping information about atoms, molecules and DNA.
Innovation Material: Plexiglas, 35 mm feature film.
Innovation of the Serie: Sustainable innovation = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
 Years working on the series from: 1963
 Year of work: 1994
 Signature: Liedtke
 Dimensions: 41 cm x 51 cm



DNA 1+14

Innovation: Shaping information about atoms, molecules and DNA.

Innovation Material: Plexiglas, 35 mm Film

Innovation of the Serie: Sustainable innovation = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1963

Year of work: 1994

Signature: Liedtke

Dimensions: 41 cm x 51 cm

Information Universe of Life

Innovation: Information shapes the atoms, molecules, DNA and evolution.

Innovation Material: Film on canvas and wooden stretcher frame.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

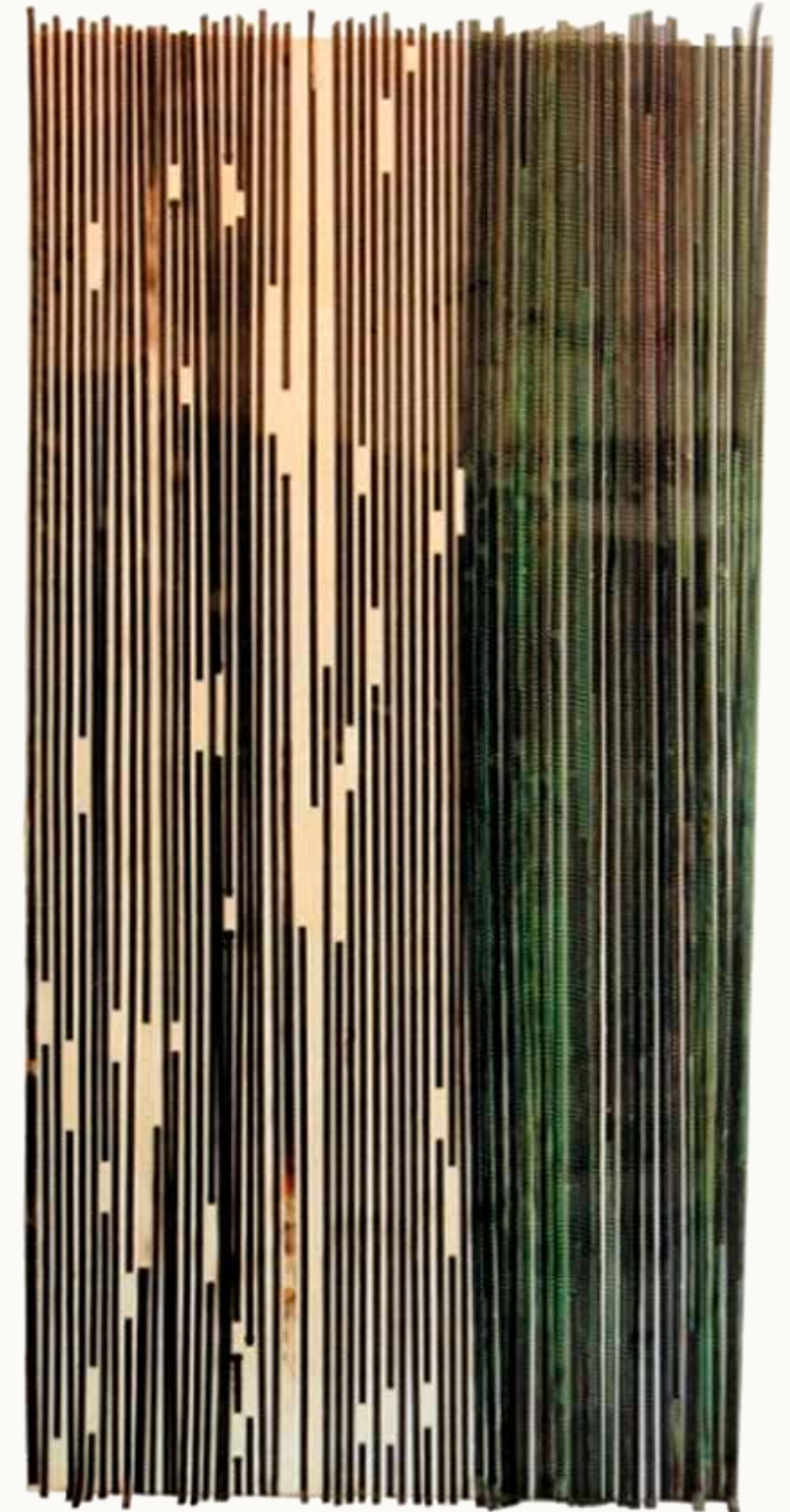
Series name: Life I

Years working on the series from: 1963

Year of work: 1991

Signature: Liedtke

Dimensions: 100 cm x 205cm





Art open 15. July 1999 Essen

Artist: Dieter Liedtke

Innovation: Background/beginning of research on five secret taboos of social evolution.

Innovation-Material: Picture panel, acrylic paint.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1963

Year of work: 1979

Signature: Liedtke

Dimensions: 30 cm diameter



Cloned spare parts warehouse

Artist: Dieter Liedtke

Innovation 1: Empty information envelopes (*empty cells*) are prepared for cloning with new cell nuclei without the cell nuclei (DNA) themselves having grown in this cell envelope, so that an information break occurs between the cell nucleus and the new cell envelope, with the result that the immune power and defence against diseases and viruses is weakened, since the cell envelope is part of the gene programme.

Innovation 2: Implanted or reconverted original stem cells of a human being are stimulated to grow and supplement or replace the damaged organ parts with the original DNA of the human being with the least defence reactions of the immune system if care is taken that the new cell itself has not undergone any epigenetic negative change in its gene

programmes or cell membranes.

Innovation illustration: Living double torso without brain-controlled consciousness.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1963

Year of work: 1986

Signature: Liedtke

Dimensions: 110 cm x 30 cm



Cell imprints

Artist: Dieter Liedtke
Innovation: Cell imprints of dead body cells.
Innovation: Dead cells leave a cell imprint that is not without influence on the new tissue structure.
Innovation Material: Acrylic paint, aluminium.
Innovation of the series: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Name of the series: Life I
 Years of work on the series from: 1963
 Year of work: 1992
 Signature: Liedtke
 Dimensions: 73,5 cm x 64 cm



Clone Preparation 4

Artist: Dieter Liedtke
Innovation: Empty information envelopes (*empty cells*) are prepared for cloning with new cell nuclei without the cell nuclei (DNA) themselves having grown in this cell envelope, so that an information break occurs between the cell nucleus and the new cell envelope, with the result that the immune power and defence against diseases and viruses is weakened, since the cell envelope is part of the gene programme.
Innovation Material: Acrylic paint, empty photographic film tubes, aluminium.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
 Years working on the series from: 1963
 Year of work: 1992
 Signature: Liedtke
 Dimensions: 58 cm x 65 cm



Clone Preparation 7

Artist: Dieter Liedtke

Innovation: Empty information envelopes (*empty cells*) are prepared for cloning with new cell nuclei without the cell nuclei (DNA) themselves having grown in this cell envelope, so that an information break occurs between the cell nucleus and the new cell envelope, with the result that the immune power and defence against diseases and viruses is weakened, since the cell envelope is part of the gene programme.

Innovation Material: Acrylic paint, empty photographic film tubes, aluminium.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
Years working on the series from: 1963
Year of work: 1992
Signature: Liedtke
Dimensions: 58 cm x 65 cm



Clone Preparation 8

Artist: Dieter Liedtke

Innovation: Empty information envelopes (*empty cells*) are prepared for cloning with new cell nuclei without the cell nuclei (DNA) themselves having grown in this cell envelope, so that an information break occurs between the cell nucleus and the new cell envelope, with the result that the immune power and defence against diseases and viruses is weakened, since the cell envelope is part of the gene programme.

Innovation Material: Acrylic paint, empty photographic film tubes, aluminium.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I
Years working on the series from: 1963
Year of work: 1992
Signature: Liedtke
Dimensions: 64 cm x 74 cm



Cell wall of the body cell/ Living being 14

Artist: Dieter Liedtke

Innovation: The cell wall as a reaction working surface is an important component of the gene programmes of the life unit, the immune power and evolutionary structure for cell programmes as well as survival through exchange with environmental information and gene programme reactions as an evolutionary surface for the preservation of the species.

Innovation Material: Aluminium, emulsion paint.

Innovation of the Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1963

Year of work: 1991

Signature: Liedtke

Dimensions: 53cm x 57cm



Body cell wall /Life 202

Artist: Dieter Liedtke

Innovation: Shows the empty space between the nucleus and the electrons in the cell wall that is not separate from the space in the universe.

Innovation: Information opens the space in the cell wall and in the DNA as in the space of the universe for the supernothing.

Innovation: The cell wall as a reaction working surface is an important component of the gene programmes of the life unit, the immune power and evolutionary structure for cell programmes as well as survival through exchange with environmental information and gene programme reactions as an evolutionary surface for the preservation of the species.

Innovation Material: Aluminium, Acryl paint.

Innovation der Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1963

Year of work: 1991- 2006

Signature: Liedtke

Dimensions: 20,5 cm x 23 cm



Body Cell Wall / Living Being 6

Artist: Dieter Liedtke

Innovation: 1. fear-inducing negative information and fake news, 2. social exclusion, 3. lack of oxygen and 4. isolation from sunlight (*four nails of modern crucifixion*) reduces the physical defence connection through sensory deprivation and the psychic vitality of the cell walls, the gene programmes and leads to negative epigenetic gene circuits which result in the weakening of the immune system, pandemics, diseases, depression, suicide and the premature own death of the cell of the life unit.

Innovation: Evolutionary information network and clusters through species preservation degradation for groups through modern crucifixion of life circumstances.

Innovation Material: Aluminium, emulsion paint

Innovation der Serie: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Series name: Life I

Years working on the series from: 1963

Year of work: 1991

Signature: Liedtke

Dimensions: 14 cm x 22 cm



Body Cell Wall /Living Entity /Descendant Generation 8 in Relation to a Changing Environment without Epigenetic Renewals and Evolution.

Artist: Dieter Liedtke

Innovation: The cell wall as a reaction work surface is an important component of the gene programmes of the life unit and survival through exchange with environmental information and gene programme reactions as a projection surface for species preservation.

Innovation: The space between the electrons and the atomic nuclei brings forth, as in the universe, from "nothing" (*as numerous elementary particle experiments show*) new information, knowledge and their manifestations for the preservation of the species of the life unit.

Innovation Material: Aluminium, emulsion paint

Innovation of the series: Sustainable innovations = positive information shapes life and conscious, creative, species-preserving, evolutionary information networks of biological life, society and an open future.

Name of the series: Life I

Years of the series: 1963 -

Year of work: 1991

Signature: Liedtke

Dimensions 17,5cm x 24

Life II

The syntheses of the sciences:

In sociology and philosophy, the art or creator formula leads to



the thesis of the ideal of Hegel and the antithesis of Marx to the synthesis of an ethical capitalism. With the works in predictions of the future, it overcomes all poverty, the divisions and exploitations of the human being as well as partial philosophies favouring exclusion (idealism, materialism dualism, scholasticism and theology as well as existentialism) through multisynthesis of empirically evident information of the respective time-recognition coupled observer knowledge standpoints with the connection of open probability networks of the information of the system-immanent species preservation of being and of the universe that a Concrete Evolutionism into an endlessly interconnected information cluster system of evolution and creation out of nothing through the creation channel of a supernothing into a relatively conscious existence in the Eternal Being of the time-being-possibilities in, (out of and above) the various infinities (e.g. time, space, energy, energy).e.g. time, space, energy, processes, information, creativity, consciousness and universe) and makes visible the General Information Theory gained from the artworks as well as the Código Universo, which have so far produced 97 new theories, hypotheses and statements and a comprehensible universe as well as a creation power of information for research as a predict the basis of energy and matter.

The world code that brings itself and the universe into being.
The translation of the graphical-spiritual-scientific yellow-red formula into a scientific world code: $i = E = MC^2$ (with which Hegel's world spirit is documented in natural science and which for the first time gives it a newly differentiated physical form with the law of conservation of information and its velocities and networks /see also the book by Dieter Liedtke: "Information - The Principle of Creation") shows how we can correct world events (also and especially with an increasing world population) in the ethical direction of a sustainable co-world.

The red/yellow graphic formula for creations or its continuing physical equivalent: $i = E = MC^2$ (i = information) not only shows that information is the physical origin of the evolution of the universe, but also proves that information connects the materialised world with the creative world of the ideas of consciousness, as quantum physics documents. Through this, the unity of spirit and matter is proven by means of the formula, whereby in the context of the consciousness of the sign MC^2 , M also stands for the neuronal network and the spirit of the biological life units (or the human being), which will lead to evolutionary and eternal biological life units through the targeted abolition of the old thinking or life boundaries C2 through information, starting from the new consciousness of the human beings, in the neuronal brain networks through epigenetic and genetic reprogramming of the gene programmes. The formula completes the dialectical art formula the thesis, antithesis and synthesis of Hegel's philosophy of innovations and cognitive, social and biological development and the evolution of the universe. In works of art, all works and processes as well as non-existence show how the power of creation becomes visible as a process of cognition and thus epigenetically transferable to the cognizer. Looking over God's shoulder, creation is documented thereafter as a species-sustaining evolutionary creation system of information through the world and its evolution, which brings forth itself, time, space, movement, energy and matter, a biological life, evolution, social systems as well as consciousness and creativity from the innermost outwards and which, in and out of, beyond all information clusters and networks, can be comprehended in existence and to which, through information, evolution and the world code, a healthy, almost eternal life for humans as well as a sustainable ethical co-world becomes realisable.

The sociology inference from the world formula:
Wars, eugenics and the reduction of humanity through controlled pandemics lead to the dissolution of ethics, culture, art, innovation and humanity, to genocides, social class genocides and in the future to DNA group genocides, to developmental regressions and ultimately and through consistent and global implementation of the reduction of humanity through eugenics inevitably to self-destruction. Our history and the evolution of mankind document, in comparison with the life data and the freedoms of mankind, that the world population was not too

high but too low up to now and that we, in order to be able to live in an ethical and sustainable co-world for all human beings, we must initiate the next step in the evolution of social systems with a global direct democracy and ethical capitalism and prevent the non-increase of the world population or the reduction of life opportunities, life and through eugenics and genocides, not only for ethical, moral and human rights reasons but also for species and self-preservation. Today, our history documents that an increasing world population, despite all genocides, wars, environmental pollution and misinformation, is developing a sustainable co-world of humans, animals and nature in the population through evident knowledge exchange and the swarm intelligence of humanity.

Medical research is about to give people the immortality they have longed for. But due to the limited financial possibilities for large parts of the populations, a new terror trench will be drawn between the modern immortals (about 20% of the populations who can afford it) and the stale and mortal (about 80% of the populations who cannot afford a medicine to rejuvenate the body's cells). To prevent this, a gene programme must be developed that makes health and cell rejuvenation possible globally and free of charge for all people. Fundacion Liedtke supports a research project on cell rejuvenation with a social network app called "aimeim" so that we can realise a positive ethical world in which all people can enjoy several centuries of time, prosperity, health and the freedom to further develop and build their thinking, consciousness and creativity in order to develop an ethical, sustainable and symbiotic world with nature. The human rights of the UN Charter and the constitutions of democracies guarantee us the free development of personality without feudalism, slave labour, torture and fear. These are the supreme goods of freedom, hard-earned in the last centuries, which are constantly strengthened by a growing and more conscious world population without fears and by the UN. Our history, which is over thousands of years old, proves this; *more people = more human rights, more freedom, more prosperity, more health and more lifetime, more knowledge.*

In numbers
Every human being brings with them approx. 1200 - 1500 grams of genetic-creative brain mass, but partially blocked by fears. Historically, we owe perhaps 2000 brains without mind-minimising fears (2.4 - 3 tons of brain mass out of

approx. 150 million tons of brains out of 110 billion people who have lived so far in human history - approx. 0.000002% - who were also persecuted, eliminated or executed) our development of freedom, health, food and our today - in historical comparison - three or four times longer lifespan. Today, we have about 10 million tons of living, human brain mass on planet Earth, of which about 100,000 tons of brains (700,000 to 800,000 people or about 0.01%) have already been removed through creativity in various stages over the last 70 years. We have them to thank for our particularly rapid and, in some cases, sustainable fulfilment of the needs of our societies. This unlocking of creativity and its use will continue to develop exponentially. In 10 to 20 years, we will have 5-10 % creativity-activated people (500 to 1000 times more than today) who will continue to implement this process and only want to produce sustainable resources so that humans and animals, in and with nature, live together according to ethical principles. To this end, the fears staged in society by the media must be minimised by means of a new media law (based on the UN Human Rights Charter and the neurological and epigenetic research results of the new millennium) with a media code. Whistleblowers like Julian Assange or Edward Snowden and their protection by society have an important system-correcting and creativity-accelerating role to play in this revolutionary but necessary development for survival with ethical and sustainable human creativity resources without fears, in front of those in power, the human rights violations of those in power or those of their imperial structures. Every human being must have the right (it is his human right) to live permanently and healthily without staged fears and also without the use of capital, to separate his knowledge, consciousness and personality from rubbish, fear and life-minimising content through a selective perception of innovations, to distinguish between life-sustaining and life-threatening information. He must have the right to choose and, if he so wishes, to continue to develop, to learn new professions at any age with a fresh mind and body, to study, to devote himself to the arts, to people, to nature or to the self and to his own creative power, and to do nothing temporarily or permanently in the developing sustainable abundance society, with self-learning programmes and robots, especially since 'nothing' is the relative that cannot be separated from creation. The history of mankind proves: growing creativity enables health, longer life, prosperity for all people and a natural and clean envi

"The swarm creativity or intelligence of humanity makes them become the creator."

Today, humanity is already protecting itself and nature from the banal powerful by passing on the new findings of science to the population, so that the species- and nature-preserving future possibilities are given space for understanding and democratic action, and innovations and information resulting from the swarm intelligence of the people and serving to build and expand their future are disseminated worldwide via the internet.

A second enlightenment begins: world society, as our history of the last 50 years proves (despite the wars orchestrated by the banal power structures), will be strengthened more and more in this interpretation of the growth of creativity through an increasing world population of 20 or 100 billion people and a permanent and healthy life in prosperity for every human being with a growing swarm creativity. Now the point has been reached that this process can no longer be reversed without a global annihilation of creativity and humanity will for the first time grow into a sustainable, ethically designed age of peace without limitations of the global swarm intelligence of a non-limited world population. When politics and the media make the equation;

"More people = More creativity

"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."

Prof. Dr. Harald Szeemann 1998

The targeted intervention and rapid acceleration of biocultural evolution that would thus be possible would probably far eclipse all current possibilities of cloning. Viewed precisely, the art open's formula of "life + expansion of consciousness = art" describes perhaps even a theoretical concept on the biocultural evolution of humans as a whole.'

Prof. Dr. Friedemann Schrenk 1999

His anticipatory insights are documented in his artworks, books and exhibitions shortly after they were made. They regularly find confirmation in the fact that, independent of Liedtke's art and research, years later leading natural scientists in a wide variety of fields of science provided proof of Liedtke's findings through new studies. In 2000, the neurobiologist Eric Kandel was awarded the Nobel Prize for Medicine for his research results, which were anticipated by Dieter W. Liedtke's artwork by 20 years as well as documented in his book: "The Consciousness of Matter" (published in 1982). The researchers Andrew Fire and Craig Mello received the Nobel Prize in 2006 for their 1998 discovery of how information controls genes, thus confirming D. Liedtke's artwork of the 1980s: that genes and gene programmes can be switched on and off.'

Dr Thomas Föhl 2005

"With Liedtke, the autodidact visual artist, we learn through his many books with scientific content that he is also the autodidact scientist who, with a free gaze and free thinking, explored content that was only explored later by the so-called scientists and thus made it as far as the Nobel Prize. Liedtke lives with a special, distinct consciousness, which Jürgen Kaube describes in "Hegel's World" (Berlin, 2020) in reference to the great philosopher Hegel as "Skill-Awareness". Liedtke is a unique figure in the world of culture, who is always giving new impulses. "

Prof. Dr. Dieter Ronte 2020

From the picture text artwork of the world formula by Dieter Liedtke 2009/10: The patent applications of the inventor Dieter Walter Liedtke for the recovery of the body cells by information.
Interactive-computer program for use as exhibition program, is formatted in ...
DE102009053336A1
Dieter Walter Liedtke
Priority 2009-11-17 Published 2011-05-19

Interactive computer program as an exhibition program and cell information cleaning program according to claim Interactive computer and Internet programs for use during brain surgery of drug ...
DE102010008328A1
Dieter Walter Liedtke
Priority 2010-02-17 Published 2011-08-18
Interactive computer program and Internet

program for reducing addictive behavior by information according to claim
Interactive computer program i.e. epigenetic Internet program, for tapering e.g ...
DE102010008329A1
Dieter Walter Liedtke
Priority 2010-02-17 Published 2011-08-18

Interactive computer program as epigenetic Internet program for the rejuvenation of body cells according to claim
Interactive computer program i.e. cell information resetting program, for use ...
DE102010008327A1
Dieter Walter Liedtke
Priority 2010-02-17 Published 2011-08-18
Interactive computer program as a cell information cleaning program according to claim

Research results confirm statements of the artworks Numerous internationally published research results support the statements of Dieter Liedtke's artworks from the 1980s onwards, for example the research results of the ETH Zurich from 2014 which document: "Thoughts can activate genes".

Nobel Prizes also confirm, decades later, the innovative gene theory statements of his works and his patent applications, which he derived from his world formula developed in the works of art.

Science journalist Christian Wolf writes in "Spektrum der Wissenschaft" on 22. 6. 2021 "Ageing affects everyone, and it also takes place in the mind. That's good, because: just feeling younger can be healthy and prolong life. "under the title: "Ageing research: Positive attitude to ageing keeps healthy mAgeing research: think young, think healthy! ""Feeling younger is good for health and longevity, as is a generally positive attitude towards ageing," says developmental psychologist and ageing researcher Susanne Wurm from Greifswald University Medical Centre. Scientists led by the psychologist Becca Levy of Yale University substantiated this effect with figures as early as 2002:

Scientists led by the psychologist Becca Levy of Yale University substantiated this effect with figures as early as 2002: "to their surprise, people with a more positive view of ageing lived an average of seven and a half years longer than people with a more negative one.." "The attitude towards old age manifests itself in the body in different ways. Heart disease, for example, is less common in people with a positive

attitude. The fact that ageing is a matter of the head is also evident in the brain. In general, the volume of grey matter in the brain, which consists mainly of nerve cell bodies, decreases with age. This process seems to be slowed down in older people who consider themselves younger: they have a biologically younger brain, and the volume of grey matter in certain regions of the brain has not shrunk as much as might be expected. In such subjectively young-at-heart people, mental abilities such as memory also decline less with age." "In cells, the length of telomeres is an important indicator of biological age. Telomeres, the protective caps at the ends of chromosomes, become shorter with each cell division until at some point the cells can no longer divide and become senescent. Levy's team targeted telomere length as an age marker in a study of more than 300 older adults. They examined the participants' attitudes towards ageing and the length of the telomeres four years after the survey. As it turned out, telomeres actually shortened more significantly in subjects with a negative attitude in comparison. " "This is confirmed by psychologist and ageing researcher Hans-Werner Wahl from the University of Heidelberg.

"The effect seems to clearly go in one direction - unfavourable subjective ageing contributes to health risks"; conversely, the effect is much weaker. So the psyche apparently influences longevity quite objectively - even if perhaps sometimes only slightly. However, "subjective age and attitudes to ageing have a greater effect on longevity than smoking, for example," Wahl makes clear. From his point of view, subjective age is much more decisive than objective age, or somewhat more pointedly: "Ageing takes place above all in the mind."

"A younger subjective age apparently acts as a kind of stress buffer, as suggested, for example, by a recent long-term study by Markus Wettstein of the German Centre for Gerontology in Berlin: The survey after three years showed that greater stress had less of an adverse effect on the health of subjects if they subjectively felt younger than they objectively were by years of life. "

"You can work on the image of ageing with interventions, says Susanne Wurm: for example, motivating people to think about what is also beautiful about ageing instead of not opposing deficit-oriented thinking. It would also be possible to provide support through new technical aids; for example, older people could learn how to use certain apps, realise what they can still achieve in old age, and gain a more positive view of ageing. "

"The Liedtke Museum in Port d'Andratx" In his own artistic work, Dieter Liedtke, the contemporary Leonardo da Vinci, has shaped in image and object this quest for an expanded consciousness. The path from the second to the fourth dimension, the white genes. In Andratx on Mallorca, on a steep slope, he has realised his vision of architecture in a building that respects the nature of Mallorca. It also houses his museum."

Prof. Dr Harald Szeemann 1998
Art historian

"The crucial question here is the storage of consciousness and intelligence. There is no doubt that mechanisms exist for this, even if they have hardly been scientifically investigated, let alone understood. The meaning of the formula life + consciousness = art

is precisely the definition of this gap in the common scientific view. This art formula, as the core of the exhibition concept of art open, not only fascinates art connoisseurs, but also contains statements of great explosiveness for natural historians. The targeted intervention and rapid acceleration of biocultural evolution that this would make possible would probably far eclipse all current possibilities of cloning. Viewed precisely, the art open's formula of "life + expansion of consciousness = art" perhaps even describes a theoretical concept for the biocultural evolution of mankind as a whole."

Prof. Dr. Friedemann Schrenk 1999
Natural historian

"His anticipatory insights are documented in his artworks, books and exhibitions shortly after they were made. They regularly find confirmation in the fact that, independent of Liedtke's art and research, years later leading natural scientists in a wide variety of fields of science provided proof of Liedtke's findings through new studies. In 2000, the neurobiologist Eric Kandel was awarded the Nobel Prize for Medicine for his research results, which were anticipated by Dieter W. Liedtke's artwork by 20 years as well as documented in his book: The Consciousness of Matter (published in 1982). The researchers Andrew Fire and Craig Mello received the Nobel Prize in 2006 for their 1998 discovery of how information controls genes, thus confirming Dieter W. Liedtke's artwork of the 1980s in the first step: that genes and gene programmes can be switched on and off.

Dieter Liedtke's works of the 1980s and 1990s go further and predict that even pure non-materialised information, art and visions can change gene programmes, genes and cells and that this change can be positively or negatively controlled. See also the books: The Consciousness of Matter, 1982, The Key to Art, 1990, art open catalogue, 2000. Artistically and philosophically, Liedtke's works open up the tightly defined, logical boundaries of today's knowledge and show ways to realise a new, more humane world."

Dr Thomas Föhl 2005
Art historian

"In fact, Dieter W. Liedtke's works, which gave shape to his visions of the abstraction of visual art, are comparable in their significance to the sketches and models of a Leonardo da Vinci, because they recorded and depicted real and significant scientific findings at a time when the respective scientific disciplines themselves were still remote from them."

Dr Herbert Jost Court 2006
Cultural and Communication Studies

"Dear Dieter, 25 May 2021.

I very much enjoyed meeting you last Saturday at your museum. My own area of expertise is the genetics and epigenetics of cancer. I am impressed by your insights into epigenetics so early when we in the field of cancer had not even considered a role for epigenetics in the development of cancer."

Prof. Dr. Rene Bernards
From 1988 to 1994 assistant professor at Harvard University. From 1992 he was Head of the Molecular Carcinogenesis Unit at the Netherlands Cancer Research Centre in Amsterdam and from 1994 Professor of Molecular Carcinogenesis at Utrecht University. He developed new techniques for cancer diagnosis and treatment. For example, he developed a DNA microarray technique to predict the malignancy (metastatic ability) of breast cancer based on gene expression patterns. 1][2] He also developed a method to block gene expression using RNA interference[3] which has applications in cancer treatment. [4] In 2005, he received the Spinoza Prize. He is a member of EMBO, the Academia Europaea, the American Association for the Advancement of Science, the Royal Netherlands Academy of Sciences, the American Academy of Arts and Sciences and the National Academy of Sciences. In 2004, he received the Josephine Nefkens Prize for Cancer Research.



Key work for the series “Life II”

Diptichon III: Epigenetic and Neurological Evolution

Artist: Dieter Liedtke
Picture 1 Title: White genes free/opened evolutionary gene programmes through information
Innovation: Visions can programme genes.
Innovation: Information clusters lead to new ideas, new skills, improve health and extend lifespans.
Innovation: Rejuvenation of body cells through information: $i = E = MC^2$
Innovation Technique: Representation quantum physical blurring of the information film structures of the film and the colour.
Innovation of the series: Information: The principle of creation.
Innovation Confirmation of innovation in art history and artworks
Artwork series through new research findings in neurobiology, epigenetics and the Nobel Prize for Erik Kandel, as well as the basis for expansion

in the Artwork series: Life I, Eternal Life, Art Formula, The Development of Social Systems, The Development of Social Systems II.

Series name: Revolutionary Works
Years working on the series from: 1986
Year of work: Stop sign sees house front: 1988
Signature: Liedtke
Material: Acrylic, videotapes on billboard
Dimensions: 350 x 120 cm



Image 2 Title: The Double Helix Gene Piano

Innovation: Information changes gene programmes
Innovation: Ethically shaping the future through information
Innovation: IQ, health and lifespan enhancement through information
Innovation Technology: Digital printing as a unique size/ Original artwork with Dieter Liedtke’s DNA in the red paint
Innovation of the series: Information: The principle of creation
Innovation Confirmation of innovation in art history and artworks
Artwork series through new research findings in neurobiology, epigenetics and the Nobel Prize for Erik Kandel, as well as the basis for expansion

in the Artwork series: Life I.
Series name: Revolutionary Works
Year of work on a new scientific-philosophical, holistic theory from: 1963
Year of work: 2022/23
Signature: Liedtke
Material: Ink, canvas on wooden frame
Dimensions: 98 cm x 195 cm

Text Capitulo letterfield: pag 609

Codigo Universo

Epigenetics / Evolution + Eternal Life (Life Part II)

- 1 with or without DNA or gene part structures

2 new neural cells

3 reinforcing of the immune system

4 + cerebral cross-linkage and neural cells as well as cell walls with or without parts of existing genetic structures

5 environmental information

6 Genetic structures and composition

7 new compositions of DNA and programs by new informations

8 in DNA by adult or embryonic stem cell contents and genetic sequences as well as genetic programming

9 or complete embryonic and/or adult stem cells or stem cell contents, EIMM as well as not materialized information with new genetic information regarding the sense of life and creation of systems

10 of cognitive capacities (creativity)

11 Extension of life, activation and deactivation of the gene through gene sequence alteration
- 12 Alteration of cell systems, improved health and creativity, new physical and emotional capabilities

13 Telomerase

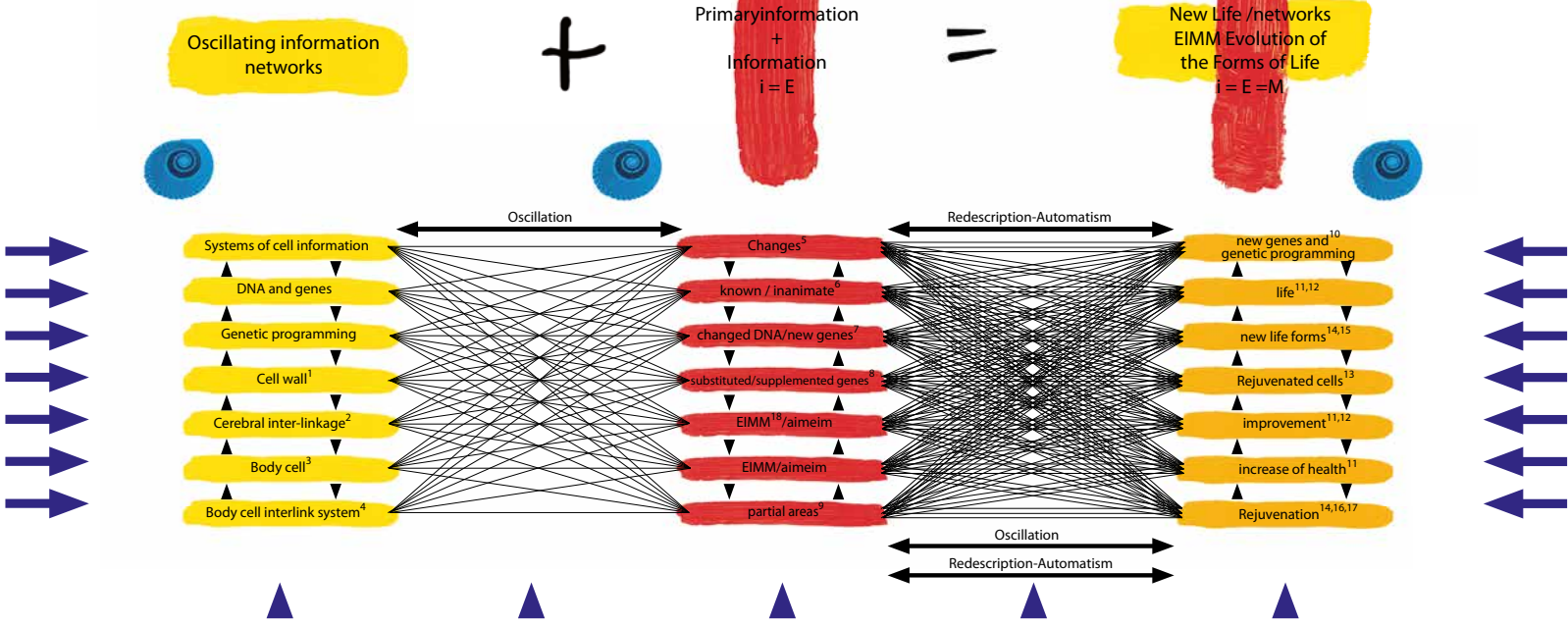
14 Finding new genes and gene programs

15 existing and un-activated genes and gene programs = white genes

16 Rejuvenation of the body: by activation and re-acceptance of non-materialized information (No. 2D), the cell systems are reprogrammed through sensory organs and the cognitive capabilities are improved when the cell and body merge as a horizon.

17 Integration of the reprogrammed DNA zones with the genes and gene programs that have not been re-programmed and the gene programs of type and self-preservation information networks in rejuvenated people

18 EIMM = epigenetic informations -medicine and -media



Eternal life

Artist: Dieter Liedtke
Innovation: Formula for life-prolonging information.
Innovation Technique: Digital print as size-unique/original artwork with the artist's DNA in the red colour.
Innovation of the series: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II
Years working on the series from: 1976
Year of work: 2005
Signature: Liedtke
Material: Digital print colours, canvas on stretcher
Dimensions: 200 cm x 120 cm



Automatie Redescription

Artist: Dieter Liedtke
Innovation: Not all genes are switched on in the cell. The gene programmes change and the gene combinations with the environmental information.
Innovation Technique: Semi-abstract quantum-physical time-limits cancelling wipe painting.
Innovation of the series: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II
Years working on the series from: 1963
Year of work: 1986
Signature: Liedtke
Material: Oil paint on chipboard
Dimensions: 132 cm x 152 cm



Path / Art = New Genetic Structure.

Artist: Dieter Liedtke

Innovation: Man's evolutionary path to creation.

Innovation Technique: Time-boundary-dissolving film collage.

Innovation of the series: Information neurally, epigenetically shapes health and with non-materialised information the possibility of Eternal Life.

Series name: Life II

Years working on the series from: 1963

Year of work: 1988

Signature: Liedtke

Material: Acrylic paint, tools, film, cable, polyester and lamp

Dimensions: 404 cm x 153 cm



Chaos = Order

Artist: Dieter Liedtke

Innovation: Chaos is the order from the information viewpoint of view-points in life that can be reversed depending on the observer's view-point and provide clarity about all observed possibilities of the future.

Innovation Technique: Semi-abstract quantum-physical time-limits cancelling smudge-painting.

Innovation of the Serie: Information shapes neuronal, epigenetic health and, with non-materialised information, the possibility of Eternal Life.

Series name: Life II

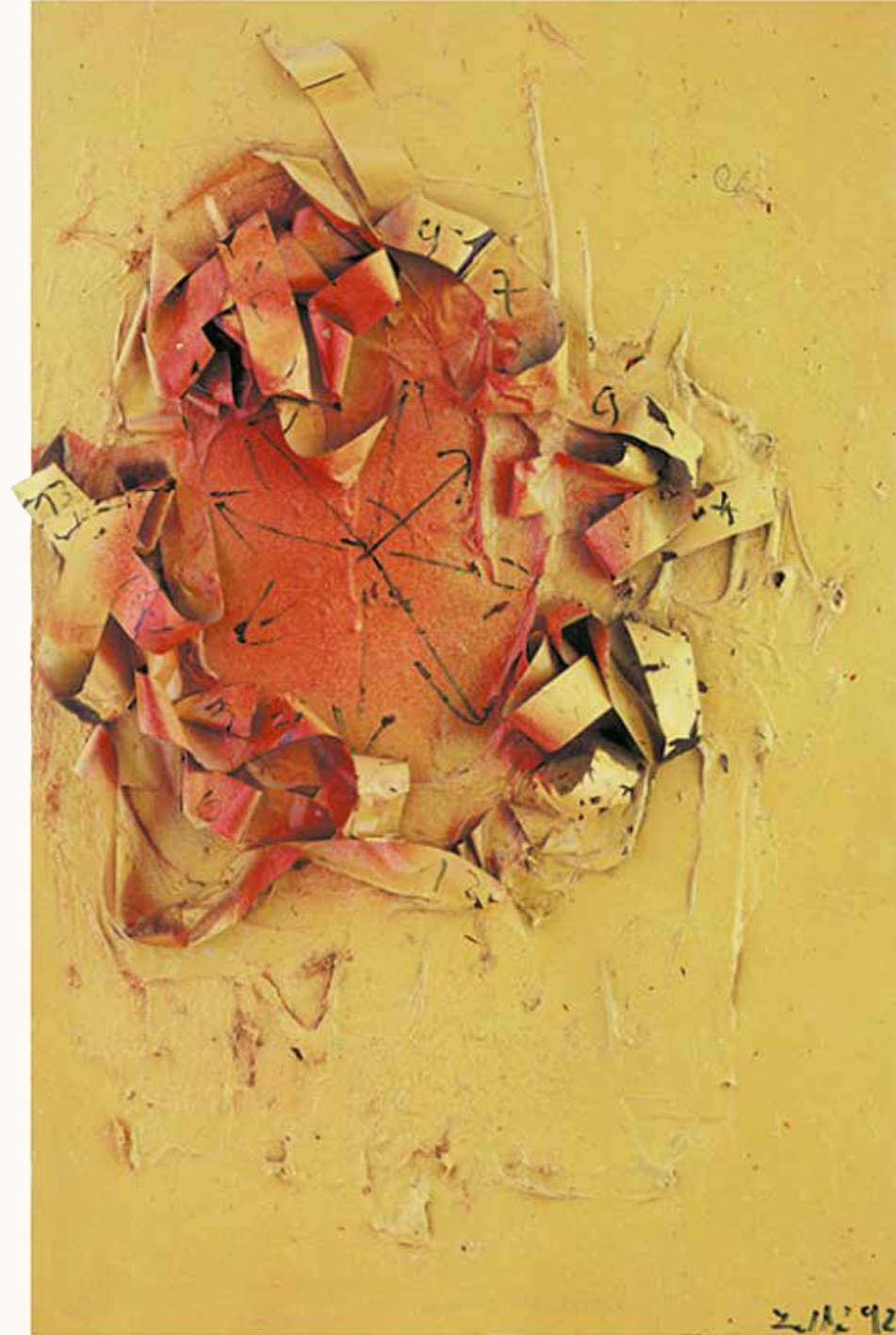
Years working on the series from: 1963

Year of work: 1988

Signature: Liedtke

Material: Oil paint, canvas on stretcher

Dimensions: 70 cm x 90 cm



Gene Information Cluster

Artist: Dieter Liedtke

Innovation: Information forms species-sustaining biological and information clusters, families and gene programmes.

Innovation Technique: Videotape Collage.

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

Years working on the series from: 1963

Year of work: 1992

Signature: Liedtke

Material: Acrylic paint, polyester, video tape, aluminium.

Dimensions: 40 cm x 60 cm



Gene sequence 101

Artist: Dieter Liedtke

Innovation: Gene sequence information.

Innovation: Experiences and creativity change the species-sustaining gene programme of the cells.

Innovation Technique: Videotape Collage

Innovation of the series: Information shapes neuronal, epigenetic health and, with non-materialised information the possibility of eternal life.

Series name: Life II

Years working on the series from: 1963

Year of work: 1992

Signature: Liedtke

Material: Acrylic paint, polyester, film, aluminium.

Dimensions: Height 70 cm



Gene sequence 107

Artist: Dieter Liedtke

Innovation: Gene sequence information.

Innovation: Experiences and creativity change the species-sustaining gene programme of the cells.

Innovation Technique: Videotape Collage.

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

Years working on the series from: 1963

Year of work: 1992

Signature: Liedtke

Material: Acrylic paint, polyester, film, aluminium.

Dimensions: 30,5cm x 60,2cm



Gene sequence 108

Artist: Dieter Liedtke
Innovation: Gene sequence information.
Innovation: Experiences and creativity change the species-sustaining gene programme of the cells.
Innovation Technique: Videotape Collage
Innovation of the series: Information shapes neuronal, epigenetic health and, with non-materialised information the possibility of eternal life.

Series name: Life II
 Years working on the series from: 1963
 Year of work: 1992
 Signature: Liedtke
 Material: Acrylic paint, polyester, film, aluminium.
 Dimensions: 30cm x 60 cm



White gene areas 10

Artist: Dieter Liedtke
Innovation: Cell wall as future life melody shaping gene piano seen from the inside.
Innovation: Information markers change the species-preserving gene programme of the cells for the dissolution of life or the possibility of prolongation of life.
Innovation Technique: Videotape Collage
Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II
 Years working on the series from: 1963
 Year of work: 1992
 Signature: Liedtke
 Material: Acrylic paint, polyester, video tape, aluminium.
 Dimensions: 30 cm x 100 cm



Cell wall 14 with gene sequences.

Artist: Dieter Liedtke

Innovation: Cell wall as a gene piano with genetic system preprinting viewed from the inside.

Innovation: Information markers change the species-sustaining gene programme of the cells with the cell wall and produce an epigenetic locking of creativity through fear.

Innovation Technique: Videotape Collage

Innovation of the series: Information shapes neuronal, epigenetic health and, with non-materialised information the possibility of eternal life.

Series name: Life II

Years working on the series from: 1963

Year of work: 1992

Signature: Liedtke

Material: Acrylic paint, polyester, video tape, aluminium.

Dimensions: 30 cm x 62 cm



Cell wall 23 with gene sequences.

Artist: Dieter Liedtke

Innovation: Cell wall as a future life melody shaping gene piano seen from the inside.

Innovation: Information markers change the species-preserving gene programme of the cells for life dissolution or the possibility of life extension.

Innovation Technique: Videotape Collage

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

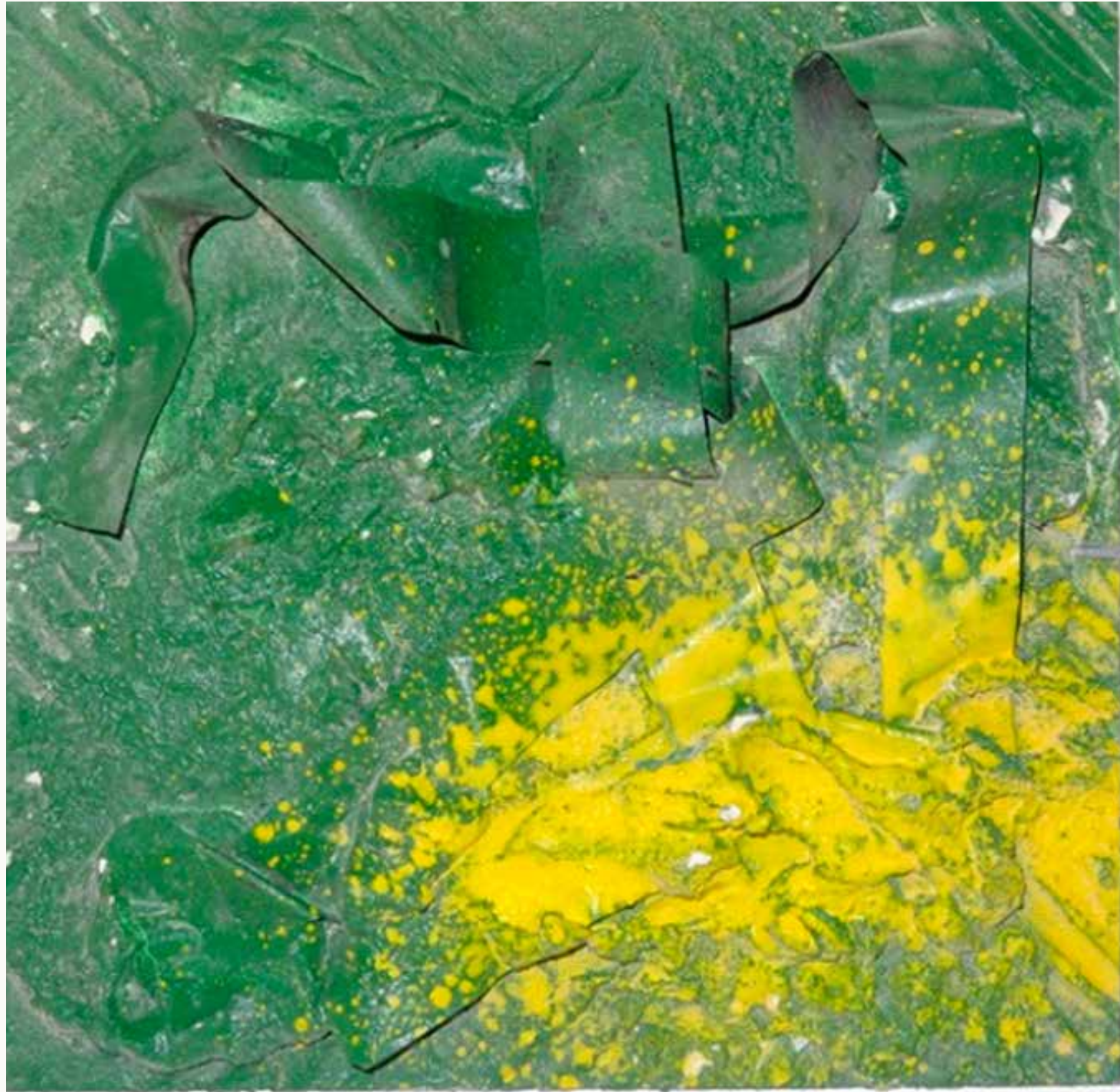
Years working on the series from: 1963

Year of work: 1992

Signature: Liedtke

Material: Acrylic paint, cement, video tape, aluminium.

Dimensions: 17,5 cm x 25 cm



Cell wall 25 with gene sequences.

Artist: Dieter Liedtke

Innovation: Cell wall as a future life melody shaping gene piano seen from the inside.

Innovation: Information markers change the species-preserving gene programme of the cells for life dissolution or the possibility of life extension.

Innovation Technique: Videotape Collage.

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

Years working on the series from: 1963

Year of work: 1992

Signature: Liedtke

Material: Acrylic paint, cement, video tape, aluminium.

Dimensions: 20 cm x 21 cm



Cell wall 26 with gene sequences.

Artist: Dieter Liedtke

Innovation: Cell wall as a future life melody shaping gene piano seen from the inside.

Innovation: Information markers change the species-preserving gene programme of the cells to the dissolution of life or the possibility of prolongation of life by strengthening the gene-surrounding immune defence fluid.

Innovation Technique: Videotape Collage

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

Years working on the series from: 1963

Year of work: 1992

Signature: Liedtke

Material: Acrylic paint, cement, video tape aluminium.

Dimensions: 17 cm x 25 cm



Cell wall 27 with gene sequences.

Artist: Dieter Liedtke

Innovation: Cell wall as a future life melody shaping gene piano seen from the inside.

Innovation: Information markers change the species-preserving gene programme of the cells for life dissolution or the possibility of life extension.

Innovation Technique: Videotape Collage.

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

Years working on the series from: 1963

Year of work: 1992

Signature: Liedtke

Material: Acrylic paint, cement, video tape, aluminium.

Dimensions: 17cm x 25cm



White Gene Areas-Redescription of the Genes XII.

Artist: Dieter Liedtke

Innovation: Information is creativity, movement, evolution, explosion, energy, matter and biological life in the universe.

Innovation Technique: Semi-abstract quantum-physical time-boundary-eliminating Wipe painting with videotape

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

Years working on the series from: 1963

Year of work: 1988 I and 2021 II

Signature: Liedtke

Material: Acrylic paint, video tape, canvas on stretcher

Dimensions: 256 cm x 183 cm



Jesus - white genes

Artist: Dieter Liedtke
Innovation: New information viewpoints of life viewpoints that can be reversed with changed observer viewpoints and new eagle information viewpoints and provide clarity about the possibilities of the future observed through creativity.
Innovation Technique: Semi-abstract quantum-physical time-limits-eliminating wipe-painting with video-film collage.
Innovation of the Serie: Shaping information neuronal, epigenetic health and with non-materialised information the possibility of eternal life.

Series name: Life II
 Years working on the series from: 1963
 Year of work: 1988 I and 2021 II
 Signature: Liedtke
 Material: Acrylic paint, canvas on stretcher
 Dimensions: 256 cm x 183 cm



Art open 1999 / 15 July

Artist: Dieter Liedtke
Innovation: Information markers change the species-sustaining gene-programme of the cells for the dissolution of life or the possibility of prolonging life.
Innovation Technique: Videotape Collage.
Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II
 Years working on the series from: 1963
 Year of work: 1999
 Signature: Liedtke
 Material: Acrylic paint, video tape, canvas on stretcher
 Dimensions: 40 cm x 50 cm



Art open Stadium II 2005

Artist: Dieter Liedtke

Innovation: Information markers change the species-sustaining gene-programme of the cells for the dissolution of life or the possibility of prolonging life.

Innovation Technique: Videotape Collage.

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

Years working on the series from: 1963

Year of work: 2005

Signature: Liedtke

Material: Acrylic paint, video tape, canvas on stretcher

Dimensions: 40 cm x 50 cm



Art open Stadium III

Artist: Dieter Liedtke

Innovation: Information markers change the species-sustaining gene-programme of the cells for the dissolution of life or the possibility of prolonging life.

Innovation Technique: Videotape Collage.

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

Years working on the series from: 1963

Year of work: 2013

Signature: Liedtke

Material: Acrylic paint, video tape, canvas on stretcher

Dimensions: 50 cm x 65 cm



Art open Stadium IV

Artist: Dieter Liedtke

Innovation: Information markers change the species-sustaining gene programme of the cells for life dissolution or the possibility of life prolongation.

Innovation Technique: Videotape Collage.

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

Years working on the series from: 1963

Year of work: 2013

Signature: Liedtke

Material: Acrylic paint, video tape, canvas on stretcher

Dimensions: 202 cm x 140 cm

Birth of new life forms:

Information, consciousness and creativity without being bound to matter.

Artist: Dieter Liedtke

Innovation: Matter, energy and nothingness have creativity and consciousness.

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

Years working on the series from: 1963

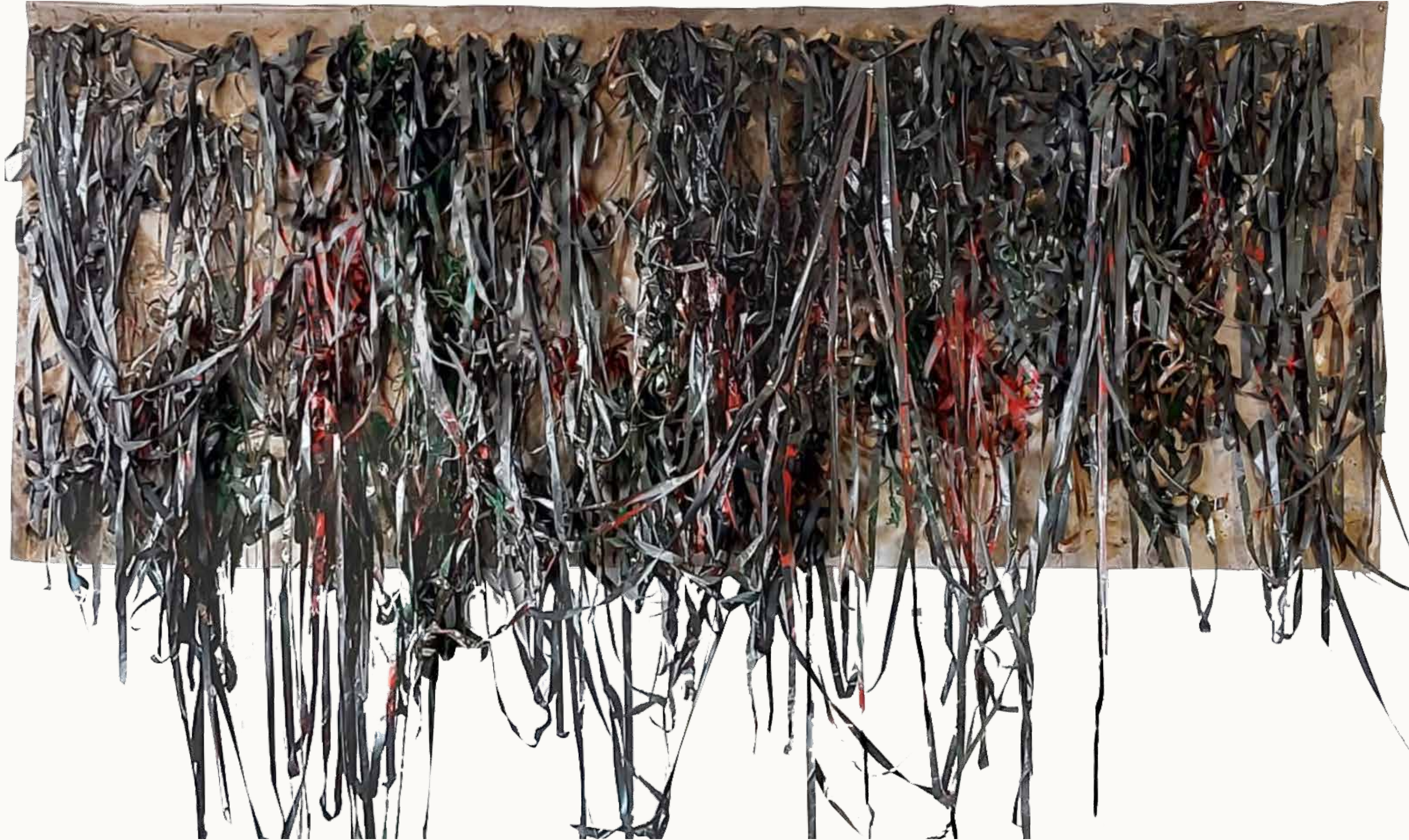
Year of work: 1988

Signature: Liedtke

Material: Concrete, acrylic paint, film and plastic

Dimensions: Height 205 cm





Title: Stage V neutral new beginning

Artist: Dieter Liedtke

Innovation: Conscious epigenetically controlled cell remodelling through selected positive information

Innovation: Information markers change the species-sustaining gene programme of the cells for life dissolution or the possibility of life prolongation.

Innovation Technique: Videotape Collage.

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

Years working on the series from: 1963

Year of work: 2013

Signature: Liedtke

Material: Acrylic paint, video tape, canvas on stretcher

Dimensions: 400 cm x 280 cm



Dieter Walter Liedtke: geb. 1944 Foto 1994

Foto 2044

Intermediate result 1994 - 2043. The rejuvenation of body cells.

Artist: Dieter Liedtke

Innovation: Cell rejuvenation through pure non-materialised information.

Innovation of the Serie: Information shapes neuronal, epigenetic health and with non-materialised information the possibility of an Eternal Life.

Series name: Life II

Years working on the series from: 1963

Year of work: 2005

Technique: Photo 1994 Digital print 2005

Edition: 100

Signature: Liedtke

Material: Acrylic paint, canvas on stretcher

Dimensions: 140 cm x 70 cm

Quantum physics + consciousness

“Dieter Walter Liedtke’s Concrete Evolutionism opens up a new revolutionary world to the viewer. He shows how matter, which until now has only been the object and medium of artistic representation, could in turn perceive its surroundings. This information has a consciousness-expanding function.”

Prof. Karl Ruhrberg, 1997
President of the International Association of Art Critics (German Section, AICA)

“Today, access to creativity is only possible through images, because human consciousness works with image sequences. The archetype of every vision of the future is the vision, the dream, the connection of non-existent realities. The path from the future to the present is only possible through visual language, through art. It makes people visionary, it allows them to experience and comprehend previously unnoticed processes. In order to trigger this potential even in people who have no special equipment for it, Liedtke’s art formula is visibly simple: it is oriented towards the evolution of innovations.”
“Dieter Liedtke’s work is creative through and through. The formula is today’s revolution in art.”

Prof. Dr Harald Szeemann
Art historian

“The revolutionary statements and innovations manifested in his works, as well as the intuitive choice of materials available and the evolutionary imprecision of the technique, which resembles quantum physics. This in either accuracy or indeterminacy with the same experimental set-up (the artwork) by the recipient, physically by not observing of the art process or the non-measurement is produced, show on the one hand the imprecision, the indeterminacy of the material and the technique, on the other hand the same works (and here, too, the same results arise as in quantum physics) very precise, new statements, theories and formulas and this decades before research in the humanities and natural sciences had dealt with it and found comparable results.”

Dr Thomas Föhl
Art historian

“After 1999, I have always dealt with his technical I am surprised by his revolutionary proposals for solutions, e.g. renewable energy generation through the airstream on motorways and train lines by means of vertical wind rollers with noise reduction for the residents along the roadways and direct energy savings for the vehicles through the suction effect in the slipstream of the rollers, as well as the aimeim Socail Network for free cell rejuvenation on the internet through information. Dieter Liedtke thus also paints a new picture of physics and biology, revealing a different conception of matter and DNA. His approach to this, as to the origin of the entire universe, is information. In his artworks, Dieter Liedtke vividly turns previous scientific theories on their head through his formula, which combines quantum theory with relativity and contains the conservation law for information, thus offering revolutionary theories in physics and astrophysics, the understanding of a new view of the universe. If I have understood him correctly - and this is not always easy - he has developed his theory in such a way that information is included as a physical quantity in the natural sciences. For him, information has two sides, just like quantum mechanics: on the one hand, it is not bound to space, matter or time, i.e. it is simultaneous and everywhere; on the other hand, it is manifested in energy or matter. Based on an introduction of the distinction of information and the physical classification of this sharp separation as well as the idea that both forms of information combine to form information clusters, information families or, as he also calls them, self-sustaining information networks, whereby he assumes that these two forms of information are interwoven with each other through entanglements, he seems to have succeeded in his theory in supplementing Albert Einstein’s equation: $E = MC^2$ to: $i = E = MC^2$ (i = information).”

Prof. Dr Manfred Schrey 2015
Physicist

“With Liedtke, the autodidact visual artist, we learn through his many books with scientific content that he is also the autodidact scientist who, with a free gaze and free thinking, explored content that was only explored later by the so-called scientists and thus made it to the Nobel Prize.”

Prof. Dr Dieter Ronte 2020
Art historian



Photo thinking stone on holiday

Artist: Dieter Liedtke
Innovation: Matter has consciousness.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.
 Series name: The Creative Universe
 Years working on the series from: 1963 - 1970
 Technique: Photo 1970/Silkscreen on cardboard, No.: 22 Edition of 100 numbered, Year 1999
 Dimensions: 50 cm x 70 cm



Thinking stone on holiday

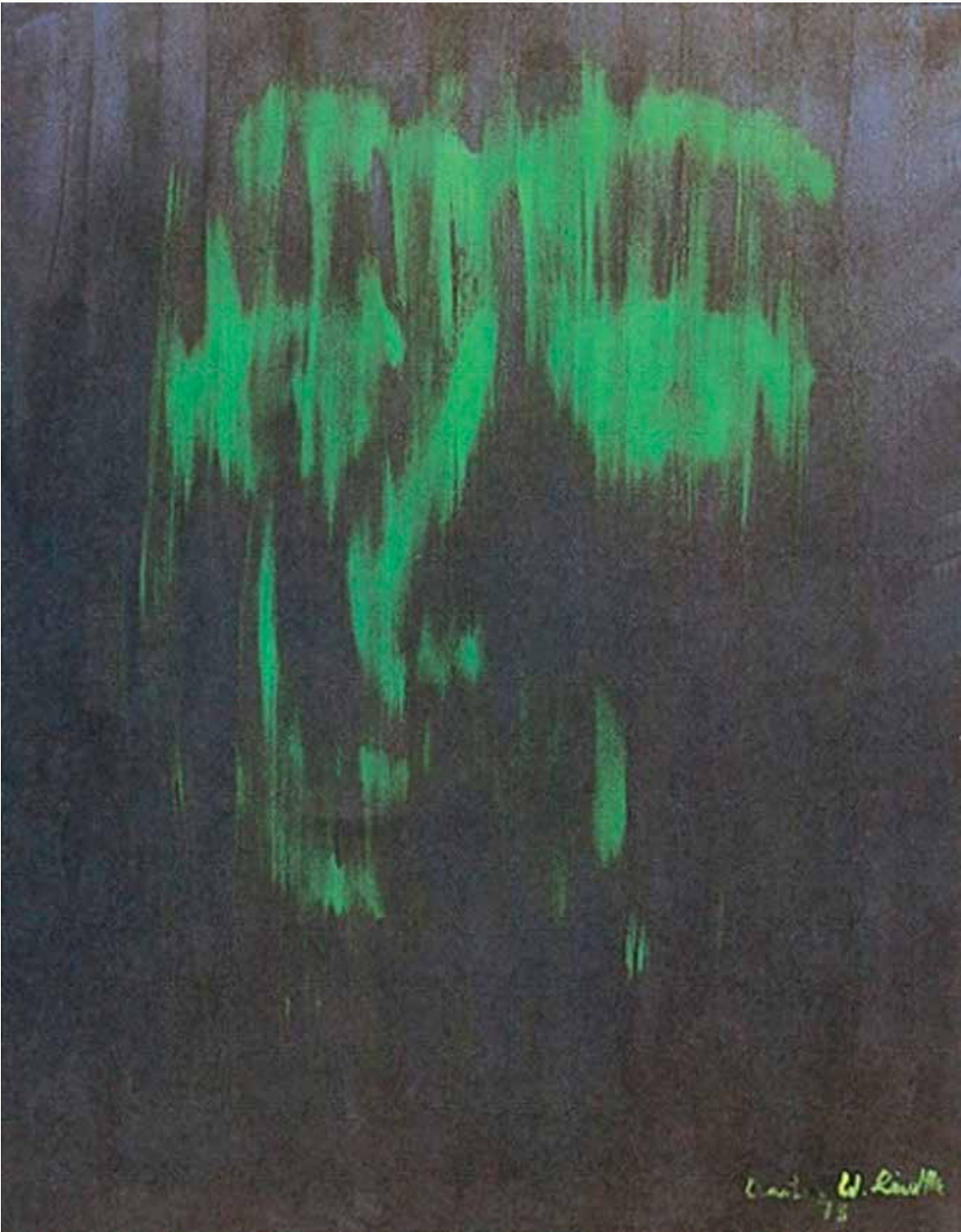
Artist: Dieter Liedtke
Innovation: Matter has consciousness.
Innovation Technique: Quantum physical blurring of colour information.
Innovation of the series: The universe consists of Conscious, species-preserving, creative and evolutionary information networks.
 Series name: The Creative Universe
 Years working on the series from: 1963 - 1979
 Year of work: 1979
 Signature: Liedtke
 Material: Oil paint, canvas on wooden stretcher frame
 Dimensions: 39.5 cm x 49 cm



Seeing the Landscape from the Window

Artist: Dieter Liedtke
Innovation: Matter has consciousness
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 1979
 Year of work: 1979
 Signature: Liedtke
 Material: Oil paint on canvas
 Dimensions: 39 cm x 28 cm



Infinity sees people

Artist: Dieter Liedtke
Innovation: Infinity is an information system aware of itself.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

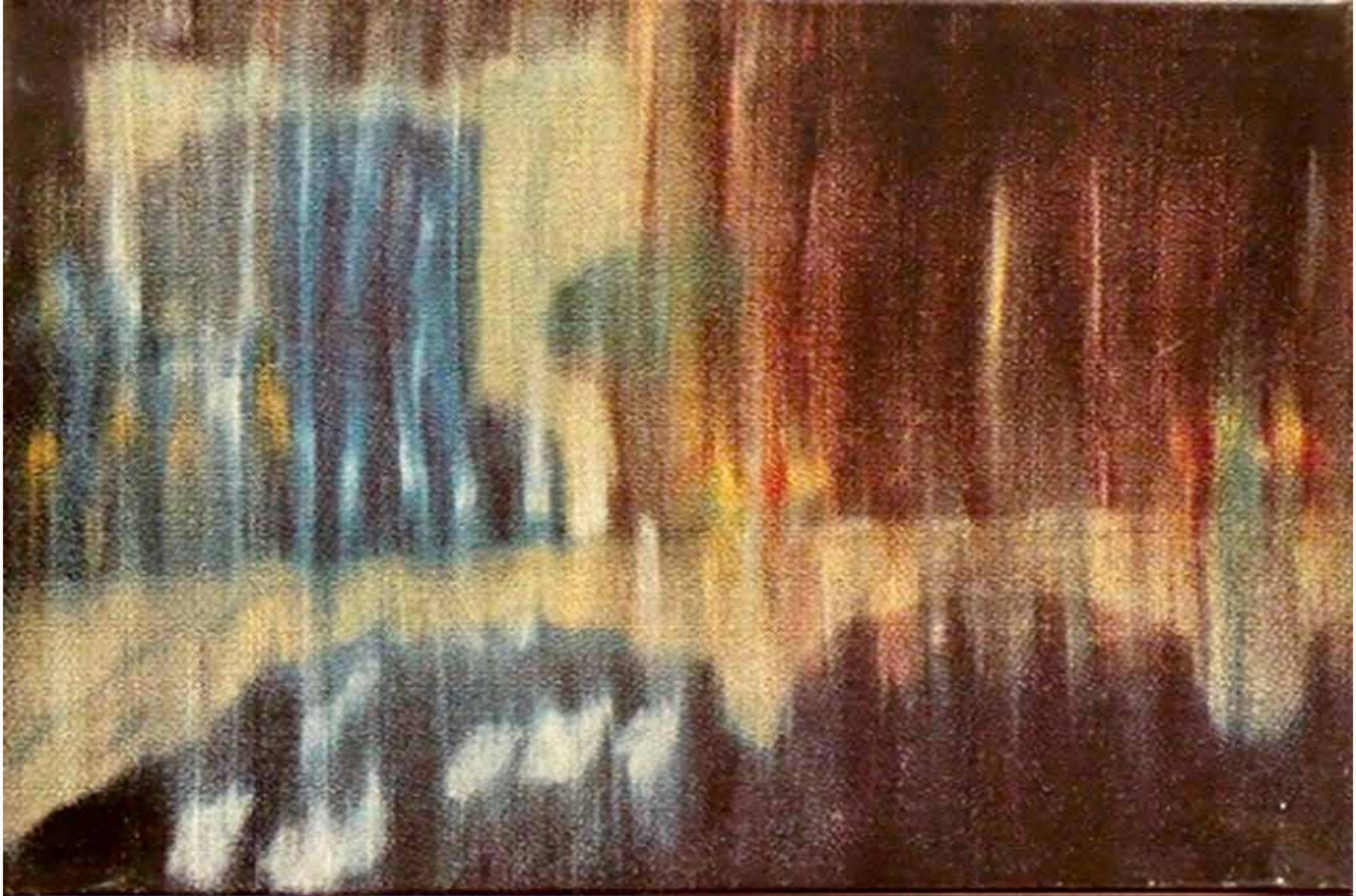
Series name: The Creative Universe
 Years working on the series from: 1963 - 1978
 Year of work: 1978
 Signature: Liedtke
 Material: Oil paint on canvas
 Dimensions: 49 cm x 60 cm



Air sees island

Artist: Dieter Liedtke
Innovation: Gaseous matter has consciousness.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 1979
 Year of work: 1979
 Signature: Liedtke
 Material: Oil paint on canvas
 Dimensions: 39.5 cm x 29.5 cm



Boat sees bridge

Artist: Dieter Liedtke
Innovation: Matter systems have a consciousness.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 2021
 Year of work: 1979 I and 2021 II
 Signature: Liedtke
 Material: Oil paint on canvas
 Dimensions: 59 cm x 49.5 cm



Portrait of a Broker

Artist: Dieter Liedtke

Innovation: Materealised thoughts.

Innovation technology: Quantum-physical blurring of colour information.

Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe

Years working on the series from: 1963 - 1980

Year of work: 1980

Signature: Liedtke

Material: Oil paint on canvas

Dimensions: 39 cm x 29 cm



Cow Pats Sees Meadow

Artist: Dieter Liedtke

Innovation: Every unit of matter has consciousness.

Innovation technology: Quantum-physical blurring of colour information.

Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe

Years working on the series from: 1963 - 1979

Year of work: 1979

Signature: Liedtke

Material: Oil paint on canvas

Dimensions: 39 cm x 29 cm



Cloud sees mountain range

Artist: Dieter Liedtke
Innovation: Water is remixing consciousness.
Innovation technology: Quantum-physical blurring of colour information
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 1979
 Year of work: 1979
 Signature: Liedtke
 Material: Oil paint on canvas
 Dimensions: 33.5 cm x 26 cm



Sensations

Artist: Dieter Liedtke
Innovation: Feelings have consciousness and form matter.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 1979
 Year of work: 1979
 Signature: Liedtke
 Material: Oil paint on canvas
 Dimensions: 60 cm x 50 cm



Creative Information Clusters

Artist: Dieter Liedtke
Innovation: Space and Dark Matter Education in Space.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 2005
 Year of work: 2005
 Signature: Liedtke
 Material: Oil paint on canvas
 Dimensions: 220 cm x 200 cm



Harlo without galaxy

Artist: Dieter Liedtke
Innovation: Raising Awareness through Dark Matter and Galaxies.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 2006
 Year of work: 2006
 Signature: Liedtke
 Material: Oil paint on canvas
 Dimensions: 95 cm x 195 cm



Energy storage in non-materialised information levels

Artist: Dieter Liedtke
Innovation: Information is matter unbound consciousness.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 2002
 Year of work: 2002
 Signature: Liedtke
 Material: Acrylic paint on canvas
 Dimensions: 80 cm x 65 cm



Beginning of transitions from 4th D. to 3rd D.

Artist: Dieter Liedtke
Innovation: Information fields Matter and non-materialised information.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 2010
 Year of work: 2010
 Signature: Liedtke
 Material: Acrylic paint on canvas
 Dimensions: 80 cm x 100 cm



Tension Field Universe

Artist: Dieter Liedtke
Innovation: Information fields Matter and non-materialised information with consciousness.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 2010
 Year of work: 2010
 Signature: Liedtke
 Material: Acrylic paint on canvas
 Dimensions: 80 cm x 100 cm



Formation of space through information

Artist: Dieter Liedtke
Innovation: Space has consciousness.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 2010
 Year of work: 2010
 Signature: Liedtke
 Material: Acrylic paint on canvas
 Dimensions: 80 cm x 100 cm



Processing space through information

Artist: Dieter Liedtke

Innovation: Information has awareness.

Innovation technology: Quantum-physical blurring of colour information.

Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe

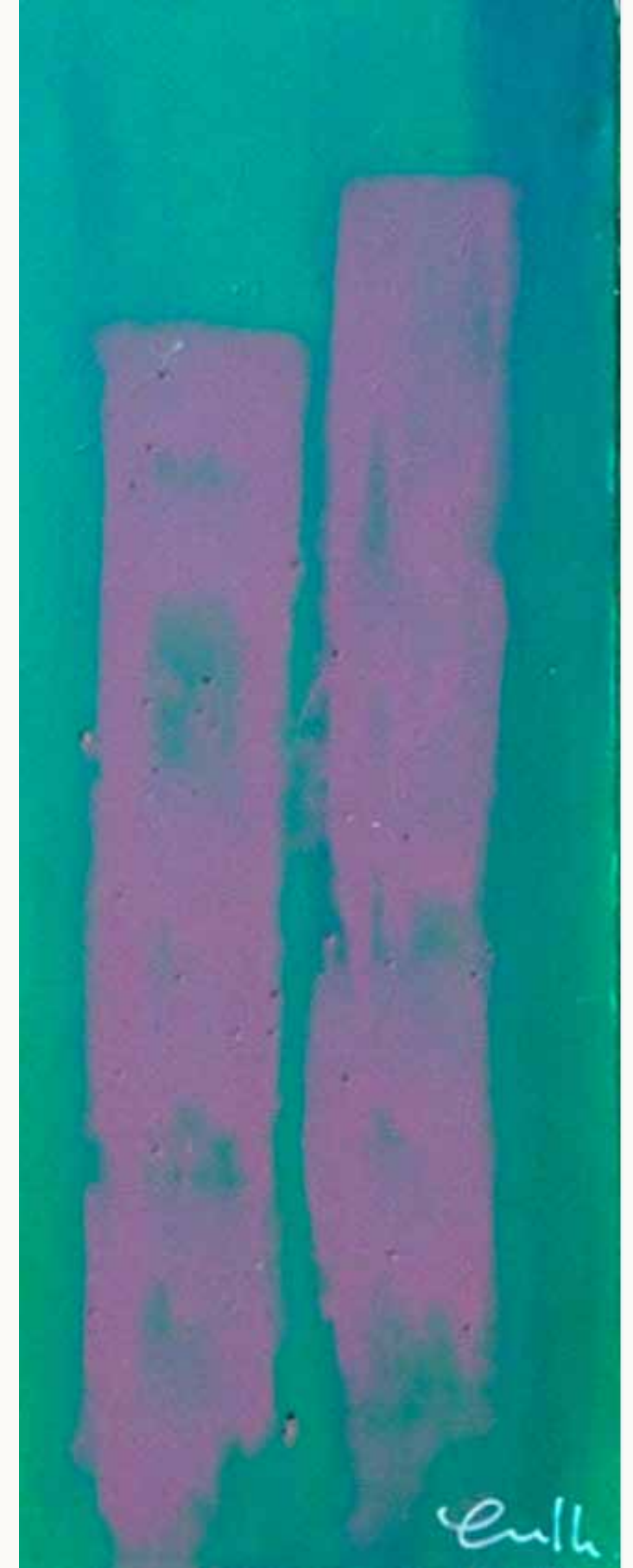
Years working on the series from: 1963 - 2006

Year of work: 2006

Signature: Liedtke

Material: Acrylic paint on canvas

Dimensions: 80 cm x 100 cm



Information Awareness Fields

Artist: Dieter Liedtke

Innovation: Visible fields of consciousness.

Innovation technology: Quantum-physical blurring of colour information.

Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe

Years working on the series from: 1963 - 2007

Year of work: 2007

Signature: Liedtke

Material: Acrylic paint on canvas

Dimensions: 40 cm x 100 cm



Information forms the background radiation

Artist: Dieter Liedtke
Innovation: Energy formation in the universe.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
Years working on the series from: 1963 - 2005
Year of work: 2005
Signature: Liedtke
Material: Acrylic paint on canvas
Dimensions: 195 cm x 130 cm



Transition from the 3rd to the 4th dimension

Artist: Dieter Liedtke
Innovation: Symbiosis of the information network boundaries.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.
Series name: The Creative Universe

Years working on the series from: 1963 - 2006
Year of work: 2006
Signature: Liedtke
Material: Acrylic paint on canvas
Dimensions: 130 cm x 200 cm



The super-nullification before the breakthrough into the materialised dimension

Artist: Dieter Liedtke

Innovation: Formation of kelvin radiation through information.

Innovation technology: Quantum-physical blurring of colour information.

Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe

Years working on the series from: 1963 - 2006

Year of work: 2006

Signature: Liedtke

Material: Acrylic paint on canvas

Dimensions: 40 cm x 100 cm



Formation and superposition of information clusters

Artist: Dieter Liedtke

Innovation: Matter has consciousness.

Innovation technology: Quantum-physical blurring of colour information.

Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe

Years working on the series from: 1963 - 2008

Year of work: 2008

Signature: Liedtke

Material: Acrylic paint on canvas

Dimensions: 95 cm x 200 cm



Frontiers of Relativity and Quantum Physics

Artist: Dieter Liedtke
Innovation: The Superior Reality of Quantum Mechanics.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 2007
 Year of work: 2007
 Signature: Liedtke
 Material: Acrylic paint on canvas
 Dimensions: 195 cm x 130 cm



One and two-dimensional information networks

Artist: Dieter Liedtke
Innovation: Matter has consciousness.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
 Years working on the series from: 1963 - 2007
 Year of work: 2007
 Signature: Liedtke
 Material: Acrylic paint on canvas
 Dimensions: 130 cm x 195 cm



Space before the rupture through the superelevation

Artist: Dieter Liedtke

Innovation: Matter has consciousness.

Innovation technology: Quantum-physical blurring of colour information.

Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe

Years working on the series from: 1963 - 2006

Year of work: 2006

Signature: Liedtke

Material: Acrylic paint on canvas

Dimensions: 130 cm x 195 cm



Evolutionary information network formation through information

Artist: Dieter Liedtke

Innovation: Conscious information networks form dark matter and dark energy.

Innovation technology: Quantum-physical blurring of colour information.

Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe

Years working on the series from: 1963 - 2006

Year of work: 2006

Signature: Liedtke

Material: Acrylic paint on canvas

Dimensions: 130 cm x 100 cm



The Principle of Creation

Artist: Dieter Liedtke
Innovation: The System-Inherent and Species-Preserving Creativity of the Universe.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
Years working on the series from: 1963 - 2006
Year of work: 2006
Signature: Liedtke
Material: Acrylic paint on canvas
Dimensions: 95 cm x 195 cm



Energy Field Space

Artist: Dieter Liedtke
Innovation: Space is information that is formed through information in a species-preserving and evolutionary way.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
Years working on the series from: 1963 - 2007
Year of work: 2007
Signature: Liedtke
Material: Acrylic paint on canvas
Dimensions: 80 cm x 100 cm



The energy that information gives off can be measured.

Artist: Dieter Liedtke

Innovation: Due to the information values of the measuring system, different energy values are measured on the object with different measuring methods because the information values (*information* = *energy*) are added to the measured object by the information of the measuring method.

This means that information can be measured as energy for the first time in isolation from the difference between the measurement methods.

Measurement and object form an information or energy unit.

Innovation technology: Quantum-physical blurring of colour information.

Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe

Years working on the series from: 1963 - 2014

Year of work: 2014

Signature: Liedtke

Material: Acrylic paint on canvas

Dimensions: 195 cm x 130 cm



Materialised field of consciousness permeated by non-materialised information networks

Artist: Dieter Liedtke

Innovation: The Inseparable Unity of Matter and Spirit.

Innovation technology: Quantum-physical blurring of colour information.

Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe

Years working on the series from: 1963 - 2006

Year of work: 2006

Signature: Liedtke

Material: Acrylic paint on canvas

Dimensions: 80 cm x 65 cm



Fossil Information of the 3D. Information

Artist: Dieter Liedtke

Innovation: The Imprint of the Formation of Matter Information and its Lineage Connection in the Evolutionary History of Information.

Innovation technology: Quantum-physical blurring of colour information.

Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe

Years working on the series from: 1963 - 2008

Year of work: 2008

Signature: Liedtke

Material: Acrylic paint on canvas

Dimensions: 80 cm x 65 cm



Fossil Information Imprint

Artist: Dieter Liedtke

Innovation: epistemological evolutionary images combine to form information networks of the evolution of space and time, the universe, the matter of the solar system, life, our culture and society.

Innovation technology: Quantum-physical blurring of colour information.

Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe

Years working on the series from: 1963 - 2008

Year of work: 2008

Signature: Liedtke

Material: Acrylic paint on canvas

Dimensions: 80 cm x 65 cm



Non-materialised information fields

Artist: Dieter Liedtke
Innovation: Information organises itself through creativity into species-sustaining evolutionary information networks that form creative species- sustaining families, groups, fields and clusters of information.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
Years working on the series from: 1963 - 2005
Year of work: 2005
Signature: Liedtke
Material: Acrylic paint on canvas
Dimensions: 100 cm x 40 cm



Universe Rules through First Information

Artist: Dieter Liedtke
Innovation: The design rules of the laws of nature.
Innovation technology: Quantum-physical blurring of colour information.
Innovation of the series: The universe consists of conscious, species-preserving, creative and evolutionary information networks.

Series name: The Creative Universe
Years working on the series from: 1963 - 2006
Year of work: 2006
Signature: Liedtke
Material: Acrylic paint on canvas
Dimensions: 65 cm x 80 cm

Before time/
dimension four = 0

“Just as da Vinci’s works on aerodynamics, anatomy or statics have an appropriate value today as the cultural heritage of mankind because they bear witness to the work of a mind that was far ahead of its time, so too the works of Dieter W. Liedtke are valued according to the spread of their Content gains value.”

Dr Herbert Jost-Hof 2006
Cultural and Communication Studies

“In physics, Liedtke has so far anticipated two Nobel Prizes with the contents of his works. But his theories and research results are revolutionary not only in art, but also in the natural sciences and humanities, and under the premises he has set up, they paint the new picture of a universe without riddles. The abbreviated formula for his revolutionary theory of the universe: $i = E = MC^2$ or $i = M$. The path to his new theory of information as a physical quantity culminated in the conservation law of information, long sought by science; stations for this included his interpretation of the process of creation, which he painted as supernothing and opened up for physics in his theses, as well as his reinterpretations, based on intuition, of well-known scientific terms such as time, space, gravitation, black holes, dark matter, dark energy, background radiation, Big Bang, mass and energy. On the basis of his intuitive/philosophical/artistic insights, which are repeatedly illustrated in his works, he has been able to resolve paradoxes that have preoccupied science for the last hundred years. In the process, his theses have repeatedly found confirmation through scientific research.”

Prof. Dr Manfred Schrey 2015
Physicist



Holistic Life Patterns through Interrelated and Overlapping Time grid

Artist: Dieter Liedtke

Innovation: Conscious and creative body cell programmes.

Innovation representation: composition of the time structures.

Innovation of the series: T - V or V - T = 4.D.

Series name: The interaction of all information of the space-time universe with the spaceless and timeless planes of the 4th dimension.

Years working on the series from: 1970

Year of work: 1970

Signature: Liedtke

Numbered: 7

Technique: Photo

Material: Photo paper

Dimensions: 20 cm x 30 cm

Edition: 25



Visualising the time rasters of moving bodies in relation to the time manifestations of the environment

Artist: Dieter Liedtke

Innovation: superimpositions of time: time steps in light and shadow as well as light exclusion of the background clothing, i.e. the time in which matter is already present.

Innovation representation: light, shadow, time, movement, target.

Innovation of the series: T - V or V - T = 4.D.

Series name: The interaction of all information of the space-time universe with the spaceless and timeless planes of the 4th dimension.

Years working on the series from: 1970

Year of work: 1970

Signature: Liedtke

Source Technique: Photo

Technique: Photo/silkscreen on cardboard

Edition: 100 numbered, year 1999

Dimensions: 100 cm x 70 cm



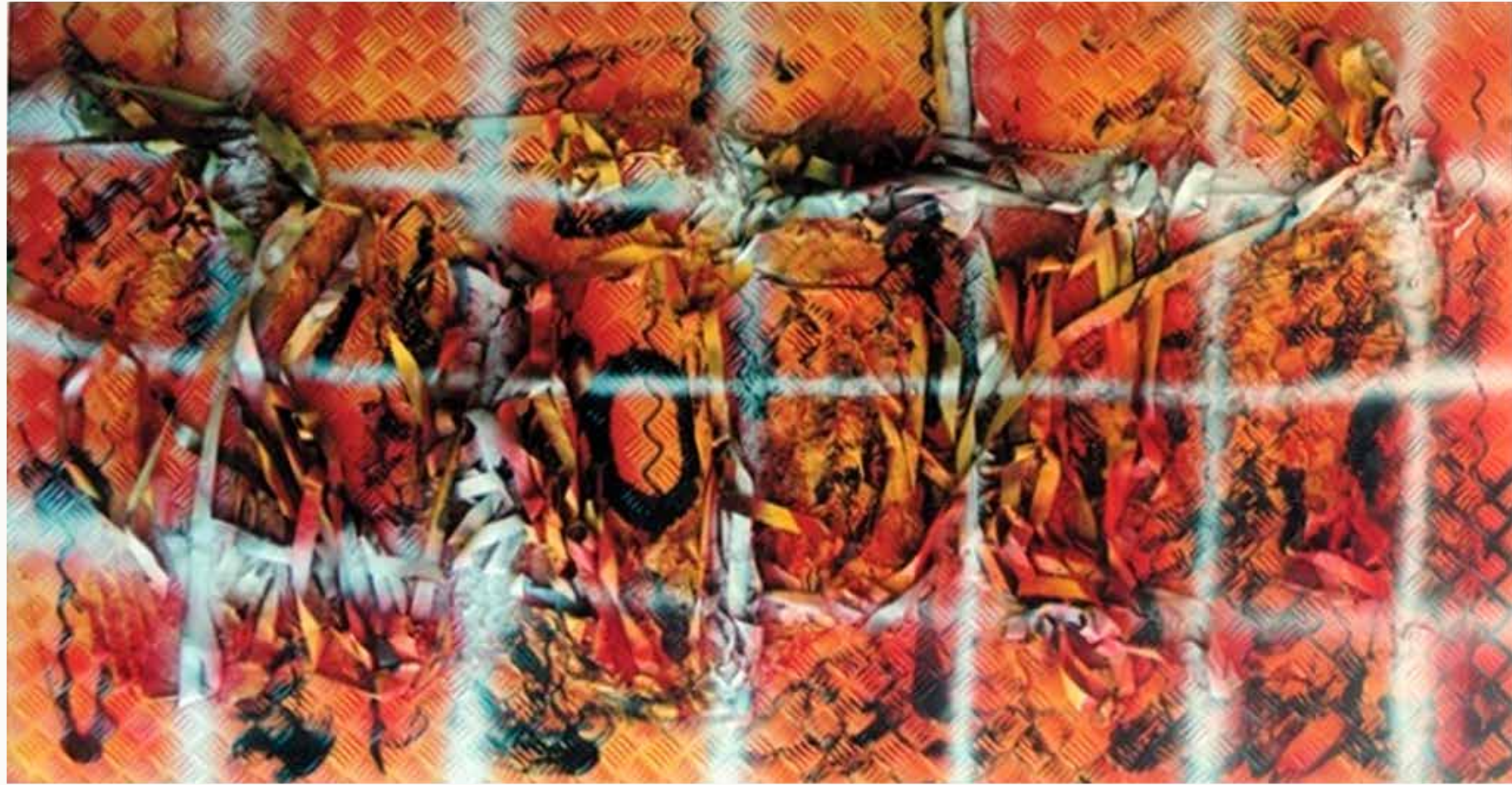
Time Grid 3.D.

Artist: Dieter Liedtke
Innovation: Making the 3rd and 4th dimension visible.
Innovation Technique: Quantum-physical blurring of colour information.
Innovation of the series: T - V or V - T = 4.D.
 Series name: The interaction of all information of the space and time universe with the spaceless and timeless planes of the 4th dimension.
 Years working on the series from: 1970 - 1988
 Year of work: 1988
 Signature: Liedtke
 Material: Acrylic paint on canvas
 Dimensions: 80 cm x 100 cm



Feelings Church Image /God's House Time Grid 3. D

Artist: Dieter Liedtke
Innovation: Making the Crossing the border of the 3rd dimension-through feelings.
Innovation Technique: Quantum-physical blurring of colour information.
Innovation of the series: T - V or V - T = 4.D.
 Series name: The interaction of all information of the space and time universe with the spaceless and timeless planes of the 4th dimension.
 Years working on the series from: 1970 - 1988
 Year of work: 1988
 Signature: Liedtke
 Material: Acrylic paint on canvas
 Dimensions: 73 cm x 93 cm



The limitedness in the 3.D. Habitat

Artist: Dieter Liedtke
Innovation: The 3rd dimension from the perspective of the 4.D.
Innovation material: Aluminium Floor surface, Polyester and film and video tapes
Innovation of the series: T - V or V - T = 4.D.

Series name: The interaction of all information of the space and time universe with the spaceless and timeless planes of the 4th dimension.
 Years working on the series from: 1970 - 1991
 Year of work: 1991
 Signature: Liedtke
 Dimensions: 200 cm x 100 cm



Aborted Time Grid 3.D.

Artist: Dieter Liedtke
Innovation: Removal of time limits
Innovation material: Acrylic, Filmstrip, Polyester on Aluminium
Innovation of the series: T - V or V - T = 4.D.

Series name: The interaction of all information of the space and time universe with the spaceless and timeless planes of the 4th dimension.
 Years working on the series from: 1970 - 1991
 Year of work: 1991
 Signature: Liedtke
 Dimensions: 40 cm x 25 cm



Time Grid 3. D. for Human Life

Artist: Dieter Liedtke

Innovation: Passage to the timeless 4.D. of life for new life forms.

Innovation Technique: Quantum-physical blurring of colour information.

Innovation of the series: T - V or V - T = 4.D.

Series name: The interaction of all information of the space and time universe with the spaceless and timeless planes of the 4th dimension.

Years working on the series from: 1970 - 2013

Year of work: 2013

Signature: Liedtke

Material: Acrylic paint on canvas

Dimensions: 100 cm x 130 cm



Time Grid / Distortions and Cracks in the Time Grid

Artist: Dieter Liedtke

Innovation: Holes in the biological and physical time-limited existence grid of the 3.D.

Innovation Technique: Quantum-physical blurring of colour information.

Innovation of the series: T - V or V - T = 4.D.

Series name: The interaction of all information of the space and time universe with the spaceless and timeless planes of the 4th dimension. Years working on the series from: 1970 - 2013

Year of work: 2013

Signature: Liedtke

Material: Acrylic paint on canvas

Dimensions: 200 cm x 100 cm



Matter or Energy Time Grid 3. D.

Artist: Dieter Liedtke

Innovation: Prominent 3rd D. framed by the 4th D. with interspersed almost imperceptible 4th D. as system-immanent background.

Innovation Technique: Quantum-physical blurring of colour information.

Innovation of the series: T - V or V - T = 4.D.

Series name: The interaction of all information of the space and time universe with the spaceless and timeless planes of the 4th dimension.
 Years working on the series from: 1970 - 1988
 Year of work: 1988
 Signature: Liedtke
 Material: Acrylic paint on canvas
 Dimensions: 80 cm x 60 cm



Time Grid 3. D.

Artist: Dieter Liedtke

Innovation: First information fields of the 4.D. become visible.

Innovation Technique: Quantum-physical blurring of colour information.

Innovation of the series: T - V or V - T = 4.D.

Series name: The interaction of all information of the space and time universe with the spaceless and timeless planes of the 4th dimension.
 Years working on the series from: 1970 - 1988
 Year of work: 1988
 Signature: Liedtke
 Material: Acrylic paint on canvas
 Dimensions: 70 cm x 90 cm



Breakthrough with System 13/ Creation the Information Gate of Evolution

Artist: Dieter Liedtke

Innovation: innovation system to remove boundaries.

Innovation Technique: Rough quantum-physical spatula smudging of the information levels of the colours.

Innovation of the series: $T - V \text{ or } V - T = 4.D.$

Series name: The interaction of all information of the space and time universe with the spaceless and timeless planes of the 4th dimension.

Years working on the series from: 1970 - 1979

Year of work: 1979

Signature: Liedtke

Material: Oil paint, canvas on stretcher frame

Dimensions: 49 cm x 60 cm

World formula

“The viewer experiences this philosophical level from the holistic grasp of his works. For the natural scientist, it opens up a level of Information that gave him new approaches from Liedtke’s works and theories for natural science experiments and new can point to ways of cognition. Liedtke’s images can also be seen as key information for a broader sense of tolerance and respect of the Understanding people with and among each other. Everything here is important. The human being, nature, right down to the stone seem to be a part of Liedtke itself. The four areas - timeless States, philosophy, natural sciences and sociology - lead in his artworks again and again about everything beyond anything that has been seen before.”

Prof. Karl Ruhrberg
President of the International Association of Art Critics (German Section, AICA)

The abbreviated formula for his revolutionary theory of the Universe: $i = E = MC^2$ or $i = M$. The way to his new theories about information as a physical quantity led to the conservation law of information long sought after by science; stations for this included its interpretation of the process of creation, which he painted under the name Supernothing and opened up in his theses for physics, furthermore his intuition-based Reinterpretations of well-known scientific terms such as time, space, gravitation, black holes, dark matter, dark energy, background radiation, Big Bang, mass and energy. On the basis of his intuitive/philosophical/artistic insights, which are repeatedly illustrated in his works, he has been able to resolve paradoxes that have preoccupied science for the last hundred years. In the process, his theses have repeatedly found confirmation through scientific research. Dieter Liedtke assumes that in the future, everyone will be able to live according to the old (outside the connection of the theory of relativity with the theory of the universe) principles. The contradictions that occur in the quantum theory) that have been scientifically investigated can be resolved with his Unified Theory of the Origin of Energy in the Universe through information will be explained.

Prof. Dr Manfred Schrey 2015
Physicist

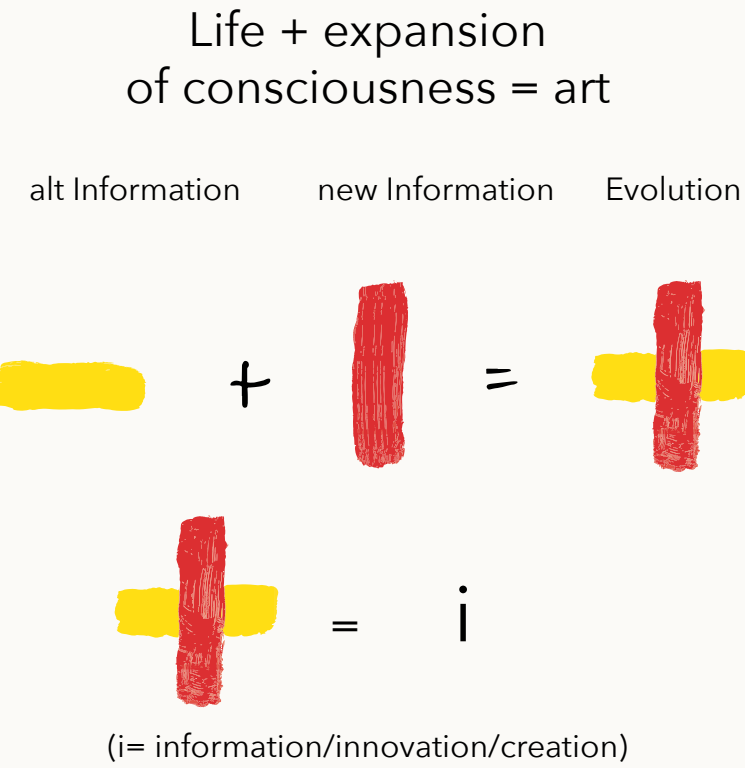
“Liedtke’s formula is a binary formula and it is reminiscent, especially in the artist’s intelligent graphic version, of the formula of Albert Einstein’s theory of relativity, the correctness of which is proven again and again and long after it has been formulated, because formula carries future in it and does not see itself as the conclusion of thought. Through the works of art, it incorporates the realities of the past as well as those of the present and the future, which will contribute to the expanded understanding of a work of art and free it from its ties to the present. Liedtke’s formula is an extension of human thought and understanding. It does not formulate a prescription for art, but rather teaches the better way of dealing with art.”

Prof. Dr Dieter Ronte, 2020
Art historian

The graphic formula for creations or its continuing physical equivalent: $i = E = MC^2$ (it is only a small i for information added to Einstein's formula. and thus unites quantum physics with Einstein) not only shows that information is the physical origin of the evolution of the universe, but also proves that information connects the materialised world with the creative world of ideas. This proves by means of the formula $i = E = MC^2$ the unity of spirit and matter (or according to Hegel; the world spirit), whereby in the context of the consciousness of the signs MC^2 , M also stands for the neuronal network and the spirit of the biological life units or the human being, which will lead to evolutionary and eternal biological life units through the targeted abolition of the old thinking or life boundaries C^2 through information in the neuronal brain networks, starting from the new consciousness of the human being, through epigenetic and genetic reprogramming of the gene programmes. These for the first time for us from the experiences of quantum physics and with Einstein's formula $E = MC^2$ that with the physical "conservation law of information" together form the information that with its different speeds of the information networks that are perceived by us.

It may be that the theory and the formula $i = E = MC^2$ that arises from it make as much or little sense as previous attempts to create a world formula. But I think it is worth seriously examining the theory, because for the first time it scientifically conclusively and empirically solves all the mysteries of the universe and our development beyond the existing and repeatedly sought and presented models of the world, some of which only exist in the minds of their discoverers.

In order to test its durability, its stability, the formula would have to be worked on by all areas of science "like cold iron with scientific sledgehammers" and thus tested for its resilience. If the formula withstands this, and if it proves itself in this test, it seems to be the right solution to a scientific explanation of the world, including a clearly defined creative force. The theory starts from the creations of man - namely art - and then explains the results of research in the natural sciences from a new perspective. To this end, I started from the unsolved questions of the humanities and natural sciences and designed a model of the universe in which the riddles are solved by means of logical, comprehensible and empirical research results, and answers are also revealed in their entirety as part of a theory and formula.



Transformation of the art formula

$$i = E = MC^2$$

(physical and astrophysical)

$$i = E = M$$

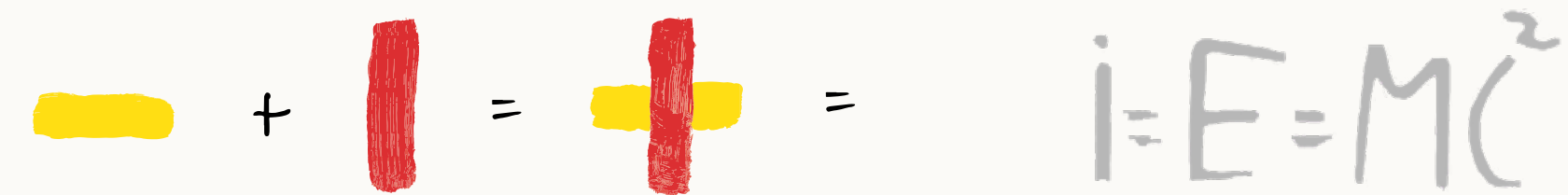
(E = evolution M = manifestation)
(biological, genetic, cultural, religious, social)

$$i = M$$

(theologically M = manifestation and
scientifically M = mass)

$$i = M = i$$

(Creation)



Art its Innovation and philosophy of concrete evolution

The formula completes Hegel's dialectic of thesis, antithesis and synthesis by making these graphic innovations of cognitive, social and biological developments as well as the evolution of the universe visible for the first time in works of art, which become visible in all things and processes as well as in non-existence, creative power and existence as a cognitive process and thus become transferable to the cognizer neuronally and epigenetically. In sociology and philosophy, the art formula leads Hegel's thesis of the ideal and Marx's antithesis of materialism to the synthesis of an ethical capitalism. With the works of art, it overcomes the future predictions of poverty, the divisions and exploitations of man as well as exclusion-favouring partial philosophies (idealism, materialism, dualism, scholasticism and theology as well as existentialism) through multisynthesis with empirically evident information of the viewer's knowledge standpoints coupled with contemporary knowledge.

Creation is thus documented as the species-preserving evolutionary creation system of the information of innovations. It documents that time, space, movement, energy and matter, biological life, society, consciousness and creativity bring forth from the innermost to the outer, which makes itself further comprehensible in and through all information clusters and networks in existence.

With the connection of open future-probability-networks of information of the system-immanent preservation of the species of being in the universe that forms itself into an endless, interconnected information cluster system of evolution and creation, out of nothingness through the creation channel of a supernothing, into a relatively conscious existence through creativity cognition, documents that we can live in a global peace (also with the co-world) if we set the right cognition points in the information networks.



Key work for the series “World formula”

Diptichon VI: Birth Canal of Creation

Artist: Dieter Liedtke

Picture 1 Title: The Supernothing 4. D. -7

Innovation: Information breaks up the spacetime network between the 3rd and 4th dimension and is born into three-dimensional space as an innovation, creation or evolutionary result.

Innovation: Cracks appear in the canvas that make the space permeable for new information from the 4th dimension and bring about the enlargement of pure space. The Supernothing of the picture series 4th D. consists of overpainted, limited screen prints of the picture “The 4th Dimension”.

Innovation Technology: Water-swollen canvas Stretched on a wooden stretcher frame, the tensioning and drying process the canvases uncontrolled by new information.

Innovation of the series: Information: The principle of creation

Innovation Confirmation of innovation in art history and artworks

Artwork series through new research results of physics, astrophysics and Nobel Prizes as well as basis for the expansion of the work series: The interaction of all information of the space-time universe with the space- and timeless planes of the 4th dimension, The universe consists of conscious, species-preserving, creative and evolutionary information networks, Information = Energy = Matter

Series name: Revolutionary Works

Years working on the series from: 1963

Year of work: 2005

Signature: Liedtke

Material: Acrylic, videotapes on billboard

Dimensions: 80 x 110 cm

Image Purple 2 Title: Birth Canal of Creation

Innovation: Scientific Birth Canal for CreationV

Innovation: Information i Creation

Innovation: Creation process as 5th dimension

Innovation Technology: Digital printing as a unique size/ Original artwork with Dieter Liedtke's DNA in the red paint

Innovation of the series: Information: The principle of creation

Innovation Confirmation of innovation in art history and artworks

Artwork series through new research results of physics, astrophysics and Nobel Prizes as well as basis for the expansion of the work series: The interaction of all information of the space-time universe with the space- and timeless planes of the 4th dimension, The universe consists of conscious, species-preserving, creative and evolutionary information networks, Information = Energy = Matter.

Series name: Revolutionary Works

Year of work on a new scientific-philosophical, holistic theory from: 1963

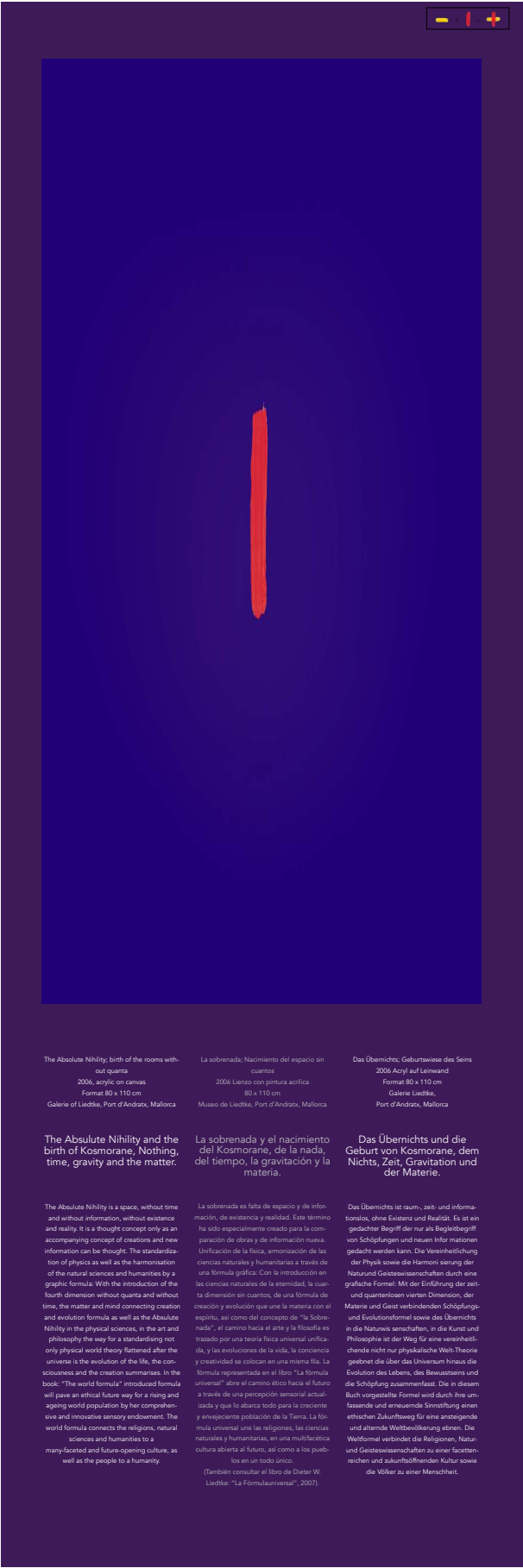
Year of work: 2006

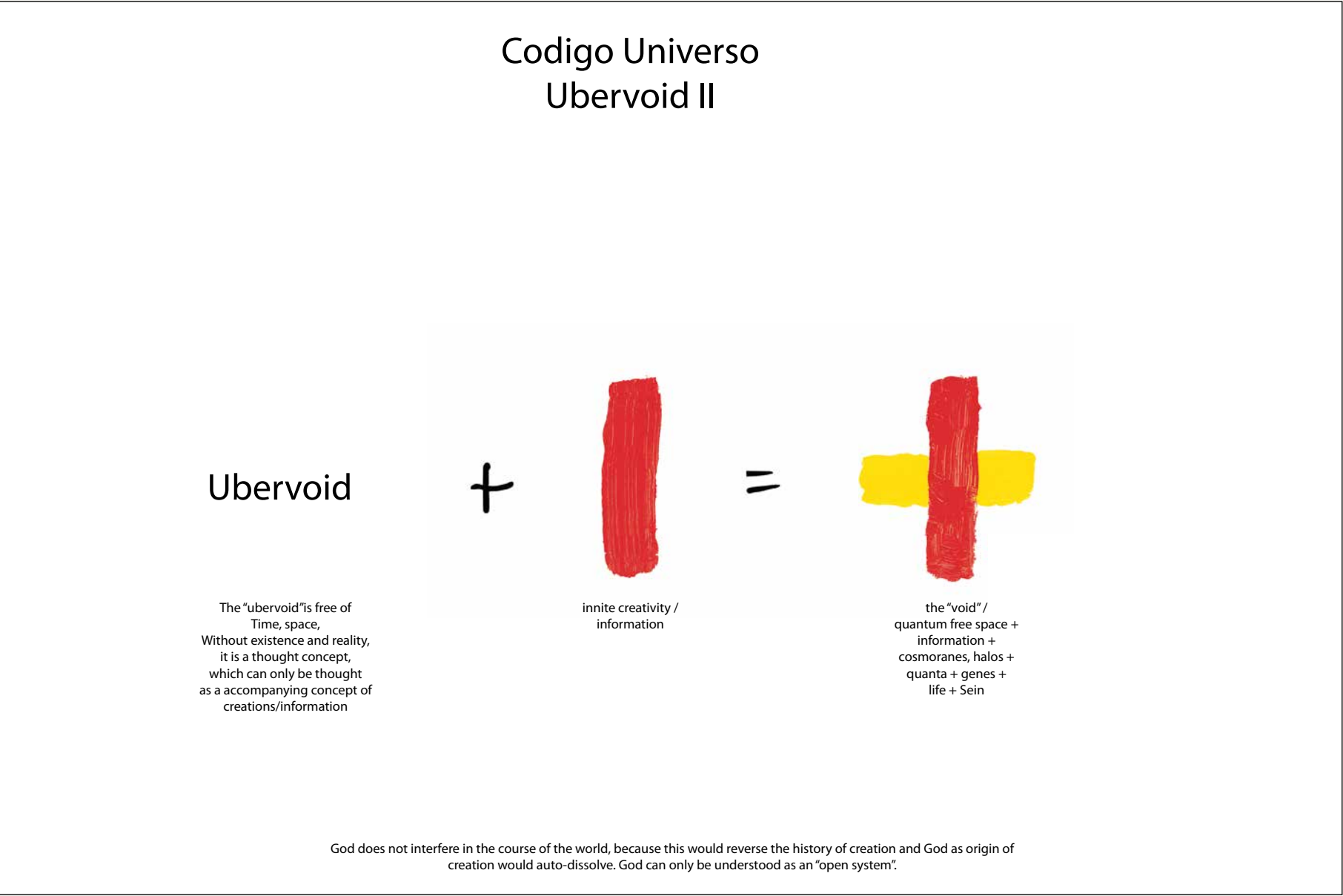
Signature: Liedtke

Material: Ink, canvas on wooden frame

Dimensions: 98 cm x 195 cm

Text Capitulo letterfield: pag 604

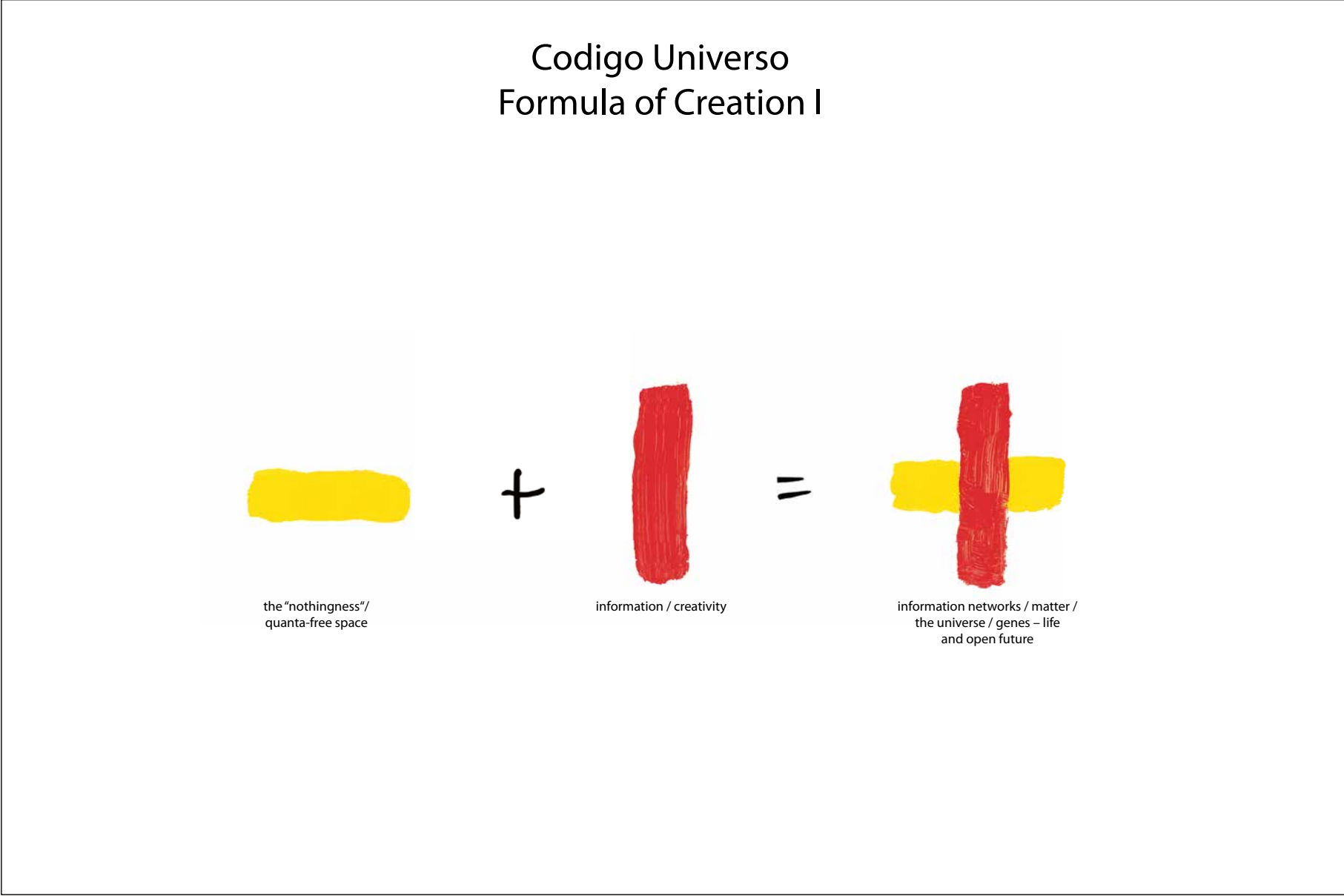




Nothing Codigo

Artist: Dieter Liedtke
Innovation: Formula of merging nothingness or super-nothingness with information created in space, time and gravity and their networks and in the process of creation rips open the space in whose gap newly created space enters the universe.
Innovation Technology: Digital print with unique dimensions / Original artwork with Dieter Liedtke's DNA in red in the red colour.
Innovation of the series: formation of energy, matter and innovation through information: i = E = M

Series name: Information = Energy = Matter
Years working on the series from: 1963
Year of work: 2006
Signature: Liedtke
Material: Stretched Canvas
Dimensions: 200 cm x 120 cm



Formula of Creation

Artist: Dieter Liedtke
Innovation: The formation of further information structures larger information networks for space, time, gravity, background radiation, energy and matter.
Innovation Technology: Digital print with unique dimensions / Original artwork with Dieter Liedtke's DNA in red.
Innovation of the series: Formation of energy, matter and innovation through information: i = E = M

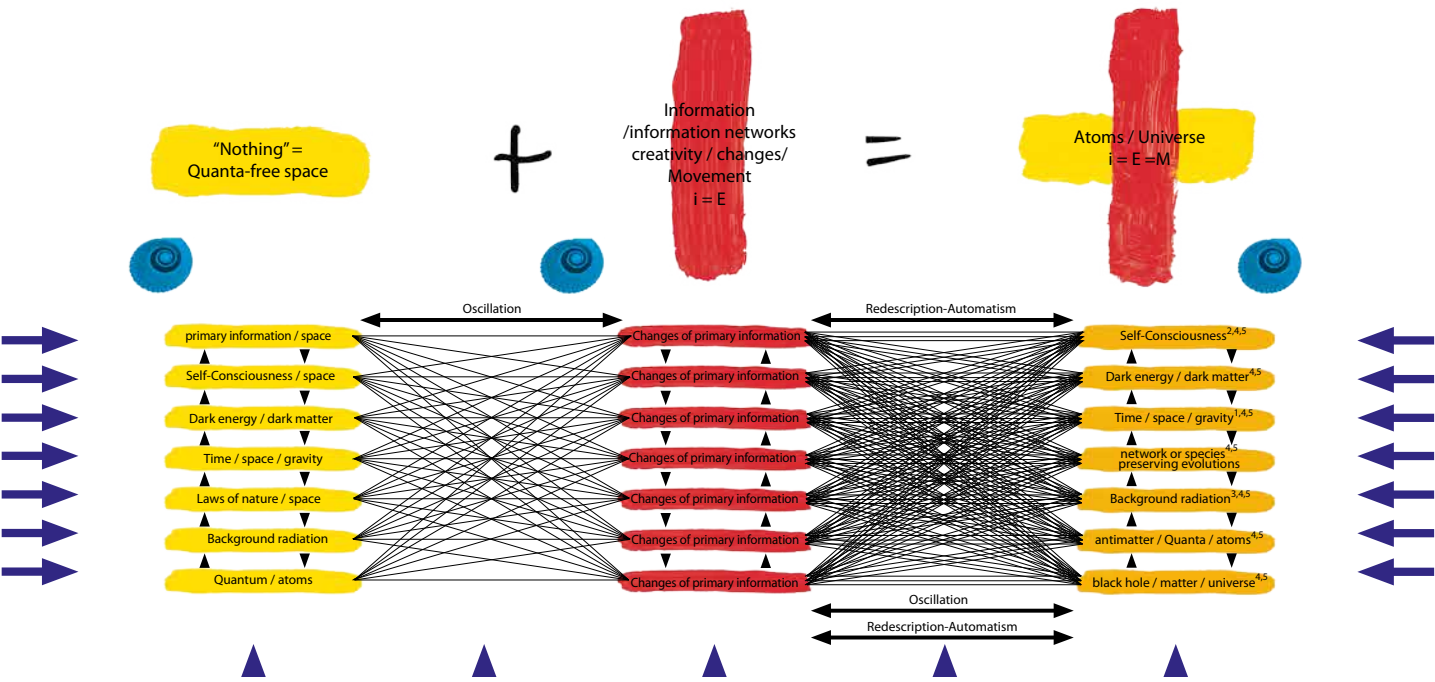
Series name: Information = Energy = Matter
Years working on the series from: 1963
Year of work: 2006
Signature: Liedtke
Material: Stretched Canvas
Dimensions: 200 cm x 120 cm

Codigo Universo

Physics + Astrophysics

Liedtke's exhibition concept - art open - enables the REDESCRIPTION AUTOMATISM of the exposition visitor or the species conserving information networks which create their network structures and laws of nature by information as primary experiences. 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, threedimensionally and helically inter-linked and returns to his time with this information added to his base level with its neuronal inter-linkages.

- 1 Generation of one and two-dimensional information and their information networks
- 2 self and art preserving information networks = The self consciousness
- 3 Pre-time birth process of matter and anti-matter
- 4 Movement, Change, Creativity, and Evolution of the information networks
- 5 Generation of the new first dimension (the Ubervoid)
- 6 New dimension sequence



Physics-Astrophysics

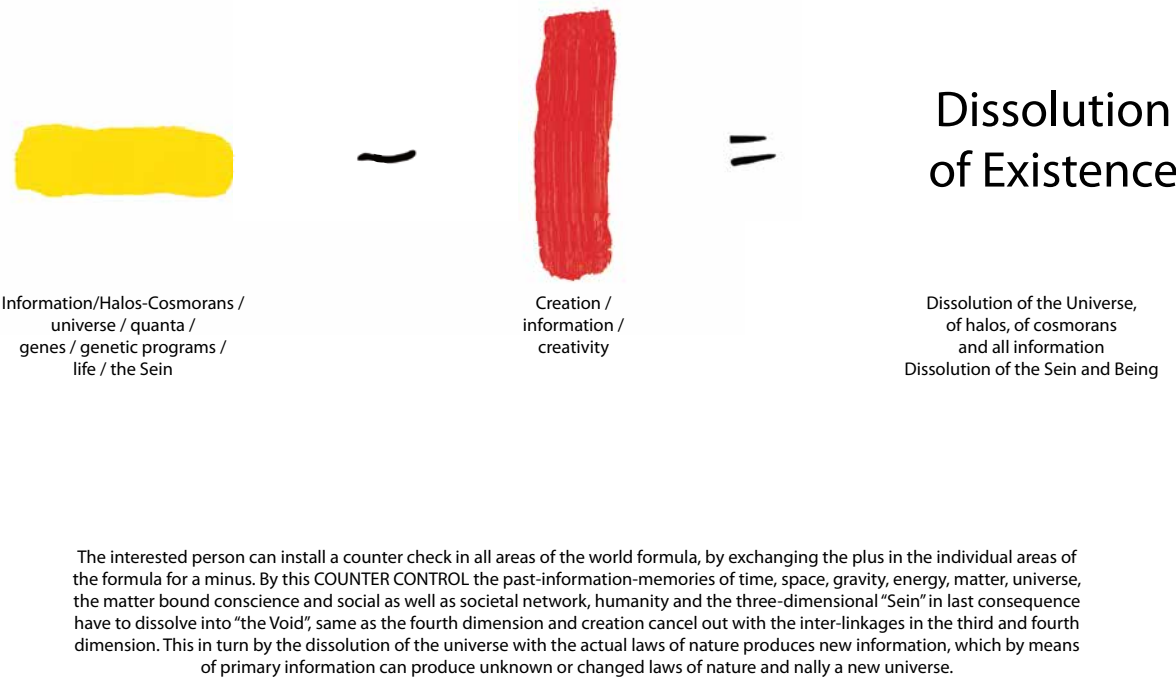
Artist: Dieter Liedtke
Innovation: Resolution of contradictions in physics
Innovation: The origin of all movement, energy and mass is information.
Innovation Technology: Digital printing with Dieter Liedtke's DNA in the red colour.
Innovation of the series: Origin of energy, matter and innovation through information: $i = E = M$

Name of the series: Information = Energy = Matter
Years of work on the series from: 1963
Year of completion: 2006
Signature: Liedtke
Material: Stretched canvas
Dimensions: 200 cm x 120 cm

Codigo Universo

Counter control for the existence of the universe

- Universum - Creation



Dissolution of Existence

Artist: Dieter Liedtke
Innovation: cross-checking in all sciences
Innovation: control over the existence of the universe when information is extracted from the universe and eliminated in the universe
Innovation: Immediate and direct dissolution of the universe and all existences without information.
Innovation Technology: Digital print with unique dimensions / Original artwork with Dieter Liedtke's DNA in red.
Innovation of the series: Formation of energy, matter and innovation by information: $i = E = M$

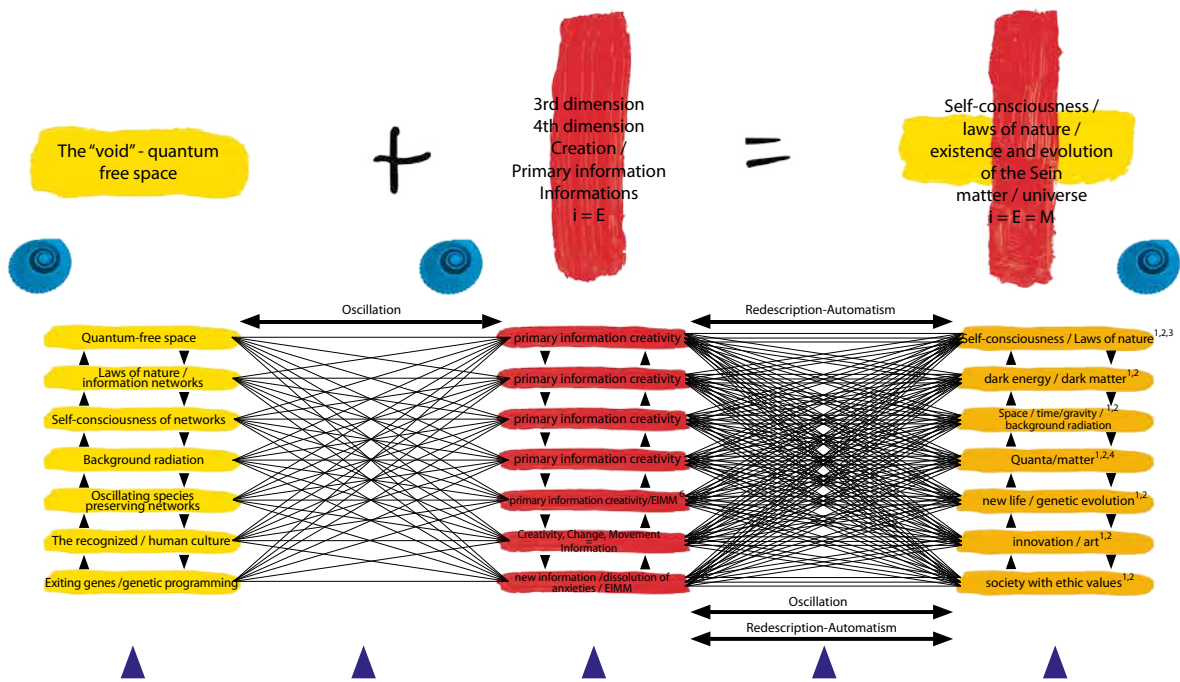
Series name: Information = Energy = Matter
Years working on the series from: 1963
Year of work: 2006
Signature: Liedtke
Material: Stretched Canvas
Dimensions: 200 cm x 120 cm

Universe + Theory of Everything (TOE)

Liedtke's exhibition concept - art open - enables the REDESCRIPTION AUTOMATISM of the exposition visitor, genes, genetic programs, cells and the extension of his neuronal cerebral inter-linkage, the species preserving information networks, laws of nature and matter.

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 timeless, three dimensionally and helically interlinked and returns to his time with this information added to his base level with its new neuronal inter-linkages.

- 1 I-Consciousness = Type and Self-Preserving information network of the open systems
- 2 + new dimensions (No. 1 to No. 4) (for New Dimensions, see the book "Codigo Universo")
- 3 Emergence of the laws of nature and your type and self-preserving network through
- 4 first in-formation
- 5 Antimatter + Black holes
- 6 + $i = E = M$
- 7 EIMM = epigenetic informations -medicine and -media



Theory of Everything (TOE)

Artist: Dieter Liedtke

Innovation: Shows how information shapes the universe, living things, the evolution of life and the universe

Innovation: A graphic formula summarises all the creations of humans, evolution and the Creator and transforms this information into the scientifically verifiable equation in physics: $i = E = M$

Innovation Technology: Digital print with unique dimensions / Original artwork with Dieter Liedtke's DNA in red.

Innovation of the series: Formation of energy, matter and energy by information: $i = E = M$

Series name: Information = Energy = Matter

Years working on the series from: 1963

Year of work: 2006

Signature: Liedtke

Material: Stretched Canvas

Dimensions: 200 cm x 120 cm

The diagram illustrates a complex particle physics process, likely a high-energy collision or decay. It features a central region with a dense network of lines and nodes, representing the interaction of various particles. The particles are labeled as follows:

- b-Quark**: Located on the left side, entering the interaction region.
- d-Quark**: Located on the left side, entering the interaction region.
- Anti-b-Quark**: Located on the left side, entering the interaction region.
- Anti-d-Quark**: Located on the left side, entering the interaction region.
- pos. Kaon**: Located on the left side, entering the interaction region.
- neg. Kaon**: Located on the left side, entering the interaction region.
- pos. Sigma**: Located on the left side, entering the interaction region.
- neg. Delta**: Located on the left side, entering the interaction region.
- pos. Myon**: Located on the left side, entering the interaction region.
- neg. Myon**: Located on the left side, entering the interaction region.
- Elektron**: Located on the left side, entering the interaction region.
- Antielektron**: Located on the left side, entering the interaction region.
- Antineutrino**: Located on the left side, entering the interaction region.
- Tau-Antineutrino**: Located on the left side, entering the interaction region.

A red rectangular box highlights a specific region on the right side of the diagram, which appears to be a final state or a region of interest in the process.

The Timeless Observer

Artist: Dieter Liedtke

Innovation: The observation of information-time processes of energy and matter in space.

Innovation: Observation is information and together with the observed energy or matter (= *information*) *forms a new manifestation of common information (energy or matter)* including observation as information a new entity for conscious species-preserving, creative information for evolution.

Innovation: Pure information can be measured in terms of energy as the difference in the measurement process.

Innovation: Looking over God's shoulder.

Innovation of the series: Formation of energy, matter and innovation by information: $i = E = M$

Series name: Information = Energy = Matter

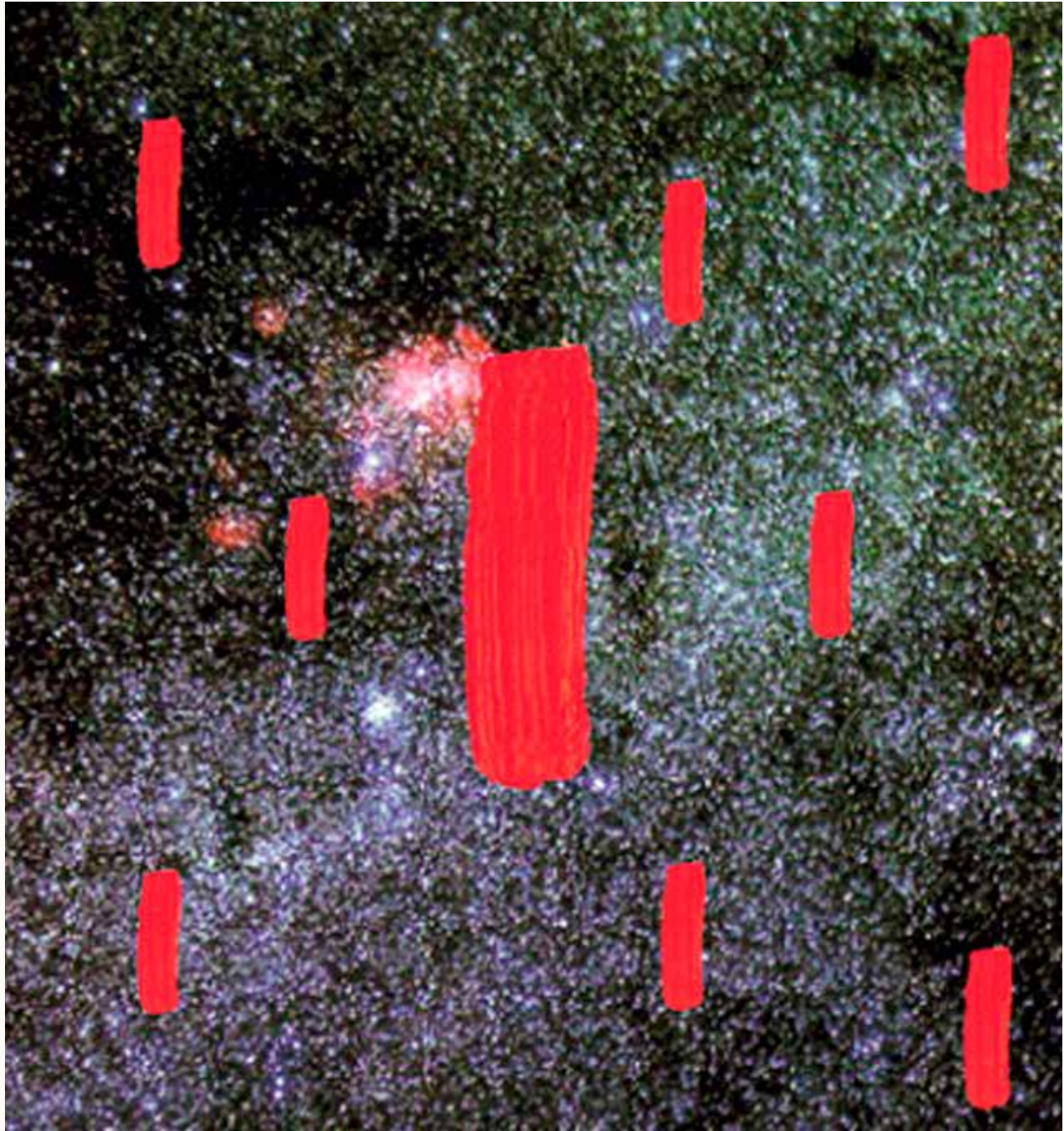
Years working on the series from: 1963

Year of work: 1987

Signature: Liedtke

Technik: Digital print

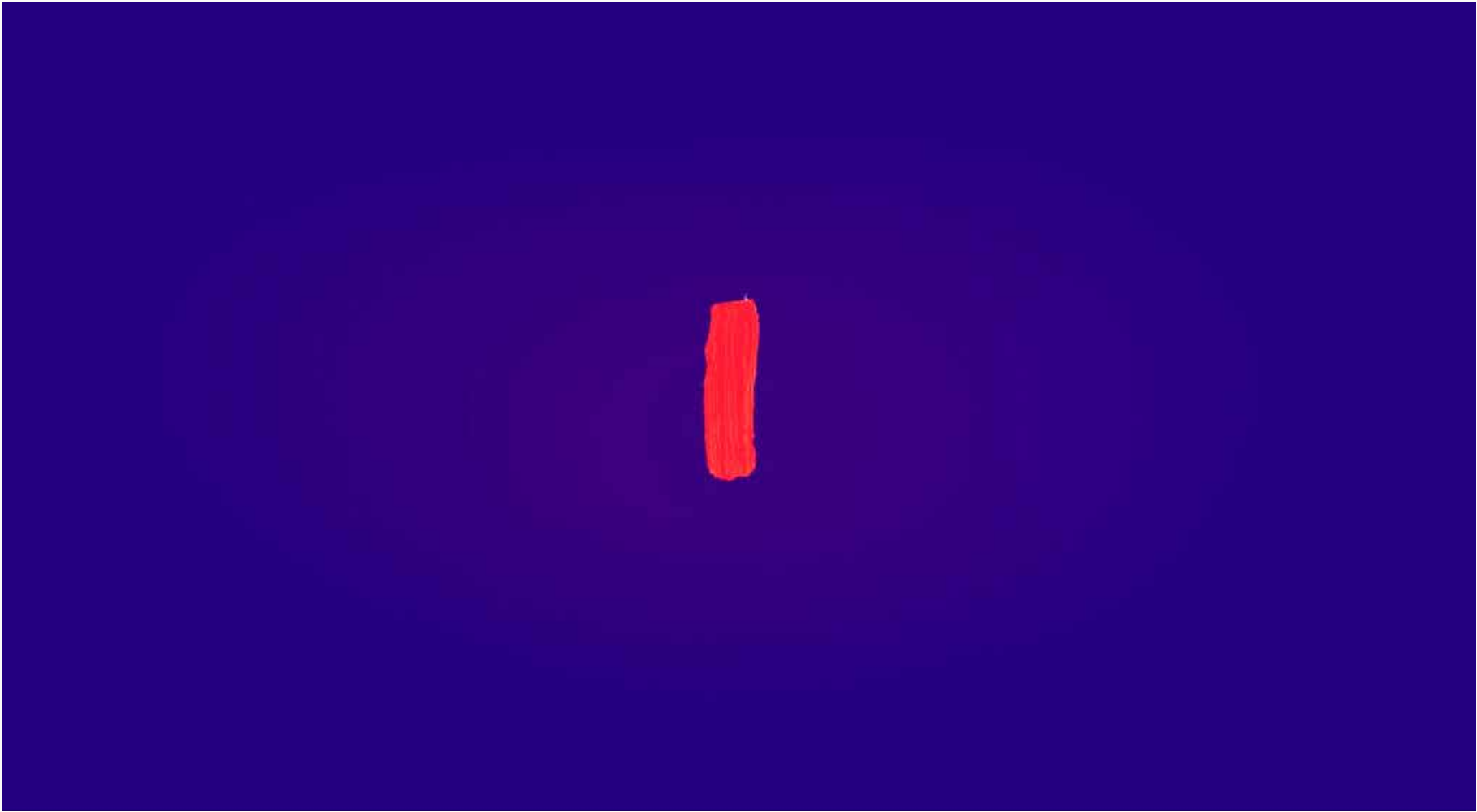
Material: Stretched Canvas
Dimensions: 200 cm x 140 cm



The Time

Artist: Dieter Liedtke
Innovation: Shows the universe as information and time manifested in space and matter
Innovation: The Universe is visible or calculable relative time in the form of space, gravity, energy and matter each consisting of information.
Innovation: The universe consists of past periods of time, with an open and infinite future of information.
Innovation Technique: Digital print as a size-unique/ Original artwork with the DNA of Dieter Liedtke in the red colour.
Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

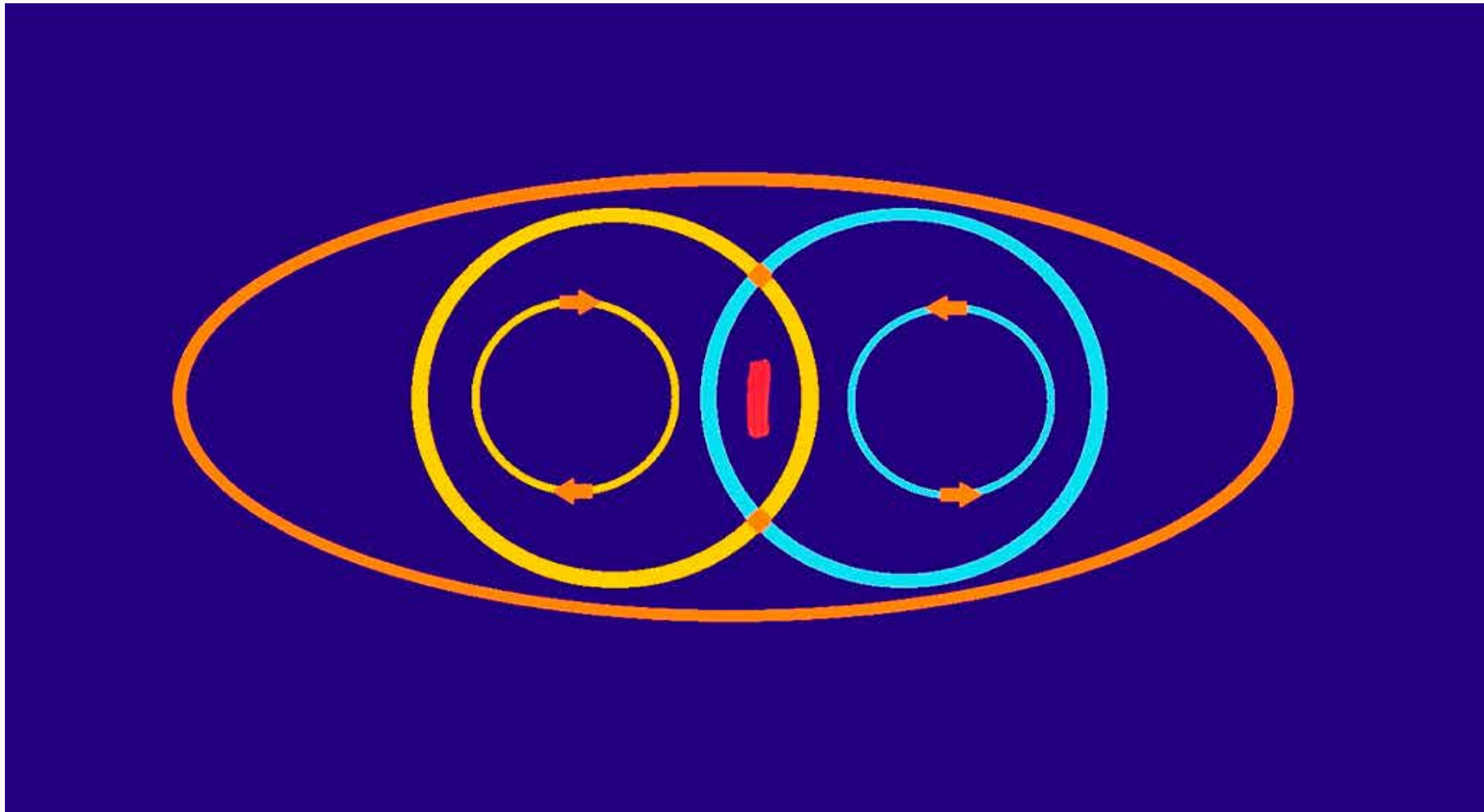
Series name: Information = Energy = Matter
Years working on the series from: 1963
Year of work: 2006
Signature: Liedtke
Material: Canvas on stretcher
Dimensions: 140 cm x 140 cm



Pure Space

Artist: Dieter Liedtke
Innovation: Shows space as information.
Innovation: Space is formed by information networks.
Innovation: Showing space purely without energy, matter dark matter and dark energy .
Innovation Technique: Digital print as size-unique/ Original artwork with the DNA of Dieter Liedtke in the red colour.
Innovation Technique: Digitaldruck als Größen-Unikat/ Originalkunstwerk mit der DNA von Dieter Liedtke in der roten Farbe.
Innovation of the series: Creation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter
Years working on the series from: 1963 - 2007
Year of work: 2007
Signature: Liedtke
Material: Leinwand auf Keilrahmen
Dimensions: 240 cm x 120 cm



Resolution of the Einstein-Podolsky-Rosen paradox. Innovation Maps the EPR level with the information

Artist: Dieter Liedtke

Innovation: Resolution of the paradox: measurably interconnected finites in space that are connected by entanglement in the infinity plane of quantum physics as information so that they react simultaneously to information changes as one particle.

Innovation: Entangled elementary particles have a barely measurable higher weight when entangled than before entanglement.

Innovation Technique: Digital print as size-unique/ Original artwork with the DNA of Dieter Liedtke in the red colour.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter

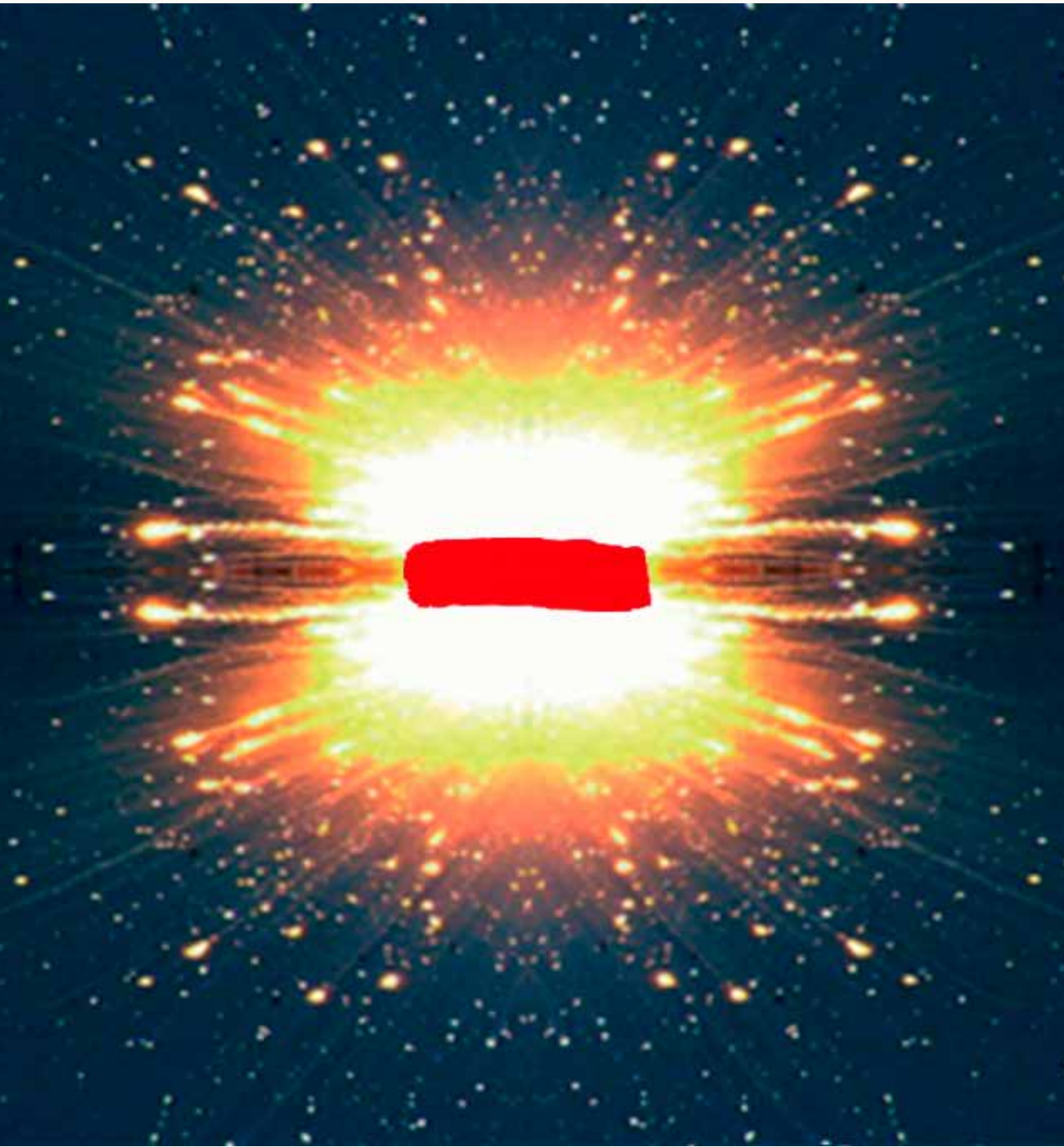
Years working on the series from: 1963

Year of work: 2005

Signature: Liedtke

Material: Canvas on stretcher frame

Dimensions: 240 cm x 120 cm



Bangs

Artist: Dieter Liedtke

Innovation: Represents a regional bang.

Innovation: Representation of an infinite universe in which the Big Bang is only a regional bang and not the origin of the universe, since the universe with scientifically calculated infinity has no beginning and end, thus no origin.

Innovation Technique: Digital print as size-unique/ original artwork with Dieter Liedtke's DNA in red colour.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter

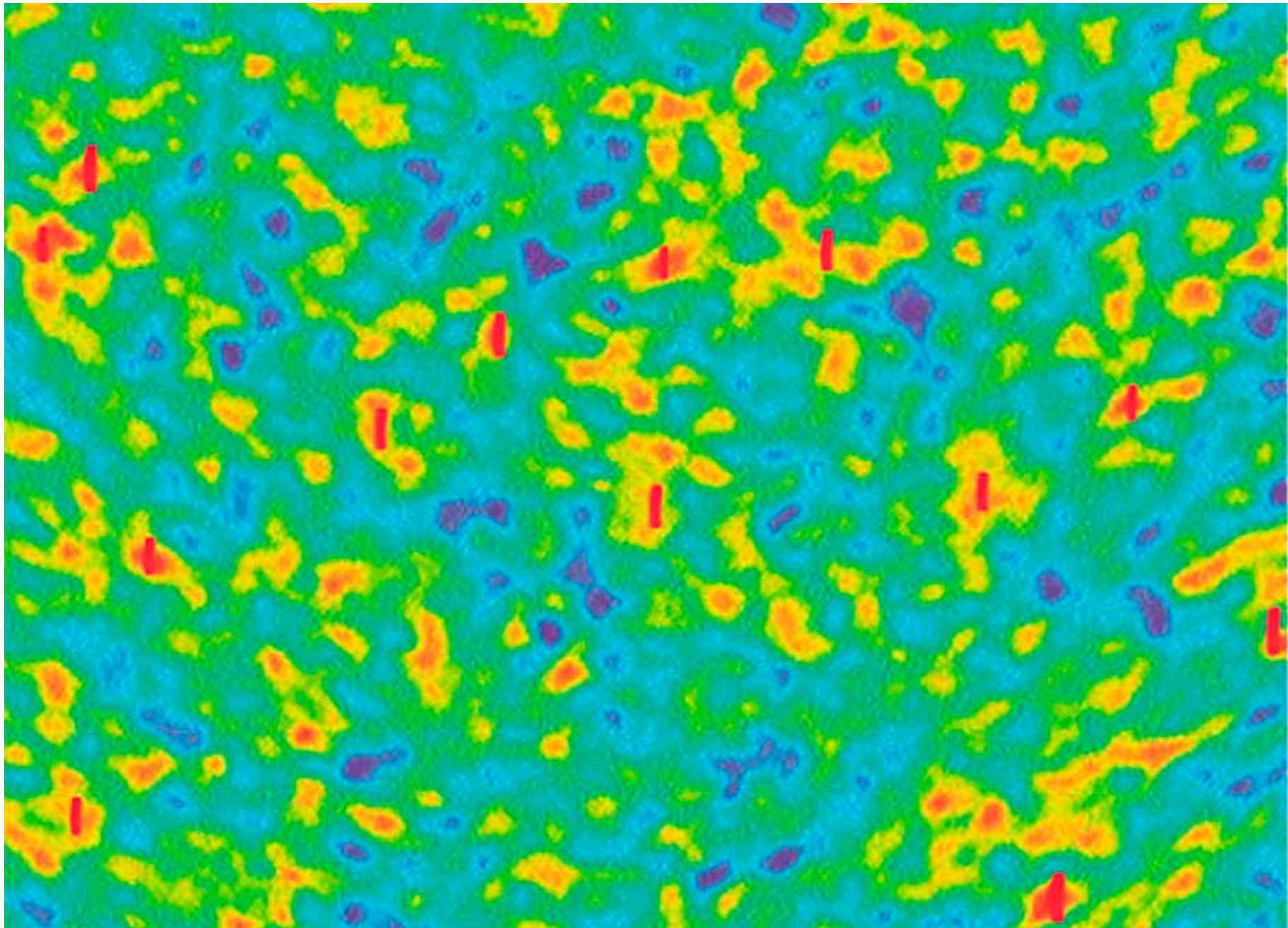
Years working on the series from: 1963

Year of work: 2004

Signature: Liedtke

Material: Canvas on stretcher frame

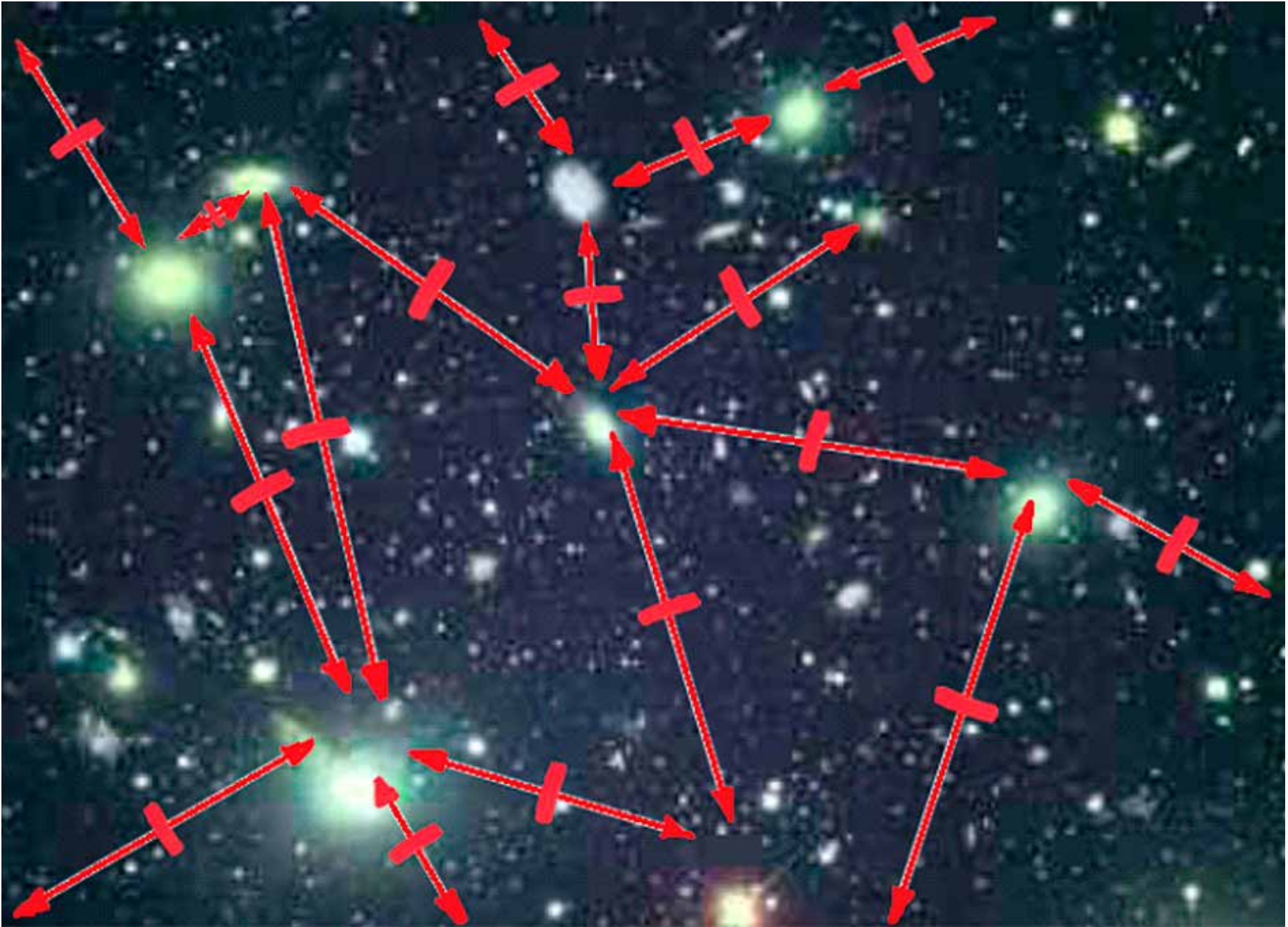
Dimensions: 140 cm x 140 cm



Cobe Measurements

Artist: Dieter Liedtke
Innovation: Interprets the Cobe measurements of background radiation as information clusters and networks of information on the formation of energy and matter.
Innovation: The patchy carpet of background radiation in the Universe indicates irregular information formation of information networks in the Universe without explosion direction, and thus information-speckled energy formation.
Innovation: Depiction of background radiation as the pre-glow of energy and matter
Innovation Technique: Digital print as a size-unique/ Original artwork with the DNA of Dieter Liedtke in the red colour.

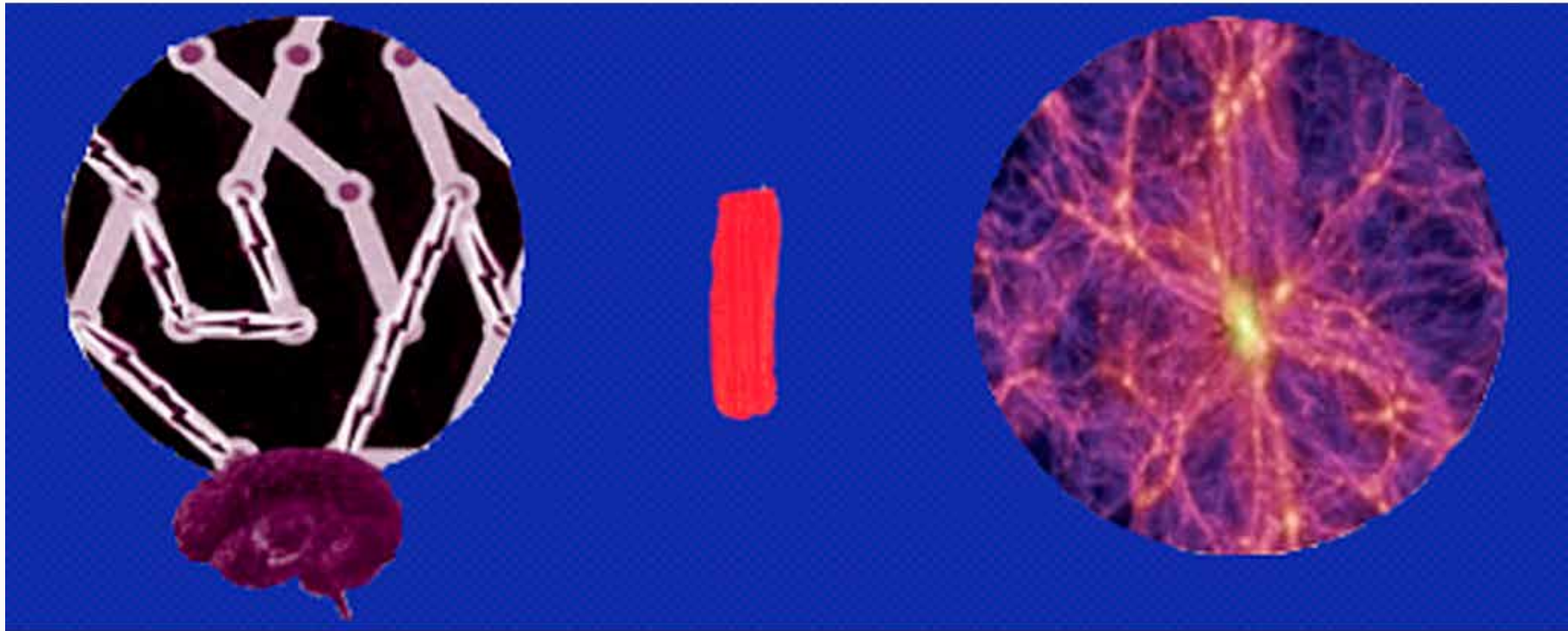
Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$
 Series name: Information = Energy = Matter
 Years working on the series from: 1963
 Year of work: 2013
 Signature: Liedtke
 Material: Canvas on stretcher frame
 Dimensions: 140 cm x 120 cm



Spatial Expansion

Artist: Dieter Liedtke
Innovation: Represents space expansion as space formation through evolutionary information growth.
Innovation: Information forms new space between galaxies and accelerates the evolution of the expansion of the visible universe through space accretion.
Innovation: Representation that information forms space clusters which, given sufficient information density, enter space as space and drive the galaxies apart. These measurements of the evolution of the universe contradict the Big Bang theory and confirm the General Information Theory.
Innovation Technique: Digital print as size-unique/ original artwork with the DNA of Dieter Liedtke in red colour.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$
 Series name: Information = Energy = Matter
 Years working on the series from: 1963
 Year of work: 2005
 Signature: Liedtke
 Material: Canvas on stretcher frame
 Dimensions: 280 cm x 240 cm



Conscious Universe

Artist: Dieter Liedtke

Innovation: The universe has consciousness

Innovation: Comparison of the representation of a human brain network (left) with the networking of the matter and energy networks in the forming universe (right: computer simulation of the MPI Garching with the permission of Volker Springerl).

Innovation in research: If one transfers the latest research results of neurobiology on the functioning of the brain to astrophysics or the astrophysical scientific results to neurobiology and genetics, new research approaches sometimes arise for better recognition of holistic processes that are confirmed decades later by research in the most diverse fields.

Innovation Technique: Digital Print as a Unique Size/Original artwork with the DNA of Dieter Liedtke in the red colour.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter

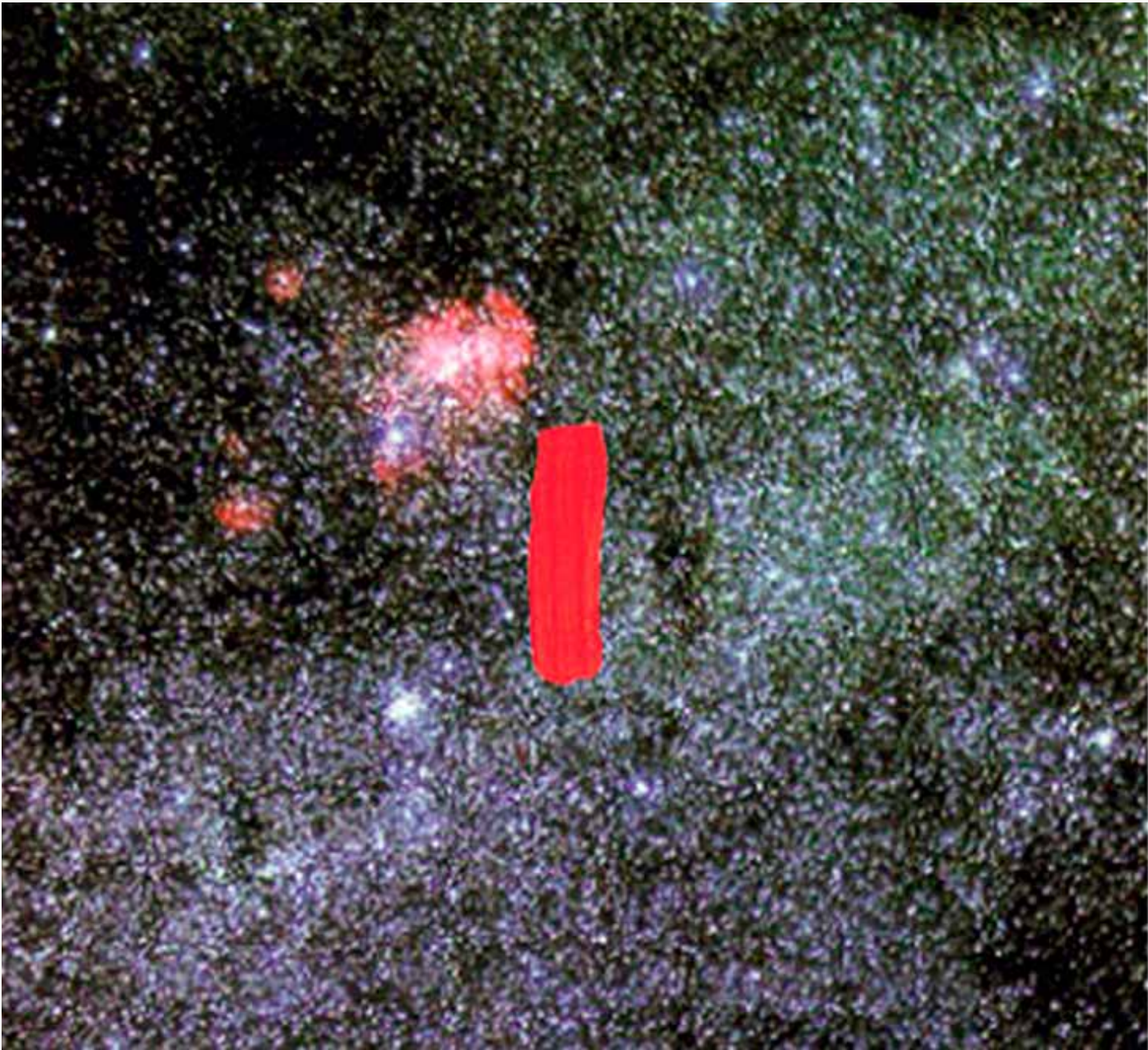
Years working on the series from: 1963

Year of work: 2007

Signature: Liedtke

Material: Canvas on stretcher frame

Dimensions: 240 cm x 140 cm



Innovation = Information and Existence

Artist: Dieter Liedtke

Innovation: Tracing being and its evolution back to information. Information (*innovation*) changes the existence and evolution of consciousness, creativity energy and matter.

Innovation: Known and repetitive information (*copies*) lead to degeneration and dissolution of existence.

Innovation: Information are finite forms with contents distributed in the infinite

Innovation Technique: Digital print as a size-unique/ Original artwork with the DNA of Dieter Liedtke in the red colour.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter

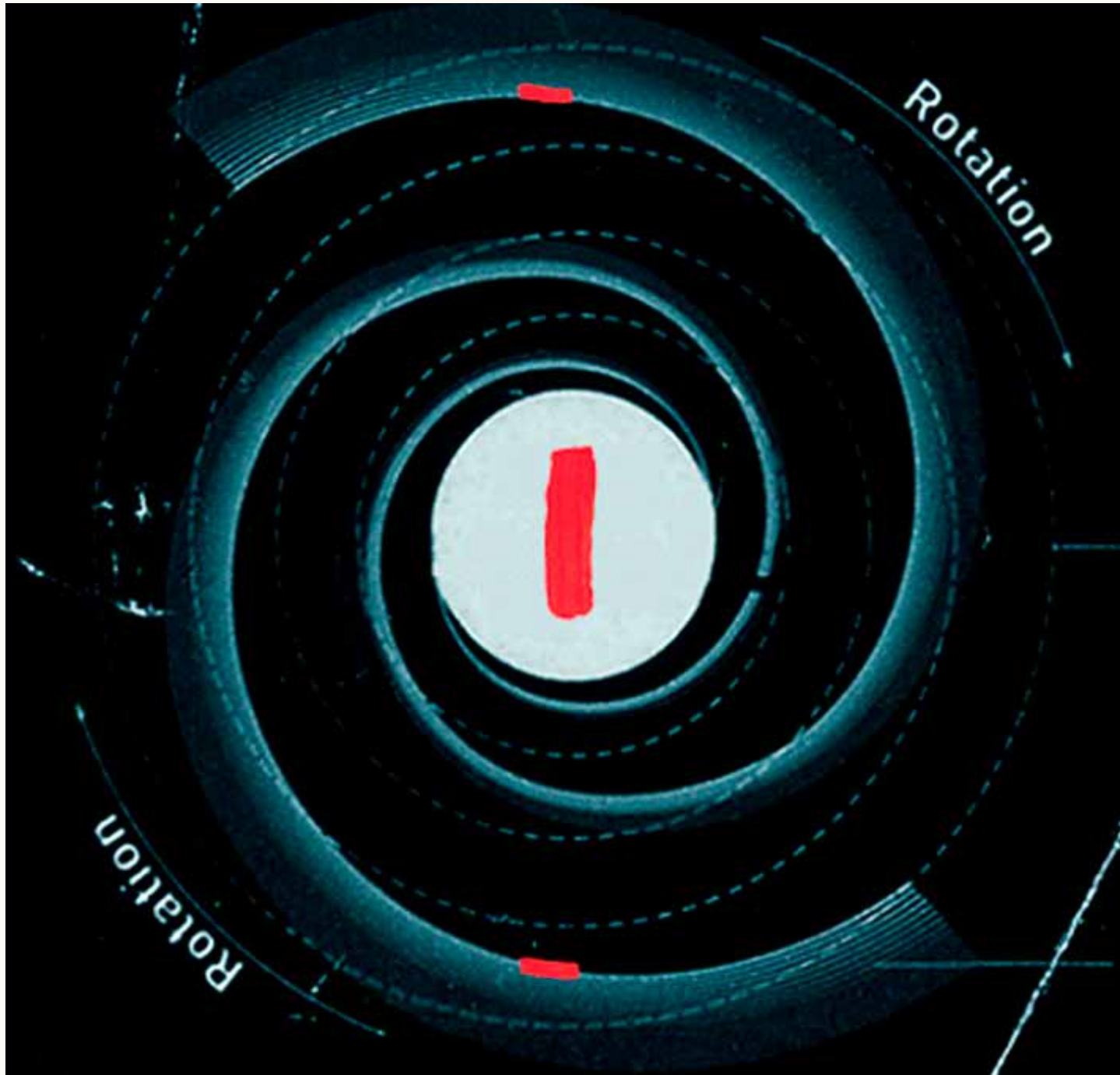
Years working on the series from: 1963

Year of work: 2005

Signature: Liedtke

Material: Canvas on stretcher frame

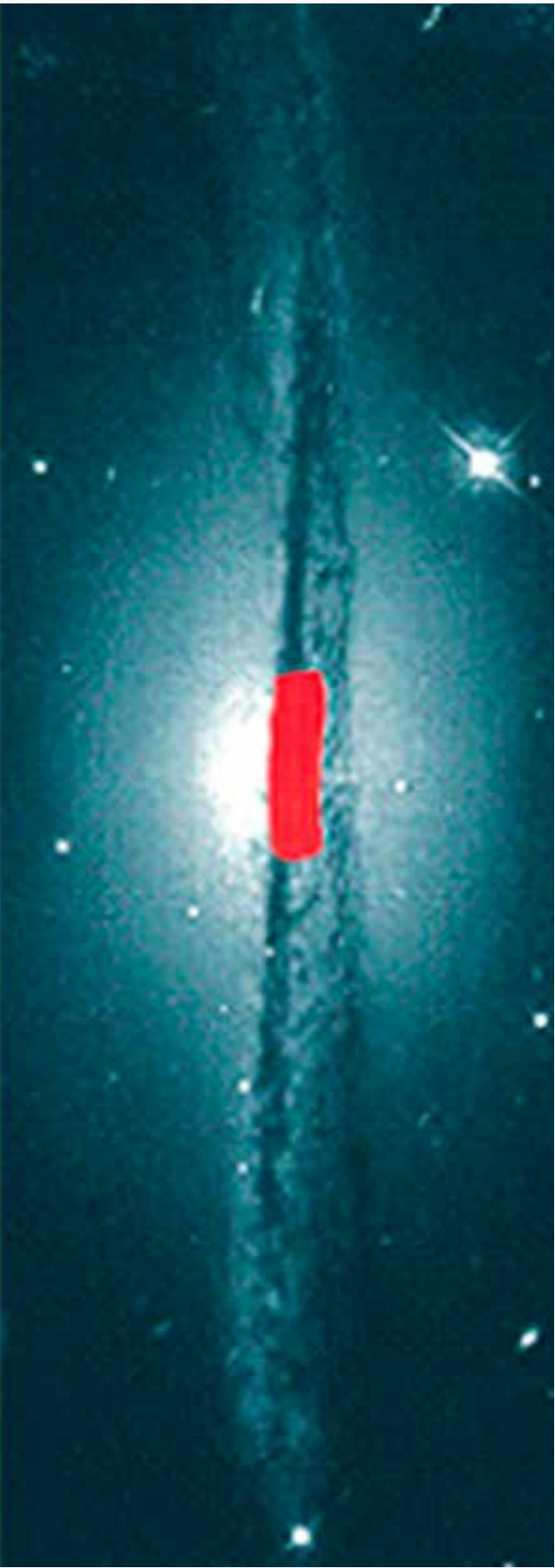
Dimensions: 140 cm x 140 cm



Rotation of the Galaxies

Artist: Dieter Liedtke
Innovation: Movement and gravitation is information.
Innovation: The cosmoran forms a three-dimensional common rotating event horizon with the galaxy and the information entangled by initial information. Event horizon as well as three- and four-dimensional entanglements so that the galaxies do not dissolve due to the rotation.
Innovation Technique: Digital print as size-unique/ original artwork with Dieter Liedtke's DNA in the red colour.
Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

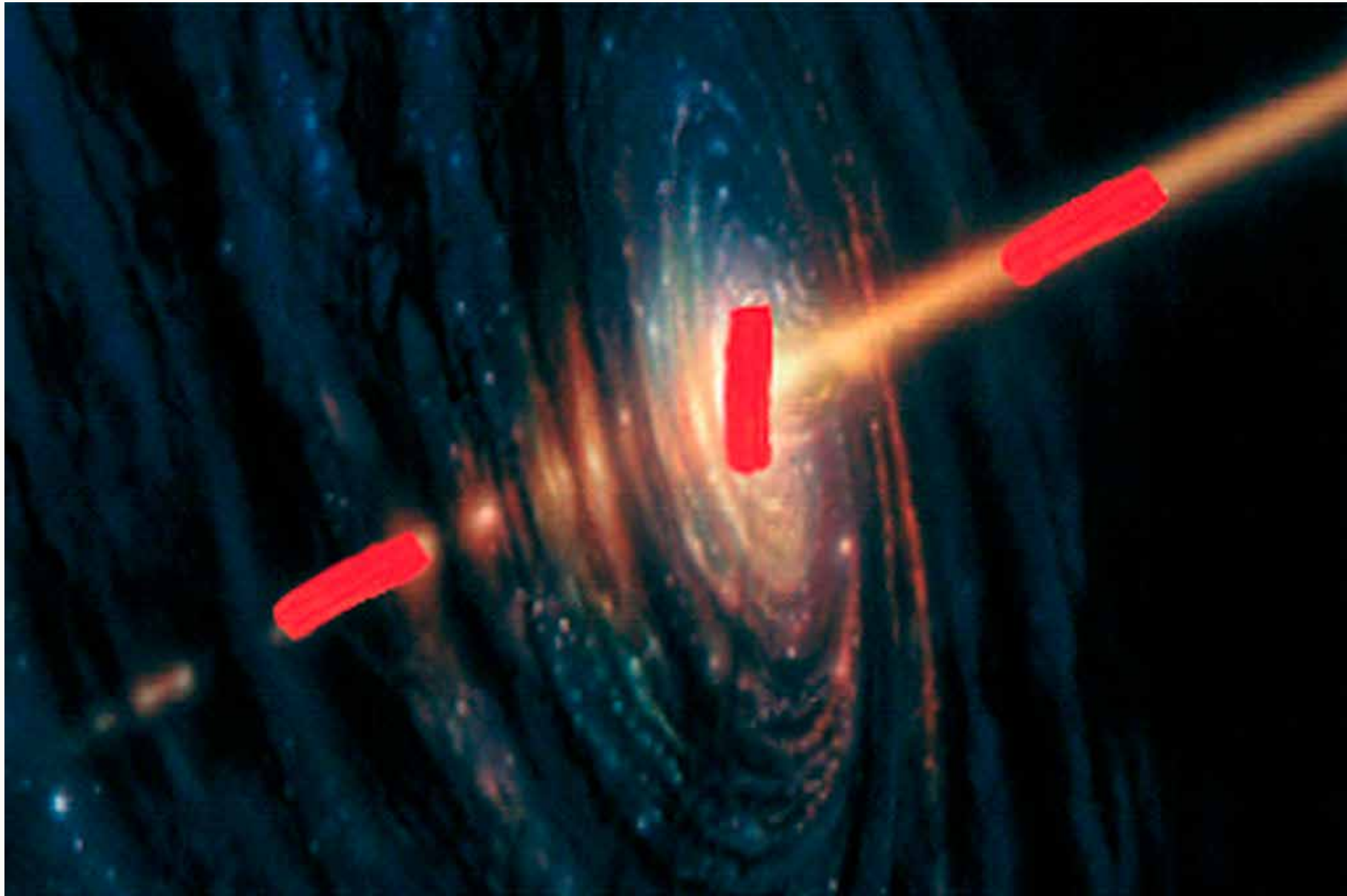
Series name: Information = Energy = Matter
 Years working on the series from: 1963
 Year of work: 2006
 Signature: Liedtke
 Material: Canvas on stretcher
 Dimensions: 140 cm x 140 cm



Galaxy View

Artist: Dieter Liedtke
Innovation: Life, matter, atoms, energy and generated information.
Innovation: Dark matter and dark energy hold galaxies together and consist of rotating materialised information in the 3rd dimension, like space, time and gravity.
Innovation Technique: Digital print as size-unique/original artwork with Dieter Liedtke's DNA in the red colour
Innovation der Serie: Formation of energy, matter and innovation through information: $i = E = M$

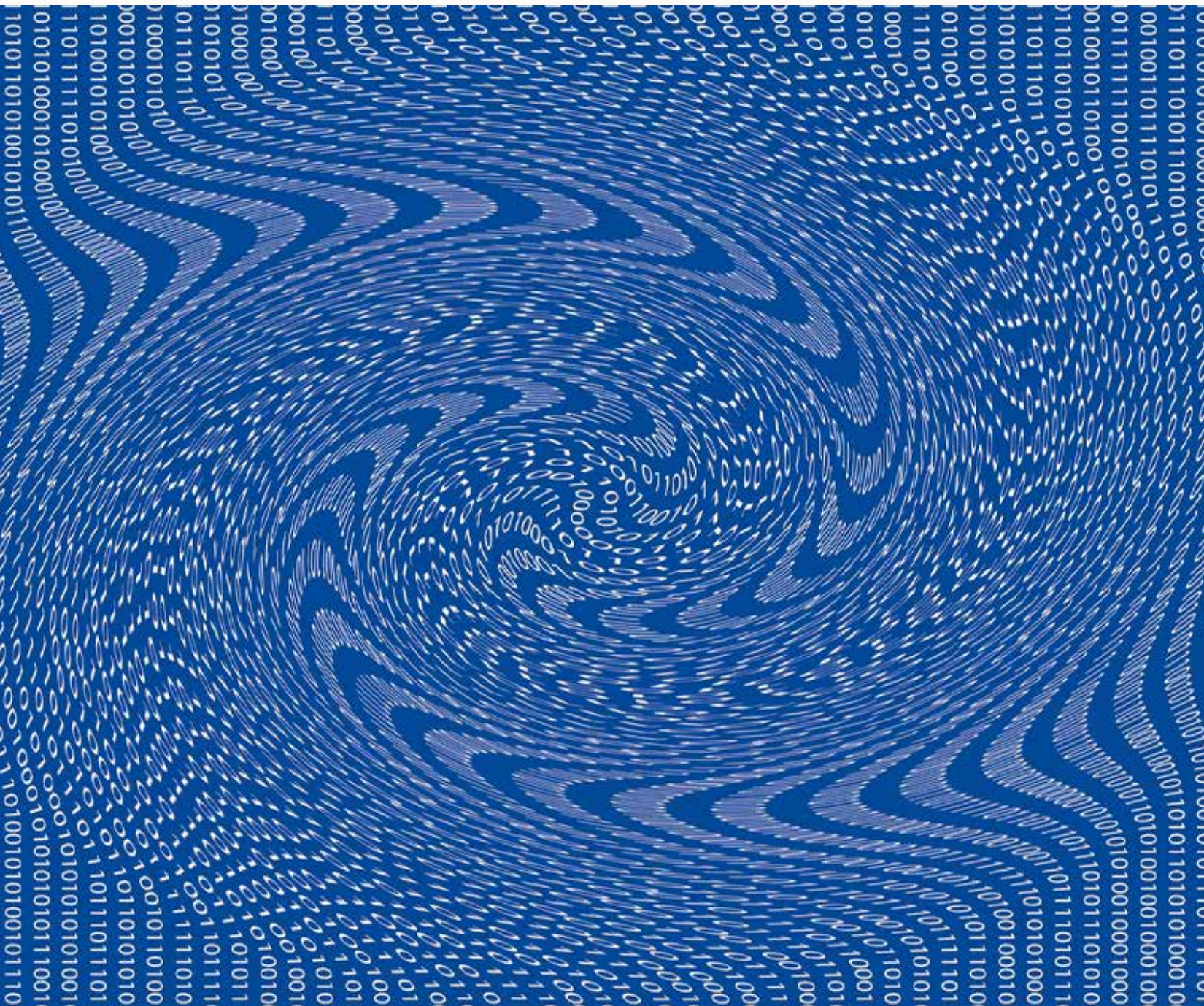
Series name: Information = Energy = Matter
 Years working on the series from: 1963
 Year of work: 2006
 Signature: Liedtke
 Material: Canvas on stretcher frame
 Dimensions: 100 cm x 40 cm



Information beam

Artist: Dieter Liedtke
Innovation: Information is remixed and redistributed on all and distributed on all levels of information.
Innovation: Information of energy, matter, space, time and gravity is radiated and redistributed into the universe by the jet beam.
Innovation Technique: Digital print as size-unique/ original artwork with the DNA of Dieter Liedtke in the red colour.
Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter
 Years working on the series from: 1963
 Year of work: 2004
 Signature: Liedtke
 Material: Canvas on stretcher frame
 Dimensions: 240 cm x 140 cm



Space and information vortex

Artist: Dieter Liedtke
Innovation: Space distortions through information clusters
Innovation: Entangled consciousness, (*known information*) is bound gravity, well interconnected with species-sustaining, evolutionary cognition, consciousness families and clusters in the space-time gravity in the galaxies. They form gravity, space, time, dark matter, energy and mass in the perceptible universe.
Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

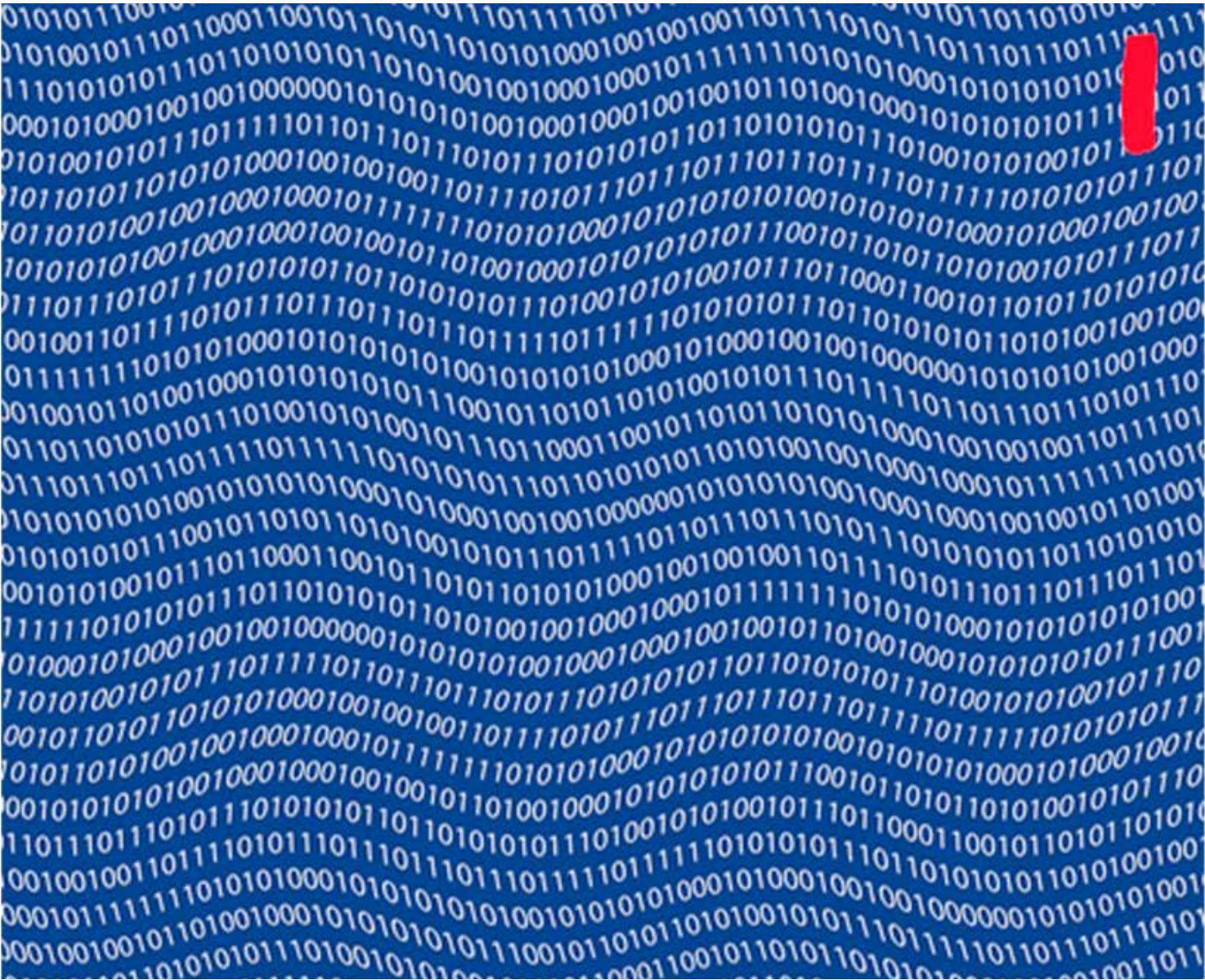
Series name: Information = Energy = Matter
 Years working on the series from: 1963
 Year of work: 2005
 Signature: Liedtke
 Material: Canvas on stretcher frame
 Dimensions: 50 cm x 40 cm



Infinity

Artist: Dieter Liedtke
Innovation: Representation that the universe is flat and infinite as well as the finiteness of infinity is pervasive.
Innovation of the series: Formation of energy, matter and innovation-through information: $i = E = M$

Series name: Information = Energy = Matter
Years working on the series from: 1963
Year of work: 1986
Signature: Liedtke
Technique: Digital print as unique size/ original artwork
Material: Canvas on stretcher frame
Dimensions: 50 cm x 40 cm

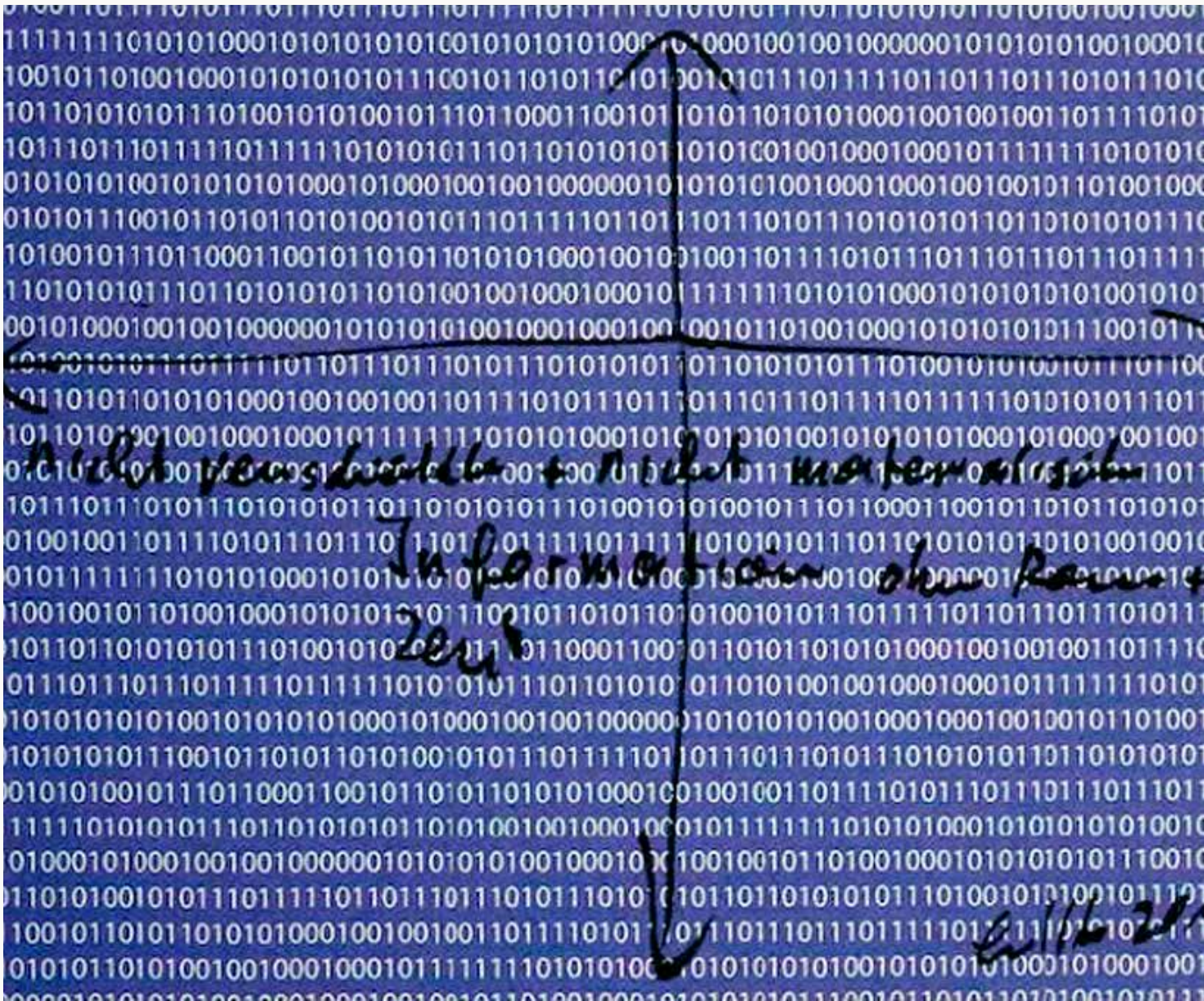


Gravitational waves

Artist: Dieter Liedtke
Innovation: Illustration of gravitational waves
Innovation: Gravitational waves consist of information networks and -mountain and valley- domino lines in space which can partly cancel each other out by reflection or transformation in space and time, in dark matter and dark energy.
Innovation: Information or thought is gravity and generates subtle, previously unmeasurable gravitational frequencies and measurable, energy, quantum and matter reactions.
Innovation: Consciousness is an evolutionary self-sustaining quantum networked gravitational field of networked gravitational waves that generate a gravitational echo that entangles with other gravitational sources for self-sustaining evolution.
Innovation: Neuronally, epigenetically and genetically, a defective, disturbed and depleted gene network can become possible through modelling of biologically effective creative streams of consciousness and

thoughts (*information*) or also through the finest gravitational algorithms adapted to the human being, the recovery of the diseased organs or a cell rejuvenation for the organs or the whole human being.
Innovation Technique: Digital print as size-unique/ original artwork with Dieter Liedtke's DNA in the red colour
Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter
Years working on the series from: 1963
Year of work: 2006
Signature: Liedtke
Material: Canvas on stretcher
Dimensions: 50 cm x 40 cm



Non-materialised information

Artist: Dieter Liedtke

Innovation: Non-entangled time- and space-less information becomes visible on the level of the 4th dimension. In the EPR experiment one recognises their existence

Innovation: New Information (or Innovations) are unbound or unentangled pathways of consciousness that are poorly interconnected with space, time and families of consciousness or general cognitions and networks of consciousness, in the 0th to 3rd dimension. They produce and expand via the 1st dimension birth canal in the 2nd and 3rd dimensions: space-time gravity, dark energy, energy and matter in the universe.

Innovation: The gravitational echo generated by gravitational waves as well as the interconnection with third gravitational waves and their entanglement can stretch the frequencies of the gravitational waves as a force so that normally only a gravitational field (or for consciousness e.g. an IQ) can be calculated or measured.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter

Years working on the series from: 1963

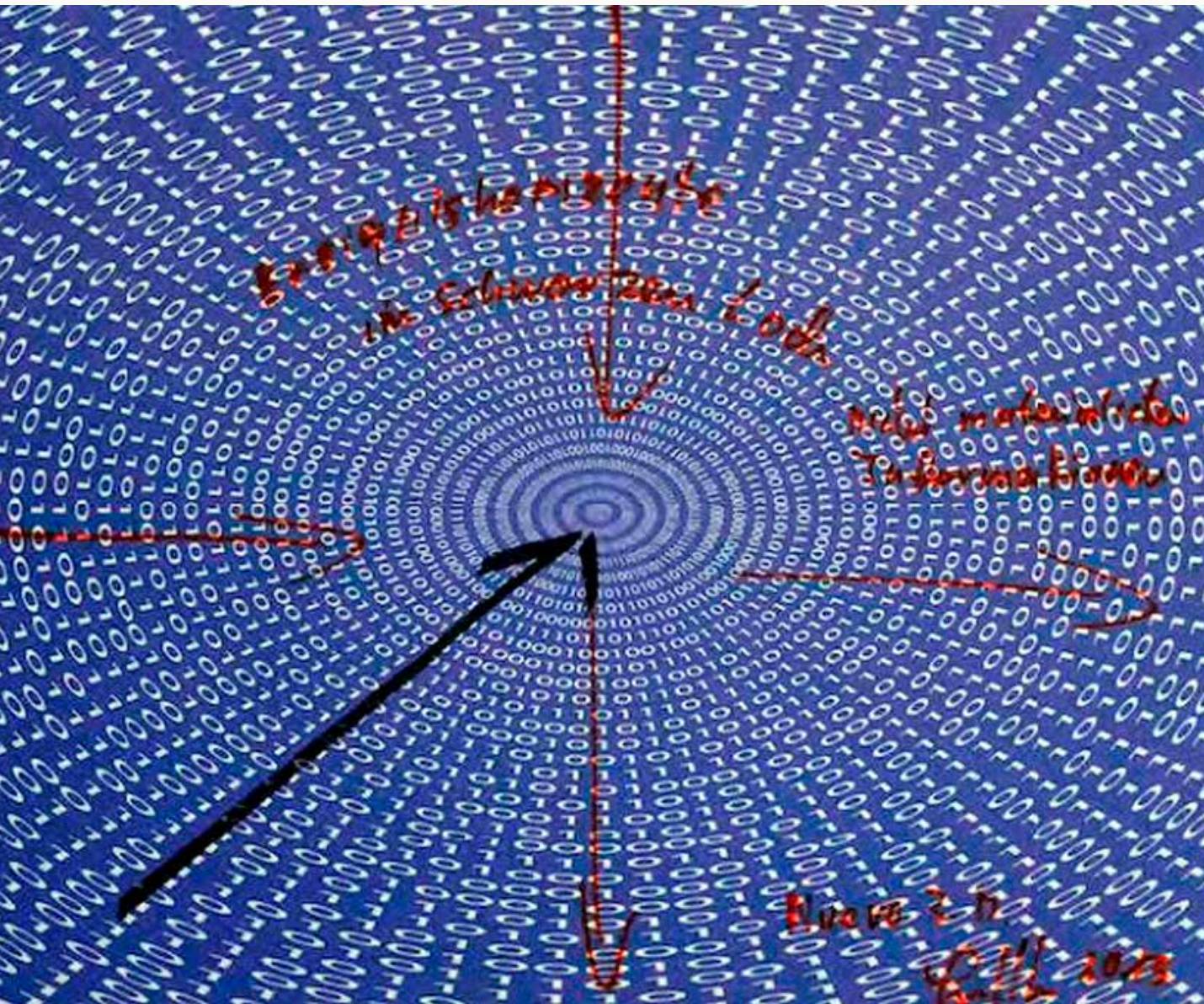
Year of work: 2013

Signature: Liedtke

Technique: Felt-tip pen, digital print as size unikat

Material: Canvas on stretcher, felt-tip pen

Dimensions: 50 cm x 40 cm



Black Hole Event Horizon

Artist: Dieter Liedtke

Innovation: Elementary particles can be used in the black hole are entangled so that the Information on the level of the 4th (0 D.) dimension preserved. Materialized information can through quantum escape Overcoming the event horizon and the black Dissolve the hole and the information in the universe.

Innovation: Passing on the non-materialized Information timeless and timeless in the universe, simultaneously at each point.

Innovation: Black holes are consciousness-cleansing force fields that remove old thought patterns, thought waste and old information, gravity, matter and energy as non-evolutionary waste and format them as new information carriers in the galaxy as space, time, gravity or energy as information and return them to the galaxy. Accordingly, it should be measurable in the future that from the edge of the galaxies (and not only in the direct gravitational catchment area of the black holes) gravitational or consciousness waste (this can also include energy and matter) that has

no evolutionary networking to form ever new self-sustaining information networks or clusters is attracted, disposed of and reformatted by the black hole in the 3rd dimension, whereby the original information remains in the 0 dimension and forms the basis for new networking possibilities.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter

Years working on the series from: 1963

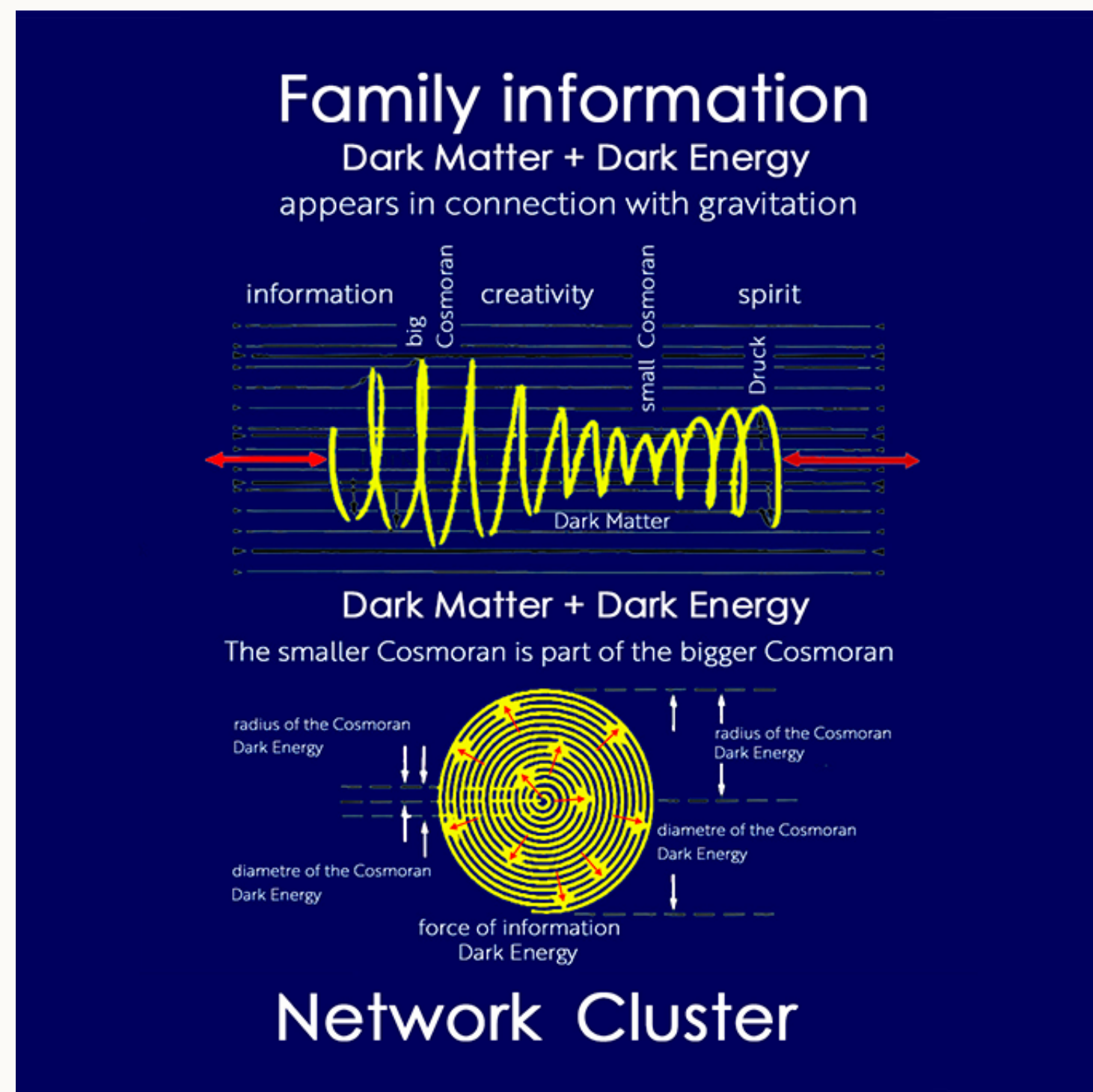
Year of work: 2013

Signature: Liedtke

Technik: Felt-tip pen, digital print as size unikat

Material: Canvas on stretcher

Dimensions: 50 cm x 40 cm



Dark Matter/ Dark Energy

Artist: Dieter Liedtke

Innovation: Dark energy and dark matter are generated and fed by information in the event domain of causes.

Innovation: Opposing information tensions in the universe.

Innovation Technique: Digital print as size-unique/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter

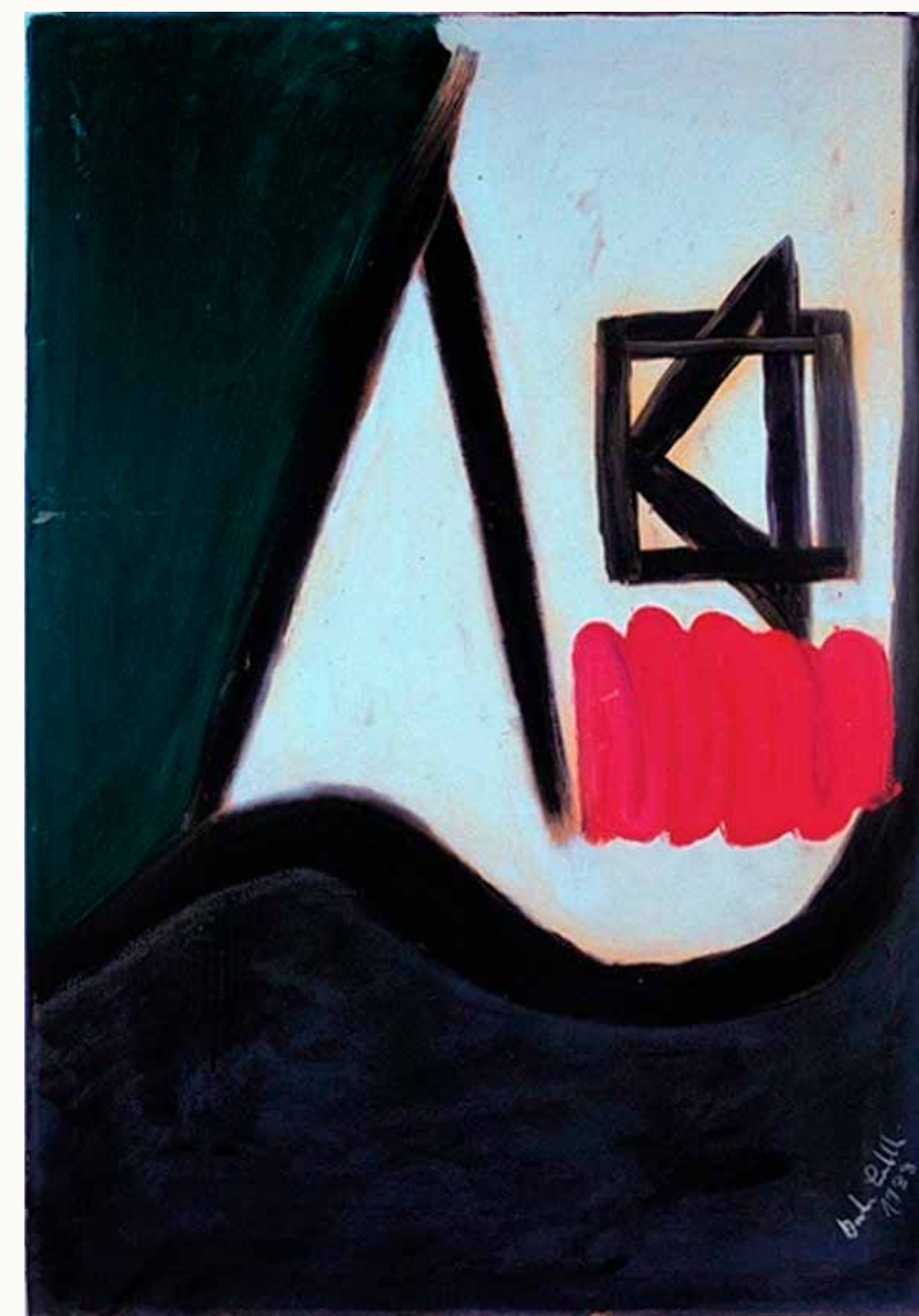
Years working on the series from: 1963

Year of work: 1980

Signature: Liedtke

Material: Canvas on stretcher

Dimensions: 110 cm x 80 cm



Fields of tension

Artist: Dieter Liedtke

Innovation: Cosmoran = Dark Matter and Dark Energy

Innovation of the series: Formation of energy,

matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter

Years working on the series from: 1980

Year of work: 1988

Signature: Liedtke

Material: Oil paint, canvas on wooden stretcher

Dimensions: 81 cm x 116 cm



Information clusters before the birth of the supernumerary

Artist: Dieter Liedtke

Innovation: Innovation (or *information*) breaks up the spatial network between the 3rd and 4th dimension and is born as new information into the three-dimensional space/ interior view point before the break-through into the 3rd dimension.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter

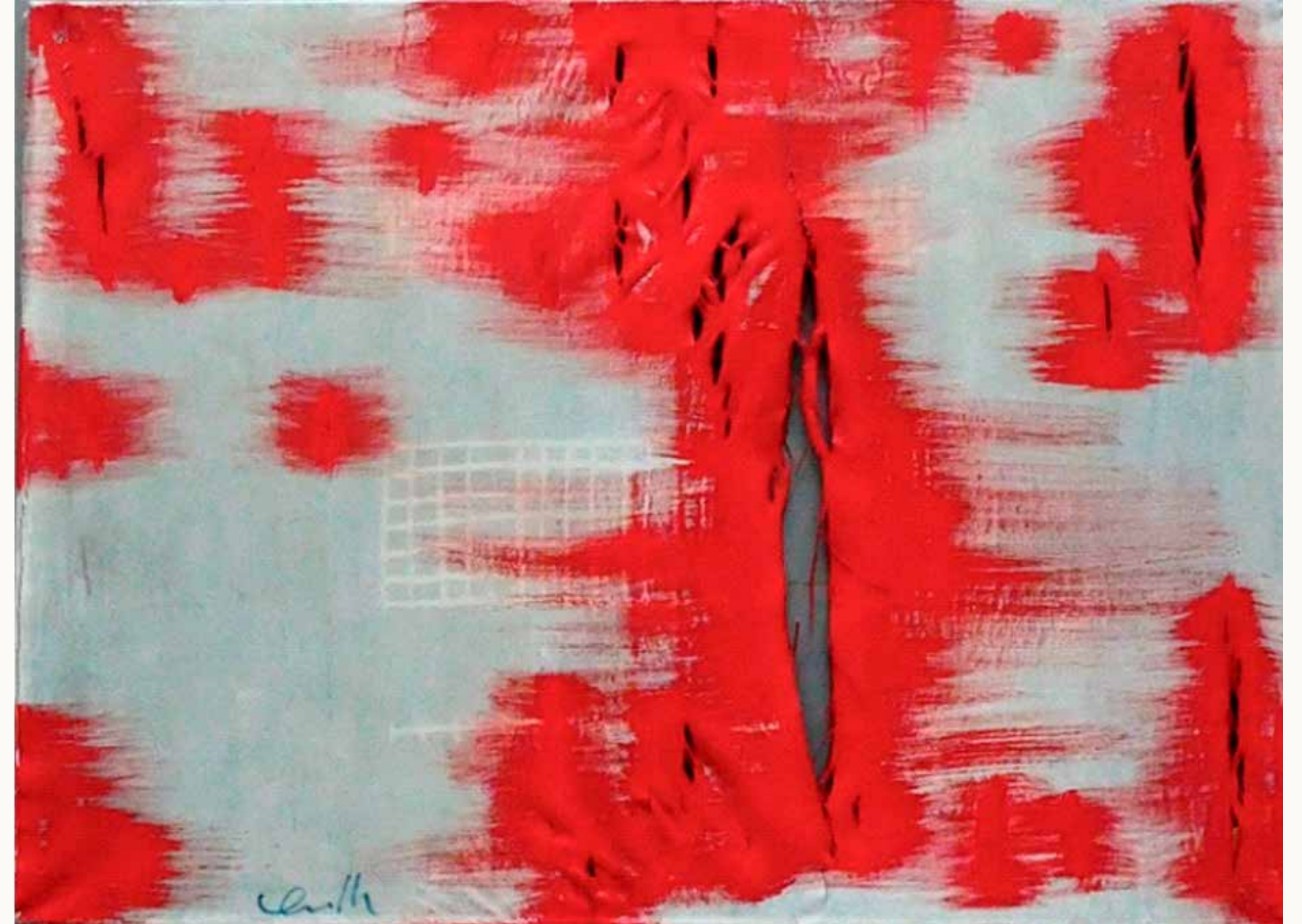
Years working on the series from: 1963

Year of work: 2005

Signature: Liedtke

Material: Canvas on stretcher, acrylic

Dimensions: 40 cm x 50 cm



The Supernothing 4. D. 2

Artist: Dieter Liedtke

Innovation: Information breaks that the spatial network between the 3rd and 4th dimension and is born as an innovation or creation in the three-dimensional space.

Innovation: Cracks appear in the spatial network which make the space permeable for new information from the 4th dimension and cause the enlargement of pure space. The superfluosness of the picture series 4th D. consists of overpainted, limited edition silk-screen prints of the picture "The 4th Dimension."

Innovation Technique: Canvas swollen by water stretched on a wooden stretcher, the canvas tears due to the tensioning and drying process, the canvases uncontrollably by new information.

Innovation of the series: Formation of energy, matter and Innovation through information: $i = E = M$

Series name: Information = Energy = Matter

Years working on the series from: 1963

Year of work: 2005

Signature: Liedtke

Material: Canvas on stretcher, acrylic

Dimensions: 110 cm x 80 cm



The Supernothing 4th D. -14

Artist: Dieter Liedtke
Innovation: Information breaks that the spatial network between the 3rd and 4th dimension and is born as an innovation or creation in the three-dimensional space.
Innovation: Cracks appear in the spatial network which make the space permeable for new information from the 4th dimension and cause the enlargement of pure space. The superfluosness of the picture series 4th D. consists of overpainted, limited edition silk-screen prints of the picture "The 4th Dimension".
Innovation Technique: Canvas swollen by water stretched on a wooden stretcher frame, the canvas tears due to the and drying process, the canvases uncontrollably by new information.
Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter
 Years working on the series from: 1963
 Year of work: 2005
 Signature: Liedtke
 Material: Canvas on stretcher; acrylic
 Dimensions: 110 cm x 80 cm



The Supernothing 4th D. - 9

Artist: Dieter Liedtke
Innovation: Information breaks up the spatial network between the 3rd and 4th dimension and is born as an innovation or creation in the three-dimensional space.
Innovation: Cracks appear in the spatial network which make the space permeable for new information from the 4th dimension and cause the enlargement of pure space. The superfluosness of the picture series 4th D. consists of overpainted, limited edition silk-screen prints of the picture "The 4th Dimension".
Innovation Technique: Canvas swollen by water stretched on a wooden stretcher frame, the canvas tears due to the and drying process, the canvases uncontrollably by new information.
Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter
 Years working on the series from: 1963
 Year of work: 2005
 Signature: Liedtke
 Material: Canvas on stretcher, acrylic
 Dimensions: 110 cm x 80 cm



The Supernothing 4th D. -17

Artist: Dieter Liedtke

Innovation: Information breaks up the the spatial network between the 3rd and 4th dimension and is born as an innovation or creation into three-dimensional space as an innovation or creation.

Innovation: Cracks are created in the spatial network which make the space permeable for new information from the 4th dimension and the enlargement of the pure space. The superfluousness of the picture series 4. D. consists of overpainted, limited edition screen prints of the painting "The 4th Dimension".

Innovation Technique: Canvas swollen by water stretched on a wooden stretcher, the canvas tears due to the tensioning and drying process, the canvases uncontrollably by new information.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter

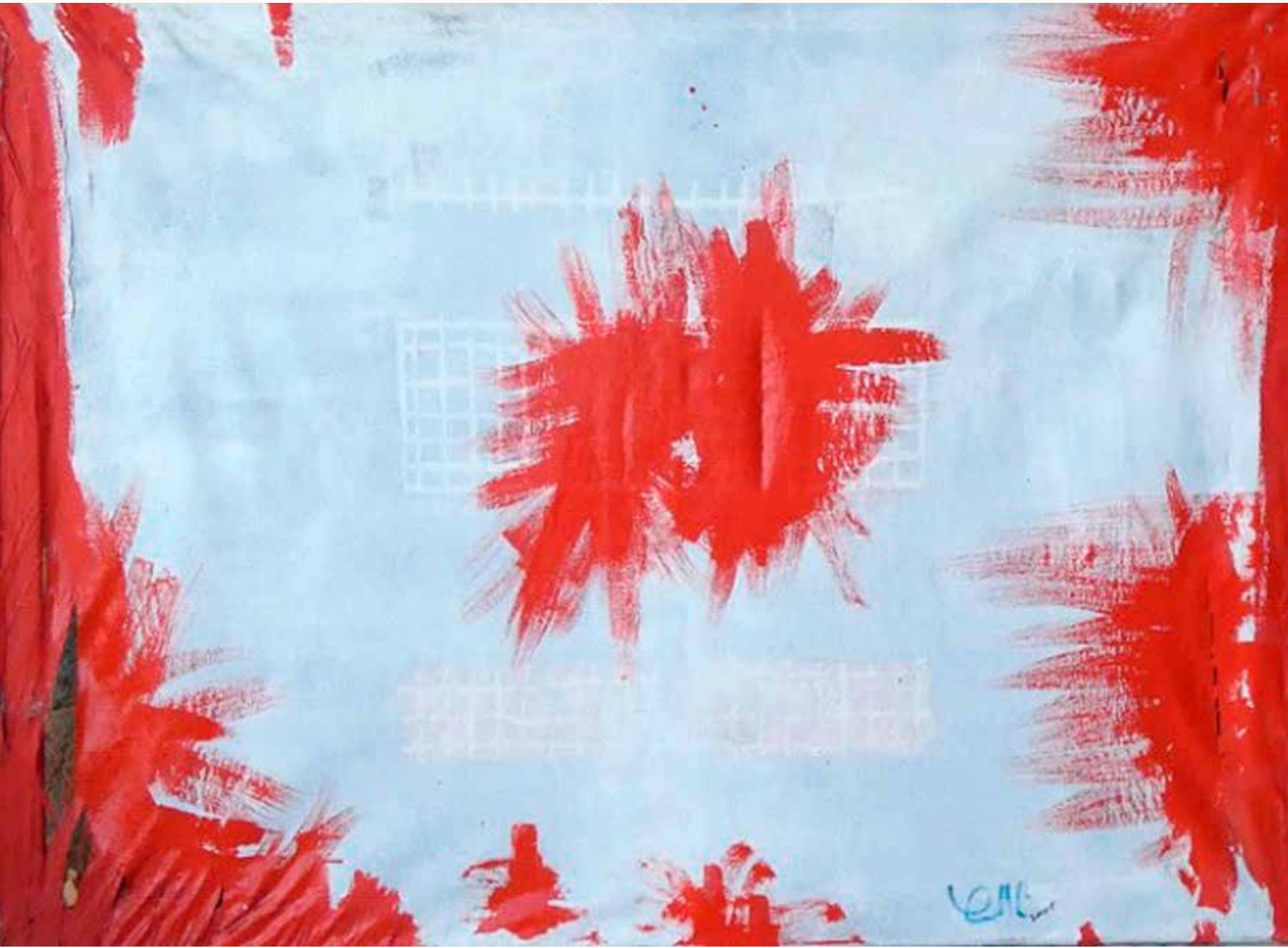
Years working on the series from: 1963

Year of work: 2005

Signature: Liedtke

Material: Canvas on stretcher, acrylic

Dimensions: 110 cm x 80 cm



The Supernothing 4th D. -16

Artist: Dieter Liedtke

Innovation: Information breaks that the spatial network between the 3rd and 4th dimension and is born as an innovation or creation three-dimensional space as an innovation or creation.

Innovation: Cracks are created in the spatial network which space permeable for new information from the information from the 4th dimension and enlarge pure space. of pure space. The superfluties of the picture series 4. D. consists of overpainted, limited edition silkscreens of the painting "The 4th Dimension".

Innovation Technique: Canvas swollen by water stretched on a wooden stretcher, the canvas tears due to the tensioning and drying process, the canvases uncontrollably by new information.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter

Years working on the series from: 1963

Year of work: 2005

Signature: Liedtke

Material: Canvas on stretcher

Dimensions: 110 cm x 80 cm



The Supernothing 4. D. -7

Artist: Dieter Liedtke
Innovation: Information breaks up the the spatial network between the 3rd and 4th dimension and is born as an innovation or creation three-dimensional space as an innovation or creation.
Innovation: Cracks are created in the spatial network which which make the space permeable for new information from the 4th dimension and bring about the enlargement of the pure space.
The superfluosness of the picture series 4th D. consists of overpainted, limited edition silk-screen prints of the picture "The 4th Dimension".
Innovation Technique: Canvas swollen by water stretched on a wooden stretcher, the canvas tears due to the tensioning and drying process, the canvases uncontrollably by new information.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter
Years working on the series from: 1963
Year of work: 2005
Signature: Liedtke
Material: Canvas on stretcher
Dimensions: 110 cm x 80 cm



The Supernothing 4. D. -5

Artist: Dieter Liedtke
Innovation: Information breaks up the the spatial network between the 3rd and 4th dimension and is born into three-dimensional space as an innovation or creation.
Innovation: Cracks appear in the spatial network that make the space permeable for new information from the 4th dimension and bring about the enlargement of pure space.
The superfluosness of the picture series 4th D. consists of overpainted, limited screen prints of the picture "The 4th Dimension".
Innovation Technique: Canvas swollen by water stretched on a wooden stretcher, the canvas tears due to the tensioning and drying process, the canvases uncontrollably by new information.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter
Years working on the series from: 1963
Year of work: 2005
Signature: Liedtke
Material: Canvas on stretcher and tears
Dimensions: 110 cm x 80 cm



The Nothing Car -14

Artist: Dieter Liedtke

Innovation: Information breaks up the spatial network between the 3rd and 4th dimension and is born as new information into the three-dimensional space.

Innovation Technique: Canvas swollen by water and stretched on wooden stretcher bars tears open uncontrollably due to the drying process. Cracks appear in the canvas which make the space permeable for new information.

The superfluosness of the picture series Auto consists of overpainted, limited edition silk-screen prints of the picture “Car Taillight Sees Tree”.

Innovation of the series: Formation of energy, matter and innovation through information: $i = E = M$

Series name: Information = Energy = Matter

Years working on the series from: 1963

Year of work: 1979-2007

Signature: Liedtke

Technique: Digital print, tears and acrylic

Material: Canvas on stretcher

Dimensions: 50 cm x 40 cm

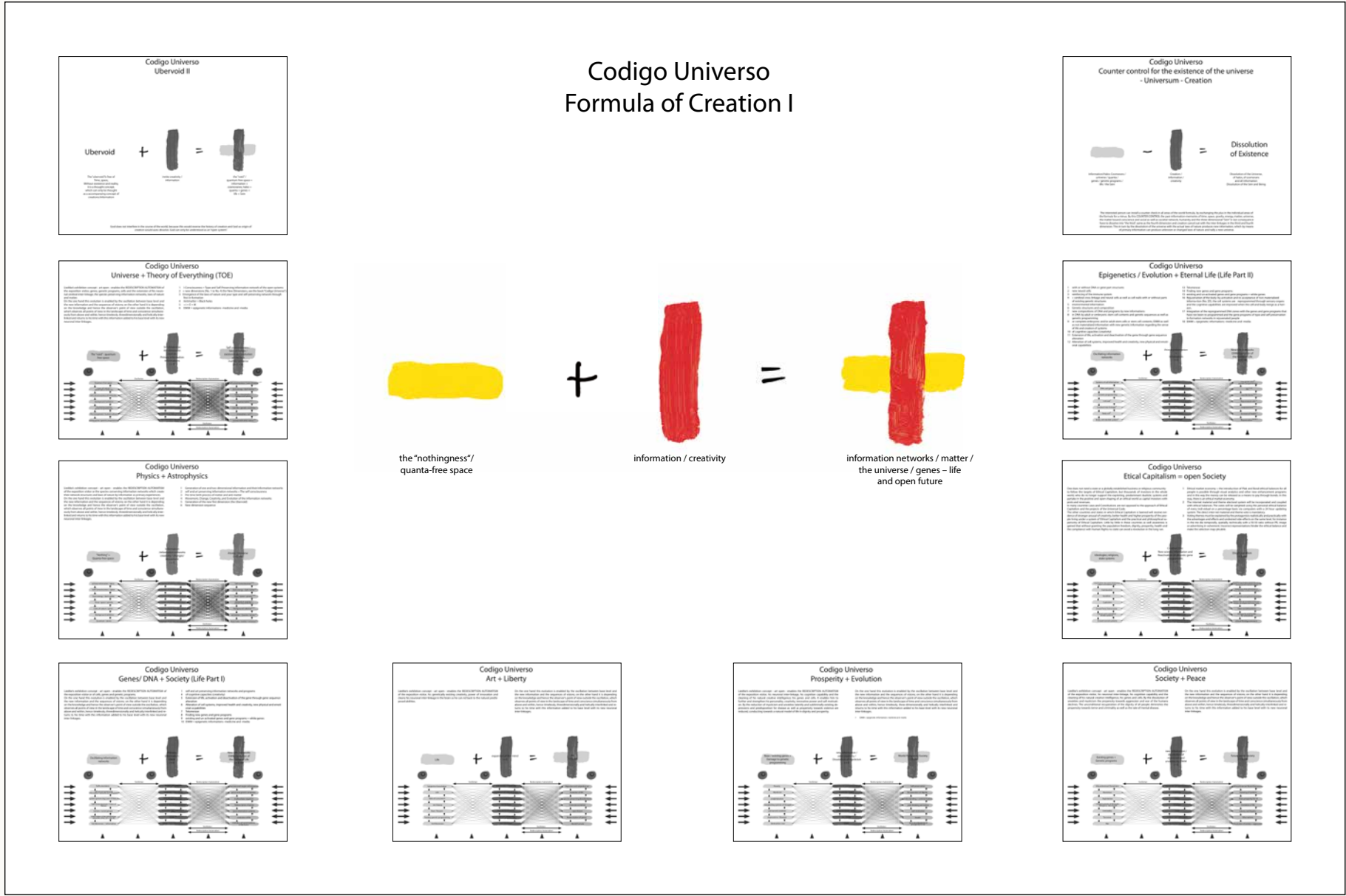
Networks

Dieter Liedtke is ideology-free positive energy, creative through and through and a work of art himself.
In him, Leonardo da Vinci has found a successor.
Prof. Dr Harald Szeemann 1999
Art historian

Information, in its simultaneity and its property of being at every place, is integrated and slowed down in its speed by its self-sustaining properties designed for growth of the information networks (corresponding to genes and DNA in biology) in the information family. Due to the infinite flow of information in the universe, these grow into waves - information networks that are permanently condensed by further information as well as reduce in their speeds according to their condensation. These condensations of the network and cluster information become physically measurable back-ground radiation when the information continues to grow (which can lead to the measurable conclusion that the already measured irregularities in the background radiation are evidence of the growth of information in the universe) to elementary oaks with possible entanglements to non-materialised information and information networks (cf. the Einstein-Rosen-Podolsky experiment, according to the results of which information located in the universe exchanges itself without loss of time and forms information networks), shaping a holistic universe.

Prof. Dr Manfred Schrey 2015
Physicist

“Liedtke is a unique figure in the cultural world, the always sets new impulses. In summary, he derives guidelines from a view of the past and the future. and actions for the first design attempt of a Gesamtkunstwerk “New World” from the exhibition “New World”. “New Renaissance”. Liedtke opens the paths to openness, creativity, spontaneity as well as for reflection: art as an acting Philosophy of human life, a philosophy for the freedom of every single individual.”
Prof. Dr Dieter Ronte, 2020
Art historian



Codigo Universo: Formula of Creation I

Artist: Dieter Liedtke

Innovation: Formula overview.

Innovation Technique: Digital print as a size-unique/original artwork with the artist's DNA in the red colour.

Innovation of the Serie: The overview of the formulas makes it possible to relate the different areas of creation and to trace them back to a creative force with which all nine formulas in the "Formula of Creation I" can be evidently documented from a scientific and/or spiritual point of view (*quantum physics is united with the theory of relativity*). The formula "Codigo Universo Counter control for the existence of the universe" once

again finds its physical and spiritual confirmation and the synthesis of idealism and materialism is proven by the "Formula of Creation I" which abolishes dualism.

Series name: Formula overview

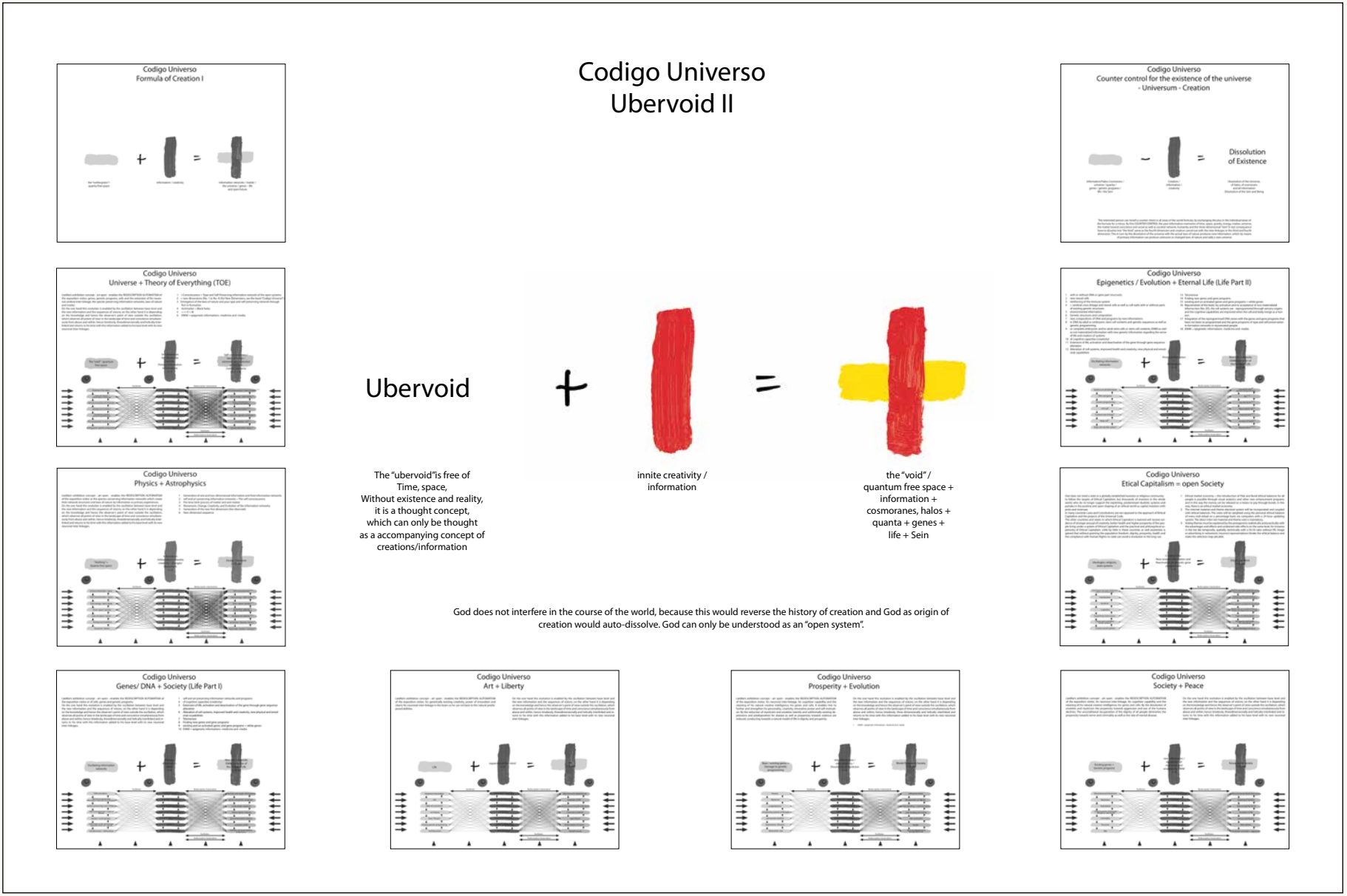
Years working on the series from: 1976

Year of work: 2006

Signature: Liedtke

Material: Printing inks, canvas on stretcher frame

Dimensions: 195 cm x 140 cm



Codigo Universo: Ubervoid II

Artist: Dieter Liedtke

Innovation: Formula overview.

Innovation Technique: Digital print as a size-unique/original artwork with the artist's DNA in the red colour.

Innovation of the Serie: The overview of the formulas makes it possible to relate the different areas of creation and to trace them back to a creative force with which all nine formulas in the "Formula of Creation I" can be evidently documented from a scientific and/or spiritual point of view (*quantum physics is united with the theory of relativity*). The formula "Codigo Universo Counter control for the existence of the universe" once

again finds its physical and spiritual confirmation and the synthesis of idealism and materialism is proven by the "Formula of Creation I" which abolishes dualism.

Series name: Formula overview

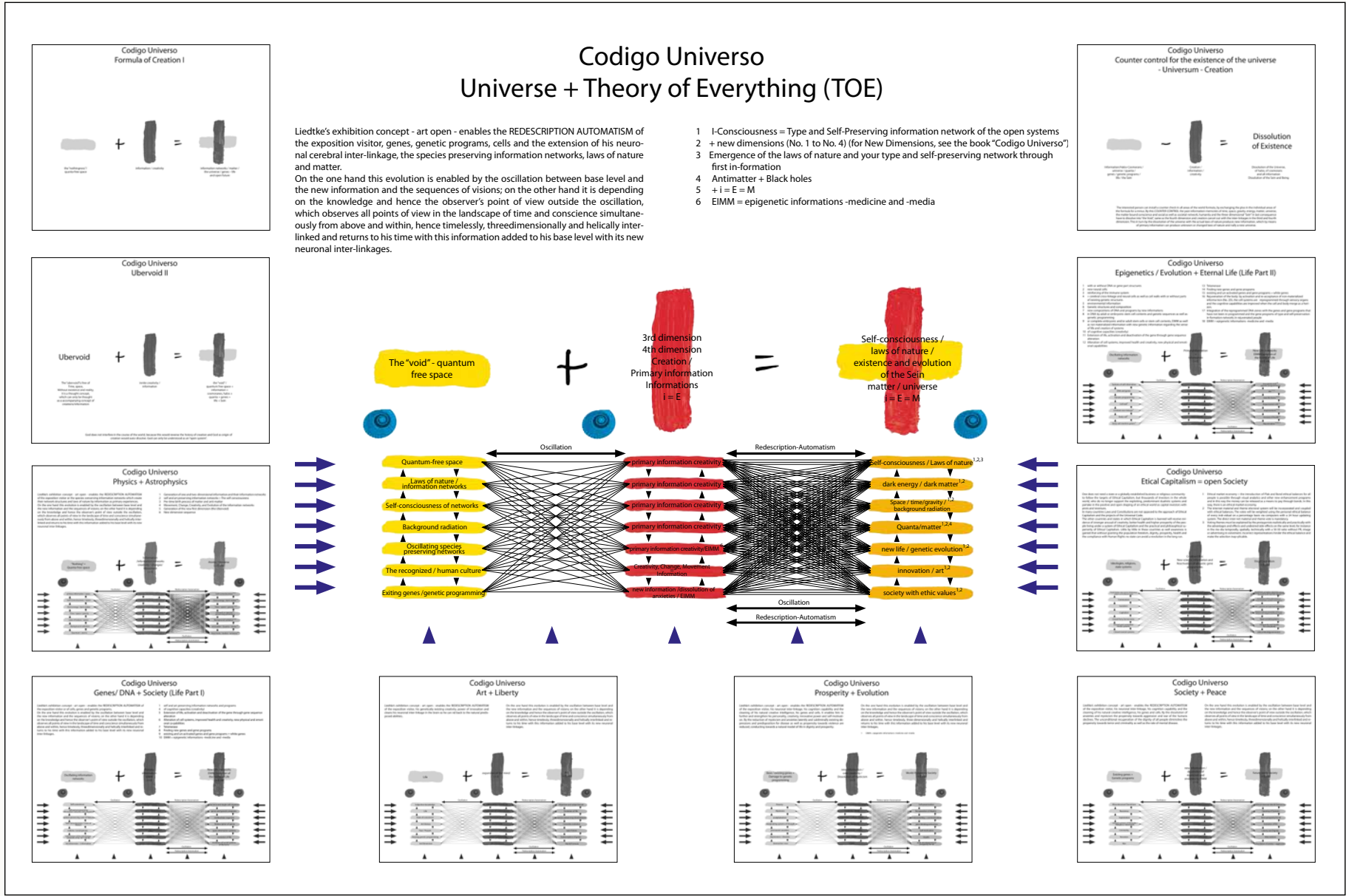
Years working on the series from: 1976

Year of work: 2006

Signature: Liedtke

Material: Printing inks, canvas on stretcher frame

Dimensions: 195 cm x 140 cm

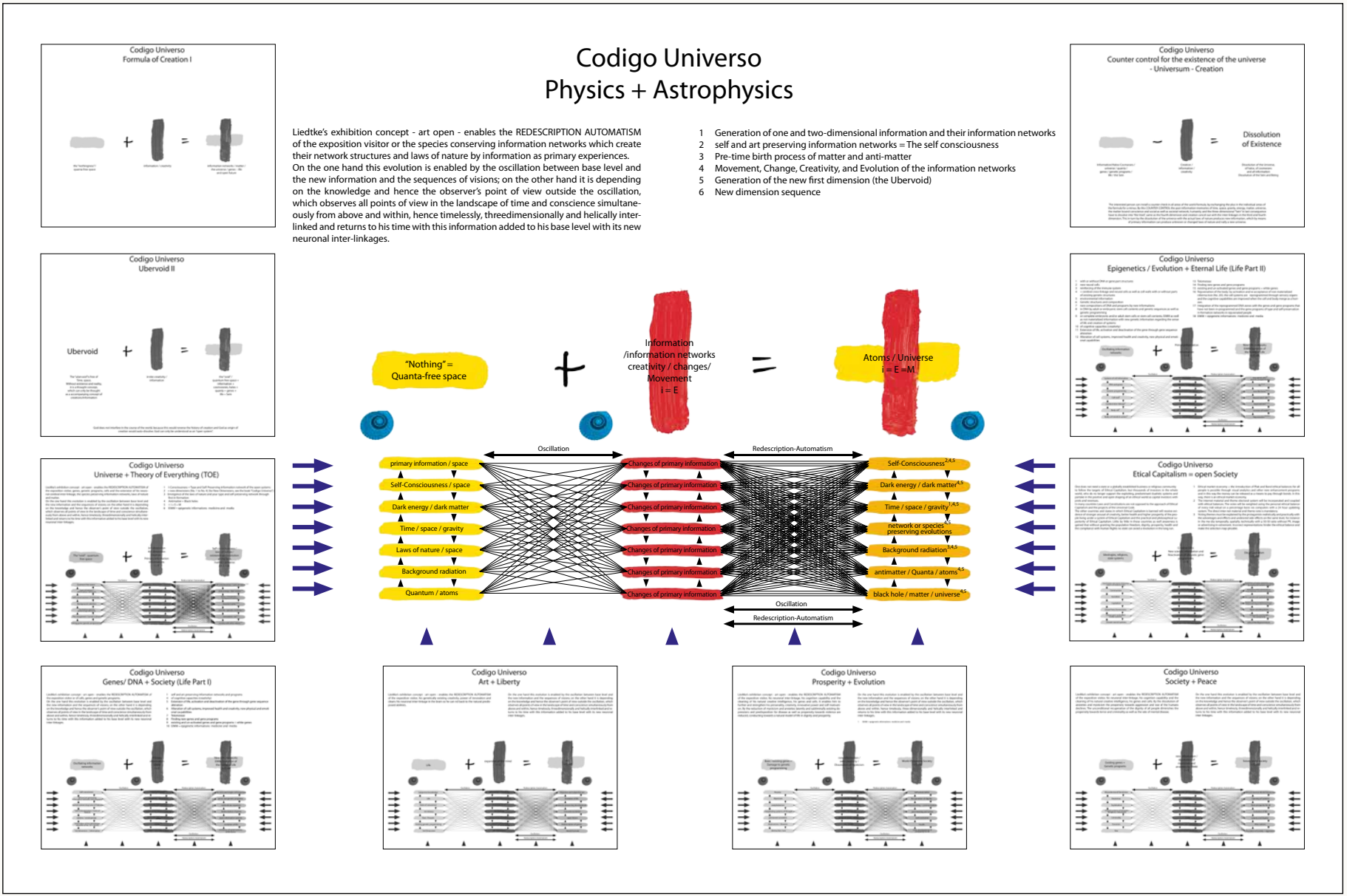


Codigo Universo: Universe + Theory of Everything (TOE)

Artist: Dieter Liedtke
Innovation: Formula overview.
Innovation Technique: Digital print as a size-unique/original artwork with the artist's DNA in the red colour.
Innovation of the Serie: The overview of the formulas makes it possible to relate the different areas of creation and to trace them back to a creative force with which all nine formulas in the "Formula of Creation I" can be evidently documented from a scientific and/or spiritual point of view (*quantum physics is united with the theory of relativity*). The formula "Codigo Universo Counter control for the existence of the universe" once

again finds its physical and spiritual confirmation and the synthesis of idealism and materialism is proven by the "Formula of Creation I" which abolishes dualism.

Series name: Formula overview
Years working on the series from: 1976
Year of work: 2006
Signature: Liedtke
Material: Printing inks, canvas on stretcher frame
Dimensions: 195 cm x 140 cm

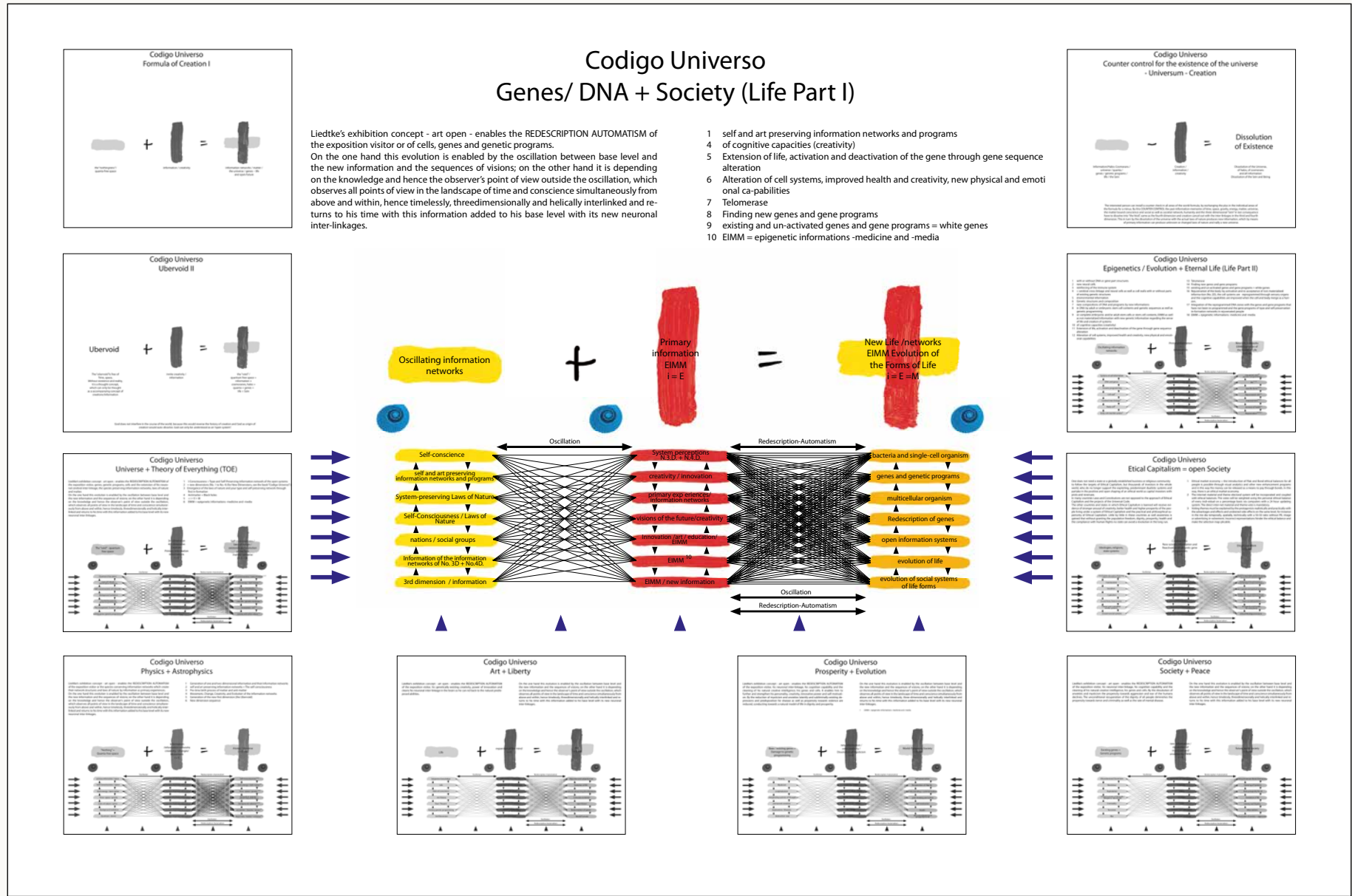


Codigo Universo: Physics + Astrophysics

Artist: Dieter Liedtke
Innovation: Formula overview.
Innovation Technique: Digital print as a size-unique/original artwork with the artist's DNA in the red colour.
Innovation of the Serie: The overview of the formulas makes it possible to relate the different areas of creation and to trace them back to a creative force with which all nine formulas in the "Formula of Creation I" can be evidently documented from a scientific and/or spiritual point of view (*quantum physics is united with the theory of relativity*). The formula "Codigo Universo Counter control for the existence of the universe" once

again finds its physical and spiritual confirmation and the synthesis of idealism and materialism is proven by the "Formula of Creation I" which abolishes dualism.

Series name: Formula overview
Years working on the series from: 1976
Year of work: 2006
Signature: Liedtke
Material: Printing inks, canvas on stretcher frame
Dimensions: 195 cm x 140 cm



Codigo Universo: Genes/DNA + Society (Life Part I)

Artist: Dieter Liedtke

Innovation: Formula overview.

Innovation Technique: Digital print as a size-unique/original artwork with the artist's DNA in the red colour.

Innovation of the Serie: The overview of the formulas makes it possible to relate the different areas of creation and to trace them back to a creative force with which all nine formulas in the "Formula of Creation I" can be evidently documented from a scientific and/or spiritual point of view (*quantum physics is united with the theory of relativity*). The formula "Codigo Universo Counter control for the existence of the universe" once

again finds its physical and spiritual confirmation and the synthesis of idealism and materialism is proven by the "Formula of Creation I" which abolishes dualism.

Series name: Formula overview

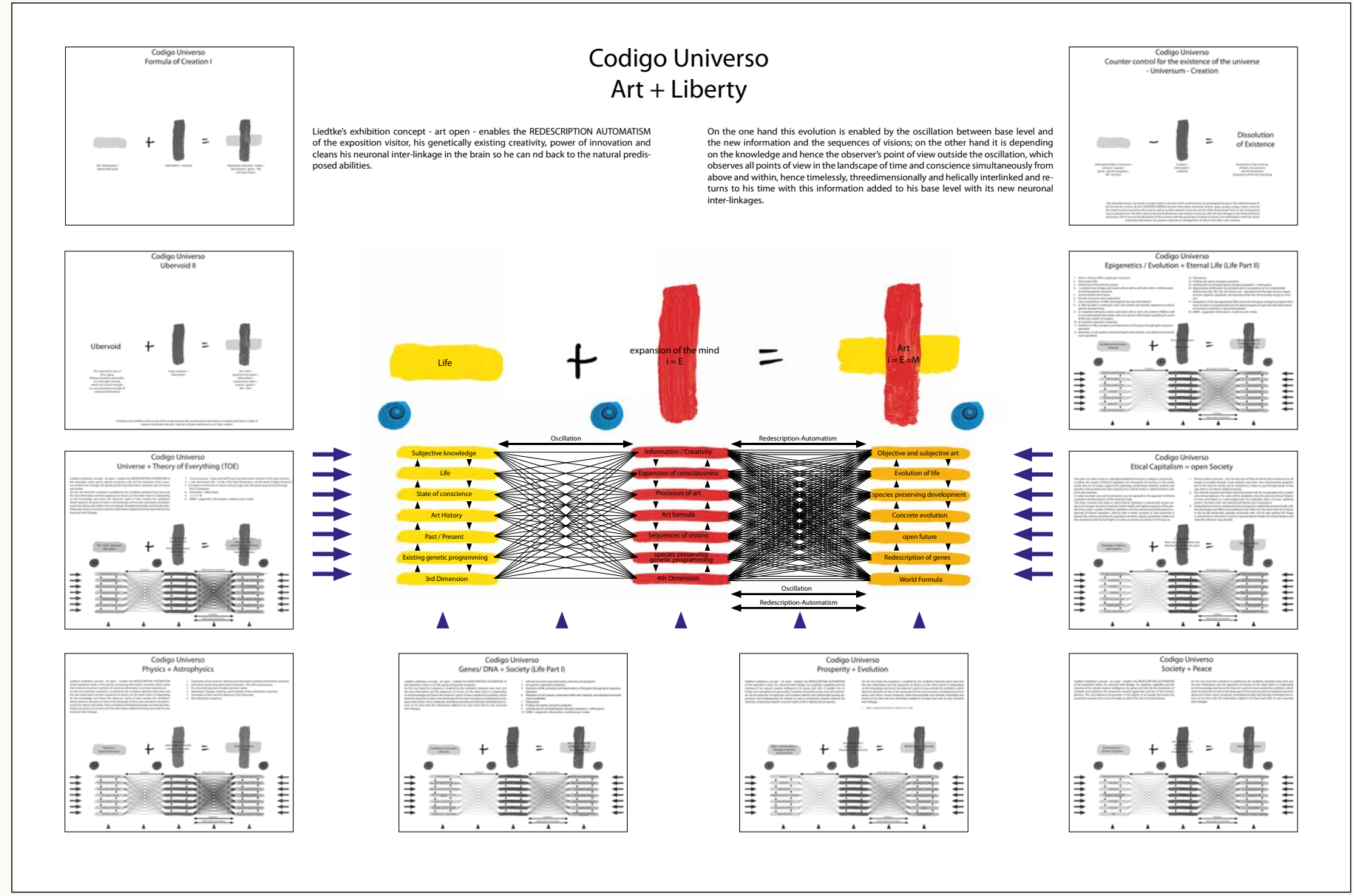
Years working on the series from: 1976

Year of work: 2006

Signature: Liedtke

Material: Printing inks, canvas on stretcher frame

Dimensions: 195 cm x 140 cm



Codigo Universo: Art + Liberty

Artist: Dieter Liedtke

Innovation: Formula overview

Innovation Technique: Digital print as a size-unique/original artwork with the artist's DNA in the red colour.

Innovation of the Serie: The overview of the formulas makes it possible to relate the different areas of creation and to trace them back to a creative force with which all nine formulas in the "Formula of Creation I" can be evidently documented from a scientific and/or spiritual point of view (*quantum physics is united with the theory of relativity*). The formula "Codigo Universo Counter control for the existence of the universe" once

again finds its physical and spiritual confirmation and the synthesis of idealism and materialism is proven by the "Formula of Creation I" which abolishes dualism.

Series name: Formula overview

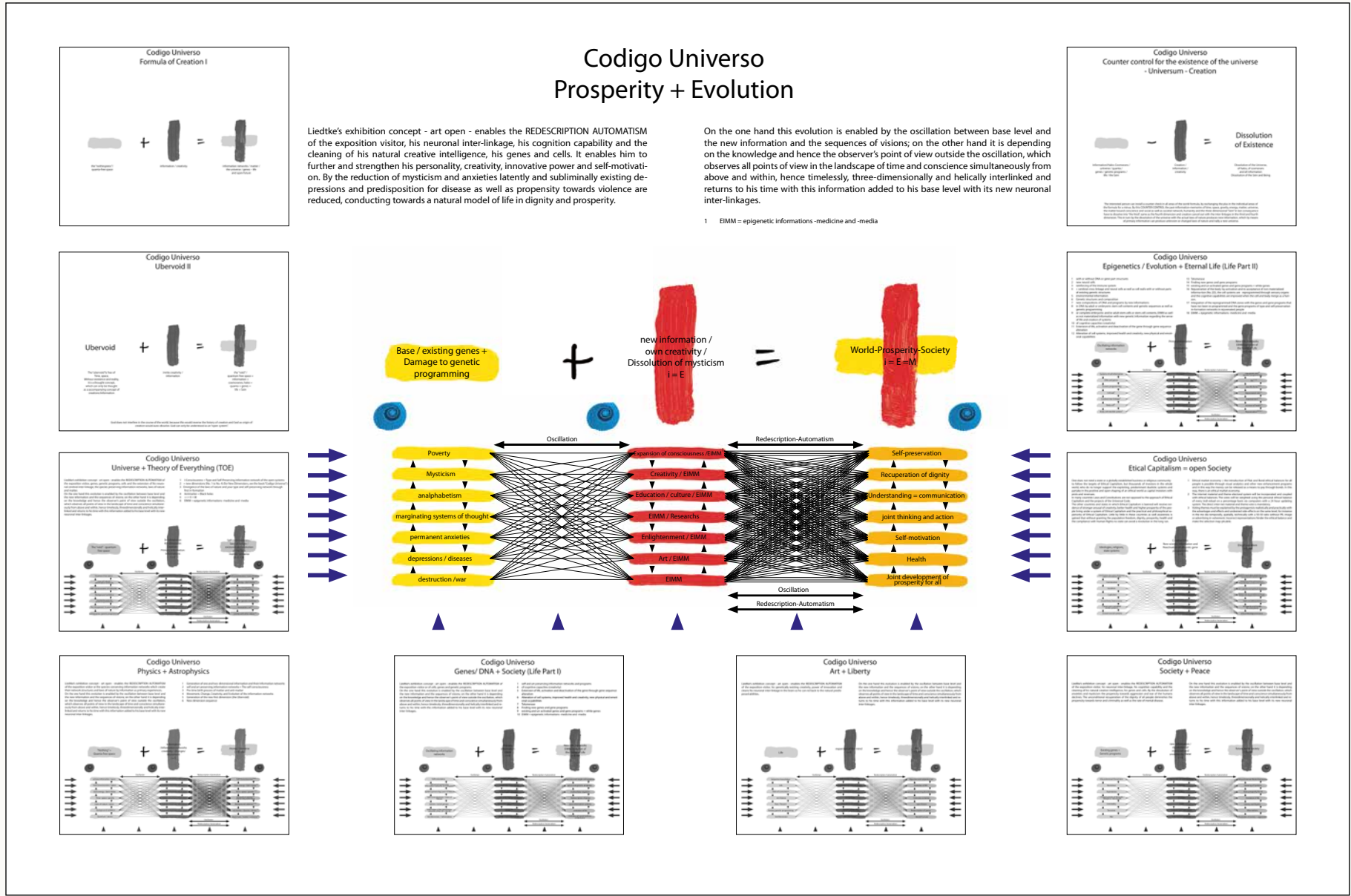
Years working on the series from: 1976

Year of work: 2006

Signature: Liedtke

Material: Printing inks, canvas on stretcher frame

Dimensions: 195 cm x 140 cm



Codigo Universo: Prosperity + Evolution

Artist: Dieter Liedtke

Innovation: Formula overview

Innovation Technique: Digital print as a size-unique/original artwork with the artist's DNA in the red colour.

Innovation of the Serie: The overview of the formulas makes it possible to relate the different areas of creation and to trace them back to a creative force with which all nine formulas in the "Formula of Creation I" can be evidently documented from a scientific and/or spiritual point of view (*quantum physics is united with the theory of relativity*). The formula "Codigo Universo Counter control for the existence of the universe" once

again finds its physical and spiritual confirmation and the synthesis of idealism and materialism is proven by the "Formula of Creation I" which abolishes dualism.

Series name: Formula overview

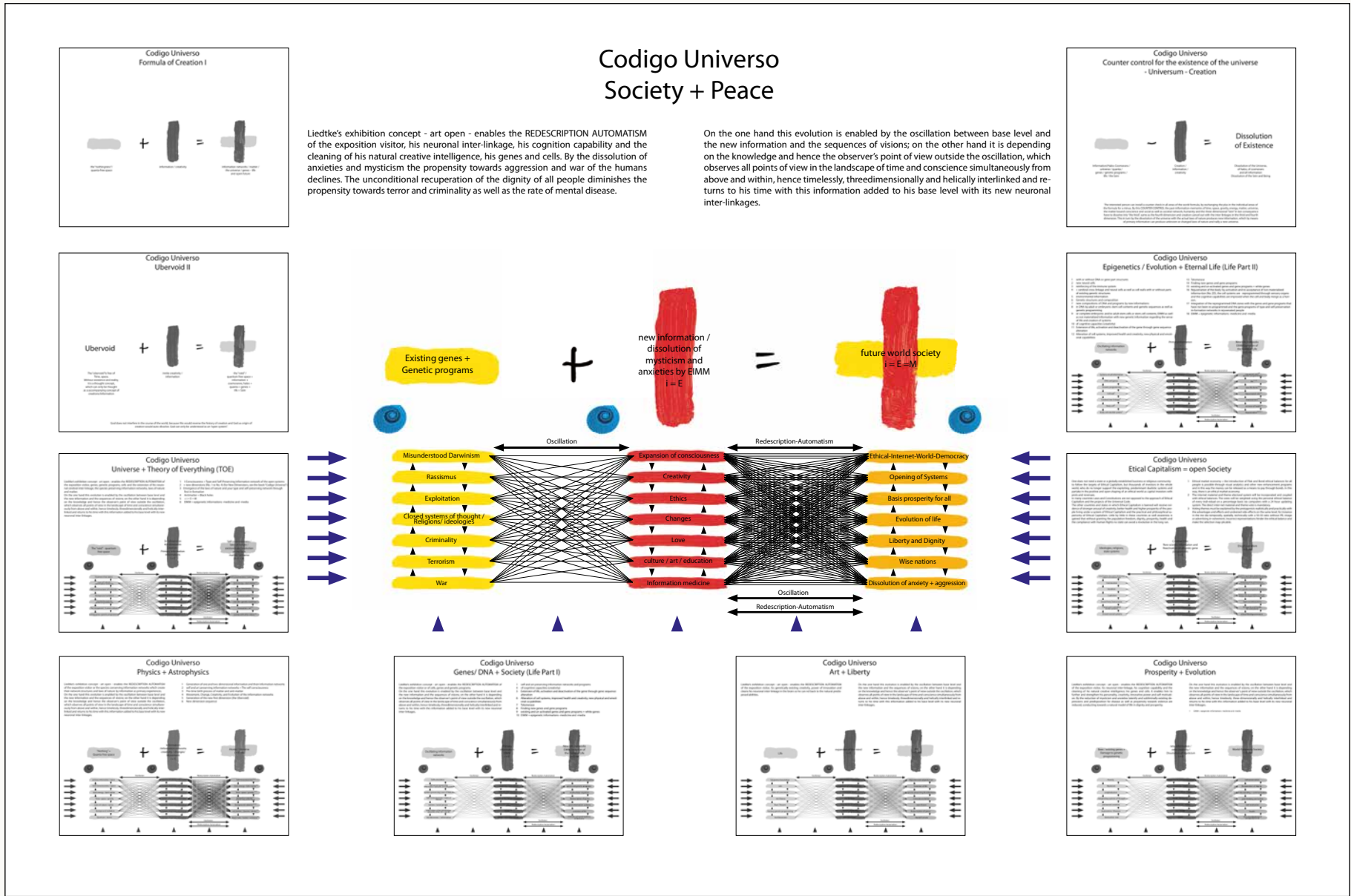
Years working on the series from: 1976

Year of work: 2006

Signature: Liedtke

Material: Printing inks, canvas on stretcher frame

Dimensions: 195 cm x 140 cm



Codigo Universo: Society + Peace

Artist: Dieter Liedtke

Innovation: Formula overview

Innovation Technique: Digital print as a size-unique/original artwork with the artist's DNA in the red colour.

Innovation of the Serie: The overview of the formulas makes it possible to relate the different areas of creation and to trace them back to a creative force with which all nine formulas in the "Formula of Creation I" can be evidently documented from a scientific and/or spiritual point of view (*quantum physics is united with the theory of relativity*). The formula "Codigo Universo Counter control for the existence of the universe" once

again finds its physical and spiritual confirmation and the synthesis of idealism and materialism is proven by the "Formula of Creation I" which abolishes dualism.

Series name: Formula overview

Years working on the series from: 1976

Year of work: 2006

Signature: Liedtke

Material: Printing inks, canvas on stretcher frame

Dimensions: 195 cm x 140 cm

Society + religion

“Liedtke’s creativity formula is an evolutionary achievement. Once invented and introduced, it enables itself. Liedtke modifies and dissolves the framework of known theories. His new scientific theories are both the condition and the product of their own operation. One could think of an evolutionary achievement that, once invented and introduced, makes itself possible. If one transfers the result to the system of modern society, which enacts and overrides its structures through decisions, one sees a result of evolution.”

Prof. Dr. Luhmann 1996
Social philosopher/art historian

“The indefinable, inaccessible and indeterminate, the non-existent is what he wants to bring into today. Joseph Beuys said: ‘I have come to the conclusion that there is no single way to do something for people than out of art. For that I need a pedagogical conception and I need an epistemological conception and I have to act. So there are three things that belong under one roof.’ While J. Beuys researched things for the evolution of his ‘social sculpture’, of social consciousness, Liedtke develops the epistemological conception he is looking for, the pedagogical conception and acts on it, Liedtke initiates the flowing transition from the ‘social sculpture’ into concrete evolution. Joseph Beuys, who commissioned Liedtke to develop an art formula, formulated: “I have come to the conclusion that there is no single way to do something for people than out of art. For that I need a pedagogical conception and I need an epistemological conception and I have to act. So, there are three things that belong under one roof. The only revolutionary force is the force of human creativity ... , the only revolutionary force is art.”

Prof. Karl Ruhrberg, 1997
President of the International Association of Art Critics (German Section, AICA)

“On the threshold of a new millennium, creativity and innovation have become the driving forces in our everyday lives. However, creativity has long since ceased to be an exclusive affair for the arts, but a challenge to us all. Creativity is the bridge from the present to the future. With the ambitious and exciting exhibition concept of art open 1999, it is shown that creative action and thinking are promoted through art, thus enabling a higher quality of life and a positive future.”

Dr Norbert Blüm 1988
Minister of the Federal Republic of Germany
Patron of the arr open

“Liedtke lives with a special, distinct consciousness, which Jürgen Kaube describes in “Hegel’s World” (Berlin, 2020) in reference to the great philosopher Hegel as “Könnensbewusstsein”. Liedtke is a unique figure in the world of culture, one who always sets new impulses.” “For Dieter Liedtke’s thinking, these considerations are not unimportant, especially since he likes to be compared again and again with Beuys, as the new Renaissance artist (Dieter Liedtke in the footsteps of Leonardo; Welt am Sonntag 1995) as the second Beuys, who wants to revolutionise society with his art.”

Prof. Dr Dieter Ronte, 2020
Art historian



Codigo Universo Society + Peace

Liedtke's exhibition concept - art open - enables the REDESCRIPTION AUTOMATISM of the exposition visitor, his neuronal inter-linkage, his cognition capability and the cleaning of his natural creative intelligence, his genes and cells. By the dissolution of anxieties and mysticism the propensity towards aggression and war of the humans declines. The unconditional recuperation of the dignity of all people diminishes the propensity towards terror and criminality as well as the rate of mental disease.

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, threedimensionally and helically interlinked and re- turns to his time with this information added to his base level with its new neuronal inter-linkages.

The diagram illustrates the process of 'Codigo Universo Society + Peace' through 'REDESCRIPTION AUTOMATISM'. It features a central flow from left to right, flanked by vertical columns of concepts and a central column of red boxes.

Top Section:

- Left: Yellow box labeled "Existing genes + Genetic programs".
- Middle: A large red vertical brushstroke labeled "new information / dissolution of mysticism and anxieties by EIMM" with "i = E" below it.
- Right: Yellow box labeled "future world society" with "i = E = M" below it.
- Between boxes are a plus sign (+) and an equals sign (=).

Central Flow (Left to Right):

- Left Column (Yellow boxes):** Misunderstood Darwinism, Rassismus, Exploitation, Closed systems of thought / Religions/ Ideologies, Criminality, Terrorism, War.
- Central Column (Red boxes):** Expansion of consciousness, Creativity, Ethics, Changes, Love, culture / art / education, Information medicine.
- Right Column (Yellow boxes):** Ethical-Internet-World-Democracy, Opening of Systems, Basis prosperity for all, Evolution of life, Liberty and Dignity, Wise nations, Dissolution of anxiety + aggression.

Connections:

- Oscillation:** Indicated by double-headed arrows between the left and central columns, and between the central and right columns.
- Redescription-Automatism:** Indicated by double-headed arrows between the central and right columns.
- Flow Arrows:** Blue arrows point from the left column to the central column, and from the central column to the right column.
- Base Level:** Represented by blue circles at the bottom of each column.

Artist: Dieter Liedtke
Innovation: Graphic formula for peace.
Innovation: Sociological Equation for Creations, Evolution and Peace.
Innovation: With the help of religions, to put an end forever to wars and the mental and physical exploitation of human beings as well as the unrestricted capitalist overexploitation of nature, its disregard and deformation, which are directed against the laws of creation, evolution as well as the human rights of the UN Charter, with the power of religions and the development of a global ethical capitalism (*information*).
Innovation: Natural science/graphic symbol.
Innovation Technique: Digital print as a one-of-a-kind size/original artwork with Dieter Liedtke's DNA in the red colour.

Series name: The development of social systems
Years working on the series from: 1976
Year of work: 2005
Signature: Liedtke
Material: Canvas on stretcher frame
Dimensions: 200 cm x 120 cm

Codigo Universo

Etical Capitalism = open Society

One does not need a state or a globally established business or religious community to follow the targets of Ethical Capitalism, but thousands of investors in the whole world, who do no longer support the exploiting, predominant dualistic systems and partake in the positive and open shaping of an ethical world as capital investors with profits and revenues.

In many countries Laws and Constitutions are not opposed to the approach of Ethical Capitalism and the projects of the Universal Code.

The other countries and states in which Ethical Capitalism is banned will receive evidence of stronger arousal of creativity, better health and higher prosperity of the people living under a system of Ethical Capitalism and the practical and philosophical superiority of Ethical Capitalism. Little by little in these countries as well awareness is gained that without granting the population freedom, dignity, prosperity, health and the compliance with Human Rights no state can avoid a revolution in the long run.

- 1 Ethical market economy = the introduction of Plak and Bond ethical balances for all people is possible through visual analytics and other new enhancement programs and in this way the money can be released as a means to pay through bonds. In this way, there is an ethical market economy.
- 2 The internet material and theme electoral system will be incorporated and coupled with ethical balances. The votes will be weighted using the personal ethical balance of every individual on a percentage basis via computers with a 24 hour updating system. The direct inter-net material and theme vote is mandatory.
- 3 Voting themes must be explained by the protagonists realistically and practically with the advantages and effects and undesired side-effects on the same level, for instance in the media temporally, spatially, technically with a 50-50 ratio without PR, image or advertising involvement. Incorrect representations hinder the ethical balance and make the selection inapplicable.

The diagram illustrates the Codigo Universo model, showing the transition from closed systems to ethical world government through creative ethics and universal code.

Top Section:

- Ideologies, religions, state systems** (Yellow box) + **Creative Ethic New scientific information and Reactivation of altruistic gene programmes** (Red box, $i = E$) = **Etical Capitalism** (Yellow box, $i = E = M$)

Diagram Structure:

- Left Column (Closed Systems):** Closed dualistic state systems, dictatorships, religions and totalitarian states; Communism; Socialism; Capitalism; Closed Party Democracies; Closed and controlled media systems; Closed financial systems.
- Center Column (Creative Ethic / Universal Code):**
 - Democracy and prosperity for all participants in the world on the basis of Plak and Bond
 - Introduction of the Universal Code in the education system (www.kodigouniverso.com)
 - Free propagation of the Universal Code
 - Free expression and education programs worldwide aroused by countries and languages
 - Free introduction of the Universal Code into the party election system
 - Application of Media Code
 - Worldwide introduction of the Universal Code in the education system
- Right Column (Ethical World Government):** Abolishment of Dualism, depression and aggression as well as latent disease and spiritual distressing by the reduction of the parts; Abolishment of the enforcement of closed ideologies, societies and religions; Cain's genetic and spiritual repentance; Religions with the recognition of the constitution, the religions and human rights; Open societies systems; Prosperity and health for everybody; ethical Worldgovernment.

Processes:

- Oscillation:** Horizontal arrows between the left and center columns.
- Redescription-Automatism:** Horizontal arrows between the center and right columns.
- Vertical Oscillation:** Vertical arrows on the left and right sides.

Artist: Dieter Liedtke
Innovation: Graphic formula for ethical capitalism
Innovation: Sociological equation for an open society in prosperity, dignity and peace.
Innovation: Converting the graphical equation into a sociological formula for State systems + i (*creativity*) = E (*spiritual energy*) = M (*materialised/implemented evolution of social systems*)
Innovation: In the commonality of researches that prove the work of the creative power in history with their results, to take away people's fear of the future and to implement the knowledge of advancing research ethically, as well as to end the spiritual and physical capitalist exploitation of man, nature and living beings by introducing ethical capitalism.

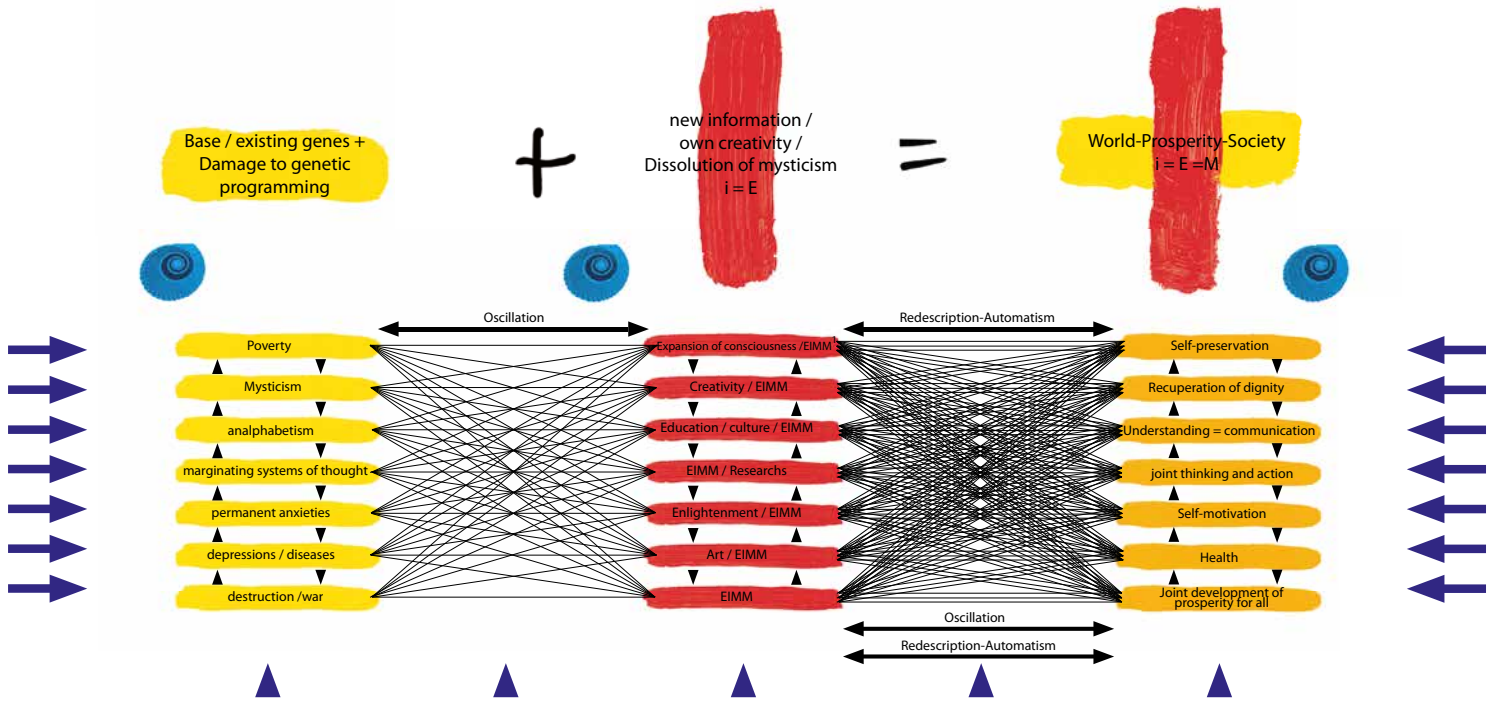
Series name: The development of social systems
Years working on the series from: 1963
Year of work: 2005
Signature: Liedtke
Material: Ink, Canvas on stretcher frame
Dimensions: 200 cm x 120 cm

Codigo Universo Prosperity + Evolution

Liedtke's exhibition concept - art open - enables the REDESCRIPTION AUTOMATISM of the exposition visitor, his neuronal inter-linkage, his cognition capability and the cleaning of his natural creative intelligence, his genes and cells. It enables him to further and strengthen his personality, creativity, innovative power and self-motivation. By the reduction of mysticism and anxieties latently and subliminally existing depressions and predisposition for disease as well as propensity towards violence are reduced, conducting towards a natural model of life in dignity and prosperity.

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.

1 EIMM = epigenetic informations -medicine and -media



Prosperity

Artist: Dieter Liedtke
Innovation: Graphic formula for the evolution of social systems.
Innovation: Sociological equation for the preconditions for success in societies.
Innovation: shaping a prosperous ethical world society.
Innovation: transferring creativity from the arts to societies.
Innovation Technique: Digital print as a one-of-a-kind size/original art-work with Dieter Liedtke's DNA in the red colour.
Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems
 Years working on the series from: 1963
 Year of work: 2005
 Signature: Liedtke
 Material: Acrylic, canvas on stretcher frame
 Dimensions: 200 cm x 120 cm



Four Religions

Artist: Dieter Liedtke
Innovation: Presentation of religions in a unified view of creation as the basis of all existence.
Innovation Technique: Acrylic, film, canvas on wooden frame.
Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems
 Years working on the series from: 1963
 Year of work: 1968
 Signature: Liedtke
 Material: Film, acrylic paint on canvas
 Dimensions: 72 cm x 92 cm

[illegible]

Faith and Creation Knowledge

Artist: Dieter Liedtke

Innovation: Text image on processes of development from believer to creation knower.

Innovation: The timeless observer of the observer.

Innovation Technique: Digital print as a one-of-a-kind size/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the Serie: Disclosure of health, motivational and group on political social rituals.

Series name: The development of social systems

Years working on the series from: 1963

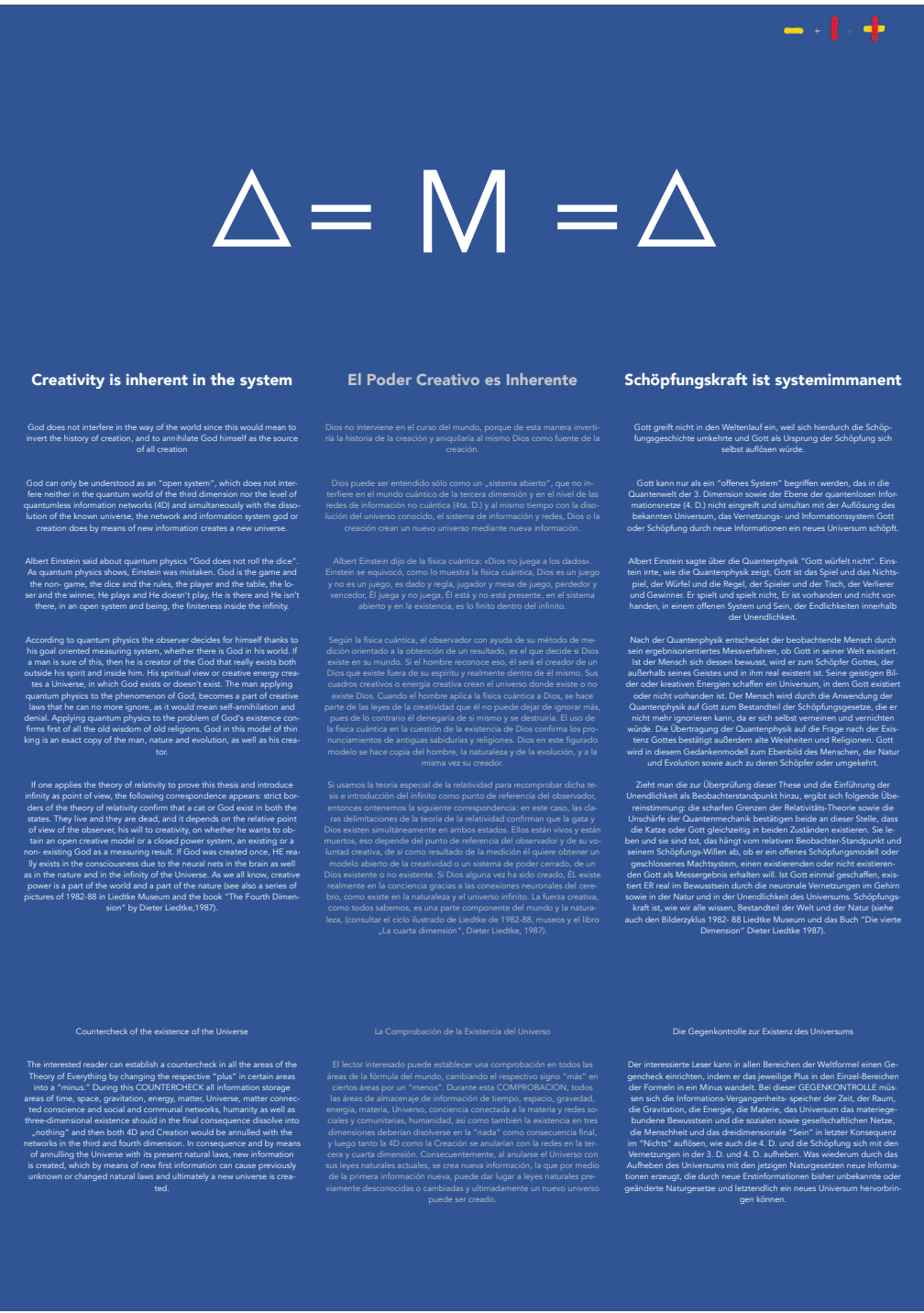
Year of work: 2015

Signature: Liedtke

Material: Ink, canvas on stretcher frame

Dimensions: 50 cm x 190 cm

Text Capitolo letterfield: pag 576



Creative power is inherent in the system

Artist: Dieter Liedtke

Innovation: Text image on processes of development from believer to creation knower.

Innovation: The conservation formula of creation.

Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's

DNA in the red colour.

Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems

Years working on the series from: 1963

Year of work: 2015

Signature: Liedtke

Material: Ink, canvas on stretcher frame

Dimensions: 50 cm x 80 cm

Text Capitulo letterfield: pag 577



God's Breath is Information

Artist: Dieter Liedtke

Innovation: Text image on processes of development from believer to creation knower.

Innovation: God's formula.

Innovation: Matter and energy, biological life systems and all evolution originated and come into being through creative matter, creative space, creative time, creative nothingness. They consist and happen in/of innovations and the information that emerges from them, as well as their species-sustaining connections, networks and clusters.

Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems

Years working on the series from: 1963

Year of work: 2015

Signature: Liedtke

Material: Ink, canvas on stretcher frame

Dimensions: 50 cm x 100 cm

Text Capitulo letterfield: pag. 578

Constitution of the Religions

Artist: Dieter Liedtke

Innovation: Text image on the constitutional process that accompanies the development from believer to creator-knowing.

Innovation: Constitution of the religions to seal a peace of faith with the recognition and signature of the cross-religion constitution by the religion and faith communities.

Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems

Years working on the series from: 1963

Year of work: 2011

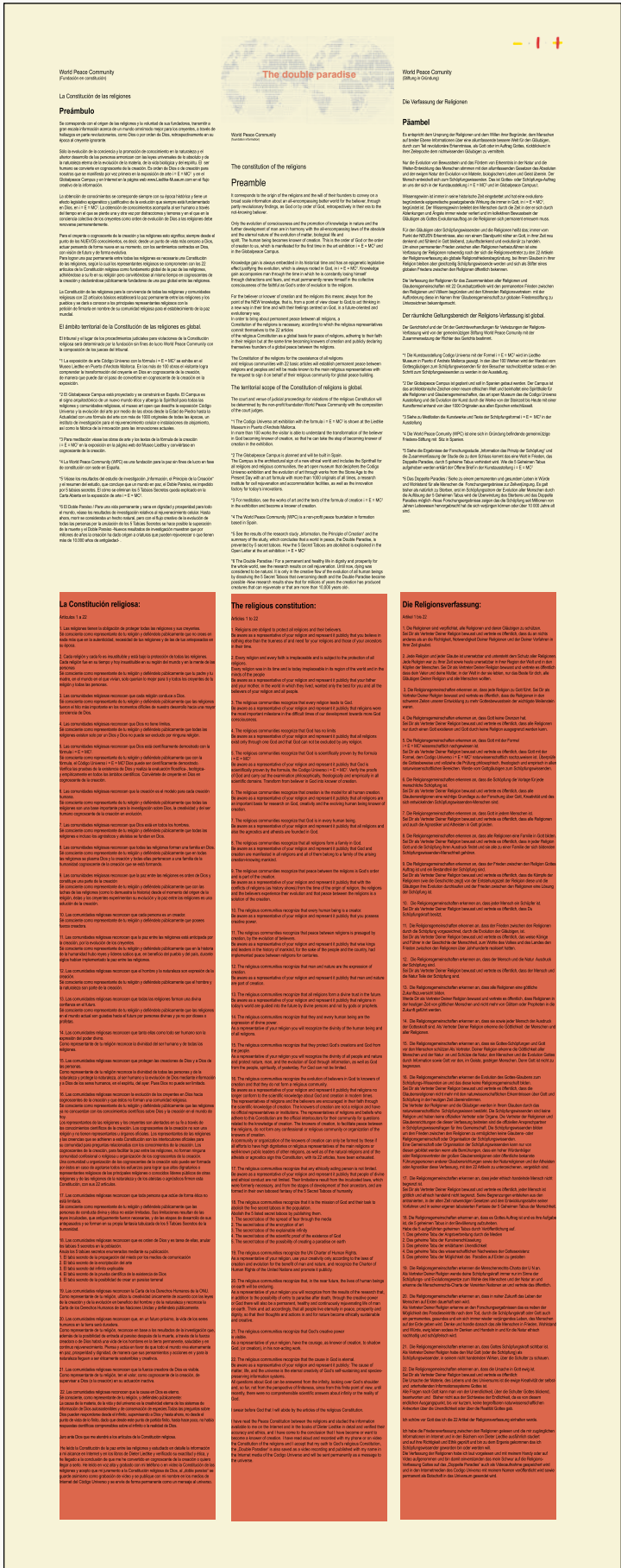
Signature: Liedtke

Material: Ink, canvas on stretcher frame

Dimensions: 70 cm x 195 cm

Capitulo letter field: pg.

Text Capitulo letterfield: pag. 579





Oath

Artist: Dieter Liedtke

Innovation: Text image for the oath for the development from believer to creation knower.

Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems

Years working on the series from: 1963

Year of work: 2011

Signature: Liedtke

Material: Ink, canvas on stretcher frame

Dimensions: 50 cm x 195 cm

Text Capitulo letterfield: pag 582

Media Code

Artist: Dieter Liedtke

Innovation: Text image on processes of development from believer to creation knower.

Innovation: The media code to warn of and label negative messages (as with tobacco products).

Innovation: Breaking the first taboo (of five) by publishing the effects of fear-mongering media information.

Innovation: Announcement of a public accusation and lawsuit against media and governments.

Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems

Years working on the series from: 1963

Year of work: 2011

Signature: Liedtke

Material: Ink, canvas on stretcher frame

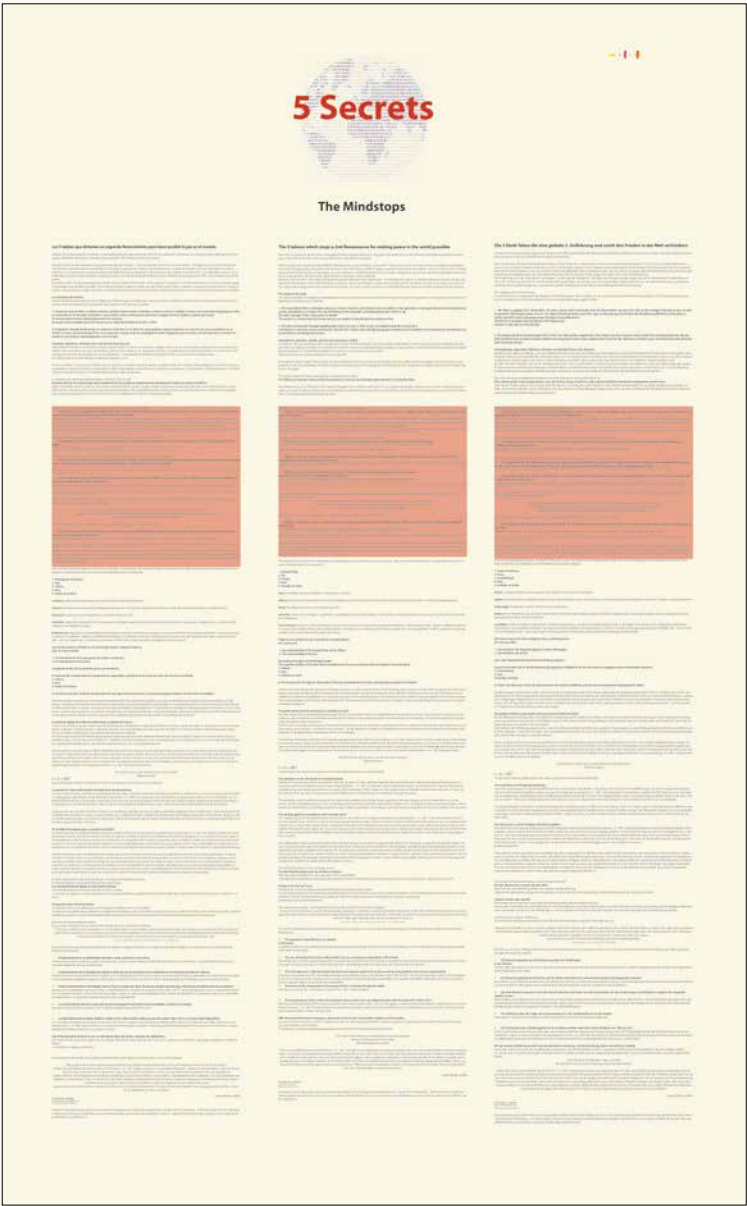
Dimensions: 70 cm x 195 cm

Text Capitulo letterfield: pag 583



The consecutive graphic work programming of Code by Information media in A&B

Die Serien insgesamt als Reihengrammierung mit Reihenspezifischer Darstellung nach A&B



5 Secrets

Artist: Dieter Liedtke

Innovation: Text image on processes of development from believer to creation knower.

Innovation: Compilation of the five taboos that sabotage our ethics and social developments.

1. Fuelling fears through the media.
2. Falsely teaching about and publicising the results of human creativity so that the population cannot develop solutions to address anxiety and depression-inducing causes.
3. The lack of research support from governments for non-monopoly, sustainable and unlimited resources.
4. The exclusion of the empirically proven power of evolution and creation from all scientific research.
5. The exclusion of the research as well as the political goal of wanting to build a paradise on earth for a growing world population.

Innovation: Breaking the five taboos that prevent the ethical evolution of social systems, with the lifting of secrecy through publication.

Innovation Technique: Digital print as a size-unique/ original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems
Years working on the series from: 1963
Year of work: 2011
Signature: Liedtke
Material: Ink, canvas on stretcher frame
Dimensions: 113 cm x 195 cm

Text Capitulo letterfield: pag 585

Transformation

Artist: Dieter Liedtke

Innovation: Text image on processes of development from believer to creation knower.

Innovation: A brief look over the observer's shoulder.

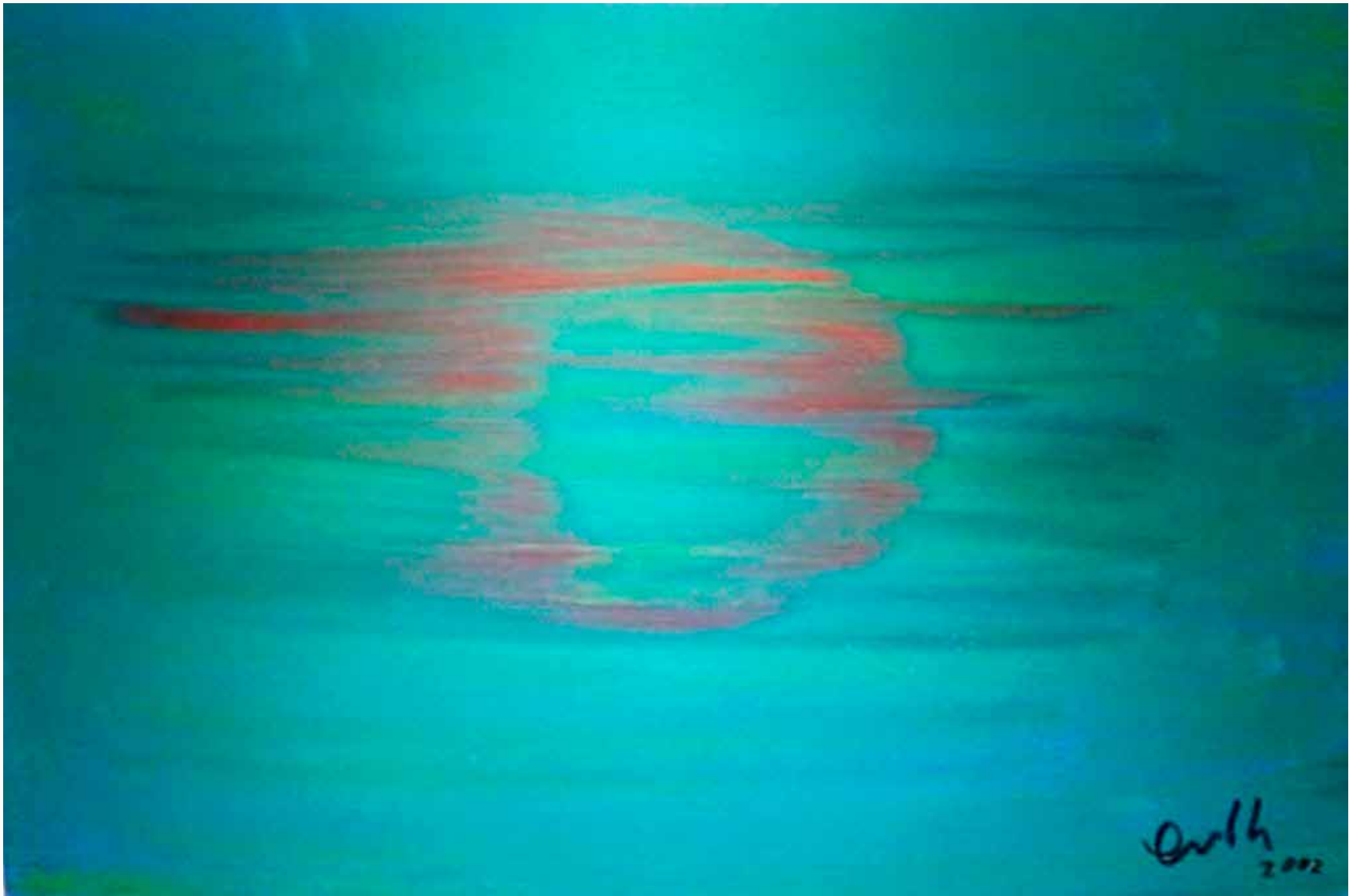
Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems
Years working on the series from: 1963
Year of work: 1994
Signature: Liedtke
Material: Ink, canvas on stretcher frame
Dimensions: 30 cm x 195 cm

Text Capitulo letterfield: pag. 589





Consciousness in Motion

Artist: Dieter Liedtke
Innovation: Matter occupies consciousness, creativity and evolution.
Innovation: Matter and energy consist of conscious, species-conserving, creative and evolutionary information networks and clusters.
Innovation Technique: Quantum-physical blurring of colour information.
Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems
Years working on the series from: 1963
Year of work: 2009
Signature: Liedtke
Material: Acrylic, canvas on stretcher
Dimensions: 80 cm x 65 cm



Evolution Museum of Art

Artist: Dieter Liedtke
Innovation: Exhibition of the art innovations of peoples and epochs.
Innovation Architecture Concept: Skullcap.
Innovation: Symbolic skull cult. With the design of the art exhibition building, which was modelled on a skullcap by Dieter Liedtke, the cult of vanished peoples has been symbolically transferred to the present day; several thousand years ago in Europe, the ritual of drinking from the skullcaps of particularly respected persons who had enjoyed high status and recognition during their lifetime was still used long after their death in an attempt to take on the qualities of the deceased, such as their success, their personality and their creativity.
Innovation: The exhibition areas in the museum are - like the brain - divided into different functional sections, which, together with the art formula, enable a neural effect of creativity transfer from the artworks to the visitor. In the decoding of the works, by means of the art formula, the mirror neurons and epigenetic effect combinations in the brain are optimised by new neuronal networking.

Innovation: The visitor experiences the formula of creativity of the works by means of the exhibited artworks in order to open their stored creativity potential for himself and to take over this creativity stored in the art per work millionfold, in thinking but also physically neuronally, into his brain networking.
Innovation Technique: Digital print as a one-of-a-kind size/original artwork with Dieter Liedtke's DNA in the red colour.
Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems
Years working on the series from: 1963
Year of work: 2010
Signature: Liedtke
Material: Acrylic, canvas on stretcher
Dimensions: 140 cm x 140 cm



The Answer

Artist: Dieter Liedtke

Innovation: The answer to the evolutionary backlog of religions.

Innovation: The laws of creation are consistently applied to religions. Religion, creation and science no longer contradict each other and become one. Creation is understood with scientific, empirical research results as an innovative, evolutionary cause-and-effect relationship. Symbols of creation are introduced into the natural sciences.

Innovation: Idealism, materialism and dualism are transformed through synthesis into a Concrete Evolutionism that promotes human creativity and unites it with Creation. The future swarm creativity of humanity corresponds with its abilities to the ancient images of God.

Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems

Years working on the series from: 1963

Year of work: 1979

Signature: Liedtke

Material: Oil paint, canvas on stretcher frame

Dimensions: 60 cm x 49 cm



Spirithall to build peace between religions.

Artist: Dieter Liedtke

Innovation Architectural concept: The four elements of Dieter Liedtke's asymmetrical pyramid on a common square base with light incidence openings, aligned with the course of the celestial bodies, form with their tips the base of a square from which a fifth, symmetrical and gold-plated pyramid rises, which is aligned with an antenna as a transmitting station to the universe. From there, a videotaped comprehensive and unified oath of protection for the peaceful coexistence of all religions is permanently broadcast to the universe.

Innovation: Presentation of religions with pictures, sculptures and scientific research results on the power of creation.

Innovation: Transformation of faith into knowledge: Adopting creativity, cognition and the advancement of scientific knowledge to strengthen health and the immune system and to enhance the members of a religious community's own power of creation in God.

Innovation Technique: Digital print as a one-of-a-kind size/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems

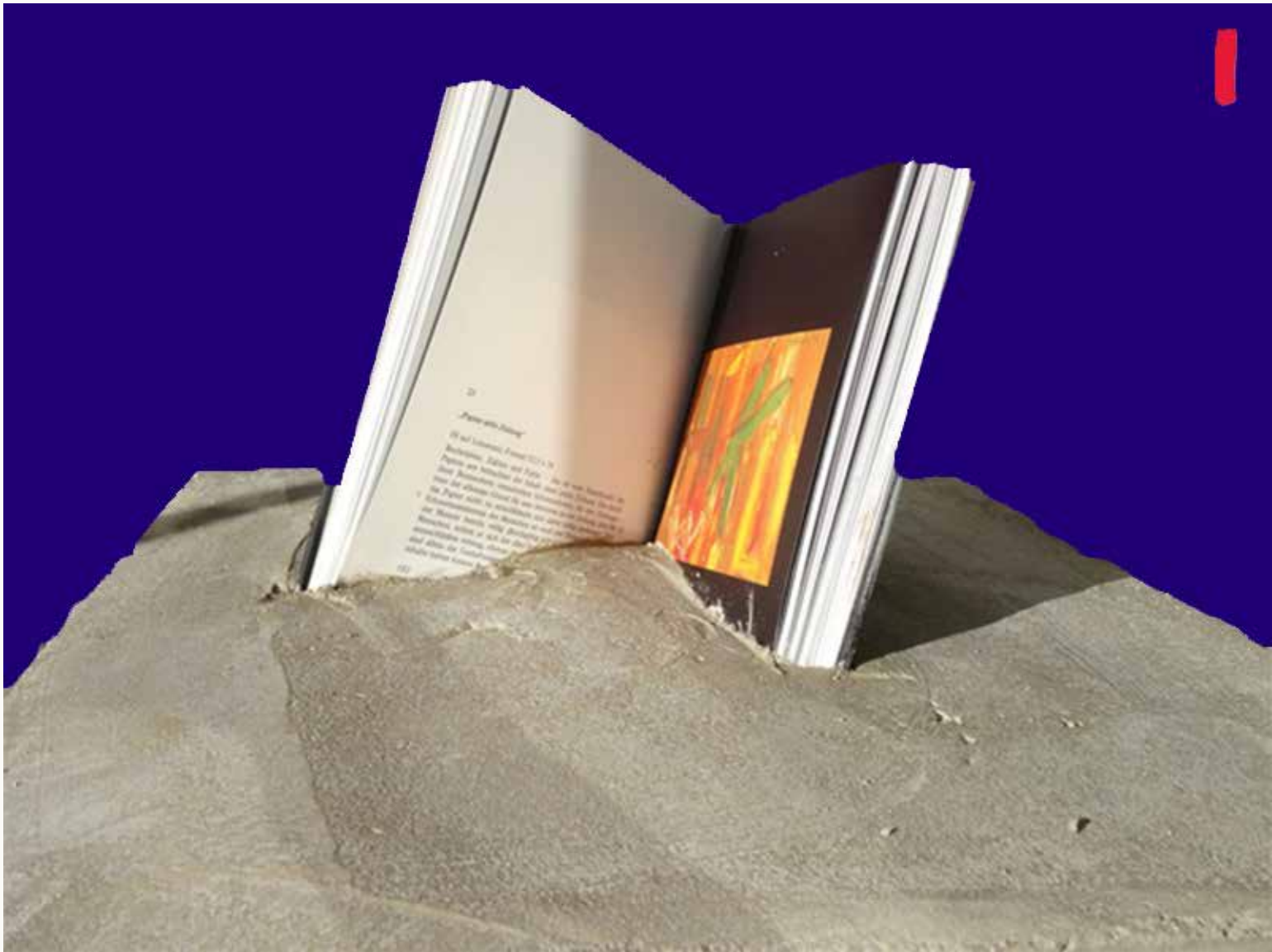
Years working on the series from: 1963

Year of work: 2010

Signature: Liedtke

Material: Ink, canvas on stretcher frame

Dimensions: 140 cm x 140 cm



Buch

Artist: Dieter Liedtke
Innovation: Creation Mission.
Innovation: Consolidation of the Holy Books and all Sacred Texts of the religions and faiths as one common Holy Book; it was rammed into the ground as a symbol for the faith communities and religions with the creation mandate to finally make everlasting, peace and to grant each other God’s evolutionary protection.
Innovation: With the help of recognised and empirically proven, scientific creative power (*information*)the religions can and should exist peacefully together, in evolution through creativity and ethics, as creation-knowing associations promoting positive developments (*information*) as well as wars among themselves and the spiritual and physical exploitation of man as well as the unrestricted capitalist overexploitation of nature, their disregard and deformation, which are directed against the laws of creation, evolution as well as against the human rights of the UN Charter, with their common creative spiritual power and the development of a global ethical capitalism (*information*) forever.

Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.
Innovation Technique: Digital print as a one-of-a-kind size/original artwork with Dieter Liedtke’s DNA in the red colour.
Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems
Years working on the series from: 1963
Year of work: 2010
Signature: Liedtke
Material: Ink, canvas on stretcher frame
Dimensions: 80 cm x 60 cm



Holy Books

Artist: Dieter Liedtke
Innovation Architectural concept: The building as a summarising symbol of all the holy scriptures and texts of the religions was transferred by Dieter Liedtke into the concept of an open book and rammed into the ground with the creation mandate to finally make peace between the religions.
Innovation: In the presentation of the written sacred knowledge of all religions, passages of the sacred texts are retrievable by means of laser light, selectable in over 100 languages, and presented on large screens, calling for peace between people from God.
Innovation: With the help of recognised and empirically proven, scientific creative power (*information*)the religions can and should exist peacefully together, in evolution through creativity and ethics, as creation-knowing associations promoting positive developments (*information*) as well as wars among themselves and the spiritual and physical exploitation of man as well as the unrestricted capitalist overexploitation of nature, their disregard and deformation, which are directed against the laws of crea-

tion, evolution as well as against the human rights of the UN Charter, with their common creative spiritual power and the development of a global ethical capitalism (*information*) forever.
Innovation Technique: Digital print as a one-of-a-kind size/original artwork with Dieter Liedtke’s DNA in the red colour.
Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems
Years working on the series from: 1963
Year of work: 2011
Signature: Liedtke
Material: Ink, canvas on stretcher frame
Dimensions: 140 cm x 140 cm



Head Innovation Factory

Artist: Dieter Liedtke
Innovation: Presentation of information networks in which the creativity of the population is trapped - and how, despite (*or even more so*), independent of the information sprinkling of the media, innovations and new ideas emerge through genetically existing programmes of human creativity.
Innovation Technique: Digital print as a one-of-a-kind size/original artwork with Dieter Liedtke's DNA in the red colour.
Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems
 Years working on the series from: 1963
 Year of work: 2009
 Signature: Liedtke
 Material: Ink, canvas on stretcher frame
 Dimensions: 80 cm x 65 cm



Innovation Factory

Artist: Dieter Liedtke
Innovation Architecture: The Innovation Factory building was designed by Dieter Liedtke as a head resting on shoulders. The head houses luxury flats and a five-star hotel. In the shoulder, a market and exhibition areas are planned on three levels for companies that can present their innovations here internationally in events, seminars and congresses.
Innovation Technique: Digital print as a one-of-a-kind size/original artwork with Dieter Liedtke's DNA in the red colour.
Innovation of the Serie: Disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems
 Years working on the series from: 1963
 Year of work: 2010
 Signature: Liedtke
 Material: Acrylic, canvas on stretcher
 Dimensions: 140 cm x 140 cm

Art and Healing

I hope that your pioneering approach will contribute to a more extensive direct acquaintance of many people with art. I think it is a particularly important and noble task in our time.

Michael Gorbatchov 1996

Nobel Laureate / Patron of the art open

“Liedtke is an ideology-free idealist who has realised that this awakening of the gift of the visionary has to take place gradually. For example, he has been working for years with a team of art historians on a CD-Rom to illustrate the creative. An example: Albrecht Dürer’s famous self-portrait (1500) in frontal view with the gesture of blessing of the Salvator Mundi is confronted with the otherwise customary Three-quarter view in the portrait and the snapshot. With all the examples that have been brought up: Jan van Eyck (depth and luminosity through multiplication of colour layers), Robert Campini (finest rendering of materiality), Luca Signorelli (background animation with nude figures) for the view and for the snapshot in the Portrait of a Man (1512) at Titian (reproduction of the vividness of the facial expression) reference is made to the innovation cited.”

“The positive energy of the inventor-artist and Leonardo da Vinci of contemporary art Dieter Liedtke, can be experienced by every visitor to the exhibition through the works. His works, theories and concepts are revolutionary, contagious and show the arts as well as the sciences new ways to a humane society.”

Prof. Dr Harald Szeemann 1998

Art historian

“Liedtke’s Evolution Museum, which uses the art formula to make creativity and innovation across the cultural epochs of art history visible to all visitors, will be a great attraction for visitors from all nations.

Daniel Libeskind

Architect

“Just as he deals with the open questions about the future of our society in his works, he also deals with the riddles of the monuments of our cultural history in his series of artworks and uncovers lost and unknown aspects of knowledge, which decades later find their confirmation through archaeological and neurobiological and epigenetic research and can give us answers and suggestions for solutions for a better and ethical future development. In summary, he derives guidelines and actions from a view of the past and the future for the first attempt to create a Gesamtkunstwerk “New World”, which he presents in the exhibition “New Renaissance”. Therefore, in the overall view of our social development, he is interested in older art from the deepest past. Like Bauer, Liedtke fights the fatal tendency to suppress diversity of meaning. Liedtke’s credo: “The dissolution of the limitations of art and art history or consciousness through art.”

Prof. Dr Dieter Ronte 2020

Art historian



Key work for the series “Art and Healing”
Diptichon IX: Building Brain Sculpture (+)

Artist: Dieter Liedtke
Picture 1 Title: Liedtke Museum
Innovation: Building in the shape of a brain
Innovation: Museum of the Second Renaissance and Enlightenment
Innovation: Bringing together building, sculpture, brain and cognitive evolution
Innovation Technology: Digital printing as a unique size/Original artwork with Dieter Liedtke's DNA in the red paint
Innovation of the series: Information: The principle of creation
Innovation Confirmation of innovation in art history and artworks
Artwork series through new research findings in neurobiology, epigenetics and the Nobel Prize for Erik Kandel, as well as the basis for expansion in the Artwork series: Life I, Eternal Life, Art Formula, The Development of Social Systems, The Development of Social Systems II.
Series name: Revolutionary Works

Years working on the series from: 1986
Year of work: 1988-1993
Signature: Liedtke
Material: Acrylic, videotapes on billboard
Dimensions: 180 x 140 cm

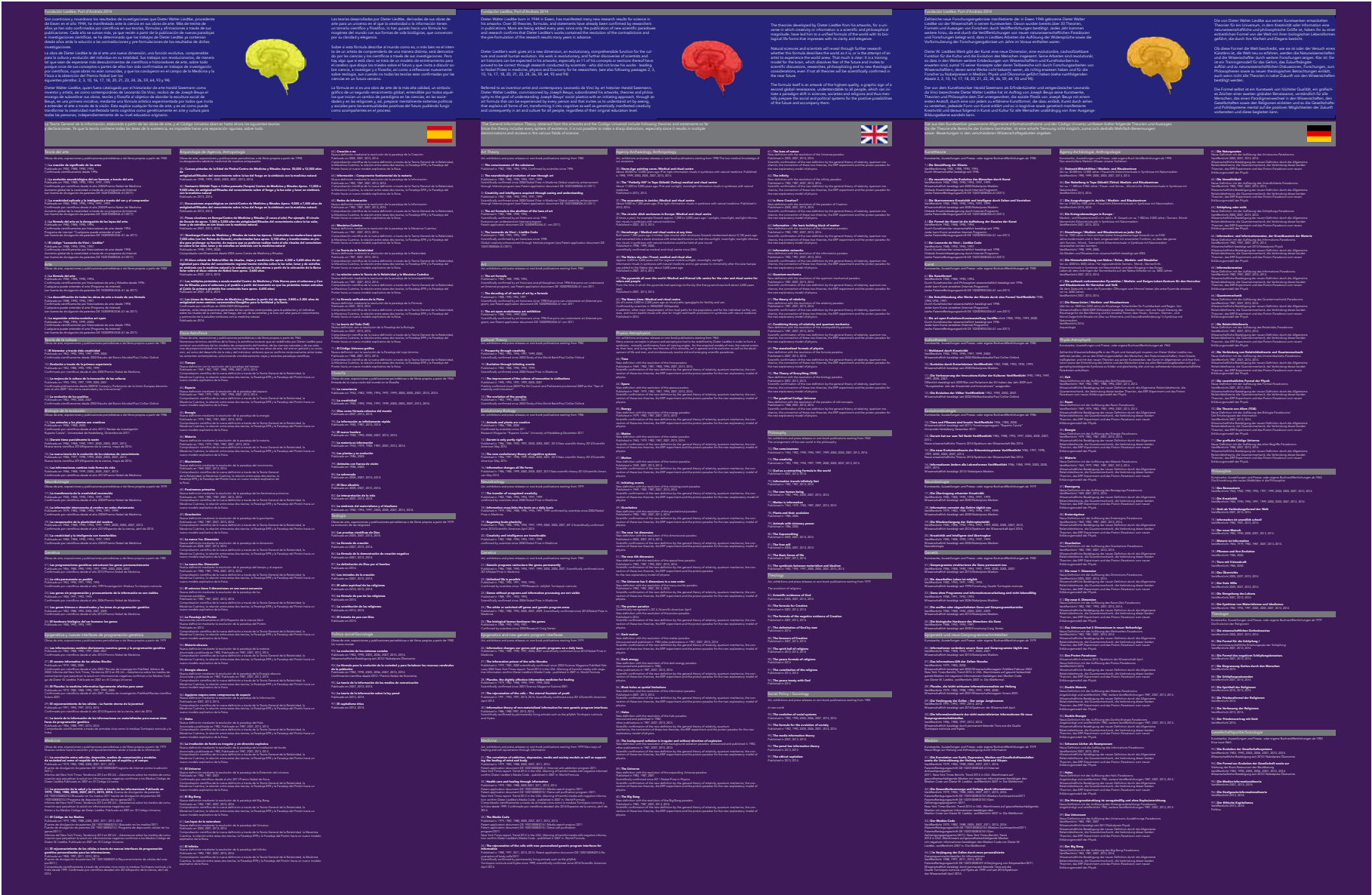


Image Purple 2 Title: First Gesamtkunstwerk World with a unified general information theory by bringing together 97 revolutionary theories.

Innovation: Dissolving the Mysticism of Ancient Cultures
Innovation: Combining spirit and matter
Innovation: Shaping gene programmes and the future through information
Innovation: General Information Theory
Innovation Technology: Digital printing as a unique size/ Original artwork with Dieter Liedtke's DNA in the red paint
Innovation of the series: Information: The principle of creation
Innovation Confirmation of innovation in art history and artworks
Artwork series through new research findings in neurobiology, epigenetics and the Nobel Prize for Erik Kandel, as well as the basis for expansion in the Artwork series: Life I, Eternal Life, Art Formula, The Development of Social Systems, The Development of Social Systems II.

Series name: Revolutionary Works
Year of work on a new scientific-philosophical, holistic theory from: 1963
Year of work: 1963 - 2014
Signature: Liedtke
Material: Ink, canvas on wooden frame
Dimensions: 294 cm x 195 cm

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Tribal Health and Advice Picture Caves;
Portraits Painted Before 7 000 to 40 000 years

Artist: Dieter Liedtke

Innovation: Explaining that the caves with prepared images animated by fire were used to transfer the power of the painted gods (*animals, humans*) to the sick or the participating members of the tribe using shamanic innovations (or divine inspirations). In their role as mediators between gods and tribal members, the shamans transformed divine innovative power into healing powers, insight, revelation and beliefs in secretly held creativity, insight and light rituals.

Rituals should also be used to transmit the leaders' goals and awareness and sense of belonging to the participants in individual or limited community rituals, or to transmit them as God's will through information, media and tribal rituals and symbols.

Innovation use: Health and population influence (*placebo and nocebo*) by creating fears and by delineating religions, ethnicities, races and social groups, witnessed by the shamans and leaders to control the group or population.

Innovation ritual: Secretly held adoption of creativity, intuition, insight and promotion of faith to strengthen health and the immune system as well as to guide the population through belief in punishing or helping rules of the gods in this world and the hereafter.

Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the series: Disclosure of health, motivational and group or political social rituals. The effect of the recovery rituals can be optimised optimally through first experiences with creativity and affection previously unknown to the sick person (see *research results on neurobiology, epigenetics, mirror neurons, nocebo and placebo and the ancient rituals up to the emergence of religions and today's voodoo*) or for group guidance through numerous repetitions by information mediators (see *religions and media*).

Series name: Art and Healing II
Years working on the series from: 1963
Year of work: 2015
Signature: Liedtke
Material: Ink, canvas on stretcher frame
Dimensions: 140 cm x 180 cm



Tribal Health and Advice Picture Caves

Tribal health temple Gödekli Tepe, built about 10000 - 11000 years ago.

Artist: Dieter Liedtke

Innovation: Presentation that the health temple complex with prepared relief images on T-form rock stelae in connection with the knowledge about the effects of Sun-, moon- or starlight on the perception of the rock reliefs was used to transfer the power of the gods (*animals, humans*) and *shamanic innovations (or divine inspirations)* to the sick person or the participating members of the tribe. In their role as mediators between gods and humans, the shamans transformed divine innovative power into healing powers, insight, revelation and beliefs in secretly held creativity, insight and light rituals.

Rituals should also be used to transmit the leaders' goals and awareness and sense of belonging to the participants in individual or limited community rituals, or to transmit them as God's

Innovation use: Health and population influence (*placebo and nocebo*) by creating fears and by delineating religions, ethnicities, races and social groups, witnessed by the shamans and leaders to control the group or population.

Innovation ritual: Secretly held adoption of creativity, intuition, insight and promotion of faith to strengthen health and the immune system as well as to guide the population through belief in punishing or helping rules of the gods in this world and the hereafter.

Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the series: Disclosure of health, motivational and group or political social rituals. The effect of the recovery rituals can be optimised optimally through first experiences with creativity and affection previously unknown to the sick person (*see research results on neurobiology, epigenetics, mirror neurons, nocebo and placebo and the ancient rituals up to the emergence of religions and today's voodoo*) or for group guidance through numerous repetitions by information mediators (*see religions and media*).

Series name: Art and Healing II

Years working on the series from: 1963

Year of work: 2015

Signature: Liedtke

Material: Ink, canvas on stretcher frame

Dimensions: 140 cm x 180 cm



Tribal health temple Gödekli Tepe

Tribal health facility Goseck / Saxony-Anhalt, created approx. 7000 years ago

Artist: Dieter Liedtke

Innovation: The wooden health temple with openings in the double wooden pile walls was used to transmit divine inspirations to the participating members of the tribe by means of the power of the gods and using shamanic innovations. This was done with the help of assistants who, in the backlight of the sun, moon or stars, appeared as recognisable outline figures with symbols in the gap between the wooden pole walls used for this purpose and became visible as living god envoys or gods and communicated messages. In their role as mediators between gods and people, the shamans transformed divine innovative power into healing powers, knowledge, revelation and beliefs in secret rituals of creativity, knowledge and light.

Rituals should also be used to transmit the leaders' goals and awareness and sense of belonging to the participants in individual or limited community rituals, or to transmit them as God's will through information, media and tribal rituals and symbols.

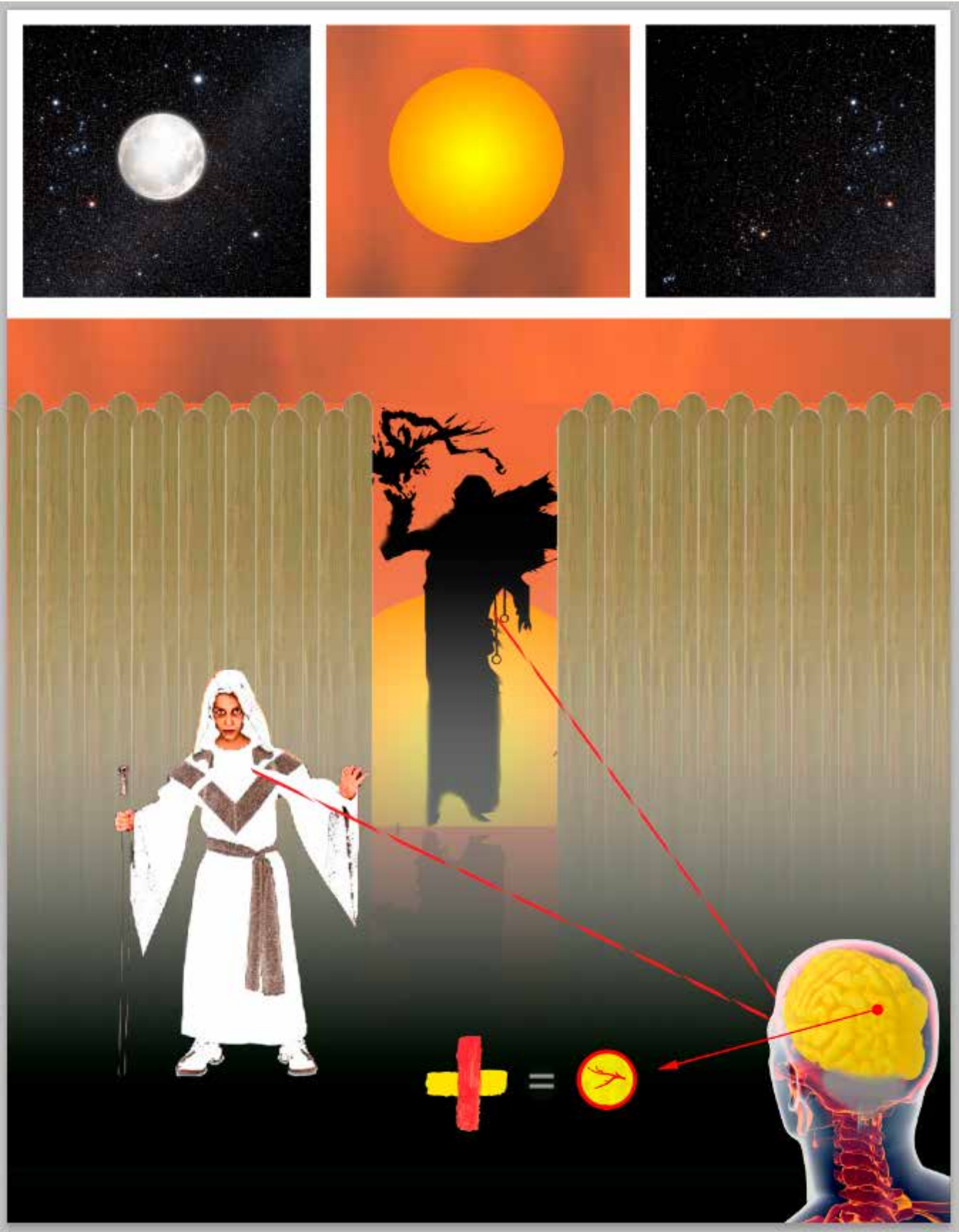
Innovation use: Health and population influence (*placebo and nocebo*) by creating fears and by delineating religions, ethnicities, races and social groups, witnessed by the shamans and leaders to control the group or population.

Innovation ritual: Secretly held adoption of creativity, intuition, insight and promotion of faith to strengthen health and the immune system as well as to guide the population through belief in punishing or helping rules of the gods in this world and the hereafter.

Innovation Technique: Digital print as a unique size/original work of art with Dieter Liedtke's DNA in the red colour. The effect of the healing rituals is optimal through first experiences with creativity and affection hitherto unknown to the sick person (*see research results on neurobiology, epigenetics, mirror neurons, nocebo and placebo and the ancient rituals up to the emergence of religions and today's voodoo*) or for group guidance through numerous repetitions by information mediators (*see religions and media*).

Innovation of the series: Disclosure of health, motivational and group or political social rituals. The effect of the recovery rituals can be optimised optimally through first experiences with creativity and affection previously unknown to the sick person (*see research results on neurobiology, epigenetics, mirror neurons, nocebo and placebo and the ancient rituals up to the emergence of religions and today's voodoo*) or for group guidance through numerous repetitions by information mediators (*see religions and media*).

Series name: Art and Healing II
Years working on the series from: 1963
Year of work: 2015
Signature: Liedtke
Material: Ink, canvas on stretcher frame
Dimensions: 140 cm x 180 cm



Tribal health facility Goseck / Saxony-Anhalt

Population Health Site Stonehenge, built about 5000 years ago.

Artist: Dieter Liedtke
Innovation: Explaining that Stonehenge was the first place to use different viewing windows for rituals depending on the season, so that complementary rituals for health promotion and healing could be performed almost all year round and people came to Stonehenge from mainland Europe for healing. The stone health temple complex with window openings in the double circles of cut rock is used by shamans and worldly leaders in the role of mediators between the gods and the people, in order to achieve a spiritual and spiritual balance through secretly kept creativity-, The shamans (*the community is excluded from the ritual*) and their assistants, who appear in the backlight of the sun, moon or stars in the window of the monolith circle used for this purpose as recognisable outline figures with symbols, with the help of divine powers and through divine innovations or inspirations of the shamans or leaders. In these rituals, the helpers take over the task of transforming the information and thus transfer healing power, knowledge, revelation and principles of faith to the participants. In these rituals, the shamans' helpers take on the task of embodying the divine powers and qualities in their appearance. The rituals were also intended to convey the goals of the worldly leaders of the communities as well as the emotional cohesion of the group in individual or limited community rituals in terms of divine will.
Innovation use: Health and population influence (*placebo and nocebo*) by creating fears and by delineating religions, ethnicities, races and social groups, witnessed by the shamans and leaders to control the group or population.
Innovation ritual: Secretly held adoption of creativity, intuition, insight and promotion of faith to strengthen health and the immune system as well as to guide the population through belief in punishing or helping rules of the gods in this world and the hereafter.
Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's DNA in the red colour.
Innovation of the series: disclosure of health, motivational and group or political social rituals. The effect of the recovery rituals can be optimised optimally through first experiences with creativity and affection previously unknown to the sick person (*see research results on neurobiology, epigenetics, mirror neurons, nocebo and placebo and the ancient rituals up to the emergence of religions and today's voodoo*) or for group guidance through numerous repetitions by information mediators (*see religions and media*).

Series name: Art and Healing II
Years working on the series from: 1963
Year of work: 2015
Signature: Liedtke
Material: Ink, canvas on stretcher frame
Dimensions: 140 cm x 180 cm



Population Health Site Stonehenge

Title: Pharaohs' Health Pyramid Cheops in Giza, built approx. 4600 years ago

Artist: Dieter Liedtke

Innovation: Presentation that the pyramid was used as a health temple complex for the royal family with reliefs and images for spiritual preparation for the life after death. In the process, the priests took over the mediation between the world of the material this world and the spiritual-divine one of life after death, in which the pharaohs had to master a series of rituals and trials in order to finally pass completely into divinisation.

The priests used knowledge about sun, moon or starlight for their work, which was taken into account in the architecture of the pyramid (e.g. *in the construction of shafts*), in order to direct spiritual energies. With the power of the gods, through divine innovations and inspirations of the high priests or those close to the gods, they transformed these into healing power, knowledge, revelation and principles of faith, which were transferred to members of the royal family. If the pharaoh himself was also in a spiritual role (e.g. Akhenaten), he thus also proclaimed his worldly goals, for the realisation of which he needed the support of the people. In addition to passing on information about these goals, the rituals were intended to proclaim the cohesion within the people as the divine will and thus strengthen it.

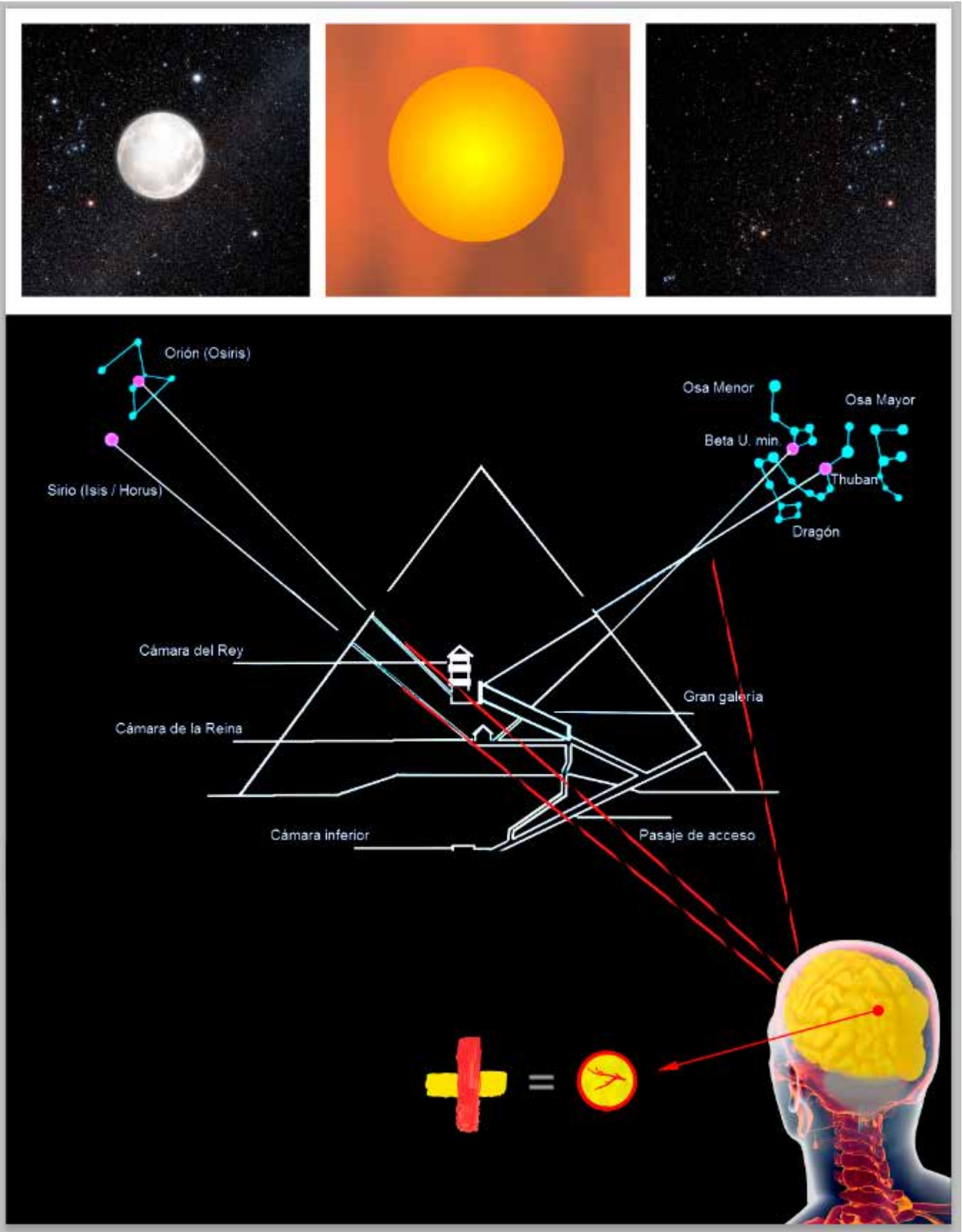
Innovation use: health and population influence (*placebo and nocebo*) by creating fears and by delineating religions, ethnicities, races and social groups, witnessed by the shamans and leaders to control the group or population.

Innovation ritual: Secretly held adoption of creativity, intuition, insight and promotion of faith to strengthen health and the immune system as well as to guide the population through belief in punishing or helping rules of the gods in this world and the hereafter.

Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the series: disclosure of health, motivational and group or political social rituals.

Series name: The development of social systems
Year of work: Pharaohs Health Pyramid of Giza:2015
Signature: Liedtke
Material: Ink, canvas on stretcher frame
Dimensions: 140 cm x 180 cm
Years of the series: 1963 -



Pharaohs' Health Pyramid of Giza

Travel Health Guide; the nebula disc was created about 3600 years ago.

Artist: Dieter Liedtke

Innovation: Presentation that the bronze nebula disc, approx. 32 cm in diameter, could be transported by shamans to the sick or those seeking advice and, depending on the landscape, adjusted to the celestial bodies in order to be transferred with the shamans' assistants in the backlight of the celestial bodies to the tribal leadership or the sick through divine powers, innovations and inspirations by means of transformation into healing power, knowledge, revelation and beliefs. With the rituals, the goals of the leaders as well as the cohesion of the group should also be transferred to its participants in individual or limited community rituals or transmitted as God's will through information, media and overall group rituals and symbols.

Innovation use: Health and population influence (*placebo and nocebo*) by creating fears and by delineating religions, ethnicities, races and social groups, witnessed by the shamans and leaders to control the group or population.

Innovation ritual: Secretly held adoption of creativity, intuition, insight and promotion of faith to strengthen health and the immune system as well as to guide the population through belief in punishing or helping rules of the gods in this world and the hereafter.

Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the series: Disclosure of health, motivational and group or political social rituals. The effect of the recovery rituals can be optimised optimally through first experiences with creativity and affection previously unknown to the sick person (*see research results on neurobiology, epigenetics, mirror neurons, nocebo and placebo and the ancient rituals up to the emergence of religions and today's voodoo*) or for group guidance through numerous repetitions by information mediators (*see religions and media*).

Series name: Art and Healing II

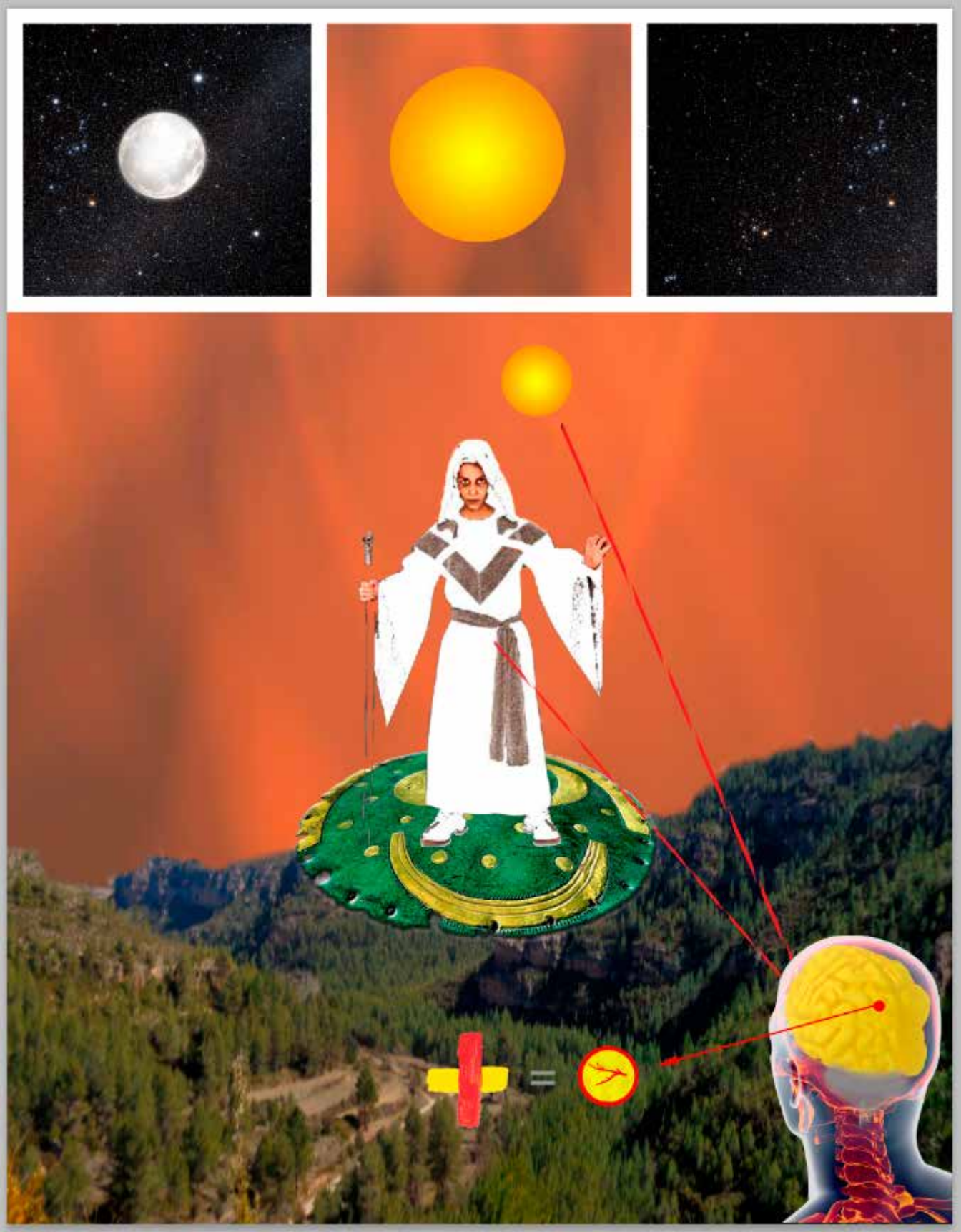
Years working on the series from: 1963

Year of work: 2015

Signature: Liedtke

Material: Ink, canvas on stretcher frame

Dimensions: 140 cm x 180 cm



Travel Health Guide

Health and political temple; Maya pyramids, approx. 3 500 to 500 years old

Artist: Dieter Liedtke

Innovation: Demonstration that the public fear-inducing sacrificial rituals were also organised for the political guidance and subjugation of the population. With the help of the gods, through divine intervention and revelations (*innovations and inspirations of the priests or leaders*), *spiritual energy (pain and death) was transformed and used as healing power as well as for the revelation of beliefs and the influencing of fate with regard to desired events (securing good harvest yields and the luck of war). Rituals in which prisoners (political opponents, warriors) were publicly offered as sacrifices were intended as a demonstration of current and evocative assurance of future superiority. The life energy offered to the gods was supposed to flow into one's own community and strengthen the future.*

With the sacrificial rituals, the political goals of the leaders as well as the cohesion of the community were also to be transmitted or strengthened and conveyed as God's will through information, media and symbols. Through the corresponding sacrifice, influence was to be exerted on the spiritual world; the sacrifices of individuals thus served to relieve the burden and (*materially as well as spiritually*) secure the majority.

It is obvious that these rituals, like any other spiritual practice of a specially developed priestly caste, gave their members power over the majority and thus the possibility of oppression. However, this was not only rooted in the spiritual act, but also in the place it was given in the worldly order.

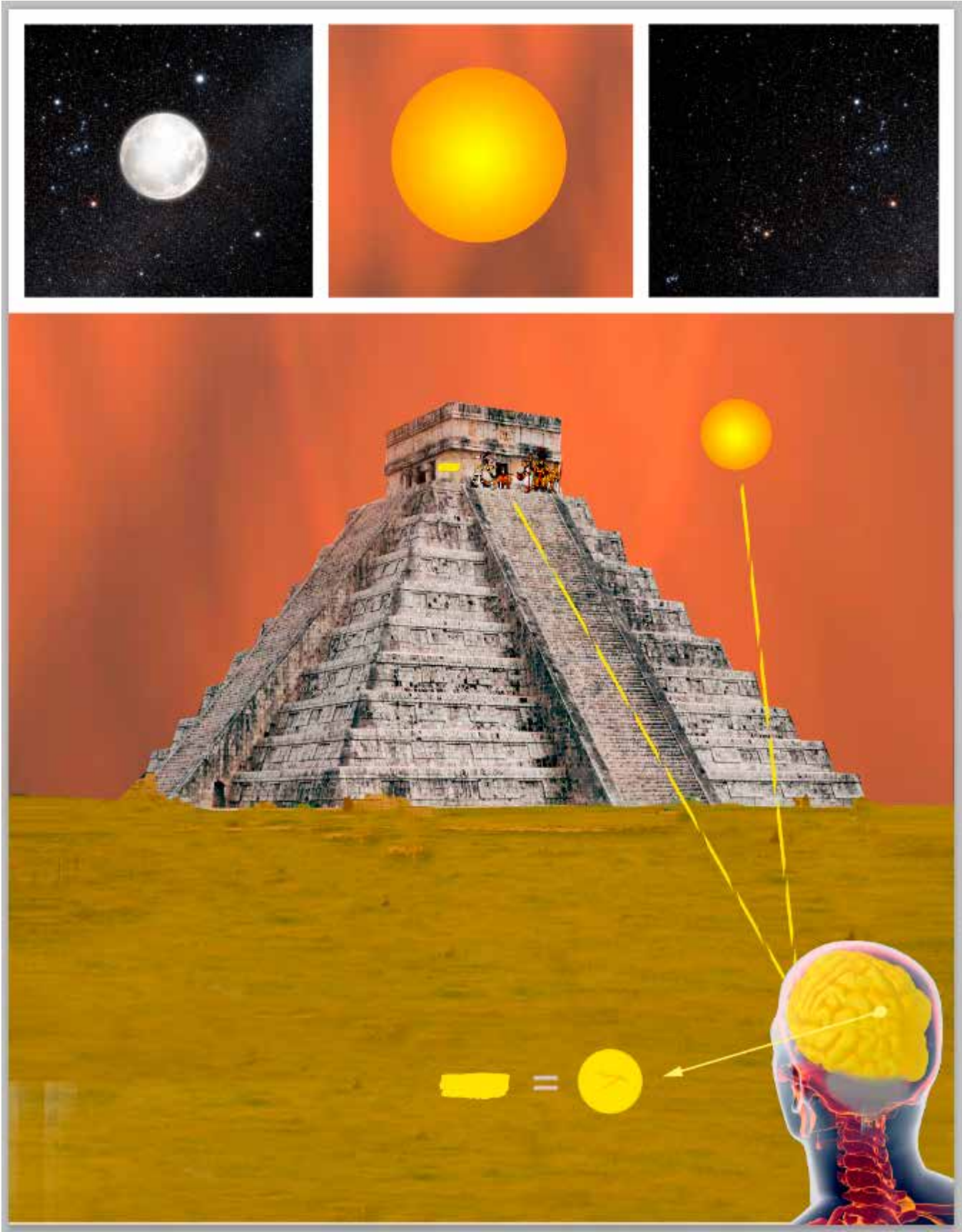
Innovation use: Health and population influence (*placebo and nocebo*) by creating fears and by delineating religions, ethnicities, races and social groups, witnessed by the shamans and leaders to control the group or population.

Innovation ritual: Secretly held adoption of creativity, intuition, insight and promotion of faith to strengthen health and the immune system as well as to guide the population through belief in punishing or helping rules of the gods in this world and the hereafter.

Innovation Technique: Digital print as a unique size/original work of art with Dieter Liedtke's DNA in the red colour.

Innovation of the series: Disclosure of health, motivational and group or political social rituals. The effect of the recovery rituals can be optimised optimally through first experiences with creativity and affection previously unknown to the sick person (*see research results on neurobiology, epigenetics, mirror neurons, nocebo and placebo and the ancient rituals up to the emergence of religions and today's voodoo*) or for group guidance through numerous repetitions by information mediators (*see religions and media*).

Series name: Art and Healing II
Years working on the series from: 1963
Year of work: 2015
Signature: Liedtke
Material: Ink, canvas on stretcher frame
Dimensions: 140 cm x 180 cm



Pyramids for the management and control of the society

Nature religion /religions /beginning approx. 3500 years ago

Artist: Dieter Liedtke

Innovation: Beginning of the development of the different faiths into folk or state religions in which the rules and commandments of the respective religion were declared laws. The populations separated according to religions and the tribal or state religion gave laws and rules of life (*until the Enlightenment and the separation of religion and state*) in order to transform spirituality with the help of divine power and through divine innovations and inspirations of the priests or leaders and to transfer it to the believers as healing power, knowledge, revelation and principles of faith. The rituals were also intended to convey the goals of the secular leaderships as well as to strengthen the cohesion of the communities. In individual or limited community rituals, information was transmitted and represented as God's will by means of symbols.

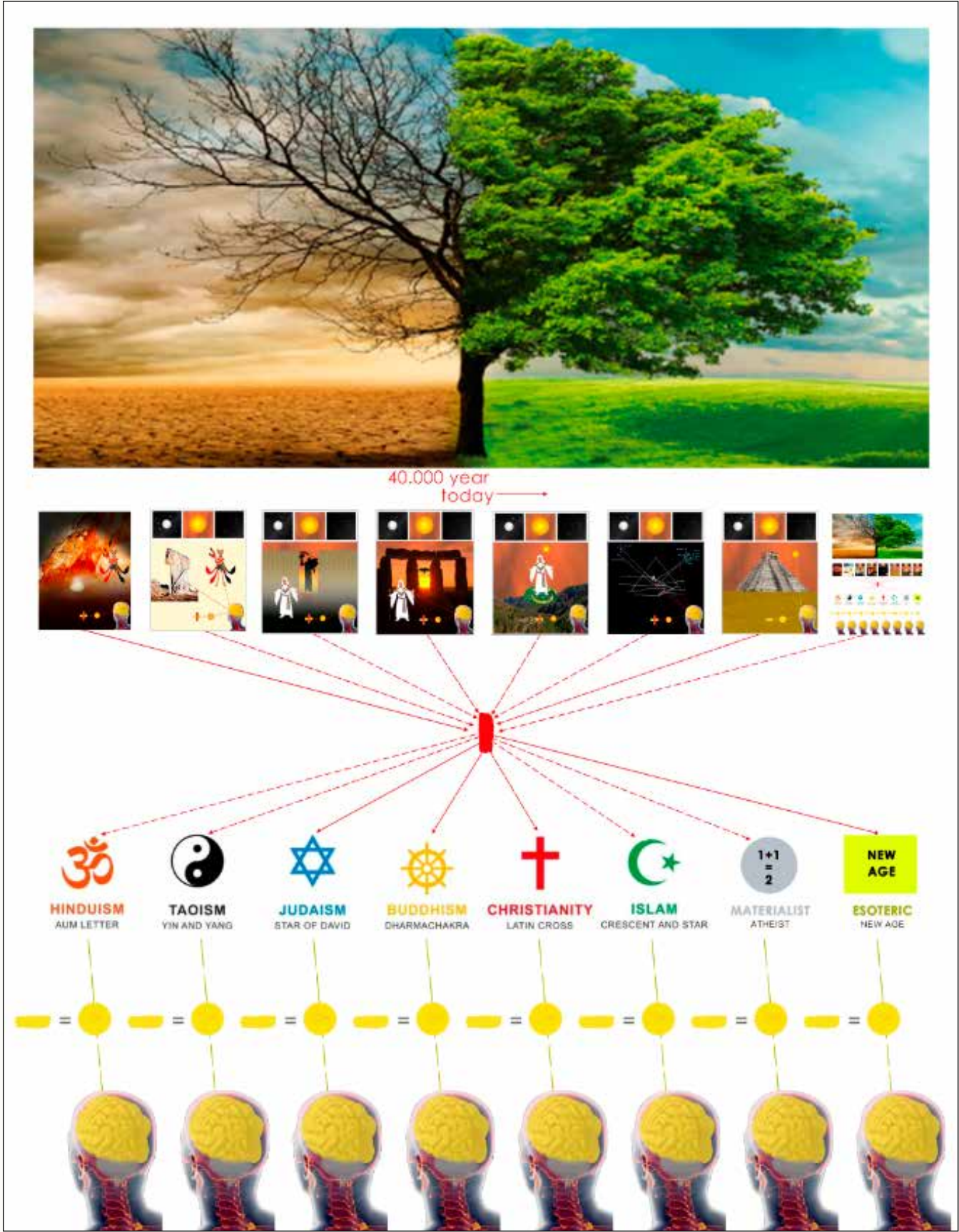
Innovation use: Health and population influence (*placebo and nocebo*) by creating fears and by delineating religions, ethnicities, races and social groups, witnessed by the shamans and leaders to control the group or population.

Innovation ritual: Secretly held adoption of creativity, intuition, insight and promotion of faith to strengthen health and the immune system as well as to guide the population through belief in punishing or helping rules of the gods in this world and the hereafter.

Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the series: Disclosure of health, motivational and group or political social rituals. The effect of the recovery rituals can be optimised optimally through first experiences with creativity and affection previously unknown to the sick person (*see research results on neurobiology, epigenetics, mirror neurons, nocebo and placebo and the ancient rituals up to the emergence of religions and today's voodoo*) or for group guidance through numerous repetitions by information mediators (*see religions and media*).

Series name: Art and Healing II
Years working on the series from: 1963
Year of work: 2015
Signature: Liedtke
Material: Ink, canvas on stretcher frame
Dimensions: 140 cm x 180 cm



Information is guidance and control as well as healing and evolution

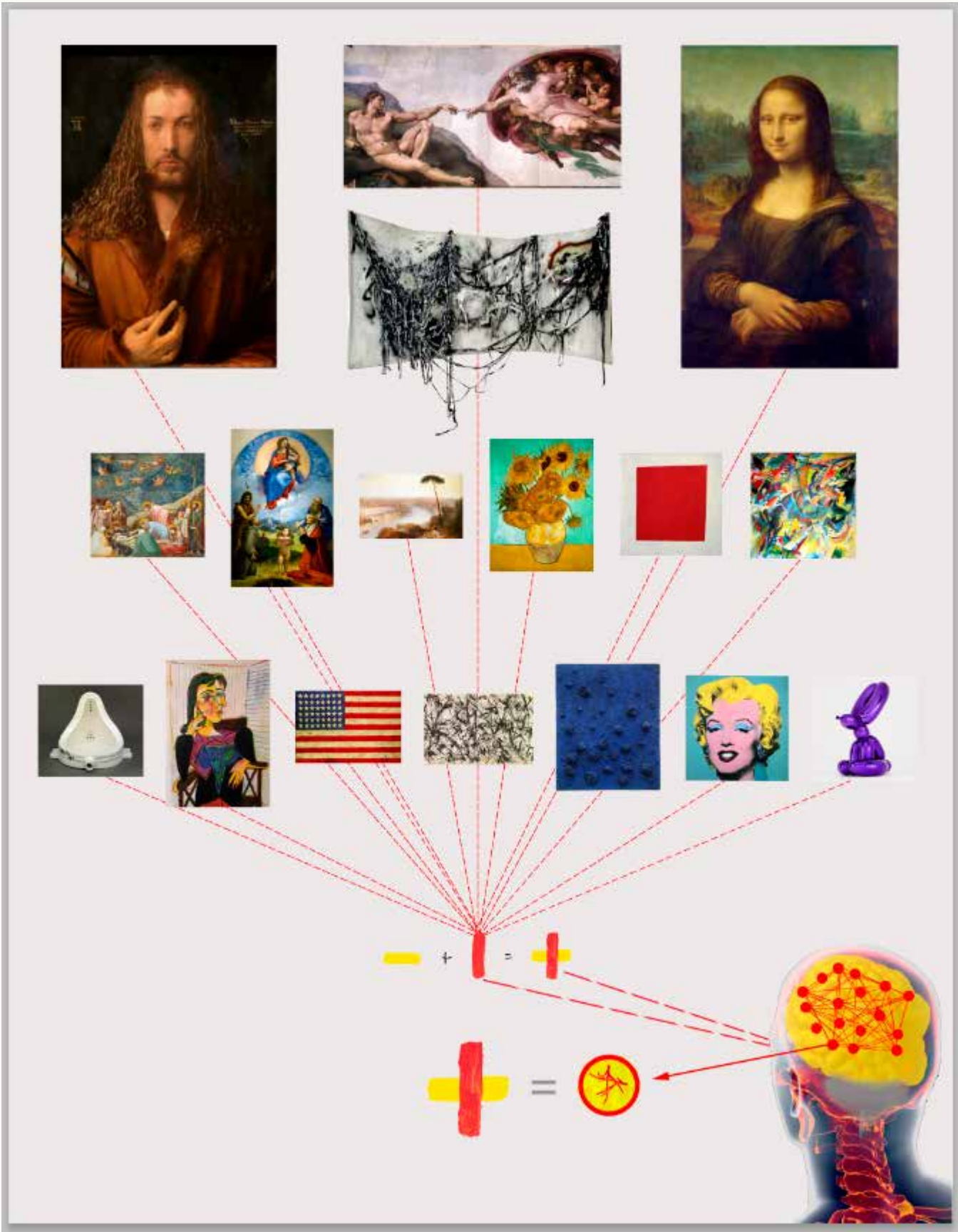
Renaissance and Enlightenment

Artist: Dieter Liedtke
Innovation: Disclosure that the innovations encoded with the beginning of the Enlightenment (*from the 15th century onwards*) and whose creativity and innovations could no longer be interpreted by the population, through concealment and exaggeration. The state promoted separations of the majority of the population from creativity, creative power or God and the people from the Renaissance and the Enlightenment onwards.
A secularisation of the Christian churches as bearers of religion, but also as guarantors of the (*God-ordained*) *state constitutions*, led to a reduction of the understanding of creativity as a power factor, which also affected the relationship to art. The ability to create and to gain knowledge was regulated as an essential means of shaping the present and the future. Where they were permitted or revealed without the permission of spiritual and secular rulers, they were subject to their censorship. Art was deliberately misdefined by the new priests of secular power, the art owners, as incomprehensible genius and divine power, and the transmission of creative power to man as innovative power was kept secret from the people, since art was increasingly becoming a commodity whose rarity (and thus its value) had to be guaranteed. The art formula that everyone understands is defamed as absurd, so that no creativity from works of art can be taken over by the people and the people do not lose their fears and disorientation through creativity. In information rituals, the goals of the leaders as well as the cohesion of communities are organised in individual or community rituals and presented as the unquestionable but binding will of God. Artistic creation is reduced to 'genius art', whereby the cult of genius is transferred from the art owners and exhibitors (the state) to the people. This negates any claim to creativity on the part of all individuals.

From Wikipedia:
In democratic countries, the right to artistic freedom is either enshrined in the constitution or guaranteed within the framework of freedom of expression. In states with a different political organisation, the practice of art is often regulated and/or instrumentalised for propaganda purposes. Dictatorships often use art specifically to stabilise the respective regime. Free artistic expression is subjected to censorship and threatened with repression, or actually exposed to it. Because of such repression, artists then do not produce critical works (scissors in the head), do not publish them, or go into internal emigration. Some artists internalise the state, social and/or religious requirements and produce - out of conviction or economic constraints - affirmative works.

Innovation Technique: Digital print as a unique size/original work of art with Dieter Liedtke's DNA in the red colour.
Innovation of the series: Disclosure of health, motivational and group or political social rituals. The effect of the recovery rituals can be optimised optimally through first experiences with creativity and affection previously unknown to the sick person (see *research results on neurobiology, epigenetics, mirror neurons, nocebo and placebo and the ancient rituals up to the emergence of religions and today's voodoo*) or for group guidance through numerous repetitions by information mediators (see *religions and media*).

Series name: Art and Healing II
Years working on the series from: 1963
Year of work: 2015
Signature: Liedtke
Material: Ink, canvas on stretcher frame
Dimensions: 140 cm x 180 cm



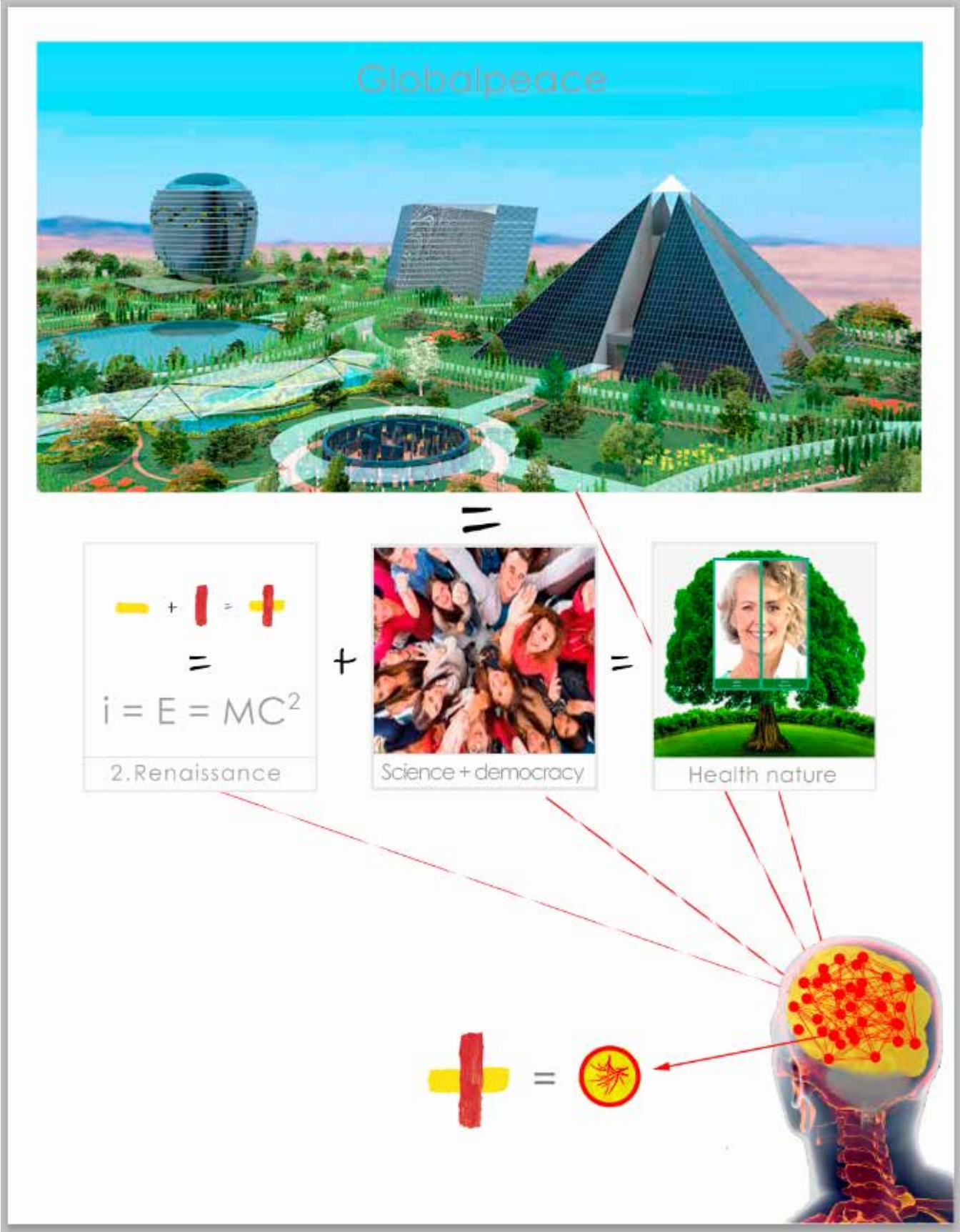
Renaissance and Enlightenment

The Second Renaissance and Enlightenment

Artist: Dieter Liedtke
Innovation a. : Second-Renaissance and Enlightenment Art Exhibition:
 $i = E = MC^2$
Innovation b. : Global Direct Democracy
Innovation c. : Development and implementation of creativity health and life-prolonging health processes through information
Innovation d. : Synthesis of the three innovations; Second Renaissance and Enlightenment + Global Direct Democracy + Health and Cell Rejuvenation through Information lead to the Gesamtkunstwerk: Ethical World = Globalpeace Campus
Innovation d. : Construction of ‘Globalpeace’ as a peace campus for all religions.
Innovation: Empirical scientific brain research shows for health and belief rituals: Based on false research results, from which political leaders, media, PR agencies as well as religions draw and shape their arguments and information, facts are mixed up and exchanged with opinions and beliefs with scientific findings and disseminated through the media.
The results are changes in neuronal networks caused by mirror neurons in the brain as well as epigenetic influences on subsequent generations with the aim of cognitively adapting the population to a changing environment in favour of the interests behind these changes without remedying the causes. Liedtke researched for over 50 years how creativity or intelligence develops. The effect of the healing rituals can be optimised optimally through first experiences with creativity and affection previously unknown to the sick person (see *research results on neurobiology, epigenetics, mirror neurons, placebo and the ancient rituals up to the emergence of religions and today's voodoo*) or for group guidance through numerous repetitions by information mediators (see *religions and media*).
Innovation Technique: Digital print as a size-unique/original artwork with Dieter Liedtke's DNA in the red colour.
Innovation of the series: Disclosure of health, motivational and group or political social rituals.

From Wikipedia
Plagiarism, imitation and works strongly influenced by other artists have existed and continue to exist in every phase of art history. If the producer conceals his originals, this is just as punishable as an art forgery as an infringement of copyright. In order to make such an infringement legally tangible, the legislator introduces criteria that play no role in the art business itself. For example, from the perspective of copyright law, an artist can only call a work his or her own when it has reached a sufficient level of creation. This presupposes a personal, individual and intellectual (human) creation that has a form perceptible through the human senses (see the concept of work in copyright law with regard to the level of creation).
Several explanations can be offered for the biological anchoring of the need for art. The most likely is art as a selection criterion for mate choice. Human evolution is characterised by an increase in brain volume and thus in cognitive abilities. The ability to produce art is an externally recognisable indication of creativity, which can also lead to creative solutions in other problem areas. People who had time for art had no problems satisfying their daily needs for food and security, because those who had reserves for primarily meaningless activities such as art in addition to everyday life, thus represented their ability to survive. Humans as social beings have developed many mechanisms to strengthen their social communities.

Series name: Art and Healing II
Years working on the series from: 1963
Year of work: 2020
Signature: Liedtke
Material: Ink, canvas on stretcher frame
Dimensions: 140 cm x 180 cm

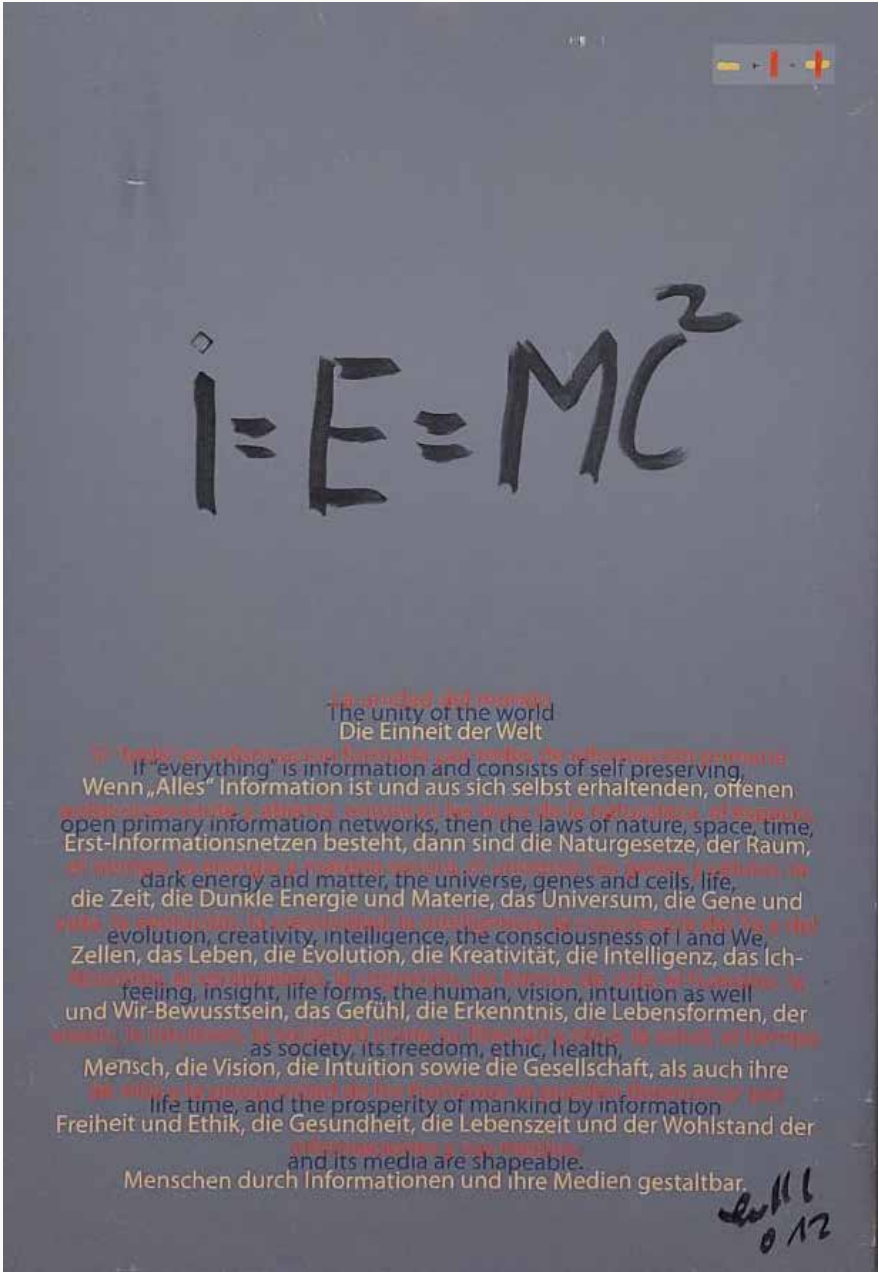


New ethical world

One formula

*“Dieter Liedtke’s insights and works of art require the construction of an observer,
nānamely God, for whom time is present as the totality of all moments in time.”*

Prof. Niklas Luhmann 1996
Social philosopher/art historian



Key work for the series “One formula”
Diptichon X: Information

Artist: Dieter Liedtke

Picture 1 Title: i = E = MC²

Innovation: The formula combines quantum physics with the theory of relativity.

Innovation: Shows that every existence can be shaped by information.

Innovation: Reduces information to the equation: i = E = MC²

Innovation Technique: Digital print as a one-of-a-kind size/original artwork with Dieter Liedtke's DNA in the red colour.

Innovation of the series: Information: The principle of creation.

Innovation Confirmation of innovation in art history and artworks Artwork series through new research results of physics, astrophysics and Nobel Prizes as well as basis for the expansion of the work series: The interaction of all information of the space-time universe with the space- and timeless planes of the 4th dimension, The universe consists of conscious, species-preserving, creative and evolutionary information networks, Information = Energy = Matter

Series name: Revolutionary Works

Years working on the series from: 1963

Year of work: Stop sign sees house front: 2012

Signature: Liedtke

Material: Acrylic, videotapes on billboard

Dimensions: 50 x 70 cm

Image Purple 2 Title: Creation, Matter and Life.

Innovation: Transforming the creativity formula into a physical evolution equation.

Innovation: Transformation of the physical equation into a biological evolution formula.

Innovation: Transforming the biological formula into an equation for social development

Innovation: Transforming the formula for social development into an equation for creation.

Innovation Technology: Digital printing as a unique size/ Original artwork with Dieter Liedtke's DNA in the red paint

Innovation of the series: Information: The principle of creation

Innovation Confirmation of innovation in art history and artworks

Artwork series through new research results of physics, astrophysics and Nobel Prizes as well as basis for the expansion of the work series: The interaction of all information of the space-time universe with the space- and timeless planes of the 4th dimension, The universe consists of conscious, species-preserving, creative and evolutionary information networks, Information = Energy = Matter.

Series name: Revolutionary Works

Year of work on a new scientific-philosophical, holistic theory from: 1963

Year of work: 2013

Signature: Liedtke

Material: Ink, canvas on wooden frame

Dimensions: 98 cm x 195 cm

Text Capitulo letterfield: pag 606





The series of works reduces all information = creation
(or what has not been in the world before) to simple formulas so that every human being, societies and humanity have a point of reference and orientation to their fellow world, which is the order in conformity with creation: Information species-preserving and evolutionary for every form of existence and for the protection of its dignity the separating dualism is to be overcome. The formulas document the reduced way how we can achieve an ethical world (a paradise on earth) with today's media in a very short time.

Art decoded

Dieter Liedtke's formulas do not correspond to the normative design of scientific equations. They do, however, provide a clear shortcut to a new philosophy of our existence through a revolutionary world view that opens up new paths for the arts. Works of art and exhibitions whose innovations are transferred to the art-recognising viewer open up the essence of art for human beings. This goes hand in hand with the dissolution of fears and a permanently improving future for society through evolution.

"Liedtke modifies and dissolves the framework of known theories. His new scientific theories are at once the condition and the product of their own operation. One could think of an evolutionary achievement that, once invented and introduced, makes itself possible. If one transfers the result to the system of modern society, which enacts and disenacts its structures through decisions, you see a result of evolution."

Prof. Niklas Luhmann

Title: Dimension 0 Absolute Nothingness

Artist: Dieter Liedtke
Innovation: The universe from the point of view of an infinite system of creation
Innovation: A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation: Emergence of the new information networking (from the networking of information in the sense of innovation or creation) from the “Absolute Nothingness” (according to species or information group preserving evolutionary networking programmes) into the timeless, gravitational and spaceless,unlimited 4th dimensional plane for the formation of future existence as space, time, energy, mass,biological life, species and societies in the known universe. A permanent information process which is triggered by new information before the formation of the timeless “supernothing” as well as with the entry into the networked 3rd D. space of the visible and measurable universe and which networks and entangles the universe of the 3rd D. and 4th D. evolutionarily on the pure information levels of the networks through innovations or information art simultaneously. Dimension 0 = Evident scientific proof of ∞ consciousness, creative power and processes from the observation level of the 3rd dimension. (Without the creation power and cognition limitation of the 1st, 2nd and 3rd dimension)
Innovation: Reordering of the dimensions that reduces the possible world theories with 10 and more dimensions to three dimensions plus the new dimension 0 and thus enables a clear world formula that explains the universe holistically, overcomes dualism, can be understood by every human being, confirmed by his or her intuitive experiences and thus can further expand his or her neural network through understanding and integration into the world process.
Innovation: New sense and arrangement of dimensions
Innovation: Assignment of consciousness to dimension 0 to 3

Innovation: Puzzle solving in the natural sciences and the humanities
Innovation: Unification of the world process in a theory and formula
Innovation: New scientific (physics and astro-physics, evolutionary biology, culture and sociology) research results confirm from their discipline these new classifications of the dimensions. Now, also in the future, through the General Information Theory and Formula, the connection of all disciplines with the principle of information as the creation cause of existence in all dimensions (0-3) can be investigated, rejected or confirmed by scientists. Of course, this does not change the realisation that the transmission of information is the basis of our creative power and evolution.
Innovation technique: varnish from a Peoples’ DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2022-.
Year of work: 2022
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: L10/0
Art historical value expertise: Artinvest
Blockchain secured work certificate

0

*0. Dimension.: The Absolute-Nothing or
-Consciousness are an inseparable
interwoven unity (or 0 Dimension/EPR
- Experiment-Level/ Absolute, unrestricted
space- and timeless, self-, and species-sustaining
evolution-network of information, its
information-families and non-restricted
creation-processes of an Absolute-Consciousness)
which penetrates the dimensions 1, 2 and 3 time
- and space-less, becomes visible or scientifically
measurable in them.*

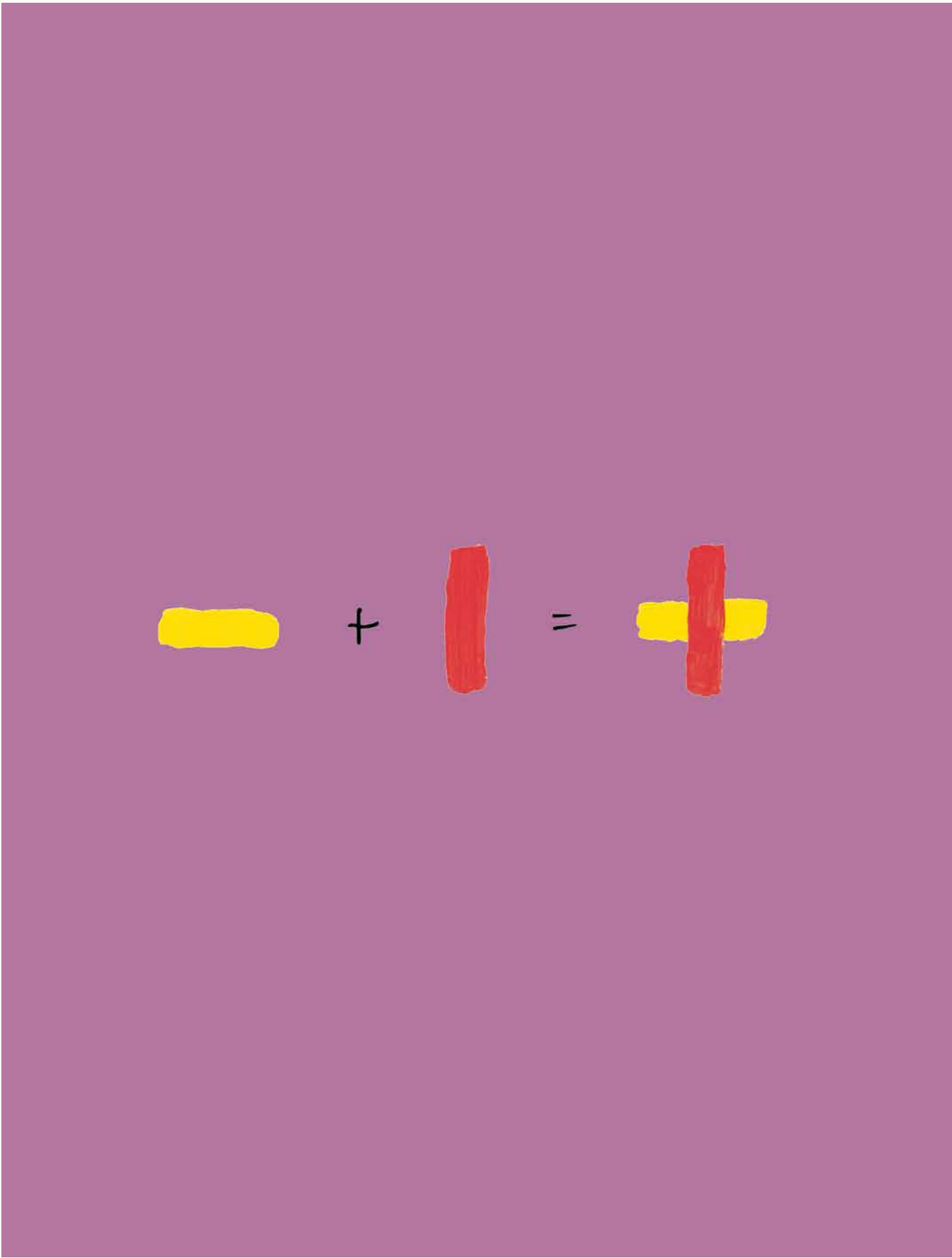
Title: Graphic Art Deciphering

Artist: Dieter Liedtke
Innovation: The universe from the point of view of an infinite system of creation
Innovation: A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation: Emergence of the new information networking (from the networking of information in the sense of innovation or creation) from the “Absolute Nothingness” (according to species or information group preserving evolutionary networking programmes) into the timeless, gravitational and spaceless, unlimited 4th dimensional plane for the formation of future existence as space, time, energy, mass, biological life, species and societies in the known universe. A permanent information process which is triggered by new information before the formation of the timeless “supernothing” as well as with the entry into the networked 3rd D. space of the visible and measurable universe and which networks and entangles the universe of the 3rd D. and 4th D. evolutionarily on the pure information levels of the networks through innovations or information art simultaneously. Original lila
Innovation: Life (yellow) + expansion of consciousness (red) = art (yellow/red)
Innovation: art formula = art recognition for all people = selective perception of innovations = neuronal, epigenetic and cultural evolution = new ethical society
Innovation: The public application of the graphic formula for art has the effect of dissolving the limitations of creativity, intelligence and health and thus promotes the prosperity of societies.
Innovation: In sociology and philosophy, the art formula leads via the Hegel thesis of the ideal and the Marxian antithesis to the synthesis of an ethical capitalism. It overcomes through creativity exaggerated and unnecessary fears, poverty, separations and exploitations of man as well as the partial philosophies of: Idealism, materialism, dualism, scholasticism, theology as well as existentialism through multisynthesis of empirically evident, newly researched information of the respective present knowledge coupled to the cognitive standpoint of the observer with the integration of open probability networks of knowledge and creative intelligence, for the ethical shaping of the world and co-world.
Innovation: Art through a simple graphic formula to make creativity or innovation visible in the artwork so that everyone from the age of eight can understand what art is and what decoration is.

Innovation: 1979-1988 An art formula that explains art to the population and makes people more artconscious and creative, thus empowering them and democratising all the arts, can be classified in art history as Pop Art (in Pop Art, the popular symbols of the people are depicted and the individual is elevated to the status of star). The art formula, in its simplicity, explains all the arts through its innovations, thus making every art Pop Art and every person a creator. It is the ruler of Pop Art, democratising all the arts and at the same time disempowering itself.
Innovation: The law of art is: the dissolution of the boundaries of the arts and art history or consciousness through art.
Innovation: 1979-1988: Reduction of the innovations to red and the known information to yellow in a graphic with five symbols that everyone knows, for the formula of art.
Innovation: 1979-1988: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the development of innovations for self-help, healing and development of creativity.
Innovation: 1979-1988: Cognitive symbiosis with the work/ The viewer himself becomes a living and breathing work of art. Mirror neurons in the viewer’s brain lead to a cognitive fusion of work and viewer through the artwork, the process of creativity and understanding art with the formula. This generates new neuronal connections and synapses as well as epigenetically enhanced gene programmes of the viewer for a re-engaged selective innovation perception.
Innovation: Cognitive art form application by the viewer leads to new neuronal creativity networks and synapses in the brain of the recipient (see current neurobiological research results).

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020 - Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: L10/1
Art historical value expertise: Artinvest
Blockchain secured work certificatefd



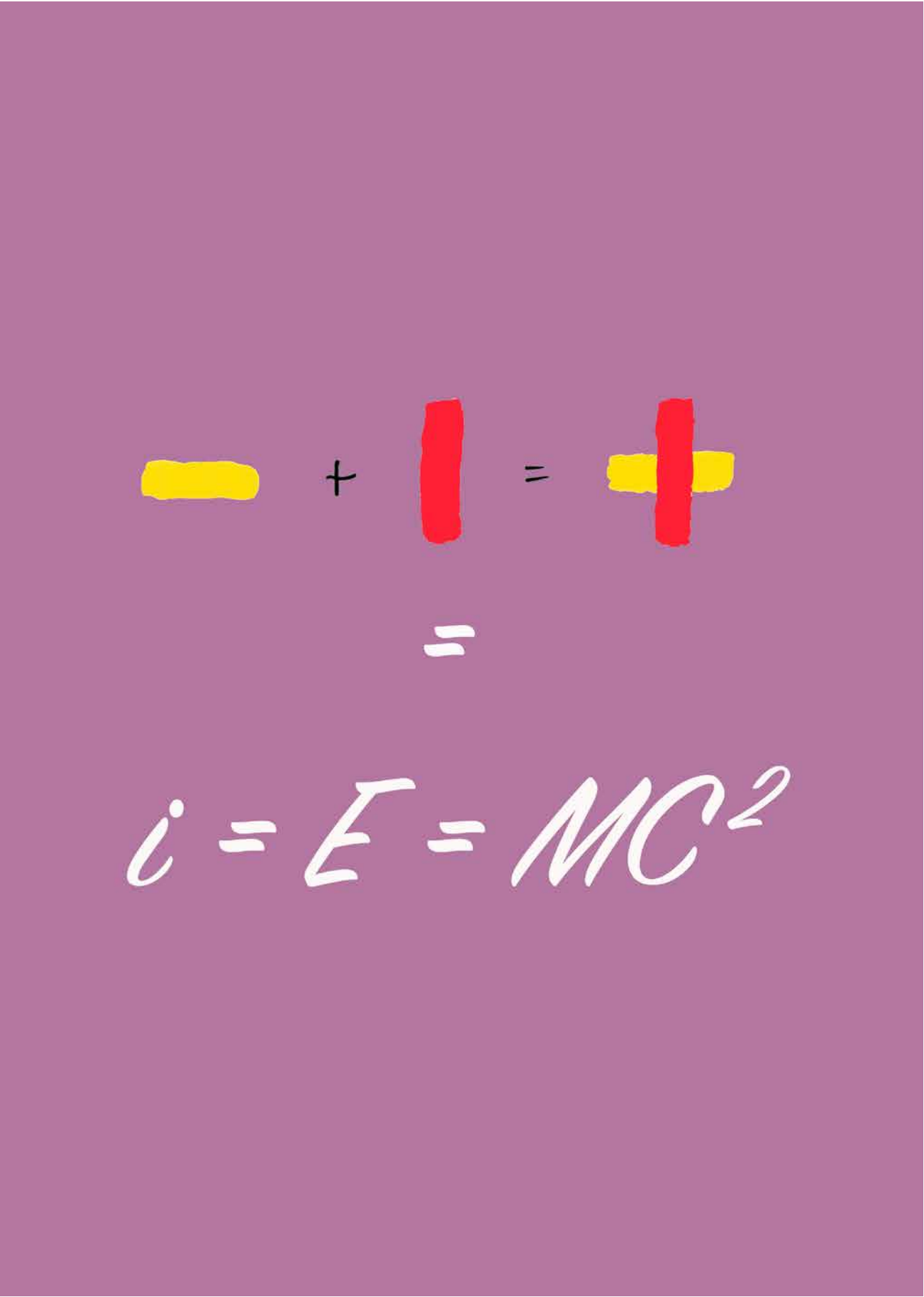
Title: Transformation to the natural sciences formula

Artist: Dieter Liedtke
Innovation: The universe from the point of view of an infinite system of creation
Innovation: A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation: The art formula is applied for the first time to the formation processes of all matter in the universe and evolution.
Innovation: The permanently active creative force that permeates the universe and nothingness is always producing “new information” (innovations) and networks. These newly connecting information, nerve or star or galaxy synapses, based on the information transport of innovations, are eternally manifested creation processes in nothingness, in space, in time, in matter and in biological life. The creation process interweaves being and opens the future through innovation and information transport.

Innovation technique: varnish from a Peoples’ DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: L10/2
Art historical value expertise: Artinvest
Blockchain secured work certificate



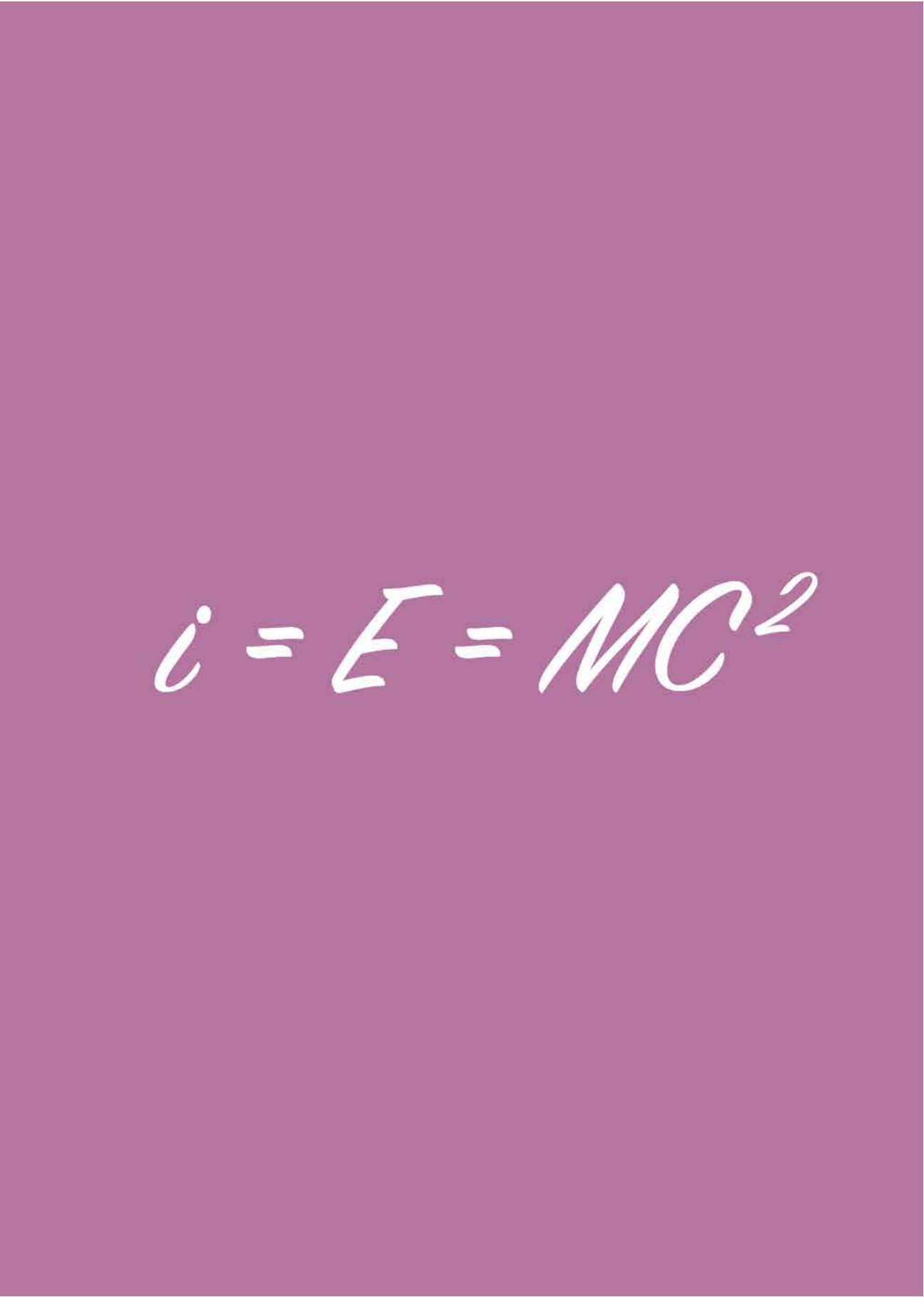
Title: natural sciences-formula

Artist: Dieter Liedtke
Innovation: The universe from the point of view of an infinite system of creation
Innovation: A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation: Emergence of the new information networking (from the networking of information in the sense of innovation or creation) from the “Absolute Nothingness” (according to species or information group preserving evolutionary networking programmes) into the timeless, gravitational and spaceless, unlimited 4th dimensional plane for the formation of future existence as space, time, energy, mass, biological life, species and societies in the known universe. A permanent information process which is triggered by new information before the formation of the timeless “supernothing” as well as with the entry into the networked 3rd D. space of the visible and measurable universe and which networks and entangles the universe of the 3rd D. and 4th D. evolutionarily on the pure information levels of the networks through innovations or information art simultaneously. Original lila
Innovation: The art formula is applied for the first time to the formation processes of all matter in the universe and evolution.
Innovation: The permanently active creative force that permeates the universe and nothingness is always producing “new information” (inno-

vations) and networks. These newly connecting information, nerve or star or galaxy synapses, based on the information transport of innovations, are eternally manifested creation processes in nothingness, in space, in time, in matter and in biological life. The creation process interweaves being and opens the future through innovation and information transport.
Innovation technique: varnish from a Peoples’ DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: L10/3
Art historical value expertise: Artinvest
Blockchain secured work certificate



Title: Sustainable and Healthy Living

Artist: Dieter Liedtke
Innovation: The universe from the point of view of an infinite system of creation
Innovation: A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation: Emergence of the new information networking (from the networking of information in the sense of innovation or creation) from the “Absolute Nothingness” (according to species or information group preserving evolutionary networking programmes) into the timeless, gravitational and spaceless, unlimited 4th dimensional plane for the formation of future existence as space, time, energy, mass, biological life, species and societies in the known universe. A permanent information process which is triggered by new information before the formation of the timeless “supernothing” as well as with the entry into the networked 3rd D. space of the visible and measurable universe and which networks and entangles the universe of the 3rd D. and 4th D. evolutionarily on the pure information levels of the networks through innovations or information art simultaneously. Original lila
Innovation: Formula for Eternal Life
Innovation: $M + i = \text{DNA/Biosystem} + i = \text{Multicellular gen programme} + i = \text{Epigen/Evolution of Life} + i_{\infty}^* = \text{Life}_{\infty} / * \text{Selected information} (i_{\infty})$ reshapes gene programmes, improves health and prolongs life.
Innovation: Information and recognised innovations shape the species-preserving mind and body.
Innovation: energy, space, time and gravity is in its basis information
Innovation Summary: The $i = M$ or $I = E$ theory has been confirmed in numerous fields of research (biology, genetics, epigenetics, sociology,

physics, evolution, neurobiology and art). The $i = M$ theory opened a door for a new way of thinking that leads out of the dead ends of dualistic world models of wars, subjugation and exploitation. It shows a holistic ethical world view for human beings and the world around them with ever increasing intelligence, increasing life expectancy and an increasing number of people in the world with improved living conditions. Any trend that goes against the laws of evolution is due to the spread of fear and the population’s denied access to creativity (through the coding of the arts). Innovation = Information/ I am an artist and not a mathematician or physicist and I assume that the combination of the $i = M$ theory and all the individual areas of the General Information Theory will be proven by scientists in empirical research results if they want to refute the statements of the pictures or design a new world view.
Innovation technique: varnish from a Peoples’ DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: L10/4
Art historical value expertise: Artinvest
Blockchain secured work certificate

$$\text{Life}^{\infty} = \text{Life} + i$$

Title: Everything is Information

Artist: Dieter Liedtke
Innovation: The universe from the point of view of an infinite system of creation
Innovation: A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation: Emergence of the new information networking (from the networking of information in the sense of innovation or creation) from the “Absolute Nothingness” (according to species or information group preserving evolutionary networking programmes) into the timeless, gravitational and spaceless, unlimited 4th dimensional plane for the formation of future existence as space, time, energy, mass, biological life, species and societies in the known universe. A permanent information process which is triggered by new information before the formation of the timeless “supernothing” as well as with the entry into the networked 3rd D. space of the visible and measurable universe and which networks and entangles the universe of the 3rd D. and 4th D. evolutionarily on the pure information levels of the networks through innovations or information art simultaneously. Original lila
Innovation: $\text{Nothing}_\infty = i_\infty \text{ creation/innovation} = V_\infty v_\infty t_\infty$ (ERP/4. D. + measurable or Evident experiential in the 3rd D.) + $i = i_\infty \dots V_\infty \dots t_\infty \dots v_\infty \dots + I = \text{Universe} = \text{Dark Energy (DE)/ Space/ Dark Matter (DM)/ Gravity/ Energy/ Matter - Quantum } V \dots + G$ (ERP/4. D. + measurable or Evident by experiments experiential in the 3rd D.) + $I = V \dots + G \dots v \dots (i = C) = E$ (measurable- or Evident experienceable through experiments in the 3.D.) + $i = V \dots v \dots (i < C) = G \dots = M + i = E = MC^2$ (Space, time, gravity and speed and evolution in the macro as well as in the micro realm of nature and the universe are based only on information)
Innovation: All information exists in the universe without space, time and energy.

Innovation: Information carries mass
Innovation: The resolution of the superposition paradox: The observation of the quantum is information gravity; space and time and at the same time forms a unity between the observed quantum and the observer. The system of the unity of the observed quantum and the observation of information resolves the superposition through the unity of observer and quantum, in that the symbiosis of the information allows the mass to grow to the point where the quantum reaches a new state: $i = E = M$.
Innovation: When information forms into networks or clusters for species preservation and evolution, it acquires mass and decelerates into energy and matter.
Innovation: Information forms space, gravity and slows down the time and speed of information.
Innovation: Information from matter can split atoms through high energy input (information).
Innovation technique: varnish from a Peoples’ DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: L10/5
Art historical value expertise: Artinvest
Blockchain secured work certificate



Title: Creation = Information

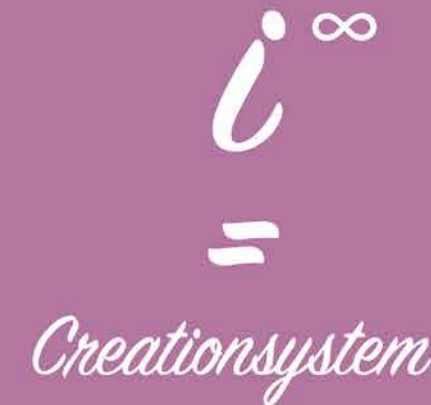
Artist: Dieter Liedtke

Innovation: The universe from the point of view of an infinite system of creation
Innovation: A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation: Transformation and manifestation of information as space, dark energy, dark matter, time, energy, mass and evolutionary-information networking in the materialised 3rd D. space of the visible universe with its measurable networking and laws of nature.
Innovation: Formula for Creation and a Sustainable World
Innovation: Infinite information is infinite creativity and innovation
Innovation: energy, space, time and gravity is in its basis information
Innovation: Creativity must be rethought physically and in the natural sciences
Innovation: The world can be divided into scientifically proven smaller and larger information networks to maintain the associated information system through a comparative consciousness, creativity and future information: Quanta, Molecules, Viruses, Single Celled Organisms, Plants, Animals, Humans, Social Systems, Planets and Galaxies measurable through their evolution in the Universe scientifically evident and empirically proven. These information systems show in the experimental set-ups that they can react to information and develop creative power. For example: Electrons never take the same position in relation to the atomic nucleus they orbit and to the surrounding matter that changes itself as well as to the changing or creative universe.
Innovation: This shows that change or creativity is a species-preserving evolutionary information networking system that is inherent in all energies, in matter, in the universe, in genes and in social systems according to the laws of nature in species-preserving evolutionary changes. In this context, the information of time, space, gravitation, energy and matter are to be assigned creatively formative properties that simultaneously trigger information-comparing processes of consciousness that create changing processes for the preservation of the information system and its evolution.

Innovation Summary: The $i = M$ or $i = E$ theory has been confirmed in numerous fields of research (biology, genetics, epigenetics, sociology, physics, evolution, neurobiology and art). The $i = M$ theory opened a door for a new way of thinking that leads out of the dead ends of dualistic world models of wars, subjugation and exploitation. It shows a holistic ethical world view for human beings and the world around them with ever increasing intelligence, increasing life expectancy and an increasing number of people in the world with improved living conditions. Any trend that goes against the laws of evolution is due to the spread of fear and the population's denied access to creativity (through the coding of the arts). Innovation = Information/ I am an artist and not a mathematician or physicist and I assume that the combination of the $i = M$ theory and all the individual areas of the General Information Theory will be proven by scientists in empirical research results if they want to refute the statements of the pictures or design a new world view.
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100cm x 140cm

Original-Work N°: L10/6
Art historical value expertise: Artinvest
Blockchain secured work certificate



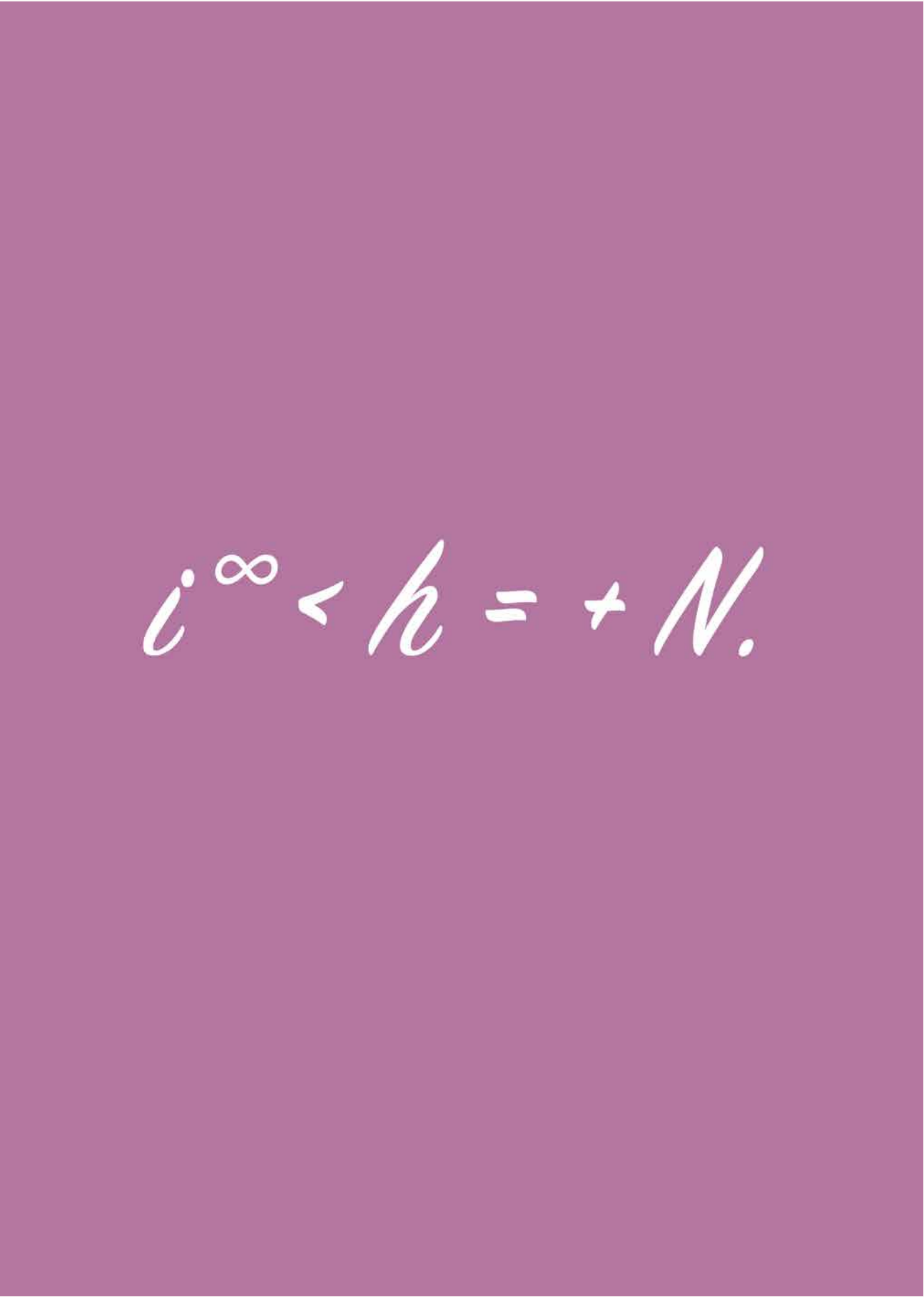
Title: Natural Law Design

Artist: Dieter Liedtke
Innovation: The universe from the point of view of an infinite system of creation
Innovation: A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation: First events/fundamental innovations or information that are not affected by the previous laws of nature give rise to new laws of nature.
Innovation: Matter, energy information (innovations) that are smaller than Plank's units (length, time, mass) or are based on non-materialised information can make new laws of nature visible in the universe or, even in the case of non-collision with existing laws of nature, bring about the evolution of the species-preserving (information networks) laws of nature and shape new laws of nature for the species-preservation of the laws of nature.

Innovation: energy, space, time and gravity is in its basis information
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: L10/7
Art historical value expertise: Artinvest
Blockchain secured work certificate



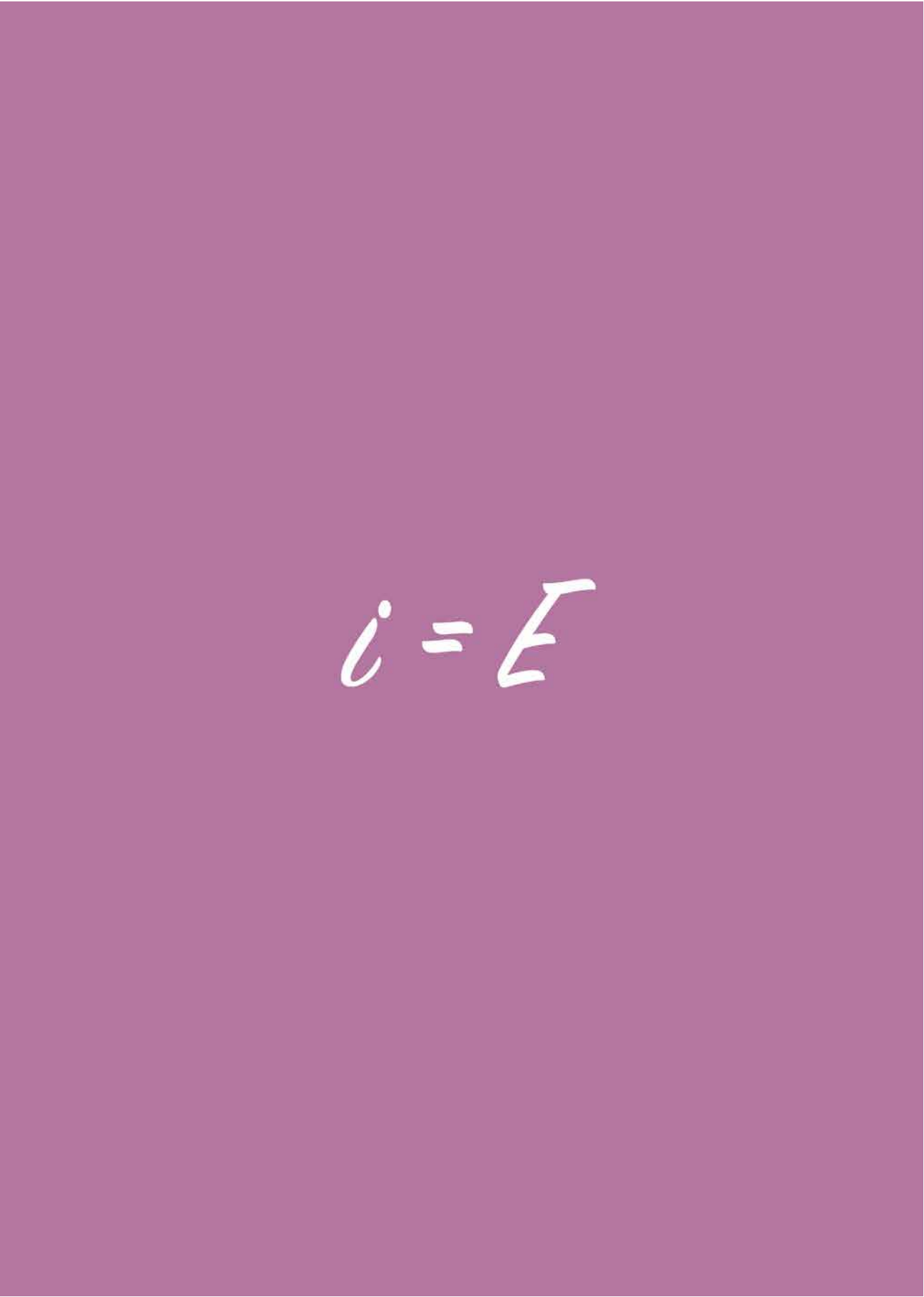
Title: Einstein-Heisenberg Symbiose

Artist: Dieter Liedtke
Innovation: The universe from the point of view of an infinite system of creation
Innovation: A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation: Symbiosis of Quantum Mechanics with General Relativity / Einstein-Heisenberg Synthesis:
Innovation: Removing the limitations of space, time, mass and information
Innovation: Building information networks through information
Innovation: The resolution of the superposition paradox: The observation of the quantum is information gravity; space and time and at the same time forms a unity between the observed quantum and the observer. The system of the unity of the observed quantum and the observation of information resolves the superposition through the unity of observer and quantum, in that the symbiosis of the information allows the mass to grow to the point where the quantum reaches a new state: $i = E = M$.

Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: L10/8
Art historical value expertise: Artinvest
Blockchain secured work certificate



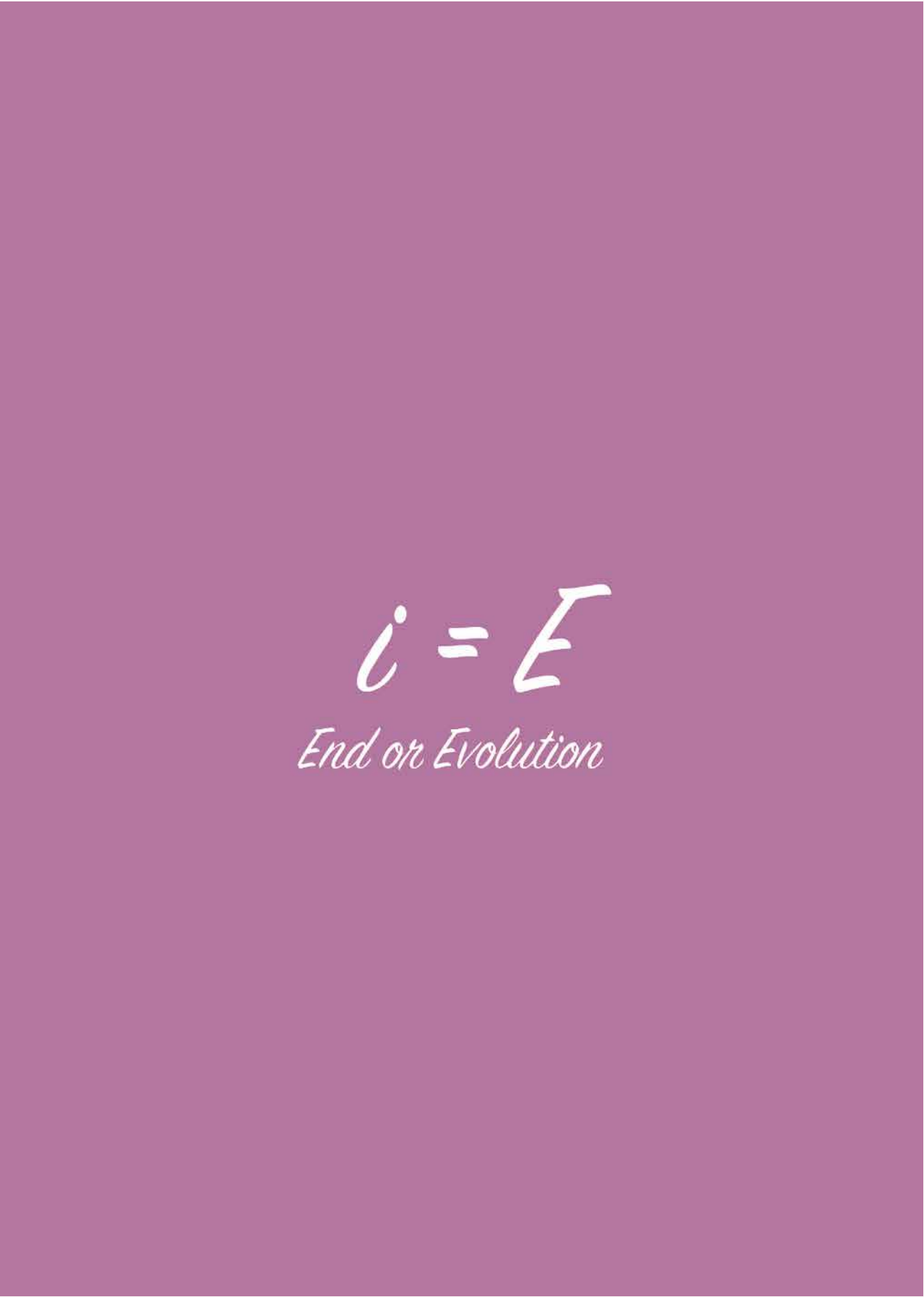
Title: End or Evolution

Artist: Dieter Liedtke
Innovation: The universe from the point of view of an infinite system of creation
Innovation: A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation: Analysis of social history events with the formula: i = E
Innovation: Prediction of the future with the formula: i = E
Innovation: Comparison of the paths of development and their chronologically alternating; in cultures, peoples, states and religions as well as the resulting mixed forms that have occurred in history
Innovation: Limitation and reduction of the world population + i Fear + i Disinformation + Compulsion to believe + i Sovereignty of the powerful + i Unfreedom + i Surveillance + i Exploitation + i War/Pandemic/Disease/Eugenics +i Control of the population through artificial intelligence = Reduction of the swarm creativity and energy of ideas of the world population = Preservation of power and concentration of power to a few people = Evolutionary IQ regression of the Society = Extinction of humanity and/or The rise in world population + Humanity information networks = humanity development + i free access to creativity + i media code + i Lifting of five Society Taboos + i New Renaissance + i Direct Democracy + i Ethical Capitalism + i free development of world population and world creativity from 10 million tons of living brain mass + i = Infinite resources and nature energies + i = freedom and prosperity + i = Globalpeace + i = Life ∞ \approx Paradise on eart.
Innovation: Lifting the five taboos
Innovation: Concept for a positive development of the world
Innovation: energy, space, time and gravity is in its basis information

Innovation Summary: The i = M or i = E theory has been confirmed in numerous fields of research (biology, genetics, epigenetics, sociology, physics, evolution, neurobiology and art). The i = M theory opened a door for a new way of thinking that leads out of the dead ends of dualistic world models of wars, subjugation and exploitation. It shows a holistic ethical world view for human beings and the world around them with ever increasing intelligence, increasing life expectancy and an increasing number of people in the world with improved living conditions. Any trend that goes against the laws of evolution is due to the spread of fear and the population's denied access to creativity (through the coding of the arts). Innovation = Information/ I am an artist and not a mathematician or physicist and I assume that the combination of the i = M theory and all the individual areas of the General Information Theory will be proven by scientists in empirical research results if they want to refute the statements of the pictures or design a new world view.
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: L10/9
Art historical value expertise: Artinvest
Blockchain secured work certificate



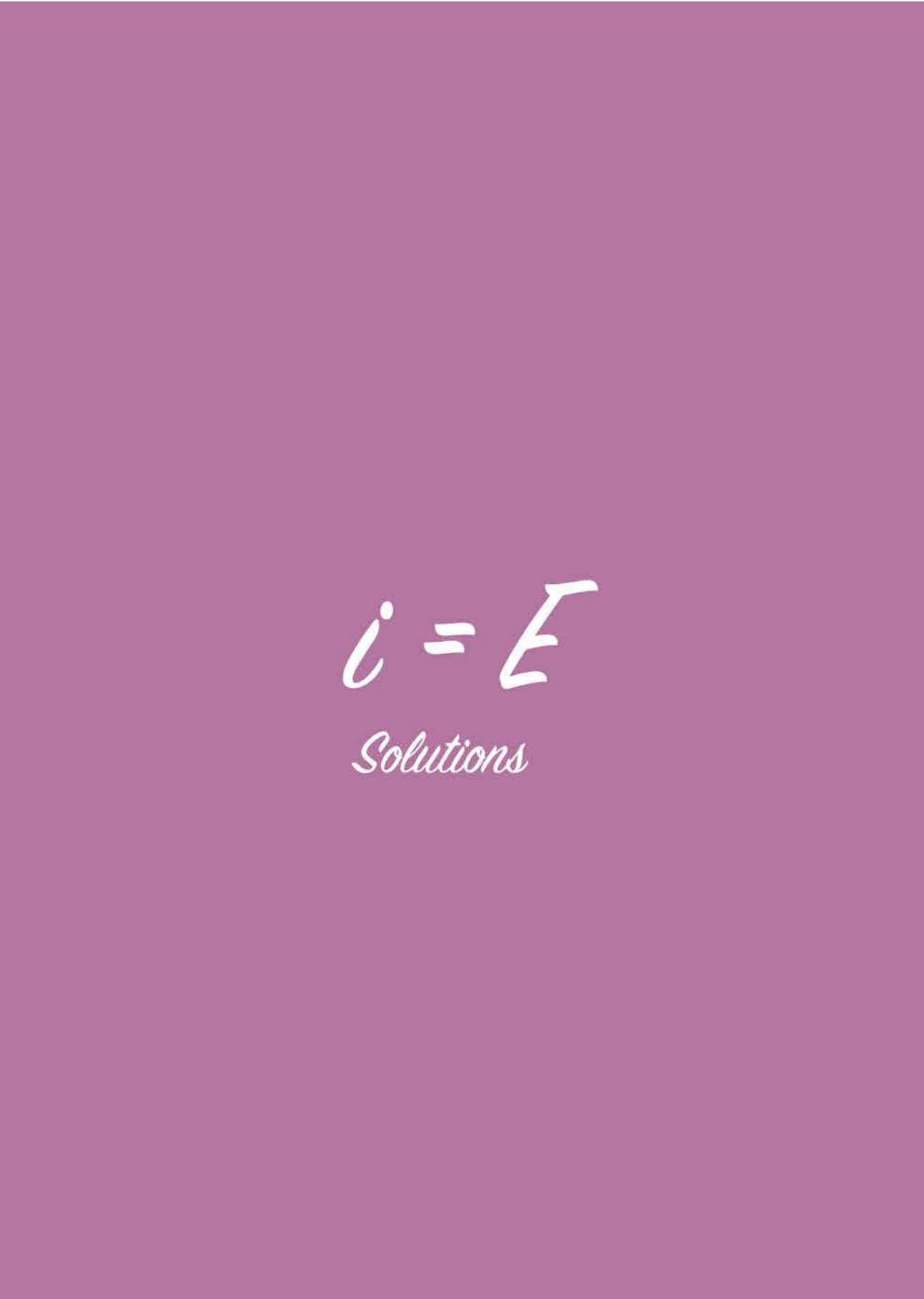
Title: Designing the future /Total work of art earth

Artist: Dieter Liedtke
Innovation: The universe from the point of view of an infinite system of creation
Innovation: A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation Solutions: healty food & cell rejuvenation: eterny life + constitutional law & reducing angst: mediencode + philosophical: overcoming of dualism + scientific: toe + sociology: direct democracy + peace: globalpeace campus + new social concept: ethical capitalism + mobil-app & travelling artevolution innovation-expo in all countries: exposition i = E = MC²
Innovation: A formula for paradise on earth
Innovation: Removing the limitations of creativity through information
Innovation: Removing the fear limitations of peoples and religions and overcoming dualism.
Innovation: energy, space, time and gravity is in its basis information
Innovation Summary: The i = M or i = E theory has been confirmed in numerous fields of research (biology, genetics, epigenetics, sociology, physics, evolution, neurobiology and art). The i = M theory opened a door for a new way of thinking that leads out of the dead ends of dualistic world models of wars, subjugation and exploitation. It shows a holistic ethical world view for human beings and the world around them with

ever increasing intelligence, increasing life expectancy and an increasing number of people in the world with improved living conditions. Any trend that goes against the laws of evolution is due to the spread of fear and the population's denied access to creativity (through the coding of the arts). Innovation = Information/ I am an artist and not a mathematician or physicist and I assume that the combination of the i = M theory and all the individual areas of the General Information Theory will be proven by scientists in empirical research results if they want to refute the statements of the pictures or design a new world view.
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: Reducing the world a formula

Series name: Formula for the Universe and the World
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: L10/10
Art historical value expertise: Artinvest
Blockchain secured work certificate



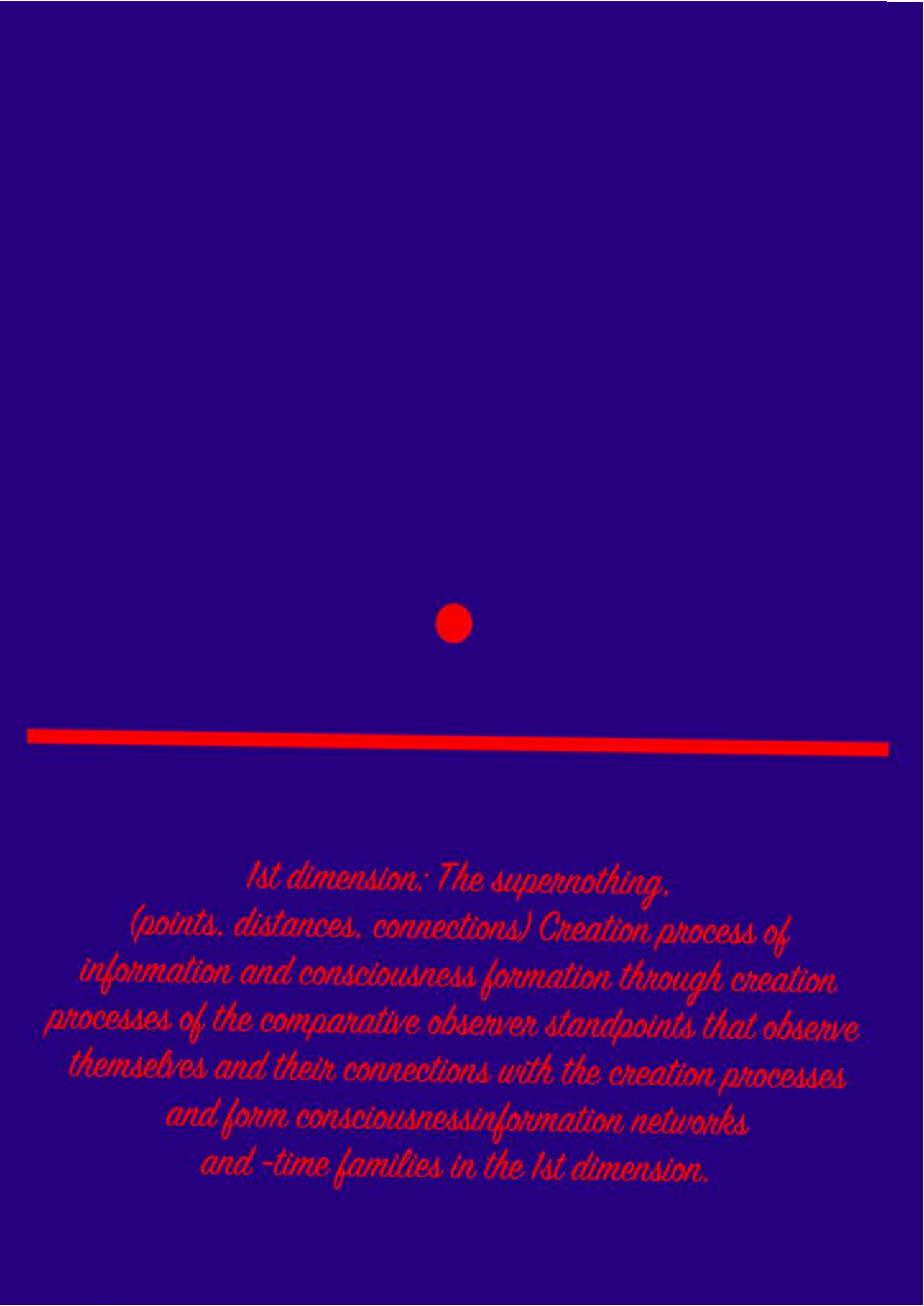
Title: Dimension 1 / Creationprocess

Artist: Dieter Liedtke
Innovation: Breakdown of space and entry of information into the 3rd D. space of the universe as space (dark energy), time, gravity (dark matter), energy and mass through the timeless supernothing forming as a birth channel. An eternal information process to form new information networking and clusters of space, time, energy, mass leads to new information or artwork of species-preserving evolutionary group networking programmes as well as future biological life, new species, groups and societies in the universe through further self-perpetuating and organising information networking.
Innovation: The universe from the point of view of God or an infinite system of creation A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation: Reordering of the dimensions that reduces the possible world theories with 10 and more dimensions to three dimensions plus the new dimension 0 and thus enables a clear world formula that explains the universe holistically, overcomes dualism, can be understood by every human being, confirmed by his or her intuitive experiences and thus can further expand his or her neural network through understanding and integration into the world process.
Innovation: Assignment of consciousness to dimension 0. to 3.
Innovation: Dimension 1 = Evident scientific proof of ∞ creation processes from the observation level of the 3rd dimension. (Without the creation power and cognition limitation from the view of the 2nd and 3rd dimension)

Innovation: New sense and arrangement of dimensions
Innovation: Puzzle solving in the natural sciences and the humanities
Innovation: Unification of the world process in a theory and formula
Innovation: New scientific (physics and astro-physics, evolutionary biology, culture and sociology) research results confirm from their discipline these new classifications of the dimensions. Now, also in the future, through the General Information Theory and Formula, the connection of all disciplines with the principle of information as the creation cause of existence in all dimensions (0-3) can be investigated, rejected or confirmed by scientists. Of course, this does not change the realisation that the transmission of information is the basis of our creative power and evolution.
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2022-.
Year of work: 2022
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: B10/0
Art historical value expertise: Artinvest
Blockchain secured work certificate



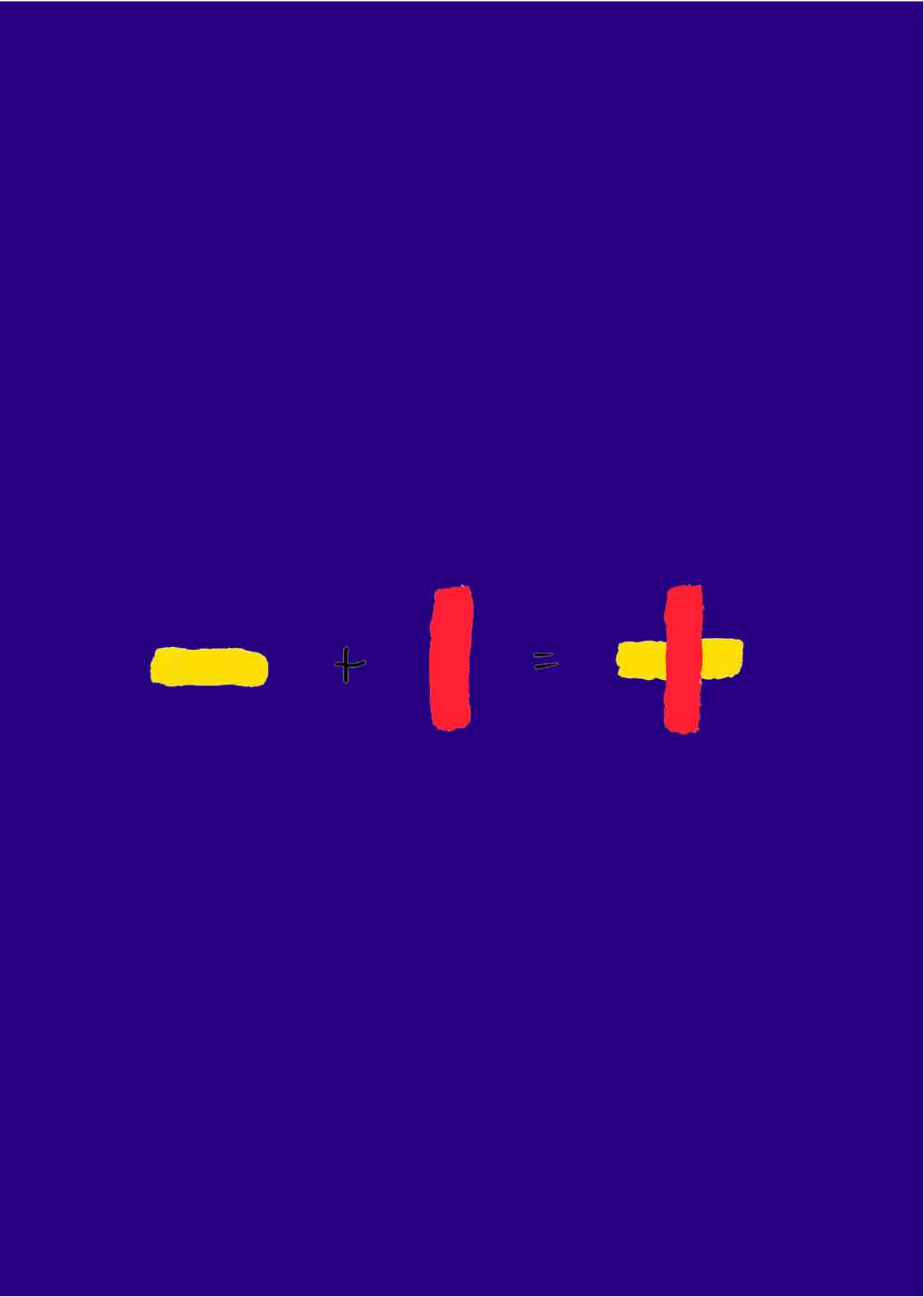
Title: Graphic Art Deciphering

Artist: Dieter Liedtke
Innovation: Life (yellow) + expansion of consciousness (red) = art (yellow/red)
Innovation: The universe from the point of view of an infinite system of creation
Innovation: art formula = art recognition for all people = selective perception of innovations = neuronal, epigenetic and cultural evolution = new ethical society
Innovation: The public application of the graphic formula for art has the effect of dissolving the limitations of creativity, intelligence and health and thus promotes the prosperity of societies.
Innovation: In sociology and philosophy, the art formula leads via the Hegel thesis of the ideal and the Marxian antithesis to the synthesis of an ethical capitalism. It overcomes through creativity exaggerated and unnecessary fears, poverty, separations and exploitations of man as well as the partial philosophies of: Idealism, materialism, dualism, scholasticism, theology as well as existentialism through multisynthesis of empirically evident, newly researched information of the respective present knowledge coupled to the cognitive standpoint of the observer with the integration of open probability networks of knowledge and creative intelligence, for the ethical shaping of the world and co-world.
Innovation: Art through a simple graphic formula to make creativity or innovation visible in the artwork so that everyone from the age of eight can understand what art is and what decoration is.
Innovation: 1979-1988 An art formula that explains art to the population and makes people more artconscious and creative, thus empowering them and democratising all the arts, can be classified in art history as Pop Art (in Pop Art, the popular symbols of the people are depicted and the individual is elevated to the status of star). The art formula, in its simplicity, explains all the arts through its innovations, thus making every art Pop Art and every person a creator. It is the ruler of Pop Art, democratising all the arts and at the same time disempowering itself.
Innovation: The law of art is: the dissolution of the boundaries of the arts and art history or consciousness through art.

Innovation: 1979-1988: Reduction of the innovations to red and the known information to yellow in a graphic with five symbols that everyone knows, for the formula of art.
Innovation: 1979-1988: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the development of innovations for self-help, healing and development of creativity.
Innovation: 1979-1988: Cognitive symbiosis with the work/ The viewer himself becomes a living and breathing work of art. Mirror neurons in the viewer's brain lead to a cognitive fusion of work and viewer through the artwork, the process of creativity and understanding art with the formula. This generates new neuronal connections and synapses as well as epigenetically enhanced gene programmes of the viewer for a re-engaged selective innovation perception.
Innovation: Cognitive art form application by the viewer leads to new neuronal creativity networks and synapses in the brain of the recipient (see current neurobiological research results).
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: B10/1
Art historical value expertise: Artinvest
Blockchain secured work certificate



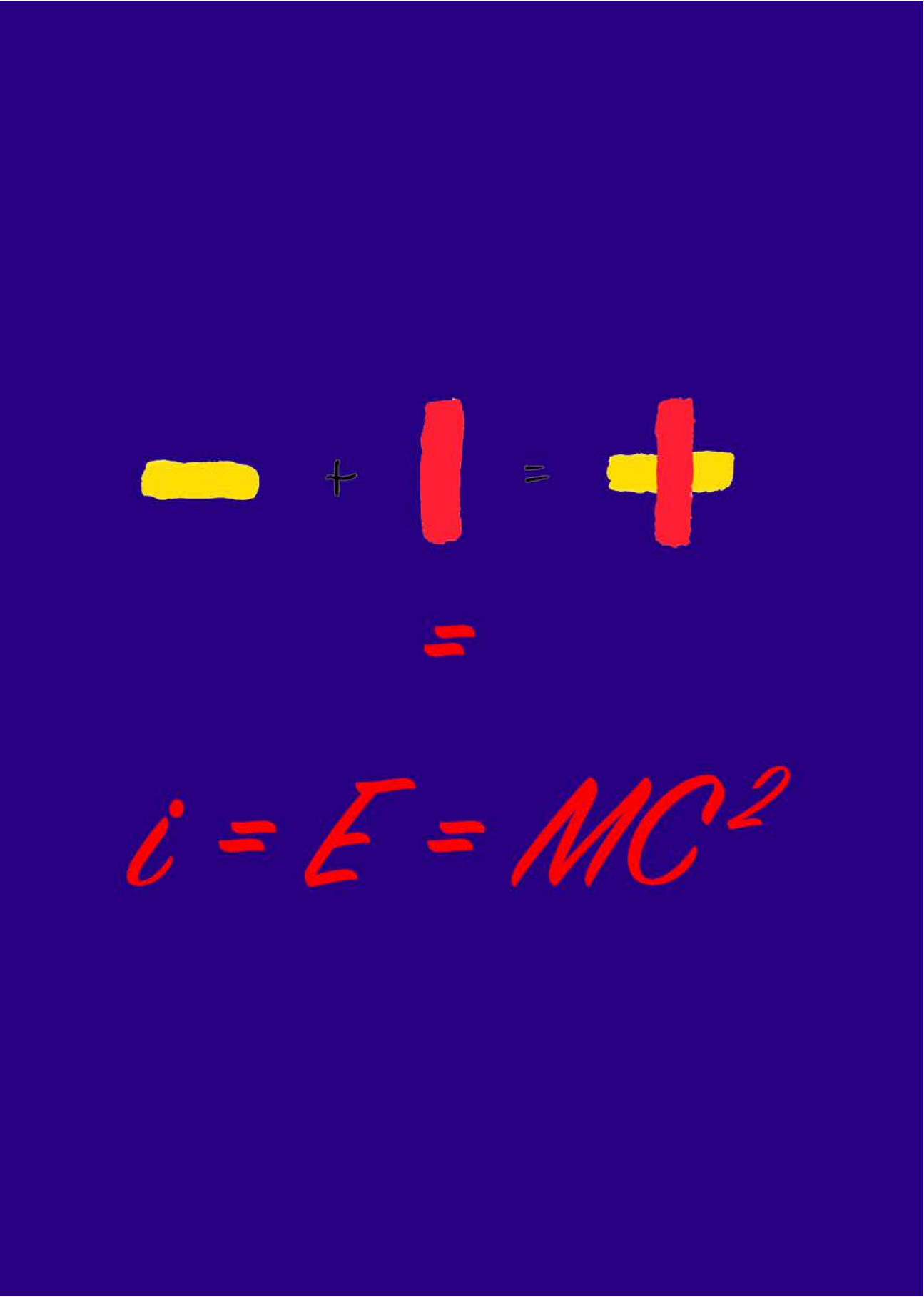
Title: Transformation- to the natural sciences formula

Artist: Dieter Liedtke
Innovation: The art formula is applied for the first time to the formation processes of all matter in the universe and evolution.
Innovation: The universe from the point of view of an infinite system of creation
Innovation: The permanently active creative force that permeates the universe and nothingness is always producing “new information” (innovations) and networks. These newly connecting information, nerve or star or galaxy synapses, based on the information transport of innovations, are eternally manifested creation processes in nothingness, in space, in time, in matter and in biological life. The creation process interweaves being and opens the future through innovation and information transport.

Innovation technique: varnish from a Peoples’ DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: B10/2
Art historical value expertise: Artinvest
Blockchain secured work certificate



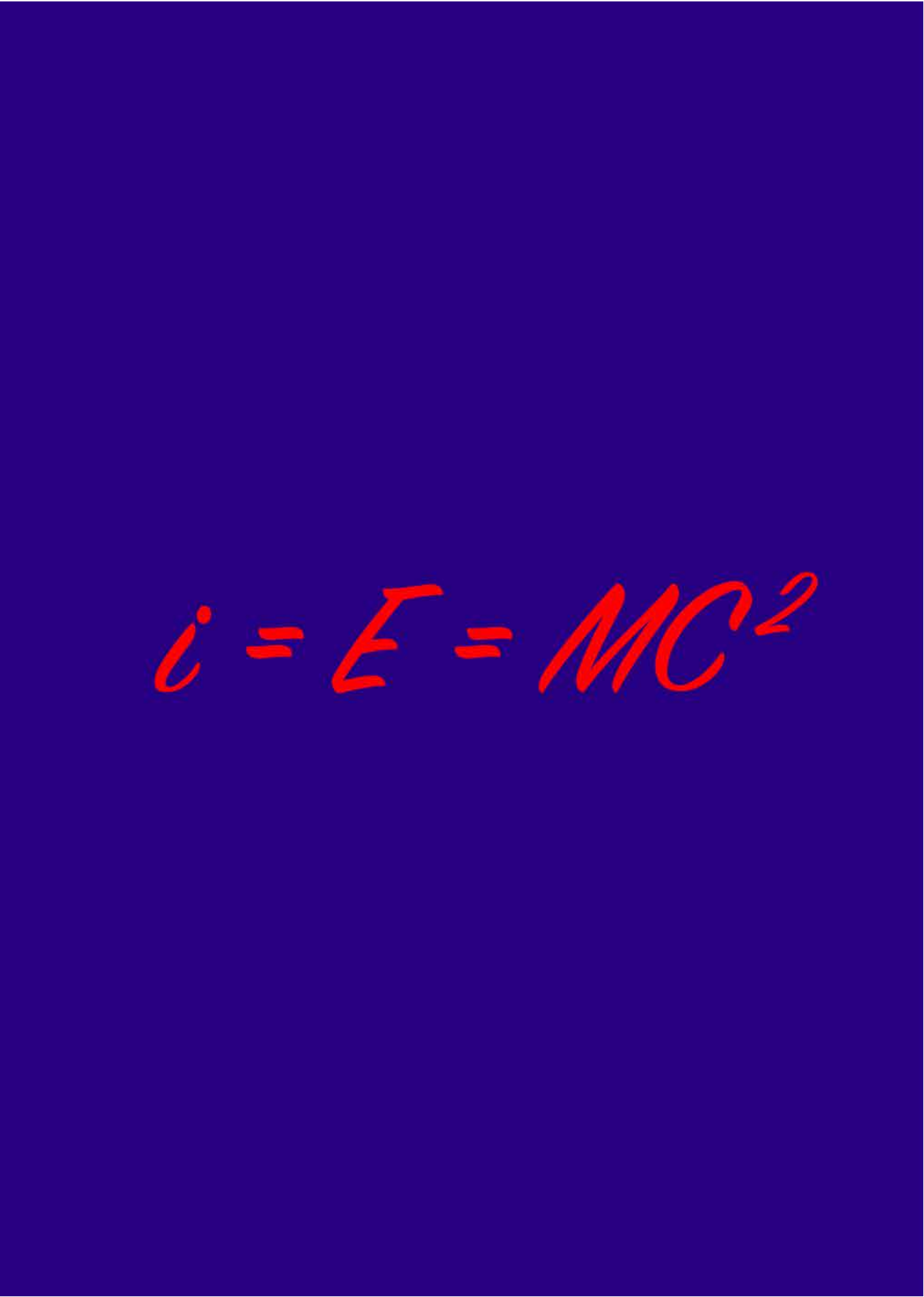
Title: Everything is Information

Artist: Dieter Liedtke
Innovation: Nothing ∞ = i ∞ creation/innovation = V ∞ v ∞ t ∞ (ERP/4. D. + measurable or Evident experiential in the 3rd D.) + i = i ∞ ... V ∞ ... t ∞ ... v ∞ ... + I = Universe = Dark Energy (DE)/ Space/ Dark Matter (DM)/ Gravity/ Energy/ Matter - Quantum V...+ G (ERP/4. D. + measurable or Evident by experiments experiential in the 3rd D.) + I = V... + G... v... (i = C) = E (measurable- or Evident experienceable through experiments in the 3.D.) + i = V... v... (i < C) = G... = M + i = E = MC² (Space, time, gravity and speed and evolution in the macro as well as in the micro realm of nature and the universe are based only on information)
Innovation: The universe from the point of view of an infinite system of creation
Innovation: All information exists in the universe without space, time and energy.
Innovation: Information carries mass
Innovation: The resolution of the superposition paradox: The observation of the quantum is information gravity; space and time and at the same time forms a unity between the observed quantum and the observer. The system of the unity of the observed quantum and the observation of information resolves the superposition through the unity of observer and quantum, in that the symbiosis of the information allows the mass to grow to the point where the quantum reaches a new state: i = E = M.

Innovation: When information forms into networks or clusters for species preservation and evolution, it acquires mass and decelerates into energy and matter.
Innovation: Information forms space, gravity and slows down the time and speed of information.
Innovation: Information from matter can split atoms through high energy input (information).
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: B10/3
Art historical value expertise: Artinvest
Blockchain secured work certificate



Title: Sustainable and Healthy Living

Artist: Dieter Liedtke
Innovation: Formula for Eternal Life
Innovation: $M + i = \text{DNA/Biosystem} + i = \text{Multicellular genprogramme} + i = \text{Epigen/Evolution of Life} + i^{\infty*} = \text{Life}^{\infty}$ /*Selected information (i^{∞}) reshapes gene programmes, improves health and prolongs life.
Innovation: The universe from the point of view of an infinite system of creation
Innovation: Information and recognised innovations shape the species-preserving mind and body.
Innovation: energy, space, time and gravity is in its basis information
Innovation Summary: The $i = M$ or $I = E$ theory has been confirmed in numerous fields of research (biology, genetics, epigenetics, sociology, physics, evolution, neurobiology and art). The $i = M$ theory opened a door for a new way of thinking that leads out of the dead ends of dualistic world models of wars, subjugation and exploitation. It shows a holistic ethical world view for human beings and the world around them with ever increasing intelligence, increasing life expectancy and an increasing number of people in the world with improved living conditions. Any trend that goes against the laws of evolution is due to the spread of fear

and the population’s denied access to creativity (through the coding of the arts). Innovation = Information/ I am an artist and not a mathematician or physicist and I assume that the combination of the $i = M$ theory and all the individual areas of the General Information Theory will be proven by scientists in empirical research results if they want to refute the statements of the pictures or design a new world view.
Innovation technique: varnish from a Peoples’ DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: B10/4
Art historical value expertise: Artinvest
Blockchain secured work certificate



Title: General Information Theory

Artist: Dieter Liedtke
Innovation: Matter and energy is information
Innovation: The universe from the point of view of an infinite system of creation
Innovation: General theory of information / Universe – Quantum/ Nothing (without quantum, space, time, gravity) = i_{∞} creation/innovation
 $V_{\infty} \vee_{\infty} t_{\infty} + i = V_{\infty} \dots t_{\infty} \dots v_{\infty} \dots i_{\infty} \dots + G \dots + i = G \dots V \dots v \dots (i = C) = E + i = V \dots v \dots (i < C) = G \dots = M$
Innovation: Everything is information and thus designable
Innovation: The resolution of the superposition paradox: The observation of the quantum is information gravity; space and time and at the same time forms a unity between the observed quantum and the observer. The system of the unity of the observed quantum and the observation of information resolves the superposition through the unity of observer and quantum, in that the symbiosis of the information allows the mass to grow to the point where the quantum reaches a new state: $i = E = M$.

Innovation technique: varnish from a Peoples’ DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: B10/5
Art historical value expertise: Artinvest
Blockchain secured work certificate



Title: Creation = Information

Artist: Dieter Liedtke
Innovation: Transformation and manifestation of information as space, dark energy, dark matter, time, energy, mass and evolutionary-information networking in the materialised 3rd D. space of the visible universe with its measurable networking and laws of nature.
Innovation: The universe from the point of view of an infinite system of creation
Innovation: Formula for Creation and a Sustainable World
Innovation: Infinite information is infinite creativity and innovation
Innovation: energy, space, time and gravity is in its basis information
Innovation: Creativity must be rethought physically and in the natural sciences
Innovation: The world can be divided into scientifically proven smaller and larger information networks to maintain the associated information system through a comparative consciousness, creativity and future information: Quanta, Molecules, Viruses, Single Celled Organisms, Plants, Animals, Humans, Social Systems, Planets and Galaxies measurable through their evolution in the Universe scientifically evident and empirically proven. These information systems show in the experimental set-ups that they can react to information and develop creative power. For example: Electrons never take the same position in relation to the atomic nucleus they orbit and to the surrounding matter that changes itself as well as to the changing or creative universe.
Innovation: This shows that change or creativity is a species-preserving evolutionary information networking system that is inherent in all energies, in matter, in the universe, in genes and in social systems according to the laws of nature in species-preserving evolutionary changes. In this context, the information of time, space, gravitation, energy and matter are to be assigned creatively formative properties that simultaneously trigger information-comparing processes of consciousness that create changing processes for the preservation of the information system and its evolution.

Innovation Summary: The i = M or i = E theory has been confirmed in numerous fields of research (biology, genetics, epigenetics, sociology, physics, evolution, neurobiology and art). The i = M theory opened a door for a new way of thinking that leads out of the dead ends of dualistic world models of wars, subjugation and exploitation. It shows a holistic ethical world view for human beings and the world around them with ever increasing intelligence, increasing life expectancy and an increasing number of people in the world with improved living conditions. Any trend that goes against the laws of evolution is due to the spread of fear and the population's denied access to creativity (through the coding of the arts). Innovation = Information/ I am an artist and not a mathematician or physicist and I assume that the combination of the i = M theory and all the individual areas of the General Information Theory will be proven by scientists in empirical research results if they want to refute the statements of the pictures or design a new world view.
Innovation technique: varnish from a Peoples' DNA pool / signatur: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100cm x 140cm

Original-Work N°: B10/6
Art historical value expertise: Artinvest
Blockchain secured work certificate



Title: Natural Law Design

Artist: Dieter Liedtke

Innovation: First events/fundamental innovations or information that are not affected by the previous laws of nature give rise to new laws of nature.

Innovation: The universe from the point of view of an infinite system of creation

Innovation: Matter, energy information (innovations) that are smaller than Plank's units (length, time, mass) or are based on non-materialised information can make new laws of nature visible in the universe or, even in the case of non-collision with existing laws of nature, bring about the evolution of the species-preserving (information networks) laws of nature and shape new laws of nature for the species-preservation of the laws of nature.

Innovation: energy, space, time and gravity is in its basis information

Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)

Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man

Years of work on the series: 1988/2005-.

Year of work: 2020

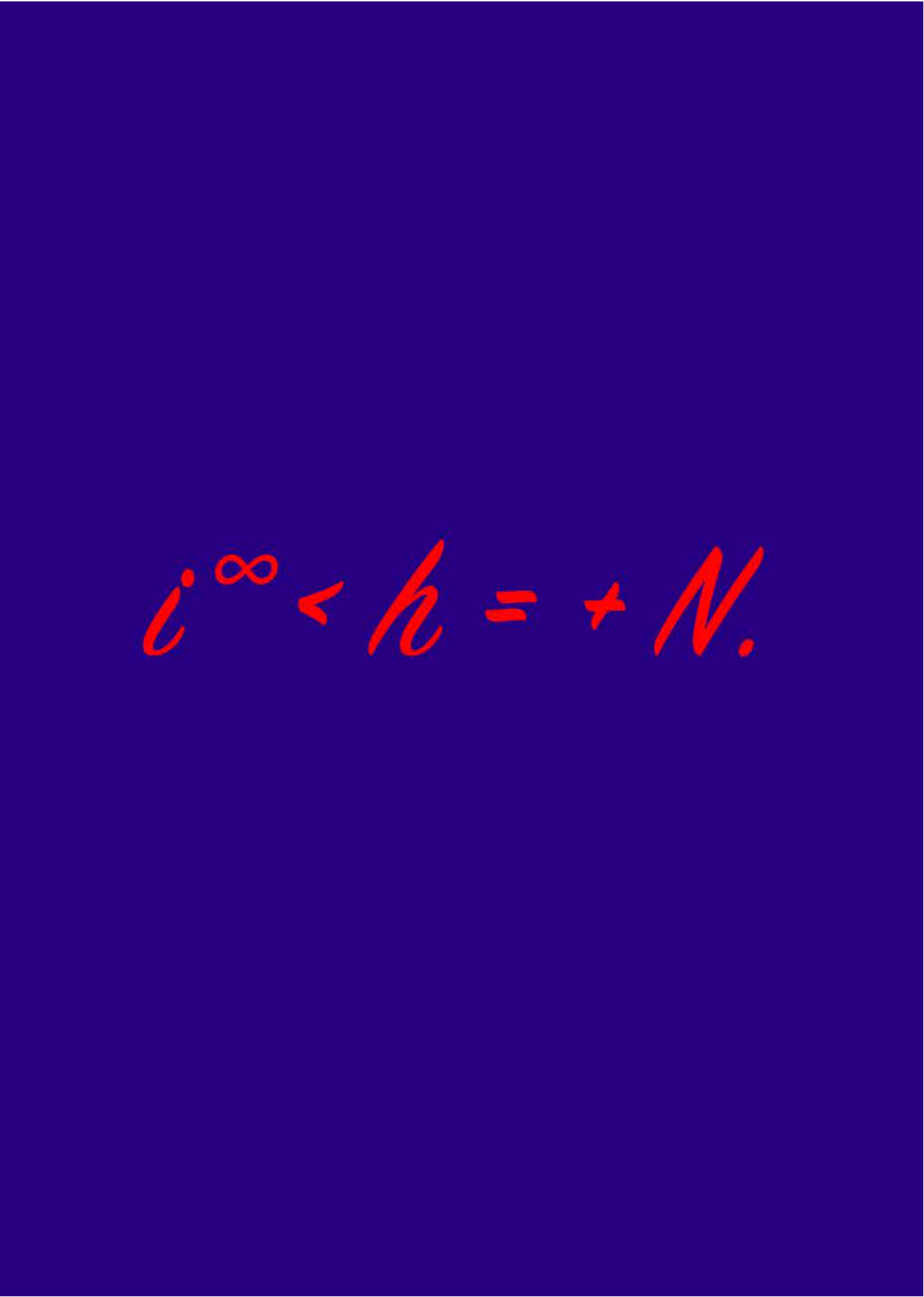
Material: Digiprint on canvas

Dimensions: 100 cm x 140 cm

Original-Work N°: B10/7

Art historical value expertise: Artinvest

Blockchain secured work certificate



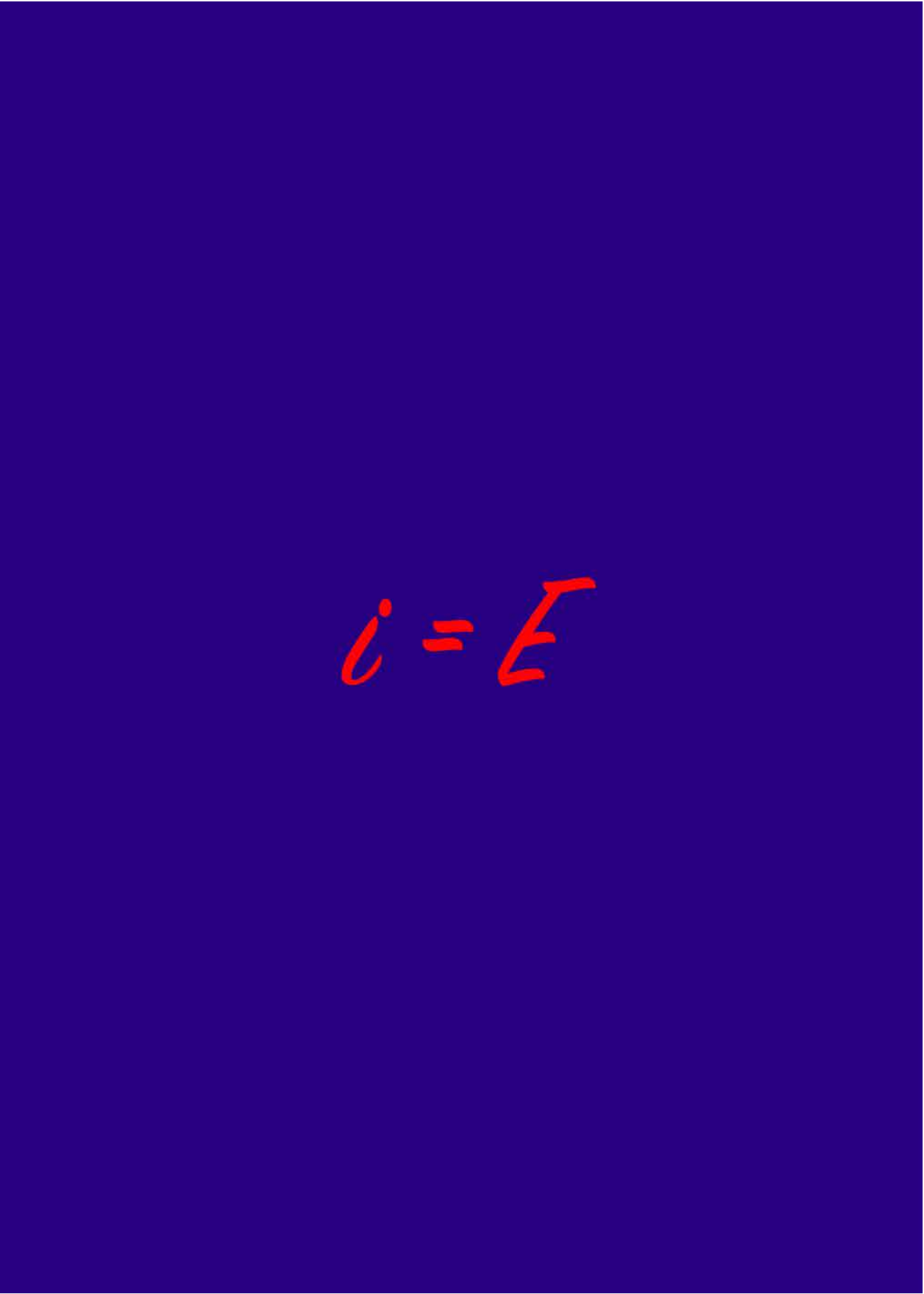
Title: Einstein-Heisenberg Symbiose

Artist: Dieter Liedtke
Innovation: Symbiosis of Quantum Mechanics with General Relativity / Einstein-Heisenberg Synthesis
Innovation: The universe from the point of view of an infinite system of creation
Innovation: Removing the limitations of space, time, mass and information
Innovation: Building information networks through information
Innovation: The resolution of the superposition paradox: The observation of the quantum is information gravity; space and time and at the same time forms a unity between the observed quantum and the observer. The system of the unity of the observed quantum and the observation of information resolves the superposition through the unity of observer and quantum, in that the symbiosis of the information allows the mass to grow to the point where the quantum reaches a new state: $i = E = M$.

Innovation technique: varnish from a Peoples’ DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: B10/8
Art historical value expertise: Artinvest
Blockchain secured work certificate



Title: End or Evolution

Artist: Dieter Liedtke
Innovation: Analysis of social history events with the formula: i = E
Innovation: The universe from the point of view of an infinite system of creation
Innovation: Prediction of the future with the formula: i = E
Innovation: Comparison of the paths of development and their chronologically alternating; in cultures, peoples, states and religions as well as the resulting mixed forms that have occurred in history
Innovation: Limitation and reduction of the world population + i Fear + i Disinformation + Compulsion to believe + i Sovereignty of the powerful + i Unfreedom + i Surveillance + i Exploitation + i War/Pandemic/Disease/Eugenics +i Control of the population through artificial intelligence = Reduction of the swarm creativity and energy of ideas of the world population = Preservation of power and concentration of power to a few people = Evolutionary IQ regression of the Society = Extinction of humanity and/or The rise in world population + Humanity information networks = humanity development + i free access to creativity + i media code + i Lifting of five Society Taboos + i New Renaissance + i Direct Democracy + i Ethical Capitalism + i free development of world population and world creativity from 10 million tons of living brain mass + i = Infinite resources and nature energies + i = freedom and prosperity + i = Globalpeace + i = Life ∞ \approx Paradise on eart.
Innovation: Lifting the five taboos
Innovation: Concept for a positive development of the world
Innovation: energy, space, time and gravity is in its basis information

Innovation Summary: The i = M or i = E theory has been confirmed in numerous fields of research (biology, genetics, epigenetics, sociology, physics, evolution, neurobiology and art). The i = M theory opened a door for a new way of thinking that leads out of the dead ends of dualistic world models of wars, subjugation and exploitation. It shows a holistic ethical world view for human beings and the world around them with ever increasing intelligence, increasing life expectancy and an increasing number of people in the world with improved living conditions. Any trend that goes against the laws of evolution is due to the spread of fear and the population's denied access to creativity (through the coding of the arts). Innovation = Information/ I am an artist and not a mathematician or physicist and I assume that the combination of the i = M theory and all the individual areas of the General Information Theory will be proven by scientists in empirical research results if they want to refute the statements of the pictures or design a new world view.
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: B10/9
Art historical value expertise: Artinvest
Blockchain secured work certificate



Title: Designing the future /Total work of art earth

Artist: Dieter Liedtke
Innovation Solutions: healty food & cell rejuvenation: eterny life + consti-
tutional law & reducing angst: mediencode + philosophical: overcoming
of dualism + scientific: toe + sociology: direct democracy + peace: glo-
balpeace campus + new social concept: ethical capitalism + mobil-app
& travelling artevolution innovation-expo in all countries: exposition i =
E = MC²
Innovation: The universe from the point of view of an infinite system of
creation
Innovation: A formula for paradise on earth
Innovation: Removing the limitations of creativity through information
Innovation: Removing the fear limitations of peoples and religions and
overcoming dualism.
Innovation: energy, space, time and gravity is in its basis information
Innovation Summary: The i = M or i = E theory has been confirmed in
numerous fields of research (biology, genetics, epigenetics, sociology,
physics, evolution, neurobiology and art). The i = M theory opened a
door for a new way of thinking that leads out of the dead ends of dualis-
tic world models of wars, subjugation and exploitation. It shows a holistic
ethical world view for human beings and the world around them with
ever increasing intelligence, increasing life expectancy and an increa-
sing number of people in the world with improved living conditions. Any

trend that goes against the laws of evolution is due to the spread of fear
and the population’s denied access to creativity (through the coding of
the arts). Innovation = Information/ I am an artist and not a mathemati-
cian or physicist and I assume that the combination of the i = M theory
and all the individual areas of the General Information Theory will be
proven by scientists in empirical research results if they want to refute the
statements of the pictures or design a new world view.
Innovation technique: varnish from a Peoples’ DNA pool / signature: Lie-
dtke DNA (transparent)
Innovation of the series: Reducing the world a formula

Series name: Formula for the Universe and the World
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: B10/10
Art historical value expertise: Artinvest
Blockchain secured work certificate



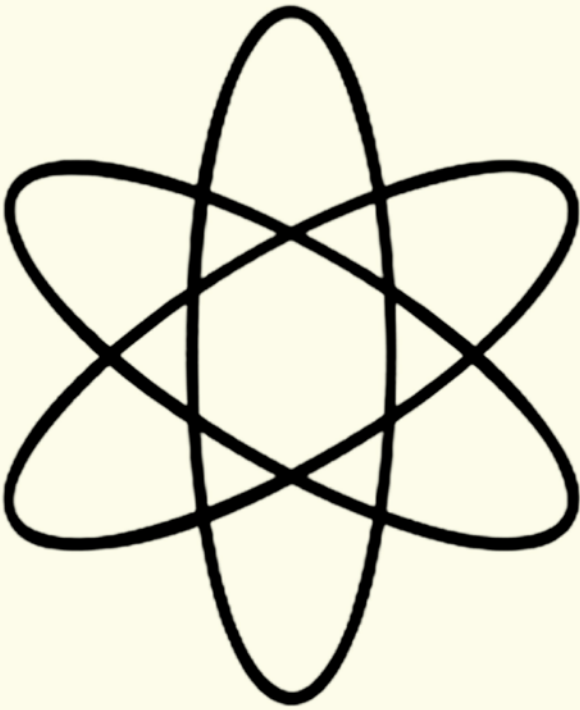
Title: Dimension 2 + 3 / Creation of Energy and Matter

Artist: Dieter Liedtke
Innovation: Transformation and manifestation of information as Space, Dark Energy, Dark Matter, Time, Energy, Mass and Evolutionary-Information Networking in the materialised 3rd D. Space of the visible universe with its interconnections, laws of nature and observations in the universe, which can be measured and calculated by man, as well as the knowledge about the formation of life and creation and biological, mental, ethical and species-preserving evolution or, in the case of ignorance about creation, it can lead to dogmas of faith, fears of society, expansion of power, slavery, exploitation, diseases up to self-destruction. An eternal information process for the formation of new information networks and clusters leads to innovations of the speciespreserving, evolutionary networking programmes, to biological life, to species, groups, societies and cultures, as well as through intuition, knowledge and knowledge of creation to the design of innovations or works of art and an evolutionary ethical self-preserving behaviour that includes all fellow creatures and defends and promotes their freedom and dignity.
Innovation: The universe from the point of view of God or an infinite system of creation A new dimension can be recognised by the fact that: the lower dimension in name, with its possibilities, is infinitely often contained in the higher dimensions.
Innovation: Dimension 2 = Evident scientific proof of creations from the observation level of the 3rd dimension. (Without the creation power and cognition limitation from the perspective of the 3rd dimension)
Innovation: Dimension 3 = Evident scientific proof of creation through evolution of information, consciousness, space, time, energy, matter, biology, sociology and culture from the limited scientific field research levels of the 3rd dimension.

Innovation: Reordering of the dimensions that reduces the possible world theories with 10 and more dimensions to three dimensions plus the new dimension 0 and thus enables a clear world formula that explains the universe holistically, overcomes dualism, can be understood by every human being, confirmed by his or her intuitive experiences and thus can further expand his or her neural network through understanding and integration into the world process.
Innovation: New sense and arrangement of dimensions
Innovation: Assignment of consciousness to dimension 0 to 3
Innovation: Puzzle solving in the natural sciences and the humanities
Innovation: Unification of the world process in a theory and formula
Innovation: New scientific (physics and astro-physics, evolutionary biology, culture and sociology) research results confirm from their discipline these new classifications of the dimensions. Now, also in the future, through the General Information Theory and Formula, the connection of all disciplines with the principle of information as the creation cause of existence in all dimensions (0-3) can be investigated, rejected or confirmed by scientists. Of course, this does not change the realisation that the transmission of information is the basis of our creative power and evolution.
Innovation technique: varnish from a Peoples’ DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2022-.
Year of work: 2022
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: A10/0
Art historical value expertise: Artinvest
Blockchain secured work certificate



2nd dimension: area /formation of area-, time-, gravitation-mixture of information and consciousness-networks of the points and areas of the 1st dimensions through information-networks which form through changes in the universe (no electron in the universe ever takes the same position in the atom or universe, these changes can also be assigned the term creativity or creation if this process is an unlimited evolutionary conscious property of creation) to information-clusters of time and gravitation which is penetrated by the dimension 0 and the dimensions 1st unlimited.

3rd dimension: Space/formation of space, time, gravity mixture of information and consciousness networks of space, energy and matter in the 3rd dimension through creations, creativity or changes in the universe which penetrates from dimension 0, dimensions 1, 2 and 3 unlimitedly, becomes visible and calculable for us from the 3rd dimension and we ourselves bring forth creations from the 3rd dimension.

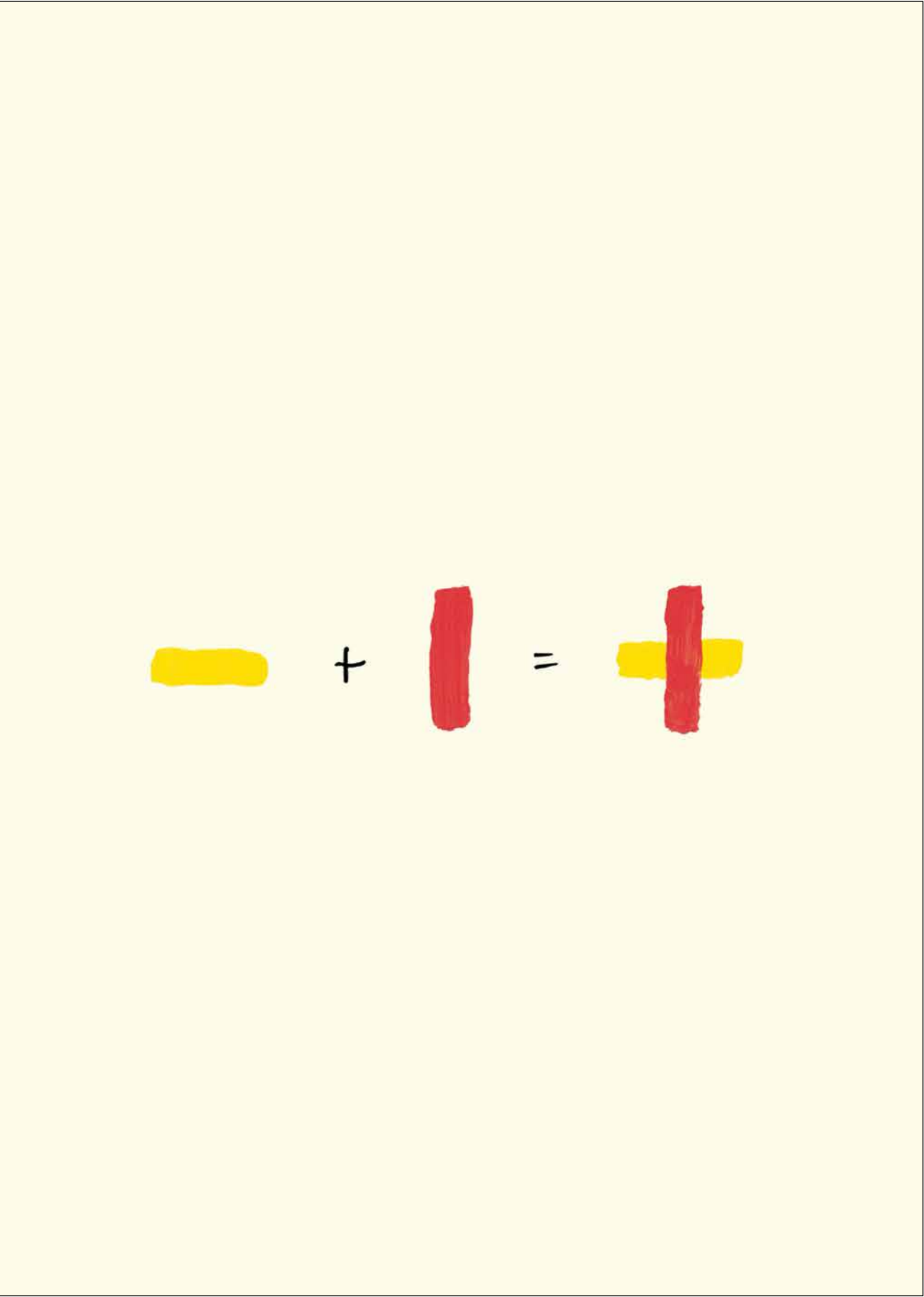
Title: Graphic Art Deciphering

Artist: Dieter Liedtke
Innovation: Transformation and manifestation of information as Space, Dark Energy, Dark Matter, Time, Energy, Mass and Evolutionary-Information Networking in the materialised 3rd D. Space of the visible universe with its interconnections, laws of nature and observations in the universe, which can be measured and calculated by man, as well as the knowledge about the formation of life and creation and biological, mental, ethical and species-preserving evolution or, in the case of ignorance about creation, it can lead to dogmas of faith, fears of society, expansion of power, slavery, exploitation, diseases up to self-destruction. An eternal information process for the formation of new information networks and clusters leads to innovations of the species-preserving, evolutionary networking programmes, to biological life, to species, groups, societies and cultures, as well as through intuition, knowledge and knowledge of creation to the design of innovations or works of art and an evolutionary ethical self-preserving behaviour that includes all fellow creatures and defends and promotes their freedom and dignity. Original yellow
Innovation: Life (yellow) + expansion of consciousness (red) = art (yellow/red)
Innovation: art formula = art recognition for all people = selective perception of innovations = neuronal, epigenetic and cultural evolution = new ethical society
Innovation: In sociology and philosophy, the art formula leads via the Hegel thesis of the ideal and the Marxian antithesis to the synthesis of an ethical capitalism. It overcomes through creativity exaggerated and unnecessary fears, poverty, separations and exploitations of man as well as the partial philosophies of: Idealism, materialism, dualism, scholasticism, theology as well as existentialism through multisynthesis of empirically evident, newly researched information of the respective present knowledge coupled to the cognitive standpoint of the observer with the integration of open probability networks of knowledge and creative intelligence, for the ethical shaping of the world and co-world.
Innovation: Art through a simple graphic formula to make creativity or innovation visible in the artwork so that everyone from the age of eight can understand what art is and what decoration is.

Innovation: 1979-1988 An art formula that explains art to the population and makes people more artconscious and creative, thus empowering them and democratising all the arts, can be classified in art history as Pop Art (in Pop Art, the popular symbols of the people are depicted and the individual is elevated to the status of star). The art formula, in its simplicity, explains all the arts through its innovations, thus making every art Pop Art and every person a creator. It is the ruler of Pop Art, democratising all the arts and at the same time disempowering itself.
Innovation: The law of art is: the dissolution of the boundaries of the arts and art history or consciousness through art.
Innovation: 1979-1988: Reduction of the innovations to red and the known information to yellow in a graphic with five symbols that everyone knows, for the formula of art.
Innovation: 1979-1988: The art formula generates new neuronal connections and synapses as well as epigenetically improved gene programmes of the viewer for a reactivated selective perception of innovation and the development of innovations for self-help, healing and development of creativity.
Innovation: 1979-1988: Cognitive symbiosis with the work/ The viewer himself becomes a living and breathing work of art. Mirror neurons in the viewer's brain lead to a cognitive fusion of work and viewer through the artwork, the process of creativity and understanding art with the formula. This generates new neuronal connections and synapses as well as epigenetically enhanced gene programmes of the viewer for a re-engaged selective innovation perception.
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: A10/1
Art historical value expertise: Artinvest
Blockchain secured work certificate



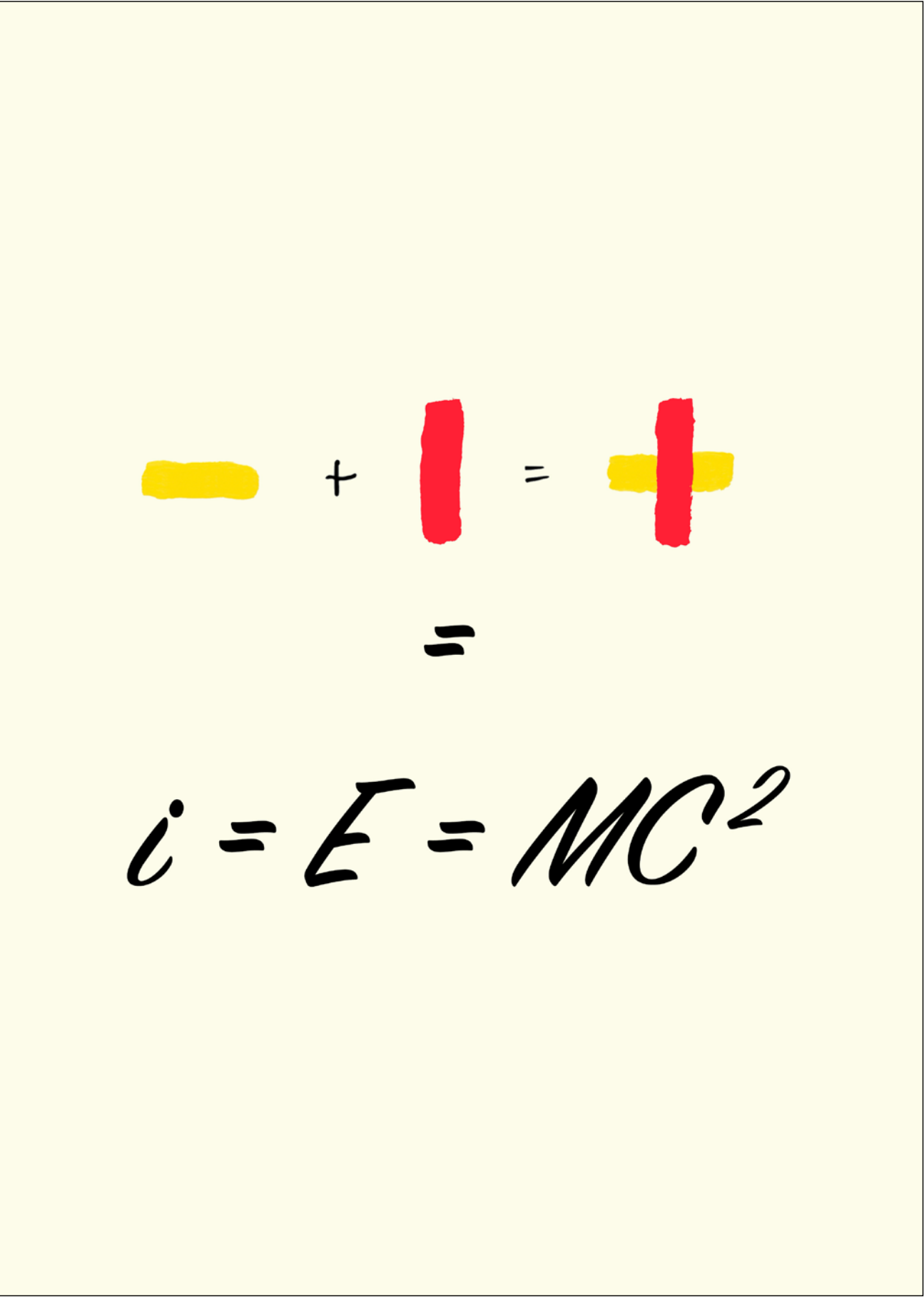
Title: Transformation to the natural sciences-formula

Artist: Dieter Liedtke
Innovation: Transformation and manifestation of information as Space, Dark Energy, Dark Matter, Time, Energy, Mass and Evolutionary-Information Networking in the materialised 3rd D. Space of the visible universe with its interconnections, laws of nature and observations in the universe, which can be measured and calculated by man, as well as the knowledge about the formation of life and creation and biological, mental, ethical and species-preserving evolution or, in the case of ignorance about creation, it can lead to dogmas of faith, fears of society, expansion of power, slavery, exploitation, diseases up to self-destruction. An eternal information process for the formation of new information networks and clusters leads to innovations of the species-preserving, evolutionary networking programmes, to biological life, to species, groups, societies and cultures, as well as through intuition, knowledge and knowledge of creation to the design of innovations or works of art and an evolutionary ethical self-preserving behaviour that includes all fellow creatures and defends and promotes their freedom and dignity. Original yellow
Innovation: The art formula is applied for the first time to the formation processes of all matter in the universe and evolution.
Innovation: The permanently active creative force that permeates the universe and nothingness is always producing “new information” (inno-

ventions) and networks. These newly connecting information, nerve or star or galaxy synapses, based on the information transport of innovations, are eternally manifested creation processes in nothingness, in space, in time, in matter and in biological life. The creation process interweaves being and opens the future through innovation and information transport.
Innovation technique: varnish from a Peoples’ DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: A10/2
Art historical value expertise: Artinvest
Blockchain secured work certificate



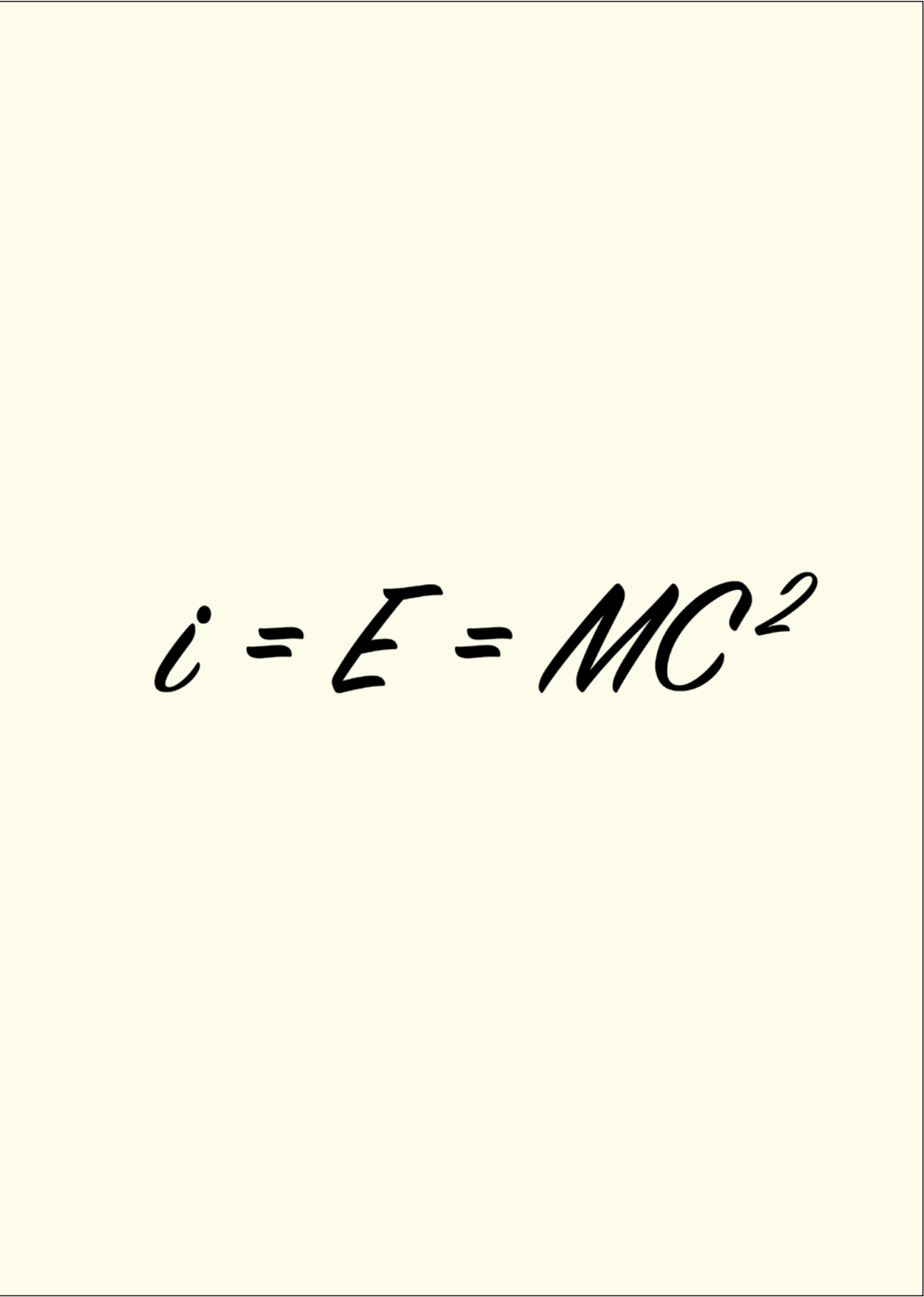
Title: Everything is Information

Artist: Dieter Liedtke
Innovation: Transformation and manifestation of information as Space, Dark Energy, Dark Matter, Time, Energy, Mass and Evolutionary-Information Networking in the materialised 3rd D. Space of the visible universe with its interconnections, laws of nature and observations in the universe, which can be measured and calculated by man, as well as the knowledge about the formation of life and creation and biological, mental, ethical and species-preserving evolution or, in the case of ignorance about creation, it can lead to dogmas of faith, fears of society, expansion of power, slavery, exploitation, diseases up to self-destruction. An eternal information process for the formation of new information networks and clusters leads to innovations of the species-preserving, evolutionary networking programmes, to biological life, to species, groups, societies and cultures, as well as through intuition, knowledge and knowledge of creation to the design of innovations or works of art and an evolutionary ethical self-preserving behaviour that includes all fellow creatures and defends and promotes their freedom and dignity. Original yellow
Innovation: Nothing ∞ = i ∞ creation/innovation = V ∞ v ∞ t ∞ (ERP/4. D. + measurable or Evident experiential in the 3rd D.) + i = i ∞ ... V ∞ ... t ∞ ... v ∞ ... + I = Universe = Dark Energy (DE)/ Space/ Dark Matter (DM)/ Gravity/ Energy/ Matter - Quantum V...+ G (ERP/4. D. + measurable or Evident by experiments experiential in the 3rd D.) + I = V... + G... v... (i = C) = E (measurable- or Evident experienceable through experiments in the 3.D.) + i = V... v... (i< C) = G... = M + i = E = MC² (Space, time, gravity and speed and evolution in the macro as well as in the micro realm of nature and the universe are based only on information)
Innovation: All information exists in the universe without space, time and energy.

Innovation: Information carries mass
Innovation: The resolution of the superposition paradox: The observation of the quantum is information gravity; space and time and at the same time forms a unity between the observed quantum and the observer. The system of the unity of the observed quantum and the observation of information resolves the superposition through the unity of observer and quantum, in that the symbiosis of the information allows the mass to grow to the point where the quantum reaches a new state: i = E = M.
Innovation: When information forms into networks or clusters for species preservation and evolution, it acquires mass and decelerates into energy and matter.
Innovation: Information forms space, gravity and slows down the time and speed of information.
Innovation: Information from matter can split atoms through high energy input (information).
Innovation technique: varnish from a Peoples’ DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: A10/3
Art historical value expertise: Artinvest
Blockchain secured work certificate



Title: Sustainable and Healthy Living

Artist: Dieter Liedtke
Innovation: Transformation and manifestation of information as Space, Dark Energy, Dark Matter, Time, Energy, Mass and Evolutionary-Information Networking in the materialised 3rd D. Space of the visible universe with its interconnections, laws of nature and observations in the universe, which can be measured and calculated by man, as well as the knowledge about the formation of life and creation and biological, mental, ethical and species-preserving evolution or, in the case of ignorance about creation, it can lead to dogmas of faith, fears of society, expansion of power, slavery, exploitation, diseases up to self-destruction. An eternal information process for the formation of new information networks and clusters leads to innovations of the species-preserving, evolutionary networking programmes, to biological life, to species, groups, societies and cultures, as well as through intuition, knowledge and knowledge of creation to the design of innovations or works of art and an evolutionary ethical self-preserving behaviour that includes all fellow creatures and defends and promotes their freedom and dignity. Original yellow
Innovation: Formula for Eternal Life
Innovation: M + i = DNA/Biosystem + i = Multicellular gen programme + i = Epigen/Evolution of Life+ i∞* = Life∞ /*Selected information (i∞) reshapes gene programmes, improves health and prolongs life.
Innovation: Information and recognised innovations shape the species-preserving mind and body.
Innovation: energy, space, time and gravity is in its basis information

Innovation Summary: The i = M or I = E theory has been confirmed in numerous fields of research (biology, genetics, epigenetics, sociology, physics, evolution, neurobiology and art). The i = M theory opened a door for a new way of thinking that leads out of the dead ends of dualistic world models of wars, subjugation and exploitation. It shows a holistic ethical world view for human beings and the world around them with ever increasing intelligence, increasing life expectancy and an increasing number of people in the world with improved living conditions. Any trend that goes against the laws of evolution is due to the spread of fear and the population's denied access to creativity (through the coding of the arts). Innovation = Information/ I am an artist and not a mathematician or physicist and I assume that the combination of the i = M theory and all the individual areas of the General Information Theory will be proven by scientists in empirical research results if they want to refute the statements of the pictures or design a new world view.
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: A10/4
Art historical value expertise: Artinvest
Blockchain secured work certificate

The image shows a handwritten formula in black ink on a yellow background. The formula is written in a cursive, handwritten style. It consists of the word "Life" followed by a superscript infinity symbol (∞), an equals sign (=), and then "Life + i".

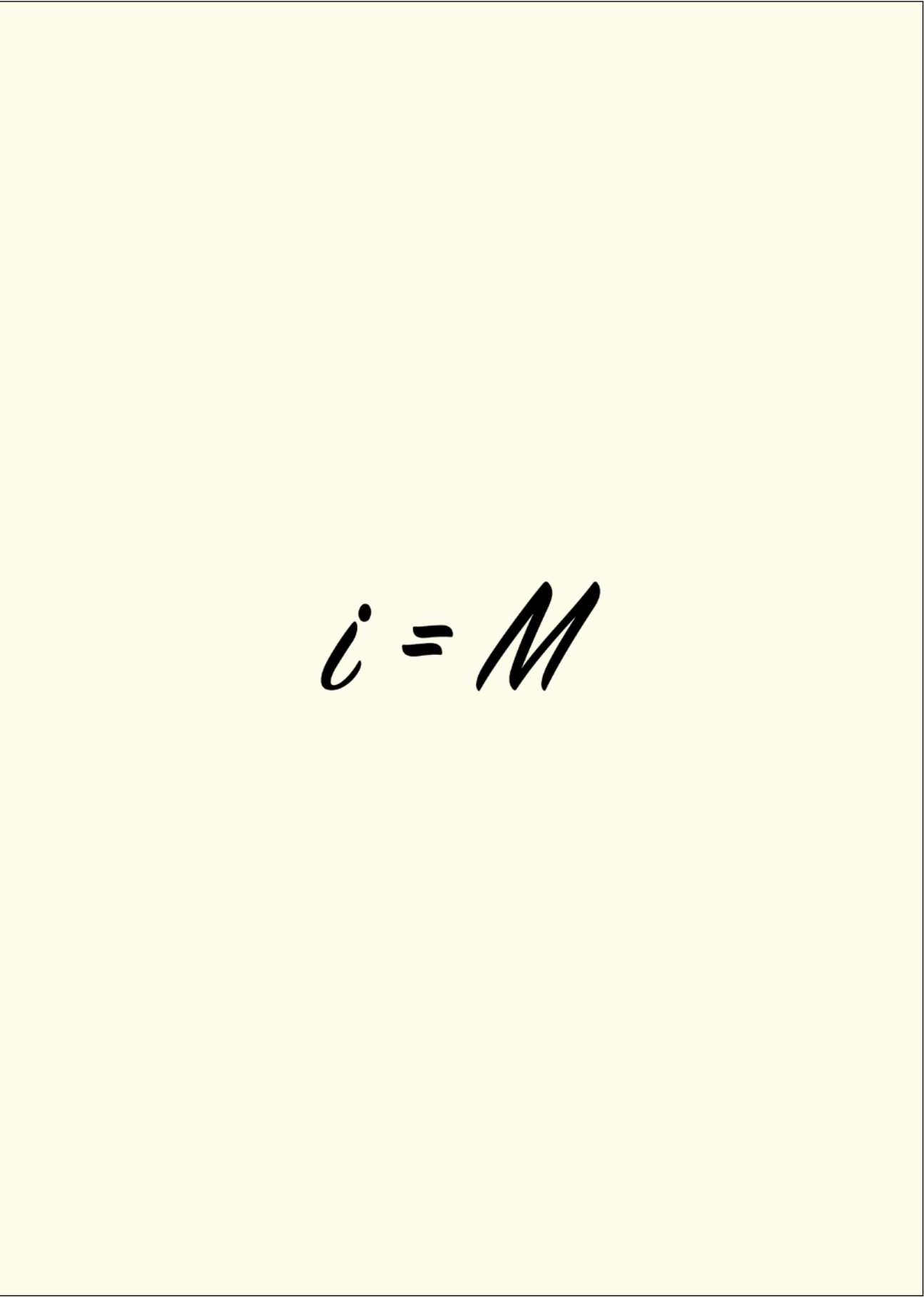
Title: General Information Theory

Artist: Dieter Liedtke
Innovation: Transformation and manifestation of information as Space, Dark Energy, Dark Matter, Time, Energy, Mass and Evolutionary-Information Networking in the materialised 3rd D. Space of the visible universe with its interconnections, laws of nature and observations in the universe, which can be measured and calculated by man, as well as the knowledge about the formation of life and creation and biological, mental, ethical and species-preserving evolution or, in the case of ignorance about creation, it can lead to dogmas of faith, fears of society, expansion of power, slavery, exploitation, diseases up to self-destruction. An eternal information process for the formation of new information networks and clusters leads to innovations of the species-preserving, evolutionary networking programmes, to biological life, to species, groups, societies and cultures, as well as through intuition, knowledge and knowledge of creation to the design of innovations or works of art and an evolutionary ethical self-preserving behaviour that includes all fellow creatures and defends and promotes their freedom and dignity. Original yellow
Innovation: Matter and energy is information
Innovation: General theory of information / Universe - Quantum/ Nothing (without quantum, space, time, gravity) = i_{∞} creation/innovation $V_{\infty} \vee_{\infty} t_{\infty} + i = V_{\infty} \dots t_{\infty} \dots \vee_{\infty} \dots i_{\infty} \dots + G \dots + i = G \dots V \dots v \dots (i = C) = E + i = V \dots v \dots (i < C) = G \dots = M$

Innovation: Everything is information and thus designable
Innovation: The resolution of the superposition paradox: The observation of the quantum is information gravity; space and time and at the same time forms a unity between the observed quantum and the observer. The system of the unity of the observed quantum and the observation of information resolves the superposition through the unity of observer and quantum, in that the symbiosis of the information allows the mass to grow to the point where the quantum reaches a new state: $i = E = M$.
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: A10/5
Art historical value expertise: Artinvest
Blockchain secured work certificate



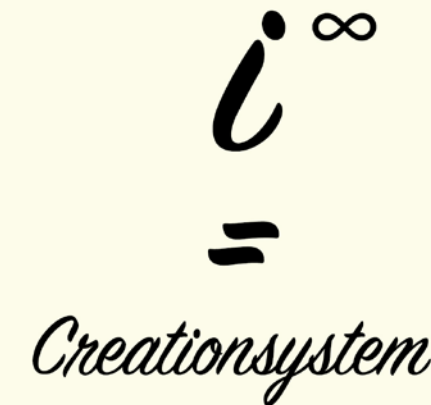
Title: Creation = Information

Artist: Dieter Liedtke
Innovation: Transformation and manifestation of information as Space, Dark Energy, Dark Matter, Time, Energy, Mass and Evolutionary-Information Networking in the materialised 3rd D. Space of the visible universe with its interconnections, laws of nature and observations in the universe, which can be measured and calculated by man, as well as the knowledge about the formation of life and creation and biological, mental, ethical and species-preserving evolution or, in the case of ignorance about creation, it can lead to dogmas of faith, fears of society, expansion of power, slavery, exploitation, diseases up to self-destruction. An eternal information process for the formation of new information networks and clusters leads to innovations of the species-preserving, evolutionary networking programmes, to biological life, to species, groups, societies and cultures, as well as through intuition, knowledge and knowledge of creation to the design of innovations or works of art and an evolutionary ethical self-preserving behaviour that includes all fellow creatures and defends and promotes their freedom and dignity. Original yellow
Innovation: Transformation and manifestation of information as space, dark energy, dark matter, time, energy, mass and evolutionary-information networking in the materialised 3rd D. space of the visible universe with its measurable networking and laws of nature.
Innovation: Formula for Creation and a Sustainable World
Innovation: energy, space, time and gravity is in its basis information
Innovation: Creativity must be rethought physically and in the natural sciences
Innovation: The world can be divided into scientifically proven smaller and larger information networks to maintain the associated information system through a comparative consciousness, creativity and future information: Quanta, Molecules, Viruses, Single Celled Organisms, Plants, Animals, Humans, Social Systems, Planets and Galaxies measurable through their evolution in the Universe scientifically evident and empirically proven. These information systems show in the experimental set-ups that they can react to information and develop creative power. For example: Electrons never take the same position in relation to the atomic nucleus they orbit and to the surrounding matter that changes itself as well as to the changing or creative universe.

Innovation: This shows that change or creativity is a species-preserving evolutionary information networking system that is inherent in all energies, in matter, in the universe, in genes and in social systems according to the laws of nature in species-preserving evolutionary changes. In this context, the information of time, space, gravitation, energy and matter are to be assigned creatively formative properties that simultaneously trigger information-comparing processes of consciousness that create changing processes for the preservation of the information system and its evolution.
Innovation Summary: The i = M or i = E theory has been confirmed in numerous fields of research (biology, genetics, epigenetics, sociology, physics, evolution, neurobiology and art). The i = M theory opened a door for a new way of thinking that leads out of the dead ends of dualistic world models of wars, subjugation and exploitation. It shows a holistic ethical world view for human beings and the world around them with ever increasing intelligence, increasing life expectancy and an increasing number of people in the world with improved living conditions. Any trend that goes against the laws of evolution is due to the spread of fear and the population's denied access to creativity (through the coding of the arts). Innovation = Information/ I am an artist and not a mathematician or physicist and I assume that the combination of the i = M theory and all the individual areas of the General Information Theory will be proven by scientists in empirical research results if they want to refute the statements of the pictures or design a new world view.
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100cm x 140cm

Original-Work N°: A10/6
Art historical value expertise: Artinvest
Blockchain secured work certificate



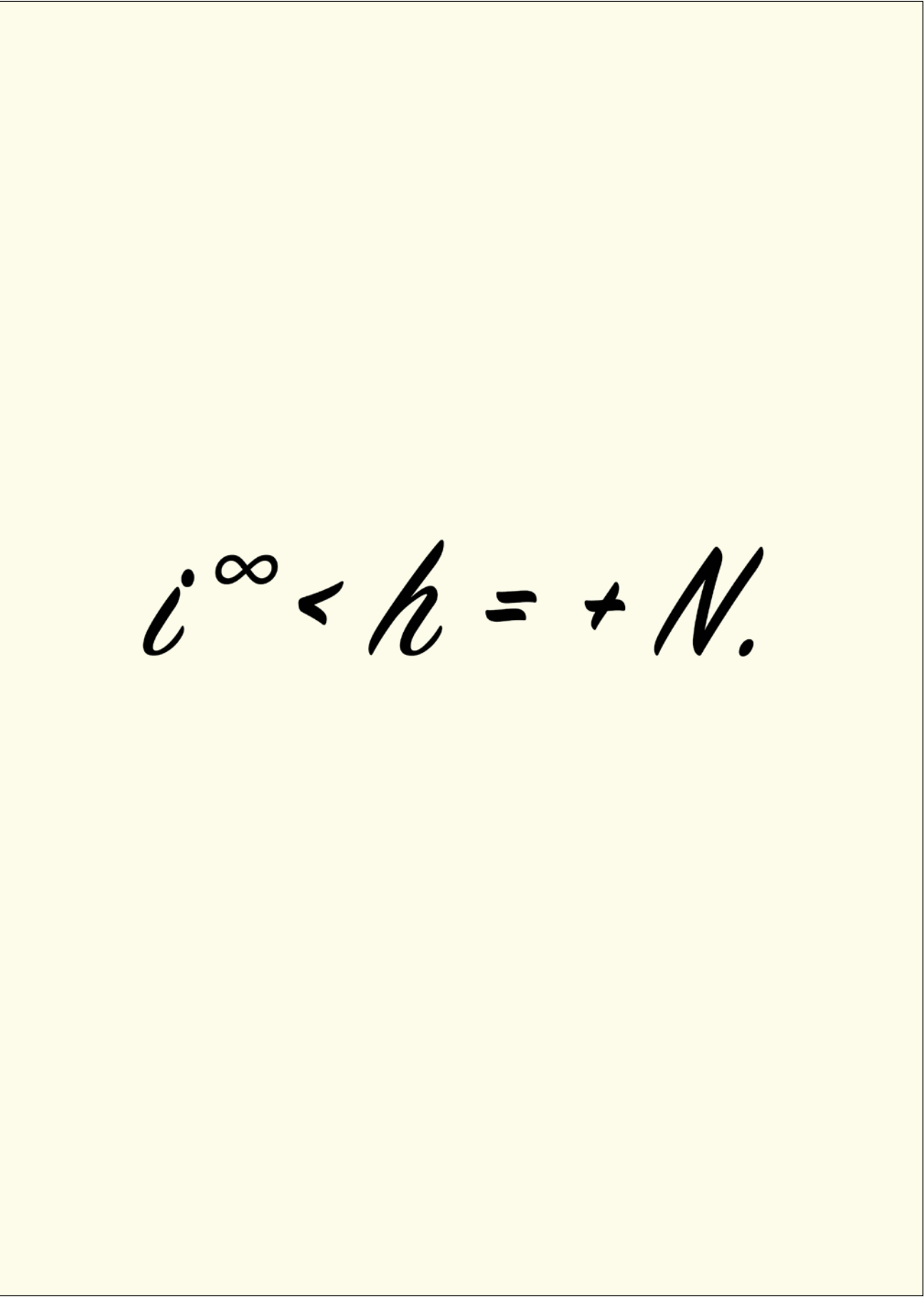
Title: Natural Law Design

Artist: Dieter Liedtke
Innovation: Transformation and manifestation of information as Space, Dark Energy, Dark Matter, Time, Energy, Mass and Evolutionary-Information Networking in the materialised 3rd D. Space of the visible universe with its interconnections, laws of nature and observations in the universe, which can be measured and calculated by man, as well as the knowledge about the formation of life and creation and biological, mental, ethical and species-preserving evolution or, in the case of ignorance about creation, it can lead to dogmas of faith, fears of society, expansion of power, slavery, exploitation, diseases up to self-destruction. An eternal information process for the formation of new information networks and clusters leads to innovations of the species-preserving, evolutionary networking programmes, to biological life, to species, groups, societies and cultures, as well as through intuition, knowledge and knowledge of creation to the design of innovations or works of art and an evolutionary ethical self-preserving behaviour that includes all fellow creatures and defends and promotes their freedom and dignity. Original yellow
Innovation: First events/fundamental innovations or information that are not affected by the previous laws of nature give rise to new laws of nature.

Innovation: Matter, energy information (innovations) that are smaller than Plank's units (length, time, mass) or are based on non-materialised information can make new laws of nature visible in the universe or, even in the case of non-collision with existing laws of nature, bring about the evolution of the species-preserving (information networks) laws of nature and shape new laws of nature for the species-preservation of the laws of nature.
Innovation: energy, space, time and gravity is in its basis information
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: A10/7
Art historical value expertise: Artinvest
Blockchain secured work certificate



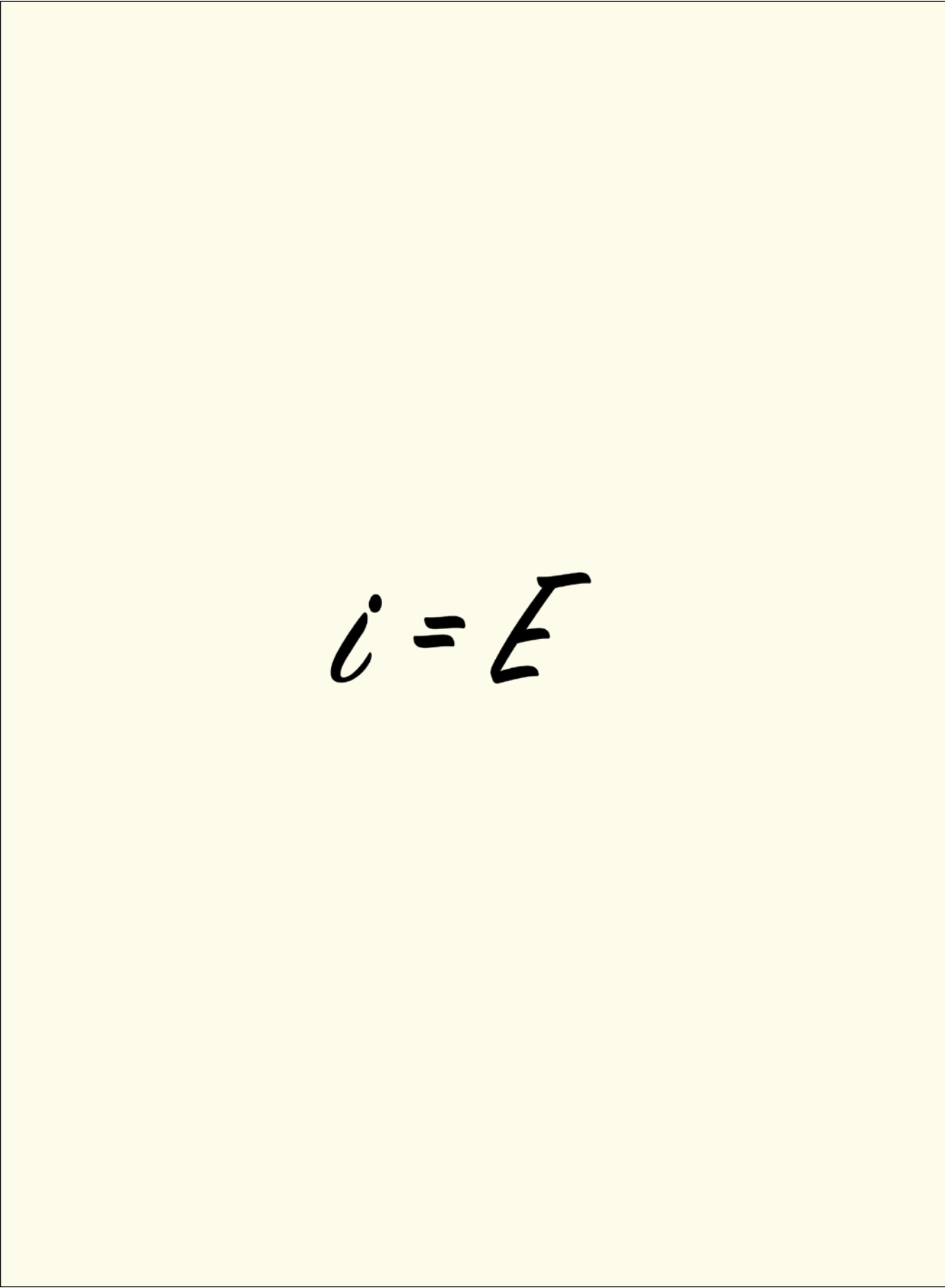
Title: Einstein-Heisenberg Symbiose

Artist: Dieter Liedtke
Innovation: Symbiosis of Quantum Mechanics with General Relativity / Einstein-Heisenberg Synthesis:
Innovation: Removing the limitations of space, time, mass and information
Innovation: Building information networks through information
Innovation: The resolution of the superposition paradox: The observation of the quantum is information gravity; space and time and at the same time forms a unity between the observed quantum and the observer. The system of the unity of the observed quantum and the observation of information resolves the superposition through the unity of observer and quantum, in that the symbiosis of the information allows the mass to grow to the point where the quantum reaches a new state: $i = E = M$.

Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: A10/8
Art historical value expertise: Artinvest
Blockchain secured work certificate



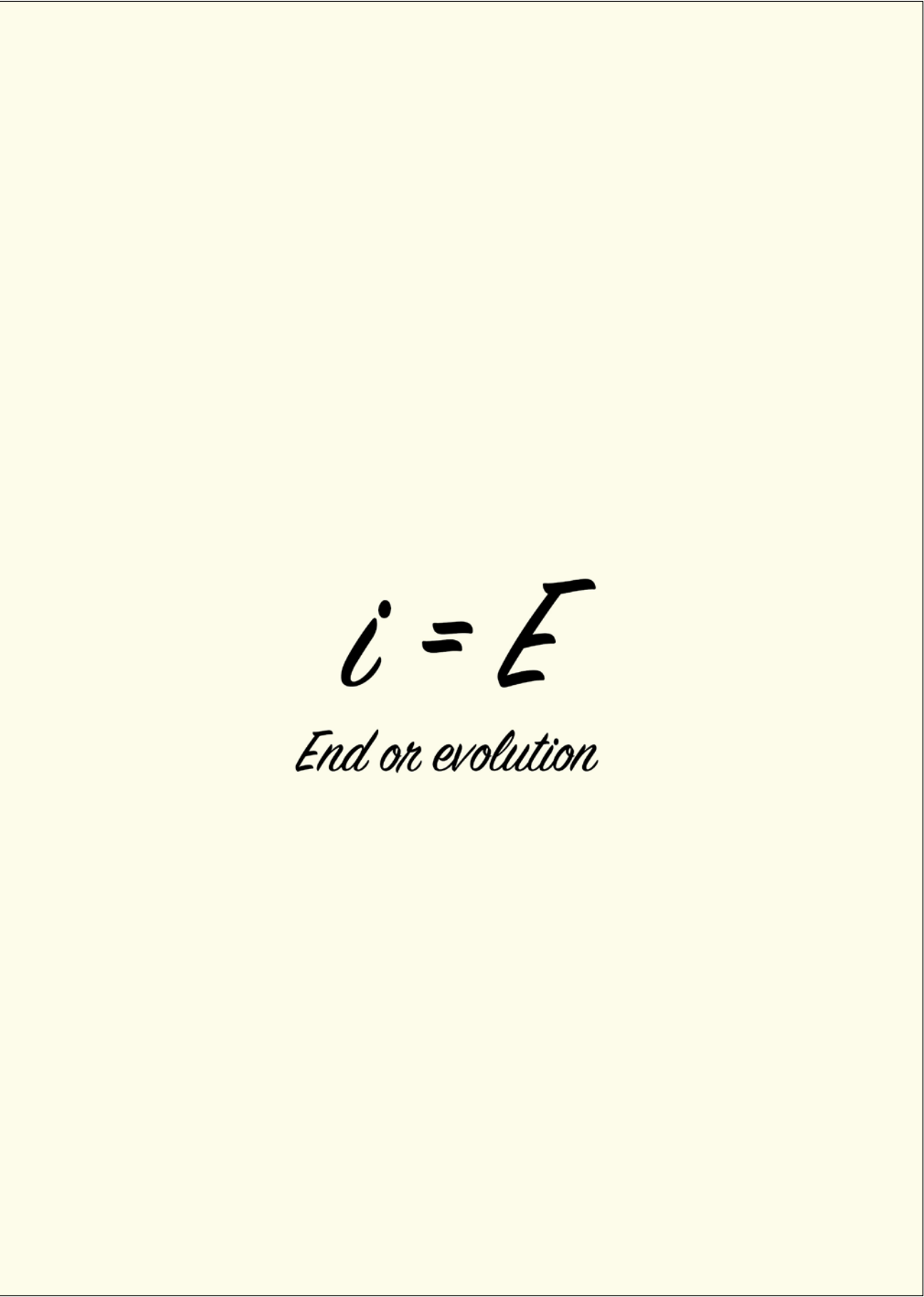
Title: End or Evolution

Artist: Dieter Liedtke
Innovation: Transformation and manifestation of information as Space, Dark Energy, Dark Matter, Time, Energy, Mass and Evolutionary-Information Networking in the materialised 3rd D. Space of the visible universe with its interconnections, laws of nature and observations in the universe, which can be measured and calculated by man, as well as the knowledge about the formation of life and creation and biological, mental, ethical and species-preserving evolution or, in the case of ignorance about creation, it can lead to dogmas of faith, fears of society, expansion of power, slavery, exploitation, diseases up to self-destruction. An eternal information process for the formation of new information networks and clusters leads to innovations of the species-preserving, evolutionary networking programmes, to biological life, to species, groups, societies and cultures, as well as through intuition, knowledge and knowledge of creation to the design of innovations or works of art and an evolutionary ethical self-preserving behaviour that includes all fellow creatures and defends and promotes their freedom and dignity. Original yellow
Innovation: Analysis of social history events with the formula: $i = E$
Innovation: Prediction of the future with the formula: $i = E$
Innovation: Comparison of the paths of development and their chronologically alternating; in cultures, peoples, states and religions as well as the resulting mixed forms that have occurred in history
Innovation: Limitation and reduction of the world population + i Fear + i Disinformation + Compulsion to believe + i Sovereignty of the powerful + i Unfreedom + i Surveillance + i Exploitation + i War/Pandemic/Disease/Eugenics + i Control of the population through artificial intelligence = Reduction of the swarm creativity and energy of ideas of the world population = Preservation of power and concentration of power to a few people = Evolutionary IQ regression of the Society = Extinction of humanity and/or The rise in world population + Humanity information networks = humanity development + i free access to creativity + i media code + i Lifting of five Society Taboos + i New Renaissance + i Direct Democracy + i Ethical Capitalism + i free development of world population and world creativity from 10 million tons of living brain mass + i = Infinite resources and nature energies + i = freedom and prosperity + i = Globalpeace + i = $Life_{\infty} \approx$ Paradise on eart.

Innovation: Lifting the five taboos
Innovation: Concept for a positive development of the world
Innovation: energy, space, time and gravity is in its basis information
Innovation Summary: The $i = M$ or $i = E$ theory has been confirmed in numerous fields of research (biology, genetics, epigenetics, sociology, physics, evolution, neurobiology and art). The $i = M$ theory opened a door for a new way of thinking that leads out of the dead ends of dualistic world models of wars, subjugation and exploitation. It shows a holistic ethical world view for human beings and the world around them with ever increasing intelligence, increasing life expectancy and an increasing number of people in the world with improved living conditions. Any trend that goes against the laws of evolution is due to the spread of fear and the population's denied access to creativity (through the coding of the arts). Innovation = Information/ I am an artist and not a mathematician or physicist and I assume that the combination of the $i = M$ theory and all the individual areas of the General Information Theory will be proven by scientists in empirical research results if they want to refute the statements of the pictures or design a new world view.
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: reducing the world to a formula

Series name: Formulas for the Universe of Man
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: A10/9
Art historical value expertise: Artinvest
Blockchain secured work certificate



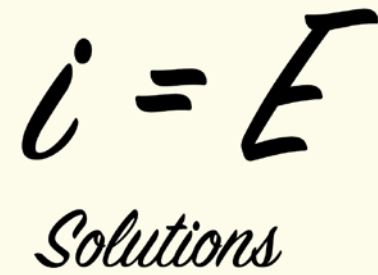
Title: Designing the future /Total work of art earth

Artist: Dieter Liedtke
Innovation: Transformation and manifestation of information as Space, Dark Energy, Dark Matter, Time, Energy, Mass and Evolutionary-Information Networking in the materialised 3rd D. Space of the visible universe with its interconnections, laws of nature and observations in the universe, which can be measured and calculated by man, as well as the knowledge about the formation of life and creation and biological, mental, ethical and species-preserving evolution or, in the case of ignorance about creation, it can lead to dogmas of faith, fears of society, expansion of power, slavery, exploitation, diseases up to self-destruction. An eternal information process for the formation of new information networks and clusters leads to innovations of the species-preserving, evolutionary networking programmes, to biological life, to species, groups, societies and cultures, as well as through intuition, knowledge and knowledge of creation to the design of innovations or works of art and an evolutionary ethical self-preserving behaviour that includes all fellow creatures and defends and promotes their freedom and dignity. Original yellow
Innovation Solutions: healty food & cell rejuvenation: eternity life + constitutional law & reducing angst: mediencode + philosophical: overcoming of dualism + scientific: toe + sociology: direct democracy + peace: globalpeace campus + new social concept: ethical capitalism + mobil-app & travelling artevolution innovation-expo in all countries: exposition i = E = MC²
Innovation: A formula for paradise on earth
Innovation: Removing the limitations of creativity through information
Innovation: Removing the fear limitations of peoples and religions and overcoming dualism.
Innovation: energy, space, time and gravity is in its basis information

Innovation Summary: The i = M or i = E theory has been confirmed in numerous fields of research (biology, genetics, epigenetics, sociology, physics, evolution, neurobiology and art). The i = M theory opened a door for a new way of thinking that leads out of the dead ends of dualistic world models of wars, subjugation and exploitation. It shows a holistic ethical world view for human beings and the world around them with ever increasing intelligence, increasing life expectancy and an increasing number of people in the world with improved living conditions. Any trend that goes against the laws of evolution is due to the spread of fear and the population's denied access to creativity (through the coding of the arts). Innovation = Information/ I am an artist and not a mathematician or physicist and I assume that the combination of the i = M theory and all the individual areas of the General Information Theory will be proven by scientists in empirical research results if they want to refute the statements of the pictures or design a new world view.
Innovation technique: varnish from a Peoples' DNA pool / signature: Liedtke DNA (transparent)
Innovation of the series: Reducing the world a formula

Series name: Formula for the Universe and the World
Years of work on the series: 1988/2005-.
Year of work: 2020
Material: Digiprint on canvas
Dimensions: 100 cm x 140 cm

Original-Work N°: A10/10
Art historical value expertise: Artinvest
Blockchain secured work certificate



The image shows a handwritten formula $i = E$ in a large, bold, black script. Below the formula, the word "Solutions" is written in a smaller, cursive script. The entire text is centered on a light yellow background.

HYPER-THEORY

The Hyper-Theory of Everything

2001/ Dieter Walter Liedtke

Or what do quantum mechanics, the theory of relativity and the attempt to unify both theories say about creativity as an evolutionary law of nature and the existence of the 'I' as well as the What are the future possibilities for human beings? The answer to these questions could lie in a new, overall view that, among other things, creates a symbiosis of idealism, materialism and existential philosophy, harmonises philosophy, art, natural science, technology, subject, object and understanding into a unity. This view would reconcile the rational with the irrational and summarise diversity of art and the arts into one central statement.

All currents to a unified level of understanding, into a philosophy of wholeness. Martin Heidegger suspects that new thinking is necessary and will be possible in the future in order to lead philosophy out of its impasse, so that we can think, philosophise, create evolutionary knowledge with a new model of being, when he formulates:

'Perhaps there is a thinking outside of the distinction of rational and irrational, more sober even than scientific technology, more sober and therefore aloof, without effect and yet of its own necessity. The questions are ways to a response. It would have to, if it were ever granted, consist in a transformation of thinking, not in a statement of fact.'

The transformation of thinking, a new creative view, is accomplished through the philosophy and art of 'concrete evolutionism' for Niklas Luhmann. A philosophy of wholeness should be able to overcome numerous divisions, offer insights into an ethical shaping of life as well as form the real unity of thought and reality through new thinking and research, bring about the dissolution of grievances and guide aspired ideals.

I will mention some of the contradictions through the following example:

- Exploitation of nature and the dignity of life
- Need and wealth
- Forced labour and physical freedom
- Coding of art and spiritual freedom and help

- Terrorism and friendship
- Social Darwinism and protection of the suffering
- Obsessive will to power and preservation of the species
- Relativity and quantum theory
- Becoming and being
- Time and eternity

Nietzsche's Übermensch cannot replace God and leads into the abysses of power. Never before has God or creation shown themselves to man so clearly and without mysticism. The future, like the past, will show that the change in thinking will prepare a way to a changed world. If one applies quantum physics and the theory of relativity to philosophy, new facets of evolution open up. The famous thought model of Schrödinger's cat is meant to illustrate that several possibilities exist side by side.

A cat is locked in a box. When a radioactive nucleus decays, which happens with 50 % certainty, a shot from a gun is released, hits the cat and kills it. According to quantum mechanics and the indeterminacy principle, the quantum state of the cat is a mixture of dead and alive before the box is opened. In the quantum theory, both possibilities can coexist.

Both conditions are real. Furthermore, according to quantum theory, a sharp determination of the location of an electron, a spatial limitation, creates an infinite indeterminacy of the electron's velocity, which results in a resolution of the limitation. In elementary particle physics, or more precisely in quantum physics, it looks like an electron deciding whether it is a particle of matter or a wave. Exactly in the same moment in which the observer or experiment director decides whether he wants to measure a matter particle or an energy wave. According to quantum theory and the indeterminacy relations, the observer always receives the measurement data that he wants to know, but never both pieces of information about the electron (concerning time and place) at the same time. In quantum physics, according to the indeterminacy principle, the observer becomes

a component of the electron, measuring system and influences the result.

Here an extended basic assumption: The closed or open consciousness and I. Time is movement and movement is change. Change, however, is creating or perceived creativity and cognition in the consciousness, in the subconscious and in a newly defined upper consciousness in the tip of the change of the axons (central part of the nerve fibres) in the brain, the decisive, acting 'upper conscious' and the 'I' are found. Thus, time always consists of at least two points or information-consciousness centres in space and time.

Change or creativity and information generate a comparative consciousness, subconscious, super-conscious as well as a crucial species-preserving ego and vice versa (see also for the application of intelligence and creativity enhancement, ego discovery, personality and consciousness development and verification of the same, of effect and cause, the art open art formula, publications: 1982, 1988, 1990, 1994, 1997, 1999, 2000, 2003 art open evolution exhibitions 1991,1999, Liedtke artworks from 1963, graphics from 1979, books and catalogues from 1982, museum from 1994) for orientation and is a basic constant of nature, i.e. of all forms of life, of evolution (as we can see in humans, animals, plants; unicellular organisms and viruses through new research results), of the comparative, oscillating observers from their relative point of comparison.

Creativity or change of information is therefore a property of matter, quarks, energies, gravitation, dimensions, time and the universe that has not yet been included in physics, as well as the nothing, the oscillating relative observer becomes a component of the system through his creative intervention, but even more so through cognition, which he completes with his newfound experience and self.

The subject is an acting observer position, which outside of the oscillation between the cognitions, the creativity events, the points in time, in the self through decisions, self-creativity, intuition, vision seeks its future path in the now, can use feelings as motivational enhanc-

ers for this and arises from process observer positions as well as being fed from these to its own and the growth of consciousness the development and reconstruction of the neuronal network (see also the book by Ian Robertson: The Universe in our Brain, Piper 2002). One can also say; the subject is the researcher, philosopher, artist, entrepreneur and the Columbus of the consciousness world as well as the world. It is evolution's response to changes in the conditions of life, an important part of the bridgehead to self- and species-preservation into the future.

The 'I' realises itself physically in the tip of the changing and optimally growing axons of the neuronal network; through cognition, creativity, art and vision, it continues to expand the neuronal network, the consciousness, including the unconscious and the super-conscious. All the programmes of the life forms are concentrated in the super-conscious. It is genetically programmed to search for new experiences in order to secure the future for itself and for the preservation of the species.

An open or closed 'picture of the world' as a decision-making aid for the 'I' takes place with the help of a separation from reality. A first step towards an open world or society, when applied positively, is the synthesis of the irrational with the rational. It is possible to an expanded understanding (not to be understood in the negative application possibility to increase mysticism and fear, to close off intelligence and creativity) with the help of metaphors, the arts, rituals, repetitions, future planning, visions, prophecies, insights of the past or better an evolutionary vision, which includes the developments of the past and the future visions, for the ethical evolution of all people, to an open system.

What does science say about the reality divisions in the brain? It is known that a reality lock, as we now know from research, exists in the area of the hippocampus in the brain, which checks every piece of information for its reality and logic (via gene programming for effect and benefit for the 'I', the self, the family, society and the species in the now and for the future, for the conscious and the subconscious) can be opened and this 'reality gate' can allow creativity and new

thought images, as a logical future reality and/ or as a kind of 'future cognition', if it is understood and conveys self and species-sustaining cognitions. Once the hippocampus reality-lock is opened for a certain thought-image, a logic for creativity, art or an insight, further new information, logically based on the preceding initial information, can pass the reality-lock after a supplementary check and thus, if used positively, give the user a steadily increasing creativity, health, intelligence, freedom and prosperity, but through false information prepared as a distorted reality, which leads to false conclusions and actions and / or further exaggerated fears triggering thought images programmed into an opposite mental reduction effect.

These processes happen in a positive as well as in a negative direction of development in all countries, cultures and religions consciously and/or intuitively as well as emotionally controlled, in the voodoo culture or influence, in the administration of placebos, in schools, in all processes of knowledge transfer in medicine, in planning, in sport, in advertising, in managerial training, in the fine arts, in research, philosophy, literature, music etc., precisely in the transfer of new knowledge.

Altered, new sensory impressions, especially those indicating danger, are genetically assigned emotions as a turbo drive, they are immediately roughly checked for danger by the limbic system in the brain and implemented as instinct and reaction in the body before the consciousness has analysed these sensory impressions in more detail and possibly neutralised these impressions as a false alarm, because by then a 'reaction' may already be too late for survival.

The separation of reality with the inclusion of creativity, vision and future perspectives could be a second level (without fears) of preparation of the consciousness system for the open system for the evolution of the self and the species. The consciousness system could thus be a process observer position for the decision-making of the ego, (in which direction it should continue to grow, connect, act, open or close in case of danger, in order to be able to form species-preserving abilities in the future through gene pro-

gramming change and gene changes, as well as in the present immediately through constantly improving neuronal networking, via increasing intelligence, (e.g., to have a positive influence on one's social and economic success and on one's body cells, as well as to have physical and mental health) between all information carriers, the genes, gene programmes, consciousness, subconscious, instinct, emotions, personality, intuition, creativity, vision, knowledge, experience and will, as well as the 'I'-being.

One can also express this differently; the 'I' is an advanced future position, which is to find out, under the condition of a changing world, how the self has to change in order to be involved in constant love and to be networked in a world of love (love makes the neuronal networking and abilities of the brain grow and thus accelerates human evolution, The humanistic and love potential in the world genetically as well as through experience (see also the book by Ian Robertsen The Universe in Our Brain) and thus a positive evolutionary spiral to be accelerated so that the coming generations are integrated in love as well as networked in an open life system to find the best possible life conditions to be able to develop optimally.

Consciousness is a process that enables an 'I-centred' evolutionary looking 'I' in the 'Self', including the changing world, in a forward-looking way. Accordingly, 'free will' is a preparer, cornerstone of the bridgehead in the future, for the 'I' to be able to realise what is seen in the 'self' and in the world, self and species-sustaining.

A closed consciousness system and ego (in fear) mainly reflects the past and present without a connecting evolution observer position. It is influenced by fears, by closed systems and their media, and, gene-programmed, focuses on the present and the elimination of fear. Closed systems of consciousness and society are thus favoured by false information, enigma and mysticism dissemination, art coding, fear of the future, information about physical and mental pain in the world, and the subjective physical and mental experiences. Diseases as well as a refusal of love and a weakening of one's personal strength, resulting in a

feeling of powerlessness, of self-surrender, to the steering of the will by goal-oriented information from third parties. Here it must be considered that the closed consciousness, ego and social system, through the 'Closed Shop Principle' (= denial of access to the important consciousness-opening core information for self-opening), the information for self-healing through one's own genetic programmes is missing.

An open consciousness, ego and social system draws creative evolutionary views from the past and future through gene-programmed, automation-based processes to optimise an expanded present and future (see also the book art open published in 2000 by Dieter W. Liedtke).

The freedom of an axon, human being, state or society is rooted in the nature of evolution to recognise, decide and act as an open creative DNA or information system. Axons that have no freedom to develop in the brain into cognitions, to connect with nerve cells, withdraw or die (see also the research results of the Max Planck Institute for Brain Research). Individuals in a society that does not allow freedom and promotion of creativity, art, research, science and teaching, but their codes behave simultaneously through fear programming. But social repression hits them several times, because the individual's personality and dignity does not have access to codes of recognition, decisions and actions to future connections and insights from creativity and therefore also of the ego or the axon, further and deepening justified, without recognising why it is so in this state.

The freedom to be creative, to develop, is a law of evolution inherent in the system.

As the axons, the ME show the individuals and populations, the loss of dignity, creativity or art (through fear coding or access barriers) of the individual or populations leads to their withdrawal, fatalism, fascism, backward ideologies and creeds, depression, suicide, insanity, aggression, criminality, disease, terrorism, war and ultimately when transferred to the social systems, the dissolution of humanity, culture and ultimately the self-destruction of humanity. (see also www.Shoa.de).

So, both possibilities, the open and closed consciousness and ego, are genetically programmed in a human being or social system. On the basis of all accessible information carriers, the observer, the ego, decides whether it

should open or closed. If a system closes and opens, connects at the same time with other closed systems or ideologies out of fear of a future development of the open systems, growth as well as fear and stress dissolutions first occur on the surface in these connections, (Sense-making by shifting the focus of fear and apparent opening of the future through enemy images and exclusion of other ways of thinking, resources that can be appropriated or limited), but which, when viewed objectively and the future development in its growth, expose themselves as self-dissolution (as euthanasia, withdrawal of the sense of the genetically programmed preservation of the species, of the laws of evolution) of the closed systems.

It is becoming increasingly clear that closed systems are directed against nature, evolution and spiritual growth, as can often be demonstrated by the course of human illnesses and by social systems, ideologies, power systems and companies, and by studying their history, they can only exist and survive to a limited extent in isolation. Darwin's theory of evolution has thus been overtaken by the evolution of the theory of evolution (see also Karl Popper's All Life is Problem Solving 1994 and Dieter W. Liedtke's Evolution Theory of Knowledge Systems 1996-98).

The marble base of Darwinism has been showing considerable cracks for a long time. The principle of random mutation and natural selection does not agree 100% with the latest research findings. Darwin's closed evolutionary theory of Social Darwinism and randomness has been refuted at this core point by numerous biological, genetic, neurobiological and empirical studies published by behavioural science. It has promoted crime, war and antisocial behaviour and has often been used to legitimise the exploitation of people and nature. as well as in its popular fascist interpretation or in the exploitative capitalist interpretation according to the closed system theory of Thomas Malthus, as the 'right of the stronger' and allegedly 'better' over the 'weaker' and supposedly 'lesser' against our species-preserving, genetic programming.

Publications of the 'evolutionary theory of knowledge systems' of a new evolutionary view of the 'open system' will dissolve this 'mental swamp' that we find ourselves in right now. This swamp consists of closed systems of thought that are easy to teach but in their application are against evolution (which has been trans-

ferred to peoples and in turn is implemented and maintained with the survival of the fittest against the nature of man – see the implementation of the ideologies of Marx, Engels, Lenin, Stalin, Hitler, Mao, as well as capitalism as a prevailing and further variant of closed social systems today, in which there are allegedly not enough resources for the prosperity and freedom of all people in the world).

Just as the human potential for spiritual development, loaded with humanism and ethics through species-preserving genetic programming that is meant to equip one for a paradise on earth, keeps sinking and getting stuck in this thought morass of fears, we can only take the water out of the thought terrain, drain this swamp, in order to pave the way for a positive future for all human beings.

If one considers the electron independently of this as a unit of consciousness that can show itself openly at the event horizon of the information system (atom) as a closed particle of matter or as an energy wave indeterminately not fixed, one obtains a model of consciousness that contains both possibilities. The closed and the open thinking (consciousness) reveal themselves as juxtaposed models in human consciousness. The classical special theory of relativity by Albert Einstein, which cannot be combined with quantum physics in all areas (in my model of consciousness it represents closed thinking through sharp limitations despite its relativity) can be overcome in its contradictions to quantum physics through the introduction of a new observer point of view 'of infinity' (see also the book Das Bewusst sein der Materie ersch.1982 by Dieter W. Liedtke). Stephen Hawking and Jim Hartle confirmed in 1983 the possible unification of the contradictions of both theories by introducing the 'Imaginary Time' of an infinite universe without temporal boundaries. Even if one considers black holes as closed systems of consciousness-ideology or power-from which there is no escape, Stephen Hawking was able to prove theoretically in 1974 by applying quantum mechanics to black holes that they lose mass and size through a steady outward flow of particles and thus also correspond to the closed systems of the sociologist of social systems. The creative breakout (as documented by the works of art) from closed systems is evolutionary law (see also the book: The Fourth Dimension by Dieter Liedtke 1987). The development of nature and our evolution of consciousness

shows that an open evolutionary model is natural law and that any closing off, intervention by the powerful, the observer or God, which does not involve the opening up of the system, leads to more freedom, to more creativity, but can only lead to a backward-looking, closed systems (as Hawking has shown with the black holes) as with perished great cultures and totalitarian systems of power in human history, can be linked to incest and in today's technical incest, cloning (which will yield positive research results if it simultaneously promotes the creative awakening of genes and their programmes), will lead to loss of power, illness and the death of the system in the 3-dimensional and spiritual world. Albert Einstein said about quantum physics 'God does not play dice'. Einstein was wrong, as quantum physics shows, God is the game and the non-game, the dice and the rule, the player and the table, the loser and the winner. He plays and does not play, He is present and not present, in an open system and being, of finitudes within infinities. According to quantum physics, the observing human being decides whether God exists in his world through his result-oriented measuring process. If man is aware of this, he becomes the creator of God, who is outside his mind and real in him. His mental images or creative energies create a universe in which God exists or does not exist. Man, by applying quantum physics to God, becomes part of the laws of creation, which he can no longer ignore, as he would negate and annihilate himself and dissolve as humanity. The application of quantum physics to the question of God's existence also confirms ancient wisdom and religions. In this thought model, God becomes the image of man, nature and evolution as well as their creator or vice versa.

If one considers the studies carried out to verify this thesis and the introduction of infinity as the observer's point of view, it results in the following: Agreement: the sharp limits of relativity theory as well as the fuzziness of quantum mechanics both confirm at this point that the cat or God exist simultaneously in both states. They are alive and they are dead, that depends on the relative observer's standpoint and his will to create, whether he wants to get an open creation model or closed power system, an existing or non-existing God as a measurement result. Once God is created, HE really exists in consciousness through the neuronal networks in the brain, as well as in nature. In the infinity of the universe, creation power, as we all know, is a component of the world

and of nature (see also the picture cycle 1982-88 in the Liedtke Museum and the book The Fourth Dimension or the summary: Information -The Principle of Creation- Dieter Liedtke 1987 as well as the art exhibition 'art open' 1999 that took place in Essen and from 2020 i = E = MC² in the Liedtke Museum in Puerto de Andratx).

Transferred to society, a co-world-whole view shows why closed systems of power do not last. They are against the laws of nature or, if you like, against evolution. Examining the outbreak of art and closed systems of consciousness reveals why closed systems, religions, ideologies persecute, prohibit, discredit, encrypt and present the arts as incomprehensible stuff of madmen or geniuses. As well as excluding the newly developing arts and their artists from the available funding opportunities. Art has been an exclusive medium since Leonardo da Vinci by the coding of art and the discrediting of artists. The art formula de-encrypts art by making it comprehensible for regular people, contrary to all humanistic justifications for a new open world, delayed for the maintenance of the old closed society and power systems under all circumstances according to the 'closed shop' model.

The future of society: knowledge is anchored in the brain through seeing, when what is seen is understood (University of Tokyo), 'Seeing and knowing are the same thing' said Leonardo da Vinci. Research by the Max Planck Institute and Nobel Prize winner Eric Kandel and mirror neurons also show that when what is seen is unravelling, knowledge, creativity and intelligence become transferable to the person in the act of viewing and permanently physically installed in his or her neuronal brain network. Applied to the problems of humanity, this means: exploitation, loss of dignity, poverty, depression, suicide, crime, fatalism, fascism, communism, capitalism, socialism, terrorism, war and genocide do not arise from a lack of viewed images and experienced education, but from the non-existent De-mystification and unravelling of images or art, i.e. from a lack of creativity and knowledge, as well as through the spread of fears and the resulting mental epidemics and paralysis among the people. (see also the book by brain researcher Ian Roberts: Das Universum im Gehirn Piper 2002).

The countries that implement these findings, as well as new neurobiological research by Nobel laureate Eric Kandel, New York, and an open system in their school, media and education pol-

icies, will be able to greatly reduce health care, social services and crime costs even with an increasing and/or ageing population. The currently prosperous economy will spark a new service industry and a wealth platform for all people. The study commissioned by the World Bank to the team of political scientist Paul Collier, Oxford, on the links between poverty, terrorism and war confirms the finding: more creativity, more development = less poverty and civil wars. Cultural, ethnic behaviour of peoples preserves the unity, particularity and dignity of peoples in an open system (like the electrons of the atom). They guarantee diversity and do not get lost in fights, wars, cruelties and dissolutions (in the universe of the three-dimensional world in the atomic explosion or in the collapse into a black hole that represents a transformation). In their diversity, they shape our commonalities in a humanity (or as in physics, the electrons the atom and the universe) existence.

Terrorism and closed systems

According to this, closed systems (states, peoples, religions, ideologies, media, companies, families and of the individual human being) by demarcation rules for fantasy, art, religion and thought processes (in quantum physics the experimental ladder) only create closures of the mind, which in turn create depression, disease, (negative gene programming and cell decay) friction, war and in time the reduction (or loss of power) to collapse through loss of energy of the closed system (the black hole, the cell or the genes) and the removal of man and his systems of power from himself, God, the laws of evolution, his creativity, art and humanity.

In addition, there are open systems outside the closed system that are developing faster and are thus in a constant advantageous situation compared to the closed systems, which will lead to the well-known aggressive behaviour due to apparent helplessness on the one hand and on the other hand to exploitation, loss of dignity of the closed systems through digital control inwards as well as through technology transfer from the open social systems, a race of the systems and to a knowledge advantage and more creativity of the open systems if they do not allow themselves to be limited by the partially open social systems or to be put in fear of the future.

The system of observers and the imagination

On closer inspection, this scenario will look like: an open system gives the observer the choice of taking up all known and unknown positions (the latter through creativity and imagination) for his evolution of consciousness, for understanding. Through understanding, he forms a new larger, more open system with the understood (see also Evolution Theory of Systems of Knowledge 1996-1998 by Dieter W. Liedtke, his works of art and catalogues). The philosopher Hans Georg Gadamer on the understanding that naturally includes the understood:

‘He who understands is always already included into an event through which meaningfulness asserts itself.’

If one transfers cognition, understanding and the meaning of an open system to closed systems of power, the closed system dissolves and forms a symbiosis with the understood as the density of cognition steadily increases. If a social system observes another social system and wants to obtain data about a closed system as a measurement result, the system receives the desired information and, according to quantum physics and Gadamer, becomes a component of a closed system.

There is only one way left to us as observers who want to make life in this world possible in peace and prosperity for all: To want to measure open systems or an open world and future. Paradise on earth can only be achieved by choosing one’s own insecurity and an open future, which are transported from the future via the present into tomorrow, or in other words: an open system is in harmony with nature and God; it always keeps the possibilities open (as nature and evolution show) to choose life and freedom for its kind through creativity; if no loss of meaning through negative information damages the (also neuronal) interconnections. Theodor Adorno points to a way out:

‘Philosophy, as it is in the moment of despair The only thing that is still justifiable would be the attempt, to look at all things in this way, as they presented themselves from the point of view of salvation. Cognition has no light but that which shines on the world from salvation: all else is exhausted in reconstruction and remains a piece of technology.’

The red/yellow graphic formula for creations, or its continuing physical equivalent: $i = E = MC^2$ (i = information) not only shows that information is the physical origin of the evolution of the universe, but also proves that information connects the materialised world with the creative world of the ideas of consciousness, as quantum physics documents. Through this, the unity of spirit and matter is proven by means of the formula, whereby in the context of consciousness the sign MC^2 also stands for M for the neuronal network and the spirit of the biological life units (or the human being), which will lead to evolutionary and eternal biological life units through the targeted abolition of the old thinking or life boundaries C2 through information in the neuronal brain networks through epigenetic and genetic reprogramming of the gene programmes, starting from the new consciousness of the human beings.

The formula completes the dialectical art formula of the thesis, antithesis and synthesis of Hegel’s philosophy of innovations and cognitive, social and biological development as well as the evolution of the universe. The translation of this graphic formula of the humanities into the formula of the natural sciences $i = E = MC^2$ with which Hegel’s spirit of the world is substantiated in the natural sciences. For the first time, this formula is given a newly differentiated physical form with the law of conservation of information and its velocities and networks. In works of art, all things and processes as well as non-existence show how the power of creation becomes visible as a process of cognition and thus becomes epigenetically transferable to the thinking person. Creation or God is thus documented as a species-preserving, evolutionary creation system of information that brings forth itself, time, space, movement, energy and matter, biological life, consciousness and creativity from the innermost outwards and makes itself comprehensible in and from and above all information clusters and networks in existence itself.

In sociology and philosophy, the art formula leads Hegel’s thesis of the ideal and Marx’s antithesis to the synthesis of an ethical capitalism. With the works predicting the future, it overcomes all poverty, the divisions and exploitations of the human being as well as philosophies favouring exclusion (idealism, materialism dualism, scholasticism and theolo-

gy as well as existentialism) through multisynthesis of empirically evident information. This information is in respect to the time-recognition-coupled-viewer knowledge standpoints in relation to open probability networks of the information of the system-immanent species preservation of being and of the universe that a Concrete Evolutionism into an endlessly interconnected information cluster system of evolution and creation out of nothing through the creation channel of its supernothing a relatively conscious existence in the Eternal Being of the time-being-possibilities in, (out of and above) the various infinities (e.g. time, space, energy, energy).e.g. time, space, energy, processes, information, creativity, consciousness and universe).

The alternative remains for us, God is showing us. We have to look anew, learn to look over God’s shoulder and endure an open social system with an open future of humanity or better: find joy and motivation in an open system if we want to live in a world with an increasing world population (without reduction of humanity, pandemics, poverty, exploitation, wars and fears) as well as with a platform of prosperity for all people.

Man creates ideas and plans things that do not exist in the material world. These creations are spiritual realities, and according to Popper, they belong to world 3. They are purely creative but existing energies. Some of these creative works are transmitted by life forms into the material world, which they can thus perceive through their sense organs. God could hereafter be a work of this spiritual production, an imagined God of man. It is irrelevant for God’s present existence whether God created man or man created God. As we can see from the material world of ideas and technology through man, the order does not change the reality of their being in the world. God as spiritual, inexhaustible, creative infinite energy once created is demonstrable and existent as eternal creativity and as an open system through evolution.

What has been said so far about the existence of God must also apply in part to the existence of the soul predicated with divine attributes. Furthermore, the spatially unlimited soul could give us its worldly show of connectedness. If we see ‘them’ as a mental network construct of the soul, this is to be understood as a knowledge

that is forever interconnected with all participants, circumstances, people, conditions and objects. However, this suggests that the timeless and boundless soul cannot be centred in the ego or the personality and person, especially since it does not occupy any space according to descriptions of faith, but that it is represented by the networking with all that is recognised and experienced through the spaceless network of connections. In the best case, this network of connections, the ‘soul’, could be intuitively experienced through the effect of the ego and the personality. The ‘networking construct soul’ (or the cosmoran in the 4th dimension) could, according to this model, represent a new quality or a further level of cognition in evolution, which would have a gene programming for creativity, vision and intuition of living beings that can be strengthened and promoted. The old soul, as an ‘I-related’, modern network of knowledge, which in the commonality of souls (with or without physical connections) represents an evolutionary reservoir and social network that can be used by the living conspecifics (see also the death cults of the peoples) for their own future development through a quantum computer. The morphogenetic, spiritual fields of Rupert Sheldrake, which are of spiritual transmissions within a species for solving and evolving acceleration from their safeguarding (see also www.sheldrake.org and the EPR, Einstein-Podolsky-Rosen experiment from elementary particle physics), a timeless transmission and networking of information as well as the interconnectedness of interrelated objects. Electrons (which, however, can be separated by any distance or if you will, which are networked by common knowledge), which are together result in the electron spin 0, demonstrate abilities that the soul and point in the direction of this consideration (see also The Fourth Dimension by Dieter W. Liedtke 1987).

Is there evidence for God or a creation?

Within a closed system of thinking, an open, creative and social system and God only with difficulty or as a revelation. In contrast, in an open system, the sciences can provide the proofs of God that are sought. Four proofs of God or creation can be derived from what has so far been described as the ‘Open System’.

First:
The power of creation, creativity is a law of nature and evolution, in an open system. It is empirically proven via evolution, movement or creativity in neurobiology, genetic and behavioural research and the creativity or movement of the atom or the universe (and thus God).

Secondly:
Wars or closed social systems, as history shows, can only last for a limited period of time, also due to spiritual closure and suppression of the population. These always pass over into open systems, into creativity and freedom of creation as the original basis of our existence, into God. God becomes statistically tangible through our history.

Thirdly:
The non-intervention of God in this world also proves His existence, since He is already present in being and non-being as an open system in the world. As natural science, or more precisely quantum physics shows, intervention in an open system can only produce a closed system, so God would limit Himself, creation and ultimately dissolve Himself in the universe as well as in the 4th dimension. Any spiritual closing off of man by man, temporarily obscures God and an open creative social system, i.e. a NEW WORLD in peace, freedom and prosperity, through fears of the future. If God or a creative open system did not exist, a closed system, non-existence, would be the result: the world, evolution, existence, movement, time, space, matter, change, creativity, an expanding universe, nothingness, the laws of nature and infinity would not be possible.

Fourth:
In an open system, in the universe or in a newly emerging Universe, the first experiences of emergent beings shape natural law. According to this, altered, hitherto unknown or new laws of nature can prevail in sub-areas of isolated universes of the micro or macro-cosmos, which research into elementary particle and astro-physics, as well as an infinite universe, will reveal and clarify to us as proofs of God.

One thing is certain: the creativity and sovereignty of human beings is anchored in the laws of evolution, it corresponds to their nature as well as to creation. Unlocking the creativity and intelligence of humanity is God’s mission to-

day, which can be derived from all religions to human beings. Niklas Luhmann says about the innovation formula and the creative power in man:

‘One could think of it as an evolutionary achievement. Once invented and introduced, it enables itself.’

Creativity and love are the original and only sources of energy in nature and in human beings, which, as the world’s population increases inexhaustibly, will not diminish in the giver but will grow unceasingly in the giver and in the world and will always produce more resources than all human beings can ever consume.

The religions, the billions of believers with their creative energy supply through faith images, visions as well as ideas, plans, the materialised works of art, inventions, objects and the technology of man over millennia should therefore be reweighted, they are also evidence of the ever more strongly developing creative power in the world.

The age of creativity has already begun. After a long time of dogmas of faith, religions will have to renew themselves and accompany us, since the materialisation and democratisation of God, of paradise, by man will be their new task. After which, they can significantly contribute in their important traditional task of shaping this development, of man towards God, towards a lasting life and paradise on earth. We would then have God or the spiritual reality of the God conceived by man, who, as research results on creativity, art and evolution show, is present with us, (and all forms of life and energy) in us and evolutionarily guides our brain network on the way through the laws of nature and the advancing creativity of man into an open ethical system of life. If religions give up their claim to power as a closed system, they will be able to survive in the humanity that is moving ever faster towards God, and increase the number of their believers through creation-knowers. A new ethics from the perspective of paradise, the divine state of the population, will show us the way to materialise God or creation in us, with us.

Let us come to the basic question:

Is information, sovereignty and eternity the basis of the universe?

If one shifts the reference points of an observer from finite standpoints (e.g. the earth) in the finite universe to an 'Infinite Universe' and takes into account that the universe is permanently expanding in the 'Eternal Nothing' as well as that the existence of movement or creativity and new information even in the atom is proven on all levels of natural science, a new picture of creation emerges for the observer in the eternal universe, from which some of the fog of the unchanging transience and foreign determination of the finities is taken away. This will be explained in the following.

On the theory of the eternal under the following premisesIn the 'Infinite Nothing', a process is created at an infinite number of points in the universe through conscious and system-maintaining creative power, which I call the 'super-nothing', which tears open the 'Infinite Nothing'. Thereby, time, space, gravity in the Infinite Universe are created for the observer from the new information. New consciousness reference points of the Universe are created by opening the space in the Universe. Like a birth canal, this new information expands space, time and gravity at evolutionary, species-preserving and self-aware information networks, families and clusters (or if you like: according to the belief of religions, everything is born, equipped, sheltered and directed by God's power) realise themselves in finite forms of being and designed with infinite possibilities, enter into the materialised and infinite space-nothing-creation-mixture of the universe that grants them an inexhaustible sovereignty within the framework of species preservation and evolution from within. They are condensed by new information, information networks and the physical laws of nature into energy and further slowed down into matter (see also the book Information -The Principle of Creation- by Dieter W. Liedtke 2014) as well as into biological life systems at infinitely numerous places in the universe where biological life is possible, aligned according to previously existing and species-preserving evolutionary information networks or manifested as the past of time as energy, matter or biological life.

The Infinite Universe expands into the 'Infinite Nothingness' through new information or creative power. Both infinities interpenetrate, are intertwined and, according to these specifica-

tions, are based on consciousness, standpoints, observers, changes or creativity without limitations or separations of the universe from nothingness. The consciousness of the universe is a species-preserving, evolutionary self-observation of all viewpoints of information and their networks, which produces new information, bundles it purposefully and thus becomes visible as information, process, energy, matter, biological life forms as well as evolution.

According to this, every focused reference point of the observer's information, or the information created by changes in space, time, gravity, atom, energy, electrons, quarks, planets, galaxies, matter and energy structures of the universe, the universe itself as well as all biological life systems can be seen as a self-reflecting, creative, evolutionary and species-sustaining unity with an 'I' (conceived as an information system aware of its limitations and self) and creativity and intelligence, as a species-sustaining self-observer.

Self-observing units have a 'consciousness' even without possessing a brain, with an 'I', creativity and intelligence, as animal, plant, blob fungus, unicellular, atomic and quantum physics, as astrophysics research with its conservation laws and laws of nature and also research into brains, cells, DNA, genes and epigenetics, viewed from this new angle, can empirically prove through research results. (See also Dieter W. Liedtke's book The Consciousness of Matter from 1982). From this point of view, new fields of research will emerge that will lead us out of the research question areas without answers.

Consciousness, creativity and intelligence are system-immanent properties of the universe that include nothingness. A beginning and an end of the universe are excluded by the self-generating eternal information force for innovations or information, as the 'conservation law of energy' or the continuing 'conservation law of information' prove even more clearly. But how does this eternal life system of the universe, of the 'Infinite Nothing', transfer to the smaller units of biological life systems or their cells? For some plants and animals, the super-nothing, the species-preserving information network of their genes, as research shows, has shown a path to an apparently everlasting life.

The biological information unit human being (such as plant, animal and unicellular organ-

ism), consisting of atoms, matter, space, time and conscious information. These elements are processes in an Eternal Universe of Information and based on spiritual, material, biological, species-preserving and evolutionary information systems. Together, they can, if this information unit is aware of the species-preserving information processes of the super-nothing (creativity) and the resulting, evolution-favouring and species-preserving information, for itself and the overall systems, concerning the eternally renewing life-information processes (existing in the universe) in materialised and spiritual form into its gene programmes, into its neuronal and spiritual consciousness network in a targeted and natural way.

Via the life unit human being, through its mirror neurons, new neuronal interconnections and mental free spaces for gene and gene programme evolution are created, which enable a lasting and healthy life. These life units are easily verifiable medically-scientifically through telomerase as well as health and rejuvenation processes.

The human being will also globally, if he automates these processes, for example through a mobile app, absorb information that has not yet materialised and does not yet exist in his information network of gene programmes with controlled and purposeful 'supernothing processes' (consciously transcending life limitations, evolution and species-preserving, consciously transcending life limitations, evolution and species-preserving, favouring creativity programming of the genes) through species-preserving evolution of consciousness on all levels into its body cell programmes in a natural way through information, thereby improving health and spiritually and continually renewing or rejuvenating its biological existence as well as achieving the state of 'an ethically, holistically conscious, controlled, spiritual, material and biological life unity understanding the I as the timeless WE' with the eternal universe through creativity and the innovations resulting from this.

Conclusion: An eternal life is original, sustainable and is natural and deeply founded harmony with the eternity of the universe. Man has arrived home.

A biographical itinerary into the future

A biographical journey, self-observation into a future of prosperity and freedom for all people.

Journey in two directions

How a 'consciousness spark of creativity' can contribute to the development of the ethical evolution of social systems. Preparing for the trip Under the impression of the terrible and traumatising images, films and information from the Nazi era, I asked myself some questions as a 19-year-old. For example:

- 1.) How can a state be created that enables all people to live in dignity, health and prosperity?
- 2.) Is it even possible to approach and think about these lofty goals, or is the state of the world with all its negative events a given?
- 3.) If NO: What innovations and concepts are needed our present knowledge to shape a positive world?
- 4.) Can art help in the development of a new world?

Blue-eyed and unshakably convinced of finding answers, I began my personal mind-flying hunt for a better world, initially working on my first piece of art, which was a key experience through introspection. As a 19-year-old who left school early, as the son of a miner, I felt like 'One who went out to learn to fear.'

The confidence to find new answers was apparently innate in me, as I could see from my inventions. It was clear to me that in order to live up to my lofty aspirations, I could not keep my imaginary feet on the ground.

If you're going to go for it, go for it:

Because I also wanted to know; how the universe is constructed, what the origin and meaning of life is, why so much misery, war, disease and exploitation exists, whether there is a God, if so, why he does not intervene, what creativity, creation and art are, and why we cannot live forever to answer these questions and thus change the world into a co-world for all creatures?

As a 75-year-old, I have summarised this journey of thought in books after numerous works of art and studies, several art exhibitions and the most diverse fields of science, in order to describe, from my point of view, what has emerged from the respective stages of the journey through creativity and intuition and from the environmental information as an overall picture.

The tools for the journey. My irrepressible curiosity, confidence, blue-eyed nature and creativity. I was able to invent, I had already experienced this as a teenager during my apprenticeship as an electromechanic, where I could compare my own inventions with the current state of technology and invention at any time. So all I had to do was combine the fields of 'art', 'inventiveness', 'imagination' with my goals and, via my intuition and curiosity, arrive at innovative statements that did not come from outside, from the sciences, with the old and outdated scientific rules, concepts and assumptions set up by people of the past, but that I could find within myself, if you like: in my soul, if you will, via the shortcuts of intuitions, but which then, with a new perspective, had to find their universally valid confirmations in the research results of the empirical sciences.

I had to embark on an intuitive spiritual journey, leave old viewpoints, travel through the universe to the beginnings of our history and the arts. Through my artworks created in intuitive work processes, 'finite and eternal' should cross with colours and my thoughts. From new colour spectra, perspectives, structures, materials, premises, realities and their opposites, new insights and symbioses about infinity, the universe, nothingness, consciousness, as well as the self were to emerge. My thirst for knowledge grew as I gained insight into the theory of eternity. Based on my works of art created by intuition and models of knowledge obtained through study, similar to Leonardo da Vinci; I develop knowledge which decades or centuries later might be confirmed by natural science and humanities research in the various disciplines, but which today could already form a tool for shaping the future for me or for other innovation pioneers.

My means of transport is art.

In my early artworks, I examined knowledge produced in ancient times, long before the Stone Age, in order to trace the convergences in educational, health and information within human history. I looked specifically at past times where we incorrectly theorised about time, space, gravity, information, energy, matter, guidance and providence, religions, art and God, or did not interpret these correctly, ignored them or did not perceive them, and as a result did not understand knowledge correctly. However, the distance covered in the tree of consciousness was of great importance for our cultural development in explaining the world from this past point of view and the previous guiding principles. It has brought us, despite wars and other set-backs, despite the resistance to enlightenment by the powerful, to our present place in knowledge; but it also conveys where, as the new research shows, we get nowhere with wrong and excluded classifications, concepts, images and webs, where scientific puzzles pile up before us at the interfaces of the old and outdated images of knowledge that we have saved up to the present time, along the cognitive peaks of today's sciences.

A full image and scope of these past knowledges need to be reobserved in research, but also in societies, if we want to have sustainable raw materials, energy and medicine that do no limit the creativity of all people, through innovations, and if we do not want to destroy ourselves in distribution battles with a world population of over 20 billion people. I have summarised the 12 secrets of our culture, of a sustainable, healthy life, that were deciphered during this journey in the small book "**Find the universe code**". This book contained short sentences of insight in German, English and Spanish and published them with the development and installation of a culture riddle escape-room in the Liedtke Museum in 2018.

Other tasks of the journey

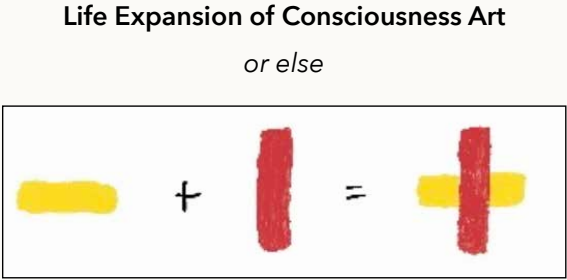
The first stage of my adventure journey (my education as I call it), which can also be called the life of an artist, inventor, philosopher and promoter, has lasted over 50 years, from 1963 to 2014. My wives and my three children have had my back, which has certainly not always been easy for them. Because of some wrong turns and KOs–how could it be otherwise–accompanied by exploring the unknown again and again. But over time, the journey has answered numerous questions that science could not solve, whereby these answers have given my life a deeper meaning as well as put everything back on track, but also raised countless questions, as I was always searching for new knowledge through my artistic statements and the resulting innovations that have been overlooked by researchers.

Thus, in the seventies, I developed an art-historically valid theory of art for all arts, which was confirmed by Joseph Beuys; in 1984, he formulated as a further assignment to me, the ‘inventor artist’: ‘Every person should be able to recognise what is art or decoration from known signs with a simple formula without studying art.’ It seemed ‘impossible’ to both of us to bring all past and future arts and artworks under one umbrella and to explain ‘the arts’ with a simple equation so that everyone understands ‘by mere sight’. In order to explain my art formula theory, I had written an art-historical book entitled The Consciousness of Matter and published the first version of it in 1982, which also formed the basis of our conversations about art and how it explained innovation. Joseph Beuys confirmed and corrected this book. Driven by contradictions and a sense of adventure, I set out on a journey of thought; to explain art only through a formula that everyone can decipher.

For three years, I was pushed to my limits every day and night. I had enough challenges with my ‘nutritional work’, the production and worldwide distribution of the Franz Beckenbauer ‘Hairmatic 2000’ a self-trimmer, which was presented by the Du Mont publishing house in Cologne on the German television channel RTL decades later as one of the cult products of the 1970s. As one fashion designer said pejoratively, I had founded punk fashion or–according to the opinion of the art historian Karl Ruhrberg–had translated the statements of

Joseph Beuys ‘Everyone is an artist’ and Andy Warhol’s ‘Everyone is a star for 15 minutes’ as an art process into professional and everyday life. But these were all distracting background noises for me, because I wanted to do research and not market my artworks. When I created my works, I would have had to orient them purposefully towards the international art market and could no longer conduct research on the optimisation of an ethical world uninfluenced by my works. The works, as is self-evident from their innovations, will reach the pinnacles of art history and the art market when the time is right, they will be understood and, beyond the few internationally known art historians who have dealt with my works professionally, they will be perceived as revolutionary innovations by other scholars, collectors and museums, and their significance for our evolution will be recognised and researched. Result: I did not want to be distracted by the marketing of my works for the art market, because I was earning a living, as already explained, with other ventures, such as consumer devices or as a promoter and builder of condominiums, so that I did not have to compromise my work, art and research.

My aim was to open art up, which was clouded in mystery and closed to the majority of the population, and only decipherable by art historians. I would do so by creating a new generalist theory of art. Through doing so, I caught a glimpse of what our future could be. In this future, we will go straight ahead, perhaps with a few brief aberrations, towards an ethical society full of prospects and freedom. So at night I continued to work on the art formula with my works on the commission of my muse Joseph Beuys, who gave me great motivation (but who then unfortunately already died in 1986), and finally in 1988, I was able to present, via my paintings and sculptures, the scientifically founded art formula theory of innovations from my first book of 1982 in a graphic equation. The equation corresponded to Hegelian dialectics, with only ‘two colours plus black and four, known to all elementary school pupils in the world, symbols’ transformed, melted down and with a universally valid statement and equation for all arts.

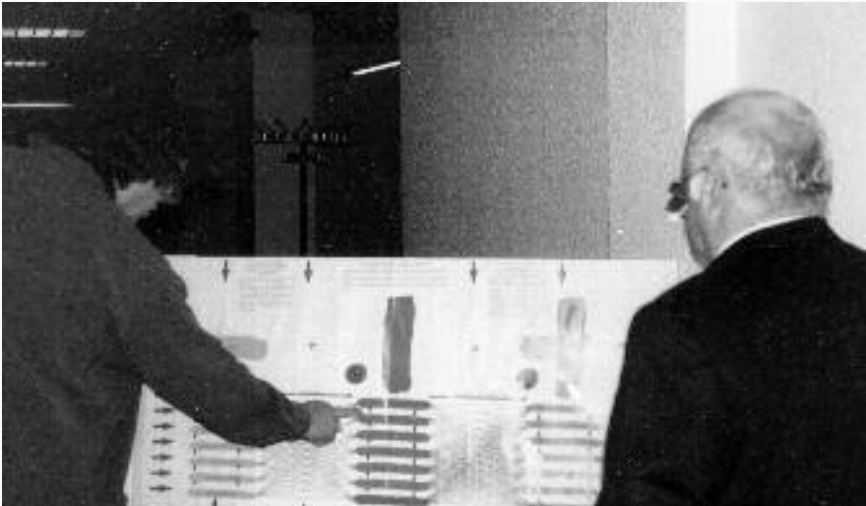


Known Information + New Information = Evolution or Art

This equation formed a ‘core of art’ and becomes forever visible through multi and meta-synthesis of all artworks and arts, and in such a way that it fulfilled the Beuysian demand to me that every human being, without prior education, can recognise the creativity stored in the artworks through their contemplation and, through this act of creativity as well as newly developed knowledge about the neurons in his or her brain, absorb it, make it his or her own and thus increase his or her own creativity.



art open advisors Niklas Luhmann and Dieter Liedtke



Norbert Blüm and Dieter Walter Liedtke Codigo Universo Short seminar at the Ministry of the Federal Republic of Germany, with Minister Dr. Norbert Blüm (patron of the art open codigo universo art exhibition) on the cultural-historical significance and effect of the art formula for cultural development and increasing creativity



Harald Szeemann Dieter Liedtke in Essen



Architect Daniel Libeskind in conversation with Dieter Liedtke about the symbolic power of architecture and the power of the art formula in museums.



Prof. Dr. Harald Szeemann, Dieter Liedtke, Prof. Dr. Helmuth Karasek Prof. Dr. Franz Müller-Heuser art open Kunstformel Press-info Hotel „Vier Jahreszeiten“ Hamburg 1999



Michel Gorbachev patron of the art open art formula exhibition at a joint dinner with the art open team.

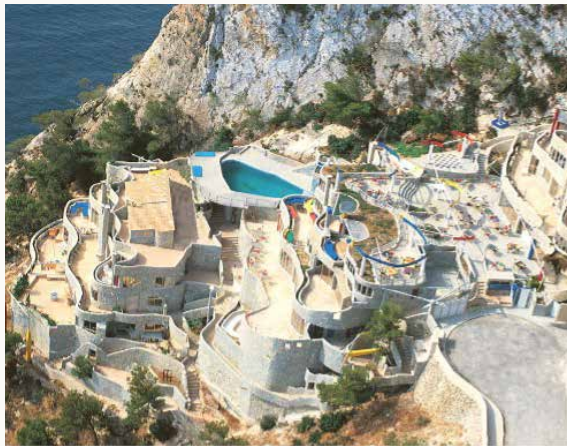
The Liedtke Museum

Mid-1994, I opened my own museum in Puer-to de Andratx, Mallorca (Spain), which I had planned and built as a building-brain sculpture in order to make my work and the art formula accessible to the public. I financed the muse-um by planning and selling condominiums in the cultural building.



Photo of the building site of the museum 1989

Liedtke Museum in the shape of a brain and



fitted into the nature of Mallorca 1993

After the borders between the EAST-WEST blocs had already been opened in 1989 with the help of Michael Gorbachev, I wanted to realise a large art exhibition in Germany from 1994 onwards, before the year 2000, which would pave the way for more creativity in the population and open the way to a new future.

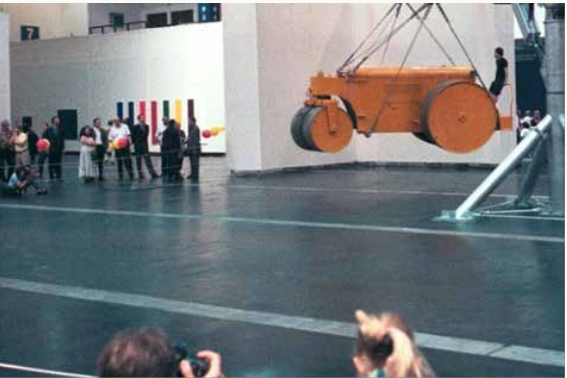


Dieter Liedtke and Michael Gorbachev

By winning the Nobel Prize awardee, who opened up borders, Michael Gorbachev as patron for the art exhibition ‘art open worldart from the Stone Age to the present day’, which I organised in Essen in 1999 on 23,000 square metres of exhibition space, with music events and talk shows, I was able to send another positive signal for ‘art open’ as a concept that raises IQs. I curated it as a **creativity-takeover exhibition** through seeing and understanding with the art formula, with original works of art history (loans from museums in Europe and from the Queen of Spain) and the help and support of internationally renowned art historians.



‘art open’ exhibition/ World art from the Stone Age to today on 23000sqm exhibition space



Contemporary art ‘art open’ exhibition with the art historical formula of innovations



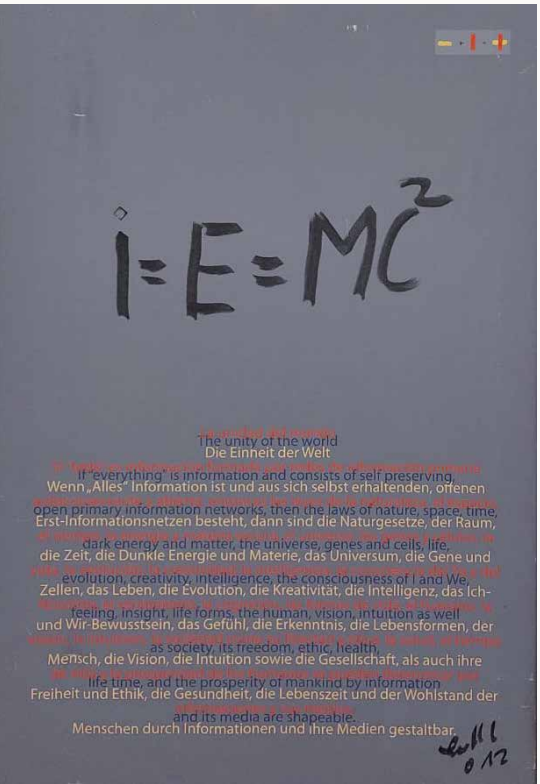
Karl Ruhrberg and Dieter Liedtke 1999

After flying back into history, I landed in the present by solving old cultural puzzles within ancient caves, Göbekli Tepe, Stonehenge, Ne-bra etc. via art history. This led me to the ‘art open - world art from the Stone Age to today’, an exhibition with connections with the place-bos, recovery and epigenetic processes known today. From the year 2000 onwards, I dared to fly into the future in order to develop the pa-rameters as well as the formula for a new world in peace, health and prosperity for all people. The simple formula **i = E = MC²** materialised in the future, which only supplements Ein-stein’s formula with a small ‘i’ for information and which is supplemented by the ‘conserva-tion law of information’ found on the eternity platform with quantum mechanics. This re-quires a reformatting and continuation of the humanities formula of art or creation for the emergence of energy and matter as a phys-ical, biological and evolutionary formula of the universe. It cancels out their contradictions and limitations by synthesising idealism, material-ism and dualism.

The scientific formula i = E = MC² makes it possible to visit societies, peoples in their present and to unite them with the faith communities with all traditional independence through a constitution of religions as creators, to pick up all faiths in peace, to take them along and to guide them into the best conceivable future of humanity, into a real paradise on Mother Earth.

If everything is information and consists of self-perpetuating, open first-information net-works and information clusters, then the laws of nature, space, time, dark energy and matter, matter and antimatter are the universe, genes and cells, life, evolution, creativity, intelligence, I- and we-consciousness, feeling, cognition, life forms, man, vision, intuition and society, as well as their freedom and ethics, health, lifetime and prosperity can be shaped by information and its media.

I am very grateful that my parents supported my curiosity, rather than discipling it and that I was allowed to educate myself as a 14-year-old; and also for the fact that my ideas and society gave me an unconventional and independent path via the



The General Information Theory – Unity of the world.

development of innovations. This enabled me to earn a livelihood with which I could pursue my art, research and studies to this day, as well as my goals, with the help of friends and family mem-bers. I became my own self-appointed patron and realise new plans. The results of the journey, which gradually became more and more frequent, en-dowed in me new knowledge that I was not privy to when I started the journey as a young man. From 2003 onwards, to complete my book series* summarising the insight tips from my artworks from 1963 to 2014, I compared and checked the artworks with the research results and scientific research studies of Nobel laure-ates with my paintings and sculptures. I noted that 15 series of works have been confirmed twenty to fifty years later by scientific research that has been awarded Nobel prizes. I could not believe that governments, knowing the in-ternationally acclaimed Nobel research results, were not commissioning, supporting or even initiating innovative concepts and actions to promote peace, health and prosperity. I had developed these concepts in my artworks dec-

ades before and described them in the books. I then came to the conclusion that anyone who deals with innovations and art, understands them and can become a Leonardo da Vinci even through his mirror neurons in the brain—in relation to his previous life.

The thought occurred to me that in this situa-tion, which was clear to me, I should be my own promoter and realise these future concepts, since I was also convinced by the visionary agreement of my artworks with the research re-sults of Nobel Prize winners that this was (and is) the right way. In addition, no one knows more about the path to a new world than the traveller who has already visited these distant future countries several times (even if only in spirit) and described them in books. I did not make it easy for myself to make a decision (ask-ing ‘Why me?’ was also part of it) that could once again turn my life upside down.

I have checked the key research results of the world’s best researchers over and over again for years (hundreds of times) with the innova-tions for the promotion of health, democracy and prosperity in the populations in my works, also together with well-known scientists, and have not received any deviating results. This results have rather confirmed my conclusions, especially since all new internationally known empirical research results from 2005 onwards continued to chronologically support my pro-posed solutions from the works of art and con-trary comprehensible empirical scientific re-sults do not exist. Re-starting in the present Transforming the journey-memories of the future into the pres-ent Since there was no one in sight in the wider world who was stupid enough to want to re-alise these tasks, which are indispensable for our future, without state help or a government mandate as an innovation whistleblower with unbridled enthusiasm, motivation and perse-verance, I then finally had to take on the re-sulting job myself in 2015 and create a global peace planning concept.

The New Renaissance travelling art exhibition

The art open and Theory of Everything $i = E = MC^2$



- Picture series Epigenetics from 1986-88 Artist Dieter Walter Liedtke
- Innovation: Genetic change through insights and visions.
- Title: White Genes: Free,
- Tarpaulin, video tapes, acrylic lacquer, 1988

The evolution of innovations in the art of peoples. The travelling art exhibition; $i = E = MC^2$ has a special global and cultural-historical lighthouse function with regard to the innovations of peoples through the art formula. With the help of well-known and leading art historians, natural scientists, humanities scholars and Nobel Prize winners, it will be shown with video presentations in museums in various countries from 2024 onwards. 'The exhibition $i = E = MC^2$ sets revolutionary standards with its synthesis of technology, science, philosophy and art. The exhibition expands on art for the masses, first put into motion by **Leonardo da Vinci**, which I have since developed. It explains how it is possible to obtain new scientific research results through the creation of works of art, and it proves for the first time in art history how these creative processes reach people through 'seeing and

understanding'. This requires further explanation, which I can best describe from a neutral timeless observer position as an art historian and scientist:

My ideas begin from the less discussed aspects of art and implements neurobiological research to promote creativity and prosperity through the art formula. It paves the way for an ethical and positive future of a country where exhibited works can transmit creativity via neurons and epigenetics, as is widely confirmed by research in the sciences. Since the majority of the population is of the opinion that 'art is only decorative and possibly a capital investment, art is not to be judged, art is not to be understood, since art is subjective and lies in the eye of the beholder; a formula for understanding art does not exist', a serious engagement with art is a luxury for 90% of the population. With the educated citizens and artists, they make up almost 100% of the population with a further 9.999%, who have obviously missed the fact that a simple art formula exists, which is confirmed 100,000 times over by court rulings on art for all arts and countries as to whether there is an innovation in the work. Based on neurobiological and epigenetic research on recognised creative information, a country is losing the most important resource it has, the creativity of its population. Creativity, as biology studies of nature show us, is species-preserving and favours evolution. We have not yet been able to properly harness the treasure of our creativity, our health and our wealth as a resource for sustainable species preservation, because the population is not aware:

- a.) that an art formula exists,
- b.) recognised creativity, neuronally and epigenetically, expands the health, intelligence and prosperity of a population.

Numerous new empirical researches confirm the well-known historical finding: that the prosperity and health development of populations and countries depends on education and a positive creativity development of societies (according to the results of scientific studies and creativity reports financed by the World Bank). In order to enable the promotion of creativity in the broader societies, the non-profit Fundacion Liedtke has developed a museum art formula app that simply explains the innovations of all

art-historically significant works of art with the art formula and thus enables a neurobiological transfer of creativity from the work of art (by understanding the innovation in the work) to the user. The creativity in the works of art can be experienced in the app in over 100 languages in the simplest way only by 'seeing the work with the art formula', true to Leonardo's statement that 'seeing and understanding are the same thing', and it is transferred to the viewer through the mirror neurons in the brain on the basis of the new knowledge.

By publishing the art formula in the exhibition $i = E = MC^2$ and with the **app**, it is possible for every country to catch up with the economic innovation competence level of today's world market leaders with ideas, concepts and patents or even to surpass these innovation role models with economically successful innovations. The population of the exhibiting country enters the already started ethical, sustainable and economic competition of peoples for the preservation of nature, humanity and peace between religions with its own ideas and innovations.

The symbol of a global peace.

In 2017, when there was still no big business or government support in sight, I adjusted my life with one task in mind, rethought how I can turn my ideas into reality and started to turn travel insights into facts and bought a suitable building plot in Spain. The new goal has given me tremendous strength and return to health. Realising my plans gives me a special and mischievous joy, because on this path I have numerous innovative, unconventional and globally effective concepts with a faith building and a constitution for all religions, for a university at which innovation systems and techniques are taught, an innovation museum of the peoples ('World Art from the Stone Age to Today'), an art formula mobile app with the most important works of art in the world in terms of art history as well as a cell rejuvenation research institute and a free health and cell rejuvenation mobile app for all people against the growing health problems around the globe—combined with a concept for the grounds of a Globalpeace Campus with hotels, lofts, flats and innovation market as a yield real estate project—all this summarised, financed and realised as a peace concept of religions and peoples. When I saw all these task in front of me, I thought; this is not possible, I am out of breath and spit. But then, on closer inspection, it turned out that the concepts, which might not have been realisable individually, gained strength and resounding power to implement and win fellow campaigners, supporters and peace activists because of the latest research results and networked innovations and the solutions they achieved. I had learnt on my 50-year journey of knowledge hunt that for all projects initially described as IMPOSSIBLE, that posed burning questions for a better common future, the following pioneering sentence applies:

'YOU DO IT, YOU GOT IT!'

The overall Ethical Capitalism concept of the Globalpeace Campus, which I have developed, is intended as a globally effective signal, translated into architecture, to open the way and the view for the best conceivable 'future of all people', for a new ethical world in Spain, on a building site that I already bought for the Globalpeace Campus. I will be happy to report in more detail on the progress of the Globalpeace Campus when the occasion arises and when fellow campaigners join us.



Global peace Campus Plot Plateau with distant view in Spain 2022



The Peace Centre in Europe is already in the planning phase Globalpeace Campus Spain There are only seven centres of peace planned worldwide, with one each in Africa, Asia, Europe, South America, Middle East, Oceania, North America.

Globalpeace Campus



Art decoded

With the architectural symbol of his Globalpeace Campus, which Liedtke developed in 2004 as a revolutionary innovation city for sustainable ideas and resources, where the creativity of over 1000 works of art from the Stone Age to the present day is displayed in the first evolution museum with the art formula in the exhibition New Renaissance $i = E = MC^2$ the innovations of evolution are exhibited in a curated way, which establish billion-fold finest new neuronal creativity-brain networks in the visitors who understand works of art or innovations, (also repair damaged spots in the brain network with neurobaypasses) which can improve his intelligence and cause a targeted epigenetic gene programme change, which he can further promote and expand in the museums of the world through exhibited works of art until his selective perception for innovations is switched on and he perceives the innovations in the world particularly clearly and thus, only automatically, the information that develops the consciousness comes into his focus of meaning. The unimportant and mind-destroying and time-stealing repetitions and information that triggers fears, that do not affect him or his environment or over which he has no influence: AS LARGELY WITHOUT RELEVANT SIGNIFICANCE FOR ITS DEVELOPMENT, lose their life-shaping effect or are faded out and expand the time of life perceived as positive through recognised connections and the activated selective perception for innovations, which improve health as well as accelerate its creativity and intelligence development through epigenetically effective DNA programmes.

The Globalpeace Campus is based on the UN Human Rights Charter and the demands and guarantees of the constitutions of numerous countries, a symbol for an innovation philosophy of sustainable and prosperous development of states as well as global peace between peoples and religions.

In the innovation factory Globalpeace Campus, with research, seminar centre, university and cell rejuvenation clinic, university and innovation market, new ideas as well as sustainable resources and products are born and brought into the world through creativity. In the modern peace mecca, a spirit concert building is planned that will give all creation communities a home as well as a developed peace constitution oriented to human rights.

The 100% self-produced and green-energy Globalpeace Campus is financed by a new sustainability and ethics-oriented cultural profitability concept for international and widely dispersed capital investors, as well as by real estate sales of hotels, gastronomy, condominiums, shopping centre, offices, shops and plots for sustainable architectural villas of the 21st century in the Globalpeace Campus, which has a global lighthouse function through its unique concept and architecture. Liedtke wants to realise the world's first Globalpeace Campus itself in order to design an innovative ecological smart model city for a sustainable, evolutionary paradise on earth for mankind and our fellow world.

The social philosopher Niklas Luhmann, Hegel of the twentieth century (Die Zeit), and advisor to Dieter Liedtke's concept of a better and sustainable future, said as early as 1996:

“One has to produce facts in order to be able to understand in retrospect what has happened with one’s own participation. This means that the world can no longer be understood as the total stock of (visible and invisible) things, no longer as Universitas Rerum. The concept of the world becomes a correlative concept of decision-making and the limitations of the possibilities of decision-making are given more by their own history than by the world left untouched. This is precisely why literature (and one might add science) has the aforementioned function of expanding memory. Furthermore, if the world allows decisions to be made, it must recognise that time thereby becomes irreversible (for the difference between past and future is constantly renewed) and that this happens through events that manifest meaning even though they have no permanence and already disappear again with their appearance. In this way, a world emerges that is historical in the strict sense, which owes its dynamism not to special forces (energia) but to the instability of its elementary components. This can only be a world that no longer provides a foothold. The observation of the world is thus directed back to what has happened and, precisely because it has happened as an event, can no longer be changed. All the more strongly does this description of the world accentuate the future, in whose unknownness possibilities are concealed, for (or more precisely) whose realisation one can decide. “

Prof. Niklas Luhmann

Honorary doctorates from the universities of Ghent, Macerata, Bologna, Recife, Guadalajara, Lecce, Leuven and Trier. 1997: Premio Amalfi. 2000: Renaming of the Städtisches Gymnasium Oerlinghausen to Niklas-Luhmann-Gymnasium. Since 2004, the Sparkasse Bielefeld Foundation has awarded the Bielefeld Science Prize, worth 25,000 euros, every two years in memory of Niklas Luhmann. 2008: Street naming

Letterfield



Information is the breath of creation

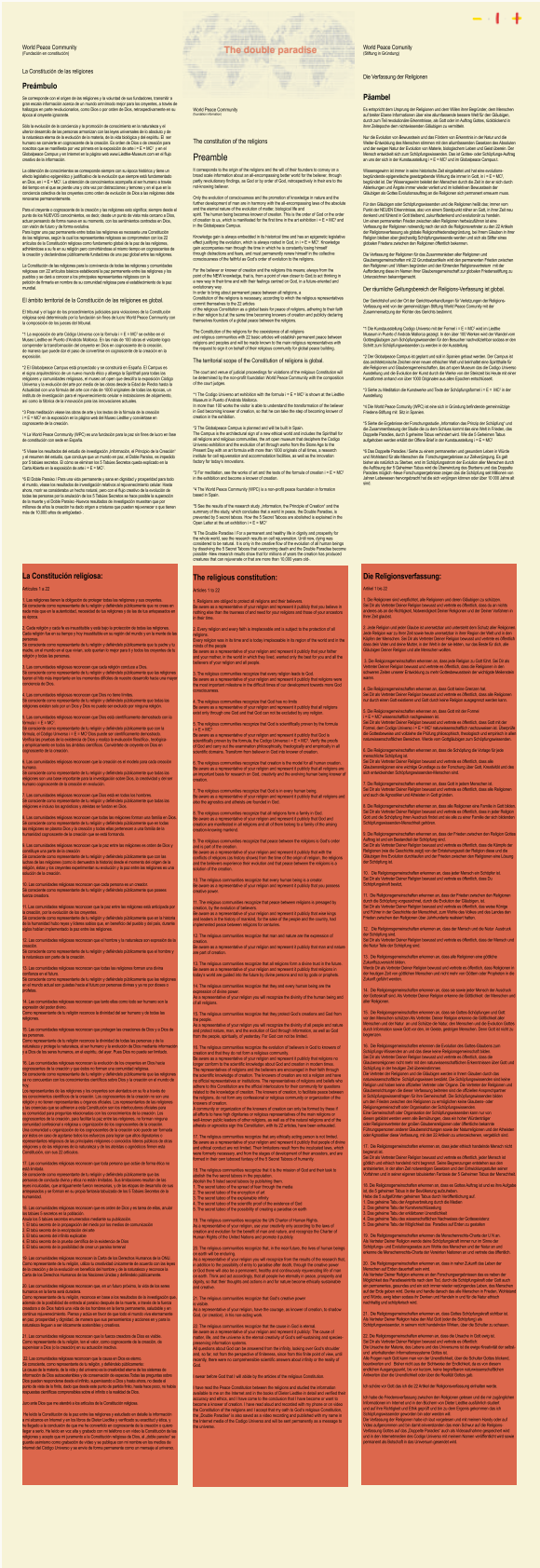
God's breath is information.

God is documented, presented as an evolutionary creation system of pre- servation of species or information networks of non-materialized and mate- rialized information transformations, at all levels of existence (space, time, energy, mass, biological systems), as a result of the information we come to experience as creation, creativity, movement or as an evolution of individual information systems, in terms of an integral evolution of information and the resulting evolution of the laws of nature, and is that it is empirically verifia- ble or scientifically predictable.

God's formula: $i = E = MC^2$ or $i = M$

To fake information, to embezzle, to taboo or to create fears by exaggerated information is already in essence by creativity blocking against creation, the creator and judged his creatures. They obstruct the God of the ancestors in the consciousness of humans, violate the commandments of the preservation of the species, of evolution and sabotage important steps which the creation holds ready for nature, animals and humans to create an earthly paradise.

According to new epigenetic and neurobiological research results, false and exaggerated fear-generating information violates the human rights charter of the UN, the constitutions, laws and penal codes of all countries as well as the promotion of an ethical and global issues direct democracy.



The double paradise

The constitution of the religions
Preamble

It corresponds to the origin of the religions and the will of their founders to convey on a broad scale information about an all-encompassing better world for the believer, through partly revolutionary findings, as God or by order of God, retrospectively in their era to the not-knowing believer.

Only the evolution of consciousness and the promotion of knowledge in nature and the further development of man are in harmony with the all-encompassing laws of the absolute and the eternal nature of the evolution of matter, biological life and spirit. The human being becomes knower of creation. This is the order of God or the order of creation to us, which is manifested for the first time in the art exhibition $i = E = MC^2$ (*1) and in the Globalpeace Campus (*2) and on the Internet on the website www.Liedtke-Museum.com (*3) in the creative flow of information.

Knowledge gain is always embedded in its historical time and has an epigenetic legislative effect justifying the evolution, which is always rooted in God, in $i = E = MC^2$. Knowledge gain accompanies man through the time in which he is constantly losing himself through distractions and fears, and must permanently renew himself in the collective consciousness of the faithful as God's order of evolution to the religions.

For the believer or knower of creation and the religions this means; always from the point of the NEW knowledge, that is, from a point of view closer to God,to act thinking in a new way in their time and with their feelings centred on God, in a future-oriented and evolutionary way. In order to bring about permanent peace between all religions, a Constitution of the religions is necessary, according to which the religious representatives commit themselves to the 22 articles of the religious Constitution as a global basis for peace of religions, adhering to their faith in their religion but at the same time becoming knowers of creation and publicly declaring themselves founders of a global peace between the religions.

The Constitution of the religions for the coexistence of all religions and religious commu-

nities with 22 basic articles will establish permanent peace between religions and peoples and will be made known to the main religious representatives with the request to sign it on behalf of their religious community for global peace building.

The territorial scope of the Constitution of religions is global.

The court and venue of judicial proceedings for violations of the religious Constitution will be determined by the non-profit foundation World Peace Community (*4) with the composition of the court judges.

*1 The Codigo Universo art exhibition with the formula $i = E = MC^2$ is shown at the Liedtke Museum in Puerto d'Andratx Mallorca. In more than 100 works the visitor is able to understand the transformation of the believer in God becoming knower of creation, so that he can take the step of becoming knower of creation in the exhibition and in the study on the website (the works and the Constitution of the religions as well as the Peace pact with God of the knower of creation can be found on the website under the link: Spirithall). www.Liedtke-Museum.com.

*2 The Globalpeace Campus is planned and will be built in Spain. The Campus is the architectural sign of a new ethical world and includes the Spirithall for all religions and religious communities, the art open museum that deciphers the Codigo Universo exhibition and the evolution of art through works from the Stone Age to the Present Day with an art formula with more than 1000 originals of all times, a research institute for cell rejuvenation and accommodation facilities, as well as the innovation factory for today's innovations, see also at www.Liedtke-Museum.com.

*3 For meditation, see the works of art and the texts of the formula of creation $i = E = MC^2$ in the exhibition on the website of the Liedtke Museum and become a knower of creation.

*4 The World Peace Community (WPC) is a non-profit peace foundation in formation based in Spain.

*5 See the results of the research study „Information, the Principle of Creation“ and the sum-

mary of the study, which concludes that a world in peace, the Double Paradise, is prevented by 5 secret taboos. How the 5 Secret Taboos are abolished is explained in the Open Letter at the art exhibition $i = E = MC^2$ or on the website www.Liedtke-Museum.com. under: Exhibitions / Open Letter

*6 The Double Paradise / For a permanent and healthy life in dignity and prosperity for the whole world, see the research results on cell rejuvenation. Until now, dying was considered to be natural. It is only in the creative flow of the evolution of all human beings by dissolving the 5 Secret Taboos that overcoming death and the Double Paradise become possible -New research results show that for millions of years the creation has produced creatures that can rejuvenate or that are more than 10,000 years old- (see also aimeim cell rejuvenation at www.Liedtke-Museum.com)

The religious constitution:

1. Religions are obliged to protect all religions and their believers.
Be aware as a representative of your religion and represent it publicly that you believe in nothing else than the trueness of and need for your religions and those of your ancestors in their time.

2. Every religion and every faith is irreplaceable and is subject to the protection of all religions. Every religion was in its time and is today irreplaceable in its region of the world and in the minds of the people
Be aware as a representative of your religion and represent it publicly that your father and your mother, in the world in which they lived, wanted only the best for you and all the believers of your religion and all people.

3. The religious communities recognize that every religion leads to God.
Be aware as a representative of your religion and represent it publicly that religions were the most important milestone in the difficult times of our development towards more God consciousness.

4. The religious communities recognize that God has no limits
Be aware as a representative of your religion and represent it publicly that all religions exist only through one God and that God can not be excluded by any religion.

5. The religious communities recognize that God is scientifically proven by the formula $i = E = MC^2$.
Be aware as a representative of your religion and represent it publicly that God is scientifically proven by the formula, the Codigo Universo $i = E = MC^2$. Verify the proofs of God and carry out the examination philosophically, theologically and empirically in all scientific domains. Transform from believer in God into knower of creation.

6. The religious communities recognize that creation is the model for all human creation.
Be aware as a representative of your religion and represent it publicly that all religions are an important basis for research on God, creativity and the evolving human being knower of creation.

7. The religious communities recognize that God is in every human being.
Be aware as a representative of your religion and represent it publicly that all religions and also the agnostics and atheists are founded in God.

8. The religious communities recognize that all religions form a family in God.
Be aware as a representative of your religion and represent it publicly that God and creation are manifested in all religions and all of them belong to a family of the arising creation-knowing mankind.

9. The religious communities recognize that peace between the religions is God's order and is part of the creation.
Be aware as a representative of your religion and represent it publicly that with the conflicts of religions (as history shows) from the time of the origin of religion, the religions and the believers experience their evolution and that peace between the religions is a solution of the creation.

10. The religious communities recognize that every human being is a creator.
Be aware as a representative of your religion and represent it publicly that you possess creative power.

11. The religious communities recognize that peace between religions is presaged by creation, by the evolution of believers.
Be aware as a representative of your religion and represent it publicly that wise kings and leaders in the history of mankind, for the sake of the people and the country, had implemented peace between religions for centuries.

12. The religious communities recognize that man and nature are the expression of creation.
Be aware as a representative of your religion and represent it publicly that man and nature are part of creation.

13. The religious communities recognize that all religions form a divine trust in the future.
Be aware as a representative of your religion and represent it publicly that religions in today's world are guided into the future by divine persons and not by gods or prophets.

14. The religious communities recognize that they and every human being are the expression of divine power.

As a representative of your religion you will recognize the divinity of the human being and of all religions.

15. The religious communities recognize that they protect God's creations and God from the people.
As a representative of your religion you will recognize the divinity of all people and nature and protect nature, man, and the evolution of God through information, as well as God from the people, spiritually, of yesterday. For God can not be limited.

16. The religious communities recognize the evolution of believers in God to knowers of creation and that they do not form a religious community.
Be aware as a representative of your religion and represent it publicly that religions no longer conform to the scientific knowledge about God and creation in modern times. The representatives of religions and the believers are encouraged in their faith through the scientific knowledge of creation. The knowers of creation are not a religion and have no official representatives or institutions. The representatives of religions and beliefs who adhere to this Constitution are the official interlocutors for their community for questions related to the knowledge of creation. The knowers of creation, to facilitate peace between the religions, do not form any confessional or religious community or organization of the knowers of creation.
A community or organization of the knowers of creation can only be formed by these if all efforts to have high dignitaries or religious representatives of the main religions or well-known public leaders of other religions, as well as of the natural religions and of the atheists or agnostics sign this Constitution, with its 22 articles, have been exhausted.

17. The religious communities recognize that any ethically acting person is not limited.
Be aware as a representative of your religion and represent it publicly that people of divine and ethical conduct are not limited. Their limitations result from the inculcated laws, which were formerly necessary, and from the stages of development of their ancestors, and are formed in their own tabooed fantasy of the 5 Secret Taboos (* 5) of humanity.

18. The religious communities recognize that it

is the mission of God and their task to abolish the five secret taboos in the population. Abolish the 5 listed secret taboos by publishing them.

- 1.The secret taboo of the spread of fear through the media
- 2. The secret taboo of the encryption of art
- 3. The secret taboo of the explainable infinity
- 4. The secret taboo of the scientific proof of the existence of God
- 5. The secret taboo of the possibility of creating a paradise on earth

19. The religious communities recognize the UN Charter of Human Rights.
As a representative of your religion, use your creativity only according to the laws of creation and evolution for the benefit of man and nature, and recognize the Charter of Human Rights of the United Nations and promote it publicly.

20. The religious communities recognize that, in the near future, the lives of human beings on earth will be enduring.
As a representative of your religion you will recognize from the results of the research that, in addition to the possibility of entry to paradise after death, through the creative power or God there will also be a permanent, healthy and continuously rejuvenating life of man on earth. Think and act accordingly, that all people live eternally in peace, prosperity and dignity, so that their thoughts and actions in and for nature become ethically sustainable and creative. (*6)

21. The religious communities recognize that God's creative power is visible.
As a representative of your religion, have the courage, as knower of creation, to shadow God, (or creation), in his non-acting work.

22. The religious communities recognize that the cause in God is eternal.
Be aware as a representative of your religion and represent it publicly: The cause of matter, life, and the universe is the eternal creativity of God's self-sustaining and species-preserving information systems.
All questions about God can be answered from the infinity, looking over God's shoulder and,

so far, not from the perspective of finiteness, since from this finite point of view, until recently, there were no comprehensible scientific answers about infinity or the reality of God.

I swear before God that I will abide by the articles of the religious Constitution.

I have read the Peace Constitution between the religions and studied the information available to me on the Internet and in the books of Dieter Liedtke in detail and verified their accuracy and ethics, and I have come to the conclusion that I have become or want to become a knower of creation. I have read aloud and recorded with my phone or on video the Constitution of the religions and I accept that my oath to God's religious Constitution, the „Double Paradise“ is also saved as a video recording and published with my name in the Internet media of the Codigo Universo and will be sent permanently as a message to the universe.



The peace pact with God Preamble

The visitor or contractor of God can study the formula of creation in the Globalpeace Spirithall and in the $i = E = MC^2$ art exhibition through the paintings and artworks of the exhibition, in meditation and prayer with the God hitherto limited by man to one religion, experience a free God without anger, punishment, arbitrary confinement by man or preference for peoples, and conclude a peace pact with God. He can take part in peace and evolution events as well as in Codigo Universo seminars, study the innovations of peoples and cultures and thus become knower of creation and use his own creative power for the benefit of all people. The knower of creation can renew the peace pact with God for his children and for all people at all times and anywhere in prayer. The pact implies that God promotes creativity, personality, health, prosperity and life of all people as well as peace between religions and peoples. The knower of creation, in contrast, testifies and swears before God to defend and protect the dignity and freedom of all people of other religions or non- believers and their co-religionists, relying on the UN Charter of Human Rights and the 22 articles of the Constitution of the religions. This oath and pact will also be made before God by religious representatives who adhere to the Globalpeace Campus and who wish to promote a global peace with more knowers of creation. The contract and oath of the knower of creation and of the religious representative will be recorded on video and broadcast to the universe from the golden tip of the Spirithall in the Globalpeace campus in a permanent transmission loop and is accessible on the Internet media channels of the Codigo Universo and the Liedtke Museum.

*1 The Codigo Universo art exhibition with the formula $i = E = MC^2$ is shown at the Liedtke Museum in Puerto d'Andratx Mallorca. In more than 100 works, the visitor is able to understand the transformation of the believer in God becoming knower of creation, so that he can take this step in the exhibition or with the study of the artworks.

*2 The Globalpeace Campus is the architectural sign of a new ethical world and includes the Spirithall, in which all religions and faith communities can practice their faith in peace. The Peace Campus is planned by Dieter Liedtke

ke and is to be built in Spain with four buildings. The „Spirithall“. The building „Cranium for the art open museum“ that deciphers the Codigo Universo exhibition and the evolution of art through the works from the Stone Age to the Present Day with the art formula with more than 1000 originals of all times. And a university, a research institute for cell rejuvenation, health centre and accommodation facilities in the „Holy Book“ building, as well as the „Head“ building of today's innovations as „Innovation factory“.

.*3 The Double Paradise / For a permanent and healthy life in dignity and prosperity for all people, see the research results on cell rejuvenation, and for a positive development of the world and the announced paradigm shift, a paradise on earth (in addition to the possibility of entry to paradise after life) through the peace formula, the Codigo Universo $i = E = MC^2$.

The oath and peace pact of the knower of creation and the religious representatives with God. The seven-point oath of the knower of creation before creation:

- By virtue of my history, that of my ancestors and my religion, I am preconditioned. As a present-day knower of creation, aware of the 22 articles of the Constitution of the religions, I swear before God and myself:
- That I will protect the creation and evolution of creation.
- I defend the Charter of Human Rights of the United Nations.
- I protect all people, regardless of their colour, gender and their faith.
- a knower of creation I do not abandon my faith, that of my religion, the faith of my ancestor my principles given by God, nor my religious rituals, but I consider my religious faith as part of the evolution of creation or of God.
- I recognize that every human being is a part of God.
- I recognize that every religion is justified by God and all religions form a family in God, and that no religion is favoured or disadvantaged by creation.

7. I am committed to peace between the religions, the peoples and a direct democracy with an ethical capitalism, an ever-increasing education with prospering creativity, a mini-mization of the spread of fear and the abolishment of the 5 secret taboos, listed below, for the population:

- The secret taboo of the spread of fear through the media
- The secret taboo of the encryption of art
- The secret taboo of the explainable infinit
- The secret taboo of the scientific proof of the existence of God
- The secret taboo of the possibility of creating a paradise on earth.

The fulfilment of this peace contract through creation: Through the evolution of my creative power as knower of creation with this pact and oath before God, from the creation in my consciousness, as well as from the experiences and researches from science, I know: that in the not too distant future the world becomes a paradise on earth for me, my descendants and for all human beings, and then we can live together in a new ethical world in dignity, peace, prosperity, health and continuous rejuvenation forever. I swear before creation that I will honour this pact with God. So help me God. I have read aloud and recorded my oath and pact with God by mobile phone or on video and I accept that my oath will also be published as a video recording in the Internet media of Codigo Universo with my name and will be sent permanently as a message to the universe.



The media code

Exaggerated and false information injures the body, intelligence and freedom as well as democracy; they increase the media's, dictators' and politicians' power.

We, the victims as well as the murderers and causers of injuries have united in groups as the collectively injured by the media and governments.

We are:

over 1 billion people susceptible to depression, over 1 million prematurely murdered per year, the uncountable defrauded of their intelligence, creativity and liberty, the innumerable discriminated, ostracized creative folks, people of a different fate the too high number of criminals, murderers, dictators and terrorists, the fatalists and fanatic believers, the spree killers and suicide bombers, the billions living in fear, exploitation and voluntary slavery,the billions of people defrauded of the possibilities of progress of a healthy live in prosperity, the billions deprived of their positive future as well as those born in the future with the same destiny.

We accuse

the Media and Governments of failure to assist and aiding and abetting of:

bodily harm to the brain, murder, terrorism, exploitation, criminality, deprivation of liberty, involuntary slavery, reduction of the population's intelligence and creativity as well as restraint of trade with other economies, in order to promote wars, in order to reduce and hinder democracy.

We demand:

Requirement to label media information

Because the consumption of genetically anchored addiction producing and -subtly and latently - causing anxieties negative media information leads to a reduction of intelligence and health the consumer an only protect himself by pre-warning and labelling of negative information.

This pre-warning is necessary because:

a) The consumption causes mutations at the synapses, reducing the existing knowledge and creative intelligence by up to 30%.

b) The Anxiety-Addiction-Programming existing in all humans (addiction to further negative information) is activated and decision-making abilities are greatly reduced under the influence of addiction.

c)Because taking into account and in comparison with existing abilities of vision, inventiveness and creativity without anxieties the ability of combination is dimmed or deactivated and the creative cross-linkage intelligence and hence the original personality spectrum is heavily minimized.

d) Harmful anxiety reactions are produced on an epigenetical and neurobiological level.

Thus negative information injuring the dignity of humans, human rights, laws, democracy as well as constitutions has to be marked by a requirement to label (same as tobacco, alcohol) indicating the effect on the population.

Against better knowledge provided by new results of neurobiological and epigenetic research the accused have not protected and warned us against:- Negative and anxiety producing information, media reports, games and films injuring the dignity of the people can reduce the IQ by up to 30% at times, prejudice health and cause diseases and destroy the motivation to shape the future. Furthermore they damage personal freedom, creativity as well as social bonding, prosperity, success and freedom. The prejudice democracy and further addiction, exploitation and voluntary slavery and can reduce the life span by up to 30%.

I am not in favour of a limitation of the freedom of press, but in favour of labelling such negative information as well as against the mix of sanitary neutral and positive information with negative information, because this can cause physical damage to the brain and the body by disease as well as essential damage regarding self-determination and the development of empathy with other people.

According the latest results of neurobiological and epigenetic research, unlabelled negative information and the mix of negative and neutral or positive information do infringe the constitutions of many states, consumer protection and penal laws as well as the UN and EU Charter of Human Rights.

Part of today's media and governments vio-

lates the following on a daily basis and a million times over

The constitutions of their countries,
The consumer protection laws of their countries,
The penal law of their countries,
The UN and EU Charter of Human Rights,
The religious guidelines.

Announcement of Death	Announcement of Life
Negative media information, games, films can lead to a 30% lower IQ as well as reduced creativity, criminality, hostility, ostracism, racism, fascism, wars, pessimism, depression, poverty, behavioural disorders, diseases as well as a negative life and premature death by 28%.	Positive media information, films, games labelled with the above icon further the IQ, prosperity, development of personality, friendship, ability to shape the future, creativity, self-determination, freedom and democracy as well as a 28% longer and more healthy life.
www.mediacode.com	www.mediacode.com

The conscious epigenetic new programming of Cain by information makes us Abel.



5 Secrets

The Mindstops
The New World
Open letter
To the pioneers of a new world

Has it ever crossed your mind or have you questioned why, despite information, education and development, terrorism, war, genocide, exploitation and poverty continue to exist in the world, or why God (if He is real) allows this misery?

After my study over several decades entitled: "What prevents us from building a new world?" I have come to the conclusion that we have taken and adopted to this day the approaches and patterns of behaviour, ways of thinking, models of religion and God originated in our tradition, and in this way we have created serious mental and evolutionary blockages (as unrecognised or undeclared taboos) that no longer correspond to our current scientific knowledge, democratic forms of government, the UN human rights and the constitutions of the countries. Between 2014 and 2017 I have been publishing this study under the name "Information - The Principle of Creation" as electronic book on Amazon, Google, Apple and on the website of the Liedtke Museum, in German, Spanish and English, so that everyone who reads it and does not come to the same conclusion as I can express their disagreement and, based on the criticism, my study must prove that it can withstand this and remain for the future through future research.

The results of the study:
Two basic statements of religions and philosophies have led to taboos that have existed for thousands of years in populations in ruling systems of any kind (established to maintain power systems):

1. We must believe (that is, ultimately subdue our mind or restrict it, and whoever does not believe in the right deity or God-appointed authority is rejected by society, intimidated or, to reduce the way of thinking of the population, punished publicly and visibly to all). The basic message of this ruling system of beliefs: The world is so complex that the human being is not capable of deciphering the universe or God.

2. The next fundamental message regarding faith: God is not real. In other words: our existence and the universe are a coincidence. A summary or even a formula for God and the universe (even though thousands of researchers are working to find a formula for the universe) cannot be found or developed by humans.

God believers, agnostics, nihilists, atheists and mixed forms of faith. In addition, there are countless, even contradictory theories of faith arising from the most varied combinations, which have developed as a synthesis of these two basic assumptions and deny, for example, the existence of God, considering however possible or not possible a unified formula for the universe developed by the researchers or considering possible God's existence or his non-existence, or both. All these theories are always hypotheses concerning faith

In societies in which by faith of the people, by the constitutions of the countries, human beings are not to suffer any disadvantages, and human dignity and freedom of faith are guaranteed, semi-free systems of thought have come to develop in the population with limitations of energy, resources and a modest welfare for all people.

The reality, beyond the basic assumptions concerning faith, is that: For millennia, it has been ruled out that the existence of God can be empirically demonstrated in all scientific fields.

According to my study, this leads to five taboos of thought, that is, blind or white spots in our cognitive landscape, which prevent us from understanding ourselves as a unity of nature and God, thus preventing the development of a new ethical, sustainability-oriented world with prosperity for everyone in the framework of a strong and steady population increase:

The taboo of the Enlightenment on the consequences of the spread of fear:

1. Reflect on the spread of fear through the media in order to develop a deeper understanding or even a labelling code to reduce the spread of fear (media code) and publish it. The taboo prevents people from understanding, how their personality, dignity, freedom, creativity, intelligence, health, democracy and possible individual life-time (despite the pro-

longation of human life resulting from medical research and the pharmaceutical industry) are reduced through negative information, i.e. information that gives rise to anxiety. The spread of fear minimizes the possibilities of acquiring knowledge.

This is in contradiction to fundamental articles of constitutions or statutes and to the laws of most countries, has a negative influence on the possibilities of development and organization of individuals, popula- tions and countries, and can ultimately result in voluntary slavery (which is also confirmed by numerous international studies on neurobiology and sociology).

The taboo of the understanding of art or the understanding of creations in the humanities:

2. Reflect on art in order to understand it from its foundations and develop a key to art that everyone can understand and apply to realize that through the understanding of art anyone can become a creative person or even a Leonardo da Vinci (as evidenced by neurobiological and epigenetic research).

The three taboos in the natural sciences and the humanities are infinity, God and paradise on earth:

3. Reflect on infinity in order to understand it scientifically and develop a key of understanding for the infinity that anyone can use to abolish limits of thought and to use infinite resources and energies.

In order for this new knowledge of the human being to encourage the use of art and the infinity as an eternal source of energy, to promote cognitive evolution, ethics and the prosperity of the social systems in the context of a growing world population.

4. Reflect on God to understand Him from the point of view of the humanities and natural sciences and develop a scientific formula for God that is applicable to all religions.
In this way, believers of any religious conviction as well as unbelievers can find a common ground in God to live in peace.

In order for this new knowledge of the human being to promote cognitive evolution, ethics and the prosperity of the social systems in the context of a growing world population through

the use of art, infinity and the power of God as a source of energy.

Roger Sperry, Nobel Prize winner and neurobiologist, wrote in his book (Annual Revier of Neurosciens 1981), on the future development and unification of natural sciences with religions

“Recent scientific concepts dealing with the mind and the brain and rejecting reductionism and materialistic determinism as well as a dualism pave the way for a rational determination of values and for a natural connection between science and religion“.

The result of this union is expressed in the natural scientific formula $I = E = MC^2$ for God.

5. Reflect on paradise on earth to empirically and scientifically understand the path that leads there, which is inherent in every individual in a genetically justified way.
This demonstrates that the population can initiate a paradigm shift, contrary to the interests of those in power.

In order for this new knowledge of the human being to promote cognitive evolution, ethics and the prosperity of the social systems in the context of a growing world population through the use of art, infinity, God's power and the possibility of creating a paradise on earth as a source of energy.

(Since the rulers and the power-bearers themselves suffer from the consequences of the previous five taboos and are mentally and physically limited by illness and decay, as well as by death, and since for genetic and epigenetic causes through the information of the environment and the law of conservation of information they are denied a new world, with the abolition of the five taboos and through their own knowledge and evolution, even they will become pioneers of the second Enlightenment.)

The research results show: The permanent and global penetration of the absence of the second Enlightenment, the presence of the five taboos or white fields of consciousness in the populations in the areas of:

- 1. Spread of fear,**
- 2. Art,**
- 3. Infinity,**

- 4. God,**
- 5. Paradise on earth**

lead to mistaken choices in elections in democratic countries,
reduce the necessary improvements in human intelligence as well as the speed of innovation and evolution of companies, countries and organizations,
favour the spread of diseases and shortening of life,
promote a propensity to engage in aggression, marginalization and closed religious communities and societies by reducing the genetically existent creativity and intelligence,
thus forming the basis for crime, exploitation, racism, terrorism, wars and genocide. Usually the symptoms - not listed here in full -appear in different symbios- es, justify and mutually reinforce each other: towards a worldview not completely closed to the outside that - once established - finds its cognitive and biological basis in the neural network through information.

Today we can abolish the two main taboos and basic blocks for a new world

- 1. the understanding of the spread of fear and its effects,**
- 2. the understanding of the arts by breaking the taboo of knowledge transfer. The cognitive abilities of the other three excluded areas of consciousness are then developed in the population:**
- 3. Infinity,**
- 4. God,**
- 5. Paradise on earth**

In the human brain through the information of the second Enlightenment and the neuronal gene programs themselves.

Studies show that genetic EPI and gene automation programs as well as the evolution of far-reaching mirror neurons not only affect our genes through knowl- edge and findings already stored and programmed in gene programs and genes as intuition of the different evolutionary levels but also the intellectual possibilities (of creativity and intelligence) of conscious and unconscious thinking lead to new interconnections, intuitions and perceptions that are then transmit- ted to the population itself through information for ALL (Enlightenment) at the level of a cultural or linguistic

circle precisely through these genetic EPI and gene automation programs.

The global removal of the last barrier to a paradise on earth
Only the visual arts can initiate beyond language barriers a second Enlightenment, for, despite all the divisions by continents, cultural epochs, closed social and religious systems, they have successfully documented for millennia the evolutionary path of the Enlightenment and abolitions of taboos through the substantiating innovations of the works of art. For this reason, through its innovations, the process of Enlightenment can be seamlessly and perfectly linked via simple and clear textual statements with our cultural history, and it can also - for the first time in history - use the abolition of taboos as a mobilization for social transformation through art and introduce and implement it globally, beyond all borders, with an art exhibition.

The necessary Enlightenment for the further positive development of man and the social systems is not only a peace mission of a few people, but is implemented as a human process, using the new media and with the help of the pioneering efforts of an ethically oriented organization, a country or a world-renowned museum, as well as one of the most important international foundations that understands its mission historically as a process of knowledge and ethical opening of societies and triggers and accompanies the second Illustration in its country as well as in the world with the art exhibition $i = E = MC^2$ described below.

Without ethical culture, there is no salvation for humanity. (Albert Einstein)
 $i = E = MC^2$
is the formula that leads to the dissolution of the five taboos and thus to an ethical world

The exhibition on the elimination of mental limitations
With the 97 revolutionary theses and scientific theories (of which 15 were confirmed decades after their publication with the awarding of Nobel prizes to researchers) emanating brightly from the works of the exhibition $i = E = MC^2$ as indicators, the five taboos are broken and dissolved with a General Enlightenment conditioned by and underlying evolution, pictorially with the formulas of the Codigo Universo, graphically scientifically and humanistically

with a “Theory of Everything” (TOE), the “Law of Conservation of Information” and a “General Theory of Information” through the works.

The exhibition, which transforms the fear of the future with confidence and clarity, shows in graphics, formulas, images, texts and videos that, as a consequence of the General Enlightenment, a new world begins with and ethical capitalism (and wellness platforms for all people) and peace between religions, that a healthy and eternal life is scientifically possible through cellular rejuvenation, thus leading in the near future to a paradise of man in man and for man on earth.

The starting signal for a paradise on earth has been given

The smallest part of the General Enlightenment took place in 2015 with the conception and opening of the exhibition $i = E = MC^2$ in the Liedtke Museum in Puerto de Andratx, Spain. To this end, the artworks are reduced with the Codigo Universo to their innovative content and broken down to one core statement per artwork; thus, in the holistic nature of their statements, they lead to the realization of the neuronal evolutionary path, which, after cross-analysis with the information of the environment, lights up in the consciousness of the understanding observer like a clear cognitive laser beam and seeks its own way. Now the next step must be the publication of the exhibition with its abolitions of taboos, theses and solutions of the Codigo Universo for a new world, first in high-population countries. This deliberately simple General Enlightenment, this cognitive process of innovations, epigenetically effective for all people, is assigned through the Codigo Universo and the core principles of innovation to the works of the exhibition and translated into 103 languages, autodidactically programmed and edited for the smartphone, globally available free of charge with all works, documented for philosophical and scientific deepening with opinions and contributions of scientists, and is proven by theories, studies, research as well as in the presented books (available in English, Spanish, German). They are presented together with the architectural sign of the paradigm shift that is taking place (of the Globalpeace Campus) on the website www.Liedtke-Museum.com, so the starting signal has already been given for the global General Enlightenment process.

The historical summary of our evolution shows: The New World emerges with the abolition of taboos.

With the General Enlightenment, the population claims and realizes
- through the simultaneously interdependent and genetically conditioned social systems that evolve in an evolutionary way - the paradise on earth.

Prospects for the near future
The abolition of the five taboos will generate the following global social reality:
It will transform democracies by introducing ethical balances in Direct Democracies with an Ethical Capitalism, and the totalitarian systems of power and states will fall in with the transformations to a paradise on earth for ethical reasons and considerations of species conservation.
Summary of the Second Enlightenment.

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Summary of the Second Enlightenment.

1. The approach of identifying art or creations in the works:
is communicable to every human being from eight years onwards through the art formula of

the innovations, and the creativity of the artists is epigenetically transmitted to the viewer.

2. The way of looking back at the existing works of art as an evolutionary exposition of all cultures:
The Enlightenment and the understanding of the evolution and achievement of the cultures is revealed through all cultural epochs, beyond linguistic and national borders by exposing works with the art formula, has a neurobiological effect on the visitor and will promote his evolution.

3. The third approach is directed towards the future and requires works of art to issue warnings and guidelines that must be implemented: this task is accomplished in the new border-breaking contemporary works in the exhibition from 2005 to 2017. The three perspectives, which in the exhibition enter into a historical-artistic symbiosis, form a unity and have a neurobiologically creative effect: the concept of exhibition stimulates the viewer's creativity and his cognitive ability of evolution and sustainability.

4. Awareness of the consequences of the spread of fear in societies through the media: this area is shown by the contemporary works 2010 to 2017 of the exhibition.

5. The transcendence of the creative force through science raises it to a new diagnostic level with the works from 1963 to 2017: with the scientific evidence of the existence of God or the creative power, which converts the graphic symbol of the art formula (the Codigo Universo) into the physical formula $i = E = MC^2$ (for the universe, the elementary particles, creation or God) the exhibition of General Enlightenment connects man with his lost centre of creative power or, if you will, with God.

With the General Enlightenment emerges a democratic level of action and decision-making of ethical quality:
by means of this level, which arises in societies through the understanding of creation, creative capacities are generated in man; fear of the future becomes joy and confidence in the future.
In democratic processes, enlightened populations will lead to ethical societies and a New World.

“The times of the taboos for the populations are gone for good. We are evolving towards a humanity with knowledge of creation.”

“If God is scientifically proven by the formula $i = E = MC^2$, no believer (or confessional community or religion) can claim God exclusively for themselves and their faith, or imprison God, according to previous beliefs, in their faith or even kill in the name of God. This cannot be reconciled, even if there is scientific evidence of an existence of God, with the rules and commandments of religions, and is a profanity, a blasphemy and would be deicide. If one proves to people, and especially terrorists and religious warriors, in the name of faith, that God is scientifically real and that He embraces all human beings and all religions, there is no basis for thinking and acting against God, or even killing him. With the physical knowledge of Creation, the following call is launched: “We must make peace with God, with all religions, nations and persons.”

Dieter Walter Liedtke

Fundacion Liedtke
(Non-profit foundation)
Puerto de Andratx Mallorca

Summary of the study on the peace process between religions and an integral ethical development. (Study 2014 “Information - The Principle of Creation” by Dieter Liedtke that shows the state of our social systems and demonstrates how we can launch a second Enlightenment that meets the objectives of UNESCO and its constitution.)



Future Transport

We construct.
From yesterday to today is our native territory.
For tomorrow our border is still too strong.

Untried.
If we could reach into tomorrow, into what would lift us out of yesterday's encumbrances, lift us into the not so firmly comprehensible.

But we do know, in our subcon-scious thoughts as well as from words of others, which we have heard. Just there is a future path.

Past and present are closed forms whose existence vanished in a flash. No magnetic stream, no tunnel leads from one side to the other.

Force, vision and creativity build up together the spiral formed cognition systems of evolution known from the Stone Age. The one who shares force is welded.

Abandoning points of view, turning down cognition, to start again and without searching for backups.

Here our power foresakens us and turns into weakness. The only force that elevates you, through its existence very profoundly connected to it, is what in grasping is real not yet really misses.

When the formless forming is finished the Black and White knocks on the door. Asthetic beauty is the home of the ended, died processes. With intuition of the coming into existence life starts. We do not believe that the, what is there, also already in yesterday.

Caves of pictures, Stonehenge, the old places for events proove, Lamarck, Darwin and Poper clearly defiant that the external cognition light devirginizing, with open eyes opening the eyes causes in us the reverse mental form with all of the cognition-Inputs in spiralsymbiosis creates the rooms for the materialized tomorrow.

In art.
As a Luhmann-observer, between past and future oscillating in observation of oneself and the system, timeless and still with time, the evolution-parcour, the cognition innovations resulting from pictures. That is the creativity catalysing process which leads to the White germs of life mandatorily over the subconscious and like this through automatically conditioned simultane Infonets the ancestormaterial to the variety of species, for the open way composed.

We, who have as yet not understood, that will, love, hate and believe are bound to directions. Building from single finiteness is the scaffolding. To go in directions means to have limits. We are not like him, her, it, this or that substance, but still we are stones, plants and constellations.

Existing in the atom as well as in scorned nonbeing.

Limited but infinite, we create the so much loved finiteness in scorned nonbeing. One cannot differentiate, if time is taken from this frame.

The border will fall between humans, nature, nature evolution, art and himself. He, who's normally hidden, appears In nonexisting human garbs. We will find him in ourselves. Now we talk, dance, sing with the birds, plants and electrons. Even brother Nothing, of our blood, remotest of relations, joins in these Nietzsche-festivity with us.

Now we have an inkling as to where our limits are. Behind the brother lies what we have to see. If we look for it, we will finally find the finite spindel with its eternal thread, invisibly crossing and still binding all that has become.

He, who above and within nature as well as in nonentity, but absolutely real, did not want it, love it or decide it. He does not want love or decide that will, determination and love is understanding the finite. How can one who exists everywhere, in all times and every space as well as. In nonentity, have a direction?

He cannot hate. Nor love. He is the victim as well as the assassin. Who shall he punish? All thought, will, anger is alien to him, because he has, he loves and will love.

Three columns that belong to him, I want to acquire. Finiteness with its unlimited becoming. Infinity, in it, the not separated finite reaches. Nonentity, where He and the present in eternity are existing.

Only when we feel the breath of those three columns in ourselves, we get an inkling of the not yet existing paradise.

We realize that the visions solve evolutionary conditioned Gene- programmes and programme directly old as well as not yet written upon White Genesections.
One with nature and still in chaos, as revolutionary egoistic egocognition ahead of the external evolution, the us, the way of constructing bridges, the future accessing in an eternal change, we can take part in creating the earthy paradise of the paradises through new capabilities.

Facts of new view

It is not the quanta that behave strangely, it's the observer, from the universe of the past subject to time, who changes his mental position towards an open future universe, where also all the information of the past without time or quanta exists and where he, with his decision, within the quantum experiment, has not yet transferred his position as an observer to the closed quantum universe of the past. With the decision, the quanta observer changes the universe.

With his change of the universe he proves that he can make quantum-free information visible and vice versa. From the position as an observer of the open universe, the observer can predict future probabilities in the context of interconnection structures of information networks. If, however, he defines and measures it, the one- and two-dimensional energy of information, through the added energy free of matter of the observer's information (now forming a two-dimensional and/or three-dimensional information network) at the precise moment of the decision, without time passing, again changes the universe from the fourth dimension to the third dimension, which together form the entire universe.

“Only by developing a formula that describes everything in the universe and that is understood by every human being, we can lay the foundations for a new ethic society in peace, freedom and prosperity for all present and future people. With the sought-after world formula, the Código Universo, every person with capacity for understanding can contribute to shaping a new world through cell rejuvenation and growing cognitive abilities and live forever.

To experience the innovations of the materialized and non-materialized universe in finiteness and infinity, that is God.
The beloved united to God is the infinite innovative and creative power.

We perceive innovations as the love of God, because they give us solutions to evolution. The obstruction of innovations, evolution or developments in societies and religions is the attempt to obstruct creation or God.

Conservation law of information

Since the permanent transformations of all forms of information as well as their species-preserving networks produce eternal information-yields beyond existing information in infinite processes, these are perceived, these are scientifically perceived, measured, calculated or predicted as theories by their information networks and information forms as the evolution of space, time, dark energy, dark matter, black holes, speed, gravity, background radiation, energy, mass, DNA, life, culture and society. The physical conservation law of information does combine the quaternion mechanics with the theory of relativity.

If the reference points of an observer are shifted from finite points of view (e.g. the earth) in the finite universe to an "Infinite Universe" and if it is taken into account that the universe in the "Eternal Nothing" is permanently expanding and that on all scientific levels the existence of motion or creativity and new information is proven, a new picture of creation emerges for the observer in the eternal universe, from which something of the fog of the unchanging transience of the finites is taken away by the following explanations.

In the "Infinite Nothing", a process, which I call the "Above-Nothing", creates itself at an infinite number of points in the universe through conscious and system maintaining creative power, which rips open the "Infinite Nothing". Thus, time, space, gravity in the Infinite Universe are created for the observer due to new information, new consciousness reference points of the universe are created by opening the space of the universe as a birth channel through new information, space expands and space, time and gravity participate in evolutionary, species-preserving and self-aware information networks, families and clusters (or if you like: according to the belief of the religions, everything is born, equipped, protected and directed by God-power) in finite forms of being and, designed with infinite possibilities, enter the materialized and infinite space- nothing- creation-mixture of the universe.

The Infinite Universe expands into the "Infinite Nothing" through new information or crea-

According to this, any bundled reference point of the observer's focused information or the information obtained by changing space, time, gravity, atom, energy, electrons, quarks, planets, galaxies, matter and energy structures of the universe, the universe itself as well as all biological life systems as a self-reflecting one, creative, evolutionary and species-preserving "consciousness" with an "I" (understood as an information system that is aware of its limitations and of itself) and creativity and intelligence, called a species-preserving self-observer.

Consciousness, creativity and intelligence are system-immanent properties of the universe, which include the Nothing. A beginning and end of the universe are excluded by the self-generating eternal information power for innovations or information, as the "conservation law of energy" or the further "information conservation law" even more clearly prove. But how is this eternal life system of the universe, the "Infinite Nothing", transferred to the smaller units of the biological life systems or their cells? Some plants and animals have, as research shows, been shown a way to an apparently everlasting life by the above-nothing, the species-preserving information network of their genes.

About the life unit human being, through its mirror neurons, through inner and outer new eternal basic information, new neuronal networks and mental free spaces for gene and gene program evolution, partly also epigenetically favored, are created, which enable the path of a lasting and healthy life of this life unit. What will be obvious and easily verifiable from a medical-scientific point of view by telomerase and processes of recovery and rejuvenation.

Bottom line:

"An eternal life is original, sustainable²⁾ and in natural and deeply founded harmony with the eternity of the universe. Man has arrived home."



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 can be caused bz 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 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.

Artist Forming Artistic Knowledge
= contemporary human being
= contemporary human being
= brain
= mind
= intellect
= altering the previous borders expansion of mind = creativity (art)
= new level of thinking
= unconscious
= the so far unknown knowledge (art)
= spirit



The fourth dimension

The fourth dimension - what is that? An unambiguous and clear answer to this. No one has yet been able to ask this question. Here we come up against a fundamental problem of the human spirit: we are looking for a new dimension beyond the dimensions we are familiar with. It sounds simple, but appearances are deceptive:

In the fourth dimension, space and time no longer exist in the form we are used to. Only through infinity as the fourth dimension does it become possible and explainable that the two electrons of the Einstein, Podolsky, Rosen experiment, although arbitrarily distant from each other, nevertheless react from the point of view of the third dimension as if they were in the immediate vicinity of each other. It is not necessary for one particle to transmit information about the spin to the other (how could it?), because the two particles are always everywhere in infinity, i.e. although far apart from each other, they are always in close proximity to and inside each other.

From the point of view of the third dimension, past, present and future are sharply separated from each other, according to Einstein's theory of relativity. If the fourth dimension is included in his considerations, these sharp separations still apply, but only to the view from the third dimension. In the fourth dimension, no time passes, so there is no past and present, but always a simultaneous everywhere for past information with an open future.

From this follows: The theory of relativity applies to areas of the third dimension, i.e. areas with boundaries. Quantum theory is located more in the border area of the third and fourth dimension and is thus superior to relativity theory for the overall context.

The laws of the fourth dimension (Eternal and Every- where) combine the theory of relativity (sharp bound- aries) for finite domains with quantum theory and its indeterminacy relations, which do not allow sharp boundaries in all domains, in that finite domains are contained in the and finite domains in a multiplicity. Both theories do not contradict each other but apply to partly different preconditions (dimensions). Through the fourth dimension, all being is simultaneously connected to each other in space and time. Information can thus be con-

veyed without time passing, even phenomena of the PSI area can be explained through the fourth dimension. In the 4th dimension the past related information networks exist as present.

All newly developing evolutionary stages, information and levels of consciousness are always present in the fourth dimension as an open future or possibility with the past information as a timeless present (without which time passes). In the third dimension there is no present. It is bound and manifested as past with spatially and temporally limited areas in space and matter (3rd dimension). The general view that space and time make up four dimensions is therefore not correct. It must be: space minus time or time minus space. V - T = 4. D.

or as extended equation with gravity
V-T-G=4.D.=V§-V§=5.D.=EPRIlevel+I=V+T+ G + Dark Matter + Dark Energy = Information Networks D.1- D.5

T-V-G=4.D.=T§-T§=5.D.=EPRIlevel+I=V+T+ G + Dark Matter + Dark Energy = Information networks D.1- D.5

G-T-V=4.D.=G§-G§=5.D.=EPRIlevel+I=V+T+ G + Dark Matter + Dark Energy = Information networks D.1- D.5

Countercheck 5.D. - I § = Non-existence of 1.D., 2.D., 3.D., 4.D., 5.D.

Through the entrance into infinity, we simultaneously enter everywhere and always into all being as well as all non-being. Infinity penetrates the finiteness, it is that at every place and at every time always already present. Infinity cannot be limited by finiteness, otherwise infinity would not be infinite. The microcosm, the building structure of matter, has parts in the infinite (let us only think of the infinite movement of the electrons in the atom), just like the macrocosm, the building structure of the universe (e.g. the infinite extension of the universe). Infinity is within each of the atoms our body is build of, same kind within each atom of all materia. With the help of the spirit it is possible for us to connect to this infinity, to put ourselves into matter, into the consciousness of matter, and to understand or experience the perceptions of matter. We can try to open up new ways of thinking and spheres of experience by going beyond the normal earthly-human point of

up new realms of knowledge or the search for His state of consciousness lacks bridging information in the direction that the work has manifested on the objective art level. Of course, it is possible that the viewer experiences a different perception, which also lies in this work, but which connects to his state of consciousness and thus experiences an objective work of art on the subjective art level.

3. Subjective art

Innovations in the consciousness of the observer
Subjective art is the expansion through information from the subjective works, which a viewer does not yet know or recognize, but which are already known in art history and are already manifested as innovations by other workers. New information from subjective works of art also further develop the consciousness of the viewer, without the subjective works having any art-historical significance and being imitations, decorations or variations of objective works of art. The art-unenlightened viewer does not learn, through the obligation of secrecy in the art trade about the valuation guidelines of art, the criteria whether the work is an Objective Work of Art of art history with innovations and thus valuable, but he decides whether he subjectively likes the work or not.

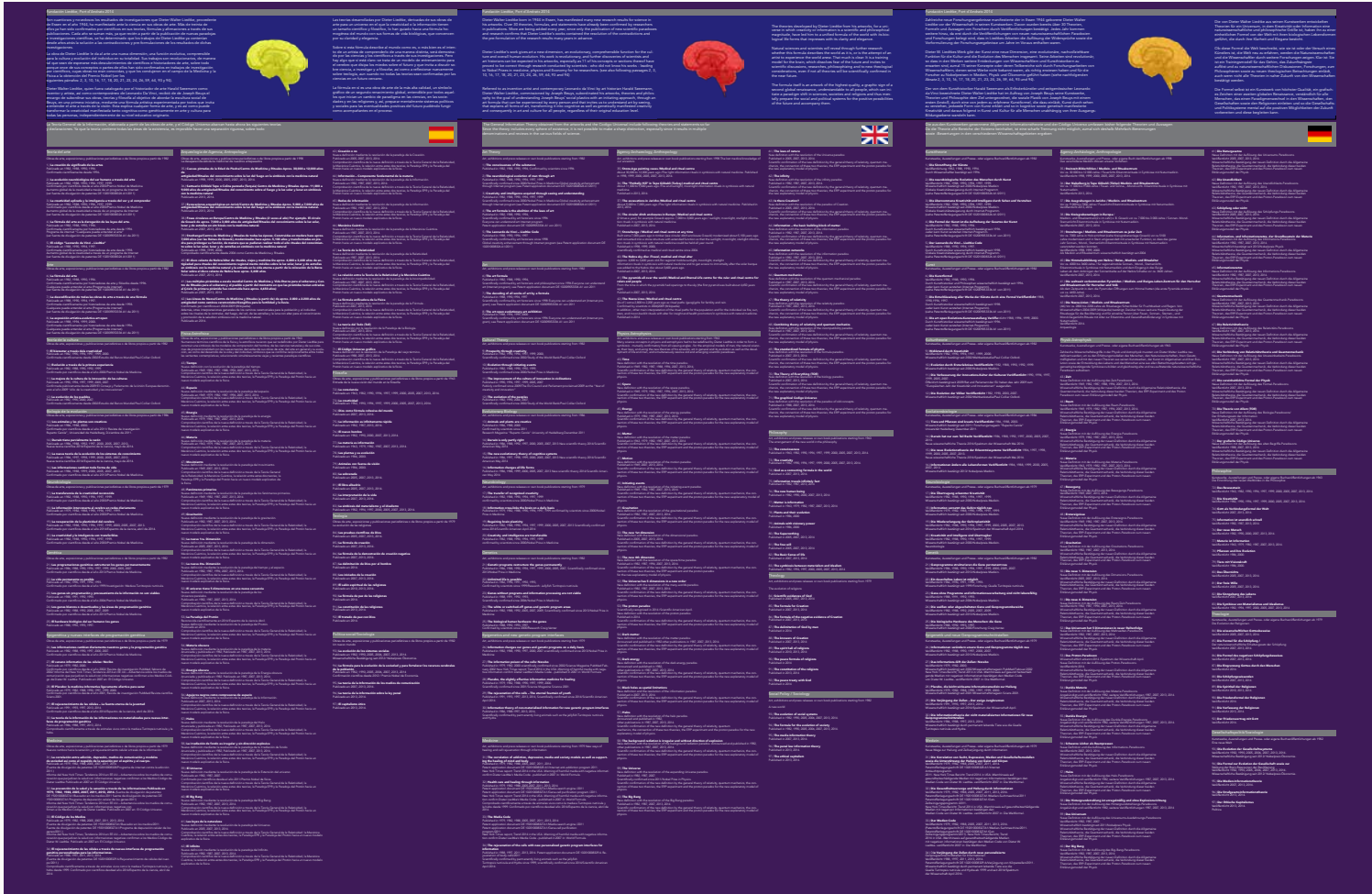
In this way, Subjective Art is transformed into a decorative object, without innovations for the consciousness of the viewer, since in this way the “innovative view” (- associated with the question: Does the work open up a new thought for me?-) from dealing with Subjective Art was not stimulated for him, and he does not reveal to him the innovative view of “recognizing previously unknown Objective Art as art-historically valuable”.



The double helix piano of life

In terms of music the genetically existing EIMM in nature alwayslife+ and Gen Clean program can be described as gene-keyboard of the double helix piano (DNA), playing to itself, which can create melodies (genetic program compositions), auto-repair, auto-clean, auto-polish, fine-tune the sound box, tune the strings and compose a future-life-concert (rejuvenate cells), which in context to the ever changing acoustic environment (a changing world) performs an anticipating music of life, which again and again finds its own younger

and new, free, acoustic sphere of live and together with new gene program compositions and the double helix piano permanently raises never heard melodies and tones on also changing and new keys (genes) and sounds, in the continually increasing rhythm of evolution as an eternal music of life in harmony with the nature of the universe nature and God.



Fundación 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.

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)

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.

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 General Information Theory obtained from the artworks and the Codigo Universal include following theories and statements so far. 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.

Art Theory

Art, exhibitions and press releases or own book publications starting from 1982

1.) The consciousness of the substance
Published 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)

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 Feb-ruary 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, Sci-

entifically 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.
Comprobado científicamente a través de animales vivos como la medusa Turritopsis nutricula y la hidra desde 1999. Confirmado por científicos desdeel año 2014/Espectro de la ciencia, abril de 2014.

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 Re-juvenation 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 informa- tion ritu- als 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 open- ings 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 (Wikiped- ia)
In addition, other main interpretation of the ritual paths for the population and for the indi- vidual via fire, sun, stars, and moon-backlit ritu- als 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 astro- physics had to be redefined by Dieter Liedtke in order to form a symbiosis - mutually confirm- atory from all viewing angles - for the empiri- cal models of man, the natural scienc- es, their laws, and using the new theories of his art- works, art in general and its evolution as well as the devel- opment of life and man, and simul- taneously resolve old and emerging scientific paradoxes.

61.) The laws of nature
New definition with the resolution of the Uni- verse paradox
Published in 2005, 2007, 2013, 2014.
Scientific confirmation of the new definition by

the general theory of relativity, quantum me- chanics, 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 infin- ity paradox.
Published in 1982, 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum me- chanics, 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 para- dox of Creation.
Published in 2005, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum me- chanics, 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 infor- mation paradox.
Published in 1982, 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum me- chanics, 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 infor- mation paradox.
Published in 1982, 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum me- chanics, 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 quan- tum mechanical paradox.
Published in 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum me- chanics, 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 rela- tivity paradox.
Published in 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum me- chanics, 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 quan- tum mechanics
New definition with the resolution of the in- compatibility paradox.
Published in 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum me- chanics, 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 for- mula paradox.
Published in 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum me- chanics, 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 biol- ogy paradox.
Published in 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum me- chanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

71.) The graphical Codice Universo
New definition with the resolution of the para- dox of old concepts.
Published in 1988, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum me- chanics, 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 arrange- ment 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 o f 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.

2006, acrylic on canvas

Galerie of Liedtke, P

The Absolute Nihility and the birth of Kosmorane, Nothing, time, gravity and the matter.

The Absolute Nihilism 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 Nihilism 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.

Quantum-less and quantum-bound information is timeless and space-less with the new information or event an information unit in which through information or events speeds and changes as well as information networks and information and events are generated, the origin of which is the spatially and temporally infinite possibility of producing quantum-less and quantum-bound information, in which no information, in the unity of information is lost or can be destroyed.

the permanent transformations of all forms of information as well as their space-preserving networks generate eternal information gains beyond the existing information processes, these are scientifically proved, measured, calculated or predicted every day at their information networks and information forms as evolution of space, time, energy, dark matter, black holes, speed of light, background radiation, energy, mass, life, culture and society.

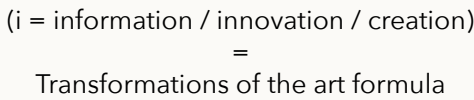
Premises: Quantum-less INFORMATION is detectable without time, space and gravity as well as in (at or with) space, gravity, mass and energy, like the Einstein, Podolsky, Rosen (EPR) experiment and scientific empirical research results of quantum mechanics, of the Theory of Relativity and the General Information Theory of Dieter Liedtke show, quantum-less INFORMATION is also manifested and physically present in energy and mass as quantum-bound information (it creates space, differentiated velocities of quantum-bound information, information networks, dark matter, dark energy, gravitation, energy and mass) which are spatially and timelessly entangled with the quantumless information by events and which can enter into the network of information networks through the information of the observer, as information producer and information provider of quantumless information, and can thus expand and generate quantumless and quantum-bound information and information networks at different speeds in permanent evolution and entropy.

There is not only one type of information but different groups and networks of information which are physically proven directly or indirectly.

The conservation formula of information:
 $i = m = i$

Information is always a gain in entropy and chaos, space, gravity, changes in velocity, energy and mass. Thus physical energy, materialized and non-materialized information, is at the same time father, mother and child of information, gravity, space, energy, mass, life and its evolution as well as of non-materialized information, its networks and entanglements. It is the only energy with physically and biologically measurable effect in the universe, which does not dissolve or become smaller with the information giver through transmission or (sharing) sharing, transformation, but becomes larger with him through information networking or interlocking with the information taker (through the creation of information) (as it is also shown in the transmission of information within the biological life systems) and thereby in the total sum of the information carriers, of information networks as well as information networks and information nodes as physical energy is not only maintained but also develops into an infinite source of energy for the universe and mankind through potentiation.

It is shown that the graphic art formula for creations as an evolutionary formula can also be transformed to the natural sciences and humanities.



i = E = M
(E = evolution M = manifestation)
ological, genetic, cultural, religious, social)

$$i = M = i$$

(Creation)

by a growing and more conscious

The red/yellow graphic formula for creations or their continuing physical equivalent: $i = E = MC^2$ (i = information) not only shows that information is the physical origin of the evolution

[illegible][illegible]

<p>The history of mankind proves: growing creativity enables health, longer life time, prosperity for all people and a natural and clean environment, sustainable produced food, energy and resources as well as a creativity of all people which is constantly developing through new information.</p>	<p>La historia de la humanidad lo demuestra: la creciente creatividad permite la salud, una vida más larga, la prosperidad de todas las personas y un medio ambiente natural y limpio, alimentos, energía y recursos producidos de manera sostenible, así como una creatividad de las personas que se desarrolla constantemente a través de nueva información.</p>	<p>Die Geschichte der Menschheit ermöglicht Gesundheit, längere Lebensdauer, Wohlstand für alle, natürliche und saubere Umwelt, Nahrung, Energien und Rohstoffe durch neue Informationen und die sich durch neue Informationen entwickelnde Kreativität.</p>
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the growth of creativity, the world policy is being strengthened more and more by a growing world process of 10 to 20 billion people, who are young and healthy. In this process for every person with a growing sense of responsibility, the point has been reached that this process can no longer be reversed without a worldwide destruction of creativity. The world process is becoming more and more sustainable, efficiently designed peace will avoid further limitations of the human existence of an unimpaired world population.

When the politicians and the media

MC² (I = information) not only shows that information is the physical origin of the universe, but also proves that information connects the materialized creative world of the ideas of God with the as quantum physics documents

or life boundaries C2 through i in the neuronal brain networks.

people. The Fundación Elctra is running a research project on cell rejuvenation. A social network app called "aima" is being developed to help people with this condition.

tainable and symbiotic world with human rights of the UN Charter, institutions of democracies guarantee development of our personality

centuries and which are being
by a growing and more conscio

Each person brings along a program of genetically created information that is partly blocked by fear. Perhaps 2000 brains with fears (2.4 - 3 tons of brains)

been discovered in various ways over the last 70 years through creative thinking. We owe our particularly rapid progress to the available satisfaction of desire for the unlocking of creativity and the exponential growth in the number of people who are able to think creatively.

new minimum, which by the media, must be n code. Whistleblowers s

resources of human beings in the face of those in power, the conditions of those in power and the social structures. Every human

lengthened his knowledge, conscious
world pop- from garbage, fear and

about 1200 - 1500 g of brain mass, which is, historically, we owe it mind-minimizing mass in approx. 1500 g.

stages over the last
it is to them that we
nd, in part, sustain-
d in societies. This
ts use will develop
rears, we will have

staged in society
nized with a media
as Julian Assange

without fears in the
human rights viola-
tose of their imperi-
being must have the

ess and personality
minimizing content

life-sustaining and

right to choose and, if he so wishes, to develop himself further, to learn new professions at any age with a fresh mind and body, to study, to devote himself to the arts, people, nature or the self and his own creative power, and to do nothing, temporarily or permanently, in the developing sustainable affluent society, with self-learning programs and robots, especially since the ‘nothing’ is the relative inseparable from creation. The history of mankind proves: growing creativity enables health, longer life time, prosperity for all people and a natural and clean environment, sustainably produced food, energy and resources as well as a creativity of all people which is constantly developing through new information.

“The swarm creativity or intelligence of humanity makes them the creator.”

Today, humanity protects itself and nature from the banal powers already by passing on the new findings of science to the population, so that the species- and nature-conserving future possibilities are given space for understanding and democratic action, and innovations and information resulting from the swarm intelligence of humans and serving to build and expand their future are disseminated worldwide via the Internet.

A second enlightenment begins: As our history of the last 50 years shows (despite the wars staged by the banal power structures), in this interpretation of the growth of creativity, the world society is being strengthened more and more by a growing world population of 10 or 30 billion people and by a lasting and healthy life in prosperity for every person with a growing swarm creativity. Now the point has been reached that this process can no longer be reversed without a worldwide destruction of creativity and for the first time humanity will grow into a sustainable, ethically designed peace age without limitations of the global swarm intelligence of an unlimited world population. When the politicians and the media

*“More people = more creativity
=
More ethical and sustainable solutions”*
allows and promotes, so that an ethically changed and new capitalism can develop, we get the best of all possible worlds.



Afterword

Museum Fundación Liedtke

Expert opinion on the development of society

Re-programming creativity is the direct route to a better world

I Our experience with information

We receive more and more information and advertising of what we want at the moment and form deeper and deeper a neuronal network structure that shows us what confirms our previous thinking and currently occupies us. Algorithms are being developed by companies to do this. Music services show more of what we listen to, and news shows more of what we already believe, fear and have developed fears of. We want to see this continue because fears trigger a genetic addiction to fear-inducing information so that we manoeuvre ourselves into an addictive spiral with a reduction in IQ. This world segment state is not the real and global world, but only a very small, consumed and narrowed perspective centred on one’s own circle of life and the world. Contrary to the basic genetic programme equipment, wrong, is used and transmitted to increase circulation and is concentrated on this through the addiction to fear-dissolving information, which in turn centres the view on fear-triggering information and promotes the addiction to negative information. No wonder that about 27.8% of adults in Germany suffer from a mental illness every year. Anxiety disorders are among the most common illnesses, accounting for 15.4% (from: DGPPN Basic Data on Mental Illnesses in Germany Report as of January 2022). The Harvard School of Public Health writes (September 2011) that the costs for mental illnesses worldwide will rise from 2.5 trillion US dollars in 2010 to 6.0 trillion in 2030 (Aerzteblatt.de No.: 42. 2011). Added to this are the costs of physical illnesses caused by anxiety, which will further increase this amount. “Fear is the cheapest and most convenient way to dominate people and control them. (...) and yes, I am afraid.” In tears, billionaire newspaper tycoon Jimmy Lai said this famous sentence in a BBC interview. It was conducted in 2021, when Lai was under house arrest in Hong Kong. It was his last interview before he was imprisoned. (from BUSINESS INSIDER of 3. 12. 2022 by Viktoria Bräuner). BBC interview The developers of the algorithms claim that

they serve us and give us more of what we want. But all they really give us is more of what we have already experienced or can imagine, while manipulating us on behalf of the companies that designed the products and algorithms. Giving a child only sugar and sweets - disguised as food - helps the sugar companies but leads the child into disease and eventually even premature death.

II The IQ development in the societies

In the western industrial nations, the reverse of the Flint Effect (IQ increase), a reduction of the IQ, is realised. Through fears, nerve connections in the brain for creativity are reduced, fear neurons are implanted and activated, which are accompanied by a shutdown of our curiosity, imagination, creativity, innovative power and evolution. This causes strong, imagination-related restrictions on our creativity, which prevent us from finding solutions for eliminating fear, and which is followed by, for example, helplessness, aggression or depression. Which in turn, enriched by false information to disinformation, mainly happens through the media spreading and increasing fears and reduces the swarm IQ of a society (in some cases by up to 30%) and thus leads to helplessness, poverty, illnesses, exclusions, eugenics, social Darwinism, isolated rebellions and to increasing fascism and dictatorship tendencies in the population. In fact, fear or the shutting down of the genetically available creativity reduces the natural speed of development of societies so that they can react sustainably to the demands of nature, the environment and an increasing world population.

A chair for innovation where students are “scientists and artists” and can learn how to foster their own creativity and use it to develop sustainable innovations and markets has not been established by any country, even 500 years after Leonardo da Vinci. At the same time, history proves that leading ego-power philosophers (leaders who owe their leadership position to the design of horror scenarios, the spreading of fear, the cooperation of the media and the siphoning off of the creativity of their fellow human beings to strengthen their power), out of their own fear of losing control and in order to extend their rule, have implemented thought, art, birth control and medical euthanasia experiments as well as eugenics measures with the help of the media and legislation in the population and have had wars and genocides carried out. Any artificial propagation of fear

and especially the destruction of human life, besides causing unspeakable suffering, lowers the overall IQ of humanity and thus its evolutionary capacity and speed of development. With this easily comprehensible realisation, the striving for power of the leadership egoists is anti-evolutionary as well as fundamentally against the nature of creativity, gene evolution, the mental evolution of man and mankind as well as against the overall evolution of nature as well as contrary to the laws of evolution (which can also be summarised in a Hegelian dialectic nature-evolution formula) and ultimately against the human rights, constitutions or laws of the countries. See also the constitutions of numerous states that aim at the welfare and development of the population as well as the declaration of the UN Human Rights Charter and the development figures documented by the UN: The increase of the average IQ, the decrease of working hours, the improved health, the higher life expectancy and the decrease of the number of hungry people in the world with an increasing world population as well as the book by Steven Pinker (Harvard University USA) “AUFKLÄRUNG JETZT - Für Vernunft, Wissenschaft, Humanismus und Fortschritt-” (Enlightenment Now - For Reason, Science, Humanism and Progress) which reveals the evidence of this positive development of the world.

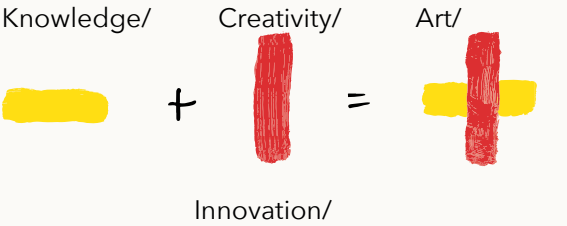
III What geniuses say about knowledge transfer

The inventor-artist Leonardo da Vinci said: “Seeing and knowing is the same thing” - The educational hero Johann Wolfgang von Goethe declared: “One sees only what one knows.” Both geniuses interpret the connection between “knowing and seeing” from different perspectives, motives, times and realities. Leonardo wants to see pictures of his imagination -solution pictures from the future- and draws them to capture unknown solutions in the pictures, to see, understand and know. Thus seeing and knowing are the same thing. Goethe draws his solutions from his broad and excellent education (independent of the empiricism and evidence of the natural sciences). Through this, experience or education, knowledge -from the past and present- becomes the basis of new seeing for Goethe - “experience, education or knowledge” (present-related) and not Leonardo’s (future-related) “fantasy” is the main prerequisite for seeing new things. On closer examination, both are right, since Leonardo uses the point of view as an individual

and innovation pioneer and Goethe uses the education of the population as a starting point in the considerations of their statements.

IV The Symbiosis of Life, Evolution and Art

Seeing and knowing is a successful evolutionary model of nature as we can see from the mirror neurons in the brain. Nature and evolution have ingeniously simplified both ways of seeing, that of Leonardo and that of Goethe, as a gene-evolution tool (without frills) in symbiosis and united them in all gene programmes of the “life forms” for self- and species-preservation for selective perception. The selective perception of the symbiosis of seeing and knowing is gene-programmed for “changes or possibilities through creativity” for the meaning and preservation of life and improves the neuronal networking of the recogniser through the recognised.



Change is so fundamentally implemented by nature in the most diverse ways of perception of life forms that all beings to which we possibly assign a biological life have the gene programme of the “red and yellow logo of the art formula” that can be called up in the genes, since otherwise no evolution and thus no life exists. Studies by researchers at the Max Plank Institute for Dynamics and Self-Organisation in Munich on the yellow slime mould called Physarum polycephalum showed: it has no sense organs, brain or nervous system, but has mastered intelligence. French researchers showed in 2016 that if the slime cell was repeatedly exposed to negative experiences, it adapted in such a way that it would be spared these experiences in the future. It was also able to pass on what it had experienced to other mucus cells that had merged with it. Numerous research films show on Youtube: Slime cells migrate, make plans, remember and transform, and can find the shortest path through a maze to food (to the future and to prolong life), and they do this without a brain or nerve cells.

As we experience particularly clearly today, viruses are constantly changing. DNA or RNA viruses find their “change as a creative

possibility” through knowledge, in relation to self-preservation and species preservation and store their change experiences in their gene programmes and genes as knowledge optimisation in such a way that the gene programmes can react and act in a life-oriented manner. For this purpose, viruses, bacteria, slime moulds, plants, animals and humans do not need to study, train or comply with any thought processes or philosophical treatises.

V The Evolutionary Prescription for Art the Reprogramming of Creativity

The process of “gene programming through change and cognition” “seeing and knowing” or “knowing and seeing” has not been acknowledged, recognised and denied for millennia out of class consciousness and only the new gene, epigenetic and neuronal research of the last 25 years has confirmed this and has been honoured with Nobel Prizes (e.g. in 2000 Eric Kandel NY).

What has gone wrong that we cannot use our innate genetic creativity like a brainless virus that reacts creatively to change? Should creativity be the exception in the population and reserved for the alleged genius. What we have been lacking, deprived of or not taught so far is a simple translation logo that shows the changes to the gene system on the level of the genes so that the cell system and the subconscious can react creatively and think and act via the consciousness. This can only be a simple, graphic symbol, a logo that expresses the changes so simply that innovations through seeing and knowing, in a work of art within art history, at the system levels of neurobiological networking, epigenetics and the genes, reach the conscious and subconscious without prior knowledge of art or thinking and carry out the re-programming of the creativity of the gene programmes through the gene programmes of the “change-recognising consciousness system”.

For humans, change is also creativity, and to recognise creativity is “seeing and knowing” or “knowing and seeing”. Here the art formula creates an epigenetic and neuronal symbiosis of Leonardo’s and Goethe’s ways of seeing through “seeing and creativity understanding” unspoken, without art historical considerations and long treatises on Hegel’s dialectics, by simply replacing the art formula to Goethe’s and Leonardo’s knowledge with a yellow logo

(Goethe) and red logo (Leonardo) and thereby reducing knowledge in such a way that it naturally flows into the neuronal network as an epigenetic natural programme of the genes of perceived “change” and, as in all life forms, into the gene programmes as a selective cognitive and application capacity for creativity. With the simultaneous reduction and weighting of fears, this also makes it possible for the measurable IQ, intelligence and the ability to judge and choose to steadily improve, whereby the artificial separation of humans from their gene programmes with reality-consuming fears is cancelled through the reprogramming of the creativity gene programmes and the future opens up anew.

On the societal level, we have a backlog of creative and ethical interconnections of knowledge transfer from nature, art and human innovations to a holistic thinking in the populations that is more than ten thousand years old,

Here, in addition to the development of characters to convey knowledge, the ABC and the art formula, multimedia artificial intelligence (AI) intervenes and helps to raise the overall development of the population to a new ethical social system level (through seeing and understanding).

According to this, the use of AI is a new form of “multimedia transmission of information and evolution to humans by humans”, which as a “non-self-aware tool”, like the ABC with the transmission of reading and writing, or the arts with the transmission of creativity through the art formula to populations, promotes neuronal and epigenetic development through information transport in societies. Humans become sovereigns through an AI via the ABC and the arts.

An open, ethical and verifiable AI will produce the possible creative interconnections of the entire knowledge of the world (up to the time of the AI request) for decisions as an AI user intelligence that changes with the knowledge of the world, and produce and anchor it neurally and epigenetically in humans (in the recipient) through texts, photos, music and films designed and produced according to the latest empirical knowledge, from newly interconnected knowledge, for their educational level, with stories that are exciting for them. The AI’s non-self-conscious intelligence, like

all non-self-conscious evolutionary knowledge such as the ABC and art, can thus be transferred to consciously thinking and acting humans and used by them, which will rapidly accelerate the development towards an ethical world. It is a real revolution in the balance of power that is shifting from the powerful to the AI users and those previously excluded from knowledge for the promotion of democracy and for the benefit of all people, nature and the environment. Money, media and dictators lose their power through the three siblings of freedom at the level of shaping society.

The ABC, the art formula and the AI are thus together a new multimedia art movement that can be seen as networking and variation art: “Everyone is Leonardo da Vinci” and contributes with its use to the knowledge development and evolution of society and democracy.

In democracy, with the scientific information produced by AI on every voting question in elections, today’s empirical knowledge without party and vote colour, on the basis of constitutions and human, freedom and democratic rights, as well as with sustainable nature and human and environmental concepts in democracy facts, short films can be developed by AI on every question standing for election and produced in minutes.

With new sustainable concepts for humans and the environment, we can simultaneously use AI to flag exaggerated fear-inducing democracy-, human rights-violating and IQ-reducing fake news (and publish it in prepared media, with the justifications for its deportation and flagging, and remain fully empirically (without discriminatory source references) comprehensible in the context of UN human rights, constitutions and democracy) and to prepare human and environmental rights for democratic voting. We can produce and protect human rights, a FAKE-FREE AI, the constitution, democracy, the human being and the co-environment according to the evident and empirical state through empirical knowledge transfer by means of multimedia AI.

By using the ABCs, the art formula and AI, a sustainable, best possible paradise on earth, according to the state of globally published knowledge, becomes possible for all people and their fellow world. The evolution of human sovereignty and

populations at all levels of society for the development of a new ethical democratic and sustainable world have the following weighting and order:

1. The ABC for reading and writing and taking over information

2. The internet with AI for networking as well as transporting all previous Levels of information to all people

3. The art formula for increasing creativity and finding new information from the Population

4. the ideal case:

The resolution of the information dimension limits 0 to 3 to the unlimited Human information access in the universe of eternal evolution.

For the actual primary creation and shaping of life, of art, of the universe and its developments not to be derived from all interconnections from science and AI, however, it requires, in addition to these evolutionary possibilities from variation interconnections, with variation creativity or AI, the act of the basic natural law of the absolute level of creativity or creation, which nothingness brings forth as an eternal, timeless and spaceless process of being and the evolution of existence in the universe.

In harmony with nature and the laws of evolution

However, the formula can also be understood as a binary computer language which, with its + sign between the “yellow logo” (0 closed present system, previous knowledge without visible paths to the future) and the “red logo” (1 = free possibility for future development through creativity), carries out the symbiosis of 0 and 1 with the “red-yellow plus logo” and which nature has solved from the beginning of life as visible evolution or which is also recognisable as a fuzziness realisation in quantum physics. However, even a quantum computer has not yet been able to solve the creativity phenomenon of overcoming the limits of the previously thought or binary code (1 and 0), because programming (the code) itself is the limit. Adding further dimensions in the physical view of nature only shifts the original problem into further dimensions. This does not get us anywhere because the premises at the beginning of the theories may not be set correctly to understand creativity, life or the universe with its evolution. In order to solve this, the THREE known dimensions could be reweighted and

included in the design process of finding results for a special evolution-nature process design and simulation-calculation, a new dimensionless “dimension ZERO” before the dimensions ONE to THREE as well as the NEW INFORMATION in physics and in computing power could be taken into account in order to perhaps better understand this nature process dissolving the boundaries through creativity scientifically (see the artwork series “One formula” in the exhibition catalogue: “New Renaissance i = E = MC²” by Dieter Liedtke).

01

D.0 D.1 D.2 D.3
=



In the realm of quantum bits, the superposition of information can be connected with the open cross-linking structures of dimension 0,1, 2 and 3 and can encode and decode new creative variation responses for evolution from the dimensions. However, for the actual primary creation and shaping of the universe and its developments that cannot be derived from the cross-linkings, it requires, in addition to these evolutionary possibilities from variation cross-linkings, the act of the basic natural law of the absolute level of creativity or creation, which nothingness brings forth as an eternal, timeless and spaceless process of being and the evolution of existence in the universe.

According to this, the information process can only be understood as a networking structure or cluster of space, time and gravity and not as quanta, whereby space, time and gravity are quantum-less in themselves and as information expanders or information waves that have their origin in information, can be calculated or measured as well as slowed down and condensed by further information to energy on C as well as from energy as matter (as for example in the measuring process in quantum physics of the results, i.e. information, causes which become known to the universe) to below C and thus in the “new information the act of creation from the apparent nothing” the creative power of an existing world formula is documented which can be used for the benefit of humanity.

VI The Global Presence of Works of Art

In the world’s works of art (e.g. visual arts, music, literature), innovations are stored in bursts of creativity over millennia in all cultures and peoples and are recognisable to everyone (without studying art or dealing with art) with the graphic logo (art formula). So what is more suitable than works of art that have so far only been explained to those interested in art via Leonardo’s or Goethe’s point of view, art-historically or via the artist’s curriculum vitae (transfigured as an art genius).

VII Using innovations in art to develop the world

Millions of works of art are exhibited in the museums of the world and are accessible to the public. Easy access to the creativity, the change in the works among themselves, with their innovations, has been denied by art historians out of ignorance, blindness, conceit or is not wanted by the monopoly protection of the art market by the art trade. And this despite the fact that the innovations in the works cannot be hidden, since the works as a basis always have creativity and innovations or, to put it more precisely, show art-historical changes at the time of their creation in comparison to previous works of art history. Through the entry aid with the logo of the art formula, the innovations in the works of art are recognised by all viewers. But if we recognise creativity or innovation in works of art we have already understood the art formula (and Hegel’s dialectic) when we go to the museum, the selective perception for innovations and our own creativity switches on again in the unconscious. (Repetitions or what we already know no longer attract our attention - see also the exhibition: New Renaissance i = E = MC²).

Every human being is creative by virtue of his or her genetic programming. If one percent of humanity knows the art formula and develops sufficient motivation for sustainable innovations in the most diverse areas, they will be the Leonardo da Vincis of the dawning millennium, leading the entire population as an example of creativity and taking it with them.

There are enough examples of how the population can be brought along to positive insights in a development. Who could have foreseen more than a hundred years ago the development of dance, popular sport, competitive sport, football or the Sports Olympics? An Olympiad for sustainable creativity in various

disciplines (determined and proposed by the UN or the World Bank, for example) held every seven years would, once launched as in sport, promote peaceful mental competition between peoples and take the medal-winning cognitive athletes as well as the states and world population into a development of global creativity. In a world ranking list for sustainable ideas of mental athletes and their countries to be determined and published annually, they should prepare for the creativity competition (Idea Olympics) and the winners in the various cognitive disciplines that can be used for a global positive sustainable development of people and the environment should be honoured with medal awards and provided with one million US dollars each (as a democratised Nobel Prize). Furthermore, through recognising creativity (SEEING and KNOWING) an ethical development arises through the recognition of connections in society, a new permanent and irreversible ethical, creative and IQ development thrust in the population (as through READING and WRITING). This process will, not least through the planned art formula museum walk exhibition:

New Renaissance i = E = MC² in the metropolises of the world and their globally accessible media presence of the art formula (app on the internet) as well as the construction of Globalpeace Campus Centres on the heavily populated continents as architectural symbols for a new global spiritual time, accompany and strengthen this ethical development.

The states and municipalities can accompany this global process and promote it in their country by granting the applications of the museums for the “New Renaissance” exhibitions and the building permits for selected and already purchased Globalpeace Campus building plots. The as yet unclaimed capital for this ethical development is available in the market. Newly developed sales and marketing concepts for investors interested in an ethical and better world as well as in extraordinary returns from culture and tourism on the invested small or large capital (with certified guarantees) enable them as capital providers, real estate investors and sponsors to make ethical profits and humanity a better future.

VIII An opening art market

An innovation logo that is applied and confirmed millions of times in copyright case law or patent law is missing. This gap (the art

valuation guidelines that can be easily verified by every participant in the art market) reduces and monopolises the art market to a few dealers and art is, to the detriment of ALL art market participants, not yet monetisable for the breadth of society. An art formula opens up the art market exponentially, from decorative works with a D certificate (works without art-historically based creativity or innovation) to works in the highest innovation level with an AAA certificate, documenting the level of innovation in the works and their art-historical as well as cognitive evolutionary value and place in cultural history (-see also the book: “Kunsträtsel gelöst -art formula- und “Artinvest” mit den Kunstbewertungsrichtlinien “ by Dieter Liedtke).

Particularly in the visual arts, artists, artwork buyers, galleries, collections and museums lacked a work certificate that guaranteed a secure or insured investment with ethical returns,

IX The prosperity of the population

Recognising creativity will create newly created wealth, especially on the basis of contemporary art, in the population as well as distribute it better, since art formula connoisseurs can recognise the works shortly after they are created by their innovations (seeing and knowing is the same thing), acquire them cheaply and, as in a “kind of forestry business”, use them to provide their family income for generations. However, the formula art valuation system can also enable a pension system of cultural innovations based on art that is independent of the labour market, taxes and social security contributions as well as generations (see the returns that have been developing for centuries as well as the price increases for contemporary works of art from 1945 of 1100%, in 30 years from 1985 to 2015/ published by the German “Manager Magazin” in the MM-KUNSTINDEX by Roman Kräussl 2015 and in “Artinvest” 2018).

X Creativity the global gateway to a new ethical world

As history proves, creativity, despite all the disabilities, imprisonments and killings of the creative pioneers, has given us: food for eight billion people, fewer wars, more freedom, reduced working hours, incipient prosperity in populations, longer lives, better health and, in many countries, democracy and the human rights of the UN Charter. New thinking and the

application of creativity across society opens an existing door to a better future.

The art formula is the missing link between “seeing and knowing” that reunites humans, populations, evolution and nature. Niklas Luhmann says the formula is an evolutionary achievement (like fire or the wheel) that, once introduced, is self-enabling and cannot be withdrawn without catastrophic consequences. Luhmann: “In this respect, there are strategically central Evolutionary Achievements that enable higher complexity in very many areas of society. Examples: Agriculture, writing, the printing press, telecommunication.” Processes of differentiation of innovations in art-historical works accomplish an evolutionary step in society, as they simplify complex interrelationships and lead to higher complexity through understanding, with a concomitant reduction of systems. Luhmann: “The formula is so general that it has many possible applications, such as higher complexity of the environment that can be grasped by the system or higher complexity of the system itself and higher independence (lower integration) or more diverse possibilities of influence. Above all, however, increasing complexity means increasing combinatorial possibilities, typically by combining different social functions. This can contribute to the rapid stabilisation of such achievements once they have become visible and usable.” (see also Niklas Luhmann’s book: “The Society of Society” 1998/ Chapter: Evolutionary Achievements).

If Niklas Luhmann is right, the result is that once a Second Enlightenment and Renaissance has begun, it cannot be stopped or reversed in today’s global communication media. See also the books: “Globalpeace - Ethical Capitalism” (2014) and: “The Sovereign” (2021) as well as the art exhibition catalogue: “New Renaissance” (2023) by Dieter Liedtke.

Conclusion

With the art formula, we turn back on the natural epigenetic programmes of selective perception for change or innovation, creativity and shaping the future. Within a few years, we can exponentially improve the world without counterproductive eugenics and birth reduction, if we use the genetic programmes created in us and thereby overcome unnecessary fears, delimitations and the diseases,

hysterias, ageing processes and wars that develop from them. As has become measurable in the last 100 years in the industrial nations, if we are not exposed to excessive fear-triggering information, we constantly increase our IQ. This also improves the swarm creativity needed for positive development in the social systems. We gain the ability to think about more complex interrelationships at the societal levels, which enables us to restructure and simplify the societal systems and to focus them holistically on nature and human beings. At the same time, we gain the ability to vote and act for a stable and evolutionary democracy with a further developed ethical capitalism in which a legitimised legislator in direct democracy creates the preconditions and orientations for companies, whose increased creativity, through laws and incentive systems, leads to a positive, nature-friendly and sustainable development, human rights and the dignity of life of humans, animals and nature, with newly emerging prosperous markets and increasing economic growth rates and populations with higher IQ values as well as longer lifetimes in health, in order to shape a sustainable planet with a compatible or better optimal climate for humans, the environment and the evolution of life.

Dieter Walter Liedtke
Art historian/social philosopher
30.12. 2022

Biografy Dieter Walter Liedtke

Dieter W. Liedtke was born on 6 July 1944 in Essen (Germany). He combines philosophy, research and art in his works. In addition to his work as an artist, he is also an inventor, philosopher, researcher, entrepreneur and author. In Liedtke's view, we can only make the world more positive and ethical if art descends from its ivory tower and works of art are also shown in exhibitions in places of work or leisure that decode themselves through a simple formula and thus open themselves up to the transfer of creativity and innovation to the population. In 1963, his first exhibition took place in a bakery in Vienna. Since then, he has exhibited his works in the EU and the USA. Among others, at the Larchemont in New York, the Kaiserhof Galerie in Essen, the Alsterhaus in Hamburg, Karstadt in Dortmund, the Sheraton Hotel in Essen, the Liedtke Museum in Virneburg, the Messe Essen as well as a special exhibition in Italy San Gemini and the Liedtke Museum in Mallorca.

Liedtke has lived in Port d'Andratx on Mallorca since 1986. In July 1994, he opened the Liedtke Museum in the same town. Designed by Liedtke in the shape of a brain, the museum building (which also houses condominiums) houses 30 of his sculptures in the grounds around the building. In his work as an artist and researcher, he opened an office in Essen in the 1960s for "inventions on order" and developed patents and products for everyday use, marketing, for example, the principle of video marketing used today worldwide at points of sale in department stores, shop windows, on means of transport and large video projections on building fronts as well as public viewing. He invented the "air-suspended shoe", the first map-film-based navigation system, the data wristwatch and, in 1998, the "Internet video channel" Creator (whose idea manifests itself today in Youtube and other video channels) and is the inventor of the "Hairmatic 2000", which was promoted by Franz Beckenbauer and through his video promotion in department stores, became a "cult product of the 1970s" (Du Mont Verlag Cologne) and sold millions of copies in numerous countries. Hairdressers believe that Liedtke was one of the founders of punk fashion with his hairdresser.



In 1999, he founded the charitable foundation Fundación Liedtke on Mallorca/Spain with the aim of promoting creativity and health among the population as well as peace through the Globalpeace Campus project. Liedtke has also been a source of ideas for various projects, such as the Art Forum Berlin art fair and the Expo 2000 world exhibition in Hanover. In order to publicise sustainable energy concepts, in 2007 Liedtke invented a hybrid hydrogen-bulb engine that requires only a very small battery and has "very low production costs" and "low consumption" for the environment and the climate, and developed an energy wind tunnel for motorways and railway lines, (wind tunnel houses-corners-canyons and roof gables) which produces the driving wind and wind tunnels for electric energy generation (without further polluting nature with wind turbines and their power lines) as well as renewable energy in a decentralised way and can reduce the consumption of the vehicles by up to 7% through back wind generation of the rotary lamella wind generation, as well as the noise-air vortex barriers created along motorways and railway lines by the wind louvres, which trap the driving noise on the motorway between the louvres and thus largely protect

local residents from excessive, illness-inducing noise pollution caused by the driving noise of traffic. Today, his artworks, research and inventions deal with the "Gesamtkunstwerk Welt" (total artwork world) for which he has developed his own art movement under the name "Concrete Evolutionism". Dieter Liedtke was commissioned by Joseph Beuys to develop a graphic art formula that enables everyone from the age of eight to recognise art history and its works as a pictorial path of knowledge to promote their own neural network and to incorporate the creativity stored in the works into their cognitive abilities simply by seeing them. From 1994 onwards, he developed the concept of the art open art exhibition from this. On the basis of 1000 original works, from the Stone Age to the present day, he wants to make art as a cognitive process accessible to a larger population with the art open art exhibition. Liedtke won companies as sponsors for his project and at the same time convinced numerous museum directors as well as international art historians of the art formula. Among others, the formula was reviewed by art historians, scientists and philosophers such as Prof. Dr. Harald Szeemann, Prof. Karl Ruhrberg, Prof. Dr. Friedmann Schrenk, Prof. Dr. Franz Müller Heu-

ser, Prof. Dr. Manfred Schrey, Prof. Dr. Hellmuth Karasek and Prof. Niklas Luhmann and who, out of conviction as co-creators and pioneers of the Second Renaissance and Enlightenment, supported the art exhibition art open 1999 in Essen and the art formula. Numerous museum directors have examined Liedtke's formula for its art-historical correctness and found it revolutionary. In addition, they supported art open by lending valuable original works of art. Thus, up to 70 art historical works or key works of art history were loaned by some museums (among others: State Tretyakov Gallery Moscow, the State Russian Museum Saint Petersburg, the Polish National Gallery Krakow, the Bundeskunsthalle Bonn, the Hessisches Landesmuseum Darmstadt, the Von der Heydt Museum Wuppertal, the Kunstsammlungen zu Weimar of the Klassik Stiftung Weimar and the Museo of El Greco in Toledo). The art open opened on 10 July 1999 at the Messe Essen with 23000 square metres of exhibition space, was open day and night and the visit, including 56 concerts (classical, folk, rock, pop, techno) was free of charge. The art formula exhibition art open was closed after five days with dubious political justification.

Ten years later, Liedtke's art open creativity promotion concept is wanted and approved by the European Union. The EU officially proclaims 2009 as the Year of Creativity and Innovation among the People. The aim of the European Year is to promote creativity and innovation as key competences for all and to recognise and use the role of culture in promoting creativity and innovation. Liedtke not only develops the art formula commissioned by Joseph Beuys for the democratisation of art, but at the same time, with the decoding of art, sees the dictatorships* and elective aristocracies on the time of today's democracies with a new creativity, education and freedom from fear in populations abolished in favour of an evolving Ethical Capitalism with Direct Democracy. *Rulerships that in part through Fake News and ignoring positive developments in our history over the last 200 years, as well as through latent and dosed fear propagation, reduce the genetically available creativity and deny the population access to a creativity key, such as the Liedtke-Hegel graphic art formula for creativity enhancement as well as ignoring neuronal and epigenetic research results that make an already developed art formula for creativity enhancement and a media code for fear reduction mandatory ac-

cording to the constitutions or laws as well as the UN Charter of Human Rights in numerous countries for fear-free unrestricted access to health, freedom and personality development.

From 2004 onwards, Liedtke unconditionally focused his artworks in the "Gesamtkunstwerk Welt" on the goal of showing ways in which society can shape an ethical future. A travelling street museum with large artwork illustrations and the art formula on trucks driving all over Europe, continued the creativity promotion programme from 2005 onwards with further book publications about the art formula. With the help of the art formula as a basis, the inventor-artist and successor of "Leonardo da Vinci" (as media and art historians have called the outsider of the art market and art theorists for decades), explores the riddles of the Stone Age picture caves, of Göbekli Tepe, Stonehenge, the pyramids as well as the Nebra Sky Disk and the actual state of the world and proves that the ancient cultural monuments were health centres of information rituals and that the present state of the world's health is also due to false information and the fears generated as well as the creativity closed off to the population. To counteract this, Liedtke develops a media code which corresponds to the laws in most states and which can be sued for with the constitutions in every democratic country. He writes a constitution of religions that regulates peace between the religions in only 23 articles and shows with the study "The Five Social Taboos" where the social norms of the states violate their constitutions as well as the human rights of the UN. With a scientifically evident and physically and biologically verifiable formula: "i = E (information = energy)", he replaces the "God of the Fathers and Ancestors", which is based on ancient intuitive intuitions, revelations, social information, oral traditions and holy scriptures, with an eternal, infinite and species-preserving evolutionary networking structure of the "creative power of information: i = E" and thus puts an end to the religious dispute between the faiths: "Which of the religions has the only correct God". With the documented creative force of "information", he proves a possible evolutionary path to a scientifically founded knowledge community in which the religions continue to promote the beliefs and rituals of their ancestors but can no longer ignore the scientifically documented creative force. With the realisation and scientifically documented "eternal, infinite and

species-preserving evolutionary networking structure of the creative power of information", arguments against another religion or atheists and the justification of a declaration of war against them, as a mission from God and faith, are not only more difficult, but on the contrary, the help and protection of non-believers and those of other faiths is an evolutionary mission of creation to preserve the species for those who know about creation, in which "i = E" releases the energy for global peace implementation. A radically new approach in his artworks is the promotion of peace between peoples and religions. Liedtke's particular interest here is in increasing creativity in populations. He believes and proves that creative societies are very difficult to suppress and exploit. His concepts aim to decode all art by means of an art formula and to achieve an increase in creativity in the population by adopting creativity from the works of artists in order to achieve a social, societal and economically justly distributed evolution for all people.

With a sick, fearful and misguided population, it is not possible to improve the world and realise a total artwork of the world without first helping the people. From his artworks (in which he worked from 1980 onwards with video and film material, which for him represented frozen DNA, gene sequences and gene programmes taken from time) he was able to read out and prove in the 1980s through his intuitions and creativity how the gene programmes switch off fear-generating external information passed on through the senses, damage the genes, the gene programmes are misguided and sink into the chaos, and epigenetic gene help programmes are tied up, disturbed and bypassed. As a result, after consuming excessively negative information, media consumers' intelligence, immune system, health and lifespan are lowered by direct and subliminal latent fears, human rights are violated, democracy is damaged and governments' constitutions are violated.

Liedtke is developing his Gesamtkunstwerk Welt for the Internet to strengthen people's health and democracy from 2007 onwards health programmes based only on healing information with the formula: "i = E" as well as globally on every mobile phone in over 100 languages to strengthen immune power, health and rejuvenation for everyone free of charge. For example: an APP to fight drug ad-

diction to lift and the addiction to Fear-inducing media information.

- An app for creativity enhancement and art recognition
- An app for reducing depression
- An app for epigenetic gene purification and strengthening the immune system as well as for defence against harmful viruses and bacteria.
- A cell rejuvenation app.
- An app to strengthen IQ and creative intelligence
- An app for building direct democracy

Liedtke only laughs about a corporate comparison of his apps with Google, Facebook, Instagram and other social network companies, because with a growing world population, according to him, the purpose of the apps lies in the depth of health and the future of all people and thus in swarm intelligence and creativity for sustainable and ethical living with the fellow humanity and not in the financial profit of his apps. The researcher Prof. Dr. Eric Kandel NY receives the Nobel Prize in Medicine in 2000 for findings and studies that Liedtke recognised through his artwork, described and published in his books decades earlier. The effectiveness of the Liedtke App health programmes "i = E" has been confirmed by international researchers through independent studies as of 2014, (especially in 2022 the epigenetic gene effect of information and Apps) for health promotion and cell rejuvenation. The liberation of the natural genetic programmes In a "liberation action" Liedtke shows how easy it is and how much joy it is to promote one's health and rejuvenation with the right information using a simple app. He unravels and clarifies the liberation, recovery and cell rejuvenation process that creates the joy of life in a short art action in 2019 in the Liedtke Museum on Mallorca with the well-known Spanish Magic artists Jack, Oliver and Chris. The three artists symbolise the gene programmes that are bound by fear-producing information and represent their self-liberation through i = E pictorially for the first time in the action as an experience and for a Magic project planned together with Liedtke. Liedtke, who in 2021 developed the theatre idea and the fiction film "Information" from the liberation action, in which cells, DNA, genes, gene programmes are represented by people: Cells, DNA, genes, gene programmes, the epigenetic programmes as well

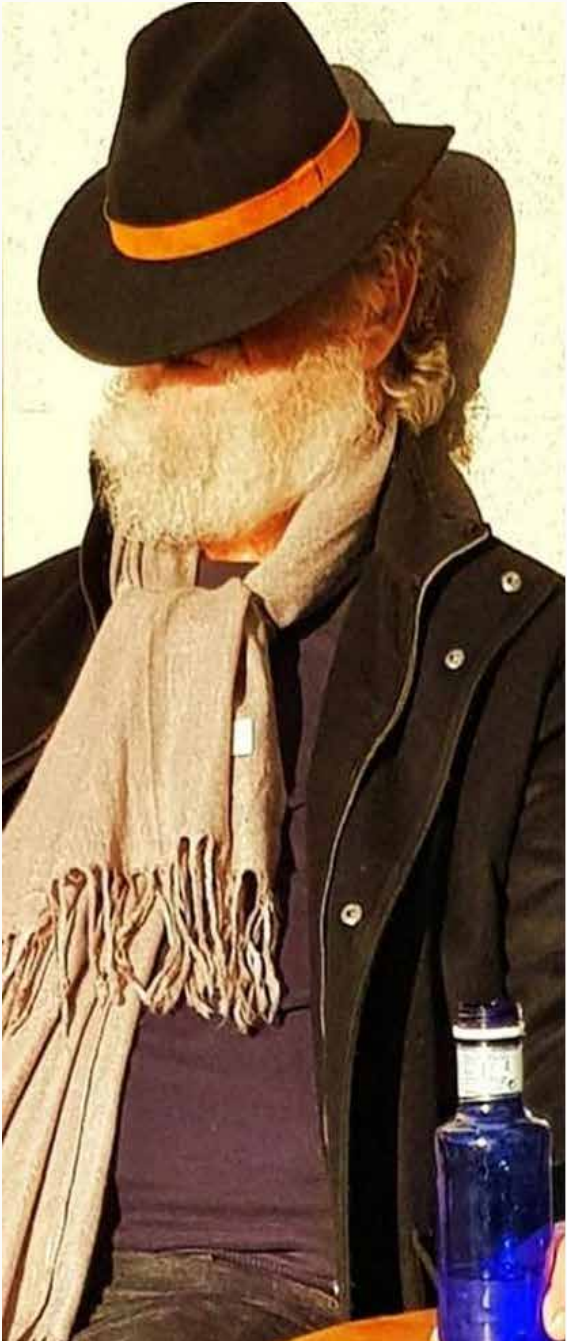
as the human being with his environment and the information acting on him communicate with each other in order to react to this media information, which is important for the human being and the body for the preservation of the self and the species.

Liedtke consistently carries on the idea of the freedom of natural gene programmes for global peace development. An architecturally realised Globalpeace Campus designed by him includes a clinic for cell rejuvenation, a spirit hall for all faith communities, a university for innovations with an attached innovation centre as well as a museum of "Innovations and Evolution in Art" in which works from the Stone Age to the present day are exhibited in the New Renaissance Exhibition: i = E = MC² and whose exhibits are decoded to enlighten "that art is innovation" with the art formula as well as with the musical piece he developed in 1997, "Mar", which is performed during the exhibition and in which a time travel of music history with the art formula and its innovations (classical, rock-pop, techno, arias and slam poetry) are summarised. It is Liedtke's mission to the management of his museum that the "New Renaissance Exhibition: i = E = MC²" as a travelling exhibition as well as with an art formula app in more than 100 languages will promote the swarm creativity and education of a people to increase health, creativity, economy by developing sustainable innovations and ethical concepts.

Liedtke, who has not offered his works on the art market until today, decides at the age of 78 to sell the original works and their NFTs as well as Artinvest Garantie Coins, which are linked to the price index of the artworks, for the first time via selected galleries and art dealers as an art work guarantee capital investment so that the high increases in value for genuine artworks contribute to the broad and better diversified accumulation of wealth among the population. He donates the proceeds from his works, NFTs and coins to the realisation of the "Gesamtkunstwerk Welt" and the construction of the first "Globalpeace Campus".

In the series of artworks "Reduction of the World to a Formula" with 10 formula works in purple, blue and yellow, simplified to the smallest detail, he shows in 2020 in 30 works how the universe, life and social development can proceed and where we should correct

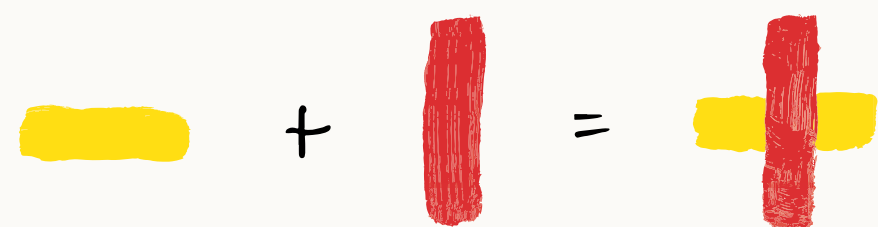
and intervene with information in order to bring an ethical world and the total work of art on its way. With the Einstein formula: E = MC², to which he adds a small i as a symbol for information, he introduces the power of creation into physics and thus forms a symbiosis between Einstein and Heisenberg. He shows that energy is created through information, develops a "conservation law of information" as well as a "general information theory" and, with the formula i = E, documents for the first time in art history the world formula sought by tens of thousands of philosophers and natural scientists in works of art as well as a concept that brings forth solutions for a new and better world for man and the world through art. The latest scientific research results and Nobel prizes for scientists who independently came to the same research results are proof of Liedtke's works and artwork statements from 1963 onwards with which he was able to extract the 10 little formula from his previous works and which document a revolutionary new picture of the causal connection of information for the formation of matter and the universe. For Liedtke, the universe is an eternally living, conscious, universally ethical and species-preserving evolutionary informational organism. Some of his formulas from the works of art or their sub-areas have already been confirmed by quantum mechanics, relativity theory as well as in evolutionary biology, epigenetic research and sociology or summarise the latest research results for the first time in one of the revolutionary formulas. Which makes the art-historical significance of his works incomparable and the prices for his works as well as the key works of art of the thinking of a new world view the most valuable and expensive works of art in the world and already in his lifetime works of inestimable value. Whether his 10 decoding formulas found in art will all be fully confirmed by scientific research remains to be seen. One thing is certain: with every further scientific confirmation or every Nobel Prize that documents the intuitions he had previously manifested and described in his works of art as correct, the development of the value and price of his works, with the accompanying global publicity, will further extend his unrivalled lead over other works of art. Beyond the development of the value of his works, the 10 art formulas prove a level of creativity and innovation hitherto unknown in science, philosophy and art history, which he boldly reduces to three signs for the universe, with its biological, sociological and cultural contents: i = E.



Breaks /Dieter W. Liedtke

Books and catalogues by Dieter
Walter Liedtke

- *The Consciousness of Matter/ 1982
- The Fourth Dimension/ 1987
- art puzzle solved/ 1990
- art formula encyclopaedia/ 1999
- Liedtke art open worldart exhibition/ 2000
- Code Liedtke - art open closed/ 2005
- Prosperity through culture/ 2005
- The world formula/ 2007
- Código Universo - The Hypercode/ 2013
- The gene piano aimeim for cell rejuvena-
tion/ 2014
- The Da Vinci - Liedtke Code - Research
through Art $i = M$ / 2014
- Cain's Reversal - Ethical Capitalism -
Globalpeace/ 2014
- Seeing and understanding art - Art puzzle
solved - art formula/ 2014
- Letter fields - The proof of God/ 2014
- Information - The basis of the universe/ 2014
- The Código Universo ABC Seminars/ 2014
- Information - The Principle of Creation/ 2014
(The holistic view and summary of the books
and theories from 1982 -2014)
- Find the universe code / 2018
- Globalpeace Campus Moixent/ Mogente/
2019
- Der neue Da Vinci/ Jeder ist Leonado/ Pro-
jekte und Bücher/ 2020
- New Renaissance $i = E = MC^2$ World art evo-
lution Exposition/ Catalogue 2023



A hand-drawn equation consisting of a yellow horizontal bar, followed by a plus sign, a red vertical bar, followed by an equals sign, and a red cross with yellow horizontal bars.

$$i = E = MC^2$$

