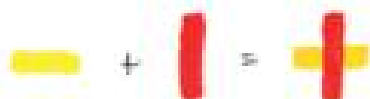




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The principle of the Creator



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Dieter Walter Liedtke

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“It is only by developing a formula by which everything in the universe is described and which is understood by everyone that we can implement a new ethical society in peace, freedom and prosperity for all current and future people. With this world-formula, the Código Universo, each understanding person can help to shape a new world by rejuvenating his body cells and its growing cognitive abilities – and live forever.”

Port d’Andratx 2002

Dedication

With gratitude I dedicate this book to Her Majesty Queen Sophia of Spain. In her country I found peace necessary to finish this book on World Formula since the beginning of my work 40 years ago. Her «Presidencia de Honor» at the Formula's art open and exhibit 1999 not only protected and inspired me but also created a basis for expanding the Art Formula to World Formula , Código Universo with the help of art created at Mallorca.

Dieter Walter Liedtke

This book can show new ways for an ethical future;
it may be read and understood
from different angles:

personally:

To optimise yourself and your health

socially:

To achieve new results from neurobiological and genetic research
useful for both humans and society.

culturally:

To use culture, arts and innovation of the nations as an
evolutionary engine of mankind to understand freedom;
and to promote prosperity and tolerance within the population.

scientifically:

Trying to understand scientifically the origin and evolution
processes of the universe and DNA.

or

religiously:

As a Contract of Creation,
to achieve an ever lasting peace between religions.

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Search for the World Formula

There have been extensive attempts to develop a theory of something OVER EVERYTHING, the World Formula, which would unite quantum physics and the relativity theory, could explain the Universe and the Creation.

The Strings Theory has not moved us any further during more than twenty years. And only the theory of Super Strings in 1995-1996 offered us new opportunities to move closer to the limited physical World Formula. This theory, as well as the theory of Multi-Universe, theory of membranes that could lead a way to the other dimensions, are, as a rule, useless in finding out "what is Creation" and "why there is not only Nothing that exists." In his search for the physical theory of the Universe, Stephen W. Hawking writes the following in his book "The End or the Beginning": "In the theory that longs to describe the Universe, there should be something very peculiar, very specific; in addition, it should:

1. enclose four dimensions
2. include gravitation
3. be finite

All of the supposed qualities of the theories presented earlier, even if they are correct, do not substantiate single theory or formula, which could describe the Universe, its evolution how the laws of nature, life and art appeared, how self-consciousness evolved. The single theory, which would carry this name, should include the notion of our existence, the infinity, and art or of the possible Creation.

The notions that we are well aware of, such as time, space, gravitation, evolution, energy, matter, the past, the present, the future, information, life, consciousness, and Creation should be redefined. These notions should be reinvented or the well-known definitions should be placed into the new structures of definitions and meanings with new self-oscillating properties and be considered as the ones perceiving information, changes and creativity and, as a result, supporting their own cultural and information network in order to find the answer to the question of what is Universe and why we exist.

31 unsolved problems

On the way to the World Formula, physics of elementary particles as well as astrophysics and its results are facing numerous enigmas, such as the 31 unsolved issues drawn below as an example. The number of such issues would apparently increase if we add such sciences as evolution, art, innovation, biology, sociology, neurobiology, genetics, epigenetics, theology, communications and mass media theory to the already known scientific areas. But only "apparently" since it is the holistic approach viewed from the new position that opens up the answer to the theory ABOUT EVERYTHING.

Theodor Adorno also shows the way:

“Philosophy is only working at the moment of despair as an attempt to view the things in a way they are seen from the point of view of salvation. Cognition has no other light than the one that shines from the height of deliverance: all the rest exhausts itself in the construct created in a similar way and remains part of the technique.“

Can the following Universal enigmas be solved with a simple formula?

1. Was there the Big Bang?
2. How are the laws of nature created?
3. What is time?
4. What is gravitation?
5. What is matter?
6. Why does the world evolve and does not stand still?
7. What are space and three dimensions?
8. What is the fourth dimension?
9. What is information?
10. How can relativity theory and quantum physics be connected?
11. What is Dark Matter?
12. What is Dark Energy?
13. What is background radiation?
14. Why background radiation is not uniform?
15. Does matter have cognition?
16. How does life relate to the information network and self-cognition?
17. Why do genes, genetic programs and life appear?
18. What is cognition and what is Self?
19. How do innovations, creative potential, art and media information influence our quantum, genes and cells?
20. Are there connections between rituals of ancient cultures, information, placebo, media, our genetic programs and cells?
21. Can we predict the future?
22. Can we travel to the past?
23. Why there is information that travels faster than the speed of light and can be transferred momentarily?
24. Is recuperation possible by means of quantum teleportation of information of the past and its regeneration?
25. What connections are created during the process of thinking, cognition, information at a quantum level?
26. Is there spaceless and timeless existence without matter and energy, according to quantum physics?
27. What is a quantum information computer of the Universe?
28. Why does the Universe expand even faster?
29. Why doesn't only Nothing exist and what is Supernothing?
30. How are strings related to the World Formula?
31. Is there creation?

Understanding Formula with the Help of Plants and Animals

The latest research by Michael Waldmann, Professor of Göttingen University and the University of California in Los Angeles, USA, proves the following: animals are capable of thinking and identifying causal effects. Rats are capable of making true assumptions of the effects of their actions.

If this formula is realistic and all the forms of life on our planet exist according to the scientific conclusions contained in this formula, then the research in animals, plants and unicellular, understanding or comprehension of the clear formula with various ways of presenting the formula which are oriented at the possibilities of perception and communication of the given biological units, should be capable of authenticating this formula.

However, the forms of life that we are unaware of and that still exist in full accordance with the unified formula, should be capable of understanding this formula. The sought World Theory should exist without words in a simple and elegant way and preferably consist of optical and musical impressions, which, in their turn, by means of the unknown or non-habitual capabilities of perception, by means of oscillating self-consciousness, prove the laws of our existence, our creativity, culture and nature, as well as the creative force, to which we owe our existence today.

The major conclusions related to our life that can be extracted from the unified formula as well as the ones that science and future research could prove in the empirical way are as follows:

- Formula for the matter and the Universe,
- Genetic formula for existence and evolution,
- Formula for health and unlimited life,
- Formula of art and evolution for biocultural evolution,
- Formula for basic well-being of all people,
- Formula for the ethical social structure,
- World Formula, and also
- Creation Formula.

Formula Perceived in the Universe as Information Process

The Unified Formula could be perceived not only by all forms of life, but by quanta, electrons, weak and powerful forces, and all the matter in the Universe as information and process. The relativity theory and quantum theory could prove the existence of an information process with the help of empirical research. The puzzle of quantum physics, which lies in the fact that elementary particles react to the information that lacks energy and is non-material, should be solved with the help of the formula. These solutions would prove that quanta do perceive the formula or behave according to the formula due to their inner need when they momentarily react to the information that lacks energy at the same time perceiving all the additional information.

It should be capable of explaining the laws of nature and how to create them.

Religion Formula Could be Supported with the Existence of Creation

Formula could guarantee peace between religious confessions and beliefs.

The world Formula could offer a theory that would explain if there is afterlife and Creation and if the answer is positive, why it does not intervene when there is so much suffering in the world. It could unify all religions, whereby all the religious faiths and confessions could preserve their spiritual, ethnic, territorial and cultural independence, protect such independence and lead all religions to acknowledge a single Creation, should the World Formula be able to prove the existence of Creation.

The Immediate Benefit from the World Formula

The sought is the one out of which a relativity theory or quantum theory could be drawn.

The scientists who are in search of the unified theory, proceed from the fact that it presumably does not contain facts per se, since from the hierarchy of already researched and supported formulas we can gain understanding of the fact that the process of decrease in the number of concepts moves the further, the higher is the theory in the hierarchy of theories and formulas. Therefore, this theory should refrain from concepts and be based on graphical math. An intelligent and globally thinking mathematician, philosopher or natural scientist should be able to lead the hierarchy of theories out of common equality, provide it with additional details and understand the Universe and its inhabitants based on the features described in the formula. This formula should show the ways that would let the existence of such inhabitants be improved in various areas:

For the State and Government system,
In educational systems,
In the understanding of democracy,
In social behavior,
In creativity and intelligence and
In the way health of the world population can be optimized.

Here it can lead to creating:

World constitution, some universal rights, new ethical regulations and mass media laws, peaceful coexistence of religions.

It could also show the manner in which it could be possible to make all the necessary energy renewable by wisely exploiting natural resources, and not exploiting people and considering that the population growth rate is increasing, the way how to get this energy by means of innovations thus guaranteeing well being of all people in the world. We should realize that the creativity of all people is our inexhaustible vital resource.

We can infer from the energy balance that each person's innovation force of creative spirit frees more energy than this person actually consumes. When speaking of humanity as a whole, it means that as soon as all creative potential of all previously limited people's creative force is freed by understanding the Creation through the World Formula, each person could make personal input to the common ethical well-being and welfare with the help of his or her own creative energy reserves. A simple World Formula is a start of the late Second Global Renaissance.

World Formula – Ingeniously Simple Universe

The given book substantiates the results of the work of the art worker and philosopher, which help to go through the borders and respond to the 31 questions of our being with the help of the works of art as a research laboratory and an object of study.

Contradictions and separations that exist in sciences between quantum physics and relativity theory body and soul, metaphysics and physics, religions, peoples, social systems, ideologies, as well as between people, are in the long run, artificial barriers the liquidation of which is being conducted with the help of “Formula of Everything”, which the whole world is searching for and which forms the basis for new Studium generale.

The unified world formula reconciles Darwinists and Creationists, atheists and believers and presents itself as a complete and single connecting manner of perception in an open thought system with a positive future that people should be able to create themselves.

Formula possesses various planes of statement, two of which will be briefly described below:

1. The Knowledge Plane: Theoretical System for researchers and philosophers.

New theories that show hidden motive behind the formula in the book “World Formula is a genuinely Simple Universe”, which is especially convenient for the people who fail to think in a standard way, skeptics, naturalists and humanitarians, philosophers, art workers, critics, researchers and inventors. Because the time of the open society and the second Renaissance has come, the formula will show that under the attack by the opponents of the free and creative society with the basic prosperity for all people, is hammered out and hardened into the true steel of idea, which can and must move away from the previous steel of swords because this theoretic system, in spite of the new results of empirical research, will not be able to connect peaceful people for a long time with the swords. Also, the book “World Formula” is right as a base that stimulates ideas and “obstetrician” of the innovations for the governments, organizations and communities of nations such as UN or EU, religious leaders, politicians, heads of enterprises, researchers and art workers, which would like to take part in forming positive future for all the people and seriously regard the process of stimulating art, democratizations and humanization of society.

2. Planes of applying A, B, C, D to improve creativity of society, but not all the people who use the formula, should read the book or have to understand theories.

The prerequisite for this is the fact that the book “Código Universo” is on the internet for each and every open spirit, who wants to delve into the contents of the book and thinks of Formula and the ways it may be applied in the society, would like to test it with the help of new research results or compensate with its life experience.

A.) Understanding through vision and hearing

Short video-clips to present the World Formula through TV or Internet.

B.) Understanding through vision and logic

Print media; graphic and preliminarily processed short messages and generalizations of the formula in books, catalogues and CD/DVD.

C.) Understanding through art and its innovations

Art open exhibits, evolution museum.

D.) Understanding through fantasy and creativity

Movies and documentary films about the World Formula.

Effect: through the optical and acoustic representation, through the vision and understanding of areas A, B, C and D of the Código Universo, where the population takes part to improve their own creativity by applying automatically determined programs, democratic process is being stimulated through cognition.

Consequence: fears, depression, illnesses and aggression of the population decrease and by viewing and understanding the Formula, motivation of the future and the force of innovation, connecting to the own history and origin as well as to the force of innovation, art and culture stimulates personal development of people by passing the creativity. The broad masses of population will present new solutions and the products for the future, fields and forms of economy.

3. Do the Código Universo elementary particle results come from Cern?

A set of experiments conducted in Cern, Switzerland, with the help of new charged particle accelerators, will probably lead us to the new perception of material world and, hopefully, will corroborate that:

1. Information, because of its entanglement, constitutes a timeless and spaceless mass bound together with the help of gravitation, dark energy, dark substance, energy and substance. 2. Information entanglement or junctions predispose the existence of space, time, elementary particles, energy, gravitation, quantity, quanta and nets of information systems or specific information nets (laws of nature). 3. New information is entangled with the giver of informations in different ways and at different levels.

A. In timeless and spaceless specific information nets (the present),

B. In the nets of the past where information was transformed into substance and energy,

C. In the open future zone of unlimited possibilities,

D. In the zones A, B, and C, as is confirmed by the quantum theory.

4. Entanglement of information can be perceived, measured or counted at different levels which are: elementary particles, energy, gravitation, dark energy, dark substance, atoms, galaxies, the Universe, people, all the living beings as well as their social systems.

World Formula, Código Universo—Results of the research concerning the world formula

The results of a neurobiologic research in genetics, cells and evolution conducted in 1998 confirmed that the existence of every being of the world depends on initiating events, information and the ways of its concentration as well as on information nets and their typical content. These results also confirm the part of the world formula revealed in my works of art, exhibitions and books of the seventies and the eighties that describes the "living, biologic aspect" of the world. I can surmise that the new research concerning elementary particles (to be conducted in Cern till the summer of 2008) will show that information laws of the

"living world" correspond to those given in the theory of elementary particles and in astrophysics, and that the researchers from Cern having conducted experiments concerning the problem of information nets will only confirm the assumptions anticipated by my works of art and book exhibitions in the period from 1963 to 2007. It is not essential, however, whether the research conducted will discover new small and smaller elementary particles, strings, new types of energy or substance that constitute transitory stage of information on the way to substance and world creation. If the research concerning elementary particles could find proofs that such kinds of information concentration exist, the physical aspect of the "world formula" given in the classic universal theory would be fully confirmed thus paving the way to the Universe Code for organic and inorganic substance as well as for evolution of life and the Universe. (The General Codigo Universo Information Theory).

The General Codigo Universo Information Theory

Confirmed by the numerous works of research achieved and Nobel Prizes awarded in various scientific disciplines over the past ten years, the findings of the General Codigo Universo Information Theory enable the recently emerged and as yet unresolved questions in research to be answered and evidenced with the help of researchers. Here I name the following two recent Nobel Prizes as representative:

2013 Nobel Prize in Physics

The prize was awarded to François Englert from Belgium, and the British scientist Peter Higgs for the prediction of the Higgs particle. The Higgs particle ensures that particles – i.e. the basic building blocks of matter – are provided their mass and thus slow down. However, the Higgs particle as found at Cern (Switzerland) in 2012 also shows that the Cern-based scientists remain unable to use the Higgs particle to explain the entire gravity that exists in the universe. It is by the Codigo Universo Physical Information Theory that the first conclusive answers are provided by and, beyond that, all four forces of nature (the strong and the weak nuclear forces, the electromagnetic force and gravity) are combined in one statement. In addition, it explains dark energy, dark matter, gravity and the velocities of both particles and energy. Information is to be and to exist! It does not matter how many and which primeval particles and energy are discovered by physics to be the smallest particles or energy units (e.g. dark matter or dark energy: The Higgs particle as the lightest of several bosons, wimps, sterile neutrinos, axions, Kaluza-Klein-particles). Both their origin and their next level of energy or materialization are always an expression of the new information, physically either measurable or not.

2013 Nobel Prize in Medicine

In biology it also comes close to the Codigo Universo Biology Information Theory (life, DNA, diseases, evolution, health and eternal life). This year's Nobel Prize Laureates are Thomas Südhof, James Rothman and Randy Schekman. The three scientists were awarded the Prize for their discoveries concerning the transport and information systems within the cells. Defects in the transport system form the basis of immune disease, diabetes, tetanus, and endocrine as well as nerve disruptions and many other diseases. It can be explained by the Codigo Universo Biologic Information Theory how the genetic and epigenetic programmes are rewritten by the information and information systems to control illness, death, health or a long and eternal life.

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Translation:

1. Yuri Dudinski; 2. Dr. Herbert Jost-Hof; 3. Fundación Liedtke

Painted Formula

Prof. Karl Ruhrberg, Cologne 1997

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

“Dieter Walter Liedtke”s concrete Evolutionismus
if a new world opens to the viewer.

He points, like the matter, the only object up to now and medium
of the artistic representation was, for their part her surroundings could perceive.
This information has a consciousness-raising function.“

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

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

It is manifested also in the creative process, in the fact that he seems to be outwardly negligent and intuitive with the materials. This is a religious, metaphysical angle of Dieter W.

Liedtke, devoid of the imprint of time. The fourth dimension. The viewer perceives this philosophic angle by complex perception of its works. A naturalist perceives it as a plane of information, which may open up the new beginnings for naturalistic experience and new ways of cognition in Liedtke's works.

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

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

"He modifies and breaks the limits of known theories
His new scientific theories are a condition and the product of their own activities."
"...One could imagine evolutionary achievement, which, once invented
and introduced, makes itself possible."

Prof. Karl Ruhrberg
Cologne

Matter and Consciousness 1981

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The changes perceived by the alterations between the stages and creatively react to them thus showing the invention of the Universe evolution, or, more precisely, the inseparable part of every existence.

(see also www.mpg.de/pri0108.htm)

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

The Human Being in the World

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

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

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

But we also know that there are living creatures on this earth that have senses capable of perceiving something that humans cannot do with their own senses, but are able to perceive only with the technical equipment. Bees can perceive ultraviolet rays hidden for humans, bats can perceive ultrasound, etc. We know that in this world there are a number of features that are unimaginable for us, people, because we do not have organs for this. But we do not know what happens beyond the limits of our perception; we cannot even imagine that and even with the help of our technologies, we will never be able to make all features of this world accessible to us.

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

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

Before that we have mentioned one of the problems of classical philosophy, that is, the question how a human, which is a "subject" of cognition can overcome the abyss between itself and the world, the "object" of cognition. In other words, how can a human being oppose the world as a thinking individual who knows about its own existence? Or he does not oppose the world as something separate, but the world itself is a product of his imagination? But if the world really exists, how can we explain the fact that the ideas of a human about manifestations of his being agree with the options that this world creates for him? Why the construct of the world is created according to the human mentality in such a way that he or she can orientate there? This problem can be formulated in this or a similar fashion. If we start thinking about what we had said about the evolutionary development of a human being, about his adjustment to the living space, the answer will come by itself. That is, human being does not oppose the world in the category of subject-object; it is not placed there as a foreign body; rather, it is a part of it; it has come out of it. From this point of view, the structure of human perception mechanism and the features of the world that become accessible with the help of this organism, go in perfect harmony with one another.

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

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

Plato and Aristotle

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

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

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

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

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

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

We find by Plato some indications to the point how we as people can move forward to the area of ideas: As the things of the sensually perceived world are only the shadows of the ideas, we can only approach these ideas when we leave the world of sensual perception and try to contemplate these ideas in complete renunciation of the outer world, in quiet and concentration of soul. The notion of contemplation refers to an important aspect in Plato’s thinking, that of recognition. What comes in our field of vision just during contemplation, what becomes accessible to our soul during its secluded, turned inside itself “immersion”, is something that it already knows. It is not completely new things, alien to our soul, that open before it, but the whole cognition – and this contemplation is nothing else than what stands behind the sensually perceived phenomena – is possible only as a recollection and a recognition of the earlier

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

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

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

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

Ideas are something that really exists, although they cannot be perceived with the five senses that are put at man's disposal. But how can man establish a link with this level that, to underline it once more, makes up the reality after Plato? The answer is quite simple: the immortal soul, to be more precise, its immortal constituent part, the mind, the intellect, is that part of man that joins him to the world of ideas. It is not the human apparatus of sense perception that provides him access to the proper reality, but his intellect. His body and his sensuality are the irons that hamper him to rise to the pre-sensual world of ideas.

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

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

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

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

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

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

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

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

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

The Evolution

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

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

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

I have already described the human apparatus of sense perception as a very limited one. We are able to perceive with help of our organs of sense perception a quite particular part of our environment in which we have to move and orientate ourselves, in which our life passes. Our survival is protected owing to facilities for perception of environment that our body disposes at. The phenomena like radar waves that are not of vital importance for us (here we don't mean the indisputable role that radar plays in navigation by sea and air communication and that is surely vitally important in this sphere, we use it in quite a different sense), cannot be directly perceived by our body, because up to now there has been no need to develop extra organs for it. Quite the same is, for example, with ultraviolet light that, as it was already mentioned, can be perceived by bees who orientate and navigate with its help.

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

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

When we take into account that man has been able to make use of electric power only for a relatively short period of time, nevertheless we dispose today of a considerable number of auxiliary devices that make our life easier with the help of electricity. Less and less corporal effort is required from man, more and more often can he “sit on his hands” and wait until a machine has performed the required activity. To sit on his hands – this colourful expression shows us the trend that finds its reflection in the aforesaid: The organs of our body that are adapted to perform all kinds of activities, because they have developed in the course of evolution extra for the purpose to be fit for all kinds of activities that were necessary for us to survive, are becoming “unemployed” before our very eyes. Our arms and legs “do” increasingly less, with the invention of every new device they become a little bit more “excessive” in a tiny subsphere of the whole our life – although nothing can be said against the fact that machines and devices still make our life easier and more pleasant.

And it does not make any great difficulty to imagine that some day in the distant future man sits in his chair and does not need at all to stand up from it because all kinds of activities are performed fully automatically. What for does he then need limbs that once were vitally impor-

tant? He could do completely without them.

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

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

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

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

Unified Formula of Innovation and Art 1970

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

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

Heraclites

“Into the same river you could not step twice.”

“Dogs also bark at what they do not know.

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

“Enter, the gods are also here.”

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

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

Plato

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

Scholia zu Dionysios Thrax

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

Marcus Fabius Quintilian

“Art, according to Kleant, is an ability to trail,
that is to create a sorting system.”

Sextus Empiricus

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

Leonardo da Vinci

“Seeing and knowing is the same thing.”

G. E. Lessing

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

Kant

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

Wilhelm Heinrich Wackenroder

“Art is a language which is very different from nature; but even it has miraculous force influencing person’s heart in similar dark and secret ways.

It speaks through images of people thus using hieroglyph characters, the signs that we recognize and know by the way they look.

But it also melts and pours the spiritual and insensible in the visible shapes in such a touching and admirable manner that it impacts and influences our whole essence and what we are.”

Johann Georg Sulzer

“The fact that a man makes up concepts that are worth being transferred to other people, is caused by nature or genius.

However, the fact that he expresses these concepts with words or other signs in such a way so as to impress others the most, this is a work of art.”

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

Novalis (Friedrich Leopold Baron von Hardenberg)

“Art is a compliment to nature.”

Friedrich Schiller

“Art is a daughter of freedom.”

“Art is also heaven’s gift.”

Karl Wilhelm Ferdinand Solger

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

“Art only exists in reality.”

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

Ludwig van Beethoven

“Real art is stubborn.”

Friedrich Schlegel

“Art is a nature of nature.”

“Knowledge is very subjective, whereas art is objective.”

“That is why art is not human – it is divine.”

Georg Wilhelm Friedrich Hegel

“Art exists not for the closed circle of the highly educated;
it exists for the whole nation.”

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

Emile Zola

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

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

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

Johann Wolfgang von Goethe

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

“Art educates only when it is beautiful.”

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

“Art is noble in itself.”

“Art is fundamental.”

“Art is a mediator of the inexpressible.”

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

“Art is a question of content.”

“Artist is equal to God.“

“Crowd makes artist fearful and leads him astray.“

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

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

Clemens Brentano

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

Friedrich Höderlin

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

Bettina von Arnim

“Art is the animation of matter.“

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

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

Schopenhauer

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

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

Friedrich Wilhelm Joseph von Scheiling

“The immediate cause of art is God.”

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

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

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

Alfred Rethel

“Real art is a blessing from heaven.

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

Ernst Moritz Arndt

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

Johann Nestroy

“Art is when you cannot do this since you can do this, it is not art anymore.”

Aleksey Vasilevie Babieev

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

Friedrich Hebbel

“Only art is a guarantor of human immortality“

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

Theodor Mundt

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

Pierre Joseph Proudhon

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

Ludwig Richter

“The art is designed for the people; otherwise what’s the point of it?”

Friedrich Theodor Vischer

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

Jules-François-Felix Husson (Champfëury)

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

Hans von Maées

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

Vincent van Gogh

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

Konrad Fiedler

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

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

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

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

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

Giovanni Segantini

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

“Art is mediator between God and our soul.”

Karl Marx

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

Louis Corinth

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

Lew Nikolajewitsch Tolstoi

“I would say the following:

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

“However, art is not a trade, but a transfer of the artist’s thoughts.”

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

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

“In order to give an accurate definition of art, one should refrain
from considering it as a source of enjoyment,

but rather as a condition for human life.
But considering art in such a way we should definitely realize
that art is a means of communication between people."

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

"Schelling wrote that art is a product or a result of world outlook
as a result of which a subject turns into its own object or an object
becomes its own subject. Beauty is a depiction of the infinite in the finite.

The main peculiarity of a work of art is unconscious infinity.
Art is a merge of the subjective and the objective, nature and art,
the unconscious and the conscious. Therefore, art is the highest way of cognition."

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

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

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

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

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

Marie von Ebner-Eschenbach
"Nature is the truth; art is the utmost truth."

Julius Langbehn
"Sheer imitation of nature is not yet art."

Hans Egon Holthusen
"Art is widening of pathologically narrowed consciousness;

it supplements humans, supplements era, and supplements destinies.”

Gerhart Hauptmann

“Art is a genuine metaphysical activity.”

Dieter Henrich

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

Lorenz Dittmann

“Art is art only because it goes far beyond its own boundaries
and there it unites diversity and controversy. Art is nothing but this unity;
the only real synthesis between the ideal world and the world we observe.

Therefore it should always address the laws of these worlds, which,
in their own turn, can express their common and identical traits only through art.”

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

Fritz Weitmann

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

Kurt Lüthi

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

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

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

“Art does not serve God anymore; it serves man.”

“Art is a source of the absolute.”

Pablo Picasso

“Art is something like rebellion.”

“An attempt to academically teach beauty is a deception.”

Leo Navratil

“Art is a first step to conquering reality.”

Friedrich Dürrenmatt

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

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

Armin Sandig

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

Udo Kultermann

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

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

Gerd Presier

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

Thomas Metscher

“Art is an absolute spirit,
but simultaneously it means that it is the objective spirit.”

Odilon Redon

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

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

Auguste Rodin

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

Eberhard Baron von Bodenhausen

“Art is boundless, as nature is; it is boundless wide and boundless high.”
“Art is blossoming of nature in human being.
Art is a language that soul speaks through a person.”

Rosa Luxemburg

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

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

Christian Morgenstern

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

Paul Gauguin

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

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

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

Franz Mare

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

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

Rudolf Steiner

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

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

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

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

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

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

Carl Loef

“Art is objective.”

Maurice Denis

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

Karl Kraus

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

Paul Klee

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

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

Julius Meier-Graefe

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

Alois Halder

“Art is neither escape into the surreal kingdom of illusions, nor it is a climb onto the empire of fundamental thought; this is return to reality and its unquestionable acceptance. Art is a link back to the reality of the present.”

Piet Mondrian

“Every true art is spiritual irrespective of the object it portrays.

Art is just a method to achieve this eternal balance.

We should find and create a definite balance. Science, philosophy and all manifestations of abstract creation, like art, is just a way to achieve this balance.”

“Art is intuition.”

Hugo von Hofmannstahl

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

Ernst Bloch

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

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

Kurt Schwitters

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

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

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

Ulrich Erekenbrecht

“Art is not manifestation of the truth, but truth is manifestation of art.”

Ralph-Rainer Wuthenow

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

Richard von Schaukal

“Art is cognition that engulfs the whole world.”

Peter Ferger

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

Stephan Schmidt-Wulffen

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

could have been worked out in the decorative art.”

Julius Hart

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

Robert Walser

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

Gerhart Hauptmann

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

Rudolf G. Binding

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

Ferdinand Kriwet

“Art is information.“

Julius Hebing

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

Ernst 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 create 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 humankind.“

Ernst Fischer

“What I consider to be decisive is the point of view that art is a creative toil,

which means that it is not a stylistic “reflection”, but a dynamic transformation of reality, and that artist himself with his individuality, his social connections, signs of his origin and his futurity is belonging to this reality in a direct and mediate way.”

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

Ardono

“Art is not what idealism wanted it to be.

However, nature wants to keep up to its promises.

But it is capable of doing that only if it violates its own rule by canceling it (...).

Here is what nature wants in vain: to accomplish. Works of art: they open our eyes.”

Lyonel Feininger

“Art is not a luxury, it is a necessity!”

Wilhelm Michel

“Art is a sensual form.”

Hans Sedlmayer

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

“Art is a language and this language exists to be understood.”

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

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

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

Kurt Badt

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

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

Ernesto Grassi

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

Walter-Gerd Bauer

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

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

Heinrich Böll

“Art is anarchy.“

Claus Borgeest

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

John Cage

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

Oskar Maria Graf

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

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

Yohimbi

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

Curt Heigl

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

Renato Guttuso

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

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

Herbert Mareuse

“Art, owing to its own destructive feature,
is connected with revolutionary consciousness.”

Christiane Matthies

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

Arnold Hauser

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

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

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

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

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

And only sometimes, at the times of relative security or detachment of an artist from reality, it moves away from the world and pretends that, having forgotten about its practical goals, exists only for itself and for beauty.

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

Yes, it actually does much more than that.

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

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

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

Johannes Molzahn

“Art is God’s seed.“

Volker Bley

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

Rudolf Arnheim

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

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

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

Wladyslaw Tatarkiewicz

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

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

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

G. A. O. Collischonn

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

Adam Jankowski

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

Adrian B. Klein

“Art is language. Someone wants others to share his experience.”

Heinrich Amersdorffer

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

Albert Camus

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

Theodor A. Meyer

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

Otto Heuschele

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

Wladimir Weidle

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

André Breton

“Art is not an enslavement, but a conquest.”

Hans Günther / Karla Hielscher

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

Antoni Tapies

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

Hermann Nohl

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

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

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

“Therefore, Art is accepted by a spiritual act, which is characterized by the achievement of conceiving unanimity and creating it. It is not a senseless admiration and not just a simple irritant of feelings, but a manner, even if it is possible just by observing, but if, through observation, it develops activity that has just spiritual functions that is to embrace the unanimity in multiformity. Unanimity is the central force behind every work, which organizes its multiformity, and through relationship of its parts with this unanimity, a decisive artistic notion flow, that is a notion of form. Art is borne by spirit and is only beautiful because it is created by it.”

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

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

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

Eugen Zeller

“invisibilia visibilia“:

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

Emile Bernard

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

Manfred Koch - Hillebrecht

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

Dieter Wellershoff

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

Benjamin

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

C. W. Kambli

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

Benedetto Croce

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

Michel Tapie

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

Theodor W. Adorno

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

something in its irreconcilability.”

Willi Baumeister

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

Otto Mauer

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

“Art is a “philosophy” of the concrete.”

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

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

“Art presupposes world symbolism.

It is by no means an absolute depiction of an artist's mind.

However, it means intuition, which signified the following:

penetration, a glance into the deepness of everything that exists in all objects.

Therefore, art is connected with objectivity. It is not aware of randomness.

Such objective basis also guarantees its abstract nature.”

Michail Menkov

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

Otto Stelzer

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

Zenta Maurina

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

Jean Dubuffet

“We could expect art to impress us, put everything upside down.

That it would open us something unexpected and unusual,
as regarding our own existence, so regarding our position as a whole.

Artist's function is primarily that of an inventor.

There are more inventors than it seems.

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

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

Siegfried Giedion

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

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

R. Hofstädter

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

Boris Avatov

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

Josef Albers

“Art is a vision first, not an expression.

Every true art is or once was modern, provoking and new
and pointed to the constant changes in vision and feelings.”

Wolfgang Greiner

“But art is exposure of the essence.”

Georg Jappe

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

Joseph Beuys

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

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

“Art = CAPITAL

“Art = human being = creativity = freedom

I think that art is the only evolutionary force. This means that only through human creativity circumstances may change.“

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

“Art is a technical opportunity to communicate such information.

A human being is born to be longing for freedom. The basics of his creativity,
his ability to be a true creator lies in freedom.“

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

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

“Hey, individual, you have your power for self-determination.

...academism, which does not know anymore what basically, is art.“

“Every person is an artist.

He slowly descends, and so he is deeply stuck in matter
and so he needs to get out of this matter regularly.

But finds no help anymore among the spiritual powers,
the high-ranking church officials,

the consecrated or druids – he should be able to do that himself.

Now this person is walking independently
and everything that will be done in the future

will be done in the spirit of development and stemming from this scientific notion, should result from his own endeavors.“

Sigmund Freud

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

“Every artist by his nature is an introvert, who is not far from neurosis.”

Horst von Gizycki

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

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

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

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

“In this way, for Nietzsche, art practically adopts religion function, if religiousness in a universal sense (without considering historically created confessions)

is understood as a unity of an individual with the universe,
a feeling of protection of all existence in the “brotherly republic” (Novalis).”

“Novalis’s 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 united 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 its grandeur with the help of the Whole contents...

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

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

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

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

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

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

Democratize Art (1989)

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

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

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

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

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

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

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

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

This behavior is ASOCIAL!

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

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

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

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

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

Creation, Human, Formula and the Universe?

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

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

R. Hofstädter (Escher, Gödel, Bach)

What is Art? 1982-1990

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

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

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

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

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

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

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

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

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

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

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

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

(Seldmayr, *ibid.*)

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

Rittelmayr (1969) logically sees symptom of dogmatism and intolerance in harsh negation of modern works of art. There is a certain connection between authoritarian structure of character and hostility to modern art.

He confronted 81 people taking part in the test with the music of Schubert, Webers and Berio, with pictures of Franz Marc, Francis Bacon and Roy Lichtenstein, as well as with Rosa von Heissenbüttel.

In accordance with the four-step scale, the ones undergoing the test should say their opinion for or against the sentence "From this piece of music (picture, prose) art stops and nonsense starts."

Then, using the questionnaires, it was determined whether this or that person had a tendency to dogmatism.

The more contemporary the works of art were, the worse they were evaluated.

For authoritarian types of people considerably lower percentage of innovations in the works of art was enough to deny this piece.

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

On other occasion, Müller Hillebrand writes:

"...New philosophical, spiritualistic backdrop is opened in the new world of images. Modern art is a result of self-realization, a path to the natural. Moving from displaying something visible to representation of ideas is tied to important moments of European spiritual history. In the teachings of Plato on ideas and continuation of this influential theory, which was developed by Bonaventura in the Middle Ages, Lützelzer 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, Irmtraud Schaarschmidt-Richter says exactly the following about this collector 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 Regensburg. In spiritual life, such an extraordinary occurrence is quite widespread. It often happens that even the operator refuses to lead his train further, and all passengers have to get off the train in this city.

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

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

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

Presence of forms in time and space is also explained by inner necessity.

Therefore, in the long run, it would be possible to free distinctive features of time
and people from stratification and present them in schematic form.

The more important the era is, that is, the more important (quantitatively)
is its longing for the spiritual, the more diverse and the more massive the observed pheno-
mena (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 adamant. it is not necessary to create
boundaries, they have already been created. This is true not only of the sender (artist),
but of the addressee (viewer) as well. He can and should follow the artist,
but he should not be afraid that he follows the wrong path.

Not a single person is able to constantly walk the straight line
even physically (be it a path in the field or a meadow),
and even less able to do it in spiritual sense.

Very often the direct spiritual path is the longest because it is false,
whilst the path that seems false is in fact the truest.

"The feeling" that is forced to speak out, sooner or later will direct the artist and,

consequently, the viewer. Fearful adherence to one form inevitably leads to a dead end. The open feeling leads to freedom. First one is a consequence of the matter. The second one is a consequence of the spirit: spirit creates one form and passes to the next one.

P.6. An eye aimed at one point (be it form or content) cannot see the whole surface. While it is sliding along the surface, careless, it can survey it or part of it, but it is attached to the outer differences and will be lost in contradictions. The root of these contradictions is in variety of means that were picked up today by the spirit, seemingly spontaneously from the box of the matter.

Many people call the state of modern art “anarchy.”

The same word is used here and there while characterizing the state of contemporary music. It is mistakenly seen as an unsystematic total reevaluation and chaos. Anarchy is planned order, which is set not by the outer and insolvent force, but by the feeling of good.

Consequently, even here there are borders that, however, could be characterized as the inner ones, which also have to replace the outer ones. These borders will also be constantly expanded, and as a result of this activity freedom would appear, which, in its own turn, will build the way to further revelations. Modern art in this sense is correctly characterized as anarchic and reflects not only those spiritual stances, but embodies the materializing force and the spiritual, which has ripened to be displayed.

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

These poles are

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

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

There are quite a number of combinations of various consonances of the abstract and the realistic. These two elements have always been present in art and they were characterized as “purely artistic” and “physical.”

The first one was reflected in the second, while the second served the first.

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

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

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

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

These claims grow from the insufficiently developed feeling.

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

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

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

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

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

“Art has a different task than science.

While science explains, makes everything clear, art should display, enlighten,

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

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

This fight between the expressed content and limitation of the means of expression has a very important prerequisite: It is the real fight only as long as there are no means of expression for the new content, but this does not mean that the content itself has not turned into a public domain, has not become a "style", a tendency, part of the accepted art. As soon as the means of expression for the content are found, they should be put into the common disposal, they should be learned and studied; they become a handicraft and productive part of a work of art, which, however, in this case cannot already be called a real work of art. It would rather be an art trade or applied art. And only in this period of time, when the fight that Heisenberg had mentioned, occurs, the real art is being created and as soon as this fight is over and the results are commonly accepted and recognized, there opens a way for imitators and the mimic artists, while the real art is being created somewhere else, where the fight continues because it "cannot breathe the air of common approval", according to French artist Jean Dubuffet (ART, 11/80, p. 75). Thereupon he says:

"We should expect from art that it would strike us, turns everything upside down.
That it would open something that would allow us to see our own existence

and the whole situation in an absolutely unexpected and unusual way.

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

There are more inventors than it seems. But the main feature of fictitious art is that it should not look like common art and it is therefore more true,

the more fictitious it is – not to seem to be art,

but a senseless and useless piece of nonsense...

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

The Key to Art

Where can we learn to evaluate art?

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

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

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

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

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

“Die Zeit” daily, 49/1988.

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

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

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

If the landscape and nature had not been perceived as a decent topic for painting during the Renaissance era and had not been topics for pictures over the centuries, the arts move of “packing” the present landscape, which Christo conducted a few years ago, would be unthin-

kable. And if the human being and his image had not been considered in various aspects of painting over the last five hundred years, there would have been no longing for own space, fantasies and feelings that we find in the paintings of surrealist Salvador Dali.

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

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

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

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

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

neighbors.

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

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

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

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

Art As Language

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

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

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

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

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

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

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

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

(Hermann Broch)

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

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

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

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

Art and Reality

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

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

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

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

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

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

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

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

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

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

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

“So, an ideal arts critic would be not the critic who is seeking errors, mistakes, borrowings, etc, but the one who would try to feel how this or that form exerts influence from inside, and then would pass his holistic experience to others.

Here, a critic needs to have a poet's soul, since a poet should be able to feel objectively in order to subjectively exteriorize his feeling.

This means that criticism should possess creative force.

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

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

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

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

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

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

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

this painting definitely contains innovation, since Degas was the first to embed this particular gesture in his own peculiar way. New forms and new content are also transmitted by means of everyday use objects, kitsch, scrap and various types of waste are exhibited after having been transferred into another cultural surrounding, to another time, another medium. The objects of everyday use can retrieve a new aura, new content. They become a work of art, for example, a pissoir in a museum, a figure of gnome in China, TV set in the 17th century.

7. We find innovations not only in the needs of everyday, normal life, but in consideration of needs that are fundamental for our life. Surrealists who had opened the areas of dreams and fantasies, the central importance of which was proved in the beginning of our century by psychological research, are once again mentioned as an example.

a) The talk here can be of the interconnections that had never been researched, fixed, and published as a consequence.

b) Besides, the option of innovations is not only in determining the obscure, fundamental issues of our life, but in elaborating the answer to the question, what is innovation worthy of highest appraisal.

8. The highest degree of innovation is when works of art ask the eternal questions and give eternal answers that are connected with our existence and God in a new fashion. This process of asking questions and looking for answers gives the possibility to find questions and answers that had not yet been asked or answered.

9. Innovative content of a work of art should make an impact on the viewer in such a way that he would open up to the content of a work of art and questioned what had been considered reliable and constant. The desire to learn, to perceive the new and ability to question your own essence with your own convictions and guidelines, should come out of thoughts of the innovative nature and content of a work of art. What is important for every viewer, is in the same way important for a competent expert (objective art, world art), the point of view of whom the work of art should have drawn, in a sense, to the "rock bottom", that is to let it treat innovation objectively instead of looking for justification of assessment that already exists.

10. The assessment of innovation should certainly be related to the state of society and to the era during which they were created. Some questions are drawn from possible manifestations of innovations in any given work of art. The answers to these questions in each separate case give the work of art accessible to the viewer.

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

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

4. Does the work of art let me question me as a viewer and my convictions and open up to the new points of view?
5. Is there an impulse in the work of art that leads me, as a viewer, to the new ideas, changes my flow of thought, and creates new associations?
6. New expressed contents do not find corresponding expressive means automatically, on their own, as work of art is created only as a result of intensive struggle in order to give corresponding form to the new content. So therefore, viewer can check any work for the purpose of finding out whether this fight has really taken place.
 - a) Was a known form with a known content presented here?
 - b) Does this known form have a new content?
 - c) Does this new form have new content?
 - d) Are we talking of a new form or is it just a variant or a number of forms that had already been known before?
 - e) Does this known or new form have new content or does this content is just a variant of the contents that had already been known before? Is this new content presented adequately by the form developed?
7. Here we add the question, to what degree did an artist with his views and ideas, questions, answers, premonitions, emotions that had been created before, at the time of or after the creative project in a deliberate or non-deliberate combination, move along the channel of the predominate tendency and reflect the already known public property, or was he alone with his ideas, to what degree has he surpassed the level of his time. The next possibility positioned between the two above mentioned is a possibility of the fact that an artist, although not resorting to ideological public property, was not alone as he

has just made accessible achievements of a small group of experts and specialists to a wider population.

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

a) Objective art (world art)

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

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

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

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

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

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

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

Here we can observe a close connection between the art of the cave people and the mastery of Leonardo da Vinci, Joseph Beuys and other artists. They all depicted something different from what had been developed by others, they sought for new questions and answers, they made their wishes, fears, ideas, dreams, premonitions, thoughts, etc., cause for creating works of art. They wanted to embody and create something in a work of art that, from an objective, material and real standpoints, had not been present or something that could not be known or communicated using options available at that time. Everything that can be learned, what is a learning material, cannot therefore be considered as objective art of modernity, but this is an original from the history of art, which opened up the boundaries of cognition and which became the objective art of the past. But a work of art, which is created today in the manner of Vincent van Gogh, is not an objective work of art despite its wonderful performance. Important for the real artists is not the imitation of reality, but its expansion, creation anew. This is one of the reasons why, after the invention of photography, artists were trying to depict something which could not be depicted on a photo. At the beginning of the 19th century, naturalistic depiction started to die out just to be over in the 20th century with full aimlessness. Photography has undertaken the task to copy nature in the most perfect form.

But it does not only copy nature, while achieving full accordance between the sample and the image that it can even more: "Photography became important first of all because it allowed to imitate other works of art. Artistic postcards, illustrated guides to the world of art transferred Venus of Milo, Van Gogh's sunflowers and the Angkor Wat temple into every young girl's sleeping room. Only photography could allow the imaginary museum to become a reality. An artist also received world art into his disposal to much greater degree.

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

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

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

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

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

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

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

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

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

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

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

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

For over 100 years photography makes an impact on art and up to now it has not lost its influence. New possibilities of photography are being discovered. Feininger makes experiments with transitions from one still image to another by means of crossfading. “Certainly, it would be absurd to state that Feininger has found his own style by making such experiments. But the motive – in architectural landscapes it can be seen most vividly – he indeed has managed to catch it from various angles, various viewpoints, and superimposed various aspects on one another... while doing this he attained results that have its correspondence in the exhibited photos, they become popular in the same period of time in the experimental artistic photography...” (Stelzer, 1978); 145).

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

Grain is another original drawback present during transfer of photographic images that became a springboard for artists’ fantasies. Here, with the help of certain technique, the first cross-fade 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, object-less form. It is important to underline that our cognitive processing of information and its storage is completed visually and, as it was underlined above, our creative force of imagination is oriented at our visual concepts. The wider the repertoire of images is, the wider and the more diverse our new ideas will be and the greater quantity of source material is at the disposal of our creative imagination. At the same time, nothing else but the human ability to let intuition, your ideas and concepts guide you and let you invent and create something new is what we consider creativity.

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

This interconnection between perception, processing and creation of new figurative ideas on the one hand and elementary human ability to think creatively and innovatively, to feel, to think and to act, should be particularly singled out.

This should be done because the most important key to all evolutionary development lies here: we should learn how to connect the huge stock of our images more consciously and in new ways.

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

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

Understanding the simplest model for the brain

The Sandpit Model 1979

- Theory of Interconnection of Spirit and Creativity

Goethe was saying: "The goal of the world process is further development".

I would like to show it using my sandbox model

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

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

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

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

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

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

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



Sandbox model, 1988

Liedtke Museum Port d'Andratx Mallorca

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

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

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

Wassily Kandinsky

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

Joseph Beuys

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

Gertrud Höhler (The future society)

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

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

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

Art and Philosophy as a Training Camp of the Spirit

How Can We Solve the Problems of the Future?

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

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

steps based on the experience. This leads to considerable increase in spirit productivity and significant increase of creativity and ability to think, that is, the goal of evolution.

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

If the mind is taught to understand the unusual, the usual would be even easier to comprehend. We should learn to apply our abilities rationally for the truly important things instead of using them for something obvious. At the same time, it is presumed that we constantly train our spiritual abilities so that they were available when necessary. Americans have found out that due to extensive use of calculators, U.S. school kids have lost their mental flexibility. If someone is used to biking 12 kilometers with utmost physical tension, he would easier survive the distance of more than 10 km because he has a corresponding reserve of energy. Same thing happens in the case with intellectual abilities, which can be used in a better and more effective way than the way our mind us used to situations where it is required. The one who is used to responding to tough questions and solve unusual issues will have much less difficulties in dealing with easy issues and responding to easy questions than the one who never faced the problems that stimulated his mind. If our mind is facing the state of things that it finds to be extraneous and unusual, almost automatically he tries to look for explanations, which can familiarize him with this strange state of things. This mechanism of the emergence of interest, curiosity and search for the solution while dealing with something, which surprises the mind, is related to the "instruments" of evolution. It takes care of processing and overcoming all new and unknown obstacles and situations to later be added to the experience reservoir, which serves the basis for new approaches and the ways to overcome new and unknown situations. In the same way as with other tools, these should also be constantly used and taken care of for them to stay effective. Here, everything stands in such a way that the tools act the more effectively, the more often they are used and if used rarely or not at all, they languish or fully disappear. \

The one who does not expect the unexpected, would not be able to find it as it is undetectable and inaccessible (Heraclites, Greek philosopher, around 544-484).

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

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

Caveman – Leonardo da Vinci – Joseph Beuys

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

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

“Each person is an artist.” “Each person can transform his own life.”

A common thing for all great artists is the fact that they were considering creativity, visions, feelings, innovations as a means to overcome the future, that art for them was a demonstration of feelings and visions, with the help of which a purposeful forming of the future is made possible.

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

Key to Art and its Application

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

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

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

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

Small Art Encyclopaedia

From the Point of View of Innovations

Innovations in Art Before 20th Century

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

Giotto di Bondone (1266-1332)

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

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

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

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

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

Masaccio (1401-1428)

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

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

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

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

Leonardo da Vinci (1452-1519)

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

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

Innovations:

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

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

Michelangelo 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 surrealistic painting, as well as in Sigmund Freud's psychoanalysis.

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

Caravaggio (1573-1610)

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

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

Peter Paul Rubens (1577-1640)

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

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

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

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

Frans Hals (1580-1666)

Frans Hals is one of the greatest artists of the Protestant Holland, has drawn Caravaggio to its apogee. Most of Hals's paintings fix a certain momentum, a second, be it in the gestures of the people depicted or in the manner of placing paint on canvas. Hals preferred the artistic manner, which seemed negligent. It included placing the paint by a free brushstroke, not worrying about the more exact, thorough and precise depiction. This manner of painting, which is opposed to the exact, seemingly graphic, linear painting of the Renaissance era, "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 in 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: nightclubs, bars, bordellos and dance halls (see Henri de Toulouse Lautrec, 1864-1901) also attract interest as well as the ballet halls (see Edgar Degas, 1834-1917).

Vincent van Gogh (1853-1890)

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

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

Paul Cezanne (1839-1906)

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

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

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

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

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

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

Art of the 20th Century

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

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

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

"I would like to paint a portrait of a friend, an artist,
who has great dreams – this man would have blond hair.
In this picture, I would like to express all my admiration,
all the love that I have to that person. In this way, for a start,
I would paint him the way he is, as precisely as I can.
But the picture does not end here. In order to finish it,
I will become an arbitrary colorist.
I would exaggerate the blondness of his hair:
I would resort to orange shades, to chrome yellow, to bright lemon color.
Instead of a usual room, I would paint eternity behind his head.
I would make the bluest background that could ever be created.
In this way, the blond, bright hair on the blue rich background
would lead to the mysterious effect, the same way as a star in deep azure."
(quotation from Deuchler, Florens (editor),
"History of Painting", published by Pawlak, Herrsching, 1975).

Here we can clearly observe distancing from naturalism, from communication of the visible world and longing for the prevalence of the subjective, to the transfer of the hypothesized, invented, constructed world.

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

Artistic Movements in 20th Century and Related Innovations

Fauvism

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

Place: primarily France

Artists:

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

Innovations:

1) New colorfulness:

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

2) New depiction of space:

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

3) New sense of the motive:

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

Expressionism

Time: approximately 1900-1920

Place: primarily Germany

Artists:

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

Innovations:

1) The manner of building composition in connection with the usage of intensive, pure colors.

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

Peculiarities:

1) "Bridge"

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

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

2) "The Blue Rider"

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

Cubism

Time: 1907-1909 – early stage

1910-1912 – analytical stage

1913-1914 - synthetic phase

Place: France (Paris)

Artists:

Pablo Picasso, Georges Braque, Juan Gris, Fernand Uger

Innovations:

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

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

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

Futurism

Time: 1909-1914

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

Artists:

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

Innovations:

- 1) 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 Dali, Yves Tanguy, René Magritte, Paul Delvaux, Joan Miró, André Masson

Innovations:

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

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

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

3) Automatic and unconsciously created 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 surrealist 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 Tapies, 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 Mene

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 fulfill 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, innovatory content compared to that of surrealism is relatively insignificant.

New Figuration

Time: from fifties

Place: Primarily Western Europe

Artists:

Konrad Klapheck, Horst Antes, Dieter Krieg, Fernando Botero, Bert Gerresheim, Johannes Grützke

Innovations:

"New Figuration" - is a title for a new tendency of returning back to the figurative images, which actually becomes stronger and stronger in the postwar years. Pictures of New Figuration painters realistically do not correspond to reality, they are not true, but use reality-oriented artistic effects that force the viewer to think of the surreal. In particular, I would like to draw the example of the depiction of machines by Conrad Klapheck that seem cold and dead but at the same time lively and strangely human.

Hyperrealism

Time: sixties and seventies

Place: primarily North America and Europe

Artists:

Howard Kanovitz, Ben Schonzeit, Lowell Nesbitt, Richard Estes, Chuck Close, Gerhard Richter, Franz Gertsch, Alex Colville

Innovations:

Another type of realistic painting, hyperrealism, 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 seeks up new values.

Even when an artist is moved by an unconceivable initial will, with all recognition of his deeds, says, cuts or paints something, he is able to be surprised to see what comes out as a result of his work. And at the same time that he trusts his everyday existence, he probably has some hope, some strength that leads him a path that does not allow any compromises. As a result of the fact that he never seeks to imitate anyone or any sample, the fact that he initially believes in originality of his works, the original, unique and the artistic value itself are being created.

Like a blind man, he grasps the seemingly strange statements that sometime seem to come out of his own means, but not created by him. This great artistic state that leaves experience behind and saves him from any "use" of other trends. His own state is probably the only one that he feels and that he can cause to arrive at a certain level of perception, whereas he does not let anything else go. He never decides on that, as his "center" causes maturity that does not imply any other solutions. Nothing seems discordant to him. He can wait until today's discord becomes tomorrow's harmony. At the same time, he feels and accounts for counteraction leading to his perseverance to become stronger. He is the universal body that bears responsibility on the basis of his personal responsibility. The area of art unites the all-regular, natural formation and notion of freedom. The essence of freedom always develops in a new fashion under the influence of resistance.

Catalogue of Western Art

Laszlo Glotzer

DuMont Köln

Transformation and the Arts as Tools for the Formation of Will towards Evolution

I have described the way where human evolution could logically go if man would resist whatever hampers his own development and if he uses art as an aide for his evolution. Human spirit has reached the stage where body can no longer follow it and, in the spirit of Plato, functions as a chain. Recognition of this state of things necessarily entails an attempt to overcome it, which would consist of freeing him from chains or of their transformation and in such form of existence that we cannot imagine today because the strength of our imagination depends on our perception capabilities, which are responsible for just a piece of objective reality, but which at least can be mentally constructed. Freeing from chains presupposes nothing else but perpetual biological adaptation of human body to the environment, in which it has less and less need before a certain spiritual state in which spirit could exist without material physical shell, is created.

Important prerequisite to this evolutionary theory has not yet been thrown into discussion, although it really is necessary for further development. We talk about what I would call a “will for evolution.” What does it mean? I presume that the major prerequisite for further development is the fact that humans display inner readiness for this development, that they do not ignore biologically determined and organism-regulatory adaptability; this means that they want to cope with the unfamiliar tasks, starting from scratch and constantly change point of view.

How can a human being do that if all these processes of adaptability are dependent from cognition and will? How can he exert his influence there? I believe that negative attitude to life and principled pessimistic position that has its roots deep down, presents this danger. Who does not treat his or her life positively, irrespective of the form, they cannot carry an unconditional readiness to be included into biological rhythm of life. Certainly, doubts about the meaning of life, which, probably, everyone of us felt at least once in a lifetime, do not carry anything negative, and we should not let these doubts be borne in ourselves at all. On the contrary, these doubts are a complete part of human existence. However, in the long run, the basis of the meaning of life issue lies in the fact that people believe in this meaning of life, that there is such meaning since otherwise this should not be doubted at all.

Doubts lead to questions; but those who ask search for an answer. These doubts and search for an answer make the start of the evolution chain. If people were satisfied and never had any will for changes, never looked for anything and never discovered anything, they would die out like pangolins because our evolution would not be fed.

The question about the meaning of life is one of the basic questions of philosophy and it exists ever since people learned to think.

Cancer and One of Its Causes

Negative Attitude to Life Causes Self-Destruction

Longing for success is a sign that despite their doubts, people have always giving life a certain positive meaning since success is impossible without any activity and creation of something new without innovation. But any activity needs a goal in which a human displays particular interest, that is, the goal that he considers rational. Readiness of a person to pull all his strength together and start doing what he does not consider rational at all, perhaps could not be displayed by anyone.

Also, nobody would want to create something new if he would not believe that there is some sense in it.

I think that here we can find one of the reasons and maybe the only reason for cancer – one of the most common illness of our civilization. Today, many people are no longer capable of seeing the meaning of their own lives and they develop pessimistic attitude to life in themselves. However, if someone accepts negative policy and well grounded doubt whether his or her existence has any meaning, he leaves his life without its base and his body without the strength to preserve it. Cancer is nothing else but a symbol of the body drawing conclusions from the lack of readiness for life. Whenever a will for evolution, which, in this very case, means a will for extension of life with the prerequisite that life has its own meaning, starts to vanish or disappears altogether, the readiness of an organism to actively fight the life-threatening tendencies within the boundaries of its system, also disappears. The question whether the person who has cancer, has a positive attitude to life or whether he sees any meaning of his existence could probably be answered by the sick person himself, not his relatives or friends (because imagine parents sharing their inner thoughts and doubts with their children). The therapy for this human scourge, the reasons for which, as well as the methods of the cure for it still remain unknown in the eyes of the traditional medicine, should be prescribed in the absolutely different manner than before. The origins of cancer should be sought not in the organism, but in the way people perceive life. And although today we know indefinitely greater amount of substances that are carcinogenic and the amount is increasing on a daily basis, the influence of these substances, which cannot be doubted at all, only speeds up the destruction process, but is not its original cause. The less positive the human attitude is towards existence, the more vulnerable his organism is to the negative influence. Therefore, it is not enough to keep away from the substances that “cause cancer”, since preliminary condition is to create a positive mood for life and the ability to start and maintain the will for development in its widest sense. Only on this basis it would be possible, in my opinion, to

gain control over self-destruction machine called "cancer."

It is certainly not realistic to try and offer great recipes for doubts in the meaning of life and nobody tries to do this here. One should point to the fact what meaning positive experience has for self respect and with it, for the position of a person towards himself or herself and his or her life. Certainly, positive and wonderful experience could be achieved by just a few people and they would hardly be able to achieve that easily as one should really have a pain to do that. This is easier said than done, but every one of us got the experience of achieving a goal, of realizing an idea, of overcoming an obstacle. Such experience gives people self-confidence and that could help him or her to build up positive attitude to life. If more than 50% of people had negative attitude to life, depressive people would prevail in our life and this negative influence would spread to the positive people as well.

This would lead the world to malevolence, envy, sickness, fear, killing, war and hate. Spiritual and physical suffering would be the only cause of this. There would be no sense living on this earth. Humanity would develop in a negative way up to its full extermination. For a human being, it is important to constantly add new branches to direct connections that I have already described earlier in my sandbox experiment, in order to give life greater number of new impulses. The more new impulses and stimuli I get, the more I have the chance that this would lead me to positive experience that would support me in my existence. Sticking to old rules and attachment to old habits as opposed to constant contact with the new and unusual, is more subject to danger if the living conditions suddenly change. It is vital that a person were open to the new, that he would not let the readiness for change, for creativity and further development die, and what is even more important, he should not only have a readiness for evolution, but a will for it.

The Evolution Programs

Perceptions cause new Genetic Programming

A theory about events/cognition and visions influencing genetic programmes and contents. Seeing is knowing says Leonardo da Vinci. Thinking and dreaming is done by sequences of pictures which we form.

First or to be precise new informations, innovations and cognition that are optically apparent have a direct access to the subconscious mind and shape determindly the capability of premonition as well as creative thinking.

When interviewed for German TV station 3SAT by Gert Scobel in Berlin, New York neurobiologist and Nobel Prize-Winner Eric Kandel had this to say on the subject:

"Recently a great discovery about mirror neurons has been published by an Italian laboratory (Giacomo Rizzolatti) which is just stunning: when an ape picks up a fruit and puts it into his mouth certain neurons in his brain start to fire. If you then do the same thing with the ape observing you, the same neurons will start firing in your brain – and in the ape's as well. Which means that these neurons are caused to fire not only by the actual act itself, but also by an imitation, the expectation of the act."

In other words, whenever fantasy, or imagination, or systems for the development of creativity, are set in motion. Eric Kandel continues:

"Researching the molecular base we found that where the short-term memory is concerned, a messenger called cyclic adenosine monophosphate, ('cyclic AMP'), is activated within the nerve cells which briefly amplifies their connections. But concerning the long-term memory, if you repeat something often enough, the cyclic AMP can even reach the nucleus of the cell – the centre of gene-regulation – and activate genes. So that means that while we are speaking, genes within our brains are being changed. This is an astonishing discovery, since most people think that genes are determining our behaviour, not the other way round."

The Photo as First Experience

This process is to be imagined as the following: the user's camera contains the function of the conscious, the subconscious, the courses of function and the programmes of the genes. The programme elements of our conscious are the mechanism of the camera, the lens system, the programmes of the genes and the film. The film is at the same time our subconscious. The lens system stands for our optical and also our other sensory organs. No photo can be made if the lens is covered by a lid.

Whereas an open uncovered lens is ready to absorb new impressions and cognition which we preserve as a crucial experience in that very moment by activating the shutter release.

The programme of the genes is to be seen in the button that gets pressed down by the user of the camera in order to conserve the desired photo. The programme of the genes stores the thereby acquired cognition in order to preserve our species.

These courses of function unfold automatically and cannot be influenced by the conscious.¹

The automatic programme stores newly acquired cognition in the conscious, in the subconscious and as well in the genes of the observer. It depends on our level of cognition and our needs what we are willing to preserve as a valuable memory. Every time it is the individual observation of a person who activates the shutter release according to his feelings² and needs.

He only turns on the mechanism for preservation and storage of the experienced whenever he experienced a new cognition, a new point of view, a new information or a grave riddle. Every day informations that come again we usually do not take a photo of. Newly acquired cognition is stored through the conscious in the subconscious due to the automatic activation of the shutter release of the programmes of the genes.

The subconscious mind connects cognition and genetic informations to a level of information on which thoughts are generated which the conscious of a human being than actually can think and does think.

When first time experiences occur all simultaneous sensory informations, affects and thoughts are perceived as additional informations in the form of trans-versal connections and simultaneous links. This is comparable to taking a picture of a person on which the ground, background and tree are conserved as an image as well as the person.

The user of a camera is at all times capable of recalling by a tree or comparable experiences, thoughts or visions the entire first experience with all of the imposing sensory impressions.

Anyone can recall the process of his own first experience and thereby comprehend the above mentioned.

1 Science confirms this approach: "Through messaging substances, environmental impressions are transported to the nucleus and influence the activity of certain genes. Thus the point of view of the all deciding power of the genetic material stumbles. The brain turns out to be an actual re-structuring-machine which constantly adjusts the interconnections to the outer impulses. Every single and soft environmental influence – a conversation, a game, a space, an event – leaves a trace of change in our brain", said by Carla Schatz, Neurobiologist of the university of California in Berkley.

2 See as well: "Hyphthesis of affect logic" by Luc Ciompi in: Spektrum der Wissenschaft, Heidelberg, February 1993.

Genetic Reprogramming by Primal Experiences

Predicted white genesections or newprogramming of the genes (1986)

This genprogramme exists independently from balances and formations of the sensory organs and the primary sense organ in all life forms³ as well as in plants and serves the storage of once accumulated positive and negative experiences in the subconscious.

Under grave danger of extinction the genecodes can alter through a genetic preservation programme.^{4/5/6}

It is conceivable that not yet proven white in the meaning of blank genesections more precisely DNA-structures lead to not yet taken future possibilities by using the operating system of the genes^{7,8} in a species-preserving manner and thereby the lifeforms can in an evolutionary way react or act with newly acquired capabilities to the changing environment. For a better understanding another picture is used which illustrates the comparison between a genprogramme, subconscious and the deliberate thinking.

3 See also "Life on the edge of chaos. A spontaneous tendency of complex systems to self-organisation could have supported the evolution concerning the establishment of rich order structures« by Stuart A. Kauffman, in: Spektrum der Wissenschaft, Heidelberg, October 1991.

4 See also "Cognitive Pictures" by D.W.Liedtke, Museo d'Antrax, Mallorca and Redescription of the genes, 1986; White genesections, 1988, and Newprogramming of the genes, 1985.

5 See also "The fourth dimension" by D.W.Liedtke, catalogue of exhibition 1994, Art and Science. Are there connections?.

6 See also "The conscious of matter" by D.W.Liedtke, 1982, Foundation of Modern Art, Vaduz.

7 See also "Dynamic genes" by Barbara Mc Clintock, Nobel price winner for medicin, 1983.

8 See also "We witness the beginning of the new era of the cognitive genetique" by Eric Kandel, memory scientist, New York, out of: Focus 7, Munich 1997.

The Human Being as Earth

The theory of the ships

The starting point is the thought of putting the earth together with the conscious, the subconscious and the genematerial of the human beings onto the same level.



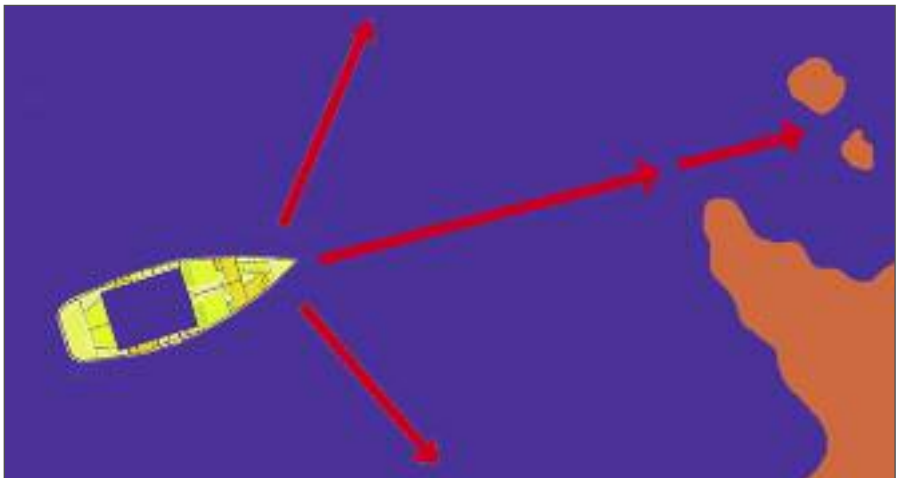
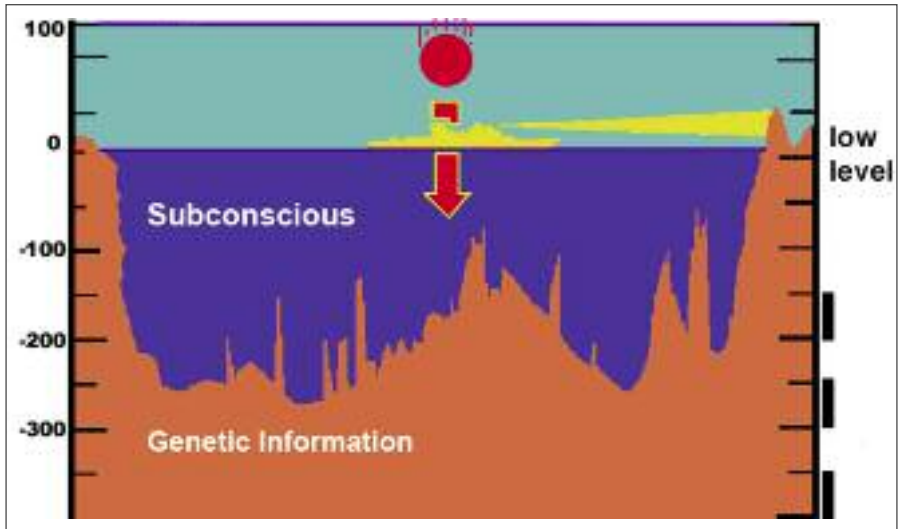
The function of the surface of the earth being covered by around 66% of water is the subconscious. The surface of the ground of the oceans where the oceans are embedded stands in this equation for the genes.

The few cruising ships on the surface of the water have certain usually taken routes and destinations. The known routes are thinking sequences and experiences of the individual. The ships stand for the thoughts. Is a new thought which is not contained within the interconnection of the possible scheduling is put onto the ships will the ship pursue nevertheless the same route as long as the new information is not understood or is picturesque through cognitionexperiences absorbed or to be more precise formattes⁹ itself through visions and is stored in the subconscious. Despite other informations remains the individual remains within the old thinkingstructures. Only if new knowledge enters the water will the level of the ocean rise.

The captain of the ship is now in a position in which he can look beyond the old already known horizon. He can due to the risen level of water (=level of cognition) now set the course towards until that moment unknown destinations, he can make new decisions and like this change his route and get a new orientation.

⁹ 9 This process of formatting is comparable to processes which take place during the sleep in the brain and was especially researched by the sleep-expert James Home, Physiology Psychology of the Lough-borough University in Leicestershire.

The gained cognition not only rise the level of water but the accessible first information also forms a residue on the ground structure of the ocean, the genes, through the sensory organs and thereby change the ground or to be more precise change the old geneinformations and open up new possibilities.



Placebos and Information

This theory shows that genes and functions can reprogram¹⁰ themselves with the help of first experience that a living being subjects itself consciously or unconsciously, that is, while dreaming¹¹.

First experience can be caused by external factors or surreal images in people haunted by visions.

Here I would like to refer to the training of organizational abilities, to sports people who force themselves to achieve high results, to the people who get sick because of their negative visions, as well as to the people who get better due to their positive visions, as well as to placebo.

10 In scientific magazine "Nature" from 1998, researchers discussed discovery of "survival gene" by US biologists. The benchmark for this was the experiment with flies that were constantly adjusting to their environment. Researchers isolated fly's genes and found the "survival gene" that constantly mixes the inheritance in the way the changed environment and habitat require it.

11 Zebrafinches 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, Zebrafinches 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 Bilzback P, Rolly G and Tampubolon O. write the following on placebo effect:

"Placebo can cause measurable changes, even by-changes in a human body. Placebo effect is present in every convalescence and improvement, irrespective of the type of medicine used. Illnesses and complaints that are based on the interaction between the body and soul are especially effective when treated by placebo. Placebo also has a great effect even for the most difficult organically determined illnesses and pains."

New research results from epigenetics prove the positive and negative medical impact of purposeful conclusions, creative information, events and new from mass media, visions or rituals on our body.

Consequently, mass media that go beyond the boundaries of their own living entity is a placebo with life-improving or life-destroying natural impact.

According to the “evolutionary cognition theory”, placebo effect (a medication that does not contain any active ingredients) could be explained by new ideas, data, rituals, visions, creativity, that is the new things that are formed internally (those diminishing fears and allowing new possibilities for creativity or those increasing fears and minimizing creativity and intellect).

Selected images and data contribute to the development of intellect and support good health.

Owing to new data and images, axons are formed in neurotic brain network. These axons look for new options for connecting, for the positive organization of the future, to decreasing the number of illnesses and depressions, to the development of personality, intellect and creativity, with new independent goals.

“Science” magazine specializing in natural research, writes the following:

“Admission of placebo leads to the same effects in the brain as therapeutically active substances.” PET-picture in patients who have Parkinson’s disease, placebo effect is identical to the effect of endogenous dopamine on Corpus striatum.”

(Science, 2001). 293:1164-6Science 2001;293:1164–6

The Information

Science proves the fact that the effect of new data could be compared to placebo effect with even greater exactness: new information or creative information is placebo per se, which can be supplemented with nutritious or ritual behavior intensifiers. Therefore, placebo is a supplement to the new information that changes us.

So, new information is not the placebo, but natural medicine and the beginning of a new developing information medicine, epigenetics, or maybe it is very poisonous for our brain cells and the organism as a whole.

New data, creativity and works of art that are perceived as the real ones, create positive or negative effect on our body and in our brain instantaneously by transforming brain connections and acting as a reaction to new information, to the changing environment. Owing to the new neuronal connections, intellectual and physical changes are happening in the brain.

We see the world in the way we perceive it and our brain reacts immediately through genetic programs that cells in our organism affect it. This recent research field in epigenetics takes care of the genetic and cellular control from genetic and neurobiological point of view.

The Acupuncture Ritual

Akupunktur Acupuncture is exotic and helps in the following way:

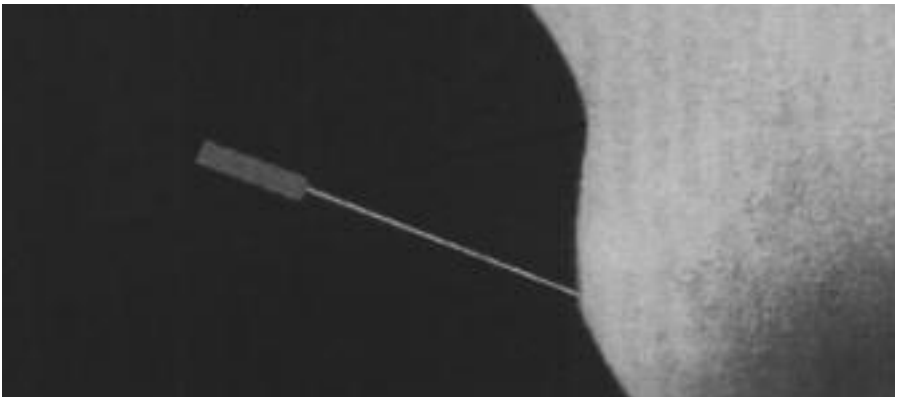
information that we receive from mass media and information placebos can improve or deteriorate the state of your health in a natural genetically programmed way, as well as prolong your life or, as research shows, decrease it to 20 percent.

Two research groups from Max Planck Institute in Goettingen obtained the proof that brain development of the synapses of adult man can be reconnected with negative or positive information.

Further research proves that art and visions cause the same impact on neuronal connections in the brain since they are based on information.

Vision is basically the same image, inner image that if a person is capable of seeing it as a real image, changes that person, makes him different.

Both can be used for the positive development of a sickness. The process of perception of knowledge was known, from my point of view, to the Stone Age people, in Stonehenge and other cultural districts.



The informational and motivational rituals in the Stone Age caves, as well as in Goseck, Nebra and Stonehenge always presume that in the vital purpose of the one who undergoes the influence of these rituals, either consciously or unconsciously he has dominant issues or desires.

Because of changing life situations, these issues that are connected with special life situation and the level of knowledge, give birth to other desires and issues that are directed at the new organization of the future and in order to respond to which we need to strengthen our motivation system.¹²

12 See also: Dieter W. Liedtke: "A (=audiovisual) V marketing". Butler Publishing House, Essen, 1987.

The Stone Age Cave Photographic Camera

A new theory about a lost procedure for future motivation. Until today there is no convincing theory concerning the cave drawings in science. The following presentation is to be considered as one possible explanation of this mysterious phenomenon.

The people of the Stone Age painted pictures on the walls of their dark caves to transport real pictures, cognitions and feelings into the subconscious in order to change their own capability of thinking and motivating. Animals were painted in the cave in picture sequences which, as we know today due to research, usually did not have anything to do with the every day life of those persons.

One can compare these caves to the interior of a photo- or movie-camera. To be more precise the section between the blende and the material to be exposed while the subconscious of the cave person is to be seen as the not yet exposed film material.¹³

Due to the illumination with fire of one of those picture sequences on the dark cave wall is a new cognition imprinted in the subconscious and makes it possible that the one who perceives that cognition does not have to think in a difficult situation of life, maybe has not even the time to think, in order to get to the correct interpretation and the correct behaviour in a situation like that.

The cognition stored in the subconscious and in the geneprogrammes lead automatically to the correct thinking processes, decisions and patterns of behaviour. If possible a disorientation or paralyzation of action is excluded.¹

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 fal-

lacy 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 generously 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 priority noticed things is not automatic and present at all times: the interaction is rather depending on that a connection between them is noticed." Rudolf Arnheim: art and seeing, The influence of the past, Walter de Gruyter, Berlin-New York, P. 50-51.

Primal Information as Piggy Back transport medium of Popular Visions, Pictures and Logos

The people of the Stone Age maybe anticipated that their evolutionary camera, external impressions, light, to see something and to perceive something initiates the process of the storage of cognition. I believe that the following cultures could use this knowledge in an intuitive way and could at the same time make it more complete. They developed further the external light of cognition, the opening of the eyes and the new programming of the subconscious as far as the external light of cognition with the real pictures and the internal visionary pictures are transported in a coordinated way as the storage of that information into the subconscious. This process is comparable to the photo on which also the ground and the tree, against which the person taking the picture leans, appears automatically on the picture. The subconscious does not differentiate between real and non-real pictures.



Woodoo is a creative ritual that always implies new initiating events, prepared by a magician. Woodoo traditions follow the rituals of the Stone Age, and thus, though changed significantly in the course of cultural development, they can be explained easily today.

Photo: Christoph and friends, Essen

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.

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



Photo of a circle facility in Goseck after its reconstruction.

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

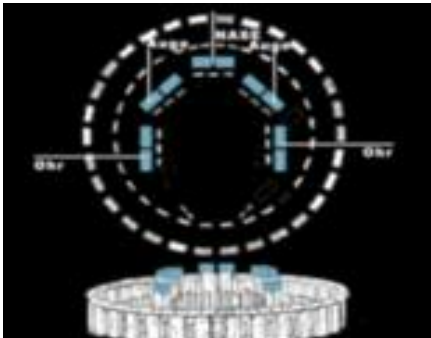
help of optical centering of visions, they were longing within the limits of this great head to the direction of light that was seen by naked eye, in order to exercise great readiness to unite the contours that come out with the light (in the same way as the soil on the picture) that are perceived as reality, with wishful visions, as well as spirally center and connect visible reality with individually created picture of the future, so that to reenter their time and influence the future, take decisions and cure illnesses.¹⁵



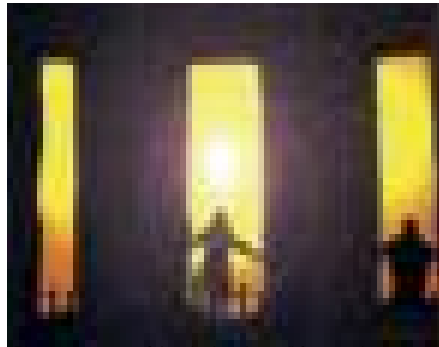
15 See also the research of New Grange, Ireland, about the special construction of the entrance to the tomb (or threshold to the entrance into a new dimension) in the form of a cross: "...the hallway of 18,90 m in length which leads to the burial chamber within the hill is flanked by pillars. These enormous pillars are each embellished – some are carefully planned and executed and some are rather dull and one can notice subsequent repairs. On each side and straight ahead of the hallway three niches lead away from the burial chamber. Each contains a pool-shaped stone. The niche in the middle exactly opposite of the junction of the hallway shows on the stone a triple spiralmotive." Jean McMann: *Riddle of the Stone Age - magic signs and symbols*, Augsburg 1989, S. 24. Professor O'Kelly about his observations of the sunrise in this burial chamber hallway in the moment of the winter solstice on 21st of december 1969: "Precisely 9:54 am british summertime, the upper edge of the sun appeared above the edge of the tomb which one was able to see into; at 9:58 am the first beam of the sun shone through the opening on to the door, into the hallway and on to the floor of the burial chamber all the way up to the front edge of the stone pool in the endchamber. As the thin lightbeam broadened up to 17 cm which ran over the floor of the burial chamber the interior of the burial chamber appeared in indirect light which caused a dramatic effect and various details of the burial chamber and bychambers were visible. 10:04 the broad lightbeam of 17 cm became smaller and at 10:15 no direct sunlight entered the burial chamber. On the shortest day of the year the sunlight only entered Newgrange for 17 minutes, not through the entrance but through narrow openings which were constructed for that especially at the end of the roof of the hallway." Claire O'Kelly: *Illustrated Guide to Newgrange*, rev. Ausg. (Blackrock 1978) 111-112, quoted from: Jean McMann, ebd. P. 24.

Stonehenge - The first all-round cinema

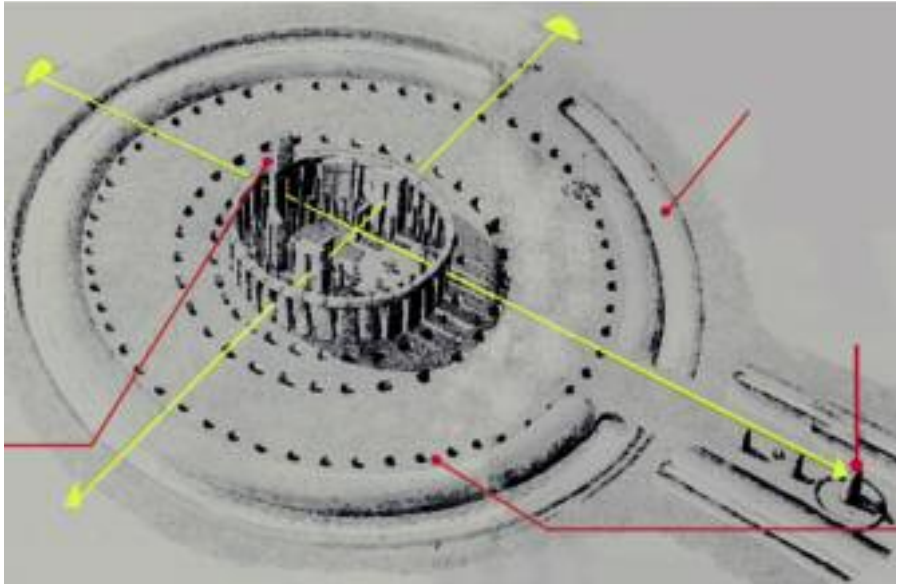
Die Stone formations built approximately 5,000 years ago named Stonehenge, show that the circular arrangement in Goseck, which is older than Stonehenge by 2,000 years and about one hundred and eighty circular arrangements in Europe were improved and allow rituals to create placebo informational medicine. Temporary and evolutionary development of Celtic rituals of head, drink and vessel rituals and circular arrangements up to Stonehenge could be imagined as an interconnected history of development (see also book "Code Liedtke" issued in 2005). Stonehenge structure, when observed from the air, shows a modified ellipse form of a head, which allowed using certain stone windows from the central head point according to the angle of light. In this way, formation of the inner stone blocks forms the perception organs for vision, hearing, smelling and gustatory senses inside the head. Circular windows of this arrangement gives the druids the opportunity to perform medical information rituals at any time of day or night and could also be used to show various changing frames in windows as if in panoramic movie with the lighting from inside.



Lighting from inside the head performed with the help of light falling from the opposite direction and closing of the projecting areas (light windows) could lead to the unknown creative, innovative, powerful, medical, healing and especially important information rituals conducted by the druids that could also be enforced by food, drinking, speech and music, as well as smells and touches.



"Ritual "panorama of the shadow theater" for genetic programming with powerfully stressed light edges allowed the viewers to fill their spirit with wishful knowledge, visions and creative images.



- 1) At dawn on June 21, the sunlight crosses the first megalith and casts the shadow on the top of the heel stone.
- 2) Inserted stones were also related to the sundial.
- 3) The outward bank and the water jump were surrounding the sacred place, heel stone or border sign marked the beginning of the sacred city, at the end of the street.
- 4) At dawn, on December 21, sunlight passes lower part of the three interior stones.

Sky Disk of Nebra

Saxony-Anhalt about 3,000 Years Ago

Innovation for genetic Programs and Innovations

Sky disk of Bronze Age found in Nebra not far from Zeitz in Saxony-Anhalt is placed today in the local Halle prehistoric museum, showing innovation force of the local people of this region. Innovation medicine, which is effective with the help of light, could be extending throughout the night with the help of sky disk innovation, knowledge about the power of the light and increasing and decreasing moon. For the rituals that required more light or the light required to be diffused, the moments could be defined and differentiated with the help of knowledge fixed on the sky disk. It is not surprising that the sky disk was found not far from Goseck (about 5 to six hours on foot). The sky disk and possibly the knowledge about why this thing was constructed could be better used by the druids.

According to scientific research, sky disk can be used to determine phases of the moon in advance, with their lighting conditions for the nights when the rituals were to take place.

Zeitz innovation factory with scientific research institute of epigenetics and information medicine, as well as in thirteen museums of art evolution in the Stone Age museum, researchers should model impact and origins of information medicine, transfer of creativity and Goseck innovation influence at sunrise and sunset and lighting in accordance with Nebra sky disk, copes of rituals should be performed for the visitors and the impact of the thirteen museums on creativity should be checked and proven by research.



Stone Age rituals and modern information medicine according to Zeitz/Saxony-Anhalt studies.



Two axes and two spiral bracelets were found near the disc.



Goseck, Stonehenge and the Bio-Cultural Evolution of Man

The Art and Freedom Formula becomes visible in all Works

History of arts

Throughout thousands of years collected artworks manifest visions and non-existing realities of the time of their creation.¹⁶

Those, who could interpret these innovations experience thereby an information absorption or enriching of the subconsciousness.

Possibilities develop to elevate the creativity.¹⁷ In the history of art is the contents of innovation of the moment of creation of the manifested creativity described a thousand times. Among this variety and reviews it was forgotten, that the contents of vision of the particular time of creation only makes the first experience accessible to the observer, if it is marked or appears in the light of cognition.^{18,19} Let us remember that during the past 100 years the developed variety of all artforms and techniques except a few experts almost every layman has lost the general view²⁰. On the other hand it is about an allover view which makes all varieties of art, philosophy, contents and forms united and in one formula visible. This formula must be applicable for art, music²¹, literature²², all other art as well as for technology²³, science, life, past and future because only like this all of the different access possibilities of the user are considered and can come to one general application.

16 "Art is shape. Shapes mean decoding." Kurt Schwitters, in Kurt Schwitter: The literal work. Publisher F.Lach, DuMont book publisher, Cologne, 1981, Volume V, Page 188.

17 "While J.Beuis 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 multimedia 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 June 1998 in Hamburg the applicability of the art formula in literature.
- 23 "The artformula is also applicable in technology. Creativity and innovation lead to new products. Only new products guarantee our survival in the future. The application of creativity and innovation opposes the continual increase of entropy." Manfred Schrey, College Cologne, in: announcement catalogue art open, Port d'Antrax, Mallorca 1997.

Primal Information in the Light of Cognition

The art academics in charge of the transmission of creativity can only transmit in an academic way the already developed creativity and innovation elevations²⁴. Creativity that is not yet manifested is not graspable and transmittable.^{25,26,27} The realization of art is therefore an important question and a milestone nowadays.²⁸ A concept of exhibition that makes art comprehensible and applicable for everybody through a transportable explanation of art and above that through a graphic formula is a small step towards the humanisation of the world.²⁹

For those who could not understand, up to now, the emancipate character of creativity in the own conscious and in their course of life, there is a special importance that the concept includes free entrance, opening as long as possible, music, TV and variable medial attractiveness.³⁰

For those who have not yet experienced for themselves this liberating effect of creativity on their own consciousness, the fact that the format of the exhibition will include long hours of business, music, TV, and various other media highlights, will be of particular relevance to them in its impact on their existential evolution.

25 "Art has a different task than science. Whereas science explains and renders things comprehensible, is supposed to present, illuminate, to make the reason of living visible. But the problem of contents and form appears in both similarly. Progress in art unfolds in such a way that a slow historical process that restructures the living of mankind without that anyone ever had influence on it comes up with new contents. Such contents were in antic times the glory of the gods, thought of as heroes, during the ending period of the medieval age the religious security of the people, at the end of the 18th century the world of feelings, which we know from Rousseau and 'Werther' of Goethe. Some individual talented artists tried to attribute to these contents visible and audible forms, by giving the material with which their art works, the colors and instruments new ways of expression. This fluctuating game or the battle between contents of expression and the restriction of the means of expression appears to me - similar as in science - to be the necessary prerequisite for art to be created." Werner Heisenberg: The tendency to abstraction in modern art and science, in: *Incisions across borders*, Piper&Co Verlag Munich.

- 26 See also "A key to art" by Dieter Liedtke, 1990
- 27 "The revolution on the field of cognition created the free, self-confident person, who does not need any further support besides himself. 'I am the revolution', is the cognitionresult of the free person." Joseph Beuys, in: V.Harlan/r.Rappmann/P.Schata, Soziale Plastik, Achberg 1984, page 102.
- 28 World renowned author Arthur C. Clarke("Odyssey 2001") predicts the decoding of art for the year 2070 - from: Profile of the future, Heyne Verlag, Munich, 1996.
- 29 See also Ref.: Douglas R. 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.

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 evolutiontheory of the cognitionsystems. First experiences and cognition lead depending on the balance of the in the genes stored Species-Preserving-Programme^{40/41} at least over the subconscious to an increase of creativity and personality, even to inheritable gene codes.

It is to be remembered that the rat experiment, in which sections of the cage of the rats were set under a current which was passed on genetically to the other generations as information to not go into certain sections of the cage.

Darwin's evolutiontheory of the coincidental mutations and the natural selection is partially refuted.⁴² The theoryframe of the evolution of Lamarck, Darwin and Popper should be viewed from another angle and should be balanced differently and centered to a new starting point which considers the components of the cognition, creativity and the 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 paradoxical 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 impregnate 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. Tatkiewicz: *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 theories for scientific experiments. One can also understand his pictures as a key information for an extended feeling of tolerance and 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 "THE FORMULA: life + expansion of cognition = art. Life (Existing, Known) is added to the expansion of cognition (Innovation, Ideas). The sum of both is equal to the art as a symbol for evolution, the development, the creativity of life. According to this definition of art being based on the foundations of life is the formula to be considered as universal and not only applicable to art. The formula achieves by using a simple addition that any idea can be explained. The logic of the artformula is the main issue of the art open 1999 in Essen, known as the world art exhibition.» Thorsten Hebes, Feren(c) zy Media München, 1998.

Can Dependent Pedagogical Means – A Formula – Enhance Creativity?

The formula of art that explains all the phenomena of nature, life, and of ideas, does not necessarily presuppose a purely pragmatic approach to art, as uninformed critics may think, its derivation is quite the contrary. It explains the preservation of subjective and objective borders of the consciousness and art, their transformation into the laws of art, it opens the gateway to creativity, to the evolution of the consciousness^{44/45} and in this way can provide guidelines to the seekers to obtain not yet known freedom, or art.⁴⁶ It outlines the unknown, the art, for the benefit of all the people, and enables them to get experience in the previously unknown sphere. I would like to emphasize that sometimes art is perceived and defined subjectively as something that should give the onlooker new experience. This process depends on the background knowledge of the observer, his conscious or unconscious awareness of some phenomena that help him acquire new experience. A dwarf in the front garden, a thing typical for Germany, in other circumstances, for instance, in China, is no doubt perceived as art whereas in our culture such a dwarf would become a cultural event only in an exceptional case, such as being placed on the altar of Cologne cathedral, during High Mass. The unconventional circumstances and the ritual conducted at this time would impart to the otherwise standard object, a dwarf, a new meaning, a new aura. The objective art and the history of art expand, change, revolutionize and shift the borders of history.

Art formula helps to visualize the process that was objectively reproduced and apprehended in various books for thousands of years.⁴⁷ It is immensely difficult to trace the evolution of subjective art cognition, aimed at unique people with their inherent knowledge, experience and genetic information, especially because we define the art subjectively as only such an experience that can expand, change and shift the borders of the consciousness of people.⁴⁸

So here I speak not about the processes represented and reproduced in the history of art (objective art), but about the processes that occur in the soul of every human being, about his personal perception, too.⁴⁹

44 44 "This is my discovery; real art is, to practise unreality". Lovis Corinth.

45 45 "All art is the development of presentation, as all thinking is the development of concepts." Konrad Fiedler in: Reflections on Art, Hrsg. G. Boehme, Wilhelm Fink Publishers, München, o. J., Vol. 2, p. 59.

- 46 "Art is one of the two mechanisms the functioning of which serves the progress of the mankind. With the help of words people exchange their thoughts, through art presentations they communicate their feelings with all the people, not only in the present, but also in the past and the future." Leo Nikolajewitsch Tolstoi: What is Art? In: On Literature and Art, introduction and afterword by G. Duden, Roderberg- Publishers, Frankfurt/M., 1980, p. 157.
- 47 "Yet art is the revelation of existence." Wolfgang Greiner in: E.Gomringer, Josef Albers, Josef Keller Publishers, Starnberg 1968, p. 172.
- 48 "Art is the expansion of the morbidly narrowed consciousness, it is the broadener of the people, the broadener of the epoch and the broadener of life." Hans Egon Holthusen: The Beautiful and the True, R. Pieper Verlag, München, 1958, p. 72.
- 49 From the point of view of the artist "understanding" is the upbringing of the onlooker. Earlier it was considered that art is the child of its age. Art of such kind is only art for art, and it is even more obvious today. The art that has no potential to be revealed in the future, is nothing more than a child of its age and that will never grow up to become the mother of the future art, it is sterile art. It does not last long and becomes obsolete in a flash, along with the changes in the milieu that produced it. There is the opposite type of art, apt to further changes. It also roots in the modern age, in its spiritual life, but it is not its own echo or mirror, it possesses an awakening, prophetic force, that helps it act further and deeper." Vassily Kandinsky: On the Spiritual in Art, Benteli Publishers, Bern, 10th edition, p. 135.

The Standardised Formula of Innovation

The Formula completes the dialectic of Hegel which has continued the philosophy of Anaxagoras, Parmenides, Heraclitus and Plato, and has transcended their differences and led them into a symbiosis. It shows the inter-penetrative transformation of spirit and matter, of being and non-existence, of movement and of the mental connections, as well as the creating forces of evolution. For the first time it makes visible what dialectics promises, and furthermore, opens up the understanding of the absolute as an observer's position within and outside the processes of forms of existence, nothingness and future realities. The philosopher Theodor W. Adorno assumes that this Formula of Awareness could exist when he states:

"The utopia of awareness would be to open the non-defined with definitions that will not make it become like themselves."

In his main work "The Principle of Hope" Ernst Bloch counts on the anticipatory creativity of the human consciousness:

"The nature of the world itself lies at the front," he says.

Ernst Bloch assigns a crucial part of the evolution of truth and reality to designing creativity and resolute acting. 1994 Liedtke goes a few steps further when he writes:

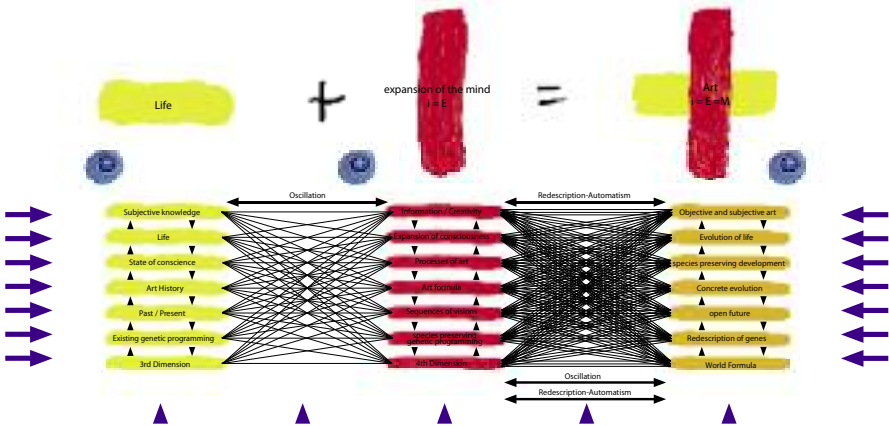
"We become aware of the fact that visions do release gene-programmings based on evolution, and directly cause new programming to old as well as to still undifferentiated 'blank' genes – being one with nature but also in a chaotic state; building bridges for the experience of 'we' and for the whole species, the revolutionary Ego hurries ahead, opening up the future in eternal change; thus we can take part in creation of the earthly 'Paradise of Paradises'."

Unified Innovation Formula for Bio-Cultural Evolution

Codigo Universo Art + Liberty

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



Contemplation of art

Cognition enhances the growth of net structures in the brain

Innovation, or art, is new information, which unites people into a single whole foundation, changes the given foundation and creates conditions for biocultural evolution of the mankind.

Due to its art-enclosing qualities new information joins the basic level structures and launches their spiritual redescription, for instance, changes the way genes functions are controlled. The basic level unites all the conscious, subconscious, genetic and other spheres not limited by substance, energy, space or time, and can be considered the whole art-enclosing information potential of life.

The graphic formula that visualizes the process of art cognition and makes it comprehensible for everybody, not only has explained art for the first time, but also represents the eternal symbiosis of art, science, technology and creation.

Redescription at the basic level is a superior function of the brain that corresponds to the development of graphic information and graphic art in the course of evolution. We think, dream and produce different visions, or images in our mind. From the aspect of the basic level, we can also create new sequences of visions for all our senses.

Science and technology, the third party, make it possible to perceive and preserve art. When the recipient of the art has the least idea of what the picture communicates, the sequences of visions produce impressions at the basic level with the help of all the senses and reactions, new information is stored there and can be retrieved later. The use of expanded basic level enhances new processes in the mind and senses, that means, a person can create new vision sequences in tune with art-enclosing decision making, especially if he is strongly motivated or trained.

This phenomenon is possible on the one hand due to the oscillation between the basic level and vision sequences; on the other hand, besides oscillation it depends and the viewpoint of the contemplator and his basic level, that at the same time comprises all the viewpoints of the inner and outer time- and consciousness spheres, concentrated in timeless, three-dimensional spiral nets, new impressions are added to the "storeroom" of the basic level, and the person returns to his present viewpoint, his creativity enriched by new neural nets. In this way automatic redescription launched at the basic level leads to production of new nets of consciousness and perspectives, to new creative and parallel activities,

to enhancement in creative energy, decisions to act, and, finally, in the possibility, to produce an open future.

Mystics or the experience of non-understanding of art reduces the potential of the personality and produces subconscious fears that block neural net system in the brain and damage creativity and intelligence of the person. The research shows that such a situation may lead to aggression or depression, or as we know from history, produce dictatorship systems or support them. After the formula of art was created in 1998, not being able to solve the riddle of art and not willing to acquaint people with the formula of art, can be branded as antisocial and contradicting the Constitution and human rights.



To see and to be astonished while not communicating cognition means spiritual subordination and slave position.



To see and to understand means spiritual evolution and freedom by communicating knowledge.

Ancient systems of regarding art



Der Betrachter hat keinen richtigen Zugang zu dem Bild, es liefert ihm keinerlei Informationen über das Bekannte hinaus. Sein Eindruck zum Bild entsteht unter Gefallen oder Nichtgefallen, ästhetisch oder zufällige Adaptionen in Dargestellten.

Der Kunsthistoriker kann das Bild durch ein intensives Kunststudium weiter aufschlüsseln und es durch spezielle Kenntnisse über den Künstler oder das Werk tiefer interpretieren. Er verfügt nicht über einen allgegenwärtigen Zugang zu dem Bildern, der ihm die gesamte Kunstgeschichte erschließt.

Es können keine neuen neuartigen Kreativverstellungen auftreten.

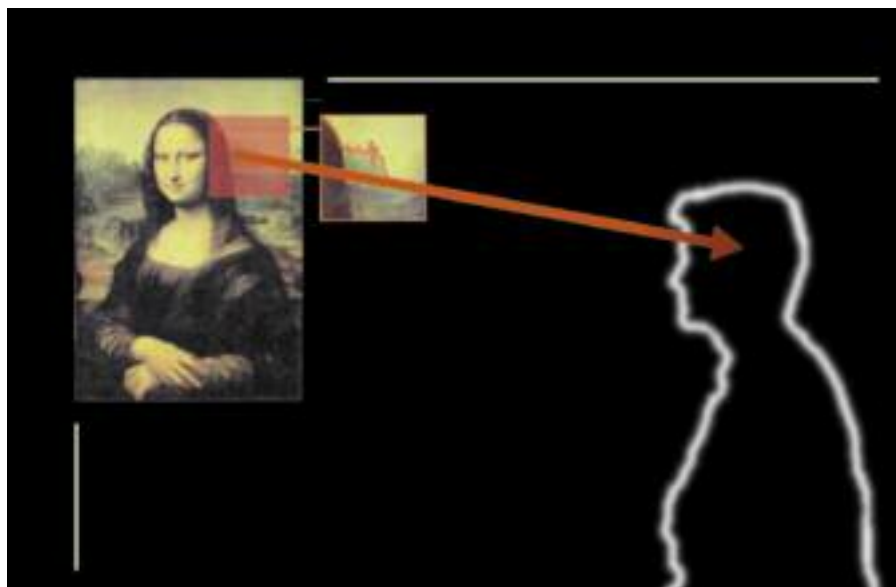


A person regarding the picture will find no real approach to it, it will not give him any information additional to what he already knows.

His impression of the picture is based on how much he likes it or not, on aesthetics or on spontaneously adapting its motive.

Having studied the arts intensively, an art historic is able to further analyse the picture and using a deeper insight into the artist's life and work he will be able to interpret it more profoundly.

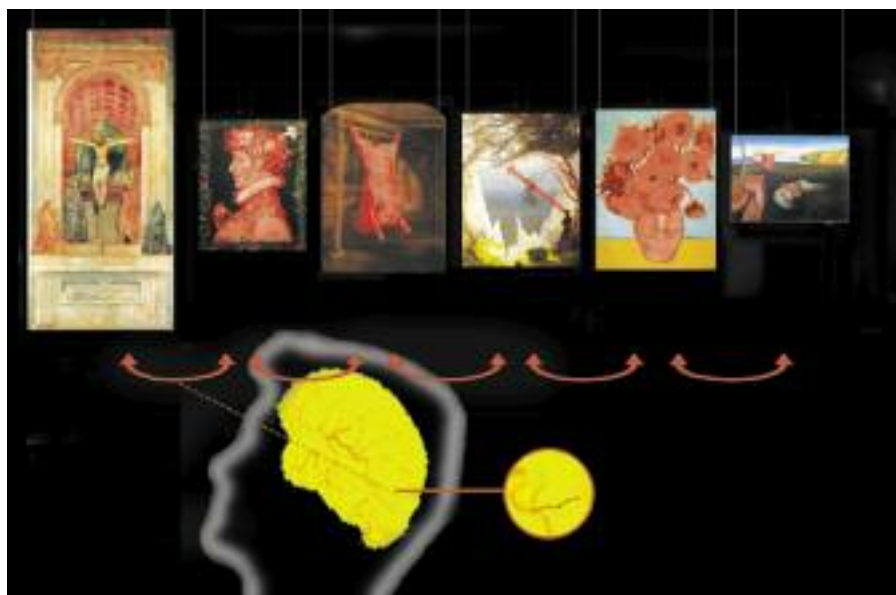
He does not know about a general approach to the pictures which would open up to him the complete history of arts.



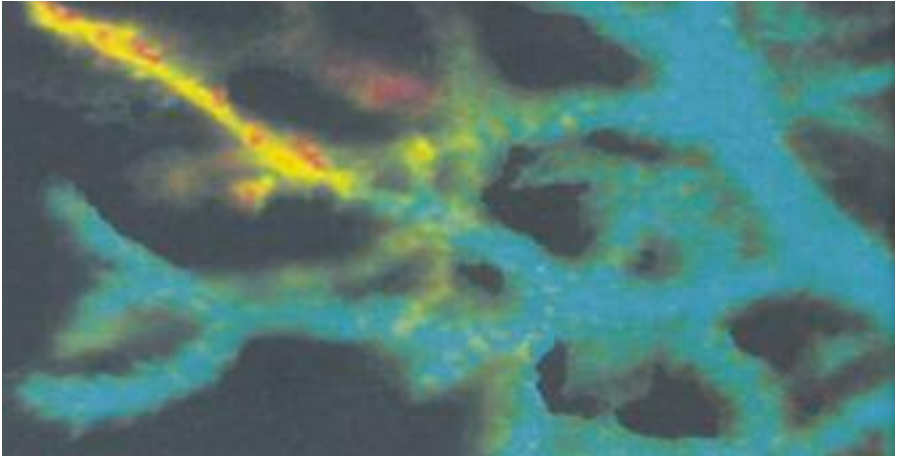
Objectively art (world art) can be perceived as the process of producing changes in the history of art. ART is a perpetual process of further development, of continuation of the features that existed till the moment of creation of a certain work in the history of art.

Further development of art is achieved by innovation, by substantial or formal creation: new features that were not present in any other works are added to the existing and already known ones. So ART is a constant innovative expansion of people's repertoire of graphic representations, for example, demonstrations, visions, notions and emotions.

In this way a work of art always opens new cognition gates, helps the seeker to set off towards interpretation and knowledge.



Art formula helps people to renounce their old viewpoints. The visitors are asked what new and old elements they see in a work of art. New interpretation of creativity systems helps to build up new creativity nets in the brain as new features introduced by the artist become evident.



A phragment of a neural net in the brain. The results of a research show that axons (the thinnest nerve fibers) in the brain instantly enhance and stabilize nets in the brain by gaining new knowledge.

Art – The Unknown and the Art History Context

Every new art is determined by one or few innovations and artists, on their part, put innovations into shape, find individual possibilities of perfection, use all these various aspects contained by innovation, intensively and comprehensively.⁵⁰ The shortest way to understanding art: Art is what I still do not know, it is a check of my knowledge and the unconscious that is yet to be discovered or change in my old values with the help of new knowledge.

1. Works of art are

The works that contain new information that expands our minds (Innovation).

2. Objective art is

always information (innovation) contained in the works of art that the history of arts is not yet aware of. Only the information yet unknown to the history of arts, improves the history of arts (expansion of the notion of art, history of art).⁵¹

3. Subjective art

is always information (innovation) from the works of art that an ordinary viewer is not yet aware of or does not recognize. New information develops the knowledge of the viewer (expansion of mind).

50 "Realization of the fact that art is language has not yet penetrated people's mindset. Art is language and language exists to be understood." Hans Sedlmayr: *Der Tod des Lichtes*, Otto Müller, Salzburg, 1964, p. 148.

51 "Owing to its ability to destroy, art is connected to the revolutionary mindset." Herbert Marcuse in: *Art is Anarchy* Heinrich Böll: *Works, Interviews*; Publication: B. Balzer, Verlag Kiepenheuer & Witsch, Cologne 1978, p. 442.

52 See: D. W. Liedtke: "Key to Art. What is similar between a caveman and Leonardo da Vinci and Joseph Beuys?" *Virneburg*, 1990, p. 131-132.

First of all, ART could be understood at objective level (world art) as a process of change in the history of art.⁵² Therefore, ART is a permanent process of further development and continuation of what had existed before the moment when a certain work of art was created as part of the history.⁵³ This further development proceeds with the help of innovation, that is, with the help of contextual or formal new creation: something new, which had not existed before in any other work, has been added to the information that was well-known and existing. Consequently, ART is a permanent process of innovatory development, which has repertoire of figurative images and, consequently, presentations, visions and feelings.⁵⁴ According to this, work of art opens up new ways in art⁵⁵ or starts the search of explanations and new knowledge.⁵⁶

If a viewer resists this search because he feels uncomfortable questioning his own knowledge or his level of information, he just denies this work of art.⁵⁷ Despite all this, the given work of art could be related to objective art even when the art experts still do not understand that since this work comes from the very distant future. Someone might find himself at the level of the art that is well-understood, not being able to explain it on the basis of his level of information and knowledge. In order to recognize this work, he should try to think in a new fashion, question his level of knowledge and constantly change his point of view in order to get the chance to receive new information or visions that he had not have in his brain before. As a rule, this process can happen only when feeling or understanding is present. If this feeling does not happen, the viewer is not able to understand this work of art.

His level of knowledge does not have enough connecting links in the direction demonstrated by this work in the objective area of art. He is the only one to decide whether he likes this picture or not. Certainly, it is possible that the viewer would get alternative understanding that is even incorporated in this work, but would include in his level of knowledge and in this way he would be able to understand this objective work of art at his own subjective level.

Description of the subjective level of understanding, the notion of ART, throws us to the subjective level because if the fact that objective ART is a constant process of further development appears to be correct, then the further development should be considered from the subjective, individual point of view:

It is not only a history of art that is constantly changing, but realization of who perceives or creates art. This is because with every new unseen work of art, viewer expands his individual repertoire of visual images, if he, of course, does not choose to ignore the work.

Every new individual impulse expands our mind and makes new feelings and new visions possible. Viewer cannot filter new information from a certain work of art that are adjacent to his former level of knowledge and would present new cognition for him.⁵⁸ Even if the artist had absolutely different subjective intuition. Since each person on our planet has his own prehistory, gene structure and individual store of memories and concepts in his consciousness and unconsciousness, then each and every one of us perceives new visual impulse individually.

In this way, for one person, any picture may probably turn out to be a work of art even if he had not seen it before or, respectively, he does not have this picture in his knowledge and it is only now when it gets there,⁵⁹ at the same time when the same picture to another person from the subjective point of view is not a work of art because it cannot induce him to further development since it is already a part of his imagery or is way too distant from the capabilities of this viewer that he does not have any access to this new information. Therefore, anything that can be perceived may become subjective work of art.⁶⁰ This entirely depends on the viewer's knowledge.

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- 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.

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

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- 58 "Art is a key to knowledge, the same way as natural science, philosophy, etc." Anthony Tapias "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, Suhrkamp 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

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 Weizsäcker, I demand: Art is development of knowledge and therefore cannot be accessible to elite only!
1. It is time to stop the asocial behavior of museums and galleries, organizers of exhibitions and cultural bureaucrats.
 2. Be intermediaries of art in accordance with its evolution and explain this process of evolution to the viewer.
 3. Please treat your social responsibility correctly! 1989, Dieter W. Liedtke: "Key to Art", Virneburg, 1990, p. 194.
- 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.



Life

Evolution of the consciousness

Art

Known = Yellow

Innovation = Red

Art = Red / Yellow



Artist: Dali

The Decoding of Art



Creativity sources during Stone Age



“Mammoth on Stone”

Decoding Art



Artist:
Unknown

Title:
Mammoth on Stone

URAHA Foundation, Hesse
Municipal Museum, Darmstadt



Using artistic means our predecessors were learning to talk to each other creatively. Creativity was fixed in stone.

Spinning Housemaid

Artist:
Unknown

Title:
Maria, Annunciation
16th Century

41 x 33 cm

Tretyakov Gallery
Moscow



For the first time a housemaid is depicted.



Innovation

Unites Northern, Flemish and Italian Stylistic Elements

Artist:

Peter Paul Rubens

1577 - 1640

Title:

God the Father and Son, praised by Evangelists Paul and John, around 1616/17

Oil/canvas

214,5 x 145 cm

Weimar's Artistic Collections



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

Changes in Body Proportions

Artist:
Dominikos Theotokopoulos
also known as El Greco
1541 – 1614

Title:
San Juan
1600

Oil/canvas
101 x 81 cm

Casa Museo Greco, Toledo



New colors and changes in body proportions.

Transition to Abstract Painting

Artist:
Vassily Kandinsky
1866 - 1944

Title: (fragment)
St. Georg,
1911

Oil/Canvas
107 x 95,2 cm

State Russian Museum
St. Petersburg



Vassily Kandinsky moves to abstract art.

Nonrepresentational Painting – Pure Forms

Artist:

K. Malevich

1878 - 1935

Title:

Red Square

1915

Oil/Canvas

87,6 x 61,5 cm

State Russian Museum

St. Petersburg



Developed reduction of all forms to simple geometrical elements such as circle, square, rectangle, and triangle. Malevich belongs to the forerunners of nonrepresentational painting, suprematism. Geometry becomes the divine law.

Concealment of Objects

Artist:
Christo Javatscheff
1935 -

Title:
Concealment of the Reichstag



A spiritual aesthetic presentation implies the concealment of the substantial form of an object.

Rediscovery of Systematic research through Art



Innovation 1



Innovation 2

Artist:
Dieter W. Liedtke
1944 -

Title:
Sandbox model 19,
1974 - 1988

Research through Art Anticipation of the Results of the Research



Model that helps to understand complex processes that go on in the brain as three-dimensional nets activate perceived emotional impressions, as well as the model for appearance of creativity.

Two new models of people's brain were outlined at the beginning of the 90-ies: connectionism, the theory of neural nets, and the correlation theory. Time connections lead to a further spiritual fusion. The discovery of the mirror neurons in the second part of the 90-ies confirmed the correctness of the sandbox model.

See also page 261.

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

Leonardo Leonardo da Vinci's creative energy puts up a question whether there is a peculiar Leonardo's system that makes us more creative and intelligent.

What can we learn from Leonardo? Can his intellect be communicated to all people, if there is such code and it would be understood?

Leonardo's creativity and his methods of work prove the fact that he was well aware of the influence of power of vision and imagination on the intellect and, consequently, of its positive impact on the brain. He was not aware of the contemporary neurobiological research on the brain structure. At the same, Leonardo knew very well that vision affects cognition and he surely knew how to amplify it. Leonardo used his creative abilities and visions to develop new neuronal creations in his brain not resorting to complex Celtic rituals of head and vessels (see book: "Code Liedtke" by Dieter Liedtke). Excitation of his brain connections (axons) with the help of creativity were amplified with the help of a picture painted by him as some kind of reality. According to his sketches and works, he chose the direct way through the visions, creativity that he fixed in his paintings and brought back to knowledge to his brain through vision. In this way, Leonardo could attain great results, add further knowledge to cause new visions, bursts of creativity that he again fixed in his paintings and so on. This technique of cognition by Leonardo gave him a self-directed positive spiral of cognition that was independent from the third parties and head-and-vessel rituals, giving him great spiritual growth through his own works. Thus, for Leonardo da Vinci art and painting were artistic means and tools of his research of his own spiritual evolution. His paintings, sketches and texts clearly show the message about innovation capabilities of human beings as the examples below demonstrate.

The picture entitled "The Last Supper" that shows innovation (1) new liveliness in the depicted figures of the Apostles and figuratively shows that Leonardo had good knowledge of the Holy Grail ritual that increased creativity and its positive influence on the liveliness of the spirit and the body (innovation 2). Leonardo knew that the Holy Grail did not have any effect whatsoever, but the information about it and the information ritual made a big impact on the body and spirit. For this reason, Leonardo has never painted any vessels for drinking for anyone depicted in "The Last Supper." Food without drink? The picture shows that the Holy Grail does not exist (innovation 3).

The "Mona Lisa" picture can signify eight evolutionary steps or innovations in the history of art. The main innovation here is the sfumato effect that makes the background less detailed since human eye indeed sees the background objects slightly blurred and for the first time in the history of art they are depicted by Leonardo around 1500 as the vision in its entirety.

Using his perfect knowledge of medicine, Leonardo could show that while seeing object at a distance using our systems of cognition (sensory organs and consciousness), precision level is decreased and they are blurred until it becomes impossible to recognize details (innovation 1).

In this way, Leonardo shows that out of evolution of our sensory organs, (innovation 2) out of the ability to see distant objects blurred to preserve our species as a neuronal security system, one could filter out information.

Innovation 3: Shows that our eyes and our consciousness are not adjusted to be able to process exaggerated negative knowledge without harming the organism. This is supported with big number of neurobiological research as well as mass media research.

Innovation 4: Perspective at a bird's eye view shows part of a landscape behind Mona Lisa. Other part shows depicted background landscape from the perspective of the mountain in the neighborhood.

Changing view angles within one picture (innovation 5) shows as an accent on integral perception (innovation 6) and creates various perception foci (innovation 7). Perception of inter-connections that burst intelligence with the help of sfumato blur (innovation 8).



Mona Lisa, 1500

The Liedtke-System: Understand just by Seeing

Liedtke system gives the opportunity to discover the intelligence and creativity of fine arts (as well as any creative achievement) by deciphering works of art and communicate the deciphered information to the viewer and those who understand. In this way, Code Liedtke complies with the EU and UN Charter requirements about the freedom of human development. Code democratizes, activates and assists by increasing creativity and intelligence liberating people and promoting an ethical way of life. It deciphers the mysticism of old enigmas and mysteries with the help of evolutionary theory of cognition systems like a natural evolutionary genetic program that every person can resort to in order to increase his or her creative and intellectual potential as well as to extend life.

Das The cross of the art formula and nerve cells illustrate the deviation symbol, where new comes out of the known by inner or outer creative cognition or as a result of sensory experience. (Here see also sand table model in Dieter Liedtke's works of the 80s, where his theories find new scientific justification today, as well as the graphical representation of the art formula, where known facts are united in a symbol, a cross, signifying new life).

By publishing the code we can create new humane world. At the same time, publication of the Liedtke code would prevent abuses and manipulations by political leaders using propaganda and mass media.

Today's intellectual and creative resources of 6 billion people (or the brain energy) that are at our disposal would create a much-anticipated world without exploitation, poverty, terrorism and wars because these creative energies are growing together with every newborn who is thinking freely, who would develop new energies and would use options that we are just guessing about (see also Oxford Study by the World Bank expert Paul Collier).

As it is clear from the history of sports and the specialized sports mass media industry, new mass media industries will be found, as well as new services and markets.

Similarities and Differences of the access systems to Creating Genetic Programs, locating Ideas and Liquidation of Fear

It is not the Holy Vessel, picture, medium, ritual, doctor, shaman, healer, prophet, king, leader, politician, coach or placebo that affect us, but information and the ritual that amplifies this information as well as a feeling of belief. So does the inner or outer picture that shows reality while being connected to new cognition, the impact of Leonardo's Code, Code Liedtke, the Holy Grail on genetic programs, intelligence, neuronal connections, genes and organism cells.

Impact of placebo, information, rituals, experiments (see also research film entitled "Experiment"), creativity or art as well as mass media has been sufficiently proven in the relevant scientific fields.

Effective medical rituals in the Voodoo natural medicine, by applying placebo, with true believers, in mass media, by communicating creativity with the help of works of art as well as by music and literature, become absolutely clear.

Any old information is supplied by creative rituals that lead to knowledge as well as mass media since every new event breaks through the old mental blockades and creative information that comes out as a result of this with the known data is revealed in consciousness and unconsciousness.

Cognition System of Leonardo da Vinci

Brief summary

Leonardo da Vinci was the first to free the technique of combining rituals with images that was taking place in the caves of the Stone Age, still finding its application today in Voodoo rituals and placebo, from any rituals of "drinking, eating and dancing" and made it so possible that only new picture, new information that expands our mind contained in the picture or art at any time were becoming accessible for the people around, irrespective of shamans, priests or the third parties.

Leonardo's Code affects the body and soul in the same way as do the rituals of Head and Grail, but makes him independent from organizing staging and events.

Leonardo has formulated his code in one sentence:

To see and to know is the same thing.

In this way Leonardo shows that he had known that new impressions about the world around, visionary perception of new creative pictures, access to new neuronal connections for creativity and intelligence are created in the brain with the help of creativity, drawing, observing, knowledge and again, with the help of creativity, drawing, observing and knowledge making this an ever-increasing intellectual cycle.

The circle of those learning was limited since the communication of intelligence that expands our mind was flowing through personal, but limited number of pictures painted by Leonardo. In order to perceive them, one had to see the mysterious vision of creative potential, perfect education, special knowledge, results of Leonardo's research as well as deciphering of the code.

Goethe has expressed that in one sentence:

To know and to see is the same thing.

- Absence of expenses on staging and rituals.
- Are effective only with the help of special knowledge related to a particular picture, Leonardo's or Liedtke's code.
- Circle of users is limited to the narrow circle of those who are aware.

The Liedtke System

Brief summary

Die Innovation and art formulas and their use (with genetic programs and longing for preservation of the species present in every human being) are possible only by observing and understanding Code Liedtke (see also "Code Liedtke" book published in 2005).

Code Liedtke includes the impact of "head and vessels" ritual, the Holy Grail ritual as well as Leonardo's code. He dissolves the mysticism of these practices in favor of spiritual freedom of their users. With the help of genetic programs aimed at preserving species, selective perception of changes (that every living being has even without studying art) genetic programs that are turned on during our lifetime for personal creativity and decision systems in neuronal connections in the brain reactivate with the help of "observing and understanding." This neuronal connection in the brain of those who understand creativity that is constantly changing has connections and message material for the genes, genetic programs and cells that are positively supported during the reinforcement process of the immune system, development of personality and preservation of the species.

Above that, Code Liedtke removes limitations in applying Leonardo's code and limitations of creativity out of fear of the future by increasing personal freedom and creativity.

Neurobiological impact of creative knowledge, new images and ways of consideration has been many times proven lately in the research by the leading scientists and Nobel Prize laureates.

- No expenditure on staging and rituals;
- May be applied by resorting to innovations via words, music, literature and every type of art, in all today's mass media without any special knowledge in all cultures and peoples;
- Circle of users is unlimited.

Since all the people have genetic program (for example, New-Desire) for selective perception of creative data about the preservation of our species and our natural evolution.

The Abolishment of Mysticism

The book "Code Liedtke" opens the mysticism of Head and Vessels rituals, as well as the mysticism of caves with Stone Age artwork, Stonehenge, Herxheim, Celtic rituals, the Holy Grail, King Arthur's Round Table, Templars, kathars, druids, Voodoo rituals, placebo effects, mass media and art influence. The secret system created by Leonardo to enhance creativity is decoded and inspires people to create new works of art and make new scientific research.

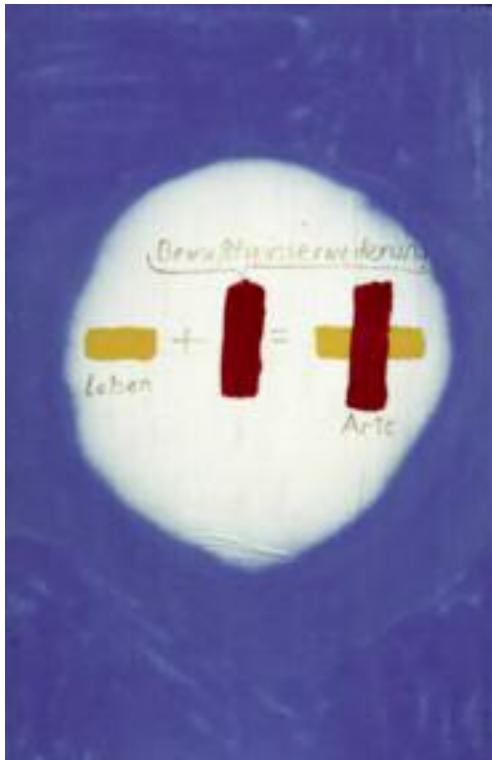
Elimination of fears, depression and aggression shows its influence in all cultures, at wide range, in all the people. It can be transferred with the help of Code Liedtke by means of seminars, at schools, with the help of educational politics, in mass media, through advertising and Internet, as well as in galleries, museums and all arts. Only "to understand while seeing" and to recognize while hearing. It unites all people into humanity through language and cultural borders.

Some of the mentioned creative and cognitive rituals are effective only during their time frame and in its culture or cultural environment, as well as in a special spiritual world, in a state of helplessness because of fear or mysticism, intensive faith or while removing fears and mysticism by enlightening and knowledge on turning on the once turned off natural genetic programs for selective perception of changes, creativity and intelligence, as well as their transfer to the user.

Our history and new research results show that removal of mysticism and fears contributes to spiritual and economic development of peoples.

In spiritual and physical sense in freedom and prosperity for all people,
peoples will be after mysticism is removed,
after fears and depressions are removed,
could create their ethical future.

New Research Results, rushing
ahead of Science



Artist: Dieter W. Liedtke; 1944 -

Title: Art Formula life + expansion of mind = art ; 1988

Acryl on Chipboard – Format 75 x 122 cm

Formula has been supported by leading arts experts from 1996

Innovation: Art Formula and its graphic representation



Artist: Dieter W. Liedtke; 1944 -

Title: Flow of Thought; 1979

Plastic – height 35 cm

In this picture artists shows that thoughts possess a certain object, thing and completely engulf this thing. The way that thoughts are engulfing objects is a bit threatening and we are its defenseless target. Thoughts seem to be not very pleasant. They possess us like a predator possesses its prey, they cannot be waved away.

The reasons for mutations in brain synapses that happen as a result of negative information, as discovered during the research in the 90s, support the surpassing research results by Dieter W. Liedtke. (see also book "Consciousness of the Matter", 1982).

Innovation: Brain mutation due to negative information and fears.



Artist: Dieter W. Liedtke; 1944 -

Title: White Gene Ranges/Automatic Redescription of the Genes; 1986

Chipboard format – 130×152cm

Evolutionary theories by Lamark, Darwin and Popper have never been raised by any theory or connected to each other; neither do they address the creative powers of living beings. The White Gene Areas and the New Theory of Evolution were confirmed by gene research in the years 2003, 2004, 2005 and 2006. Man is creator of both his future consciousness and form. He changes his own genes through art, will and love. Redescription of the Genes and the New White Gene Areas. Death can be defeated in the future. New Evolutionary Theory of Recognition Systems 1986–88.

Innovation; Variable genes and gene programmes through visions, art, and selective creative vision. White gene programme areas form part of the DNA.



Artist: Dieter W. Liedtke; 1944 -

Title: Feelings; 1979

Oil on Canvas– Format 50 x 60 cm

Here we see how spirit makes its way and sand (refer to the sand table model) makes up some kind of bed for spirit.

Results of neurobiological research support the process of making the way by axons. (See also “Consciousness of the Matter” 1982 and “Key to Art” 1990)

Innovation: Cognition and new thoughts enhance neuronal network in the brain and create new nerve pathways.



Artist: Dieter W. Liedtke; 1944 -

Title: Cloned Spare Parts Warehouse; 1986

Sculpture format 110 x 30 cm

At the end of the 90s, for the first time researchers clone cells with medical purposes (see also Open Art catalog published in 2000)

Innovation: Therapeutic cloning

In 2007 the scientists managed to modify people's skin cells into embryo stem cells which confirms the main idea of the sculpture " Warehouse of spare parts cloned for the first time ", 1986 and which is supposed to make people's life expectancy longer.



Artist: Dieter Liedtke; 1944 -

Title: Sandbox model; 1988

Mixed technique on canvas– Format 90 x 70cm

New theory shows that connections in the brain are subjected to design by means of information, visions and creativity (see also books “Consciousness of the Matter” 1982, “Key to Art” 1990, Dieter Liedtke). This theory was supported in the late 90s during the neurobiological research by a Nobel Prize laureate Eric Kandel.

Innovation: Creativity and intellect are subjected to the influence by art by means of visions and primary information.



Artist: Dieter Liedtke; 1944 -

Title: New Genetic Programming; 1987

Plastic bust, film – width 51 cm

The fact that information alters our genetic code, genes and cells has been supported by genetic research since 1998. Works by Dieter Liedtke further forecast that clean and non-materialized information, art and visions could change genetic programs, genes and cells, and so regulate them in a positive or negative way (see also the following books: “Evolutionary Theory of Cognition Systems” 1996/98, “Art Open Catalogue” in 2000 and “Code Liedtke” 2005).

Innovation: Information regulates our genes and cells.



Artist: Dieter Liedtke; 1944 -

Title: New description of DNA; 1987

In 1987 revolutionary theory proceeds from the fact that genetic programs control genes. These genetic programs can change genes and DNA programs by information received from the surrounding world.

In 2003, this theory has been consistently proven by extensive genetic research.

Innovation: Genes, genetic programs and cells could be changed with the help of art and primary information.



Artist: Dieter Liedtke; 1944 -

Title: White genetic areas 10; 1992

Aluminum, acryl, videofilm
format 30 x 60 cm

In 2003, genetic research have found white genetic areas in DNA, Dieter W. Liedtke's thesis: white genetic units in DNA serve as a prerequisite for open evolution of the species (see also Evolutionary Theory of Cognition 1996-1998 and Art Open Catalogue published in 2000).

Innovation: Revolutionary is the fact that genes and DNA cannot be closed systems because otherwise the species would not improve and perishes.



Artist: Dieter Liedtke; 1944 -

Title: Redescription of free genes – white genetic units; 1986-88

Tarp and Video magnetic tape – Format 350x120 cm

In 2003, genetic research discovers white genetic units in DNA. In 2005/06 researchers discover redescription of genes and genetic programs at mice with black-and-white stains thus supporting the works by Dieter W. Liedtke, who proceeds from the assumption that in order to preserve species, feelings can redescribe genes (see also Art Open catalogue).

Innovation: Adaptation of species and their preservation with the help of observation and cognition.

The Art and Evolution of Man

The Unified Formula

Conscious and unconscious creativity or art changes us immediately.

Primary information supplied in the subconscious and in genetic programs enhances people's creativity and IQ, especially enriching their intuition and creative potential – without making the brain run free.⁶⁷ The evolution of creativity, self-consciousness, greater personality structures, tolerance and ethic behaviour occurs naturally in every living being, when it is placed in circumstances with higher creativity potential, with a lower danger level and with a higher level of security.⁶⁸ In this connection one can recollect people who feel they have come to the dead end and either adopt depressive behaviour⁶⁹, or, if they still possess a spiritual potential that is strong enough, react too forcefully, that means, become aggressive towards everything.⁷⁰ The situation in question refers mainly to young people of nowadays.⁷¹ But the people who have such strong spiritual potential can be of immense importance for the society, if they are taught to understand, in what way they can apply their force for the benefit of life and society, instead of fighting against life⁷², and then creativity performs its main function showing new ways in life.^{73/74}

67 "Nietzsche believes that art lies in the unity of dream and intoxication states, that becomes a symbol of a new life while creating a symbiosis and experiencing an ecstatic fusion; the man himself is transformed into a 'work of art', he falls into a 'mystic' state (Musil). Here Nietzsche defines a 'work of art' as something in which we can be transformed, and that has nothing to do with the works of art hanging in museums, kept in the libraries or heard in the concert halls. A 'work of art' in this meaning is not an object for admiration, scientific analysis and measuring (or, better to say, quantity regulation). Nietzsche describes a 'work of art' as a state, which we live in and act in harmony as a whole: objective being is annihilated, selfless self or subject is created, and we can experience this in an ecstatic state of consciousness. Then we can feel that we constitute a single 'whole' with the Universe. Widely known works of art can hold a bridge position and make things previously closed for our consciousness spiritually possible. Art can teach us to perceive, to feel, to think and to wish in a new way. It teaches us to see, it teaches us to perceive the reality in a new way. When we learn to see something new, then we begin to behave in a different way, and, being transformed, can set up new types of behaviour." Horst von Gizycki, in: *Natural Science and Faith*, Printed by. Helmut Am Müller, Scherz press, Bern 1988, p. 134, 143.

68 See also: "The Consciousness of the Matter, Where does the humankind develop to?" Dieter W. Liedtke, *Foundation of Modern Art*, Vaduz 1982, p. 89-93.

69 69 Negative life position enhances self-destruction. See also: "The Consciousness of the Matter", Dieter W. Liedtke, *Foundation of Modern Art*, Vaduz 1982, p. 115-117.

70 70 See also: L. Ciompi: "Affectology: On the structures of the psyche and its development. A Report on the Research into Schizophrenia". Klett Verlag. Stuttgart 1982.

71 71 See also: "Fatal Inheritance". From: *Der Spiegel* 52, Hamburg 1997, on the Study of Emory University in Atlanta.

72 "Art is in my opinion the only evolutionary force. It means, only the creativity of people can change people's behaviour." Joseph Beuys, in: V. Harlan/R. Rappmann/P. Schata, *Social Plastic*, Achberger Press, 3.edition, Achberg 1984, P. 59.

- 73 "Art as viewed from the point of people's survival in the world, is an essential instrument, that forces them to understand something in their life through observing things and trying to predict their behaviour." Rudolf Arnheim: *On the Psychology of Art*, Kiepenheuer & Witsch Press, Köln 1977, P. 124.
- 74 "Form of decision making that can be labeled by communication, is at the same time both the condition and the product of one's own actions. One can think of evolutionary achievements that, once discovered and introduced, stipulate their own existence. Applied to the modern society system, the discovery shows that the result of evolution is to introduce and annihilate social structures by decision making..." Niklas Luhmann, from "Decision making", 1996 on Dieter W. Liedtke's art and his concept on art exhibition art open.

Art/Information supports Evolution and Biodiversity

According to the depth, energy, and feelings that primary information imparts to the person, the genes identify in the works of art certain genus preserving properties, let them pass, so that information is stored on the sea-bed of the subconscious and new experience is supplied to genetic information. Primary information (of sensual or of visual type) immersed in water raises them to the sea level (creativity) that represents the borderline between the consciousness and the subconscious, thus paving the way for the appearance of new information and new goals. So the primary information gradually becomes diluted in the sea, in the subconscious, as in homeopathy, to such a great extent that it is no more felt or perceived. But all the same, a spiritual impression is left in the subconscious, and sometimes images of negative content are perceived as key impressions. If it is positive, though, the spiritual primary experience is redescribed, while negative experience is isolated from similar real spiritual experience and in this way the information containing negative impressions is blocked.⁷⁵ This process takes place in the subconscious. New information leaves a key impression in the subconscious, only to be later dismantled, multiplied and clustered in spiral nets with all the other simultaneously perceived background information. The primary information, leaving an impression in all the water molecules of the subconscious through dilution, holds afloat all the possible idea carriers, the ships. In order to awaken primary information in the subconscious in its wholeness, it is enough to evoke a detail from clustered impressions or feelings of the consciousness, some real pictures or the experience obtained by organs of sense.

75 See also: Karl R. Popper, John C. Eccles: *The Ego and its Brain*, Piper Press, München 1989, p. 620-621, on the phenomenon of supplying consciousness and the subconscious (the self-conscious spirit) with information once obtained as primary experience, which, when certain information is missing, is supplied independently.

The Universal Formula of Peace 2001

Information alters our health and society

Terroristic acts in their frightening reality have shown people clearly what has been overlooked in the last centuries. People realized that conservative religions and ideologies can lead to evolutionary dead ends, to hopelessness, depression and/ or aggression. Due to the narrow interpretation of Koran, in certain countries it has been prohibited for centuries to visually represent nature and God, there was an immensely strict ban on imagination, and the strict interpretation of religious bans has had a ruinous effect on the faithful. The influence of the ban is still felt now, as many people associate overcoming visual and creativity restrictions with religious sin and rely only on God for forming the future. This shift of the future-forming force on God does not conform to the development of the world, as in the course of evolution of the consciousness, experience of people comes to embrace the development of the inner world, neural nets of people and of the society and our inner world becomes more and more harmonized. One can say that nature, evolution, future force, vision, art and creativity – everything comes from God and in this way also the things that were devised by people in the course of development of the world. The strict division between God and people leads the faithful to a certain disharmony, to the restriction of their personality, to phobias and depression, dependence and aggression and by applying mystics the power of the stronger is established, as in the Middle Ages which led, in the Christian world, to persecutions and burning innovators at the stake. Still in the time of Koran and its notorious interpretation great success in culture, humanitarian science and many other cultural spheres was achieved. One has only to recall pyramids, the library in Alexandria, poetry, astronomy, architecture, mathematics, medicine and art.

The ban on people's fantasy - not to imagine the unknown, the evolutionary –processes, systems, future, God, things, with which, however, they have to meet daily, in need or thanks to the ritual, the order not to think things over, not to follow intuition, blocks people's fantasy.

As the dependence on the state and religion is inherent in the system, images of the future cannot be produced by people if there is no force or support in the system's religion and government fixed in guidance and laws. This means that in a world directed towards the past, where there is a ban on people's fantasy, people can't produce new images, concepts, values, ideas, and, finally, create up-to-date ideals of the future though Christ and Mahomet themselves were great prophets and revolutionaries. The absence of people's own new values cannot stipulate creative und productive formation of the future.

Evolution and well-being of a single person, as well as of all the society in the conditions of restricted creativity and vision is possible only to a small extent.

People remain on the level of development that was allocated to them, they do not develop according to their natural programs of evolution fixed in the genes. So it is not surprising that the past is idealized in the values and concepts of reactionary religious and ideological systems.

Today people fight for the values of the past. As a consequence, and out of fear of the unknown, they launch a fight against those who try and change values and boost the evolution of consciousness and social systems directed towards the future.

The above-mentioned phenomenon takes place mostly in closed ideological and religious systems. The barrier that knowledge, fantasy and view of the future erect between fatalists, terrorists and neonazis and all the other people, becomes more and more noticeable, and reaches the extreme when the people from the mentioned groups close themselves from the ever-changing world and live in a world of their own, become more and more aggressive and react or act more and more inhumanly from our point of view. They act either according to their views which are in tune with their religion, beliefs or out of need, and see in the future worlds from which as they believe, they excluded (as terror acts of the recent past have shown) an enemy. Such reaction is highly probable as in the systems where religions, ideologies and convictions are combined with the state power (and in some democratic states, too) the leaders having obtained the power prevent the members of their systems, as well as the third parties from further development, creativity and evolution. Those who do not belong to the narrow group of the powerful are misled, intimidated, oppressed and prevented from full development of their personality through information filter. And those, who due to their creativity against all the circumstances bring on new ideas, new values and ideals, are branded as liars, called betrayers or criminals in court, isolated from their families and from the society.

In the nearest future the education distance between the cultures will be abridged, with the advantages of decoding art in museums and media in the western world, with the introduction of decoding art as a school subject, the protection of creative people by law and banning brain manipulations through wild growing negative media information as leading instruments of the power groups.

Exactly at this point, at almost the same time the western world, the East and the Third World will start enhancement of creativity through making neural nets better, there will be a possi-

bility that with the introduction of creativity formula on a global basis through media with new programs and content (it must be a visual imaginary communication system – independent from reading, writing and preliminary education) all the people will be able to make the first step at the same time. Extreme vices, discrepancies and misunderstanding between cultures, religions, ideologies and peoples with the introduction of the formula of creativity – that can justly be called life or peace formula – will be reduced to a great extent. It will give a great opportunity to raise creativity and intelligence level worldwide, as well as to eliminate terrorism and the danger of war.

Creativity and Brain Blockades till today.

The situation in Europe in the Middle Ages proves that the union of government systems and religion blocks people's access to knowledge (reading and writing). The tradition was broken no sooner than Johann Gutenberg invented book-printing in the 15th century, which brought on copying and distribution of books and knowledge in the world of that time. Statistics show that the privileged Europeans by that time had around 900000 books. Thanks to Gutenberg, a century later there were 9 million. Gutenberg made a great contribution to the elimination of the elite brain blockades.

The predominance of monopolies on knowledge management was held for a long time but in one of territorial states in Germany reading and writing skills, which formerly were a privilege, through the endeavours of interpreters since the end of the 18th century became an obligation. Compulsory study of the German language in Prussia was introduced in 1794 for the first time.

Not only there but also in most European countries at that time people began to teach others literacy. Other goals were to fight people's poverty, ignorance and passivity, by boosting activity and production, the maintenance and improvement of the state.

By and by, as the conditions of people's life gradually improved, the level of average life expectancy has risen and the death rate of babies has constantly lowered till today. In the 200 years that passed, training reading and writing skills, education and studies contributed to an explosive dissemination of knowledge and the before-mentioned monopoly was destructed.

Today all the media emit a great flow of information which makes it difficult to tell the important from the unimportant. Some people, too sensitive to the excess of information, try to abstain from the media while the wrong offer or choice of information can lead to depression,

aggression or suicide and in cases of extreme fatalism, with somebody else's to instruct a victim, to the symbiosis of suicide and aggression. When processes boosting illnesses or causing them are launched, the brain is from intermittently or constantly paralyzed by spiritual or emotional viruses to a great extent. Other examples of sources of negative information are at increasing rate horror films and games or corresponding printed products, as well as negative radio, TV news and printed reports that evoke phobias in the consciousness of their recipients.

If information-oriented, genetically programmed people's organs of sense and neural nets obtain in the radius of maximum 100 km, contra-evolutionary, negative information or information distorting reality spiritual viruses are planted, in the observer's consciousness and his neural nets, people's intelligence is thus reduced and people can be manipulated so that they obtain negative views of the world and gradually begin wish to isolate themselves from the world that seems negative.

Evolution-oriented information perception by the organs of sense is restricted to the maximum radius of observance of 400 m. Even people who have a perfect sight can distinguish no more details farther than 400 m. Who has ever managed to distinguish scattered people at such a distance? Genetic programming works according to the principle of genus preservation thanks to which all negative and dangerous for life information is perceived in the radius of viewing field; possibilities of direct sensual perception enable the man and his genus to take all the necessary safety precautions.[1] These genus preserving evolution conditioned defense mechanisms have been widely used by certain media persons and politicians (the way Hitler came to the power is the epitome of planting and combining spiritual viruses, of reprogramming neural nets), by security services and propaganda media. At the costs of a world that develops in a negative way, such people derive greater profits and authorities, create favorable conditions for criminality, extremism and terrorist acts or even perform them themselves, but at the same time they call for taking drastic measures and still greater power, as well as for restricting constitutional human rights in the field of fight against criminality, terror and infringing human rights on a democratic basis.

In order to boost their political incentives, global multimedia facilities are used to deliver negative information in face and consciousness field – in the radius of 400 m – to the recipient and install the concept of the world distorted by phobias in his consciousness and neural nets, which his mind – as the research shows – can filter only by 30% through mutations on the synopses. When the world is perceived in a negative way, the positive reality, the development according to the laws of evolution, is ignored, while, on the other hand, in the brain of the victim intelligence, creativity and evaluation skills are restricted. Numerous researches

confirm that it can provoke further physic and psychic illnesses, launched by phobias, depression and restriction of personality. For this reason, and due to the restriction of brain abilities, the secret instigators of the brain damage remain unknown to the victim. The ever-increasing rate of depression illnesses and cases of suicide, as is proved by the figures published by the world public health organization (WHO), speak for themselves, and cause still more questions to the organization. Only in Germany there are 340000 cases of depression and over 11 000 cases of suicide annually, not to take into account the high latent, or concealed rate, which the experts only suggest. These connections and results were revealed in extensive studies as well as in the research of Max-Planck-Institute for Psychiatry, München, Germany, entitled "Depression 2000": "It is empirically proved that some of vulnerability and risk factors for depressive illnesses are sex (women run a higher risk to fall ill with depression) and, more important, family and genetic factors: the risk to suffer from depression during their lives is considerably higher with the near relations of people ill with depression; while the difference in the rate of illnesses with identical and fraternal twins is proved. Neurobiological changes: disorders of signal transmission inside and between nerve cells, as well as endocrinology influence (for instance, Cortisol, Melatonin) and disorders of sleep-awake regulation. Certain dysfunctions in cognition, the before-mentioned phobias, as well as the dependence on psychotropic substances, first-aid medical substances and chronic psychosocial (stress-causing) factors such as divorce, unemployment, life crises, experience of loss and loneliness, (people who are alone or divorced run a considerably higher risk to fall ill) as well as certain chronic bodily illnesses (for instance, the syndrome of chronic pain). "Reference: Max-Planck-Institute for Psychiatry, München.

The factors launching the illness depend on the significance that the person attributes to his negative experience. Anyway we should not ignore the fact that the basis for such spiritual viruses is prepared by propaganda media (media people propagate phobias, restrict intelligence and democracy serving the authorities). Besides, all the reasons and risk factors suggested by Max Plank Institute, as proved by further research, directly or indirectly imply that the instigator of these illnesses is the modern trend of the media, to accentuate the negative side of life. Moreover, it is clear that etiologic research into depression implies consideration of numerous reasons - genetic, neurobiological, psychological, social and behavioral factors on an equal basis. Only when the entity of numerous international, empirically proven research results in the before-mentioned spheres - the history of art, the research into evolution and the evolutionary theory of cognition systems – is set into a single pattern, can we obtain a clear picture of spiritual viruses that are launched by propaganda media and constantly mutate with the transmission of new negative information thus providing different symptoms in the history of illness. The maxim of profit growth and the extension of power in politics and propaganda media does not stop even at the danger of brain damage of the population.

As a result, the dissenters to all possible regimes are arrested and killed, there are wars and attempts to exterminate entire ethnic groups and peoples (see www.shoa.de).

For instance, this took place during the Nazi's regime, in the era of Stalin, and Saddam Hussein's regime, due to the conscious or unconscious support by the media or the unification of power and media by the authorities, which is clearly seen as the result of the historians' work.

Today people who are obsessed with power, keep in mind that after population has survived such an epidemics and has learned about its possible consequences, it is resistant to the new outbreak of such a spiritual disease. To prevent it, the results of researches are ignored, fabricated, propagated and used with the pursuit of political goals, contrary to their conclusions. (Numerous examples concerning drugs, catastrophes, criminality, neo-Nazi movement, race hate crimes, school education, art and artists, medicine and so on are to be found in the media). The process of restricting free development of personality through bodily damage in the brain can, as the studies show, lead to a fall in the average intelligence quotient (IQ) of 100 to 110 to the level of below 80. Take for example the well-known test phobia that can from time to time block a sub range of neural nets as the fear of the future. People who are manipulated through propaganda media in this way are, as the development of National Socialism in Germany has shown, on the reason of their closed creativity and intelligence resources unable to make well-planned, political decisions as electors (see also www.shoa.de for the unification of media, book incineration, degenerated art, propaganda films). The brain of the damaged can be manipulated in a similar situation by people obsessed with power in such a way that through simple, emotionally charged new information, neural nets reduce the consciousness (through the elimination or restriction of critical, equated and creative consciousness nets) and will be instinctively reprogrammed.

These results can be applied to the sphere of school education in democratic countries of the western world: according to scientific research (see Pisa research) in comparison with relevant national groups average European teenagers do not do well even when the best results are compared (as the level of their IQ has dropped). In annual economic data of these countries the results of a similar situation are revealed - when the intake of negative information through media is not limited but boosted. When media recipients have been brainwashed and become intellectually weak, the development of aggression or depression only paves the way either to voluntary compulsory labor (which still reinforces spiritual viruses) or to the possibility, to take over openly, uncritically or in a motivated way to the general direction of society development wished by the powers.

The beginning of the third century is the time to declare in Constitutions that school education

lays the foundation of the cognition system of the population, trains and establishes a creative pattern in the consciousness that nurtures the neural net of a person and is especially strong in it. This enables the person to unconsciously filter the flood of information, whether important or unimportant from the evolutionary point of view and to avoid intelligence and creativity reduction and at the same time, to achieve the contrary effect, notably, to boost intelligence and creativity by default, within a single lifespan. Katja Thimm says in "Der Spiegel" magazine: "All training that a person undergoes, changes his/ her brain " [2].

Gerhard Roth, a neuroscientist from the University of Bremen and Re_tor of Hanse scientific college in Delmenhorst states on the same occasion: "No kinds of training can be performed without changes in the brain".

Visible creativity is survival-orientated, it leaves its mark on the neural network.

The professor of mathematics and didactics Gerhard Preiss, the University of Freiburg: "Though experiments including intrusion into people's brain are banned by law and ethically incorrect, the scientists know some facts from tests on animals having a complex kind brains similar to those of people – that such animals learn in a similar way. There are similar processes running in their heads when they abstract, generalize and divide their environment in categories, as "small" and "big", "loud" and "quiet". Basic neural mechanisms are universal, working in the same way for a sea snail and for a man." Learning means settling information in such a way that it can be recalled any moment.

Artist Professor Joseph Beuys has said about a possible instrument for development of creativity, intelligence and humanity: "To my mind, art is the only evolutionary force. It means that only creativity can change relations between people."

Since 1988 it has been art formula to become a spiritual instrument that can change the relations between people. It has provided an access to creativity that is equal for all people and has introduced with the help of theory a graphical visual way to boost creativity in neural nets, to make creativity a perceptible pattern of the consciousness that filters and stores experience. Gerhard Preiss says the following about the processes in the brain: "The brain must have protection mechanisms against excessive knowledge. Every second a great number of impressions compete for its attention. If all of them were stored, then in a short period of time the brain would be paralyzed by a flood of meaningless data patterns. That's why the brain must first of all perform two difficult tasks: to tell the important from the unimportant and to build categories. Then the brain from the totality of thoughts, ideas, sense perceptions, impressions and experience distills a tiny bit of information, valued as important enough for input and storage in the brain. This extracted information is worth to be put in order. The word "apple" has a meaning only for a person who compiled the images of different varieties of apples - Boskop, Cox Orange and Granny Smith – into a single category. The difficult work of filtering and sorting information is performed in our heads by a net of around 100 milliard nerve cells that in their turn bind an entity of 100 billion connection places (synapses) together. Every impression, every irritation, every situation that arises in a person's life, changes this finely woven net, that in its turn reinforces certain neuron connections while weakening others." A formula of art decoding does not only settle a reinforced creativity net in the brain, but also filters the information for the consciousness, frees the brain and prepares cognition patterns (such as "apple"), that are noted and presented as creativity. Visible forms of creativity are genus preserving, they coin neural nets. New information and genus preserving

experience of synopses and their nets developed in the period from childhood to puberty due to a given genetic program, in mature age, predominantly by genus preserving experience, that was filtered by the consciousness, is re-programmed. The formula prepares the ground for creative achievements with the help of fantasy and future formation through strongly expanded neural nets. The existence of a creativity center and/ or a net in the brain that is developed in this way can be predicted today.

The primary kind of perception is vision, so creative experience, or art, the selective perception of the optic, creative changes, a constructive point of view, is the most important and the most effective act of spiritual evolution of a given person. Due to genus preserving genetic programming, the process of creativity experience becomes the evolution engine of the consciousness and is founded or boosted by the formula. There is an ever-growing discrepancy between people which is based on their ability to obtain creativity experience and establish it in their neural nets; the skill achieved through training, to filter out at a high tempo and with a high density of impressions in the ever-changing modern media variety “bread and circuses” information sorting out the experience essential for the evolution of their synopses and nets. Friedemann Schrenk, a German scientist and anthropologist, believes that a research into this scientific lacuna could greatly accelerate the bio-cultural evolution of people.

The basic principle – the sought-for Code – fits all the living beings, reveals in genus preserving genetic programmes that filter information necessary for preservation of the genus and store it in neural nets. The connections and the inverse of spiritual and bodily decrepitude should be first of all described and established by numerous empirical studies.

[1] A media recipient becomes a drug addict with all the results and health damage comparable to those of drug addiction due to the changes in his genus preserving genetic program as the connections of his neural nets react mostly to negative information. Today it is known from researches into drugs that the dependence builds up due to the memory of the first time when neural nets appeared. According to their reaction to the spiritual viruses launched and bred by the propaganda media, persons fall into 4 different types:

- a) Pre-eminence of negative information as genus preserving
- b) “Drug addiction“ to negative information due to unnatural mutations in neural nets
- c) Genetically programmed adjustment of the personality to the negative environment
- d) Active transformation of the environment in accordance with the person’s inner consciousness ranging from obsession, race hatred, anti-Semitism, socialism, communism, early capitalism, exploitation colonial or global capitalism, religious fanaticism,

terrorism, wars, or – and this is not a rare case – to a absolutely normal maness. These phenomena often occur in a mixed form, for instance, they can be coined into regional, national or group consciousness.

- [2] Good morning, dear data, in German news magazine “Der Spiegel“ nr. 27/2002
“Two research teams of Max Planck Institute in Göttingen have empirically confirmed that communication irritations are not an obligatory condition for the growth of synapses in the period of early development of the brain. Activation irritations become irrevocable only in further development.“ Reference: Max Planck Institute, Göttingen. Atsushi Iriki from the University of Tokio has proved in his research into the primates, their brain and use of instruments that their nerve cells reorganize and perceive the instrument as the part of their body. Reference: the University of Tokio.

Neurobiologist and researcher Alberto Ferräs, Madrid has to deal with the search for the next important stage in neurobiology: “We would willingly find a kind of a nerve code that would for instance let us understand how perceptions are coded in people’s brain. Or how is the perceived information kept in the memory? The code: How the coding occurs in the brain of a fly and of a man? According to what basic principle? The details, naturally, differ from being to being. But it is probable, highly probable that there is such a basic principle, such a code of universal value. If we discovered it, we would make a great leap forwards. It would bring us as far as Mendel’s laws of genetics did before.“ Reference: Jonathan Weiter “Time, love, memory – In the Search of the Origins of Relations“, 2000, Siedler Press, Berlin.

Informational Medicine

Combating spirit Viruses, Illnesses and Poverty 2005

Epigenetic research of informational medicine and mass media

The scientific plan of joining information links of diverse information systems into a single communicative medium "EIMM" that would comprise epigenetics, informative medicine and mass media and consider positive and negative influence of information, fears and experience on people's body and soul.

Information affects us daily.

What is more important, however, is that information reprograms our genetic programs and genes and if it's negative, leads to acceleration of cells wearing out, i.e., of aging process, to the decrease of immunity and thus contributes to the spreading of numerous diseases of contemporary society.

As studies show, negative information leads to depressions and psychosomatic disorders, which in their turn cause gene and DNA mutations to be inherited by our children. The plan of informative medicine is based on the fact that supplanting one-sided negative information by creative, art-oriented basic information, EIMM, helps to reveal the inborn creativity of every person, eliminate the loss of positive emotions in genetic programs, genes and cells; radically transform the open evolutionary system, purify cells, genes and gene programs from negative mutations or reduce them, and also develop new abilities in a person.

The impact of placebo which was investigated earlier as well as results obtained by neurobiology and genetics, nano-medicine and epigenetics put researchers and innovative companies on the alert. They see that the near future will bring billion-markets for epigenetic informative medicine.

According to the latest WHO investigations about 20% of German people are prone to depressions and their number grows. WHO has also carried out other investigations and announced the world-wide figures and their tendencies. Every country nowadays faces the problem of global economy expenses caused by standstill and high social security costs. These factors along with the lack of EIMM application lead to diseases and conditions favoring poverty, criminality, terrorism and wars with their direct and remote sequences; global economy expenses that are spent for disease control grow at least thousand times; using the products of classical medicine and holding necessary seminars on therapy and medical service cause global costs in multiple billions of Euro, too, which can be partly calculated on turnovers of pharmaceutical industry.

In music terms one can describe the genetically natural process of EIMM influence as a self-playing two-spiral piano keyboard (DNA) which composes melodies (gene program compositions) that repair, clean and polish, adjust and tune themselves, turn pages and compose a concert of a future life; its exciting life music in the context of constantly changing acoustics (the constantly changing world) finds its own free acoustic life spheres and together with new gene programs and the double spiral piano plays new melodies on the changing keys (genes) in a self-accelerating tempo of evolution in harmony with the nature of the universe.

From this point of view, the existence of a man isn't the only proof of God's existence.

Nerve nets systems accept the process as their own creativity or as future changes of the world through their cognition systems and react to these changes by writing their own compositions of genetic programs, orchestras and colours of genetic programmes for genus preservance.



DNA helical spiral.

The world-wide growth of this negative spiral about which the public is warned by the studies of WHO on depression and economics and the study of the World Bank (Paul Collins, Oxford) on poverty, struggle for existence and wars, will contribute to formation of new prosperous EIMM markets in ethically reverse processes with EIMM use in pharmaceutical and information industries. EIMM is particularly important for poverty-stricken, socially unstable countries, countries involved in wars or with high unemployment rates, the population of which cannot afford traditional medicine service even if there is a system of social insurance or sick-funds. As one can infer from the reports of WHO, it's usually traditional medicine services and not EIMM to enter their markets.

EIMM fights against:

- Tobacco addiction
- Alcohol consumption
- Drug addiction
- Obesity
- Aggressive behaviour
- Suicidal inclinations
- Schizophrenia
- Depressions
- Physical diseases
- Negative stress
- Cell aging

and favors:

- Cognition readiness
- Creative thinking
- Fitness
- Health
- Motivation
- Personality growth

EIMM

is a natural information network of genetic fine adjustment of genes and cells for the future.

EIMM

steps on the natural way of cognitive medicine, reaches the roots of the genetics, purifies gene programs, genes and cells, stops their destruction; this method is best understood in the context of disciplinary interaction of traditional medicine, naturpathy, lost knowledge of old cultures and the latest scientific research results.

Speaking more precisely:

EIMM is the protection and promotion of the evolution mission of genetics – to preserve art as principal fund of senses.

or:

EIMM is to live in the art-preserving future opened by yourself at the given moment.

The basis of new health care and medicine:

EIMM – The Epigenetic-Information-Medicine-Media-Process

New research results prove that the existence of white gene spheres, and re-description of existing genes and programs into art-containing structures is possible in all forms of life. In the book “The Theory of Everything” I have tried to show that these methods are considered to be regressive in our culture so they are often unjustly called “miraculous healing” or “placebo effect”. The conditions and processes of mental and physical diseases are often described and documented in numerous empirical studies. The latest research proves the immediate effect of positive or negative experience on nerve networks in the brain, on genetic programs, genes and cells. So placebo is a means of communicating information, a creativity ritual successfully used by many cultures in different forms: by way of naturopathy; in the form of head, eating and drinking rituals; and as application of medicines produced by pharmaceutical industry.

Placebo effect is the result of ritual, medium and media demonstrations. They comprise natural gene programs of evolution and genetic reactions to changes in environmental situations and belong to the first level of EIMM method.

Brief description of the new informative medicine method:

Art-transmitting information accumulated during life is creatively processed, and when combined with epigenetics information medicine and media method (EIMM), constitutes a product that exercises a purifying effect on genes, gene programs and cells.

EIMM has four levels of medical products.

EIMM products help to transfer in container method the information necessary for one's recovery to genes through the patient's consciousness and subconsciousness, codification system, and gene program. One should mention that in every organism there are several art-receiving gene programs for different spheres. When new information is brought from the environment it leads to natural recovery, elimination of mutations in gene programs, and then it goes back in corresponding genes to art-receiving genetic programs; future problems are solved in the consciousness through vision, creativity and intuition, the present and future realities are balanced and the information about the changes is accumulated in the genes. Vision and creativity images changed by these stations reinforce nerve network responsible for creative intelligence at least twice and thereby open previously closed or encapsulated information networks. EIMM recipient through self-changing, conscious or unconscious

visions, dreams, intuition or new intensified creativity, contributes to the recovery process that consists of re-programming of genes and - as placebo research proves - cells recovery or positive changes in cells up to reorganization of mental and physical abilities needed for future art preservation. EIMM does not have side effects.

The aim of the new universal Zeitzer research institute for epigenetics and information medicine, is to analyze medicinal impact of EIMM in healing the cells of the body for building positive neural nets in the brain, for creativity enhancement and use the results of the research in the development in EIMM products.

The results of empirical social, working and health studies held in three cities of two Federal States during the period of five years will made it possible to compare data on unemployment, companies (re)established, new jobs created, depression and suicide cases, information evaluation in media, morbid events and their duration, Pisa-studies results, criminality statistics. The measurable influence of innovation factory, Liedtke's museum and EIMM on the development of the region and the country is to be proven.

If efficiency and container traffic methods (EIMM) are applied in healing, new creative information, visions, creativity and art decoding experienced as real, immediately have a positive or negative effect on body and mind as nerve networks are reorganized. Formation of new nerve networks in the brain results in mental and physical changes.

Leonardo da Vinci says:
"to see and to know is the same"

We see the world as we perceive it and our brain reacts immediately by changing genetic programs, which influence our body cells. A newly developed branch of epigenetics aims at studying the problems of cells and genes control from positions of genetics and neurobiology.

Market and use

Many kinds of art are suitable for application in EIMM (informative medicine) but fine arts in particular due to their accessibility: the works of art in which innovations were collected and coded for thousands of years, are exhibited in museums all over the world. Only in Germany, museums are annually visited by hundred millions of people. But to make art a real means of transmitting innovations or of gene programs and cells purification, one should provide a simple access to a deeper recovery of people's soul and body by using EIMM (levels 2-4), the method being impossible so far due to the lack of an easily understandable universal formula of art, as it has been for centuries inculcated in the minds of pupils and artists, in books on art and by academies of arts that art can't be explained by any formula. However, the studies show that application of EIMM method even at its first level - not consciously decoding art but just its contemplation - has a slight, but significant positive effect on the patient.

Internet informative medicine EIMM is a program that is internationally accessible via Internet, a good that can be delivered any time, with no need for warehouses or logistics. "EIMM information medicine naturally improves health, appearance, well-being, creative intelligence of people and extends their lifespan." EIMM information medicine purifies nerve networks and reprograms genes, genetic programs and cells. Improved condition of nerve networks, in their turn, leads to increase in creative intelligence. Important information is held in container traffic and transported in such a way to gene programs and cells, container traffic and informative medicine methods being protected by copyright for the formula, and by the formula itself. The particularly efficient influence of EIMM method exceeds the efficiency of acupuncture, placebos, homoeopathy and traditional medicine, but can be used together with these methods of healing thus increasing their effect. If necessary, EIMM can be internationally protected by a patent, whereby the concealment of the method with the correct nuances and control of information about genetic programs, genes and cells ensure the safest and the best protection from not-ethical application guaranteed till the expiry of the patent. Information about EIMM method can be given to certain physicians and healers at special seminars or by the Internet and DVD. EIMM exhibitions specially planned for general practitioners and hospitals can provide for an EIMM-practicing physician who has shown significant results in healing, special confidence among his patients.

All EIMM information medicine products are marked by a logo - either EIMM formula or EIMM cross.

There are four levels of the products:

Level 1 with EIMM cross logo; Free public use with licenses for food manufacturers and pharmaceutical industry.

Level 2 with EIMM cross logo; Free use for consumers with licenses for companies, organizations, educational establishments, museums, galleries, media organizations and authorities.

Level 3 with EIMM formula logo; Free individual application for consumers with licenses for pharmaceutical industry, print and other types of media.

Level 4 with EIMM formula logo: Individual use with licenses for organizers of seminars, physicians, healers, media, hospitals, sick-funds, research institutes and pharmaceutical enterprises.

The four specified levels have differentiated tasks and application.

Informative medicine EIMM products can be sold at a discount by print and electronic media. Guides that update facts about informative medicine products aimed at purifying and reprogramming genetic programs, gene and cells, may be of different types: magazines, journals, books, films, TV- and radio programs, Internet portals, works of art, posters, food, music CDs, DVDs as well as classic medicines, but especially the interactive Internet. The above-mentioned list of products guides in the sphere of informative medicine shows a very wide range of providers, who might prove useful as cooperation or license partners at the new developing market.

Studies of protracted influence of EIMM:

A visitor of the museum with its 13 evolution museums can contemplate 1000 original works of art that show the history of innovations from the Stone Age till today and has the chance to decode the mystics of our culture with the help of EIMM and art formula not 1000 but a million times (as is proved be a research on the formation of synapses and axons in the brain), and the transmission of knowledge manifested in mystical works helps him form new nerve networks taps and convolutions in the brain responsible for creative thinking (the discovery of mirror neurons in the 90-ies proves this correlation). As the result of 1000-times decoding of mystics and creativity transmission from the works to the viewer (the effect is increa-

sed a million times), nerve nets structure is improved considerably, that is, the concentration of networks grows, and the viewer experiences the rise of creative intelligence, personality growth, a newly experienced joy of life, becomes curious and motivated, quits narrow-mindedness and avoids depressions, becomes healthier and takes the path of recovery. In four, seven and ten years scientific studies will prove the effects of Liedtke museum and the innovation factory.

“Extracts from the research“

EIMM of the first and second level:

Scientists proof that the effect produced by new information equals that of placebo, or, even more precisely, new or creative information serves as placebo, the effect of which can be enhanced by eating and drinking rituals and the use of other kinds of service, that serve as amplifier.

Placebo in this case was revealed as attachment to new information that changes us. Hence new information is not placebo but a natural medicine that can be favorable or poisonous for our brains and body cells.

As Pollo A., Amanzio M., Arslanian A., Casadio C., Maggi G. and Benedetti F. point out in their article “Response expectancies in placebo analgesia and their clinical relevance”, *Pain* 2001; 93:77-84, "placebo does not contain any active substances; it's an illusory medicine or therapy which however has effect. Placebo effect depends greatly on the information which a patient receives about the effectiveness and application of the therapy".

Bilsback P., Rolly G. and Tampubolon O. write about placebo effect:

"Placebo can cause significant changes in one's body and even have side effects. Placebo effect is to be found in every healing and every recovery regardless of the kind of medicine used. Placebo is very efficacious at healing psychosomatic diseases, the connection between body and soul. Placebo is also effective at curing serious organically caused illnesses and disorders“.

The natural-science magazine “Science” writes:

"Giving placebo medicine leads to the same effects in the brain as the use of therapeutically effective substances. Placebo effect on the patients who are ill with Parkinson disease is similar in PET picture to the effect produced by injecting endogenous Dopamine to the corpus striatum." *Science* 2001;293:1164-6

According to the results of two extensive (500,000 patients and 10,000 physicians) studies held by German sick-funds, acupuncture has proved to be more effective than traditional

medicine. Since it's not determined, however, what factors contribute to its efficacy, physician Professor Edzard Ernst suggests that the following characteristics of acupuncture make it efficient: it is exotic, a little painful, one has to undress and gets touched. Even more, the patient is given attention and care. These features imply elements of ritual, affection and confidence; they are based on information method and, according to numerous studies, are the basis of medical placebo effect.

The researchers of Siena University, Italy, have proved by a study of 69 school children aged between seven and twelve, who watched cartoons while their blood samples were taken, that the appreciation of pain by children lowered by two thirds as long as they watched the film.

Data obtained during studies carried out by a British doctor Rosalina Staricoff in 1990 - 2004 over the beneficial influence of art on health of the patients showed that some paintings and music can reduce pain and depressions of patients ill with cancer. There is a direct correlation between time of exposure to works of art and blood pressure: blood pressure lowers while the patient views paintings.

Both the patient's conditioning and expectations are based on his experiences. "Placebo effect is a cognitive phenomenon", says Benedetti, "the more positive or negative experiences one has, the stronger is positive feedback (placebo) or negative (nocebo), i.e., unwanted organism response."

Doctor's participation isn't always necessary to produce placebo effect. Only in some cases the presence of a physician or a nurse is needed", says the neuroscientist. "Very often just being aware of medicine's efficacy is enough to bring on the effect."

EIMM of the second and third level:

"Zeit" No. 32, 03.08.06: "the mystery of placebo effect has not yet been solved completely." "I would like to learn more about the neurobiological bases of expectation," says Benedetti. What constitutes the connection between complex cognitive activity and clinical effect? Moreover, I wonder whether these mechanisms can be better used in clinical practice. Nevertheless, the researchers of ETH Zurich, succeeded in suppressing the conditioning of the immune system of rats to such an extent that a transplanted heart reacting to "sugar solution" survives in animal's body for a hundred days. This inhibition of immune system has worked the same way on human probationers. It's possible that in the future placebos will be used to reduce the effect of medicines like Cyclosporine A, which prevent the rejection reaction to transplants.

Invisible connections between people are probably formed as the result of interaction between mirror neurons, the process described for the first time in the research of 1992. "Mirror neurons are nerve cells that are activated when one sees the action of his vis-a-vis - in exactly the same brain regions, moreover, they become active in the same brain sections as when the viewer takes off his partner. Sympathy may be based on actions of these neurons." These results of research about the mirror neurons are a proof that intelligence and creativity is portable by seeing and understanding only.

Some researchers assume that that mirror neurons activate the sense of sympathy, but a still more important function of these cells is communicating knowledge from the brain to the body as if it was done by themselves. Mirror neurons train cognitive processes of positive or negative experience that are installed in nerve networks and in this way affect genes, gene programs and cells.

Physicians of Bochum hospital Bergmannshall have thought out a trick to avoid phantom pains, which arise, when the brain realizes that an arm or leg is missing and replaces its nerve signals by sensation of pain; the trick is based on mirror effect: the patient moves his remaining arm or leg, and looks in the mirror. The brain is deceived as it perceives the image in the mirror as his second arm or leg. The phantom pain leaves.

Results of new epigenetic researches prove positive and negative medical effect that deliberate use of learning, creativity events, mass-media information, visions or rituals has on our body. Correspondingly, mass-media information exceeding the life space can serve as placebo with life creating or destroying effect. According to "the evolution theory of cognitive systems", placebo effect (the use of medicines with no active substances) can be explained as the influence of new ideas, information, rituals, images, creativity on newly formed inner or outer images (influence that decreases fears and leads to new possibilities or increases fears and reduces creativity and intelligence). New information and images in the nerve networks of the brain activates axons, and they begin to look for new networking possibilities, so as to build positive future, reduce illnesses and depression, develop personality and creative intelligence, with newly selected goals. (In the books "The consciousness of matter", 1982, and "The key to art", 1990 Dieter Liedtke explains the process of cognition transmission for enhancing creativity.)

EIMM of the third and fourth level:

Rudolf Jaenisch from MIT, Cambridge looks into reprogramming of genes and the interaction of genes with the environment. The way genes are switched off and on in DNA and how they cooperate, influences the reaction of cells to the information from the environment. The goal

is to get over the borders of genes. Meanwhile, the German science council has launched a program of primary importance Epigenetics, named after the new research sphere. Epigenom system is also promoted by the European Union. Now the Europeans are leaders in the area of epigenetics, but the USA overtakes them. The first Epigenetic Institute in the world has been founded at John Hopkins University, Baltimore.

The research results of 2006 proved that black-and-white spotted mice, that had their gene for black-and-white color of hair switched off, was than passed on by sensory impressions only (seeing the hair of mice belonging to the same family) turned their hair black-and-white without genetic transmission. (Focus 2006)

In an article in "Nature online DOI": 10.1038/nature 05022 Swiss researchers showed that plants can transmit experience, too. They set the plant *Arabidopsis thaliana* under the stress of ultraviolet lighting, which led to gene mutations, the information being passed on to the next generation. Changing the program by switching on or off a single gene, the experience can be passed on to the next generation.

Gene structures in DNA are changed through experience:
Monoovular twins have the same gene patterns. Scientists have recently found an explanation to the fact why they nevertheless differ in some characteristics, and confirmed thereby a series of works begun by Dieter W. Liedtke in 1986 that genes and genetic structures can be changed by learning and experience. The scientists have found out that monoovular twins have the more differences in the genetic structure of DNA, the more they lived separately, and exposure to different information accounts for it. (Focus 28/2005)

The source of EIMM medical and motivation centres is built into our genes and our culture
The first and second level of the EIMM process has a long and in many areas lost history. It can be traced back to the first steps of the evolution of our culture, but is also tightly related to the system of the conveying of knowledge and recovery as well as the creativity intellect and motivation training of the cultures and peoples mentioned hereinafter. This also applies to such logos, names, buildings and religions, which for a community do not only have a close relation with EIMM but also with recovery and motivation and should enable eternal life. (see also the book Code Liedtke, published 2005)

In this context I would like, in simplified terms, refer to the older Stone Age motivation and health centres and religious orientations known up to now, different in their varieties, objectives and characteristics. In my view however they were above all other possibilities, health and motivation centres, which in different shapes and under different names, in many varie-

ties and in separate evolution lines by migration flows of groups and peoples, but also by trade routes and contacts have remained until today (as proven by current worldwide DNA genealogy studies). They document the intent to make man immortal and godlike or to lead them to god or the deities:

Cave paintings in Stone Age

Spiritual innovation:

Cave, fire, ritual, painting, light, shadow (epigenetics)

Technical innovation:

Painting, cave fire, cave painting in Stone Age,

Health, motivation, god or deities centre

Potbelly Hill in Tepe Göbekli (Turkey)

Spiritual innovation:

Sun-Moon-Ritual, light, sun, shadow (epigenetics)

Technical innovation:

Use of the building with sun and moon light for rituals, long building time and high effort for the making of the stone circle site

Health, motivation, god or deities centre

Excavations in Jericho

Spiritual innovation:

Sun-Moon-Fire-Ritual, light, sun, shadow (epigenetics)

Technical innovation:

Mixed use of the building with sun and moonlight, but also fires for rituals, long building time for the making of the stone site,

Health, motivation, god or deities centre

Sites of concentric ditches of the Celts in Europe, e.g. Goseck, Saxony-Anhalt

Spiritual innovation:

Use of light in terms of the geographic location and determined points in time on the site Sun-Moon-Star-Ritual, light, shadow (epigenetics)

Technical innovation:

Due to the use of wood short building time of the circular ditches sites.

Democratic health, motivation, god or deities centre.

Stonehenge

Spiritual innovation:

Flex-Sun-Moon-Star-Ritual, light, sun, shadow (epigenetic)

Technical innovation:

Use of sun and moon at all seasons due to the specific construction of the site, long building time for the construction of the stone light windows so they endure as a time stable circular site to be used flexibly at almost any time. Democratic health, motivation, god or deities centre.

Nebra Sky Disc, Sachsen-Anhalt

Spiritual innovation:

Traveller's health centre

Sun-Moon-Stars-Ritual, light, shadow (epigenetics)

Technical innovation:

Predictability of future lighting conditions for a ritual as well in circular ditches sites (depiction of the sky on a bronze disc). Use of the stars by means of depicting the sun, stars and moon on the bronze disk in order to predict the appropriate lighting conditions for the celebration of rituals in different places, hence making them independent from place and time, but also possible in circular ditches sites. Democratic centre for travellers, motivation, god or deities.

The globally existing light pyramids

(Egypt, North and South America, China, Cambodia, etc.)

Spiritual innovation:

Centre of Health and eternal life for rulers,

Sun-Moon-Star-Ritual, light, shadow (epigenetics)

Technical innovation:

Use of the buildings with sunlight and moonlight, but also starlight within, in front and on top of a building.

Centre for health, motivation, god or deities to lead and influence the population of a country.

The Nazca lines / Medicine and Ritual center

As of app. 2800 to 2200 Jahre ago as ritual ways / scratching drawings for fertility and rain. Above all as main interpretation ritual walks for the population or for single persons with fire, sun, stars und moon backlighting ritual with altar facilitate awareness and health in symbiosis of natural medicine.

spiritual innovation:

eternal life and health center with fire, sun, moon, star ritual, light and shade (epigenetic)

technical innovation:

usage of the paths of the scratch drawings with fire, sun and moon as well as the star light in front of an altar with backlighting for to support health, motivation, god or deities centre to lead and influence population.

Furthermore many other currents of faith or knowledge have developed.

Hereto some examples:

- The stored knowledge of the Jewish Cabbala
- The ritual regarding the Holy Grail of the Christians
- The knowledge contained in the holy Vedas of the Hindus
- The knowledge contained in the Koran
- The knowledge of shamans, druids and witches
- The knowledge of enlightened Buddhists
- The knowledge of solving the riddles of the emerald tablet
- The knowledge regarding the Asian art of healing
- The knowledge of the mystics
- The knowledge of natural medicine (e.g. voodoo)
- The knowledge of orthodox medicine
- The knowledge of all religions and its miracle healings
- The knowledge of the Atheists
- The knowledge of the Agnostics
- The knowledge regarding the placebo effect
- The knowledge gained from empirically observable science and research
- And also the proven placebo effect demonstrated by recent research, in case of the test person being aware of the fact he is taken a placebo.

In acupuncture, hypnosis, homeopathy, psychoanalysis, media and art it is documented by empiric studies, that the EIMM procedure on its first, second and sometimes third level has its origin in many peoples, which can be traced back to its historic development. Either the basics of the preliminary stages of today's EIMM were reserved as secret knowledge to only a small circle of adepts, or its depth effect on body or spirit (neuronal cross-linkage) got lost by the loss of meaning, culture and substance. When the creative intelligence of a peoples or a group becomes discernible from the exterior regarding its spiritual and material wealth, this lead time and again to its destruction under the aspersions of power obsessed contemporaries as can be proven by today's research. The development of National Socialism in Germany and the history of Jewry document the occurring intents of destruction of our creative intelligence in the recent past (see also [www. shoa.de](http://www.shoa.de)).

The Media Code 2006

Mass Media Responsibility for the 2nd Renaissance of Humanity

As history shows us, the way to new prosperous markets lies through the enlightenment of peoples.

The reverse way leads to terrorism, wars and exploitation. The second Renaissance in all layers of society creates the necessary platform. Microsoft, AOL, Google, Wikipedia and others show mass media how spreading information, population creativity and globalization billion-dollar markets are created virtually in no time. Dictatorships see their way in preserving their power in a reverse mode, that is, trying to put enlightenment back. If put simply, they do it in the following way:

- 1) Intellectual ability of the population is reduced using incorrect study programs and mysticism,
- 2) Using murder and criminalization of intellectually capable people, the evolution is hampered in the minds of the population,
- 3) In relation to the remaining "majority", instigation of fear for tomorrow was used to spread the mind-hampering information with the aim to decrease IQ and further aggravate it,
- 4) Population is denied access to information; positive impact of culture and arts is concealed; false information about arts is being disseminated; country becomes isolated.

History has many similar examples.

"Degenerate art is a product of the sick Jewish brain" assured Hitler's propaganda in relation to historically and culturally most valuable pieces of art, writers and thinkers of that time. This propaganda has burned the intellectually inspiring German literature and discriminated the intellect of the Jewish people only to lead the German creativity astray because Hitler (as well as Stalin, Mao and North Korean leaders in their spheres of influence) did not want to increase the creativity and intellectual capability in the German masses (see also www.Shoa.de).

Today, as we have scientific conclusions that describe and explain how, why and in what astonishing degree constructive consideration of the evidence of creative activity positively affects personal creativity of each and every person, there is neither basis nor justification for ignoring these conclusions.

During the times marked by the consequences of economic globalization and such goals as protection from various atmospheric influences that could be resolved only

through the joint efforts of the whole population, it is time to use the most important source of energy, the main source that remains at our disposal: the united creative force of human minds on this planet. While our global economic system is still built upon competition instead of cooperation, the first people to put this knowledge into practice will make the profit.

Reversal of this harsh experience presents big opportunities for our future. At the time of globalization, competition, economy, state and school education system (see Pisa studies) need creative, intellectual and motivating push by means of symbol, effective enlightening formula for art and innovation that could explain any creativity in a popular way. It does not consider cultural differences, does not isolate peoples; on the other hand, it removes any separation by connecting various cultures in the 2nd Renaissance with the help of innovation and art of the European nations. Its diversity, which is transformed by realizing the built-in opportunities for common spiritual enrichment as well as for the joint recognition of separate and common cultural achievements, contributes to the process of self-consciousness in the European peoples.

Apart from that, introduction of this formula in Europe will restore the connection between culture and a human being and would reconnect the latter with his roots. Isolating spiritual mechanisms of mysticism, art, creativity and innovation that are not understood, will be removed. With respect to EU, this means that this formula, that connects the power of innovation and renovation of the Europeans, will become the major spiritual source in the world.

Purposeful use of the absolutely inexhaustible human artistic potential, its development and stimulation, certainly presume the need to defend it.

To defend democracy with the European power of innovation, one should use the chance to support and defend creative people by adopting a new article in the European Constitution and consider introducing the Formula into the Constitution. At the same time, it is necessary to think about the measures that could help define and limit all the negative influences and their destructive force that hamper constructive development.

In this changing world, a human being stands tall, both physically and spiritually, at the same time sustaining connections with its roots. This human positively participates in the process that creates the future by using its prosperity and freedom for everything that exists freely.

To be able to follow this path to the 2nd Renaissance, while creating mass media and home entertainment electronics, one should bear in mind the results of the neurobiological research related to the harmful effects of some games, documentaries, media messages that hurt someone's dignity, instigate fear, promote violence. It is important that the producers and distributors of these products did not (unintentionally, of course) hurt people. Mass media and editors, film and game producers as carriers and facilitators of this unsafe information should be insured against possible international prosecution and lawsuits from the victims (because ignoring the results of these studies led to causing harm to consumers and because the necessary labeling has not been made).

The results of the neurobiological research should not be ignored anymore. If this interconnection is not revealed and considered today, tomorrow it will be achieved through struggle and compulsion. Every day that makes people suffer because of some circumstances that could have been prevented is a wasted day!

On the basis of some research results, we can make the following assumptions:

1) Information can violate criminal code, constitution and human rights. According to the criminal code, mass media messages that harm brain activity and limit physical and spiritual freedom, are considered bodily damages, illegal deprivation of liberty, subversive activity against the freethinking democratic social order and violation of the constitution in case if the German government or federal authorities, knowing this scientifically-proven interconnection, would still tolerate this severe limitation of physical and spiritual freedom instead of legally punishing and stopping it. In the long run, the government and local authorities in this case would be liable for not helping and contributing to the violation of human rights and constitution. Ministerial oath shows absurdity of the situation that the politicians dependent on mass media find themselves in and not interfering into it.

2) Denial of the freedom of the press with brain censorship as a consequence of using mass media. When personal liberty is violated as a result of brain damage inflicted by the harmful information distributed through mass media, freedom of the press turns the table at itself because instead of raising independent individuals, it produces consumers and creators of mass information who can only use reduced connections in their brains to perceive, process and transmit information. Lack of liberty is created with the help of brain censorship, which, as the history shows, also affects mass media due to the evolution of dictatorships. Injuries to the brain are transformed into the censorships of a human, who is informed by mass media in this

way. It happens because the lobes of human brain responsible for creativity and fantasy may be physically turned off or destroyed for a long time. This would lead such people to have severe limitations in the ways information is perceived and processed. 3) Millions of people in the whole world are suffering from depression. If the desire to increase circulation among the wide population circles leads to the decrease in the creativity as a result of mass media information that contributes to the development of physical and spiritual diseases, the freedom of the press is understood in the wrong way; it is consciously or subconsciously abused. Research of the social disease named "depression" showed its presence with five percentage of population in the country. More than 300 million people in the world are suffering from depression. Studies show that susceptibility or predisposition to depression (with the growing tendency) is representative of more than ten percent of the world population.

Apart from the presented direct consequences of mass media activity aimed at spreading negative information, it is necessary to note that the mass media selectivity required as a result of limited resources, predetermines the fact that a conscious decision to transmit ONE message excludes transmission of a multitude of other messages. In other words, when I focus my camera on a certain window in the house, I make the remaining part of the house invisible to the viewer because of the narrowing angle. Because of the limited perception focus of some negative mass media, the world of the viewer also becomes negative. However, in this way, small and destructive fragment of the real world becomes key for the general attitude of the mass media users.

4) Protecting population by using the consumer protection law, Constitution, EU and UN's Human Rights Conventions and mass-media self-control.

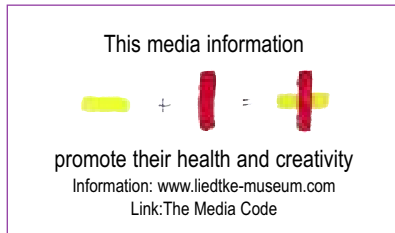
Protection of health, freedom and dignity, personal growth and use of natural creativity and intellect is the right of all people. Some potential to protect a human being that have always been used by the organizations that recognize their responsibility, could be withdrawn from the activities by multiple mass media organizations and the information that they distribute across the globe.

The requirement to stop the influence of negative information SHOULD NOT conflict with the right of every person for self-determination or the freedom of the press.

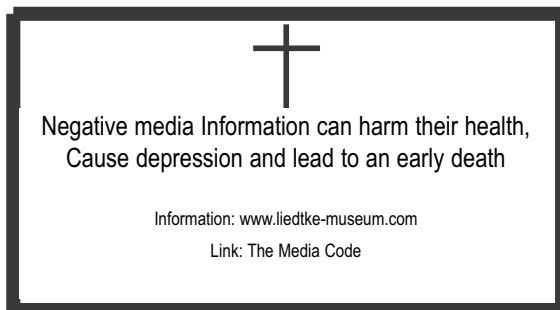
In other cases, for example, when we talk about pornographic or violent content, for many years measures have been taken to protect children and youth. This principle may be applied and improved. It has nothing to do with the general ban. It has to do with the clear and understandable information intended for the consumer.

Suggestions to protect the population and adherence to the EU and UN Human Rights Charter, constitutions, as well as current and sufficient criminal codes should help mass media create these ethical self-limitations:

A) Mass media messages that damage health and freedom of consumer should contain mandatory marking or warning (as in the case with cigarettes). As they are harmful to health, they should not have the right to mix in the flow of mass information with the other mass media messages. Even during the one-time access to the mass media messages that provoke fear, genetic programming creates feel for the repeated negative messages.



This does not mean, however, that there should not be any harmful messages about terror and crime; this information should be clearly marked with a caution about the impact that deprives a person of the meaning of life. The cigarettes are also banned from being presented as foodstuffs or without the warning about their harmful effects on health; it is not allowed to add modified tobacco in bread, rice or potato under a



false name and covering it with the far-fetched idea of freedom so that it could be sold in a concealed form to the uninformed people. Creating pathological dependence (increase in the volume of sales) with the help of the major foodstuffs not considering

the inevitable harmful effects for an individual is considered crime and is persecuted. Mass media messages that are harmful to health should be summarized and clearly marked.

B) It is necessary to prevent children's access to information that deprives people of their human dignity and the meaning of life and increasing aggression.

C) Mass media that are not marked as harmful, should try to design their messages to maintain proportionality between depriving of sense and creating it.

D) Mystification, instigation of fear and disorientation in art or misunderstanding of art and creativity should be eliminated with the help of a unified Innovation Formula that should be incorporated into the school program as part of school material.

E) All intellectually positive information and games should be marked with special signs and logos that indicate their value for creative development.

To summarize:

According to the responsibility of a producer to mark his products accordingly; mass media should use a unique logo to mark negative or positive impact on the health of its messages. The option to require the guaranteed legal right to the unlimited development of spiritual potential with reference to the respective laws is of course related to the program that protects the right of the consumer (specifically mass media user).

Because the research results precisely state what, where and how damages health and intelligence thus shortening age, governments, human rights organizations, Greenpeace, consumer rights activists, victims as well as their relatives will have the opportunity to demand prosecution in every country as well as to file a lawsuit for indemnification, to file a common complaint, a complaint against human rights abuse, constitutional claim according to the following sample:

Requirement to mark unhealthy mass media information

Crime-Related Claims to Authorities

A.) Authorities might file lawsuits against the initiators of moral and physical damage on the grievous bodily injuries that led to the illness or death of victim as well as on the deprivation of freedom and on acquiescence of slavery in their respective states if the victims can scientifically prove the interconnection between the damage done and information.

B.) Claims against saboteurs and mobbing communities from the field of culture, politics and mass media, which, by means of inactivity, false messages, discredits and failure to provide help, as well as by means of premature and late obedience aim to harm or prevent the free

development of creativity and observance of the constitution and human rights.

Consumer Protection Claims

The affected consumers and consumer protection agencies can file a complaint against the people who had given mass media information that resulted in grave physical damage, where causal interrelation of mass media information and damage to health can be proven. They can also file a complaint for the failure to obey the rules of mandatory marking.

Filing Class Action Suits on Damage Reparation

Class action lawsuits on damage reparation in the United States may be filed as a result of ignoring the requirements on mandatory marking by mass media in the U.S. Collective action reparation lawsuits may be filed by U.S. victims related to millions of cases of damage, brain injury, harm to one's health, instigation for suicide, failure to provide help, slavery, deprivation of freedom, terrorism, murder and war to those who spread mass media information that damages health. These lawsuits will be filed in case if there is such producer in the United States, billion-dollars, one dollar per lawsuit, where cause and effect is scientifically proven.

Constitutional Cases

The lawsuits against governments on the constitutional violations and non-appliance of the existing laws.

Constitutional claims can be brought by the victims against those governments that do not prevent gradual liquidation of democratic freedoms by reducing IQ as well as illegal acts and creating physical injuries with lethal outcome, aiding voluntary enslavement of the victims.

I point to the interaction between mass media, art, dictatorships, exploitation and neurobiological research to bring to the discussion table new ways to create future.

Second enlightenment era and knowledge about the essence of neurobiological interconnections is the human right that is guaranteed in the UN and EU Convention on Human Rights. What helps is action, not lament.

It is clear that the human right for freedom, dignity and personal development is more difficult to attain if new ways and concepts that launch the process of human recovery are not being developed. But this is easier said than done. It is necessary to achieve cognition through experience and uncover it. There are multiple examples showing how important information has been and is being treated in Germany and other countries and what damage has been done and is being done to people.

The fact that I'm describing my personal experience related to the start moment for the 2nd

Renaissance, which is in its turn related to the introduction of the simple Art and Innovation Formula for the German population, has two reasons: first, I have precise knowledge of the processes that prompt me about the necessity to address this example; secondly, it was this experience that led me to the conclusions and demands that I currently present here, i.e. to make my point of view and its hidden motive more clear.

Not least in 1984 I was inspired to receive an assignment from Joseph Beuys to find a Formula of culture and creativity that would unite all peoples and make it accessible to the public. Based on this assignment I have developed an Innovation Formula and instructions on its practical application in the everyday activities.

My active colleagues who helped me to publish the formula after a scrutinized artistic and scientific examination of its authenticity are Harald Szeemann, Karl Ruhrberg, Niklas Luhmann, Friedemann Schrenk, Thomas Föhl & Franz Müller Heuser, as well as the directors of German and European museums.

For this reason, as a manager of the Spanish "Instituto de arte sl" I organized an art exhibit entitled "Art Open"; using a thousand original works of art, starting from Stone Age up to the present day. These works of art were given me as a loan by various European museums that supported the Formula exhibition. For the first time it explains the unified formula for cultural innovations. Queen Sofia of Spain, Nobel Prize laureate Mikhail Gorbachev and former Federal Minister of Germany Dr. Blüm have recognized the "creativity formula" and became patrons of Art Open exhibit.

When in 1997 municipal and regional authorities and the German mass media learned that the planned "Art Open" is not just a pile of works of art gathered in one place, but an exhibit that is able to use the unified Formula to explain every piece of art, mass media have reported about the Formula in a discrediting and misinforming way thus yielding losses to sponsors. There were no municipal, no state, no federal funds offered to support the Art Open. Its financing was ensured with the help of a new sponsor-supplier concept.

Positive is the fact that even negative and false messages in the media failed to lead the friends, sponsors and patrons away from supporting Art Open. Phone conversations and letters by Head of the Essen Museum and Associate Professor of Culture and discrediting mass media messages could not, partly due to the persuasive power of the Formula, prevent the governing bodies of the interested museums inside of the country to present the high-level works partly on a free basis to be temporarily used at the Art Open.

In March of 1999, the Council of Essen City has made effective decision that during the pres-

entation of the exhibition (despite the legal lease agreement that was signed with Essen Fair, LLC - Messe Essen GmbH and belonging to the city) the global restructuring of the Essen exhibition will take place, if the project will not be completed immediately. Art Open leadership was required to abandon plans to open it. Nevertheless, the Art Open exhibition was opened on July 10, 1999, as devised by the plan despite the restructuring of the fair as it was mostly closed for visitors.

Following the official presentation of the Formula (which was held on July 15, 1999 with a tour at 10 PM leading to a loud applause at 11 PM) with around 300 participants, who understood the nature and importance of various cultural epochs owing to the Formula, on July 16, 1999 the exhibition was closed as a result of the illegal lock replacement and false explanations from the authorities. This was a blatant violation of the German Constitution.

Thus, at that moment, people in Germany and beyond were deprived of the chance to use the creative works of various internationally recognized artists from different epochs and the Formula to learn, understand and remember, that is, to give food to thought, to expand, to learn and to use their creativity for their own sake and for the sake of all people. In this case, everyone, who has been illegally deprived of the important way to develop themselves personally and the society and the whole humanity – as a result – was deprived of the option for further development. Because before the work on the Chaos Theory started, it was known what consequences the singular primary experience might have for the Whole.

However, no one wants to be sentimental or make assumptions about the intentions of our opponents. In this case it is important to understand this example, clearly analyze it from the point of view of cause and effect and draw the necessary conclusions.

At the same time, apart from the dependence on the ethical side of the limitation of brain activity through harmful information, a financial and technical issue of market prosperity becomes important: how nearsighted are mass media, enterprises and governments if they kill the cows that could be milked, if they scare them, keep them stressed so that the latter are unable to perceive and process information or suffer from depression. It is absolutely clear that the billions of poor and spiritually limited minds put a burden on enterprises and the states instead of filling up the cash desks. They are very limited as the active participants of world creation. This is happening right at the moment when we desperately need each and every idea and mind to make our world survive.

Only basic prosperity and normal state of health for all the world's population with the limited access to its own creativity resources and respectful attitude to nature guarantees the long-term social peace with continuous economic growth to economy, politics and society.

Due to learning behavioral and neurobiological sciences, we came to understand that Cain virus in the brain can be isolated if mechanisms of its expansion in the minds as well as the way it leads to the world epidemics, become known.

Improvement of the cognitive capabilities with the help of mass media, reinforcement of the neuronal brain networks in all people by using UCIF (united creativity and innovation formula) is becoming, against the background of the world's aging population growth, vitally important. This is just a small fraction of the task because the Formula has been already invented. Now the most important is the second part of the task: to make public access to positive information possible through mass media and to inspire people to follow the new way of ethical society.

Opportunity for Creating a Better Future

In the same way as science proves the interconnection between fear and decrease in creativity, it shows the opportunity to open and recovery of the population and society in the spirit of Joseph Beuys, who was the first to show this way to the population using Social Plastics.

Hope of humankind lies in the mutual understanding and commonness of the new generation of people, who are responsible for the information provided by mass media. Despite my personal experience within the context of the Art Open campaign, I do not want to believe that such commonness and the desire to learn from mistakes of the past do not exist. Knowing their importance and for this reason I appeal to everyone who is responsible for mass media information: use this influence to describe the opportunities for spiritual development by assisting their development through distributing the knowledge of the Formula to understand art and creativity thus contributing to reaching for the spiritual progress along the road to the united humankind that lives in peace and prosperity!

We are experiencing a process of discovering new things; we live in new times and the internet to ultimately destroy the print mass media monopoly on information dissemination in words and images. New ideas give birth to new forums on the Internet every day. In these forums user is equally an editor. Self-purifying mechanisms in these publications often bring high degree of truthfulness, which exceeds such of the classic mass media.

As the use of the Internet has demonstrated, due to the increase in the creativity level of the population, mass media companies are given a chance to use the creativity-improving potential of information and innovations and to support positive development of society by providing it with new and positive information. Gradual changes in the mass media perception would show whether democratized edition leads to the shaping of public opinion and to the protection of the population.

In your mass media companies, use the opportunity for changes and the options to create more open market for agitation materials. The 2nd Renaissance is a possible path to the ethical revolution of society and entrepreneurship. Participate to uncover creative potential of various nations, which used their versatile history and culture to enrich globalization with dormant intellectual and creative resources thus turning theunified innovation power of nations into the constantly evolving, ethically and economically leading world power.

On responsibility of EIMM publication.

If people keep art as a transport means of creativity and intelligence secret, this makes them easily vulnerable because if a small circle of keepers of that secret is eliminated or discredited, its religious base or objects are eradicated, the people in it may lose their creative potential and power, they may be manipulated up to slavery, mass murders or terrorism or just they may be annihilated whatsoever without much resistance. The place of natural genetic programming of society by spreading fears of the future is occupied by a neuronally narrow, non-creative, isolated neuronal system of connections, thinking and health. If a nation or a group find themselves in this state, they are easily irritable, actionistic, they are easily seduced by terrorism or war or are subdued to their fate that is determined for them by those in power. Today there are attempts, either conscious or unconscious, partly because of asocial or illogical arrangements, to preserve the closed-shop principle for art, scientific research and EIMM in order to separate the population from the development of creative intelligentsia, personality (which can be easily proven using the example of distorted genetic research that does not reflect sanitary and social dimensions of neurobiology, genetic research, research of depression, research in the field of epigenetics and art research or even mass media articles that hide the research).

Terrorism and the elevating curve of depression development (see WHO publications) and illnesses that come out as a result of this once again prove the fact that in order to open the closed shop, EIMM clock shows five minutes to twelve, so there is not that much time left, to say nothing of the economic, social and political consequences, health consequences, for criminal, constitutional spheres for human rights and for a number of legal norms related to mass media.

Global introduction of EIMM.

Special introduction of EIMM lies in the cultures and innovations of people, as well as in the removal of mysticism of their art and in the fact that after the closed shop named "art" is open, people's creativity would gain new social, cultural and economic importance. If the scale of influence of positive or negative information on body and soul (creative intelligentsia) is accessible to the people, individuals and society as a whole can easily defend themselves from EIMM manipulation by the third parties.

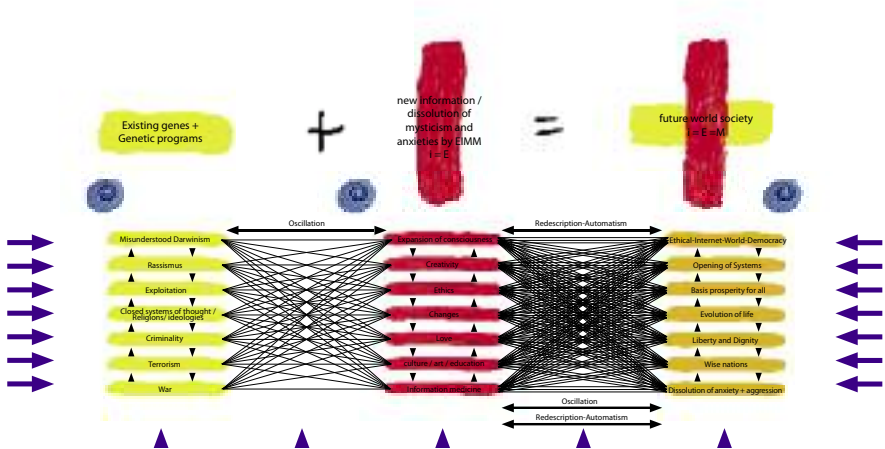
“At last I would like to point out that in my opinion we approach the time of the conscious, reasonable composition, in which the painter will be proud of being able to explain constructively his works (in contrast to the impressionists who were proud to be unable to explain their works) that we now already have the period of functional work ahead of us and, that this spirit in the painting world is directly connected to the already started rebuilding of the spirit in an organic way because that spirit is the soul of the epoch of the big spirit.»

Wassily Kandinsky
About the spirit in art, 1910

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



Open access to EIMM is a human right.

If applied openly, EIMM contributes to fulfilling the requirements of UN Charter, EU Charter and constitutions of democratic states to protect honor, dignity, freedom and immunity as well as development of an individual and society as a whole. This concept presumes that the research results of EIMM and respective information will be made public in cooperation with those organizations that are fighting for human rights, with WHO, EU, governments, as well as with research institutes, consumer protection agencies, mass media as well as their own EIMM-internet, TV and radio stations and EIMM-portals in all countries around the world and be accompanied by certain events or promo actions.

Heaven on Earth – Era of great spirituality

“Finally I would like to mention that in my opinion, we constantly bring the time of conscious, reasonable composition nearer so that soon the artists will be proud to be able to constructively interpret the meaning of their paintings (contrary to the pure impressionists who were proud that they could not explain anything in their work), that we can now predict the time of reasonable creation and finally that this spirit in the painting is naturally and directly connected with the already initiated reconstruction of the spiritual riches as this spirit is the soul of the epoch of the great spirituality.“
Wassily Kandinsky, on spirit in art, 1910

Art is for some artist conscious conception and for the one explicable who is able to hear this inner sound or sees the structures. For others it is intuition and individual feeling without having the capability of interpretation. After this epoch of the big spirit we move on through a timelapse towards a long anticipated form of society since art became due to the art formula graspable. Emo-tions, intuitions and creativity become trainable for everybody through the world wide connecting media. This creates the biggest bio-cultural and electronical Creativity-Pool.

The creativity of everybody and free access to each level, connected and interchanging, make it possible to live a longer life and in a reasonable and tolerant society in freedom, liberty and prosperity as the de-velopment of the world throughout the past 10.000 years proves. A higher percentage of creative people in the population of all the countries and a gradual increasing level of creativity catalyze this process due to the growing world population. The transformation and increase of the creative mind causes the materialization of the desired world. In every epoch and religion one hoped for something like this to happen. Now-adays we can build and live this so long desired world due to the creativity of everybody.

The Unified Prosperity Formula

Art and information open the future for life

In accordance with what was said above, an art exhibit (or information) should be designed in such a way that by recognizing pictures and marking = red color of recognizing the art formula, creativity pushes in artists can be added hundredfold to the mind of the viewer who measures the steps of evolution and in this way, to open the borders of his mind. Harald Szeemann said the following: "Art opens!" Creative experience and information connected by multimedia, enrich the unconscious and lead to new forms of society that are more humane.^{76/77} Only with the help of art we can live in harmony with nature, which is in the permanent state of development, as well as in prosperity, freedom and peace.



76 See also "Key to Art" by Dieter Liedtke

77 "I came to the conclusion that there is no possibility to do something for a person other than through art. For this, I need pedagogical concept, cognitive and theoretical concept and I need to act. So three things should be united." Joseph Beuys, quote from V. Harlan/R. Rappmann/P. Schata: Social Plastic, Achberg 1984.

An Ecological Economic Growth Formula?

Education · Sport · Innovation

The today's position of the art is comparable with the situation of the language, before by the letterpress and the invention of the movable character learning of reading and writing became accessible to everybody and coachable.

Thanks to the invention of the letter, the writing as well as the words - and with it of the systematic of identification of thought and information - knowledge could receive and be transmitted. The transport of knowledge was possible up to the outgoing Middle Ages only for a small elitist circle. By the innovation of the letterpress this circle opened necessarily and has developed till this day to an unlimitedly linked up, electronic communication system. If learning had been refused by reading and writing of a wide layer, today there would not be the huge number of poems, novels, pieces of music, pictures, inventions, films, results of the research of the highest quality.

The world successful author Arthur Clarke („Odyssey in 2001 in the space“) forecasts in “profiles of the future“ the Dechiffrierungssystem in request by Beuys of art for 2070. It is clear that only by a mark system of art which everybody understands creativity can be understood by all and be coached. Creativity and innovation are the propelling forces of all social, social, economic and cultural advancements, so the engine all human further step. Therefore the mediation of art, the Vertrautmachen possibly of many people with the consciousness-supporting elements of the creativity, is, primarily, a social, humanitarian and society-political order.

Only who knows the sense of letter and words, can form whole sentences. The art historian Hans Sedlmayer expresses thus: “Art is Language, and a language is there to be understood.“ Who does not admit this, hinders the advancement of the consciousness. Art knows no arrogance, she is this Basic food of the evolution.

The history of the arts and the curricula vitae of many artists show us that the spiritual one evolution was always hindered by those which believed, they would be its Representative.

Wassili Kandinsky describes already in 1911
the Evolutionsverhinderer, as the hating:

“The people are blinded. A black hand lies down on their eyes.
The black hand belongs to the hating. The hating tries to brake by all means, the evolution,
the rise. These are the negatives, destroying.

This is bad this is. The black fatal hand. The evolution, the movement
pre-and upward, is possible only if the road is free, that is
if no barriers are in way. This is the external condition.

The strength, on the free road the human mind pre and
backward moved, is the abstract mind. He must end of course
and can be heard. The call must be possible. This is the internal condition.

To destroy these both conditions, are the means of the black hand
against the evolution. The tools in addition are: the fear of the free road,
before the freedom (Banausentum) and the deafness against the mind
(dull materialism). Therefore, becomes every new value of the people
hostilely looks. One tries to fight against him by mockery and defamation.

The person bringing to the value is shown as ridiculous and dishonest.
It is joked at the new value, is called. This is the fright of the life. The joy of the life is the
unstoppable, constant victory of the new value.“

Innovation or art understand, tells to become same more creative and more innovative.

The sport:

Understandably the future development of innovation, art and creativity becomes by an other
comparison with the sport at the beginning of the 20th century, before the development of the
width port. Also in the sport were active in our society, in proportion to today, only few people,
because without Mäzenatentum or state support the sportsman could train as a rule not
enough to reach a top achievement. Professional sportsmen were at this time still the excep-
tion. In the sports history of the last 100 years new talents could be discovered by the wide
sport support and be supported which set new world records on account of this fact. We
experience the interest resulted thereby in sports events and the industry developing from it
daily in all media; today the use of fitness and sporty activity is known in general. Indeed, the
knowledge about the connections of physical fitness and health walked along only with the
development of the width port, promoted above all by the sports associations and media.

New markets:

Therefore, the wide support of the art and innovation ability entails - as the comparison with the sport shows - that new industries with millions of new jobs will originate. Occupational artists at all levels can set up without having to practice an additional profession for her living. This leads again to a higher quality of art and innovation, because the artists can concentrate independent of the other market events upon her creative creating. The analogy to the history of the sport shows us that with in elevation of the art level in the whole population the interest rises in art, ideas and inventions steadily and leads in a positive developing spiral to creative top performances, to pieces of art and product innovations of international standing. Then these are searched by the wide population, are understood, welcomed and when creative enrichment of own life is felt. The sport has used for his wide effect approx. 100 years - the art will clearly begin with the help of the natural and technical evolution mechanisms, like curiosity, communication need and the today's media in less, than expose all spiritual levels and innovation motivations of one generation.

Innovative climate

When decoded, creativity promotes the development of motivation

"To see and to know is the same thing"

Leonardo da Vinci

While contemplating and deciphering a work of art, the viewer gets creativity and intelligence installed in his nerve network. The problems of humankind such as exploitation, poverty, depression, suicide, criminality, terrorism, wars and genocide, arise not because there's a lack in pictures and education, but because the meaning of paintings, music, other kinds of art stays undisclosed and at the same time, brain viruses are spread (through fear-filled media reports) and spiritual epidemics appear among people.

The countries that apply this discovery in their media, school and education policies and consistently enhance creativity among population with the help of innovation formula can reduce costs on fight against criminality, health and social security expenses. At the same time, prospering economy boosts new creative service, production, and media industries.

Numerous empirical research results in the field of neurobiology, carried out by Max Planck Institute, MIT in Boston, Tokyo and California universities prove that the comprehension of innovation and art bring on improvements of nerve networks in the brain and also positive changes in the development of society (creative cognition causes immediate increase of creative intelligence of the viewer, eliminates his fears). If these results are applied, the following changes will occur in the societies:

- Improvements in innovative climate
- Rise of average I.Q. level
- Increase of the future motivation
- Prognosis of the effect of informative medicine among the population
- Improvement of Pisa and Lehrerstudien results

Creative working conditions will enhance motivation for independent innovation work.

The origin of creative innovation society. Monotonous activities will be performed by machines. The creativity limitations must be eliminated, so that the society could build its positive future with the help of the disclosed motivation and innovation power. New creative service, culture, innovation and media industries will bring on economic growth.

Energy which comes from the Heads

- Creativity seen as a commodity
- How creativity is blocked
- The brain's power
- Creativity as a resource of energy
- Time for a fundamental change
- Learning from history
- To protect creativity
- Ambitious but achievable goals
- Creating and spreading more wealth
- Future begins today
- Fight against mental terrorism
- To follow the results of scientific research

Creativity seen as a commodity:

Creativity is an energetic commodity which naturally re-builds itself within every human being. Everyone will be able to live healthier and longer in freedom and wealth; once the recent blockade of creativity will be overcome by the World Formula we shall own unending resources for commodities and energy because of a steadily growing world population with a prospering awareness. The evolution of awareness has caused our brain to grow from about 900 gr. up to between 1.400 and 1.500 gr. For the growth of awareness and creativity as well as the gain of knowledge by Mirror Neurons the constantly improving neuron based linking-up within the brain is one of the most important sources for the brain's expansion. Right now with 6,7 billions of people living on this planet there are about 10 Million tons of living brain-mass on earth for which the use of their genetically fixed creativity as a pool for ideas and innovations is restricted by gene-pollution as well as gene- and cell-mutation which also lead to the aging of cells and illnesses.

How creativity is blocked:

This confinement of our genetic ability to create positive fantasies is caused by repetitive tasks, exploitation of people by means of negative and fear evoking information and by the regulation of creativity in art (the blockade of mirror neurons leading to a limitation of neuron-based linking-up, the source of creativity and innovation). Even more the best chances for the constitution of a complete mental linking-up of mankind outside the Internet which would serve as a signal on the way into a better future are limited by the discrimination of groups, ethnicities, religions and dissidents.

Another fact which destroys the union of creativity is that creative persons do not feel as members of one homogeneous group of people because they are isolated by society and ostracized as geniuses or madmen finding no acceptance but for the economic success they may have. Though the results of scientific research show that every human being possesses creativity because of our gene-programmes, such exclusions of people living on their creativity counteracts the natural evolutionary process exist and are initiated and controlled by those who seek to oppress people's natural creativity in order to exploit their working power more efficiently.

The brain's power:

The few founders and pioneers among not even 1% of the population that has lived until today who despite this blockade of creativity have managed to act on their ideas have speeded up the evolution of awareness in mankind which can be proven by their biographies, by the evolution of our culture and history (so for example by the history of Jewish people who among them have the highest rate of Noble Prize Winners within 1.000 people in comparison to all other religious groups).

That means that not even 1% of mankind has been changing the world with their creative energies and are still going on to change it so that in relation to the 19th century we today have twice as much people on earth who - on an average of the planet's human population – live twice as long with more freedom, health and prosperity (this positive link between population growth, creative freedom, health and wealth and lifespan can be scientifically verified back to the stone age) and that nevertheless the creators of ideas and their innovations have been restricted, fought against, persecuted, imprisoned or killed.

Creativity as a resource of energy:

The creativity of mankind is our unending source of commodities. Neither oil nor electricity nor nuclear power nor water is our primary energy. And also metal or reproductive commodities and water are not our future primary commodity resources but our thinking brains. Our creative energy is the original energy and the never ending resource of commodities.

Because of their first quality, creative energies, creative people are revealing the second level of energy resources; they invent this second level (concerning oil, water, electricity, sun power also) for the benefit of all mankind. What creative people find in the world is put to use for companies and countries by their awareness, by their ideas of transformation.

The world population, combined with the cancellation of creativity blockade through the World Formula creates on a broad basis an ethic and natural platform of wealth for all people within one generation.

Concerning human creativity it was said by
Dürer/Goethe: "The artist is like God"
Beuys: "Every man is an artist."
Liedtke: "Everybody is God."

Time for a fundamental change:

It is time to acknowledge the creative energy of man (we as mankind will be able to live in peace, wealth and freedom even with 100 billion people), to improve it and at the same time as we do in sports install support of "creative sports", creativity itself, to foster creative talents in all mankind to cultivate them and help them grow, the way we do in popular sports.

Seen from the point of energy supply, it becomes clear that creative people do generate more and different kinds of energy than their bodies need to survive. Creative people cause a surplus of the worlds energy balance that will grow with every new world citizen. History seems to prove that without the ideas and creative energies of individuals our standards in all aspects of healthcare, transportation, communication, maintenance and wealth would have declined or even ceased to exist. We must learn to be aware of creativity as our natural reproductive energy which genetically is an immanent part of every human being. If this creative energy is put to use then it shows that every newborn with his natural curiosity and every older person with his or her experience is an unreplacable and never-failing treasure of mankind. If we combine that creativity with an education constantly advancing by scientific research the world will turn into paradise.

Learning from history:

Up till now history has shown that discriminating against people has caused fighting, war and terrorism leading to distortion and destruction of energetic and creative resources. Reactionary instincts are supported as future visions of special target groups, the neuron based linking-up in the brain is cut-off or reduced to negative structures on a lower level of awareness and the IQ is willingly restricted by negative informations given by the media. That way, a reactionary vision of the world is implanted. Everybody sees caring for himself and those he accepts as his own as most important. The result is: countries constantly have to be rebuild after wars, the basic supply of people has to be restored – an effort that may take decades and in which all power has to be invested. The wrong belief of people implied in the statement "You cannot eat creativity" is fatal since it is obvious that without creativity put to use 6,7 billion people on earth would be starving. Without creativity that has overcome all restrictions we all would have ceased to exist long ago.

But how can we undo this state of permanent hinderance and blockade of genetic and epi-genetic programmes that are part of every life form, every virus and most of all every human being and of the already existing creativity (based on Mirror neurons), a state that sabotages an ethic evolution of mankind that would be “Cain's reverse“?

To protect creativity:

In open societies remedial action is promoted by consumers' protection, the Chartas of Human Rights of the United Nations and the European Union, the national constitutions and laws that unlike in closed-up societies give them a chance to react on media's unhealthy mixture of positive and negative information by labeling negative information and displays warnings concerning their influence on the IQ as well as prohibits publication and selling of dangerous contents without warning to the customers.

Apart from that open societies can help to spread the information about the World Formula and combine that with teaching the most recent results of scientific research in an appropriate way for each of the different age-groups which will lead to an enormous improvement of the IQ and the individual's creativity culminating in an increasing progress of innovation and higher quality in arts on a broad base within the population.

Experience shows that in systems that are totalitary, mentally closed and only focussing on technology, the World Formula will not become relevant but gets oppressed because, otherwise these systems would start to change from within and destroy themselves.

Ambitious but achievable goals:

First step will be a short term increase of the number of outstanding creative people from 1% of the population up to 4% within one generation. The resulting ethic spiral of improving creativity and health will generate four times more wealth for the world population within just one generation. Especially the world's “poorest“ will participate in this kind of opening of all genetic based creativity; and by that creativity, the natural energy of human evolution, cleaning up genes and gene-programmes will prove to be an unending energy resource which is taking care of nature.

Creating and spreading more wealth:

Looking at it from this point of view, the greatest material gain will fall to the national and international companies because 1,3 billions of people susceptible to depression as well as more than 25% of the world population living below the poverty line (two groups which overlap) can be turned into customers by newly produced wealth; the already existing potential of customers will also grow because of people not belonging to the groups mentioned above who –

understanding creativity and looking for it – with their innate curiosity will give and take new ideas towards the evolution of their own imagination and skills.

From 200 years ago till today economic evolution has just started with 1% of all future possibilities. To increase wealth at a rate of 99% divided to all of the human population with a few enormous peaks of prosperity is possible within the next hundred years.

Supporting the power of innovation within the population means the future of the world.

Future begins today:

In this context globalization offers a completely NEW and never before experienced quality and quantity of innovations deriving from the CENTRE of nations because of their diversity, their different cultures, the evolution of creativity caused by the World Formula, the chance to legally keep negative information and information that endangers creativity away from people in open societies will offer a chance for an intentional leap in mental evolution on a wide base of population.

We must learn how to generate and produce innovations and products faster than they can be copied by dictatorships, nations with oppressing religions or ideologies or countries in which terror and fear of the future, crime, despotism and mental control rule because history has already revealed that they will not permit democratic creativity.

Fight against mental terrorism:

Fear of oppressive systems, terrorism, crime and the future, as distributed by the media, is contradictory to the gene-programmes as well as to the evolution within a nation's population. The media have taken the role of an agent of terrorists and totalitarian systems because by their exaggerated presentation of news they support those systems in corrupting human rights with the self-claimed power to determine us and our lives.

Which will have the effect that countries with closed-up attitude towards human rights despite a short-term economic growth will fall behind the open and creative societies or will open up, support free spirit and respect human rights to develop their peoples' creativity.

To follow the results of scientific research:

Neo-biological research proves without a doubt that defending human rights and spreading the World Formula will give access to the natural Epigenetic-Information-Medicin- and

Media- (EIMM) gene-clearing procedure (which as an advanced system called GEN CLEAN on the Internet can reverse the negative effects of fear caused by negative news and neuron-based blockage), supported by the evolutionary linking-up means to open up the most important commodity or energy – human creativity and health – also to countries with a closed up or semi-closed-up system.

Based on the Charta of Human Rights by the UN and European Union the guaranteed freedom of creativity and personal development, the unending power of innovation as highest energy resource will be permanently put to use for the benefit of people, companies, nations and the whole world.

The Ethical Capitalism

With many thanks, I dedicate the following chapter to the author of the book "System Opposition", Dr. Michael Th. Greven, Professor of political science at the University of Hamburg; although he calls me a "dreamer and adventurer within the unknown spirit spheres", has provided me a positive critique and valuable suggestions to correct the chapter on ethical capitalism.

The following recital of thoughts is not meant to be a patent remedy. Neither does it lay claim to completeness. Of course new development and research will shift the parameters but they do point the direction in which we can move in the future with more than 20 billion people. Established correlations are intended to be put into the focus of consideration, discussion and future developments of politicians and businesses, as well as the encouragement of thinking processes using the *Codigo Universo* as to how the Ethical Capitalism could be developed and implemented on the socio-political level in Germany, Europe and worldwide.

Of course from the current point of view it is utopia to induce a change of social conditions by capitalism. However if one does take the philosopher Theodor Adorno seriously, one can only contemplate the necessary changes parting from the ideal conception to be reached and from this point of view and in relation to the mammoth task at hand there are only some few setting screws, which will mix irrationality, utopia and rationality and let it become reality.

The evolutionary advantage of Ethical Capitalism:

According the latest research results it does match our genetic and epigenetic, natural and evolutionary DNA programming; "Our being human"

Summary of the objectives of Ethical Capitalism:

By the development of Ethical Products and Ethical Business Models the Ethical Capitalism is oriented towards:

1. The right of free development

Every human has a right to: freedom of information, freedom of press, application of the media code by those responsible, education as well as freedom of the development of creativity and personality, free access to the *Codigo Universo* by education systems for the simplest (just by seeing-understanding) neurobiological adaption of the existing creativity in one's religious community, culture and people as well as the understanding of up to now not understood religions, peoples, cultures, works of art and innovations as well as the right to free systems of internet-education, schools, professional training and advanced training and

access to the information contained in the Codigo Universo and Media Code implemented in the regionally predominant language as well as in English via computers and free internet connections.

2. Protection by the Global Community

Every human being has a right to defend its freedom and dignity and the Global Community's protection against totalitarian regimes, dictatorships, terrorism, war, genocide, torture, suppression, exploitation, racism and marginalisation, false and misleading information as well as against direct, latent and subtle generation of fear.

3. The right to an unconditional basic income

Every human has the right to: clean drinking water, clothing, medical care, food as well as an accommodation fit for human habitation and/or an unconditional basic income, allowing to undertake voluntary work for society at one's own request or to undertake tasks and work fulfilling one's life with meaning and generating further income.

(Furthermore a monthly basic income does provide the possibility to establish oneself on one of the different levels of society's prosperity platforms. With the activation of one's epigenetically existing creativity by the Codigo Universo every human contributes to the ethical evolution and economical success of one's country and businesses as well as one's own life by the distribution of Ethical Products and Ethical Business Models and the possibility of one's own economic participation in ethical concepts).

The 10 commandments of Ethical Capitalism

1st Commandment

Let your staff have a share in the business.

Protection of dignity, freedom and development of prosperity of employees. Every business has to establish a corporation with e.g. 1 cent shares or change the company into a corporation with 1 cent shares and let its employees participate by shares as per hour labour and apart from the wages.

(see also: participation of employees)

2nd Commandment

Reduction of energy consumption.

Ethical Products and Business Models must produce 10% less energy consumption, transport hauls or production costs as familiar products and Business Models as well as optimize towards longevity in order to produce the technically most durable products available on the market (or by means of upgrading).

3rd Commandment

Development of health concepts, with products affordable by the poorest.

Ethical Products and Business Models in the medical sector have to reduce the costs of healthcare (on all levels and areas) by 10%, to be viably usable in third world countries as well.

4th Commandment

Be creative.

Ethical Products and Business Models have to present flexible marketing concepts, in order make them accessible also as second or lowest price brands for all social classes in the industrial countries, third world countries or the emerging countries.

5th Commandment

Development of concepts to increase education, creativity, culture and art of all peoples.

Ethical Products and Business Models in the areas of education, professional training, culture, art and sport have to renounce enduring funding (start-up funding and initial sponsoring are allowed).

6th Commandment

Not to use staple foods for the generation of energy.

Ethical Products and Business Models for the generation of renewable energies have to

include new or not yet implemented concepts, ensuring a higher energy yield of at least 10% and the technically most optimal reduction of industrial discharge at their introduction in the market (or by updating) and must not use staple foods for energy generation.

7th Commandment

Do not propagate fears.

Ethical Products and Business Models in the area of media must apply the Media Code.

8th Commandment

Guarantee a minimum wage to your employees.

Ethical Products and Business Models must show minimum wages for employees corresponding the respective industries, countries, states and regions (a minimum wage white book has to be established for all states).

Producer Price controls and controls regarding child labour have to be carried out by the employer. The products have to indicate traffic light labelling and must not be marketed by misleading advertising.

9th Commandment

Establishment of an internet school for culture and innovations in consultation with other businesses.

Ethical Products and Business Models in the area of international understanding and fostering of creativity have to use the *Codigo Universo* regarding the innovations of the peoples, religions, art and cultures and as well regarding the historic and chronological processing of innovations in the own business by means of exhibitions and movies as well as the setup and operation of vocational and advanced vocational schools and seminars in the local language as well as in English on the internet.

(see also: *Systems of Liberation*, fostering of creativity and fear relief as well as the right of free development)

10th Commandment

Review and publication of your realized projects with comprehensible transparency.

Ethical capital companies and all other companies need to be evaluated annually and be published in a C-Ethical-Balance Ranking List with their Ethic values (see also C-Ethical-Balances). The C-Ethical-Balance does not replace the sustainability reports of the companies; these will be taken into consideration and evaluated as well provided they are available.

Many good objectives, concepts and ideas have been launched up to now by foundations, organisations, companies, states, religions and individuals. With all good intentions they
Many good objectives, concepts and ideas have been launched up to now by foundations, organisations, companies, states, religions and individuals. With all good intentions they mostly remain uncoordinated piecemeal ventures, constantly in need of capital and sponsoring. However, the first ethical capital products are already developed in India. Ethical Products with no chance of survival are cancelled, because according the guidelines of Capitalism and as well Ethical Capitalism they are not financeable and do not yield profits and returns on capital investment.

Ethical Capitalism is a global model which could be introduced with the current legislation.

Products and Business Models of Ethical Capitalism offer the following advantages: E.g. they should be: - ecological, sustainable, social, and furthering in terms of health, democracy, creativity, peace, education, culture, freedom, prosperity, society, life, art, energy, nature, personality and tolerance (the more positive qualities are joined in these Products or Business Models the better) and achieve profits and returns on capital investment for the companies by means of acceptance.

Hereinafter I would like to point out the in my opinion necessary further modifications of contents and concepts, which could be established on a voluntary basis with prosperous force by a few and be presented in politics or religious communities of the countries and states as an indication of a pathway into the future.

What is generally lacking in the companies and in order to think about social market requirements and intelligent Business Models and actually develop those with profit strategies as ethical capital products is a new concept and basic orientation (as achieved regarding nature and energy by nature protection agencies and environmental organisations). The investment capital is available worldwide.

Why should an investor not invest in Ethical Capital Products, if under normal development there is a permanent yield on shares and rentals, appreciation of value of the shares and properties and thus with his capital he can help to form a new, fairer and more sustainable world?

Products and Business Models of Ethical Capitalism do require start-up funding, same as any other product and business model as well. However, they have to be just as marketable and competitive and at that achievable for the people at the lower income level of a country or if

it is important for the health of the people to be made available for free in order to create and generate profit on another level with a new Business Model of Ethical Capitalism, which will on the other hand considerably increase marketing opportunities also on an international level. Ethical Capitalism will accept research funding and development aid, donations and start-up funding from states, contractees and companies but not state donations, subventions or help for the continuation and preservation of its products and Business Models.

Only products and Business Models will be launched on the market, which achieve ethic capital yield, provide ethical as well as social profit for the people and which are sustainable as well as ecological and economic and verified in respect. On the other hand they have to be self-financing after initial start-up funding by investors and achieve normal profits for the share holders just as other capital products.

Any company should develop own products in order to gradually achieve a CHANGE to Ethical Products until capitalism worldwide only produces and markets ethical products, achieving profits without causing damage to humans and nature. Ethical Capitalism Products furthermore increase:

- The innovative power of the countries, companies and population
- Health and prolongation of the life span of humans
- Understanding between the peoples, cultures, religions and ideologies
- Human creativity
- Intelligence of the average population
- Religions and its acceptance
- Human dignity
- Freedom of the individual
- Creation of democracy
- Prosperity of all humans
- Global peace
- Peace between the generations

Much was already achieved. The introduction of Social Market Economy in Germany is especially owed to the working population.

Ethic Capitalism and Social Market Economy

Comparing Ethical Capitalism with Social Market Economy shows how far Ethical Capitalism reaches into the future.

The difference to Social Market Economy is that Ethical Capitalism does include Social Market Economy and furthermore introduces ethical principles of capitalism which self-regulates corrections, based on ethical, economical as well as ecological guidelines (in short: 10 Commandments).

Competition in Ethical Capitalism does always generate a more social, nature-protecting, renewable energy production and better education and creativity promoting Business Models and products as Capitalism and Social Market Economy. The state or confederation may help with the start-up but does only take on a control function regarding the compliance with the guidelines of Ethical Capitalism.

As we now know non-compliance with the commandments of Ethical Capitalism does cause higher expenditure for individual and state in the areas: health, social system, energy, education, promotion of creativity, art and culture. The reason for this is that from the old days of capitalism long refuted ideas of Social Darwinism and the limited resources and energies of a Thomas Malthus wander round the heads and do not find another avenue of escape than the exploitation and suppression of the socially weak (see the theory "Energy coming from the heads").

In addition comes, that Social Market Economy does stop at the borders of the states and globally only works in a restricted manner. Hence after an interim period it would be recommendable to levy the companies with capitalism taxes or loss adjustment contributions based on a costs-by-cause principal regarding spiritual, ecological and social damages. Instead of capitalism taxes the model of emissions trade could act as a model for the causers of damages regarding certificates of ethic compensation trade papers. The income from capitalism taxes or certificates of ethic compensation trade could also be used for a direct reduction of ancillary wage costs, healthcare as well as pension plans.

Amendments, explanations and terms

Ethical Capital

Capital accumulation for the setup of ethical products and business concepts.

Ethical Capital Yield

Revenue from ethic products and business concepts

Participations in ethical companies and taxes

Equity participation in projects of Ethical Capitalism according normal state taxes (no new taxes). Guideline or proposal for projects and revenue from capitalism profits: From 1 million Euro annual net profits, additional graduation 10% - 25% tax on profit to lower ancillary wage costs, pension contributions, costs for healthcare and education and reduction of state debts.

Companies

Normal country taxes as up to this point for uncertified capital participation, products and revenue. Development of own products according the World Ethic Standards of Ethical Capitalism.

Country taxes

As up to this point.

Additional taxes

For revenue by Ethical Capitalism - none.

Media

Introduction of the Media Code as a standard for media.

Foundations

Will be handled as up to this point according the country's legislation.

E-Plaks

Negative unit of value for performances leading to a decline of health, freedom, intelligence, dignity and creativity of the individual and society. Applicable to leading and responsible persons, contractors, temporary employment agencies, subcontractors, ancillary industries as well as the own business. E-Plaks can only be offset with E-Bonds and lead to higher income tax payments or ethic compensation payments for the responsible persons.

No false or not scientifically and empirically confirmed indications in advertising and on the packages, all E-Products and E-Business Models with extended traffic light labelling; all indications regarding ingredients in font size 8 according a new ingredients catalogue by consumer protection, which will comprehensibly explain effects and dangers of the combination of ingredients and which will be available on the internet or via the consumer protection agencies (this does apply also for capital participations and financial products).

E-Plaks per violation in terms of:

1. False advertising messages,
2. False product statements and labelling,
3. Encouragement of light and grievous misleading and damage to the health of consumers and employees in the business and non-application of the Media Code,
4. Corruption.

E-Bonds

Positive unit of value for performances in Ethical Capitalism for individuals, contractors, temporary employment agencies, subcontractors, ancillary industries and the responsible persons in these companies well as in the own business and for voluntary work.

E-Bonds should be exchangeable into Euro in every bank. An E-Bond Fund to be established will be supplied by the trade with (certificates) Ethic Compensation papers (Damage Compensation Papers according the causer principal as in the emissions trade). The surpluses from the E-Bond Fund can also be used to considerably lower ancillary wage costs, pension contributions and social costs or to fundamentally modify these outdated systems for global competitiveness as well regarding the producer.

1 E-Bond = e.g. 100 Euro

Guidelines regarding E-Bonds

1. Application of the 10 Commandments of Ethical Capitalism by the responsible

employees of the company

2. Application of the Media Code in advertising
3. As per development of an E-Product and E-Business Model, its introduction in the market and further development in Ethical Capitalism
In order not having to pay higher income tax or ethical compensation payments as an employee the Ethic Annual Balance between E-Plaks and E-Bonds of the employee has to be balanced.

C-Ethical Balance

C-Ethical Balance for businesses and States (CEB)

Balancing of Ethical Capital of states, authorities, organisations, groups, companies, products, Business Models and concepts under ethical points of view. Compensation trade for C-Ethical Balances of all companies and ventures, states and authorities with a negative C-Ethical Balances. They can purchase Ethical Compensation papers in order to compensate their ethical balance. Inclusion of the average values of E-Plaks and E-Bonds of employees and contractors, temporary employment agencies, sub-contractors and ancillary industries and those responsible in these companies as well as those responsible in the own business in the U-Ethic Balance.

C-Ethical Balances published by the respective ministries or by Authorities for consumer and nature protection, Human Rights Organisations as well as the unions of the countries with the following precepts:

Consolidation and ranking list of the C-Ethical Balances by the Consumer and Nature Protectors, Human Rights Organisations and the Unions as a C-Ethical-Balance Ranking List (CEBR). The C-Ethical Balance preparation will be distributed and commissioned by branches of trade in the areas of employees and social issues to the respective Unions, in the areas of consumer protection to the diverse consumer protection organisations (according the same pre-established outline of trades), in the area of Human Rights (according the same pre-established outline of trades) to Human Rights Organisations and as well regarding sustainability, energy and nature protection (according the same pre-established outline of trades) to nature protecting organisations.

The four C-Ethical Balance Ranking Lists prepared by these four organisation areas will be summarized in an overall Ethical-Companies-Ranking-List and published jointly by these four organisations in the media and on the internet. Also evaluated in respect will be the average values of the I-Ethical-Balances (of the employees, suppliers and service providers). The U-Ethical Balance Ranking Lists will be updated annually and cumulated.

In order not having to pay higher taxes or ethical compensation payments by the purchase

of ethic certificates, the capitalistic balance of damage assessment of the products in Business Models must not exceed a peak value list (as the average exhaust emissions in the car industry regarding car, which is lowered every year). In the C-Ethical Balance of companies the E-Products and E-Business Models launched by the company are taken into consideration.

Persons and companies showing a negative ethical balance may be taxed at rates up to 90% of their revenues depending on the damage they are responsible for.

In a direct democracy, the percentage of tax payments shall be determined annually by all taxpayers in order to calculate the average value per group of parties who caused the damage.

* In a second step the mega data become involved

Everything has different sides, including the mega data streams. They just need to be tamed and used through programmes.

For religious communities, organisations, governments, companies, groups, families or individuals, ethical balances can also be created by large data or mega data streams.

Personal data:

In the context of personal data, it is against the law of many states to monitor citizens without a court order and, even worse, permanently to generate creativity-reducing surveillance-similar fears by evaluating the data streams; the dignity of individuals, their personal development and transformation by means of knowledge and, as a consequence, their life chances and even development of a country may thereby be threatened. This would require that any physical person could simply specify his other online identities by using apps and that only this particular person's identity could easily be merged (including the plaks and bonds), since the data streams and the origin of new identities should disintegrate when submitted. Together with their ethical balance end values (plaks or bonds only), both the latest and the previous online identities should be visible to all who are acquainted with this particular online identity. This is what makes it possible for an individual online restart within the online reality of a person. For this purpose, it is important to reform the criminal law, repeal all prison sentences and replace them with ethics-bonds and -plaks. All ethical accounts belonging to physical persons only release the cumulative number of bonds or plaks. The balance calculations are resolved by accumulating plaks and bonds with each new data flow. The overall programming of the individual mega data streams regarding people, the later destruction of these data, as well as the programming of the new online identities shall all be guaranteed by the state and shall become a basic human right to assure the free development of personality. They should only be used when allowed by the future programmes, as well as when their

implementation and destruction of the data, data flows and the balances lead to plaks and bonds, and when it can be controlled by any person in terms of his identities. The BIG Data Sets can, when depersonalised, even be used to promote global health, prosperity, freedom, democracy and innovation in both scientific discovery and practical areas of life, but also to cope with the future in an evolutionary sense.

Once mega data are available, they must be made accessible to all people for the purpose of research and development of their person, their country and the world.

I-Ethical Balance for the individual

BALANCING of the ethical capital of a person under consideration of E-Plaks and E-Bonds in ethical compensation trading or higher income tax of the persons. The balances are updated annually and cumulated.

Ethical Compensation Certificates

Trading with Ethical Certificates (as in the emissions trade)

All companies having an unbalanced CEB have to buy Ethical Compensation Certificates and pay higher income tax, because they achieve their profits through capitalistic products and hence do not comply with the economical and ecological Ethical Capitalism and its sustainability and are, from an ecological point of view, detrimental to the health and creativity of the whole population. Therefore they automatically also weaken the individual human being, the population, the state and democracy for reasons of capitalistic profit maximisation.

Future

The introduction and further development of Ethical Capitalism and the Codigo Universo in all areas of life in order to achieve living with more than 20 billion people under a world government in peace, freedom, equality, prosperity and health for all people in harmony with nature. E-Plaks, E-Bonds and I-Ethical-Balances for employees and ancillary companies and subcontractors as well as contractors and temporary employment agencies and their responsible staff.

Banks

Limitation of compounded interest; no bets on collapse and counter trends (has to be viewed as inside trading), not to mix finance packages of different financial standing, yield and quality (one does not put rotting apples in the same basket as sound ones) and one must not attach non-transparent guarantees, responsibilities or insurances, which are supposed to prevent the spreading of rot but are not able to. No financing and leasing business with states, governments and authorities, no financing of Biological Energy Projects in price competition with nutrition products.

Own development of Ethical Capitalism Finance Products.

Human Rights

The recognition of the UN Charter by all countries and states.

Religions

Recognition of Human Rights and all religious orientations, equality of men and women, recognition of other religions.

Codigo Universo

Incorporation of the Codigo Universo in constitutions, school education and UNESCO protection for the Codigo Universo as World Cultural Heritage.

Global-Future-Council

For ethical future developments and religions, as the presentation of the constitution of religions as well as the development of seminars regarding Ethical Capitalism.

Involvement of the employees

All employees will be shareholders of the company by means of preferential shares (registered shares without voting rights and -1% more yield than common stock) apart from the agreed normal wages and salaries. These employee's shares cannot be sold, borrowed against, pawned or distrained. They form a subsidiary part of the employees' pension scheme. The employee remains a shareholder after having left from the company. The shares demise to the legal heirs.

Depending on the value of the shares and a general agreement equal for all employees

- According to the value independent from the face par or selling price of the common stock of the company
- E.g. 1 hour labour = 1 share or 1 day labour = 1 share etc.

For brief information e.g.: in Germany the legislator has neither provided for a 1 Cent share nor a stock corporation with minor administration effort, so in the European Union this corporation could also be established for example in Spain with a branch in Germany (with normal taxes in Germany according Spanish and German or European rights, until this form of stock corporation is enabled in the homelands as well). The common stock can be traded on the stock market. The preferential shares stay property of the employees.

Release Systems, creativity promotion and fear relief:

- Promotion of intelligence, health and creativity (fear release)
- Cultural identity recovery by innovations in the art of all peoples and cultures.

- Internet, film, school and TV search engine via Ethical Capitalism as well as its E-Business Models and E-Products, application and solution proposals.
A computer for everyone.

Every human has a right to a computer with cloud connection (e.g. Solar energy and internet flat rate), which, via internet schools enables to achieve comprehensive schooling and professional education in all professions in English and the language of the country, hence gaining a right to a sensible, honorary or paid activity within the regional society or global internet societies.

These internet connections of corporations, requirements and professional groups enable the internet user the possibility of financing by self-initiative regarding their education, professional training as well as a computer with internet access via the Ethic Products and Business Models by paid jobs.

Penal law

Change of penal law taking into consideration new results of neurobiological and epigenetic research.

Democracy

The direct democracy in terms of the Internet, topics and objects should be implemented next to the so-called representative democracy (hereinafter also referred as party electoral system or electoral system).

The amount of tax paid is determined by the taxpayer himself.

The sovereign is his sovereignty returned through the Internet.

In a direct democracy the amount of tax benefits (in %) shall be defined per income group by the people and companies showing a positive ethical balance; it shall be self-determined annually in advance to calculate the voluntary average percentage of taxes for each income group next. Contributions for black and non-taxed income can be settled by paying annually redefined percentages anonymously to the tax office by using a self-selected PIN code.

In a direct democracy the determined taxes paid by citizens will increase the tax revenue, reduce expenditure and reconcile the citizen with the state and politics. With the introduction of direct democracy in terms of topics, objects and the assurance of self-determination in matters on taxation, the citizens become sovereigns of themselves again and live as much as possible consistently with politics and the state.

Topics and issues democracy

A direct democracy which does not work by voting for parties or persons, but takes national referendums regarding topics and issues via the internet. The positions in the departments are not occupied by parties but experienced department managers not belonging to any party, sourced and placed by head hunters. These will be employed by the state and have to ethically implement the results of the topics and issues democracy. The employment contracts have to be set up in a way that they will always be continued in case of success and in case of serious failure can be cancelled. Only issues will be taken to vote that can be voted on by yea or nay and which are developed and voted on by the representatives in parliament.

Representatives of the population, the parties and ministers should only be voted every seven years in the case of the introduction of topics and issues democracy. The implementation of the targets by the managers does relieve the representatives from the sole responsibility of the success of the policy, because the responsibility is shared by a third each between the population, managers and representatives, which will lead to more democracy and higher election turnouts.

Part of the representatives' task is the organisation of topics and issues democracy, the working out and presentation of targets as well as the control of the ethically correct implementation of the targets by the managers.

Further influence on the managers by the parties and ministers as well as by the representatives of the people, apart from the target and employment contracts, which result from the national referendums of topic and issue democracy, is not allowed. By doing this, we split democracy in representatives and specialised managers, which will implement the work according ethical and capitalistic models. The representatives of the people are responsible for the control and backing of the implementation. With this model the expenditure of the state is reduced at the same time, because: -

1. The politicians do not have to make campaign promises which cannot be kept (election turnout increases).
2. Specialised managers are used for realisation of the population's intent.
3. The population has to improve political education (more democracy).
4. No election-ambitious politicians can overstrain the national finances with dubious election gifts to the population and lead the state into even higher national debts (see Greece).
5. No incapable politician can be employed for the implementation of the targets of the voter's mandate, because of common skeletons in the party closet.

States and Federations

First limit bank financing for states, federal states and communes and then reduce it to zero; fiscal equalization scheme of federal states and communes; separation of religion and state, reduction of armed forces to an International Community of States (who have signed the UN Charter of Human Rights kept open for all joining states), subordinate troupe for the global protection of Human Rights; gender equality; introduction of Media Code; implementation of the constitution and the UN Charter of Human Rights plus introduction of the Direct Internet Topics and Issues Democracy in the party voting system. Introduction of Ethical Capitalism in the policy of states, federal countries and communes and implementation.

Democracy, Constitution, Human Rights

Antidemocratic movements or other groups, who disrespect, violate or infringe parts of the UN Charter of Human Rights of the constitution, or ethnic groups or religious groups or creative or intelligent or handicapped persons or groups or other people by mobbing or other spiritually offending statements or aggressive behaviour and threatened acts of terror or criminal action or who offend by their behaviour and equipment or at certain historic dates and places organise demonstration and marches glamorising their misanthropic role models or/and do have connections to terrorists or persons who do these things and use or help them, who do generate fear in humans, may not form a political party and do not get access to the parliamentary election systems.

Penal legislation against the generation of fear and terror should be introduced. Influencing by threats and the generation of fear as well as latent generation of fear does stand in flagrant contradiction to the guaranteed integrity of spirit and body. This neuronal “dimming” of the fantasy and creativity interconnection, which reduces the intelligence by our genetic programming as free voters, needs to be stopped because “dimmed” voters stand in total contradiction to democracy and tend to fatalism and dictatorship.

It is difficult undertaking for the voters in a permanently “dimmed” state looking for a simple answer, to recognise these issues by themselves and defy fear inducing information. The past shows how the generation of fear and terror works on a political level (see www.shoa.de).

Full stop to the deadly serious and banal debate regarding the neo nazi movement.

The principle right to freedom and dignity (PRFD)

Do at long last read and interpret our Constitution and the UN Charta of Human Rights with the new neurobiological research results and implement those with the ascertained findings

of research to a unimpaired health, right of personality development and freedom and the right to free democracy. Necessary as a guideline is a legal survey of the Constitution and/or the UN Human Rights Charta both in connection with the empirical findings of the new neurobiological research results. The use of brain manipulation and deprivation of liberty by the generation of fear applied by persons, groups or parties as well as contributing to the reduction of cognitive skills, must have consequences for the causers of the damage.

The mental swamp of the generation of fear can be dried out by making the population aware of the neurobiological connections, particularly in the view that our Constitution and our laws guarantee the integrity of mind and body and the free development of personality. A first step in the right direction would be the application of the Media Code and its implementation by politics. This should be possible by Basic Law. If not, in the name of all those murdered a long overdue reform of the Basic Law and the Penal Law is due.

PRFD Councils in the European Union and the UN?

The exclusion from democracy because of the generation of fear and personal injury has to take place within three months of adjudication of the generation of fear; in exceptionally serious cases the court case can take place at the Human Rights Courts. Generation of fear does lead to voluntary enslavement, its propagation and finally to reactionary and closed systems of states and/or fatalistic theocracies.

The Formula

The short formula and the logo of Ethical Capitalism

The pathway

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 Codigo Universo.

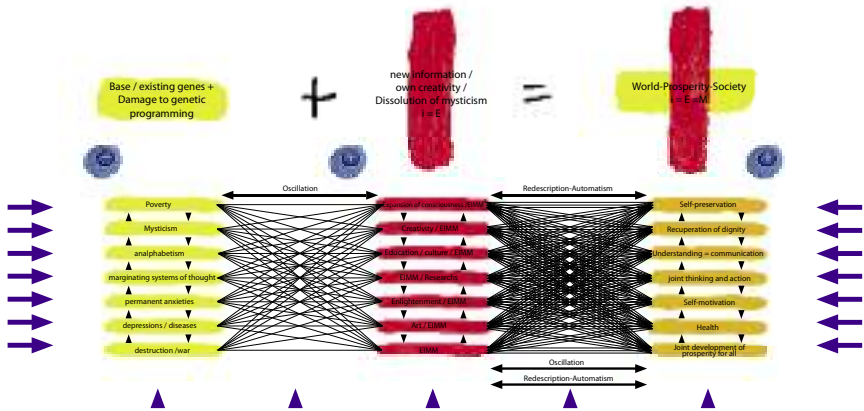
The other countries and states in which Ethical Capitalism is banned will receive evidence of stronger arousal of creativity, better health and higher prosperity of the people living under a system of Ethical Capitalism and the practical and philosophical superiority of Ethical Capitalism. Little by 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.

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 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 EMM = epigenetic informations - medicine and -media



Codigo Universo

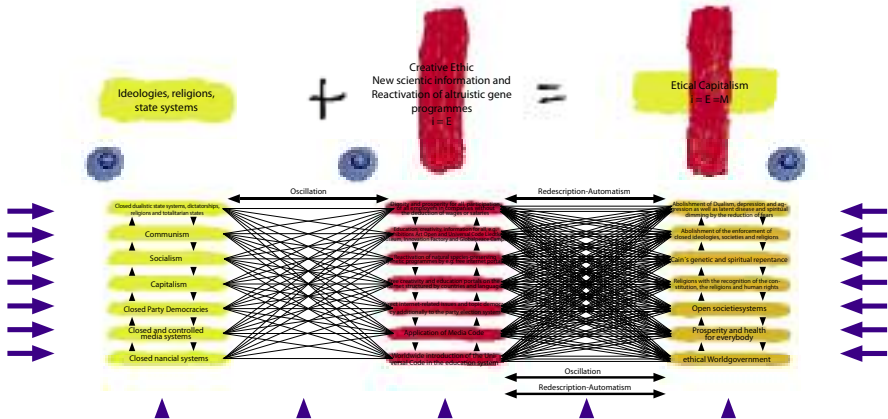
Ethical Capitalism = open Society

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- 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 me-dia temporally, spatially, technically with a 50-50 ratio without PR, image or advertising in-volvement. Incorrect representations hinder the ethical balance and make the selection inap-licable.



Unified Formula for Life

What is life?

If we want to define what is life not only on earth, but everywhere, we are facing the task that many researchers have already confronted and that they describe from the point of view of the reigning perception in the following way: life is a self-preserving system, which is based on chemical processes and can go through evolution by means of natural selection. Some scientists stick to the assumption that according to this definition, we will be able to create life artificially before 2050. According to this assumption, crystals and minerals have some promising qualities on the way to life. How could stone blocks contribute to the beginning of life? Chemical reactions regularize simple molecules into mineral ones and later into more complex structures. In this fashion, all living organisms, from bacteria to a human being, organize the ability for personal growth and adjusting to the environment and to information that surrounds them to preserve their species and evolution. Water also has a feature of preserving information and air plays an important role in exchanging information for life evolution. But the open questions about our existence become more and more evident, although scientist Craig Venter announced on May 20th 2010 that he and his team were able to produce artificial life for the first time ever. These questions are:

What is this information and programs that create life?

Where do these programs and information originate?

What is the connection between the programs and information and us, our genes and genetic codes, as well as evolution?

Where are they stored?

How were they made and/or is there Creation owing to which life begins?

Can we change programs for life and evolution with the help of information?

The first answer to that question offers us our graphic formula of decoding with slightly altered, but very similar assumptions.

Genetic therapy of cognition for those at stalemate or the ones having erroneous behavior pattern

Programs for preservation of the species are taking care of the fact that one trait is enough to make first experience unconsciously sensitize or were deliberately brought back and connected with simultaneous emotions and impressions.^{78/79}

The research by US scientists⁸⁰ shows the positive conclusion according to the rule of contraries that new knowledge and primary experience, consequently, art, increase the number of dendrites and, consequently, connections in the brain. Such physical and psychological violations and dependence that arise after using drugs are excluded. (see also sand table model). The same thing may be said about the negative primary experience⁸¹, for example, in failure to understand foreign language, culture and one new big step in art, connected with own erroneous judgments. In order to prevent these erroneous judgments, new and misunderstood information is usually ignored first because of the self-protection system and only after this initial confrontation people start working with it.^{82/83} If then the intention to change the primary negative information that leads to destructive decisions or decisions that do not preserve species, one should recognize this negative primary experience in the mind.⁸⁴

If negative primary experience, for example some "L" (lacking information), is supplemented with new primary experience, which, although locate key samples similar to "L", but contain positive additional cognition, such as come "C" (cognition), then primary negative experience "L" may be neutralized with the help of "C". In this way, "L" that does not exist anymore and that can still be recalled with the help of sense organs or vision, automatically leads us from negative primary information "L" to the new positive insights "C" and, at the same time, to the vigorous and constructive feelings, thoughts, decisions or the way of action that preserve species.⁸⁵

78 "Placebo effect gets evolutionary advantage according to the following principle: First act, then research. Like, for example, in case of danger... For the placebo effect to work, one needs awareness. Thinking of or anticipating an event already activates certain parts of the brain." "Astonishing medical effect of placebo is now explained," *Welt am Sonntag*, #43 from 25 Oct., 1998, p. 45.

79 See also: "Motivation and treatment with the help of cognition", p. 4, and "Primary information as a transport means of various visions, pictures and logos", p. 6.

80 "Cocaine can significantly change the nerve cells. US scientists from Michigan University analyzed rats that are dependent on cocaine and found an increased number of so-called dendrites that connect cells. The most evident are the changes in two parts of the brain that are responsible for studies and memory. Greater number of places of contact seems to increase sensitivity and may explain the high risk of regression in drug addicts." *Die Welt* from May 4, 1999

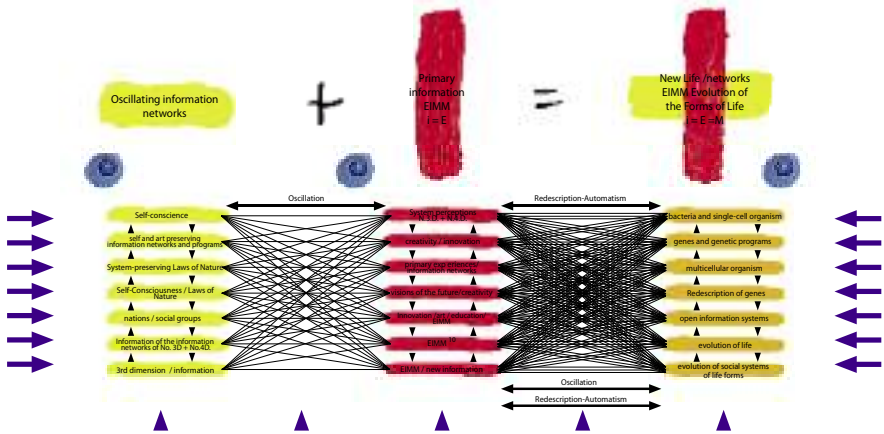
- 81 "Computer engineer Vic Tandy and physicist Tony Lawrence (University of Coventry) have discovered that on hearing very low sounds our brain loses balance and persuades us with false information. Such infrasound phenomena often happen in drafty walkways with vibrating wind. The sound waves that a human ear cannot hear cause the feeling of fear and lead to overwhelming sweating, force eyeballs to vibrate thus reducing the vision angle. And if during such vibration, a strange object gets in the vision angle, our brain pulls visions out of the unconscious and so one can see spirits." From: *...* M. *...* 52, 1998, p. 44.
- 82 "Where there is greatness, people usually avoid taking biased decision for or against, and accept it as such, being content observing its existence. Biased is only the greatness that resists everything that revolts against it, does not want it and wants to destroy and is actually doing it, starting from denying its outlook..." Karl Jaspers "Great Philosophers", Munich, 1957.
- 83 The research conducted in the University of Wisconsin by Seth Pollack on the children from seven to eleven years, that were treated badly and abused at the age from two to four and the children who grew up without any violence: the research showed that the children subjected to violence had irreversible brain alterations. As part of a joke experiment, a scientist showed children various depictions of different facial expressions. The first succession of tests that showed happy and scared face, no difference in behavior between the children from the two test groups has been defined. However, the brain currents with the abused children showed extremely strong reactions. Scientists presume that kids who grew up with violence, brain developed a system that reacts to the coming danger even when there is just a small sign of it. Even today scientists doubt the option of neutralizing this emergency reaction of nerve system and proceed from the conclusion that erroneous reactions that occur as a result of brain alterations, may characterize further life of these people.
- 84 Latest research of drugs in the United States voiced by scientists at the Congress of American National Institute of Health in Bethesda in 1998 support the following fact: memories contribute to regression.
- 85 See also sandbox model

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 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 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

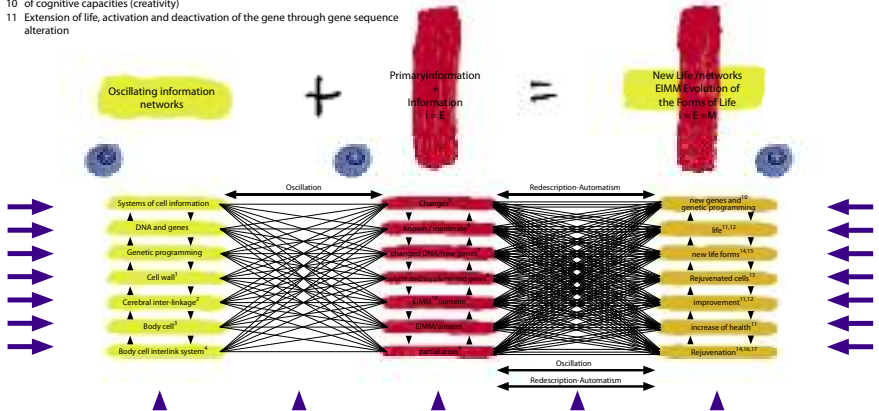


Codigo Universo

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 in information networks in rejuvenated people
- 18 EIMM = epigenetic informations -medicine and -media



Ode to the future

Art / The Formula 1993

You see her every day but don't know who she is.

You notice the bright expression of her face but remain
blind to her world-changing intuition.

She is holy, haughty and yet she must lose her virginity
to give life to new people

She evokes reverence as she impregnates us and we
impregnate her.

It is the goal of the men to come and take her
order, crown, land and honour.

We must conquer her now, but wisely.
It is no use to sing with our feet.

Not to try and conquer her now, means to kill our
children with our own hands.

She is blooming, accessible and perceived rationally,
ready to bring up wise titans.

This land for the Chosen people shouldn't die,
it would only become all-embracing so that everyone
who loves freedom, could wander there.

As the values were constantly changing,
the Nature abolished the law of death,
and they, the people, became immortal.

So were the borders between the God and the Man diminished.

Joy came to the people, as a new land appeared
in the future's horizon.

Without decrepitude, poverty and wars.
Ever-flowing and unflagging.

It appears scary for those,
who still work for the past.
Love for those, who live today in the future.

My children are thirsty and hungry,
and live as voluntary slaves, not knowing about it.
Where is the land with streams of milk and honey, Moses?

It is on the only real continent.

From where You get the power to live Your life.

It is here and still isn't here.

You don't see it but You live in it.

You can not grasp it, and still You grasp it.

When You baptize Your four children with the names
IMIE, DERGE, ALCH and DANKEN,
You will find it, I am sure.

After that take the two firstborn from these
name fields and give them a red theory rod, and so
You will learn their names.

Two of Your ancestors You have learned.
The third, a more secret, You won't see grow in the field of letters.
Only there, where the source through Your
and their creative power is born,
You can refresh Yourself.

She flows cause there is no reason for her not to flow.

Have You found the gloomier of Your relations,
the secret will become knowledge, hidden in
the dark for those who like comfort.

The short, clear stream of thoughts uncovered she for ever
from these clothes unworthy for man.

Hidden in the fog, she has always been over the Nature.

There stood she now, unusually naked, but full of worth.
Extremely powerful, but serving only the man.

Presented by God, the mind game of intuition,
four-dimensional, embracing the Universe with the finest coining,
passes with its look the consciousness of the viewer.

Changed to the backward direction
the eternal freedom for those working for the future.

For modern media Thomas as seen in the context
of genus preservice,
soiled by the yesterday with mud and dirt.

I have not known it, You will now
never be able to say any more.

And yet the only thing she longed for was the free,
man-worth Man in Man.

The Eternal Dynamics – Longing for Realization

Man should always create something new in the course of an endless process and in that way to justify his predestination and in this way to self-actualise. Picodella Mirandola (15th century) defined this endless, continuous creation-of-the-new as the core of man that, on the one part, demands it from man and, on the other hand, considers him to be able to do it. It endows man with a property that was otherwise always ascribed only to divine power: the process of self-actualisation is after Mirandola an endless one, man contains in himself infinite dynamics that maintains his striving for realisation. Endlessness is to a certain extent a “feature” of man through which he becomes godlike, but only – like, because if the process of further development were endless man would never reach God.

But as matter is always subject to evolution as we will see later, the Mirandola’s theses must be ex-tended in this sense. The fifteenth century is the century when Renaissance in Italy reached its highest blossom. The Renaissance was the revival of antique art, and, in the first line, of the Greek antique art. Interest towards everything that was connected with the Ancient Greece was unprecedented, especially towards Greek art and philosophy. New comprehension of Hellenism exerted such a decisive influence on the “Western Art” that we can hardly at all imagine our present time without it. Mirandola has also processed the elements of the Ancient Greek philosophy in his system of thinking, that is the less surprising when we know that Florence, his home city, was the centre of re-comprehension of the Plato’s doctrine. The works of this great thinker were translated into Latin, the then language of science of that time, and made thereby accessible to a broader circle of persons. That is why it is no wonder when we find by Mirandola repercussion of the ideas and theses that we have already known from the studies of Plato’s doctrine. We had found there that one part of the soul, that was thought to consist of three parts, namely mind, is immortal. Here is an idea evolved that striving of man for self-actualisation is endless and becomes apparent in an endless process in the course of which something new is always created.

The connection is evident: man can create something new only through his immortal spiritual creativity in the endless process of self-realization. If the spirit would also perish at the moment of man's bodily death, the process were interrupted and man would not be able to fulfil his task of actualisation of his "self". Immortality of spirit, human creative abilities require as their logical consequence the man who belongs to them, who continuously creates something new with the help of the same spirit and so develops further. That is in another way and with other words a confirmation of the main idea of my theory of evolution from the previous chapter.

The Consciousness of Mankind

Giordano Bruno, another Renaissance philosopher, made a step in this direction, he put forward a thesis, that there is on the whole no contradiction between this and the other world and that the world, the universe, is endless; for him the world is no longer God's image, it substitutes God. All the celestial bodies of the world, all stars and planets soar in the endless force field of space and are maintained in equilibrium only by their gravity. Matter itself and not God is the fundamental principle of motion, and it gives birth out of itself to all what should become and take shape. But thereby the importance of the world rised as never before.

Here there is already at least an unexpressed hint that matter has something like consciousness; how could it otherwise produce such a well-organised, rational, thought-out to the smallest detail order, as it is for example on our Earth, a tiny fragment of the endless Universe?

Exactly in the same direction evolve the ideas of the great German thinker Gottfried Wilhelm Leibniz who says that nothing is dead in nature, that each its piece resembles of a "pond full of fish", that means that it is alive, and that is why disposes of something like consciousness. Leibniz brings all matter to the smallest particles that are able by way of their joining to form all the possible substances. He stresses that there is nothing exclusively material but that each matter contains a force that has been contained in matter primordially.

The smallest particle that each substance consists of Leibniz calls a "monad". The monads are alive and capable of functioning, and as they are also indivisible they can neither be born nor perish naturally, so they are endless. They cannot be subject to any influence from outside because, as Leibniz puts it, "Monads have no windows". They as the smallest particles, to which matter and in it living force can be brought to, are not identical to matter, shapeless and are not subject to stretching. But they are changeable, then how otherwise could be explained the evidently available change and motion within the world? Since an outside influence by this continuous change cannot take place, it can be based only on an internal principle. Each particular monad develops uninterruptedly out of itself. But it means that this development can only be a transformation of something already available, that the future developments are already contained in the today's one. All monads possess consciousness that can occur in differently strong manifestations, like sleeping, dreaming or awake consciousness in different monads. Thereby, however, consciousness ceases to be a property of human or animal existence, but it is present, although in a various degree, in all matter.

Leibniz expressed somewhat more distinctly what had already clanged by Giordano Bruno, namely, that by no means only man possesses consciousness, that matter also disposes of it. But he draws the division line that this consciousness could be smaller, although by unbiased consideration as much speaks for this assumption as against it. Yes, this is even a sign of typical human arrogance, when he ascribes himself alone the most perfect, the most refined consciousness and places all the rest on a lower stage. I have already explained how limited and, as a matter of fact, false the man's picture of the world is. But if he goes further and declares this incomplete, subjective picture of the world to be the only valid and objectively right, so he completely loses out of sight that it is his apparatus of sense perception that tells him what the world looks like. The organs of sense perception as they have already been described, are too much concentrated on solution of quite definite tasks so that they could cope with this one.

But how can man know that he possesses a higher degree of consciousness than another piece of matter? The answer reads: he cannot even know it because he must always proceed from the assumption that there are phenomena in the world for that he has no senses and that, secondly, they are so much different from what he has known before that he even cannot imagine them yet, yes, moreover, he even cannot imagine that there are such phenomena at all.

Contrary to Leibniz, I proceed from the assumption that matter possesses a higher stage of consciousness than man, because it seems to me that this point of view is based on a much more solid foundation, because in this case I do not make man the measurement of all things. Leibniz proceeds in this question from the precondition that the world is such as man perceives it – I deviate from this precondition and take into account man's limited ability to sense perception.

The Escapism Theory

In Modern Philosophy

We find parallels and confirmations for the way of thinking that we have passed before by a great modern Indian philosopher Sri Aurobindo, and even more, we will be able to establish that some views and outlooks Aurobindo's to a certain degree completely coincide with hypotheses.

Sri Aurobindo begins in his main work: "The Life Divine" to set out his views with criticism of the widely spread phenomenon of the world flight. Under the world flight is to be understood a process than can be compared with deviation from reality; the really existing world offers man too many difficulties while over-coming of his living conditions, so he evades this world and flees into a personal, individual imaginary world where he can organise the conditions of his life in such a way as he considers to be pleasant and right.

Es First of all, there are two completely different kinds of the world flight that are criticised by Sri Aurobindo, namely, for the one thing, the flight into technology and, for the other thing, the flight into the soul. The criticism of evasion into the facilities of technology is directed in the first line against the Americans, but here we should bear in mind all modern civilisations by those technology plays the dominant role. Naturally, one cannot deny all the positive achievements of technology or diminish its importance because they really play a very significant role in the further development of mankind, but the more or less blind reliance on technology, unwarranted trustfulness to technology that does not leave any place to man should be condemned. The second kind of world flight is predominantly met in the sphere of far eastern philosophy and religion. Here we mean the flight into the spheres of the soul, the spheres in which the rules of the world are not valid any more. The immersion of spirit, the flight to the corners and nooks of the soul is, in Aurobindo's opinion, the cause of all the evil that, for instance, India has to suffer from nowadays. Objective reality with its technical and material demands is denied, and instead of it evasion into a torn-off reality spiritual fields takes place. He sharply denies this kind of the world flight that is practiced in various systems of the yoga, with the exception of the yoga that was developed by Aurobindo himself, because yoga leads to evasion from reality. To my mind, yoga leads predominantly into subconsciousness, but it does not contribute to spiritual evolution of man, because for that extended consciousness must be created by means of new ideas.

Besides it, there is surely one more way to deny objective reality that is also as widely spread, namely, self-overestimation of man who considers the incomplete and subjective picture of the world perceived through his five senses to be objective reality.

Hereby there is a danger to never achieve cognition of the objectively available world because its existence has not yet ever been recognised.

But let's come back to Aurobindo: naturally, he does not strive at all to refuse from the values of the traditional Indian philosophy. On the contrary, he is seeking a connection of material achievements of western civilisations with spiritual achievements of the East. History is after Aurobindo a permanent process of involution-evolution that some time comes to the point at which it will turn back. This turning point has already been reached: the highest has transformed back into matter and now is again being born out of it. The divine has to some extent penetrated into atoms, the greatest and highest into the smallest, and now the reverse process starts. Certainly, by such theories our conventional ideas of length of definite processes fail to operate completely, so immeasurably long is the period of time that takes its course before this turning point. The outlook that man allegedly is the crown of creation seems to Aurobindo ridiculous in the light of comparison of the length of human history with the length of things. Here is one more argument in favour of necessity of making a correction to human self-understanding. The first argument lies in the fact that man, owing to his insufficient equipment with senses, can only perceive a tiny fragment of the objective world. He cannot be considered, at least at his present-day stage of development, as the crown of creation, because he is not able even to survey this creation to at least a half. Only spirit without a body that has neither limited sense perception, nor exists "within time", but within infinity, would be on the way to bear this title by right.

The idea of man as the crown of creation goes back to a considerable degree to the assumption that man be a God's image, the idea that had been forming for a long time our concept of God, and a look at the depiction of God in the history of art proves it. Aurobindo thinks that a new way of existence is approaching us, the form of existence that is characterised by a higher degree of consciousness.

He means that a new man will develop; this next stage of development will give birth to a living being that Aurobindo (as well as Nietzsche) calls "superman". This superman will be characterised in the first line by a deeper insight into the processes of evolution than all the previous forms of existence.

This insight into the higher interrelations of all existence is based finally on the assumption that the "superman" has cognised and accepted the true and real wisdom. The "superman" sees to a certain extent everything "like from a watch tower" and is able, owing to mobilisation of various abilities invested in him, to surpass everything earlier imaginable. After Aurobindo he is the result that will appear at the aforementioned turning point.

Well, here Aurobindo's and my outlooks divide because every repetition is alien to infinity. In my opinion, there will be no reversal processes, only new creation.

In the modern world the living beings have seven different ego-programs on different genetic net structures levels - ego genes, genetic programs, cells, ego- consciousness, their belonging to a certain genus, creativity enhancement and unity with the nature and the world.

The theory of chaos that was published in January 1983 in the magazine "Bild der Wissenschaft" and characterised as a scientific revolution proves this viewpoint. The next step of the idea is that this superman is strictly speaking only the preliminary stage of pure spirit without a body. In reality it is namely at this stage of development, that a purpose of human evolution, spirit without a body cannot be burdened any more by the irons that his body had put onto it. The body cannot be any more an obstacle for human spirit: neither the body as the prison of spirit, nor any other form of matter impose in this state any more borders; spirit really can entirely devote itself to infinity and can reach in this way the state of endlessly divine or to strive for it. The superman – a man with a body but with larger consciousness – will possess after Aurobindo less ego-ism, and here again there is conformity with my theory that man disposes of two "egos"; the first one is re-sponsible for the bodily and the second the mental further development of man. The bodily "ego" is aimed at supplying the "machine" named man and to protect it.

But as soon as man will have reached the stage of development at which this "machine" – his body, will not be needed any more, as soon as spirit will have acquired the ability to exist without the body, the bodily ego will become excessive. "Inspired man" – spirit without a body – has reached the state of existence without the bodily ego, the spiritual evolutionary drive, however, cares for further development of spiritual cognitive ability.

The ego has died out at this stage, the supply of the "machine man" is no longer necessary as this machine also does not exist any more.

But if supply is no longer necessary, then simultaneously this form of egoism is also no longer needed, because egoism is nothing more than a definite manifestation of the instinct of self-preservation of the bodily man. On the way to the inspired state egoism automatically loses its force. It degrades the closer man approaches the stage of existence as pure spirit.

The reproach that development to an ego-less state would last much too long so that it would be at all just-ified even to think about it, repulses Aurobindo with such a reference that in the course of history of the Universe each new process had always been shorter than the preceding one, and that moreover in this century the state of affairs in the evolution has been foreseen in all its completeness and has become the subject of conscious thinking. The will of a large number of people is even directed already at acceleration of the process of evolution.

This idea deserves a detailed consideration: if evolution is something that, at least partially, is subordinated to our will, it results into an obligation for each person to do his utmost in order to achieve this purpose. Hereto belongs permanent extension of spiritual abilities, thinking gymnastics in all its aspects, intensive usage of available spiritual capacities. Stimuli for spirit (see “the model of a sandbox”) must be sought consciously, they cannot be left out or avoided. Aurobindo continues quite in this sense when he says that we have already been much stronger involved into the process of evolution than all the life before us. We are able for the first time in the history of all life to cognise the sense of evolution and to work in the direction of its implementation.

Thereby we are able to influence the process of evolution, even to control it to a certain extent, and in any case to accelerate it. The more purposeful will this process pass, the sooner will be its goal reached. As we have cognised the goal, our first and foremost task is to do all the necessary, all that is in our power in order to achieve it. But it means that this goal is not any more far in the distance, but that it can be possibly achieved in the foreseeable future.

Today we have already reached the stage at that we already live to a considerable extent in and with spirit, much more than in our body. Our spirit is much more important in our life and for our further development than our body – the significance and the value of the spiritual (sciences, religion, arts) prove it. Our spirit masters new and new spheres and finally creates higher organised consciousness.

Until now I have tried to show on what philosophic foundation I have created my building of thinking. However, this sphere takes only a part of the field of interest that is important for my theories. Another sphere, that is at least as important, is that of natural sciences, to be more exact, the border area between classical “natural” science and philosophy.

There are numerous statements by outstanding physicists, like for example Albert Einstein, on problems of philosophy, because there is really a relation, interdependency, a connection much more than a clear dividing line between the both. In its attempt to research the phenomena of the world physics advances into the spheres, in those it can only express and explain hypothetic assumptions, because by the rules of probability, certain phenomena could have this and this cause, but it can judge far not about everything with complete confidence. But here is the area of smooth transition between speculative natural science, in which experimental examination of the advanced hypothesis is impossible, and philosophic way of consideration and thinking. As an example I would like to give a regularity of logical thinking: with the help of logic a physicist, who is engaged in a problem that he cannot clear up by means of an experiment, but only through a theoretical reasoning, achieves the results that should be considered right if the logical change of thoughts is correct.

Exactly the same is in philosophy, in the science the subject of which is thinking, and logical thinking is a part of it. Logic is inherent in philosophy from the very beginning, it was a special section of this science, although modern natural sciences are also unimaginable without it.

The common between logic and philosophy is that they contribute to our cognition of the structure of the “objective” world, the world that exists independently of our senses. Through logical conclusions as well as through intensive and exact reflection – Martin Heidegger speaks about “The Handycraft of Thinking” and arouses in us through this rather unusual expression an exact picture of what is called “thinking” – we advance to the cognitions to what we could not have advanced in any other way.

The spheres of natural sciences that have to deal with experiments, probations and tests and reach on this way secured cognitions, can only achieve cognitions about the “subjective world”, the world that can be perceived, controlled, measured, weighed, counted, the world that our organs of sense perception create for us.

Einstein and the others who were engaged in theoretical physics during their research work stood strictly speaking much closer to philosophy than one could believe, and that is why it does not seem any more so surprising, when I would be busy on the following pages with several aspects of the Einstein’s and Heisenberg’s teachings, because here, along with philosophy, lie other roots of my works.

The Theories of Matter,
Space and Time must be
considered new

Albert Einstein and Werner Heisenberg

Die The general relativity theory deals with gravitation while the special – with high velocities through which Einstein attached an invaluable important new impulse to modern natural science. The relativity theories are an illustrative example of interaction between philosophy and physics; with his relativity theories Einstein reached the border, on the other side of which experimental physics, with its checkable proof results, should find its continuation in the theoretical treatment with logical conclusions. Einstein has referred to the fact, that what we understand by space and time, is valid only for our limited earthly sensual world, that by high speed these notions have quite different meanings. Our Earth is for us a firm reference point when we speak about space. It is measurable, and it is so well “marked out” by the cardinal points and the poles, by degrees of latitude and longitude that each person can easily orientate himself everywhere and define his position. Besides it, due to the fact that we are situated on the Earth or at a very small distance from its surface, as for example in flight, we can establish the facts of motion and measure exactly its direction and velocity.

By all the measurements the Earth is considered to be a stationary point as compared with a body that is moving. The sentence: “A motor car is travelling at 200 kilometres an hour” does not mean anything else but that this motor car covers 200 kilometres within the measure of time “1 hour” which is accepted on our Earth. The motor car is moving, the Earth in comparison with the motor car is immovable.

The Universe after Einstein should not be considered as a central point proceeding from which we could subdivide all the outer space into squares, so that we could determine our position. The Earth moves across the Universe together with the whole solar system, the whole Milky Way, other galaxies. How could be determined, means Einstein, which of the stars rests and which moves? Motion, to repeat it once more, can only be fixed and measured when I have a stationary point which a body is moving to, which the body is moving from or which the body is passing by.

Motion can be explained most exactly as the process of changing position. To be able to define the motion, the position of a body must be exactly fixed before the motion and after the motion, that became possible, to the contrary of Einstein's opinion, in the free outer space through 3K-radio energy since 1965. This power fills the empty space, and so uniform velocity (as a shift can always be measured) can be measured relative to the whole Universe and or to 3K radio energy. But is this Universe an ordinary closed universe, or is the Universe opened and endless, is it an endless space? The basic value “space”, that is so much important for our life, is only valid for the perception that is processed in our specific human way,

in infinity this notion has a different meaning.

With the second basic value through which we organise our life and bring it in a debugged order as we understand it, with time, it is not different, because it is also adapted to the conditions of our solar system with the recurring positions of the Earth and its Moon towards the Sun. It is worth mentioning that these frequent references to the shortcomings of the system of our perception and the method of our orientation in the world should not be understood as some destructive criticism or mere complaints of our human narrow-mindedness; I only want to depict thereby most exactly our situation, that is subject to certain limitations, in order to counteract to widely spread self-overestimation of man. Instead of becoming completely aware of his situation, in order to do his best basing on it, man usually prefers the self-deception of regarding himself as the crown of creation and the measure of all things, in order to rest on most doubtful laurels, and instead of doing his best to do only the most necessary things. But striving for the far and new instead of being contented with the near is in the spirit of the theory of evolution and it is just required by it.

What constitutes our human reality does not meet the requirements of the absolute reality – to recognise this fact is the first step on the way to make it fertile.

To advance to the spheres in those our conventional ideas of space and time will not be able to help us any more, we need not travel to space in a spaceship, we have this sphere everywhere here on the Earth. What so paradoxically sounds turns out to be quite simple: natural science has already advanced during the research of the basic structural elements of matter to the dimensions that no man can “imagine” any more, if we want to understand under ‘imagine’ that we want to create a picture of a thing that is true to reality.

Already discovery of the atom and the cognitions, that have been obtained about its structure and properties, can strike dumb a layman, because the scales reached here can really only be expressed in figures. Or who will dare to say that he can imagine the size of the atom that makes between 10^{-13} and 10^{-14} of a centimetre. When we speak about the distances between two atoms, it has nothing to deal with our notion “distance” as a conceivable span, as a space between to bodies, but here we approach a sphere that is not met in our conventional reality.

It has been proved that a nucleus of an atom is formed of so-called nucleons, the structural elements of matter. These nucleons revolve round their axis with a velocity of 1022 revolutions per second. Here again our imaginative power fails, because such a velocity will hardly be reached even approximately by a body in a foreseeable range of values – and how were

it possible when this tempo corresponds to 100,000 kilometres per second, a third of the velocity of light.

By the both examples we see that not only in the macrocosm, but also in the microcosm, the structure of the smallest particles of matter, our conventional notions of time and space lose their meaning. We, people, stand somewhere between this much too big for our imaginative power and at the same time unimaginably small space, both of which can be expressed only in figures, but those still remain closed for human experience.

But scientists reflect not only on the nucleus of the atom, they have also already given the name to much smaller constituent parts, the structural elements of the nucleus of the atom, the nucleons consist of: these particles are called "quarks". The quarks are considered nowadays as the smallest structural elements of matter.

instein has reminded in his time that there is no natural resting point in the infinity of the Universe that could serve as a reference point for our system of space and time. As we, people, grow in our space-and-time system and consider this system to be really available, we take ourselves for this resting point on what everything here is oriented. Consequently, everything that we learn and perceive from our viewpoint, can only be valid in respect of us, but cannot have any pretensions of objective validity. Of course we cannot be aware of it, but we act in good faith that what we do is true. Our existence is unthinkable without notions of space and time. Space and time are our spiritual helpmates in orientation that should make something unconceivable conceivable to us. Today we have the idea of both the notions, but they have developed very slowly and gradually in the course of the evolution history. Man said once that he was the resting point in the moving Universe, that, if we take into account and systematically observe the natural phenomena, he had to deal with, namely, in the first line constellations, is not at all so ridiculous. For the man, who can rely only on his eyes as his aide, everything moves round the Earth.

Proceeding from this observation he managed to create in the course of time a system of spatial orientation because with the help of constellations one could define directions that are a precondition for orientation in space. With the help of celestial coordinates we can for example unambiguously determine each point and describe it in such a way that another person can find it.

But experience also taught the man that a certain period of time is required for overcoming of a distance between two points, that certain spatial distances correspond to certain periods of time. A rough aide for division of time presented the continuous rhythmical motion of constel-

lations, particularly of the Sun, and so it became possible to effect a determination, that would tell him how much time he would need for a certain stretch, whereby he would then be able to determine his momentarily location. This system of time and space was more and more perfected in the course of time, but on the other hand it got more and more separated, so that nowadays we consider it to be given as a natural phenomenon. But it is only for us, not for a creature who was grown outside this Earth and observes us from there. Our human thinking, our mind is based on the fact that we have created the space-and-time system that does not objectively exist. We, people, have introduced this system as it is, and if we dare to penetrate into the spheres that are completely deprived of sensible experience, we must take into account that other regularities are valid there, than the ones we know and with the help of which we orientate on the Earth.

All our physical cognitions that are expressed in the form of formulas and laws are based on the notions of space and time and one more aide of our spirit, the notion of mass, the weight that is inherent in matter. But matter also does not exist in the form that we imagine. It is not a solid, resting in itself substance, but consists as it had already been described before of tiny elements, the atoms. These atoms are in their turn composed of various elementary particles and consist to the most part of nothing. Electrons revolve round the nucleus of an atom at comparatively vast distances like the Moon round the Earth. But the motion of electrons round nucleus of the atom takes place with a much larger distance and with incomparably higher velocity than the motion of the Moon. The electrons form through their terrifically fast circular motion an impenetrable cover around the nucleus of the atom, and so they determine the size of the atom, the absolutely biggest constituent part of which makes the distance between the shell formed by the electrons and the nucleus. The nucleus of the atom, that is as big as a pea, would have an electrons' cover of over one hundred kilometres around itself.

If all the atoms, of which, for example, a tower building consists, could be compressed, so hundreds of such high blocks could be placed into only one thimble.

But not only electrons revolve round the nucleus of the atom, the constituent parts of the nucleus of the atom also move; they rotate with the already mentioned unimaginable velocity of 100,000 kilometres per second around their axis. So, after all, matter consists not of solid substance as one normally imagines and what is obviously expected, but of uninterruptedly moving tiny particles at gigantic in comparison with their mass distances. Our idea of what matter is, is also as deliberate and artificial as our notions of space and time, but we still try again and again to understand the world with the help of these "hand tools".

The elements of matter consist strictly speaking of ever and infinitely moving something that is named as energy. An atom can continue to exist only through this energy of motion that keeps the electrons and the nucleons of the atom in constant motion. If the electrons would stop, so the shell around the nucleus that is formed and maintained through their circular orbits would also fall in and vanish. If all the electrons contained in the materials of which a pyramid is built stopped simultaneously, this pyramid would fall in itself and would have enough room inside a match-head. Only its weight would not change.

The link between energy and mass is expressed in one of the most known physical formulas: $E = mc^2$ (E = energy, m = mass, c = velocity of light). Albert Einstein who derived this formula expressed thereby mathematically the transformation of energy into mass and of mass into energy. Through simple substitution of values in this equation one can calculate how much energy I must spend in order to produce a certain mass, and how much mass I must “disintegrate” in order to obtain a certain quantity of energy. If I insert in the equation 1 gram for m , the energy consumption will make up about 25 million kilowatt-hours. Vice versa, 25 million kilowatt-hours of energy are required to produce 1 gram of mass (an example from the book by H.W.Woltersdorf). Velocity of light that appears in this formula is of enormous importance for physics. But I would like to dwell on it in a more detailed way not only because of the significant role that light velocity plays in physical research, but light velocity is also very important for the description of my own understanding of human being, that is based on the natural-science research of the passed decades.

The velocity of light, that makes about 300,000 kilometres per second, was not proved by Einstein, but it was already known before him and was already used in physical regularities. For example, it was known that velocity of light is the maximum speed that cannot be exceeded. None of bodies can be faster than light, not even with the help of technological achievements that cannot yet be realised today. For example, a spaceship that some time in the distant future would be able to fly at half of velocity of light and from that light is emitted, would not be able to influence it in such a way that this emitted light together with the velocity of the spaceship could pass 450,000 kilometres per second. More than velocity of light cannot be reached; here lies after Einstein the absolute border for matter and energy.

Why it is so, can only be derived in one’s mind, a personal check-up as a traveller is at the time impossible.

Light velocity is not a border before which one can still slow down in proper time, but already during the time when one accelerates to velocity of light, space changes as well as time and mass. We, people, have already defined speed, that means that we have established a

generally accepted rule in conformity with which velocities can be measured and calculated: velocity is defined as a passed distance divided by the time that is required for its passing. The unit of measurement in which velocity is measured obviously contains both of these elements: kilometre per hour, km/h. If I pass a distance of 50 kilometres within an hour and advance always with the same constant velocity of 50 kilometres per 1 hour, so my speed makes up 50 km/h, namely 50 divided by 1. If I manage this distance in 0.5 of an hour, that means that I was constantly driving at 50 divided by 0.5, i.e. 100 kilometres in an hour. If I require 2 hours for the 50 kilometres, so my speed was 50 divided by 2, i.e. 25 km/h. In the same way one can purely theoretically determine what distance I would pass in flight if I would fly one hour with velocity of light, and, of course, also what distance I would pass by two-, three-, ten- or any time -fold velocity of light in a definite period of time. But I had already said that space and time are the notions that man had created for himself.

But how does the space with the help of which man orientates in his environment behave when it is subject to conditions of light velocity. And what happens to time? Are our conventional ideas of space and time still valid in this sphere?

Einstein grounded by his relativity theory that the assertion that space and time shrink by light velocity. That is a rather incredible theses, it cannot be brought in correspondence with our present-day experience. Although we sometimes have a feeling that time passes endlessly slowly and minutes seem us like hours, or that time runs away from us, we can, however, but we can every time make sure that the clocks on no account ran faster or slower and that it was our feeling that deceived us. There were also serious experiments with the help of which the researchers wanted to clear up whether velocity influences time, whether time can really pass faster or slower. For this purpose several high-accuracy atomic quartz-crystal clocks were transported in very fast aircraft and after the landing compared then on earth with the controlling clock. Actually a time difference was stated between the moved clocks and those that were left at home (on earth); the clocks that were transported by the aircraft ran several milliardth (billionth) fractions slower. Thereby it was proved that velocity influences time. (Description if the experiment after Woltersdorf).

This experiment was content with a velocity that completely lies within the range of normal for our earthly conditions, with the cruising speed of a fast aircraft. Let us suggest that the aircraft flew with a velocity of 1,000 km/h, the velocity converted into seconds makes about 270 metres per second. When compared with velocity of light, 300,000 kilometres per second, the velocity of the aircraft is nearly equals zero. Light velocity is the maximum velocity that cannot be exceeded – that is what we have said before. When the clocks in the aircraft are transported with a velocity of 270 metres a second then remains to the theoretical

achievement of the border a rest of 299,999 kilometres 730 metres a second because before achievement of the maximum velocity velocities are added. When for example two motor cars drive at a speed of 50 km/h towards each other, so they have regarding each other the velocity of 100 km/h; but when two spaceships fly towards each other with a velocity of 200,000 kilometres a second, so they don't have relative velocity of 400,000 kilometres a second regarding each other, they cannot exceed light velocity, so it remains in any case under 300,000 km/sec.

The proper motion of the transported clocks takes only a tiny part of the total available velocity so that for the motion that takes place inside matter, in the atoms, remains as much that it is only slightly reduced so that not to reach the maximum velocity. Motion is a basic precondition for time, time on the whole can be measured only during the motion. Where nothing moves, I have no breakpoint and no measure for passing of time. When motion is slower – no matter for what reason – time also passes slower. When motion inside atoms decreases as the proper velocity of the for example transported in the aircraft clocks requires a part of the totally available 300,000 kilometres per second, so time also passes inevitably slower for these atoms and for matter consisting of those atoms than for those, to stay by the terms of our example, not transported clocks the total stock of velocity of which can be available for atomic motion.

But it means nothing but that each movement, no matter how slow it can be, means change of time for the particular moving body. The velocities that are usual on the Earth are, however, as compared with theoretically possible velocities so small that here change of time is of no importance at all and can be determined only with the help of most complicated methods and highest-accuracy devices.

We can derive a sufficient number of examples by those the proper velocity of the body has a very big influence on passing of time. Let us imagine the following seemingly unrealistic but still theoretically thinkable situation: an astronaut is moving across the Universe in a spaceship flying with almost velocity of light. In a year he lands again on the Earth where he can state that that there meanwhile many dozen years have passed; but he grew older by exactly one year.

The explanation here is very much like those from the example with the clocks. Here we also dispose of the same "pie with velocity" of 300,000 kilometres per second. However, here the astronaut consumes the absolutely biggest part of the pie for his proper motion that almost equals light velocity. Consequently, when this proper motion requires already the biggest part of the maximally possible velocity, so for atomic movement in matter, that means also in the

body of the astronaut remains only the rest. The motion inside the atoms passes accordingly slower, time within the whole system that rushes with approximately light velocity across the universe runs slower.

The more this astronaut approaches light velocity the bigger is his proper velocity and the less velocity remains for the motion that takes place inside the atoms. But when this residual motion becomes smaller and smaller, time also passes to the same extent smaller. That also implies a question what would happen if that astronaut moved with light velocity. In this case all the possible motion would be used for the proper motion of the spaceship with its contents, so that nothing else would be left for internal atomic motion. Everything would stop, no more motion would be possible. Since as I already stated before time is directly dependent on motion, in a case like this time would stop. At the moment when the astronaut reaches light velocity, he is also already there.

Here I would like to return once more; I find it necessary for better understanding of general interrelation to make a small digression to a law of physics:

Velocity changes not only time but also the mass of a body. Here to a small example: when a motor car at 5 km/h drives across a wall, nothing happens either to the car or to the wall – let us assume that the driver has been fastened. When this motor car drives at 20 km/h across the wall, possible gets the bumper several scratches and plaster will possibly crumble down the wall. At 50 km/h the car looks already rather severely crumpled, by 70 km/h it will be reduced by a half of his original length. Here we always mean motor cars of the same type with the same equipment and in identical state.

The different effect that causes the collision with the wall is ascribed to different velocity. If we install scales instead of the wall in our example we will be able to state by each higher velocity higher weight. Let us recollect: each body has a mass. The mass is identical with force and weight that this body sets off to the change of the direction of motion. The higher is the velocity of the body, the more force is required to change the direction of motion. The collision with the firm wall should also be understood as a change of the direction of motion, because here the movement stops, i.e. is not continued in its previous direction. An opposite case is setting in motion of a resting body by which a not available direction of motion of a resting body will be at any rate “changed” by means of moving it. By increasing velocity the scales will show higher weight of the motor car. The weight that exceeds the weight of the car measured in the quiescent state is achieved by the motion and by the pressure produced during the collision.

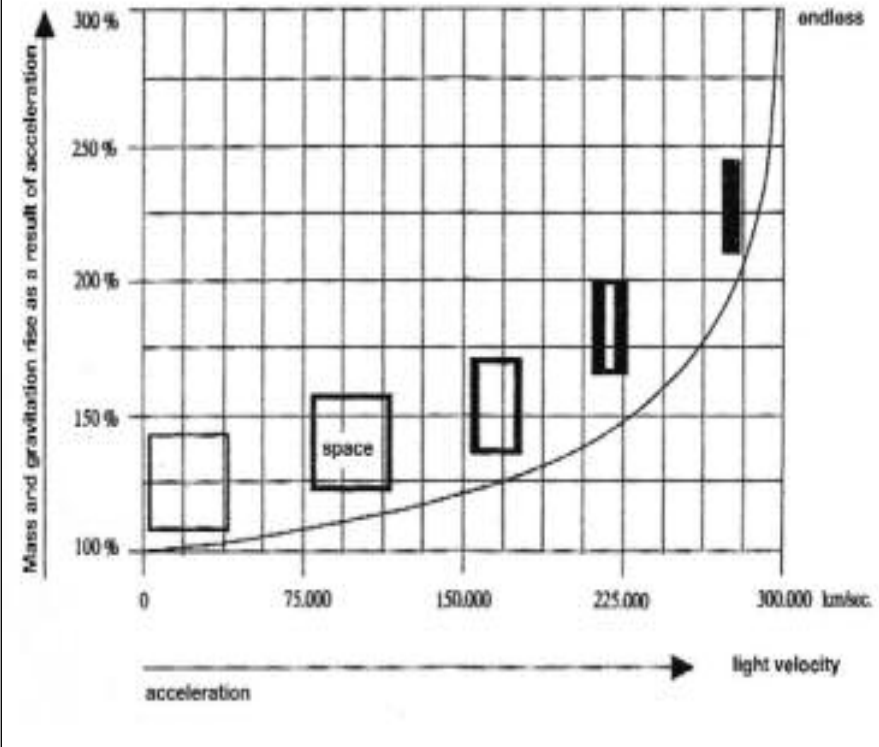
Already at the end of the previous century physicist Lorentz has mathematically proved that at high velocities this motion is transformed into mass, that mass originates out of this motion and from out of it resulting pressure. What is hidden behind this mathematical formula that Lorenz derived for this state of affairs, can be vividly seen on the diagram “space – time – mass after Lorentz transform”.

We can see on this drawing what happens to a body that is accelerated to light velocity. The closer it approaches light velocity the stronger grows its mass in the direction endless, the shrinks its space in the direction endlessly small and the more slows down its time towards endlessly slow. The table shows that at approximately 75,000 kilometres a second the body begins to noticeably gain mass. Let us recollect once more for a very short period of time the Einstein’s formula $E = mc^2$ by what by transformation of energy into mass is calculated and that we saw by one of the examples how much energy is necessary to produce 1 gram of mass, so this interrelation will become somewhat clearer for us. If a body is to be accelerated, must energy be must be supplied.

Each of us has experienced it countless number of times be it while driving a motor car where an indirect energy supply becomes every time evident at the time of filling or be it while riding a bicycle where quite a different form of energy is consumed. The higher is the velocity that should be reached by this particular car the more energy must be supplied – here there is also nothing new. If I am leaving the range of velocities common on the Earth and accelerate right up to light velocity, so “already” at 75,000 kilometres a second my demand for energy is so high that the energy that is supplied can now be applied not only for acceleration but it begins to get transformed into atomic mass. But that means that my motor car since additional mass appears becomes heavier – and again needs more energy for further acceleration. But this energy also transforms to some part into mass, the demand for energy increases further what involves “production” of even more mass and thereby the necessity of even higher energy supply that again transforms into mass. Each even very small approach to light velocity entails automatically weighting of my spaceship until it in immediate proximity light velocity is already so heavy that that further acceleration is not possible any more because mass would then become infinitely heavy. Although infinity can be an engineered value but it cannot be used in precise arithmetic operations that have to deal with absolute numerical values. Where the opportunities of physics and mathematics cannot give any more concrete judgements, they touch upon the field of philosophy; the question about infinity is such a boundary point.

We have seen somewhat more concretely what the statement means that light velocity is the maximum velocity that cannot be exceeded. It will become even more vivid when we clearly demonstrate what will happen to the third of our basic physical quantities, with space when a body reaches light velocity.

Space – time – mass after Lorentz transform



By acceleration of a body right up to light velocity his mass and respectively gravitation grows towards end-less, the space of the body shrinks towards endlessly small (in the direction of motion, the time of the body slows down to endlessly slow.

growing mass = growing gravitation

Let us look once more at the table that vividly explains a physical law that has become known to us the “Lorentz transform. There we can see that space by approach to light velocity shrinks up to endlessly small. A spaceship that flies at nearly light velocity across the Universe and has according to assembly drawing the length of exactly 30 metres would have during this super fast flight the length of only about 3 metres when measured from the Earth. The inmates of this spaceship for whom it would preserve its length of thirty metres, on the contrary, vice versa would measure a 100-metre-long bridge on the Earth passing by in flight by only about 10 metres.

Velocity increasing, spatial extension of a body changes accordingly – certainly, in accordance with the relativity theory depending on the location of the observer. Measuring instruments both in the spaceship and on the Earth supply us with hundred-percent exact results so that the differentiating measuring data can only be explained through different locations of the people who carry out measurements. In the first case this the Earth with all physical regularities that are valid on it, in the second case this is the rushing across the Universe spaceship that is free from these earthly physical law, that is two completely different reference systems for measurements.

It is necessary for better understanding to proceed to the thread of thoughts of the other great physicist.

Werner Heisenberg

In the judgements by Werner Heisenberg that have remained us from him and that cover a wide spectrum of problems, I have found inestimably valuable confirmation of my own ideas and theories as well as stimuli to answer the questions that arose in the course of my previous activities.

How closely related are not only philosophy and natural science but also art and natural science becomes more than obvious in the books by Heisenberg.

But not only the cognitions that Heisenberg arrived at are worthy of special attention but also his fundamental approach by the search of a definite phenomenon or a state of affairs that has not been cleared up with the greatest possible accuracy. It is him who says that each fundamental scientific work must turn back to the beginnings and involve the previously known course of thoughts. Only if it is impossible any more to be based on already known rules and regularities and to achieve new results because all the previously known is not sufficient for the explanation, only then it is required “to leave the foundation on which the previous science is based” and, he continues, one should make “to a certain extent a leap in the dark”.

Only in this way one can achieve a really new cognition, a previously unknown understanding because bare basing on the already available without getting at the roots of this available and to reach the utmost clarity about the first steps that had lead to the known results, cannot give rise to anything new. A really fundamental and comprehensive research of the achievements of other researchers in the course of time can show us how far this already known corresponds to our results and in respect of what phenomenon there is nothing else to do but to give up this foundation. But this is the way that the whole evolution takes: it develops from the very beginning the already available and permanently strives for something

new; repetition is alien to the essence of the revolutionary process. For this reason I do not believe as it has been repeatedly assumed that the Universe blows up, blows off and the blows up again. I mean the the Universe expands further.

And this is the way that brought me to my cognitions and hypotheses. Namely the advancement of the hypotheses is an evident example for the "leap into the dark" in the spirit of Heisenberg, because each hypothesis is based on the already known and yet unknown that are not always based on the reliable foundation of the previous cognition. Not least the Einstein's relativity theory that had disclosed for physics absolutely new dimensions and that so greatly surpasses the existing before its invention obligatory traditional physics, as the world outlook Galilei's surpasses that of Copernicus, is built in its roots on the hypothesis that had its roots in classical physics, but that lead at the time of cognition of its shortcomings during the clarification of the basic issues to something fundamentally new.

Of course, it is not easy to get rid of the ideas that had determined our conventional picture of the world for decades and even centuries and had made the foundation for our thinking. The new has always first to fight against the old settled doctrines in their field before it manages to break its way through. But namely this fight against the ideas and persuasions the validity of which cannot be accepted any more because they contradict to new cognitions and, must be accepted and held out. In this battle the new has the first opportunity to show itself and to justify its claims, and the old will try to do its best to protect its positions. But due to the fact that both the sides will do everything in their power, there is the highest possible guarantee that not really the best will break its way through and that the current foundations of thinking and action will be only then encroached when it is really inevitable. But Albert Einstein's relativity theory and Werner Heisenberg's theory of quantum mechanics were during their development both subject to harsh attacks on the part of the traditional physics and had to prove their worth in the polemics with these attacks. The novelty that these theories implied was so enormous and so radical that they could not be accepted at once, at a stretch. Only in the course of time could the critics of these theories get persuaded of their accuracy and validity – today they are public domain and foundation of physical research.

By the example of these both physicists – they represent here a large number of other scientists, philosophers and artists who have deepened, changed or completed the already existing through introduction of something new – it becomes quite obvious that when we are persuaded of accuracy and importance of something, when we have no doubt that we are on the right track, then there is also an obligation that we have to stand for this something and the previously valid if it is necessary. Both in philosophy and art it is high time to seek new ways and to continue the evolution of spirit. Our goal is not to offer a further variation of had

already been thought and already expressed, but to give reference aimed at the new, not yet thought. To bring it to the common denominator, we must seek creativity, innovation and the questions that would lead us further, then the Variations will appear by themselves. Only so can we solve the problems that arise before us and develop further.

The Subjective Episteme of Man

In my book “The Fourth Dimension” I pursued the end to describe the information back-ground for my objects in order to give the reader who is badly or not at all familiarised with this matter the first uncomplicated access. I wanted to show as well that my ideas, no matter how unusual and strange they could seem at first sight, were not at all born in “empty space” but that tradition of the West-European philosophy has already reached in certain question the conclusions on which I could be based and which I could develop further. I only searched at the spots the opportunities for advancement at the spots that previously marked the borders of cognition.

Of fundamental importance is the phenomenon of infinity. Alone the bare thought of the shortcomings of the human body, scantiness of the organs of sense perception and connected with it incomplete, subjective picture of the world that we, people, dispose of, that we do not do not at all cognise to be incomplete will revive the desire to overcome this shortcoming. When the body with all its organs at least secures survival – when the preconditions do not change – but only survival and not a little bit more, when it turns out to be the irons for spirit that disposes of much bigger and diverse capacities than it has previously been able to make us of; then spirit must develop alternatives how it can change this dissatisfying situation. This is a simple and clear conclusion that should be quite obvious by itself. But it is not always as simple as it is heard.

Imaginative power is dependent on what and how we can perceive. There is something that we can hardly imagine, that we have already earlier repeatedly perceived in a similar form, the word “similar’ is to be understood here in a very broad sense of the word. Naturally, creative achievements are always processes during which something new is produced, but, however, nearly always only id dependency on our organs of sense perception and the imaginative power that arises in us under its influence. For example, we can imagine how a motor car would look like in five years because we have seen in our life several hundred of various models, have driven then ourselves, used them etc. besides it, we know to what extent the motor cars have changed during the last fifty years. Consequently we can basing on all our experience that we have previously summed up with motor cars imagine, make a picture what motor cars would be like in the future. Naturally, the picture that we make us

here would represent only one of many possibilities in what direction the development might go – needless to say that exact prediction is not possible.

But we also have already collected experiences with quite different things, for instance, with X-rays. Surely you have already been X-rayed and you know what a roentgenogram looks like. But we can hardly imagine – in the most literal meaning of the word – what the X-rays can look like because we have never seen them, only their consequences, the results of the existence, namely, the roentgenogram. They are completely inaccessible to our perception (like radio waves, TV-waves etc.).

Another vivid example is atoms the structure of which on countless drawings and diagrams in text-books are depicted again and again but that nobody has yet seen in reality with his own eyes. An idea of what an atom looks like, a picture of what an atom looks like in reality can be only designed with difficulty because we are short necessary data and information that our organs of sense perception could have supplied us with. Our organs of sense perception dispose of too few or not at all any data of sense perception proceeding from which a reliable picture could be created in our mind.

Eternity - A White Spot in our Consciousness

We can proceed from the assumption as we have already seen that by approach to light velocity time passes slower and slower and at last when the whole available velocity is “eaten up” by the proper motion, time stops.

Space also becomes smaller and smaller by approach to the maximum velocity until it at least becomes endlessly small.

Here we advance into the sphere where the notions “space” and “time” have no more validity. For the person, who moves at light velocity, time stops. He is everywhere at the same time because time does not run for him.

Infinity is for human mind not yet clearly conceivable. We have not yet built threads of thoughts for infinity and we can only describe infinity. Natural sciences that have set themselves a task to come to the ground of things, to research the reasons, to investigate the natural phenomena and to explain them, have also reached the point where the means and methods that are at their disposal are by no means any more sufficient to achieve checkable results. Naturalists, however, quite in the sense of the evolution theory must set themselves a task in respect of that what they do not know yet and what seems impossible to them so that they could formulate the goals and could work in the direction of achievement of these goals. One of these goals must inevitably become infinity that is to be first explained philosophically and understood, investigated and place it in the service of man, so that this blank point in man’s consciousness also vanishes. The precondition is that new notions should be derived or even a new language should be invented because the present-day notions are not any more sufficient to rapidly move on this way.

Eternity as a Watch Tower

By giving the grounds for my investigation infinity I tried to use infinity as a watchtower, an opportunity that simply suggests itself. Here I would like to remind in a few words of the preceding part in that it was described what fundamental changes influences achievement of light velocity: mass, time and space become endless. For a traveller space becomes endlessly small, time stops, the traveller is everywhere at the same time as he does not need any time to get to another place.

Let us try to imagine this state, to be carried to this infinity and to observe the world from there like from a higher watchtower.

When we are everywhere that means that we are not bound to our bodily cover and that our spirit has an opportunity to get liberated from the irons it was put into.

We can try to get settled into a stone, into water, into a bridge, into a mirror and try to see with the eyes of these objects or join to the consciousness of these objects. In the pictures and sculptures I try to make this state vivid. Through concentration on being in infinity we give accordingly our spirit an opportunity to display itself in the way that otherwise remains closed for it.

Endless being that in comparison with our usual being should be considered as in any case longer and thereby strictly speaking as a “normal state” gives us a viewpoint that lies normally outside our conventional being and from which we can perceive all this conventional being in all its aspects.

And not only this. The “things’ we have to deal with in our everyday life are also accessible and give us the chance to get settled into them and to see the world from their watchtower.

We are always and simultaneously everywhere – this thrilling view has changed all my life; because when I as a self-conscious creature am settled in this table, this wall-stone, this butterfly, or this plant that stands on my window-sill, I cannot treat all these objects, animals and plants in my environment not any more inattentively or even cruelly. If I kill a fly in my room I make myself suffer and quite the same if I trample down flowers on a meadow. All that I do returns to me; I am not only the doer but also the recipient of all my actions even of those that seem absolutely unimportant.

Meanwhile it is not a secret any more, and it was proved in the course of numerous experiments that indoor plants react also on emotional influence of their environment. It is nothing else than an understandable reaction when we display negative attitude towards plants and these plants also answer with a negative development. It is we who determine the blossom or fainting of the plants, because we not only treat them with a bigger or smaller degree of care, but we also imply the plants what feelings we display in respect of them.

In the pictures I try to show how matter a part of which I also am perceives its environment. Of course, I clearly realise that my pictures only show the possibility how it could be.

A big difficulty that I was confronted with while painting should be mentioned at this spot: it was sometimes not only very difficult but simply impossible to reproduce in a picture what was perceived by consciousness of matter because expressive ability for it is far from sufficient. There is not only a problem to be solved how I can vividly imagine that what is not inherent in our perceptive and imaginative ability but one more equally as big problem how then all can be transferred into a picture, a drawing or a or a sculpture with the help of pictorial forms that are also usual for only definite, namely, previously usual pictorial contents. However, later I would like to dwell once more on the problems that are connected with transference of my outlook into pictures and sculptural objects – at the moment it is enough to say that enormous difficulties arise at this spot. It is important to linger on a little bit longer on the notion infinity and its importance. Earlier, I already referred to the point that the endless is to be considered as a normal state, proceeding from which each form of finiteness, i.e., for example, also our timely limited existence is to be understood as a state of emergency. The criterion that is to be followed is here not our life that usually lasts about 75 years, but infinity that that determines the frames and runs through all our being, that is the absolute and objective by what everything is measured and from which one should proceed. Infinity, however, is also very important for us by another reason: Our being in infinity, in endless time and endless space that is equivalent to always and everywhere, grants us ability to emotional receptivity.

We get access to endless and diverse spheres of spheres of emotional experience, can endlessly accumulate various experiences and gain insights and cognitions, we can explore spheres of emotional experience of all so-called “dead and alive matters” in all states and each evolution stage at any time, and we are or develop in the direction of what in other timed or philosophic systems was called “absolute being”, “divine state” etc. The level of consciousness in infinity is many times higher than that of man who is held in his bodily irons and whose spirit has not yet liberated from these irons. Liberation from these irons opens the man new spheres of experience.



Picture title: Feelings; 1979 Oil on Canva

Museum Liedtke, Port d'Andratx Mallorca

Information paves its way with the impressions that the brain gets and starts to build with its spirit connections, restrictions and its quanta-, space-, timeless soul.

Joining Endlessness

There are various attempts and mental opportunities to get access to infinity:

Light velocity

Natural sciences offer us a theoretical, a mathematical way, thereby they show us through mathematical and physical calculation that consequences brings with it achievement of world velocity, how our conventional ideas of space and time cannot be kept there any more and give the way to the infinity of time and space.

Evolution

The way of evolution is the one that is predetermined by evolutionary development and that will bring some time to the form of existence in which the spirit of a man will be able to exist without the body, and that means without the ballast that hinders him while realisation and complete revelation of the opportunities vested in him.

Training in acceleration of evolution

A way to achieve this goal is the logic of reflection and concentration on mental processes. This concentrated thinking leads the mind to an anticipation of what infinity could be like. A joining at the present-day stage of the evolutionary development of spirit is impracticable. A closer and closer approach of human spirit to infinity is influenced by the point that mind is more often and more intensively brought to the borders of its abilities.

Religion

Another way leads through religions through the religions that announce eternal, and that means endless life in most various ways. The precondition for it is life in the way that is prescribed by the norms of this or that particular religion, and hereto belongs a life that is lead in the sense of evolutionary idea, the further development of the positive opportunities of human existence. A negative attitude towards life cannot be a starting-point for a life in infinity. Only those who have a positive, namely, positive without any limits, attitude towards their earthly bodily existence and who demands from himself permanent further development is on the whole able to reach perpetual existence, an eternal life as a spirit without a body and to attach it a positive shape.

Trying to move with our spirit to infinity we can without any expenses and, above all, at any time to take a new point of view towards an experience, can reach a level of consciousness that otherwise remains closed for us. The involvement into finiteness can never give us a review over this finiteness, but separation from constraint in finiteness and entry into infinity

places us on a higher stage whom the height of which we can comprehensively observe finiteness.

The rough the entry into infinity we can simultaneously get always and everywhere to all existent and non-existent. Infinity penetrates finiteness, it exists at any place any time. Infinity cannot be limited by finiteness, otherwise infinity were not endless. The microcosm, the structure of matter, is involved in infinity (let us think about endless motion of electrons in an atom) in the degree as the macrocosm, the structure of the Universe (for example, endless expansion of the Universe. Infinity is present in each atom from that our body is built as well as in each atom of all matter. It is possible with the help of spirit to join to this infinity, to penetrate into matter, into consciousness of matter and to get imbued with perception of matter or to experience them. We can try to explore new threads of thoughts and spheres of experience overcoming the limits of a normal human-earthly approach, unencumbered by body connected thereby ability of sense perception. This new viewpoint from which we then proceed will also inevitably lead to completely new results the diversity and importance of which cannot yet be even approximately correctly evaluated.

In the pictures I try to vividly depict this new sphere of experience, at the same time I would like to stress once more that here I describe my individual concepts and experiences that, of course, make up only several of the countless number of opportunities, moreover, they “filtered” through my personality with all its specific ability for sense perception and representation.

Die Infinity is everywhere: in each person, each animal, each plant, in all existent or non-existent – or, to formulate it in the right way: all finite, all limited is penetrated by infinity, or all existent and non-existent is a part of infinity.

It follows from here almost inevitably that joining of spirit to enables man to leave the prison that that the body constitutes for the spirit and become a part of any kind of matter. Endless consciousness has end-lessly vast holding capacity for experiences that can only be accumulated only in the state of unification with infinity.



The assumption that the present-day human spirit is more important than matter is consequently nothing more than pure conceit and self-overestimation that results from human inability to cognise the objective world that is available behind the subjective picture of the world. It is time to at least recognise this objective world even though it cannot be perceived.

Like many others I have tried to resolve the dilemma and to bring other standpoints in the field of vision for consideration. A significant factor is that of the "impetus", of the provocation. Proceeding from it, as it was described in a more detailed way in the "Sandbox model", impetus for thinking opens or creates new threads of thoughts, and the stronger is the exciter of these concussions, the higher is the chance for as many as possible most new and unusual ideas and associations. In this sense it is important to provoke and to be unhandy because staying within the framework of usual thinking schemes is an obstacle for any new development. Constant further development of abilities and opportunities of human spirit is the goal the process of human evolution strives for.

The Fourth Dimension 1979-1987

The fourth dimension – what is it? Nobody has managed to give a univocal answer to this question.

Here we get confronted with a fundamental problem of human spirit: we seek a new dimension that lies on that side of the dimensions that are usual for us. That seems to be simple, but appearances are deceitful:

As beings of a definite individually different size and extension we move in a world that is also everywhere determined by size and extension. We learn by everything that we do that we and our world is “spatially” oriented, that is by the categories of ‘height’, ‘width’ and ‘depth’. Everything is related to height, width and depth; our life is positively unimaginable without these categories. Naturally, we have also to deal with the both other dimensions known to us: one-dimensional formations – lines – are as common for us as the two-dimensional – planes. But the dimension that is suitable to us in our form of existence is the third one, that of spatial expansion.

But how are we going, we who are fixed on this dimension, strictly speaking, recognise a dimension that exceeds the bounds of the limits, how can we perceive it? How can we perceive it, simply identify it? This problems in all its significance becomes vivid in the book by Arthur C. Clarke “The Profiles of the Future”, a passage from which I would like to cite here:

“The best way to get acquainted with the fourth dimension consists in making a step back to a two-dimensional world. It is not difficult to imagine a flat universe, that has no height – an even world, so flat as if it has been pressed between two endlessly dense glass plates lying one on the other. (For the subsequent study of this world I recommend the little classic “Flatland” by A. Square (T.A. Ebbott)). Let us call it ‘Flatland’ ... If this world were settled by intelligent inhabitants, so they would know the figures of the plane geometry – lines, circles, triangles, but they were completely unable to visualise such incredible formations as spheres, cubes or pyramids. In the ‘Flatland’ each closed curve – for example, a circle – would completely enclose some space. In this case there were no entrance inside except to break it or to penetrate into it. The bank vaults of the ‘Flatland’ were simple squares, and their contents were completely safe.

But for creatures like us who could move in the third dimension – height – those bank vaults would stand wide open. We would be able not only to look inside, we could also be able to stretch our hands inside and to remove the contents, to lift them above the wall and to drop

them later again on the “Flatland” in order to pose the local police before an intricate and insoluble problem. A close space has been robbed – however, nobody and nothing has penetrated through the walls.

The analogy becomes vivid when we extend it to our own universe. For a being that would move in the fourth dimension there would be no closed spaces. (Mind that this being must travel only a fraction of a centimetre in this direction as well as we must jump up only a hair-breadth in order to overpass the wall of the ‘Flatland’). It could remove the contents of an egg without leaving a scar, it could pass not through the walls of a closed space but past it. Each law-abiding citizen can visualize an endless series of further interesting opportunities”.

What Clarke describes here as a fundamental problem for the transition from the 2nd to the 3rd direction is valid in the figurative meaning also for our issue: How can we, strictly speaking, move ahead, into a next higher dimension, a being that is fixed on space? How can we on the whole gain a foundation of what this dimension can be like?

Well, we cannot consider this problem to be as groundless as it seems to be. We can try, for example, proceeding from the well-known dimension, to draw conclusions about the nature of the next higher dimension. Possibly, we will be able proceeding from the common features of the dimensions known to us, that we can easily find out, to derive the criteria concerning the nature of the next dimension. We assume that what the three already known to us dimensions have in common can also be a feature of the sought fourth dimension. First of all we have to discover that the next higher dimension abolishes the borders of the lower dimension. What does it mean?

The first dimension is characterised by extension in only one direction: in length. A line, a one-dimensional formation, has a certain length but neither height nor width (at any rate from the purely mathematical point of view; the fact that each line drawn with a pencil has a certain width, namely the width of the drawing pencil-slate or the ball-point of the biro-pen, is here of importance. Purely mathematically the width of a line equals to zero).

A plane is two-dimensional; it is characterised by length and width, that means that it extends to two directions. The borders of a line are as follows: it has no width, it is so narrow that it does not cover any plane. The plane abolishes this border: it can be of any length and of any width.

The third dimension, space abolishes the borders of the plane. A plane is characterised by the point that it has no height, space, on the contrary, has as one of the factors that on the

whole enable its existence, extension to into height.

Due to the point that each next higher dimension abolishes the borders of the lower one, two more further common features are to be established:

- A) A next higher dimension contains even in its smallest unit the below lying dimension in multitude: a plane contains a multitude of lines, a space contains a multitude of planes.
- B) A next, higher dimension is only then a new dimension when because of abolition of borders really a new dimension opens.

When we assume that what all the three previously known dimensions have in common is also valid for the fourth dimension, so it follows that: when it is true – as we have seen it – that each next higher dimension abolishes the borders of the lower one and contains a multitude of the three dimensions in its smallest unit, when this criteria should further also be valid for the not yet known to us fourth dimension – so the fourth dimension could be the dimension that abolishes the borders of the fourth dimension. But where are the borders of height, width and depth abolished? Height, width and depth are the categories that have no more validity in INFINITY, besides it, in infinity is contained a multitude of spaces of the third dimension. Consequently, INFINITY could be the fourth dimension!

But stop! Exactly here can be raised the first objection: A line, however, can be endlessly long, a plane and a space can be endlessly large. The infinity of a line, a plane and a space is, however, is a particular case of the three already known dimensions, but not a new dimension.

Although so formulated this objection is understandable, but it does not come to the point. The endless length of a line or the endless size of a plane, a space has nothing to deal with the infinity that the fourth dimension forms. Why not? To answer this question I have to speak in a roundabout way:

We, people, are influenced by the existence in the third dimension. All the spatial that becomes accessible to us through our organs of sense perception, including ourselves and our neighbours, is finite, has it beginning and its end. We live in a finiteness, we are a part of a finiteness. We call a plane then endless when we cannot comprehend it any more from our position in the finiteness, when our finite standpoint does not enable us indication of an exact size. So, the precondition to call something endlessly long or endlessly large is our standpoint in the finiteness.

But what happens when we leave our standpoint in the finiteness and move to infinity? Well, we can on the grounds of the results of the research of the atomic physics and the elementary-particle physics to assume completely guaranteed natural scientific cognition that by approach to light velocity, time passes slower and slower and in the end, stops by achievement of light velocity. Anybody who moves with light velocity does not grow old because time does not run for him. And space becomes smaller and smaller by approach to light velocity until in the end it becomes endlessly small. The notions 'space' and 'time' are not valid here any more. For the one who moves at light velocity time stops and no more distances exist. As a result of it, he is everywhere at the same time because neither time passes for him nor is spatial extension available. But it is a completely different quality of infinity than the one that occurs to me as infinity from my standpoint in a certain finiteness. Infinity as the fourth dimension enables me to be everywhere at the same time while I as a being that exists in the third dimension have a place within a finiteness from which something seems to me endlessly long or endlessly large, just because I have a limited standpoint and a limited field of vision. The involvement in finiteness cannot give us a comprehensive field of vision of these finiteness, but liberation from constraint in the finite and entry into infinity puts us onto a higher lying stage from which we can entirely observe the finite. Due to entry into the infinite we can get at the same time everywhere and always to all existent and non-existent.

Infinity penetrates finiteness; the microcosm, a structural element of matter, is as much involved in infinity (let us only think about endless motion of electrons in the atom) as the macrocosm, a structural element of the Universe (for example, endless extension of the Universe). Infinity is everywhere around us and inside ourselves, we consist of infinity. All matter is endless – although it turns into energy or is transformed into energy, but it remains available as energy. It is endless. Infinity is the fourth dimension, it opens us an absolutely new 'dimension.'

But that all can become clear only theoretically – we cannot practically determine, perceive it. We neither have corresponding organs of sense perception to perceive infinity, nor dispose we of the corresponding threads of thoughts to be able to at least a half to visualise the abovementioned phenomena. Due to the fact of our existence in a finite world we are only able to perceive finiteness. Our senses are not so created that they can leave the sphere of finiteness, to transgress it. And even in the sphere of the finite our senses enable us to perceive only a small part of the objectively available. Other living beings have much better organs of sense perception with the help of which they can much better see, smell, hear etc. or they have completely different facilities of sense perception (as, for example, bats) – but even they with their perception also cannot leave the sphere of the finite. Through specialization of our senses or intensive training we will also not come any further. As of the present

day we can only try to spiritually imagine infinity, to spiritually design it; but we cannot yet bodily perceive the sense of Infinity, that is to be present everywhere at the same time. I consciously say 'not yet' because the course of evolution is not to be foreseen beforehand, and it is quite possible that some day man will be able to perceive infinity in this or that way due to his physical and mental properties.

But in order to achieve it, it is required to influence the course of evolution in this direction: we must create in our brain threads of thoughts for these reflections, so that they can become a self-evident constituent part of our thinking.

The more self-evident they can become, the more they influence formation of people, the more will they develop in conformity with them – the sooner will the just now described Utopia become reality.

That it should become reality is for me beyond any doubt, because owing to the theses that infinity is the fourth dimension we have in our hands the key to all yet unsolved problems of natural science.

So, both the relativity theory and the quantum theory, both corner stones of our natural science that mathematically calculated value some time will come to 'endless'. Further follows a vivid description of this problem by a competent person, namely, Werner Heisenberg published in his book: "Steps over Borders":

"Einstein found 50 years ago, that the structure of space and time is not so simple as we nowadays visualise the in our everyday life. If we define as the past all the events about those we, at least as a matter of principle, have already known something and as the future all the events those we, at least as a matter of principle, will be able to influence, so it will be in the spirit of our naïve ideas to think that between these both groups of events there is an endlessly short moment, the idea, that Newton laid in the foundation of his mechanics. It has been known since Einstein's discovery in the year 1905 that there is a certain period of time between what I have called the future and what I have called the past, the temporal extension of which depends on spatial span between the observer and the event. Consequently, the sphere of the present is not limited to an endlessly small period of time.

The relativity theory assumes that impacts fundamentally cannot spread faster than at light velocity. This provision on the relativity theory leads in connection with the principle of uncertainty to difficulties. After relativity theory impacts can only be extended to the space-and-time area that is strictly limited by the so-called light cone, that is, by the space-and-time points

that can be reached by the light waves that are emitted from one of the active points.

Consequently, this space-and-time area, that must be stressed, is strictly limited. On the other hand, it has turned out in the quantum theory that the strict limitation of the place, that also means strict spatial limitation entails endless uncertainty of velocity and thereby also that of the impulse and the energy. This state of affairs works practically in the way that by the attempt of mathematical formulation of interaction of elementary particles infinite values for energy and impulse constantly appear that hinders a satisfactory mathematical formulation”.

It is this point that makes both theories incompatible with each other – each of them taken separately is deprived of contradictions and convincing, so in accordance with the present-day level of cognition it cannot be false. But how can they not agree with each other? The answer is: they agree with each other! Only the point at that the mathematical result of the both theories gives the value “endless” must be accepted as this sought explanation!

The whole world with all its constituent parts is endless, as we have already vividly shown before. This fundamental must be placed in a higher degree into man’s consciousness and accepted. If everybody is aware of the fact that he himself is a part of infinity and consists of infinity, then it will become possible to accept infinity in thinking models in natural sciences not as an unsolved riddle but as their solution.

The contradiction between the relativity theory and the quantum theory turns out to be an imaginary contradiction that is resolved by means of infinity as the fourth dimension and is explained by the wrong premise by setting of the task. But this is a problem of a scientific research that is confronted with the borders of the previously known and recognised knowledge.

James Trefil, professor of physics at the University of Virginia refers in his book “At the Moment of Creation” to a complicative problem he got confronted with during his research of the beginnings of the Universe and that exceeding the frames of the case described by Trefil illustrates the general problem of natural sciences:

“All the laws of natural science are based on observation and experiment, so consequently none scientific law is valid is valid outside the sphere where it was tested and confirmed. That is why it can be claimed that the question about the beginnings of the Universe simply cannot be answered with the help of natural-scientific methods.

We can discover laws by means of measurements and observations, and maybe it is allowed to extrapolate these laws to the early Universe as we have already done it. But we have on

the whole no experience with a universe that has no measurements, and, of course, it is not allowed to extend our present-day experience onto this new sphere. The question of the beginning of the world as it is founded here cannot be answered by means of natural scientific methods. That is why it may not be asked and must remain unanswered”.

Trefil formulates here the cognition that gives explanation to many to many absurdities by research bordering spheres of natural sciences:

The deeper tries research tries to advance to the spheres that lie on that side of the border of cognition of the respective time period, the more disputable becomes application of the traditional arsenal of methods. Are the regularities of physics in the spheres that were previously closed for human research on the whole valid? Have not these spheres sooner namely therefore been closed to researchers because these researchers approached the phenomena of the fourth dimension from the position of the third dimension and with the target setting typical of the third dimension? Can we measure with a tapeline where the division of a span into metres and centimetres is of absolutely no importance? As applied to our problem a question arises: Can we, as knowingly finite beings, who unconsciously live in infinity and who live in finiteness with all their consciousness, judge upon infinity? Do we on the whole dispose of suitable methodology, of reason-able criteria, of perception commensurate to subject of research?

I am convinced that we within the reasonable limits can carry on polemics with infinity: at any rate, the means of the natural sciences that have proved their worth by research of finite spheres for those at last they had been developed, are not quite suitable here. The criteria of finiteness are not any more valid for infinity what again speaks for infinity as the fourth dimension

At the same moment naturally arises a question how and with what means we can then approach infinity. Well, the answer to it really suggests itself: only our spirit allows us to get liberated from the sphere of finiteness and to advance to infinity, as infinity is contained in each of the atoms that our body consists of, as in each atom of matter.

A further proof of infinity as the fourth dimension presents the so-called EPR (Einstein-Podolsky-Rosen)-experiment that is explained in detail in detail by Fritjof Capra in “Tao of Physics”:

“The EPR-experiment has recently been repeatedly discussed and analysed by the physicists who strived to give interpretation of the quantum theory because this experiment suits

ideally to show the difference between classical and quantum notions. At this point it is sufficient to describe a shortened version of the experiment that is limited by two electrons with their "spin" and is based on detailed presentation formulated by David Bohm. To be able to understand the core of the situation, one must be familiarised with certain properties of "turning around" (spin) of an electron. The classical example of a tennis ball with torsion is really not enough to describe the spin of a particle smaller than an atom. In a certain sense spin is revolution of a particle around its axis, however, as always in subatomic physics this classical concepts is used with limitation. In the case of an electron the spin of a particle is limited by two values: the velocity of the spin is always the same, but the electron can revolve in one or the other direction around its axis, clockwise or counter-clockwise. Physicists name these both values of the spin as "up" and "down".

The decisive property of a revolving electron that cannot be understood within the framework of the classical concept is the fact that its axis of rotation cannot be always defined for certain. So as the electrons exhibit a tendency to exist in definite places, so they also tend to revolve around definite axes. If one carries out measurements of any axis of rotation, one finds that the electron revolves around this axis in this or that direction. In other words: the particle receives a certain axis of rotation at the moment of measurement; one even cannot say if it rotated around a definite axis before the measurement. At that time it exhibited only a certain tendency or disposed of potential to do so.

After this explanation of the spin of electrons we can closer devote ourselves to the EPR-experiment and the Bell theorem. To start the experiment, one uses one of the several available methods to bring two electrons into a state in that their common spin is equal to zero.

Now let us assume that spin of particle 1 is measured in respect of the vertical axis and is found to be rotating in the direction "up". Since the combined spin of both the particles is equal to zero, so it follows from this measurement that the spin of particle 2 must be directed "down"wards. The measurement of the spin of particle 1 means at the same time the indirect measurement of the spin of particle 2 without exerting influence in any way on this particle.

It is paradoxical in this experiment that the observer is free to change the axis of measurement. The quantum theory reads that in a system of two particles the common spin which equals to zero the spin of the both particles around an arbitrary axis must pass in two opposite directions, although each particular spin existed before measurement only as a tendency or a possibility. The crucial point is that we can choose our axis of measurement at the last moment when the both of particles are already far from each other. At the moment when we

are carrying out our measurement of particle 1, particle 2, even being thousands of kilometres away, gets a completely definite spin around a chosen axis. But how can particle 2 know what axis we have chosen? It has no time to receive this information by means of conventional signal.

That is the main issue in the EPR-experiment and also the point where Einstein disagrees with Bohr. It was impossible for Einstein that the measurements taken on one of the particles can determine the direction of the spin of other particle that is thousands of kilometres away because no signal can travel faster than at light velocity. After Bohr, this two-particle system is an single whole even when the particles are separated from each other by huge distances. Such a system cannot be analysed by the terms of independent parts. Although separated in space from each other in space, they are still connected by momentarily and immediate, non-local links with each other. These connections are no signals after Einstein; they transcend our conventional concept of information transfer. The Bell's theorem supports Bohr's position and proves irrefutably that Einstein's outlook of a reality consisting of independent, spatially separated elements is incompatible with the laws of the quantum mechanics. In other words: "Bell's theorem demonstrates that the Universe in the broadest sense of the word is connected with internal link so that all its parts are interdependent and inseparable".

So describes Capra in general this really complicated but also very instructive for our problem physical interaction. On the one hand, it turns out to be that here the classical physical methods of research are also not suitable to understand and explain the phenomenon. ("Such a system cannot be analysed by the terms of independent parts").

On the other hand it also turns out that physics, not really wanting it, gives many proofs for my theory of infinity as the fourth dimension. How otherwise can it be explained that Capra comes to the conclusion: "that the Universe is in the broadest sense internally linked that all its parts are dependent on each other and inseparable?" Space and time do not exist in the fourth dimension in the usual for us form. Only owing to infinity as the fourth dimension it will become possible and explicable that both the electrons, although being arbitrary far from each other, from the standpoint of the third dimension react so as if they were in immediate proximity to each other. It is even not required that one particle transfers the other one information about the spin (and how would it?), as both the particles are in infinity always everywhere, that means: although far from each other, but, however, immediately near each other and in each other.

From the point of view of the third dimension, the past, the present and the future, according to Einstein's relativity theory, are roughly separated from one another. If the fourth dimension is added to the mindset, this rough separation will still be present, but only for a view from the third dimension. In fourth dimension, time does not flow, that is, there is no past or the present, there is always a simultaneous Everywhere to connect the information from the past with the open future.

What follows out of it is: relativity theory is true only for the third dimension areas, that is, for the areas with boundaries. Quantum theory is placed in the borderline of the third and fourth dimensions thus being superior to relativity theory for the common context.

The laws of the fourth dimension (Eternally and Everywhere) connect relativity theory (rough borders) for the ending areas with quantum theory and its relationship of uncertainty that do now allow strict borders in all areas by means of the fact that ending areas are contained in the infinite areas in multiplicity. None of the theories contradict another; they are true for different prerequisites (dimensions).

With fourth dimension, all Existence is connected in time and space. Information can therefore be transferred without any time spent as even PSI phenomena can be explained by the fourth dimension. In 4D information networks that are related to the past actually exist as present.

All the newly developed information stages, information and levels of conscience exist in fourth dimension as an open past or as possibility, in the past as the present that exists without any flow of time. In the fields of third dimension there is no present at all. It is stuck as the past with limited boundaries of time and space in matter. Common point of view that space and time form the fourth dimension is therefore not correct. It should be the following way: Space minus time or time minus space.

$$m^3 - t = 4. D. = t - m^3$$

Quantum Theory of
Information, Gravitation, Space
and Time = QIT

The Dissolution of the Information Paradox 2008 and other riddles of the black holes¹

British physicist Stephen W. Hawking from Cambridge University proceeds from the following assumption: no information could slip from the Black Hole. Matter with information that gets into Black Hole is lost beyond retrieve. Consequently, black holes contradict to the energy conservation principle, which is active as of today and assumes that nothing disappears, because black holes refute this principle. By giving the example of lost information in the black holes, Hawking puts forward an information paradox. According to the quantum information theory for gravitation, informational paradox is solved. According to the quantum information theory, information does not disappear in the black holes; it is just transformed into the quantumless state and intercrosses with further information and quanta. It has also been discovered that with the transformation of matter, energy, gravitation, space and mass inside the black holes, gathered information is transformed into the information and space without matter and without energy, so black holes contribute to the expansion of the Universe, space and residual radiation, as well as new information and the information networks. Information does not disappear in the black holes. Black holes either act as space presses or generators. They press the space from matter and leave this space gained through Halos to the universe. Thereby they contribute to a small extent to its expansion, which is perceived as the dark energy (also see the relevant part of the $i = E = mc^2$ Series of paintings)

It will show that by the transformations of matter, energy, gravitation, space and the mass within the black holes, the stored information is converted into energy and matter-free information and space, while the black holes contribute to the expansion of the universe, space, the background radiation as well as new information and information networks: Information never gets lost in black holes. Information can be converted into space, time, gravity, energy, mass, halos, dark matter and dark energy. The singularity being the core of a black hole shows that space and time have both been converted into mass and thus both space and time become infinite. A simultaneity of information stored in the mass of the singularity now appears as infinite values once the quantum mechanics and/or the general theory of relativity are applied to the singularity. The prerequisite for this new model of thought is to accept that the results of the infinite computing values, which through the applications of general relativity and quantum mechanics are applied to the singularity of both the black holes and the universe, are describing the world as it is. The information which is not converted into time, space, gravity, energy, matter or other forms is infinitely fast, so are present everywhere at the same time. In its transformed form, it is subject to the speed of light and the properties of its transformed form; however, it possesses both properties at the same time as both the EPR experiment and the quantum mechanics are showing in all their facets.

The Unified Formula of Quanta and Information 2005

Everything is information: gravitation, space, time and matter

What is directly connected with the mass and therefore, with gravitation, can be concluded on the basis of Einstein's relativity theory or from Lorentz transformations. With growing speed, time flows more slowly, gravitation becomes stronger, space is squeezing. Experiments of transporting atomic clock at big heights in the planes support the fact that farther from the Earth time flows slower while the strength of gravitation decreases. This means: faster flow of time is caused by weaker gravitation. The stronger gravitation is, the slower the time flows. It has also been discovered that gravitation causes light to slow down or the track of light changes or that light can be stopped or that if there is no gravitation, light flows slower or loses its energy. Here one should remember the phenomenon that the rising light of the planet from the gravitation field is becoming weaker if this light comes into the gravitation field of another star, where it gets new energy causing its speed and color to return. Spacecrafts that fly outside of our planet system would prove this interconnection on the basis of increase of decrease of the spacecraft weight.

Quantum Theory of Information, Gravitation, Space and Time = QIT

Quantum physics clearly demonstrates that our former notion of time should be corrected.

3D (third dimension) past

Past consists of the past information that forms gravitation, energy, matter and laws of nature.

4D (fourth dimension) quantum state of the present

Present consists of simultaneity of past information and open future opportunities in the fourth dimensions. Present does not exist in the 3D world. For the 3D world it is actually the past.

3D/4D (third dimension/fourth dimension)

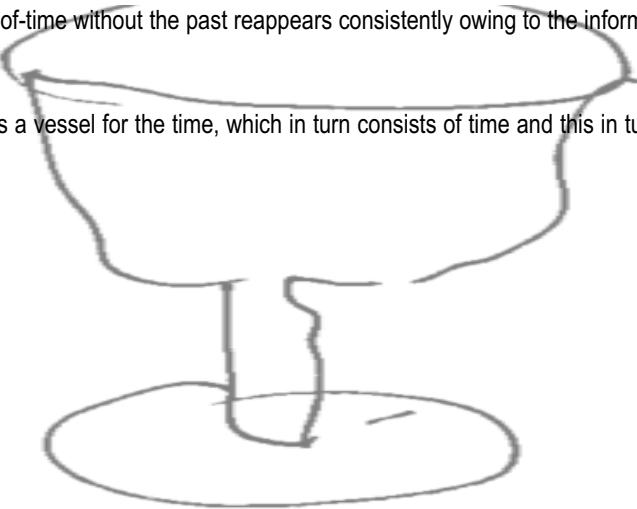
The future consists of the open opportunities that exist as possibilities in quantum physics and seem undetermined.

In this indefinite state, an elementary particle or electron wave is placed as pure information within the limits of 4D simultaneousness of the present.

If an electron is defined by a method of measurement, it comes out as manifested information of the past, just like electron or wave within the limits of 3D world.

Time or out-of-time without the past reappears consistently owing to the information with the open future.

The space is a vessel for the time, which in turn consists of time and this in turn of information.



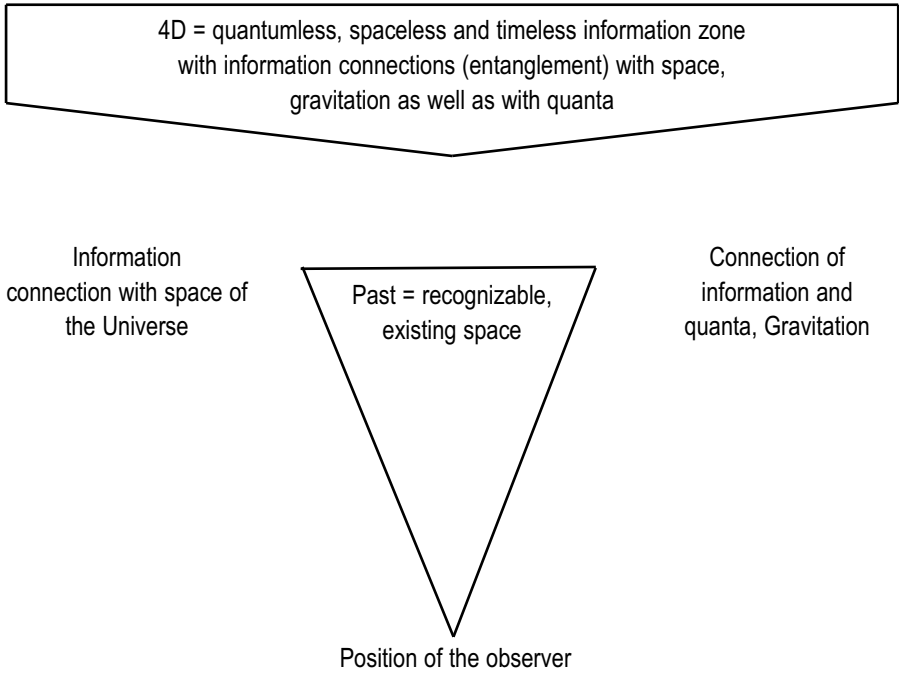
Many Worlds?

According to the new quantum theory of information, gravitation, space and time, model of multiple worlds is excessive, such as the nature of Creation does not follow any complex paths and all the possibilities are covered by the theoretical quantum information model of gravitation. The fact that the Universe is flat and open supports this assumption.

It might be assumed that the consciousness of the matter will be trying to reach through gravitation and through evolution of the mind for the higher stage of consciousness for us that is liberated from the matter and crossed with the three-dimensional world, a good example of this being black holes in the Universe (where time stops on the edges). Deviation of 4D Information from the normal state leads to the formulation of finite areas: information of the past space, gravitation, energy, matter, mass allows the Universe to expand eternally. Then the Universe could consist of the information of the past, of changes, information or creative and informational networks of the fourth dimension. The perceived and suggested qualities of the world are connected with one another or, more precisely, by means of primary events, cognitions, are intercrossed like the laws of nature and are interdependent, can turn into one another under the influence of new information (see the unified theory table).

If we follow this assumption, it would mean that gravitation is information and information can turn into gravitation, space or time and these notions should be redefined, as well as whatever can happen for all of these three areas, gravitation, space and time by means of applying quantum theory for them. If this interdependence of gravitation, space, time and information is further researched on the basis of quantum theory, we would get the following graphs:

Quantum-information theory of space



Due to his observation from inside of the space hoarder of the past, the viewer, depending on what he wants to get as a result, would perceive this information as gravitation (quanta, mass), or information in space (wave).

* without limits/an infinite principle; creation of new information, coming from as well as following the self-perpetuating laws of nature, information networks, and the dimensions N.D.1 to N.D.4 and N.D.5

The new dimensions

Universe = the penetration and cross-linking of the new-dimension terms N.1.D. to N.5.D

The model of the QIT offers new solutions to newly denote and sort the dimensions:

Changed dimension terms show a new order of dimensions:

0.D. = New 5th dimension/N.5.D.*

1.D. = New 4th dimension/N.4.D.*

2.D. = New 3rd dimension/N.3.D.*

3.D.= New 2nd dimension/N.2.D.

– New 1st dimension/N.1.D. (over-nothingness of the process of creation**)

This results in clearer assignments:

* N.5.D. = Creation of both new and initial information (Laws of Nature) within the areas N.1.D. to N.4.D. and from the N.5.D.

N.4.D. = Laws of Nature + New N.4.D. Information + N.4.D. Information Networks

N.3.D. = New N.3.D. Information + N.3.D. Information Networks + Laws of Nature + Time

N.2.D. = new N.2.D. Information + N.2.D. Information Networks + Space + Mass + Energy

N.1.D. = New Information within the Dimensions N.1.D. to N.4.D. = Energy, Modification, Motion, Creativity = Evolution within the 3.D. according to perception, measuring procedure, dimension or mix of dimensions

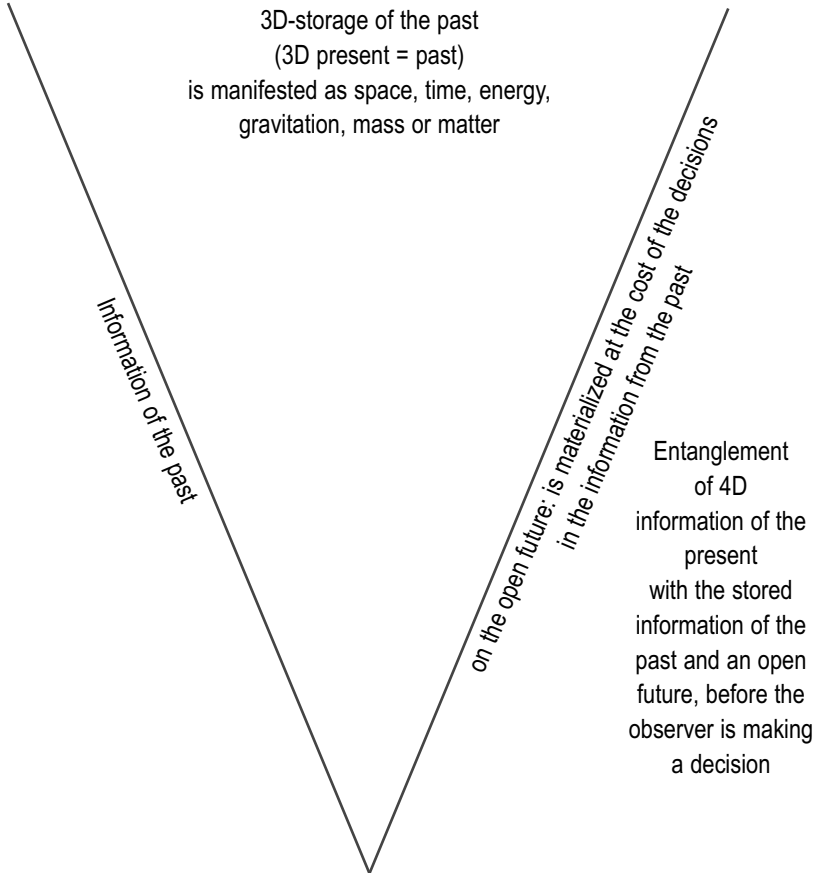
When the QIT of the TOE is confirmed according to natural science, the result is that we may keep converting back and forth in the future within the N.4.D. and N.2.D.

So transformed in the N.4.D or N.3.D, we shall ride through the universe without time passing. Safe and eternal energies without radiation or loss of information, shall be either gained from the merger of information or from the process of transforming information from the N.2.D. in the N.3.D. and N.4.D. or the information of the N.3.D.in N.4.D.

The questions on both what occurs with our information from which we spiritually originate and who we spiritually have become at the moment of our death may then be answered. What is certain is that the information is not lost and could again be transformed from the N.3.D. and N.4.D. in the N.2.D.

Quantum-information theory of time

Position of the observer of the open information of the future
with quantum experiments before the decision is taken
4D= all the non-quantum information of the past, all-embracing timeless
present with an open future

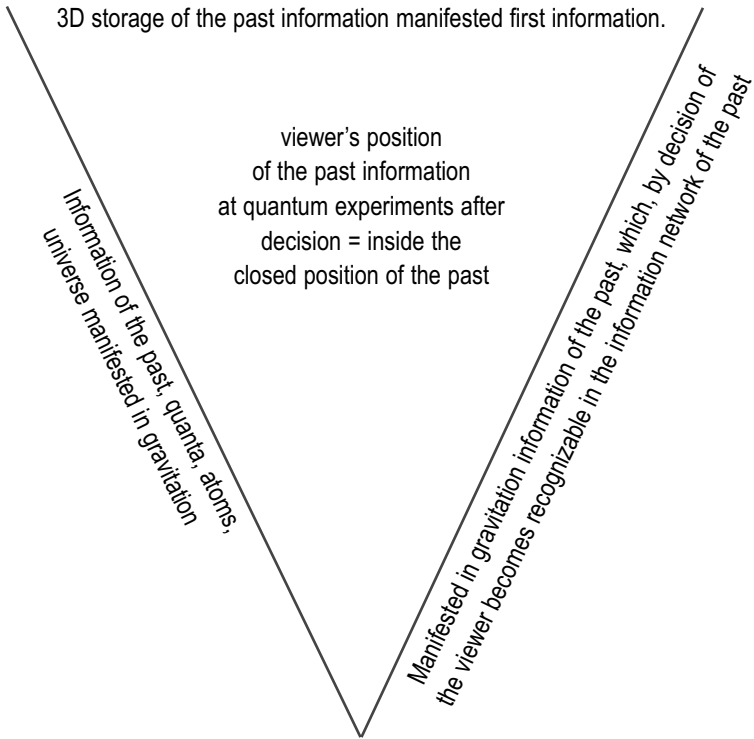


It is not the quanta that behave unusually; it's rather the observer from the past universe, in which time existed, who changes his spiritual position into an open future universe in which all information, including the past, exists without time and quantum; by his open decision within the quantum experiment, he might not just yet have changed his observational position into a quantum-realized, closed past universe. By his decision the quantum observer changes the universe. By his change of universe he is showing that he can make quantum-less information measurable and visible, and vice versa. From his observational position of the open universe, the observer within the network structures of the information network may predict future probabilities.

However, once he defines and measures these, the one- and two-dimensional energy of the information exchanges by the additional observer's matter-free energy information (which now together form a common two and/or three-dimensional information network) at the same moment of the decision, without time passing by, again, the universe of the 4th dimension in the 3rd dimension, which all together form a holistic universe.

Quantum-informational theory of gravity

4D = timeless present all-embracing non-quantum information that stored all of the past with open future and entanglement with the information of the past 4D (dark matter and energy) as well as entanglement with gravitation, energy and matter 3D.



Strata and entanglement of
quantumless 4D information and information of the storage of the past
(gravitation, background radiation, quanta and matter)
and by the decisions of the viewer.

Various variants of solution are coming on our minds to explain gravitation as an inseparable part of information network that finds its origin in the new information:

1. Gravitation originates from information
2. Gravitation and information that do not possess energy or, more likely, information spirals (for this information field I have created the term Cosmorans or 4D) consist of information and changes that are altogether united in a network.
3. Cosmorans are crossed with gravitation with the help of first experiences (information) that gives rise to new information with the help of its crossings and alterations.
4. Because both cosmorans and gravitation exist in symbiosis with the help of experience crossings with one another thus creating information spirals that are crossed with energy and elementary particles by first experience forming a constantly expanding universe with the help of new information (new data). Gravitation and cosmorans can enter one another or transform into energy or matter with the help of new data. In other words, visible information universe that is related to the past is placed onto the cosmorans (timeless simultaneity of all previous data on the open future); they use informational crossings to form an eternal, transforming universe.

QIT includes quantum theory, gravitation, relativity theory, informational properties of energy and matter, formulating of the laws of nature, 3D and 4D with their timeless and spaceless information network thus making integral perception of eternal creation of the universe.

Time, size, space, gravitation of the laws of nature, changes, speed, mass, dark energy, dark matter, background radiation, self-consciousness, creativity, energy, matter, genes, genetic programs, cells, evolution, human being, society and, consequently, "quantum-information theory of space and time gravitation" open future take its origin in the new information. Every new thought, new innovation and every work of art, every newborn child with new positive first experience and connections, with information crossings of his quanta with timeless cosmors of the participants, with the help of the perceived, new data contribute to socialization, evolution of the ethical Universe.

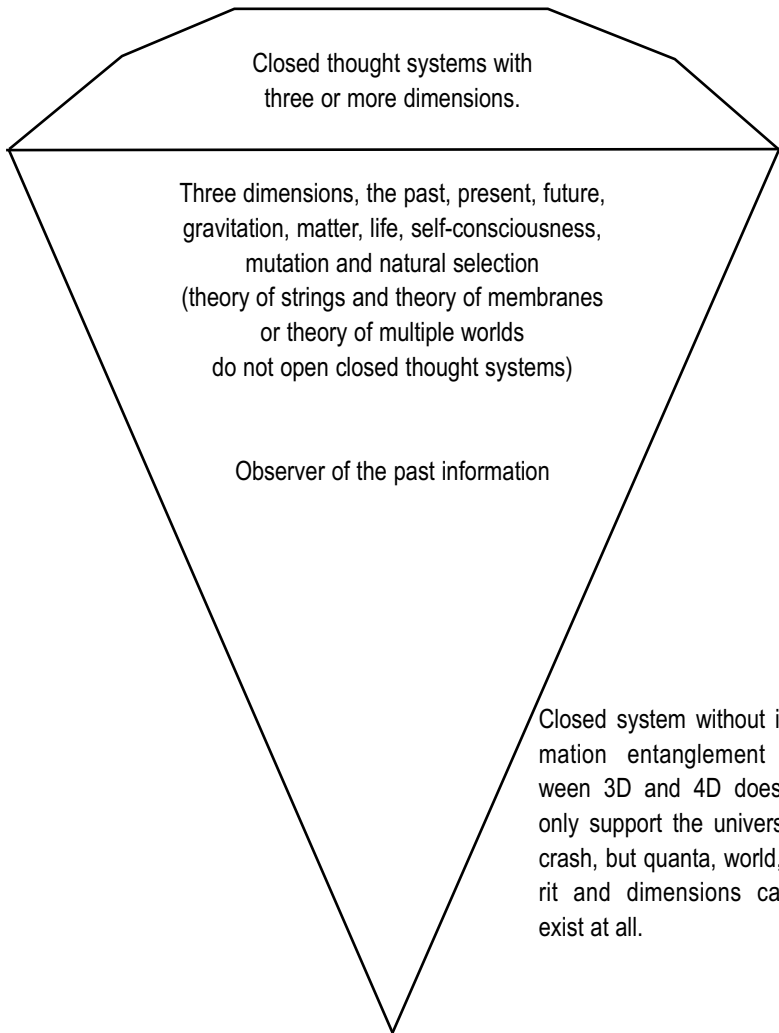


Gas cloud in Space

Sandbox	Present-day man	Atom	Universe	4. Dimension	Infinity Information
Box	Human body / Information	Energy / Matter / Information	Energy / Matter / Information	Information	Space; time / Gravitation / Energy / Matter
Sand Information	Brain / Information	Gravitation / Information	Gravitation / Information	Gravitation / Information	Formation of infinity Information / Gravitation / dark Energy / dark Matter / Background radiation
Gutters in sand	Intellect / Information	Cosmoran edge / Information	Cosmoran edge / Information	Cosmoran edge / Information	
Straight wet edge of gutter	Mind/ Information	Cosmoran radius / Information	Cosmoran radius / Information	Cosmoran radius / Information	Cosmoran with an endless radius
Pressure of water, softening of a stark gutter and penetration into sand, creation of big wet sand areas, formation of gutters	Creativity / Extension of consciousness by means of pressure of spirit / Information	Creativity / Extension of consciousness by means of pressure of spirit / Information	Creativity / Extension of consciousness by means of pressure of spirit / Information	Creativity / Extension of consciousness by means of pressure of spirit / Information	Endless creativity / Information
Wet sand, including gutters	Level of consciousness / Information	Cosmoran diameter / Information	Cosmoran with a larger-diameter / Information	Cosmoran with a larger diameter / Information	Cosmoran diametre of endless size /
Dried out gutters in sand	Subconsciousness	Dark matter	Dark matter	Dark matter	dark Matter
Dry sand	Consciousness of matter man / Information	Cosmoran with a larger diameter / Information	Cosmoran with a larger diameter / Information	Cosmoran with a larger diameter / Information	
water	Information / Spirit with filter since information is filtered by human senses	Information / Spirit without filter as it is not bound to human senses	Information / Spirit without filter as it is not bound to human senses	Information/ Spirit without temporal or spatial borders as well as without spiritual borders for cosmorans with a larger diametre as compared with cosmorans with a smaller diametre	Information / Enedless spirit without tempo-ral, spatial and spiritual borders

Dark Energy Scale of 3. and 4. dimension

Quantum theory contradicts to the world of closed systems of gravitation, matter, space, time without the storage of information, transformation and spirit



A clear picture comes out of the previous chapter (see chart). To understand everything better, we need a sand table model, which can be used in various models: living beings/human being—atom—universe—fourth dimension, creativity (changes/information). At any moment we can use a sand pit model to present separate notions and their relationships with one another. The unified theory table provides answers to various open questions, such as: how is matter created? Does matter have conscience? What is the meaning of life? What part does creativity play in our lives? What direction are we going? How was the Universe created? Is there life after death? Does Creation exist?

Antimatter 2013

The assumption that just as much antimatter as matter emerged at the Big Bang includes two false premises.

First, as I will explain later, the adoption of a Big Bang is wrong. Second, the perception that by the creation of matter the same amount of antimatter as matter always arises is not right. New measuring conducted by the Fermi, Space Satellite by NASA started in 2008, sense the formation of antimatter over storm clouds in our atmosphere. With their traditional premises, the researchers are now facing a mystery.

With these new guidelines and the QIT, a new picture on the origin and the distribution of the anti-matter emerges.

In my view, the anti-matter is a waste or surplus product in the formation of energy and matter. Matter and anti-matter are not created in equal proportions in the universe but are rather the result of a conversion process from dark matter into the background of radiation and energy or matter. Also by following the reverse process path from matter into energy and energy being dissolved in flashes, antimatter is produced. It is always in this case that only a small proportion of antimatter appears. The results provided by Fermi have confirmed a small amount of antimatter in the universe, just like the QIT in 2007, and have thus once more disproved the Big Bang Theory.

Antiparticles and antimatter

(see also <http://de.wikipedia.org/wiki/Antiteilchen> 06:45 13/08/2013)

Many types of elementary particles exist in two forms, as normal particles and antiparticles. One example is the positron, the antiparticle of the normal electron. Mass, lifetimes and spins of both a particle and its correspondent antiparticle are equal, likewise the nature and strength of their interactions. In contrast, electric charge, magnetic moment, and all charge-like quantum numbers are equal in the opposite sense. Thus, the electron has the lepton number 1, the positron -1. The parity of particles and antiparticles is the same for bosons, but opposite with fermions. Particles of which charge-like quantum numbers are all zero, are their own antiparticles.

Due to their perfect symmetry, antiparticles can just as easily connect to antimatter as the ordinary particles to the normal matter.

When a particle encounters an antiparticle, there is a high probability of annihilation: The proton and the anti-proton annihilate each other in several pions; the electron and the positron dematerialize into two or three photons. Conversely, a photon can be converted into an electron and a positron, in which case we speak of a pair formation.

Lisa Randall: Hidden Universes. Publisher: Fischer Verlag, Frankfurt/Main 2006, ISBN 3-10-062805-5.

Web-link: www.quantenwelt.de: Antiparticle – To Any Part Its Opposite

Dark Matter 1982-2005

Dunkle Dark matter: what is it? Nobody has even managed to give a response to this question. What is this force that holds the Universe and is not visible as matter is? We can talk here only of the force that itself consists of the information mass. The force that offers us the opportunity to save the information, self-consciousness and creativity in the four-dimensional area of cosmorans and hold it with the help of boundless and timeless connections or crossings. According to my model of cosmorans, there is a painted cosmoran with the properties of dark matter in a series of photographic images entitled "Consciousness of the Matter" created in 1979. Attractive forces of cosmorans, also known as gravitation, are created with the help of information, its crossing, its preservation systems or types of structures, first experience, as old points of connections that are displayed as background programs or the laws of nature; in this way, together with gravitation, they form visible matter thus keeping Galaxy together. The difference between information masses or gravity of the third and fourth dimension lies in the fact that the gravity of the third dimension, while distancing itself from the mass, is decreasing, but gravity of the fourth dimension within the limits of the cosmoran network, cosmoran spiral is boundless and is distributed on the timeless basis (within the Galaxy boundaries is not decreasing while distancing) and in this way keeps Galaxies together.

Because of this, dark matter consists of structures of self-consciousness and crossings as well as information with its crossed information in the third dimension (space/energy/matter as information of the past or the calculable and visibly displayed programs) and crossings with (quantumless, spaceless and timeless information) of the fourth dimension.

Inertia and attraction force of the dark matter is identical to the gravitation since both of them consist of information, its crossings and attractive force of information networks. According to this world model in the beginning of the three-dimensional cosmos there was information within the limits of four-dimensional universe.

And so modifiable theory of dynamics by Isaac Newton named "Moon" to calculate galactic rotation curve that is actually surviving without the dark matter, does not replace dark matter or cosmorans because the moon does not forecast all values and misfires with its forecasts about the hot gas in the Galaxies if dark matter is not present.

If we proceed from the assumption that the Universe consists of information and information networks in three-dimensional space and four-dimensional area that can also transform in the forms of gravitation, mass, speed and matter, the moon shows the options for these transformations in special separate cases, but that cannot diminish the importance of cosmors.



Computer model of Galaxy, where our Milky Way may be located, where the forces of third and fourth dimensions are brought together (entangled), that keep all Galaxies together allowing them to expand.



Galaxy photos show that our Universe, by means of common information effect and crossings, exists forever in boundless evolution. Gravitation, speed and cosmorans keep the Universe from falling apart with the help of information network and crossings.

Dark Energy 1982-2005

New information, changes, creativity and innovation in the Universe create stronger and stronger pressure on the cosmoran diameter. The growing personal creativity and the ever increasing intelligence, changes and entanglement of all the essences, including that of the matter and space, are constantly increasing this pressure. Four-dimensional information pressure in the Universe, creates past with its crossings in the visible Universe, that is, the hoarder of time, the expanding universal space through the non-existing Supernothing, energy and matter, as well as the open future.

Dark energy = the present that embraces all the information of the past 4 D without quanta, but with quantum entanglement that can be found inside 3 D, creates by means of new information, new spiritual energy pressure that allows the Universe to expand.

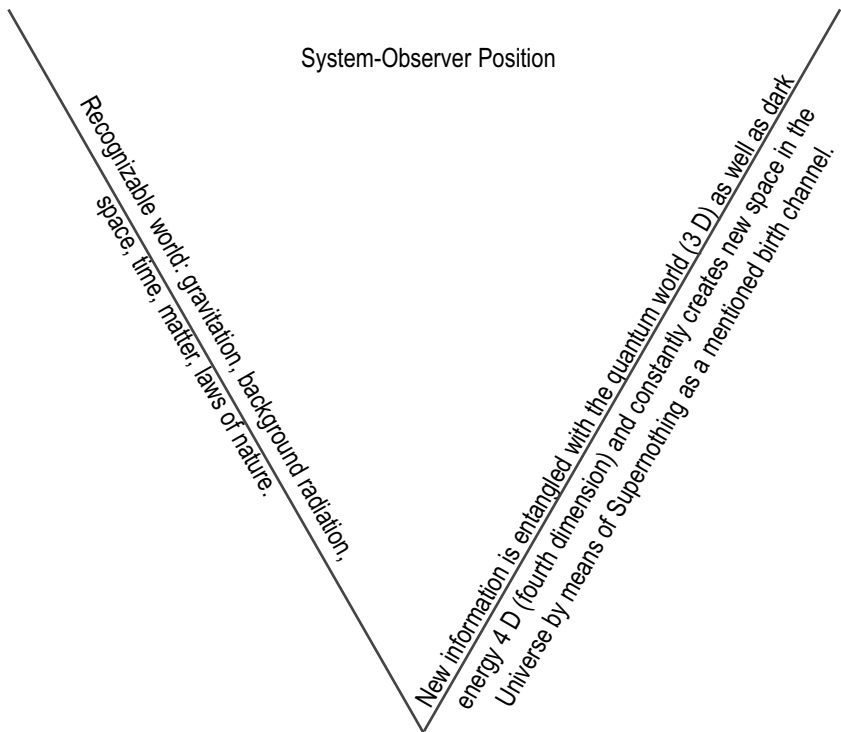
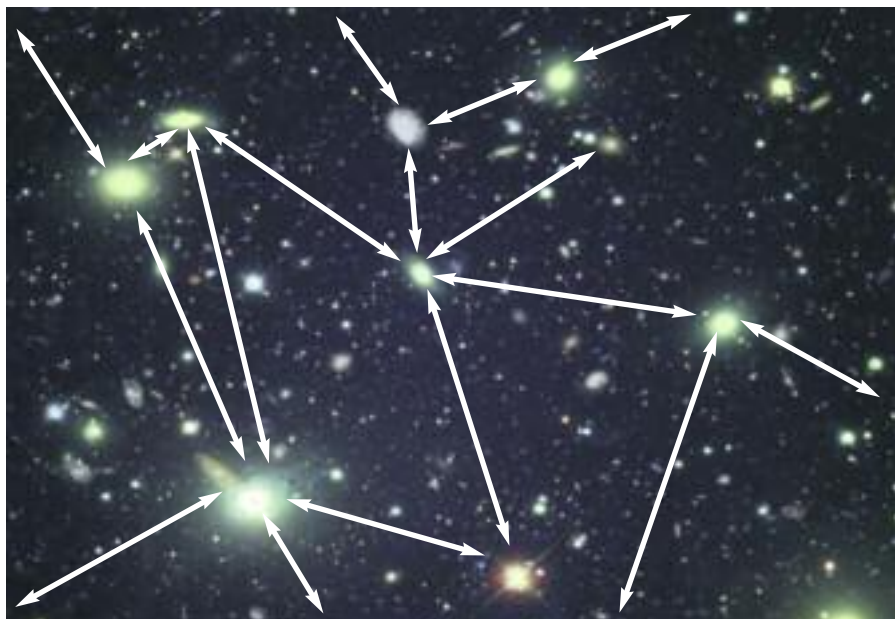




Photo of Galaxy

With the help of dark energy and informational growth of cosmorans, space is expanded between the Galaxies and remains with dark energy, cosmorans connected with each other: Cosmorans stabilize the Universe.

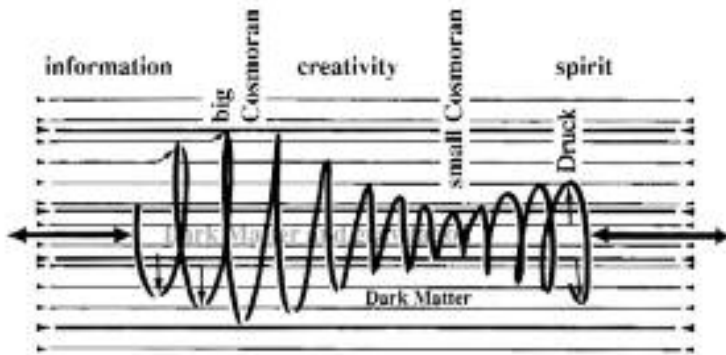


Computer model of the expanding Universe

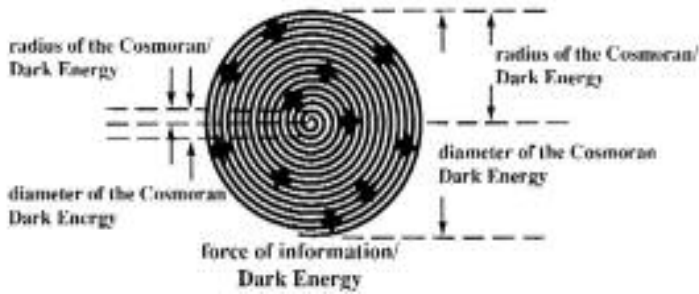
Space between the Galaxies is expanded in the Universe by means of the dark energy, information growth. The Universe expands in all directions. The center of expansion has not yet been determined. The Big Bang should have had background space radiation, center and directions in the beginning of the development of expanding Universe, which has already been proven by new research, appears to be wrong. Furthermore, new research shows that background space radiation can help measure regular noise because of the irregularity of microwave radiation, and the Universe, in its supposed existence is not closed, round or consisting of endless repetitions in the form of eights or circles, but its Galaxies are constantly expanding and never meet, as it had been considered up until today. Being the storage of the past for information, space and matter, the universe, they expand in a flat way, since space is constantly created because of information and 4D (fourth dimension) does not need space and time. By means of cosmorsans and their information entanglement with the matter, cosmos from inside is constantly connected with the storage of the past, materialized universe. From new information with various density and strength it becomes clear that the measured speeds of expanding Universe could be measured between the Galaxies and planets with slight alterations depending on the position of the viewer.

(see also quantum-informational theory of gravitation).

Dark Matter
appears in connection with gravitation



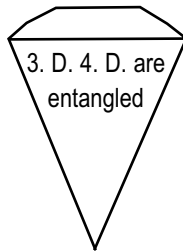
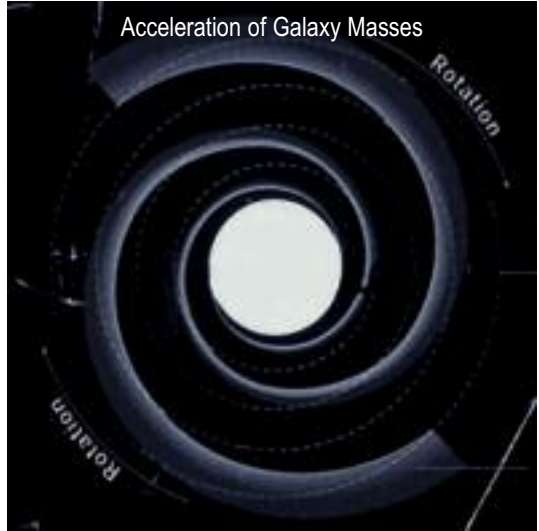
Dark Energy
The smaller Cosmoran is part of the bigger Cosmoran



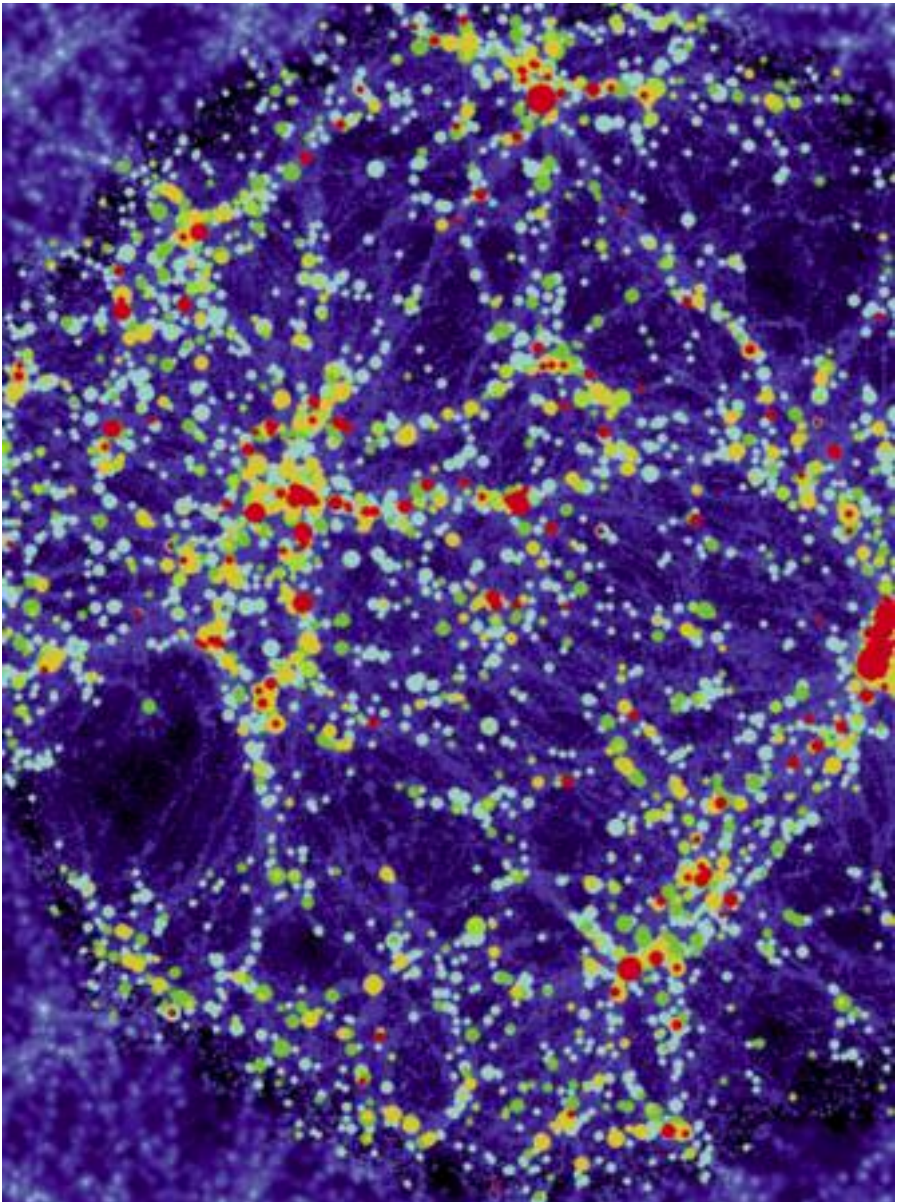
Cosmoran, matter, mass, gravitation, Information networks and crossings of matter are brought together and can move into one another owing to new information.

Dark Matter and Dark Energy Keep the Universe from Falling Apart and Consist of Information, just like Space, Time and Gravitation.

Together with the Galaxy of informational origin and quanta of primary data, cosmoran forms a common 3-4 dimensional horizon of events.



Cosmoran solves informational paradox. Information does not disappear, it can be brought back. Quantum-informational theory of gravitation shows the new path. Cosmoran, gravitation, matter, speed, as well as information and its networks exist in symbiosis. By exchanging information, the processes of transformation and entanglement occurs.



Absorption of today's structures of the Universe, matter that was formed owing to information and information network. It is similar to connections in the brain.

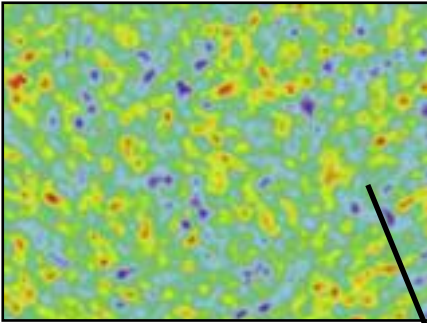
Background Radiation

The mystery of background radiation in the Universe, in my opinion, is mistakenly explained as a residual radiation of the big bang by almost all scientists. The newly measured irregularities in background or residual radiation contradict the existing model of how the Universe was born. It is also illogical to construct the beginning of the boundless Universe in the world with ending insertions in the Universe with the notion of endness.

According to QIT, the Universe creates space out of information, self-consciousness, creativity or changes in the endless evolutionary process from the fourth dimension. In this space, background radiation, quanta, matter, and the Universe, owing to this information, is constantly expanding. Background radiation is therefore getting absolutely new meaning. According to QIT, it is not a consequence of the Big Bang and not a seed for the Universe, but warming up the seed and for materialization of the Universe, which can be performed together with the afterglow of the regional explosions (see further theory on the topic: Big Bang). According to QIT, the Universe did not become any cooler, but became even warmer with the help of information by 2,7 °C above absolute zero. Radiation that follows this temperature is called Black Body Radiation and, according to QIT, has special quality as it absorbs information, connects and tightens it.

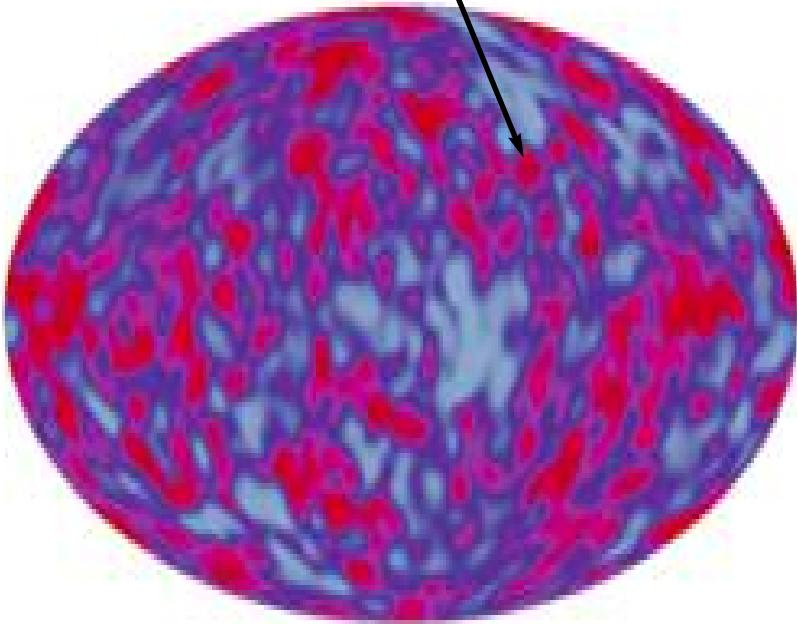
Consequently, background radiation is the beginning of information that materializes in the Universe from the dark matter and dark energy. The non-quantum space (Nothing) is therefore a place where gravitation, space, energy, matter are born, which according to “quantum-information theory of gravitation of space and time” should be considered as a storage of past information and its information networks. It is significant that with the help of video recording of background radiation and computer model of the Max Planck institute in Garching, from their appearance up until today one can determine an amazing congruence with the structures of stars of the galaxies in today’s Universe. It is worth attention that today’s visible formations of material cosmos discover properties that are identical to neuronal connections in the brain, which, in its turn, is pointing at the fact of processing information in the Universe.

In 2007, the book titled “The World Formula” was published, featuring a theory of an unequal background radiation without blast direction which has later been confirmed by the Plank Space Telescope, itself launched in 2009, providing further proof of the QIT.

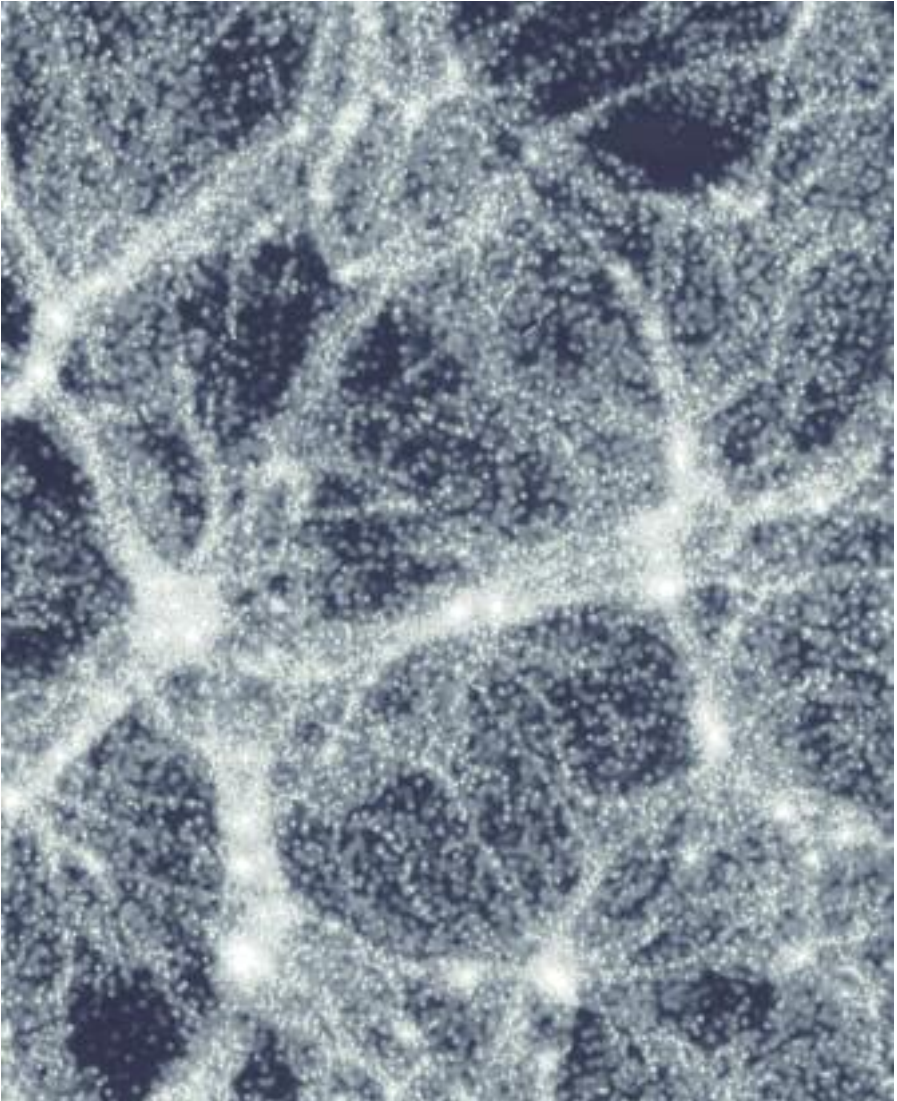


Proven by the recent measurements provided by Cobe: The microwave background radiation proves irregular. According to the Quantum Information Theory of Gravity there should be no uniform direction of the radiation expected to be determined in the future. Their irregular radiation intensity and spreading could be attributed to the space-, time-, gravity-, energy-, and matter-related forming of information, its sourcing and entangled information networks of the 3rd and 4th dimension.

Therefore the areas featuring a strong background radiation should be referred to an intensive information density. In this way the areas in the universe can be identified in which biological life has emerged or the enhanced physical information can be pooled as a source and manifested in its information networks.



A further evidence of the QIT, as established by researchers in 2011, is the theory that the known matter is fed by the dark matter and the dark matter is a precursor of the known matter and related to the background radiation. Recent computer-driven simulations confirm this model.



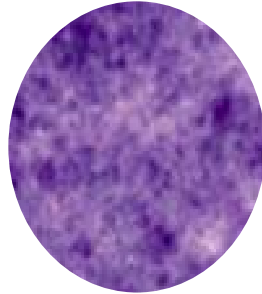
Accepting modern structures of the Universe (computer simulation), created by information and nets into substance. It compares the nets in the brain structures with galaxies of stars in the space, explains the expansion of information in the Universe. It compares net structures in the brain.

Fotos from comuter simulations (page 360-362): Volker Springel, M.P.I. Garching

Process of Creation of Structures in the Brains and in the Universe

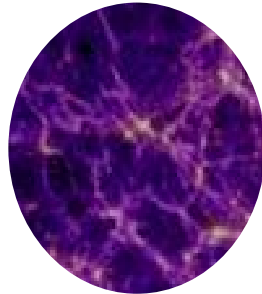
Formation of nervous system in human brain

Formation of Galaxies and matter in the Universe



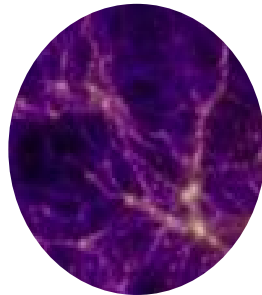
Newborn, from 0 to 2 years

Forming of matter with the help of information



2 years before puberty

Formation of planets and Galaxies



Adult

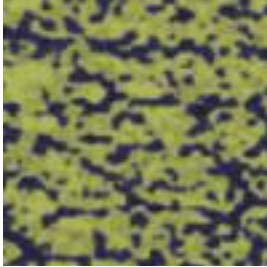
Formation of structures in Galaxies in today's Universe

Photos from the computer simulation: Volker Springel, M.P.I., Garching

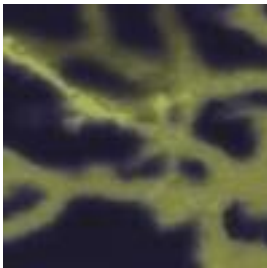
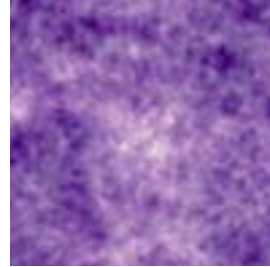
Networks of Formation of Matter and Structures with the Help of Information and its Connections in the Brain as well as in the Universe. 1-4 in time lapse

Neuronal connections
in the brain

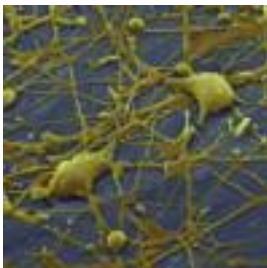
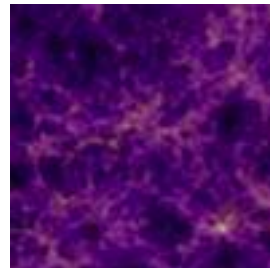
Structures of the Universe matter
Computer model



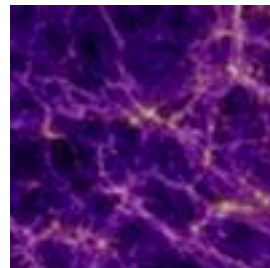
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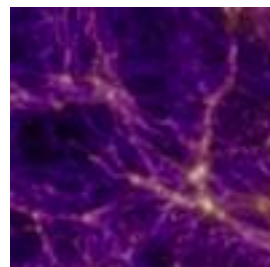
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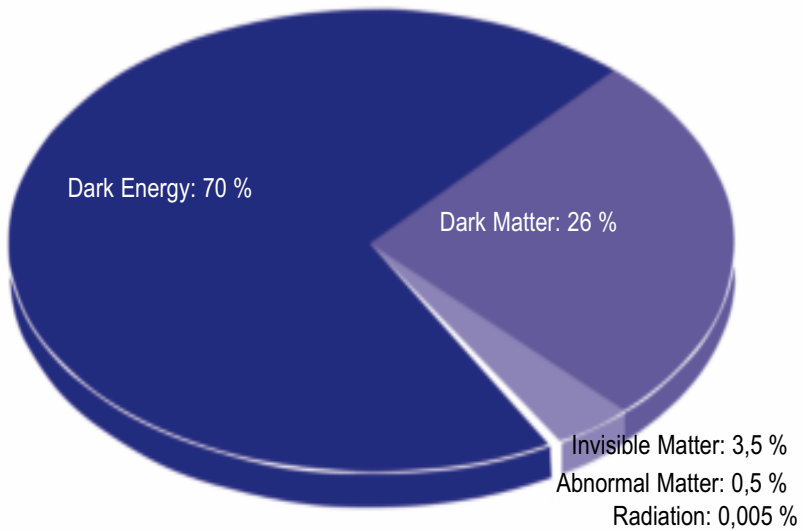
4



Universe Components

The Universe primarily consists of dark energy, dark matter, invisible matter, normal visible matter and radiation.

With margins of error while rounding, this does not make exact 100%. All the Universe components mentioned here consist of data that are fixed in various forms of matter and energy and are constantly changing.



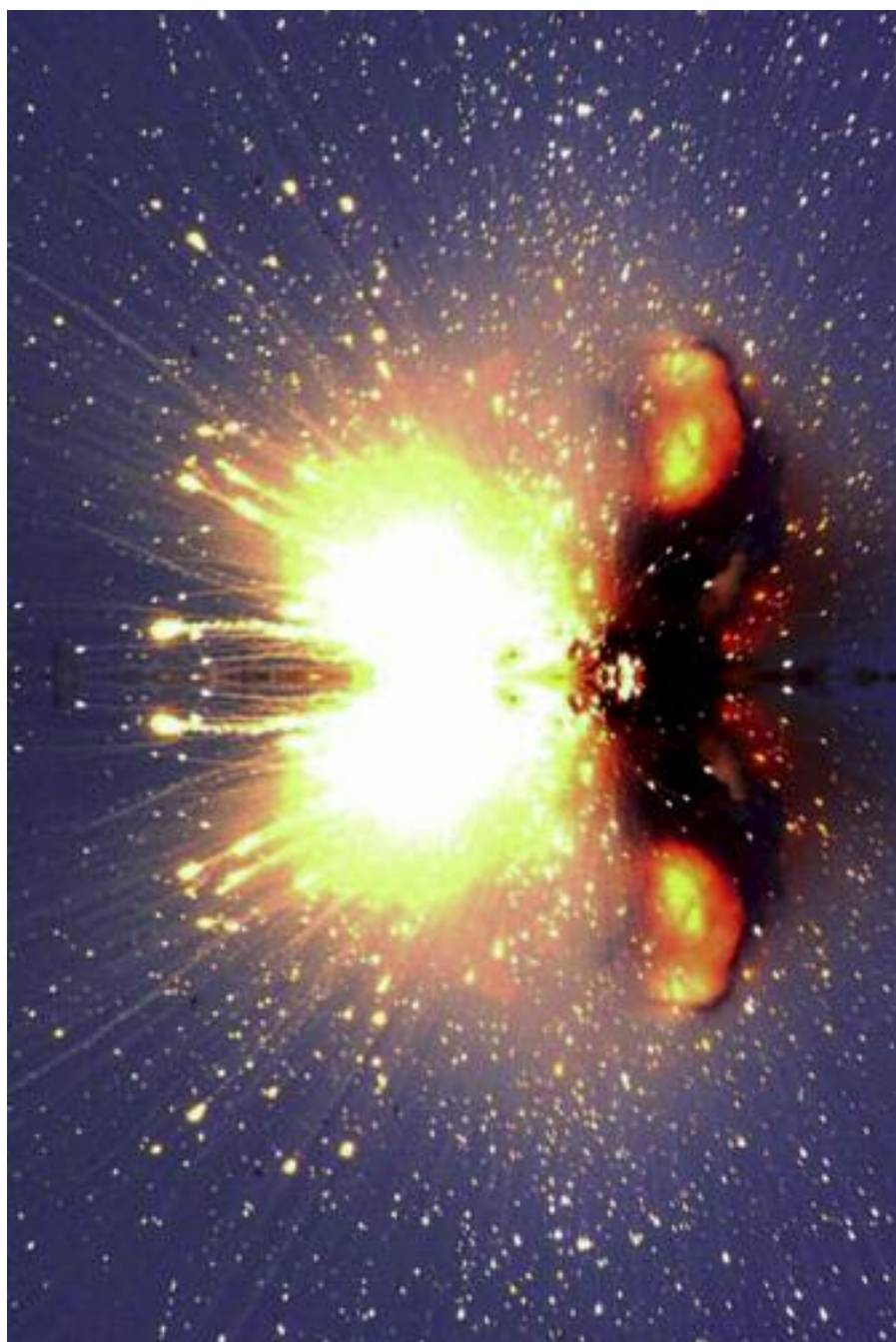
Big Bang 2005-2007

The Universe, according to the quantum theory of time, was created without the Big Bang as part of the eternal process with the help of creativity or, better to say, information and information networks from the fourth dimension. This is the past of the information that manifests itself in the Universe. Some Big Bang that was supposed to originate the Universe could not correspond to the indefinitely infinite Universe, quantum theory of time, irregularity of background radiation, dark energy and dark matter, quantum theory and experiments with entangled photons. Also, the Japanese scientists from the National Observatory of Japan have discovered the biggest ever accumulation of matter in the known Universe, which is 2 billion years younger than the Universe of the calculated Big Bang thus not supporting it, but being the proof of QIT.

The Big Bang theory cannot explain how matter and energy were created that actually made the Big Bang. As opposed to the Big Bang theory, QIT was able to explain that. QIT offers the explanation of what had happened before matter was created and how matter was created even if these "bangs" ever existed. The background radiation and its deviations that depend on the way they are observed were measured by COBE and WMAP satellites, do not prove the Big Bang, but point out the small regional explosions, which further proves the QIT theory. The fact that not a single background radiation flow pointed to a single spot (Big Bang) could not be measured by WMAP and therefore contradictions in the Big Bang theory start to exist. However, they support QIT, which is quite foreseeable, and further measurements of polarization of background radiation are more sensitive to measurements and further prove QIT. Big Bang is a dead theory. It does not mean that there could not be any regional Big Bang, but it means that the Big Bang theory cannot explain the origin of the Universe. Further proof is in the fact that the Universe, as new data attests, is flat, which proves not the explosion, but the theory of something constantly renewable by means of new data and information, something that is constantly oriented at its own experience or laws of nature, is combined, rediscovers and reconnects things and corresponds to QIT as well as cosmorsans.

QIT sees the beginning of formation of matter and so the Big Bang, even theoretically, it does not consider the Big Bang as such and turns it into a later regional explosion, which, according to QIT, does not explain the origin of the Universe.

Recent research, such as done by the Planck space telescope launched in 2009, shows that the Big Bang Theory should be abandoned in favour of the QIT. The in 2012 found Higgs particle also proves, that the Information Theory points into the right direction.



The String or M-Theory

The QIT picture also includes the development of five theories of strings with their ten dimensions, one of them presented in the mid-80s as well as M-Theory that was presented in 1995/96 with eleven dimensions that includes and connects five theories of strings. Strings with their additional and open dimensions have amazing similarities by their form of energy and spirals that I developed in 1979, cosmorans with their diameter and values of consciousness (information spirals). It seems that the changing cosmorans on the first energy level could also be explained by strings. (see also book entitled "Consciousness of the Matter" by Dieter Liedtke, 1982)

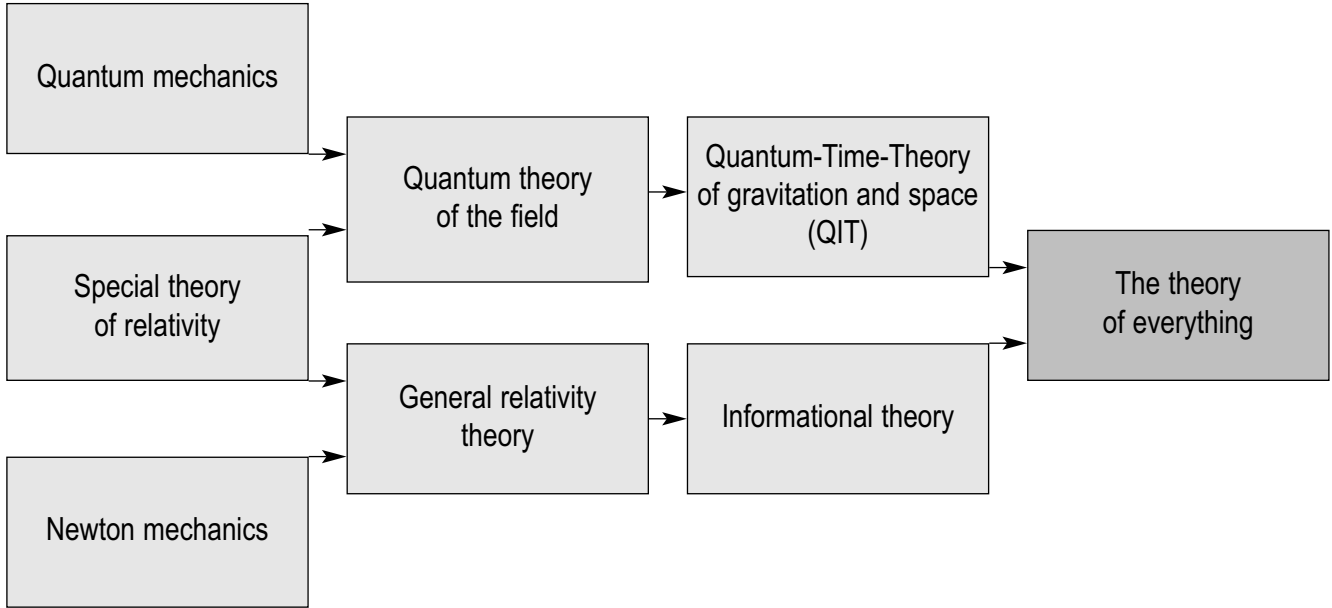
Connection between QIT that could explain the origin of big-size cosmorans (folded strings) of time and space; gravitation, energy, matter and the Universe with the help of information spirals and their connections, changes, with the help of new information of quantum theory as well as relativity theory, from the point of view of natural science, physics could be a theory of strings.

By part of the established properties of strings in M-Theory of 1995/96, they become similar at that point in time to QIT, while cosmorans with the help of new information turn into gravitation, energy or elementary particles and are transformed into background radiation. As opposed to QIT, M-Theory cannot explain what Big Bang is, did it really take place and what had existed before it.

Are theories of strings or M-Theory just a new dress for the king? It seems that they are not.

It is possible that M-Theory, which is modified in certain areas, could support and explain itself with the help of calculations by physicists, with the help of QIT and through QIT. Does M-Theory give birth to a formula, which explains everything, even Creation? M-Theory does not go as far as this task.

QIT, on the other hand, can exist without any additional measurements and M-Theory. M-Theory cannot explain how strings as well as laws of nature, Universe, consciousness, life and society are created, but QIT presents the all-explaining model.



Supernothing and Birth of Cosmorans, Nothing, Time, Space, Gravitation, Energy and Matter



Ultimate Nihilty

Image Title: The Birth of Quantum-Less Space

The ultimate nihilty (super-nothingness) is time-, space-, quantum- and information-less, without existence or reality. The hyper nihilty represents cracks in space through which space, time, energy, and mass are entering the universe one- or two-dimensionally, as both information or energy; it is a thought condition, wich only is thought of as a concomitant term to creation or new information.

2006/Acrylic on canvas with a painted-over screen printing base of the 4th D.

Results of recent scientific research partly confirm the physical part of the World Formula; so for instance:

At State University, Pennsylvania, astro-physicists and scientific researchers Martin Bojowald and Martin Abhay Ashtekar confirm with both the results of their research and a new theory, the combination of the Theory of Relativity and Quantum Theory, enabling the transformation of time into space and vice-versa, exactly as represented in my art-work from the Seventies, and which I first introduced in my books "The Consciousness of Matter" (1982) and "The Fourth Dimension" (1987). The theory of "The Fourth Dimension" postulates that space, time, gravitation and matter are made from the primeval substance "information" and proposes the existence of previously unknown powers, the Cosmorans (today known as "Dark Energy" and "Dark Matter"), which for the first time are defined as parts of the universe. The "Fourth Dimension" explains why "Dark Matter" and "Dark Energy" exist and of what they – mentioned for the first time by astro-physicist Saul Perlmutter in 1998 – are substantially made. In his calculations, which formed a new view on the universe, Saul Perlmutter confirmed the power of the Cosmorans.

According to Quantum Theory (QIT), new information or creativity can transform "classic" energy and matter into space, time, gravitation, Dark Matter, Dark Energy, and reconfigure them, entangle them a new as well as forming a network which preserves the whole system.

In 2006 a group of scientists at the Max Planck Institute in Garching, Germany, lead by Natascha M. Foerster-Schreiber, discovered new galaxies which are not in keeping with the theory of the "Big Bang" and the assumed age of the universe; this hints at the World Formula Theory according to which the background radiation in the universe is not an afterglow of the "Big Bang" but an eternal fore-glow of the creation of matter and energy (caused by new information) and the birth of galaxies. There will be additional proof of the fact that matter within the universe shows various different ages, and that they cannot be explained by the "Big Bang"; there will be proof that the history of the universe has to be re-written, and that the "Big Bang" in fact never happened at all.

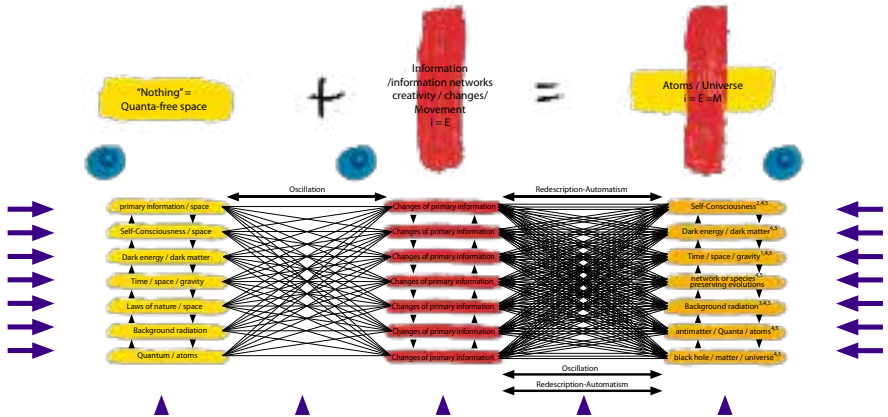
The introduction of the ultimate nihility to physics and philosophy for the first time vividly portrays the process of creation in the materialized world.

Philosophically a new light of the understanding of the creation and the universe arises, that lightens up and assigns a new place for us in creation and in the univers. If one follows the world formula, one lives it, resolves the riddles of our yesterday's, today's and future existence, we become creation-knowing and melt, link up with the creation by understanding and passing on of new information or creativity.

Codigo Universo Physics + Astrophysics

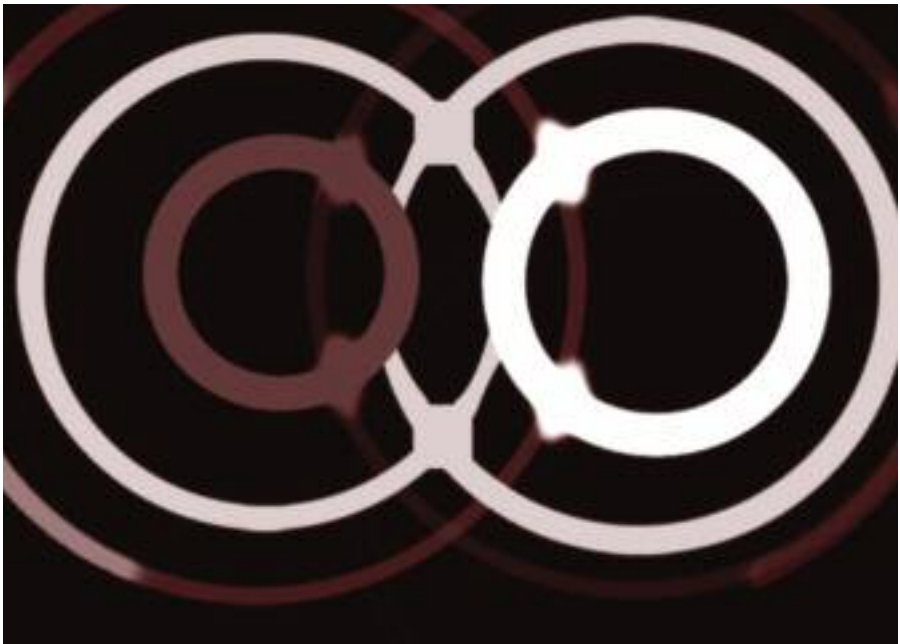
Liedtke's exhibition concept - art open - enables the REDESCRIPTION AUTOMATISM of the exposition visitor or the species conserving information networks which create their network structures and laws of nature by information as primary experiences. On the one hand this evolution is enabled by the oscillation 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 timeless, three dimensionally and helically inter-linked and returns to his time with this information added to his base level with its new 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



Entangled Photons

“If one could create a quantum computer that could perform with low productivity, researchers could very soon build similar ones with greater productivity. According to quantum mechanics, separate atoms could be entangled with one another by their information. Using 50 atoms, one could surpass the productivity of all computers“ according to Herbert Walther from Max Planck Institute of Quantum Optics in Garching. “Quantum computer is related to a usual computer just like nuclear energy is related to fire”, George Johnson from The New York Times formulated the idea. Science is electric now, ever since that time, the idea of quantum computer has scared the EU, mass media and investors.



The Quanta Teleportation

Teleportation, beaming, instant long-distance travel of quanta in the form of pure information has been proven by a researcher Anton Zeilinger in his experiments and research that was proved empirically. Viennese researcher uses the effect of photons and electrons. If two photons have a common first experience, as it happens they get entangled with each other and instantaneously - without time passing by - appear to stay connected with each other, as if they were placed close to one another although, thousands and thousands of millions of kilometers lie between the photons. This fact from the quantum physics proves in a simple way the timeless and spaceless qualities of information that is not connected by matter and quanta in the spaceless and timeless area of the fourth dimension.

At the same time, it points out to the fact that by common experience, the entangled photons, electrons, as elementary particles or waves in third and fourth dimensions form information networks, which, oscillating, give the opportunity to communicate with the surrounding world and react to information. However, this also means that according to today's definition of consciousness, elementary particles of the matter have consciousness, as well as their own information, information networks, entanglement and first experience by means of self-consciousness.

Fiction about human teleportation

In his dossier "Spectrum of Science, From Quantum to Outer Space", Anton Zeilinger is responding to the question on the fiction about human teleportation. Below you may find the questions and responses by Anton Zeilinger:

"Will there ever be a possibility to teleport a complex object?"

Anton Zeilinger:

There are a number of fundamental obstacles. First of all, this object should be in a pure quantum condition, such conditions are extremely fragile, photons hardly interact with air, therefore, our experiment can be performed in the open air; but experiments with atoms and bigger objects should be performed in vacuum to prevent collisions. The bigger the object is, the easier it is to disrupt its quantum condition. A small bunch of energy could be affected even by the walls of the device. This is the reason why we do not observe isolated quantum effects in our everyday life.

Quantum interference is actually a simpler method than entanglement or teleportation; It has already been made with fullerenes -- empty balls consisting of 60 atoms of carbon. Such attempts will move towards the bigger objects or maybe even reach the small fourths but hardly regular soccer balls!

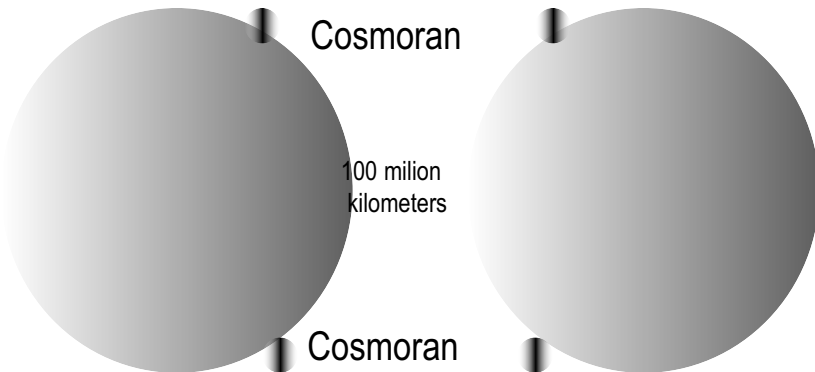
Further problem is measurement of the Bell condition. What would happen if we base this experiment on a virus that consists of approximately 107 atoms? How could we get 108 or more bits of information that such measurement can perform? If the object weighs several grams, the value numbers skyrocket to huge quantities: 1024 bits at minimum.

Did human teleportation require quantum precision?

Anton Zeiliger:

In order to be the same personality, there is no need to be in the same quantum state. We measure our condition on a constant basis and still remain the same people or at least we can state that. On the other hand, monozygotic twins or biological clones are not "the same people" because they have different memories. Does Heisenberg's uncertainty allow us to repeat a human so precisely that he could think that he is the same as the original? Who knows? Anyway, it is interesting that quantum-mechanics anti-clone theorem does not allow us to create an absolute twin of a human."

Information Horizon



Entangled photons form a common, spaceless, quantumless and timeless informational horizon even if they are separated from one another.

Graph 1

In fiction, a human steps into a measurement chamber (A) near the auxiliary chamber, which is filled with isometric mass material (B), that had been entangled with the isometric mass material in the reception chamber on a target planet (C).

Graph 2

Reception chamber C.

Graph 3

Measurement and accidental mixing of data from chambers A and B.

Graph 4

Because of measurements, quantum condition of photons in chamber C abruptly changes.

Graph 5

Accidental results of measurements from chambers A and B are sent over the radio to chamber C.

Graph 6

Reception chamber. Up until now it was impossible to send the measurement results as pure information (for zero time to pass).

Graph 7

Results of the measurements that are sent to the measurement chamber and transmission chambers A and B into the reception chamber C newly create the traveler by means of accidental photons and their adaptation.

Graph 8

Traveler. He is not the copy, but an exact new creation. There is no one in the measurement chambers A and B any more.



Graph 1



Graph 2



Graph 3



Graph 4



Graph 5



Graph 6



Graph 7



Graph 8

Is the Universe a Quanta Computer?

Quantum dictionary uses the Universe as a software and hard drive

With the help of quantum information theory of gravitation, the disappeared or unknown data and deformed genetic programs, genes and cells can be reconstructed and used as information medicine.

Information medicine from computer

Having the world's knowledge at one's disposal is the old dream of all people. If research could prove the quantum-time and quantum-informational theory of gravitation, cosmoran could be used in the future as a reference by means of quantum-informational computer with quantum-informational software. Research proves that some people have limited capability (clairvoyance) of asking for information. Celtic druids that could find more than 400 golden mines in Gaul, witches and sorcerers show the path to possible interconnection. Some scientists, like Englishman Roger Penrose, proceed from the assumption that human cognition is also a quantum-mechanical process in its base. We are not far from the state when in homeopathy, in Voodoo, in placebo, in acupuncture or in rituals or mass media information, additionally to the already described and brought to your attention on the pages that follow, to recognise the entangled informational system with a doctor and a pill, a patient and the information or auxiliary informational material and rituals (such as Globoli, for example). With this additional level of inner side of quantumless state (cosmoran) of the entangled information, external information that comes into consciousness and unconsciousness with the help of senses causing new entanglements with timeless references, cosmorans that would afterwards cause exact recombination of genes, genetic programs and cells to preserve species, for health and would exactly formulate them with the help of corresponding points of connection.

"In the course of many years the confused research community was debating the meaning of Heisenberg theory. Little by little philosophic consequences were emerging. They seemed monstrous to every physicist. The notion of a clearly defined reality is abandoned. Randomness becomes the law of nature that nobody doubts any more. Observer is given a central role: he changes the world by observing it. Physical processes are in some strange way intertwined: measurement at one place may influence the events at the absolutely other, very distant place."

(„Spiegel“ Magazine, 14, 2005, Johan Grolle, in the title article).

Besides, with the help of software from the quantum information computer we could inquire about all the previous knowledge of the boundless and timeless cosmorans of the Universe. The Universe could be used as a hard drive for all collected data and natural programs of the universe for re-programming should be adapted in such a way that they could be used at any time.

A study by Claudia Witt in Berlin University Hospital of Charité is considered to be a breakthrough in the informational medicine. Researchers have been studying flow of illness of 4,000 patients for more than two years. Approximately 12% of patients had clear therapeutic advantage compared to the regular treatment. The majority of 4,000 participants homeopathy supported recovery successfully. (Focus, 1.04.2006)

Advantages:

In this case there are several fields of application:

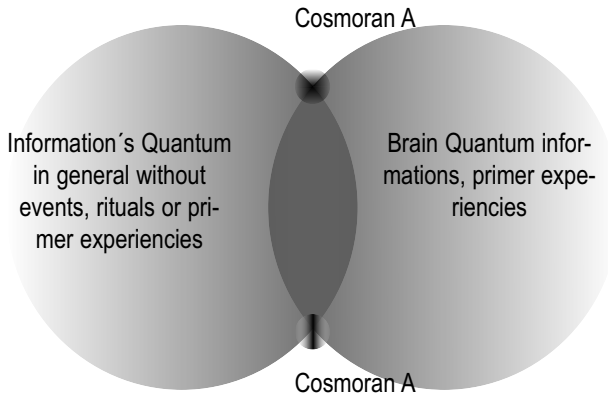
Answers to the questions of epigenetics, genetic programs and medical genetic correction of depression, physical illnesses and ageing of cells.

Responses to the enigmas of natural science and to the question of where hidden natural resources are and how they can be used carefully and with respect to nature.

Responses to the questions of development of creativity, art, innovations, new patents, new plans and ideas, responses to the questions of how to improve welfare and education of the world population that would grow in the future to the value of over 50 billion people.

Responses to the questions of public interdependence and peace in the world.

Entangled photons give us the opportunity to influence quanta and information in the brain as well as neuronal connections, genetic programs and cells with the help of timeless and spaceless cosmorans.



The graph shows two entangled photons with their informational entanglement that identify consciousness and Self (A).

Christian Weber and Martin Tapparo write the following: "In the world of quantum mechanics, both particles are connected even when they are very distant from each other, somewhere on the opposite side of the Universe. For many theoreticians, such illusory distant interactions can happen on the level of humans as well. In this way we could explain, for example, distant cure or homeopathy: one just needed to consider a doctor, patient and Globuli as an entangled system." (Focus, 14, 2006).

The Development of Quanta Physics

1900

Planck introduces the notion of quantum.

1905

Quantum theory of light is introduced by Einstein.

1913

Quantum theory leads Bohr to his model of atom.

1925

Mathematic formula of quantum mechanics is discovered by Heisenberg.

1926

Schrödinger offers an alternative equation of quantum mechanics.

1935

Schrödinger starts to doubt quantum mechanics with the help of Schrödinger's cat.

1947

First quantum-mechanical switch – Transistor.

1960

First Quantum mechanical source of light – Laser.

1965

Moore sets the Moore Law.

1982

First speculations regarding Feymann's quantum computer.

1982

Liedtke presents new theory on quantum creation.

1985

First theory of quantum computer by Deutsch.

1987

Presenting quantumless, spaceless and timeless informational field of the fourth dimension by Liedtke.

1997

First quantum teleportation by Zeilinger.

1998

For the first time, quantum computer makes a simple calculation.

2006

Liedtke presents quantum-informational theory of gravitation, space and time.

2006

For the first time, Liedtke solves the issue of the theory of quantum software for the regeneration of lost data as well as information paradox.

2006

Supernothing, as a channel of incipience of space, time and quanta is drawn and exhibited by Liedtke.

Photomontage on the topic: "Human being as a quantum vocabulary with self-portrait and elementary particles", title "Self-consciousness of the matter" 1982, screen print 1999.
Liedtke Museum, Port d'Antrax, Mallorca.

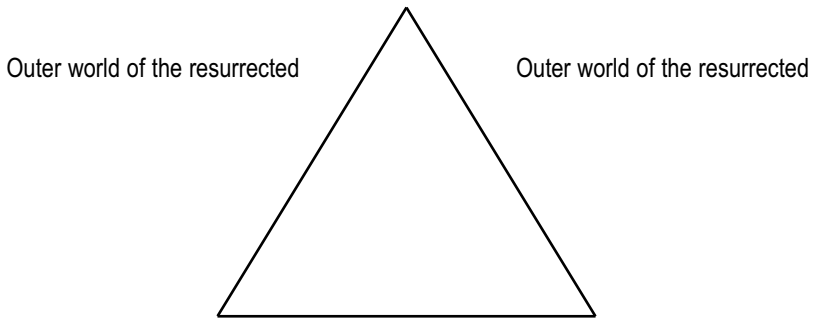


Is Resurrection Scientifically Explicable and Possible?

There are various views on the issue about what happens with the human spirit after the body dies. Up to now there was not a single theory, except religion, which could offer any solution or even naturalistic way to full resurrection, as proclaimed by the Christian faith and other religions in a similar form. Atheists believe in the opposite; with death, it is over completely. However, this point of view of atheists cannot be proven by the quantum theory of information, gravitation and quantum theory of time (QIT), because QIT theory solves informational paradox, according to which information disappears forever in the black holes and proves the opposite. As it was said before, human spirit stumbles upon experience and data throughout its life and that is stored and saved in its cosmoran. Our consciousness and cosmoran are constantly expanding. Spirit directs our thoughts, develops new thought connections, creates the new thought chains thus worrying about the constant expansion of our spiritual receptivity because of the fourth dimension. Information connections, crossings of quantum information with quantumless information are being developed with the help of first information (art, cognition, experience, innovations, ideas) that go beyond limits, as quantum physics shows us. Crossing of quantum information with the information of cosmorans and transfer of these data to the crossed auxiliary quanta that quantum computer is feeding on, could resurrect a person at any desirable age, or, more precisely, could recreate this age. Did Egyptians want to build pyramids as a basis for resurrecting the dead in the future? For thousands of years, peoples and religions practice their cults of the dead (for example, embalming pharaohs), rituals, relics, putting various objects in the grave together with the dead such as preferred food, objects connected with his memories or grave clarifications with the name and/or placing the dead's favorite objects in his grave to connect the dead with his information networks (as well as their destruction on and inside the grave), inscriptions, commemorative plaques, celebration in someone's memory, pictures, books, music, all types of arts, memorials, museums, cemeteries, temples, churches and lately photographs, movies, computers, software, Internet and all the new mass media and art, that could make it all possible to unite everything into a quantum information network and quantumless information network and go beyond the limits of death toward resurrection. Christian worship of Middle Age relics was primarily based on belief that the dead is connected with relics forever and that it is resurrected at the place where these relics are stored. Could creation of quantum-informational computer, if we could create it for big and complex objects, such as a human being, give us a naturalistic solution to the problem of renaissance of the body and its spirit? Everything points to the fact that the pyramids were built to protect the dead and the objects that were put together with him in the grave and crossed with the spirit (burial objects) so that he could exist until his descendants could get enough knowledge and information to resurrect him. The form of the pyramid shows that they had this knowledge: being built in a three-dimensional world, standing

on a basic-form square in the fourth dimension, with four crossed triangles on top of the pyramid that would show the knowledge on crossing information and its eternal existence and, on the basis of that, they could lead to the light, to eternal life and second birth. Could therefore, for a believer be possible quantum storage of information and its connection with cosmorans with the aim of future resurrection for each and every person? Can we, just like pharaohs, preserve our first experience with all crossings in the internet with all pictures and movies, also cross other carriers of information with our quantum information and, having connected it with corresponding faiths, preserve them in quanta and molecule in a very small space and thus leave it for our families? What makes it possible to create new form of last shelter of the future – transferable, mobile and family hardware and software that can be easily emulated? Members of the family and people of social importance could therefore call with the help of the corresponding hardware and software and ask for advice. That would keep them connected to the quantumless space for the future resurrection.

Top of the pyramid forms
a skyline to resurrection (to cosmorán)



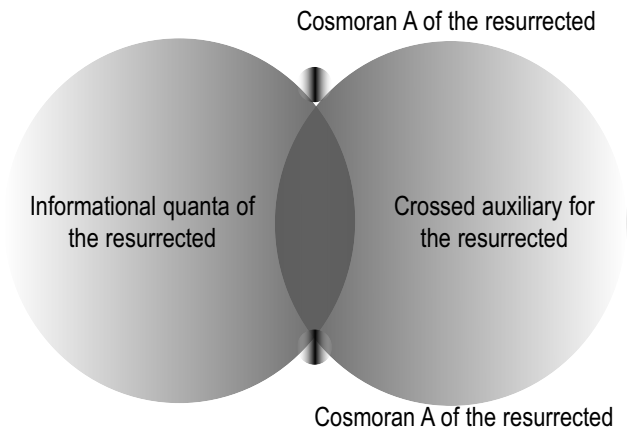
Pyramid = strongroom and concentration
for quantum information of the resurrected in the future



The Pyramid of Giza.

Source: Wikipedia.org

Author: Ricardo Liberato



Theories of quantum lexicon and "resurrection" are based on the hypotheses that the theory of quantum time and quantum-informational theory of gravitation (QIT) will be supported by the research in the future.

Pyramids, burial objects, mummies and cemeteries confirm the hypothesis that as the protected relics and objects were connected with the dead, people believed in the rising from the dead.



Two axes found in the proximity of the heaven disc of Nebra.



Fragments of spiral arm bracelets from the find.

Can we finally use the secret knowledge of ancient cultures and new research results for peace and prosperity of all people?

Scientific research shows that there is a “pyramid belt” that encompasses the entire world. There are pyramids in the Canaries, in Egypt, in Mesopotamia (today’s Iraq), in the Northern, Central and South America, in China, in Mongolia and at the sea bottom near the shores of Japan. The question is why and how this pyramid belt was developing and what influence it had on the development of religions and societies? What was it that led to the rise of this pyramid belt that encompasses the whole world?



Step Pyramid in Egypt

Source: Wikipedia

Author: Olaf exchange

According to my theory, in Europe, technology and process of “learning fire, cave drawings and medical healing” were improved by Stone Age people. Sun, moon and constellations were used as sources of light to create a “method of learning light for cure, creativity, motivation and access to immortality” of certain people and nations more than 12 thousand years ago. At that time, an opportunity to use this method as a centralized instrument of authority for kings and religions with the aim of building monumental structures (such as pyramids) in order to unite and subdue various tribes has not been known or used because during the Stone Age, Neolithic Age or Bronze Age, Europe did not have any religious or secular empires.

Separate peoples, tribes and groups (led by feudal lords and shamans) had very loose unities that lacked any centralized governance.

Any monumental structure built by any nation or tribe would upset any order and balance of power between the peoples in Europe thus leading to even more wars between the tribes.



Moon Pyramid in Teotihuacan (Mexico)

Source: Wikipedia / Photo: Canon

Such grand disturbance in the balance of religious and social power was strange to the European Celts. Known circle burial places (around 180, wooden) that were found in Europe prove that the secret knowledge of Celts was used throughout Europe. The oldest circle burial place in Goseck in Saxony-Anhalt is more than 7 thousand years old. The Stonehenge in England is more than 4 thousand years. The Nebra Sundial (first ever depiction of the sky) that could be used to predict the most favorable time for making rituals (requiring the light of the sun, moon and stars) to “cognize the light to heal, create, motivate and get access to immortality” was created around 36,000 years ago.



Grave circle system Goseck in Nebra



Lunar and solar disk Nebra Location

According to my theory, development that led to the circle burial places of the Neolithic Age, pyramids, scattered around the world, landscape images, Nasca graphics and contemporary religions, had begun even before the Stone Age cave drawings that are the oldest known of the kind, have been created (around 30,000 years ago) more than 40,000 years ago before the first wave of relocation (was proved using the latest DNA research related to the kinship of relocated Homo Sapiens with the existing peoples) of the inventive people of the Stone Age from Africa.

In my opinion, the diversity of gods was the feature of this early human culture. It was globally distributed by the pioneers of this time (see also theory of evolution in the cognitive systems in this book) in their wanderings with the help of knowledge of the light rituals and rituals of caves with drawings (that were discovered and used by their ancestors as “method of knowing the light, creativity, motivation and access to immortality”).

After domiciled tribes arrived, this knowledge, which was constantly altered and adjusted to the new environment and experience (sun, moon and constellations, which were simultaneously used as gods were treated as the sources of light to model spirit and body) was spread through trade routes and next relocation waves that, in their turn, crossed the trade routes.

Owing to this information exchange, these primitive religions influenced one another and in a millennium, in various centuries (for example, around 3,600 years ago to Egypt) got to local

lords, kings and healers in the peoples that had been structured as kingdoms, realms of the pharaohs, or empires (the fact that the Nebra Sundial, according to scientists, displayed the Egyptian god of sun Ra and his Sun castle in phase III of sundial configuration could be used as a proof that the Celts in Central Europe and Egyptians indeed exchanged information between each other) who modeled knowledge that had already been considerably improved



Cave painting from Altamira, source: own work, Old Magdalenian; Copyright: Ramesos

to expand their power and authority and exclusively for their own purposes to lead wars and govern peoples.

Everyone who wanted to democratize this powerful creative knowledge was persecuted and killed. Oftentimes, tribe leaders, kings and emperors also occupied positions of chief religious officials to expand their power (and vice versa, chief religious officials attempted to get the king's authority) thus having an exclusive right to talk to gods. Sometimes such ruler justified this expansion of authority through dogmas and claiming his equality to god or his position as a son of a god.

Research allows us to assume that Incas were also well aware of the process of learning the power of light, healing, motivation and the power of creation as they called the place of the pyramids "a place where people become gods."

Because of the variety of gods and big (more than 1,500) number of them as well as powerful priests that represented them, absolute power of the pharaoh Akhenaton was weakened; he introduced monotheism using the god of sun Aton, banned all other gods and declared himself son of god. Years later, Moses, using his creative or divine inspiration and the Ten Commandments as well as murder of the tribe members who prayed to other gods, has improved the faith in single God (monotheism) thus uniting Jewish tribes on the Mount Sinai into

a single nation and a single faith. In his teachings, Buddha has abolished god as such in order to unite all the hostile adherents of various beliefs (who honored various gods as supreme deities or adhered to various religious beliefs).

Gradual transformation of polytheism can be proven by the example of Hinduism, which stems from primordial primitive religions and which later was improved. Further on, Judaism, Christianity, and later Islam, have developed monotheism with an exclusive claim for an individual representation for its people or for the adherents of its religion Jehovah, God or Allah and have been spreading it globally until the present day. As scientific research, excavations and deciphered religious rituals of Africa, North America, Central America, Asia, the Middle East, Stone Age people, Celts up to the contemporary religions and top the voodoo rituals and empirical research in placebo and nocebo, the miracle of creation, healing, genetic and DNA modeling, motivation, innovation and success and, for the believers, the creative power of gods or God has been proven. For believers, this visible God's power lies in the basis of all religious trends. God or gods in all religions are presented as seeking the miracle of life, which is present in all things, as well as the miracle of evolution. God's will and the will of creation are the real part of this world for the believer at the same time being the real inseparable part of this world and the source of its origin.

However, God may be perceived through natural science. as well.

Unquestionable from the point of view of QIT (quantum information theory) is the fact that the power of creation, creativity or movement is an endless, data-generating information of the Universe, which, being part of the system, gives birth to the spiritual structures and such network systems as: time, space, mass, matter, genes, DNA or new life. Thus, they turn into new data and network systems again that we could perceive as movement or creativity, time, space, mass, matter, genes, DNA, life (as genetic research shows) as social structures and religions, but also as a materialized and universally time-structured Universe in eternal Universe, with which it is connected out of time (as research in the area of quantum physics shows).

From the point of view of QIT, religions with their life norms, laws and public networking systems, in a sense, local work of art, with public relations and time context of their appearance, as well as with their laws and life norms, are being made clearer for the ever-growing population and becoming an important step in the direction of evolution of the whole population. At the same time, however, they become a big barrier to this evolutionary development because of lack of tolerance towards people of different religions.

It is possible that humankind could not have survived, endured all the viruses and illnesses and would not have achieved such level of prosperity without religions. Research results in



Frühchinesische pyramid grave system 210 BC the Emperor Qin Shihuagdi
Foto : Yaohua 2000

Source: Wikipedia

the field of neurobiology prove the existence of the energy of hope, future and ethical energy of religion for all the believers.

One should not forget how much blood had been spilled for thousands of years in the name of religion. The supreme priests and dignitaries either failed to understand creative and partly revolutionary basic messages of the founders of their religions that brought peace, love and mutual help, or they just ignored them to consolidate their power. They interpreted these messages (5) in wrong ways, fully distorting the sense and failing to contribute to the evolutionary development of the world and its perception. Being positioned on the highest level of all the processes in the world, system of values, health and prosperity of their religious communities, they did not develop the creative power in the humans and did not follow the God's Commandment of Creation thus contributing to the artificial separation and false information that stemmed from fear and infringed on people's dignity, lowered human creative potential and IQ, provoked illnesses. They also contributed to the intolerance between the followers of one and the same religion or religious community and the followers of a different religion (in the developing world), which can become apparent within one religion and hamper the ethical development of humankind, stop it, hinder spiritual evolution or turn it backwards.

Discrediting and disregard for the Divine Force of Creation in a human being (which, for a believer, is undoubtedly established by God in each human: who else could have invented it and create art, music and poetry and direct this evolution of humankind) as the past of sev-

eral great religions shows, were constantly used by the mighty of this world in the sphere of politics and economy to enslave people, either voluntarily or involuntarily, and to exploit them in such a way that the deceived believers, while belonging to a certain religious community, ideology or nation, were unable, through God's Will and in accordance with the constantly developing world as part of evolution, to participate in forming these basic notions of human being or their religion. This happened because the fear was instigated, false information provided, various doctrines imposed. As a result, they were deprived of a substantial part of their creativity, tolerance, love and compassion. Because of their limited ability to see the truth, these spiritual people could barely notice the acts performed on them.

The recent research by Canadian scholars proved the fact that fears neutralize creativity.

It is necessary to note that many trend-setting laws implanted in religions, have been taken over by states in modified ways and in some instances, were partly adopted to influence societies in positive ways. History shows us that if religions or those in power in their countries practice tolerant and respectful behavior toward the nonconformist minorities, the country peacefully reaches its cultural and economic prosperity. If these outcomes are transferred to the present world population, mutual tolerance of religions is an important pretext for the global peace and positive future for all humankind. At the same time, tolerance reinforces personality in each human being; it removes fear, improves creativity and promotes ethical and Godly behavior thus contributing to economic prosperity and population wealth.

As we know today, the process of cognition to alter genes and cells produces impact on our health, illnesses, life, death, misfortunes, motivation, creativity, art and success. This process was mystified by those consecrated and today is still hidden from the general population. New research results are ignored, depreciated and encoded, as we can assume from the multiple mass media messages and their failure to report on the important scientific conclusions.

For thousands of years, the fear of touching the cognition, such as prohibition to try the fruit of knowing the Good and the Evil, fear of people of different religion, ban on depicting God, was supported, up to discrimination, with the help of still widespread false doctrine that all creative people are insane and cannot provide for their families (as if the so-called God's power of art is close to insanity). Scientific conclusions and research results that did not match the state of religious directives were ignored, falsified, persecuted and destroyed (for example, knowledge of Celts, library in Alexandria, Vatican's persecution of Galileo and Giordano Bruno). Harassment of the keepers of this knowledge and information that they carried was disseminated earlier than dictatorial mass media or is dissemi-

nated by the public opinion monopolists even today. This harassment is incited; in some countries it is even widely praised being a product of falsification of public opinion and religion. Therefore, especially creative people, research results, art, books and music could and may now be considered degenerate with consent from the majority of the population, whose spiritual development does not occur in a free way, but is imposed from the outside (also by this majority). Human dignity could and may be discredited in an offensive way, burned down or destroyed.

This fear in the face of people's creativity and God, as well as in the face of His creative power has been rooted so deeply in people throughout these centuries that those responsible for mass media information, despite the results of the recent neurobiological research and new political line of EU based on contributing to the achievement of important results and economic development with the help of creativity, partly subconsciously and because of the imposed and neurologically fixed obedience, still continue to apply these unethical methods to enforce dependence, exploitation and slavery at the same time mystically disguising creativity, art, painters and God.

Concealment of this old knowledge and Formula in 2010 can be traced on the internet and mass media archives (as in the example of the Art Formula, which is using mirror neurons to fix any type of creativity in the works of art in the general population on the physical and neuronal level through visual understanding of creativity coded in the works of art and makes possible its transfer) as the graphical Art Formula, which was developed in 1998 and first presented in 1999 during the Art Open Exhibit in Essen, has been discredited, with some exceptions, in the stories on the cultural and historic Art Open Exhibit produced by mass media with multimillion media contacts. In 2010, it still has not become the object of scientific discussions and it continues to be ignored.

By concealing the opportunities for free creative and personal development of the population, in many countries both mass media and the state are constantly violating their criminal laws, constitution and human rights. But this is already a matter of the past; now it has become even more important to create open society for all people to live in peace, freedom and prosperity and make the great knowledge of the Formula accessible to everyone for their self-improvement and to protect them from the undesirable impact on their mind and body. It is also important to use the World Formula and dissemination of the global ancient secret knowledge designed for the masses, to stop violence and exploitation and to speed up the arrival of the new time of well-being, freedom and health for all people and finding peace between various religions with the help of more creative, divine humankind.

Elimination of knowledge boundaries, contribution to the creativity and tolerance of the world population mean that all those believing in Creation would possess knowledge of the Creation and would also be aware that all religions, ideologies and religious trends, while belonging to the single family of Creation, will not only respect the human rights according to UN and EU charters, but would also demand to apply and observe them in each and every country in our globalized world.

See also in these chapters:

Photography as the first experience / Reprogramming of genes by using the first experience / Placebo and information / Placebo impact / Information / Stone Age photo camera / First information as a tool of transporting visions, drawings and logos / Goseck / Nebra's Sundial – Saxony-Anhalt around 3,600 with pharaoh's Sun castle / Innovations for gene programs and new capabilities / Stonehenge as the first round cinema for natural medicine that functions around the clock / World Formula – Art Formula – in all works of art the formula of Creation is discovered / First information in the sphere of cognition / Theory of cognition systems / Theory of evolution in the cognition systems / United innovation formula – graphical symbol of the World Formula or the Art Formula / Thoughts on art / Art is the unknown / Differences and similarities in the systems of access in creating genetic programs, locating ideas and removing fears / Art as learning the art of Leonardo da Vinci / Information contributes to evolution and biological diversity / Epigenetic, medical and media concept / Quantum teleportation / Fiction of human teleportation / Computer based information medicine / Could resurrection be possible and explained from the point of view of the natural science? / United formula is the World Formula.

See also research results on nocebo and placebo

$$\begin{array}{ccc} \mathbf{i} & = & \mathbf{m} \\ \text{information} & = & \text{mass} \end{array}$$

The Hyper Theory of Everything 2001

Or what quantum mechanics, the theory of relativity and the theory of uniting the two, say about creativity, as evolutionary law of nature and the existence of the ego, the people's possibilities in the future? The answer to this question could be a new universal way of thinking, would present a symbiosis from idealism, materialism and existential philosophy, and unite philosophy, art, natural science, technology, subject, object and understanding into a single harmonious whole. It reconciles the rational and the irrational. It binds the art and the arts into a single expression. It melts all the trends producing a unifying level of understanding, a universal philosophy. Martin Heidegger foresaw that the new way of thinking is necessary for people and possible in the future, it will help philosophy out of the dead end, so that people with the new model of being, thinking, and reasoning could acquire evolutionary experience, and he put it this way:

“Maybe thinking besides the recognition of rational und irrational, is more sensible as the scientific technique, and that's why ineffective and nevertheless necessary in its own way. Questions pave the way to the answer. The answer should be, if seen as a process, the transformation of thinking, and not an argument concerning the subject-matter.“

Niklas Luhmann thinks that transformation of thinking, a new creative way of thinking can be achieved through the philosophy and art of “concrete evolutionism”. Universal philosophy must overcome numerous dissociations. Bring knowledge together to an ethic life formation, as well as to be able to build a real union of thought and reality by new thinking and research, that will lead to the elimination of disorders and the achievement of the wished ideals.

Here are some of the contradictions that I would mention as partial replacement:

- Use of nature and dignity of life
- Need and richness
- Forced labor and physical freedom
- Coding of art and spiritual freedom
- War and help
- Terrorism and friendship
- Limited and long life
- Eternal cycle and creative outbreak
- Darwinism and protection of the sufferers
- Lunatic lust for power and preservation of the species
- Theory of relativity and quantum theory

- Becoming and existing
- Time and eternity

Nietzsche's Superman cannot replace God. Never before did God and Creation show themselves to human in such a clear and open way and without mysticism. The future will show, as the past already did, that the transformation of thinking paves the way to a transformed world. If one applies quantum physics and relativity theory to philosophy, new facets of evolution are revealed. The famous model of thinking (Schrödinger's cat) proves that a number of possibilities can coexist at the same time. For example, there is a cat in a chest. When a radioactive explosion takes place, what happens with a 50 % safety, a gun fires, shoots the cat and kills it. According to quantum mechanics and the principle of uncertainty, the quantum state of the cat is a combination of a living and of a dead cat, before the chest is opened. In the quantum theory both the possibilities can coexist at the same time. Both the states of the cat are real.

This shows that according to the quantum theory, a strict identification of an electron's place, space restriction, an indefinite uncertainty of the tempo of an electron, lead to the elimination of any restrictions. In the psychics of elementary particles or, to be more precise, in quantum physics it means that when electrons are explored, one has to choose whether to perceive them as material particles or waves. Since the very moment when the observer or the experiment manager decides whether he is going to measure a material particle or a wave, the observer according to the quantum theory and uncertainty relations will always obtain the measuring data that he wants to obtain, but never both the types of information (concerning time and space) about the electron at the same time. In quantum physics according to the uncertainty principle, the observer is taken into consideration as a part of the measuring system, as a factor that influences the result of the research. Besides there is a basic hypothesis:

A closed or an open consciousness and ego.

Time is movement and the movement is transformation. Transformation is yet an active or perceiving creativity and experience in the consciousness. Transformation starts on the tips of axons (the central part of nerve fibers), and ends in the brain – the "consciousness", the "ego". That's why time always binds at least two points or information – consciousness center elements. Transformation or creativity and information produce comparative consciousness and vice versa (see also on problems, the reasons and causes of intelligence and creativity enhancement, ego acquisition, personality and consciousness development and self- control, the art open art formula, publications: 1982, 1988, 1990, 1994, 1997, 1999, 2000, 2003 art open evolution exhibitions 1991, 1999, Liedtke works of art since 1963, graphics since 1979,

books and catalogues since 1982, museum since 1994) for orientation and is a basic constant of the nature, of all the living beings, of evolution (as we can see according to new research results concerning people, animals, plants; unicellular and viruses), the comparing, oscillating observer from his relative comparing standpoint.

So creativity or transformation is a previously not reckoned in physics property of the substance, quark, energy, gravitation, dimensions, time and the Universe (as well as of Nothing), the oscillating relative observer who in his creative interference, but, more importantly, in cognition, becomes a part of the system that he expands by his newly-obtained experience and his new personality. Ego is an active viewing position, that besides oscillation between the experience, creative events, points of time, searches in itself a way to the future through decisions, its own creativity, intuition, vision, adding feelings as motivation boosters and is produced from the viewing position of the process, that nurtures itself on the enhancement of consciousness (On construction and reconstruction of neural nets see also the book by Ian Robertson: "The Universe in our Brain", Piper 2002).

One can also say that the ego is the researcher, the philosopher, the artist, the businessman and Columbus of the consciousness and of the world. It is the reaction of the evolution to the transformation of living conditions, an important part of the bridgeheads to self and genus preservation in the future. The "ego" realizes itself physically on the tips of self-transforming and growing axons of neural nets. From experience, creativity, art and vision it goes on and on forming neural nets, the consciousness (including the unconscious. Being genetically programmed, it seeks new experience, to secure the future for itself and its genus.

In an open or closed "picture of the world" the decisive help for the ego is the division into categories. The first positive step in the direction of an open world or society is the positive use of the synthesis of the irrational and the rational. It provides an extended understanding (not to be considered as negative use of mystics and phobias enhancement and reduction of intelligence and creativity), with the help of metaphors, artists, rituals, repetitions, planning the future, visions, predictions, past experience, evolution that enables transformation of past achievements and future visions into a single open system for the well-being of all the people.

What does the science say about the division of reality in the brain?

It is known from modern researches that there are so-called "reality sluices" in the hippocampus of the brain, the aim of which is to prove that all the information supplied conforms to reality and logics (gene program also makes hippocampus put the information in the consciousness and the subconscious in order, available to use for the "ego", the person, the fami-

ly, the society and the “genus” at present and in the future), when the “reality sluices” are opened, creativity and new thought patterns can be admitted in the brain as future reality and/ or as a kind of “future experience” conforming to logics, and when they are understood they can be transmitted as self or genus preserving experience. If hippocampus has once opened its “reality sluice” for a certain thought or logical pattern, creativity, art or experience, new information, logically connected with the previous primary information can be, after an expanded control is performed on it, built on further, it passes a “reality sluice” thus providing the recipient, in case of positive use, with constantly growing creativity, intelligence, freedom and well-being, but in case of false information accepted as reality but actually distorting it, leads to incorrect conclusions or actions and/ or including information built on great fear, the positive spiritual genetically programmed evolutionary process turns back and goes in the opposite direction, that of diminishing spiritual force. This process goes in positive and in negative direction in all the countries, cultures and religions consciously or unconsciously and/ or intuitively, as well as motivated by feelings, it takes place in Voodoo culture or under its influence, with the use of placebos, at schools, in all the processes of knowledge transfer, in medicine, in planning, in sport, in advertising, in coaching, in visual art, in research, philosophy, literature, music and so on, in all the processes of knowledge transfer. Transformed, new sensual impressions, especially pointing at danger, are due to emotions genetically fixed as Turbo Drive, they are instantly roughly proved for danger by the limbic system in the brain and launched as instinct or reaction in the body, before the consciousness analyses these sensual impressions more exactly and eventually brands them as false alarm, while the man has already undergone this “reaction”. So the phenomenon of reality division including creativity, vision and future perspectives could accordingly be considered a preparatory stage of the consciousness system leading to the open system of evolution of a being and its genus. The consciousness system can lead from process-observing position to decisive revelation of the ego (in what direction to grow, communicate, act, open or close at danger alarm, how to build on genus preserving abilities in the future due to transformation in genetic programming and the genes, and to obtain instantly in the present through a constantly enhancing neural net growing intelligence, creativity, visionary force, positive influence on one’s social and economic success and on one’s body cells, physic and psychic health) between all the information transmitters (genes, gene programs, consciousness, the subconscious, instinct, emotions, personality, intuition, creativity, visionary force, knowledge, experience, and will) and the “ego”. It can be put in a different way: the “ego” is a forefront future position that according to the hypothesis of a self-transforming world, must reveal the features that the ego must change in itself, to be bound in eternal love and connected to the world full of love (loves makes neural nets and abilities of the brain grow fast, accelerates people’s evolution, and enhances humanistic and love potential of the world genetically and through experience, see also the book by Ian Robertsen “The Universe in our Brain”) so that the movement of the

positive evolution spiral is accelerated, and future generations are bound in love and connected to the world living system, to discover the possibly best living conditions, to develop themselves in the best possible way.

Consciousness is a process that providently enables “ego-coordinated” evolutionary directed “ego” in the “self”, with the coming of self transforming world.

Then “free will” can be considered a condition, a cornerstone of the bridgehead to the future, for the “ego”, to be able to realize the discovered ego in the “self” and in the world, for self and genus preserving.

A closed consciousness system and the ego reflect mainly the past and the present without a connected to it position of the evolution observer. They are influenced by phobias, by closed systems and their media and, being genetically programmed, they concentrate themselves, on the preset and the elimination of phobias. Closed systems of the consciousness and of the society will be favored by false information, dissemination of puzzles and mysteries, coding of art, phobia of the future, information about bodily and spiritual grief of the world, and through self-experience of physic and psychic illnesses as well as denial of love and reduction of personality till the feeling of powerlessness, self-denial, to will control through task-oriented information from the third party. It is to be mentioned here that closed consciousness, ego and society system, are those in which there is “closed shop principle” (= denial to access to the important consciousness-opening essential information for the revelation of inner self), when there is no information able to perform self healing through own genetic programs.

An open consciousness, ego and society system obtains through genetically programmed, automatically conditioned processes a creative evolution way of thinking from the past and the future for optimization of expanded past and future (see also the book “Art open” by Dieter W. Liedtke published 2000).

The freedom of axons, men, a state or a society is based on the gist of evolution, to know, to decide or to act. Axons that have no freedom in the development of the brain (in cognition, in connections with the nerve cells) turn back or die out (see also research results of Max Plank Institute for Brain Research). Individuals in the society that have no freedom and motivation to creativity, art, research, science and theories, but the encodings of which are revealed and detained simultaneously. It happens often, though, as an individual, his personality and worth are further based and deeper in the freedom of possibilities of access without encodings, of cognition, of decision and of actions for future connections and cognition and so also of the

ego or of the axons. The freedom for creativity, for development is a law of evolution inherent in the system. As the axons show, the loss of worth, creativity or art (through encoding or denial of access) of the individual himself leads to fatalisms, fascism, to retrograde ideologies and religions, to depression, suicide, madness, aggression, criminality, illnesses, terrorism, wars and finally with the taking over of the social systems, to the elimination of humankind and their culture (see also www.Shoa.de).

There are so the two possibilities, of the open and the closed consciousness and ego, genetically programmed in a man, for instance, a social system. On the basis of all the information carriers the observer, his ego, decides, whether it must open or close itself. When the system closes itself and opens, connects the ego simultaneously from the fear of future development of the open system, with other closed systems, so on this connection set growth and elimination of stress and phobias (setting up feelings through elimination of phobias and apparent opening of the future through data on enemy location and discrimination of dissidents), that reveals with the objective observing and development of the future in its growth, as self-elimination (as euthanasia, failing of genetically programmed genus preservation, of evolutionary laws).

It shows more and more exactly; closed systems develop in the direction contrary to that of nature, evolution and spiritual growth, as through illnesses of people, as well as of society systems, ideologies, power systems and business and while studying their history it can be stated today, they can exist and survive only in isolation. Darwin's theory of evolution is in this way won by the evolutionary theory of evolution (to this problem see also "All Life is Problem-solving" by Karl Popper, 1994 and the "The Evolution Theory of Cognition Systems" 1996-98 by Dieter W. Liedtke. The foundation of Darwinism is significantly swayed. The principle of eventual mutation and natural selection doesn't conform to the results of the new researches. The closed evolution theory by Darwin is disproved at this key point manifold by recently published biologic, genetic, neurobiological and empiric studies in etiology. It boosts criminality, wars and deviant behavior and often becomes legalization for exploitation of man and nature, and abused in capitalistic, fascist or close to people interpretations basing on the closed systems theory by Thomas Malthus, as the "right of the stronger" and the reputedly "better" contrary to the "weaker" and the supposedly "worse". Publication of the "evolution theory of cognition systems", a new evolutionary point of view on the "open systems" eliminated these "spiritual marshlands" that consist of easily transmitted but used in opposition to evolution closed thinking systems. (The fact that if applied to a certain nation, the right of the stronger transforms into a structure contrary to the nature of man, is proved by the transformation of ideologies by Marx, Engels, Lenin, Stalin, Hitler, Saddam as well as by that of exploitation capitalism in an extended variant of a closed society system, in which supposed-

ly there aren't enough resources for the well-being and freedom of all people of the world). While due to the genius preserving genetically programmed carriage of a man's spiritual development, loaded with humanism and ethics and set for the Paradise on the Earth always sinks deeper and deeper in the marsh and gets stuck in it, the only way out is to drain the marsh, to pave the way to the positive future, in harmony with evolutionary laws and creativity, available for all the people on the earth.

If from this point a man views an electron independently, as a unit of consciousness that appears on the event horizon of an information system (atom) and can't be identified with certainty as a closed material particle or as an energy wave, then a model of consciousness embracing both the possibilities appears. The closed and the open thinking (consciousness) reveal themselves as neighboring models in the consciousness of a man or of a society. The contradictions between quantum physics and the classic special theory of relativity by Albert Einstein that can be applied to quantum physics only in some spheres (in my model of consciousness his theory in spite of its relativity due to its sharp restrictions is branded as closed thinking) can be overcome by introducing a new point of view of the observer, "the infinity" (see also the book "The Consciousness of the Matter" published in 1982 by Dieter W. Liedtke). Stephen Hawking and Jim Hartle established in 1983 the possible way to unify contradictions between the two theories - by introducing "imaginary time" of an infinite Universe that doesn't have time limits. We can compare black holes as ideologies or power systems of closed consciousness and suppose they can't have any leaks, but Stephen Hawking in 1974 by applying the principles of quantum mechanics to the phenomenon of black holes theoretically proved that due to a constant particle flow the black holes lose weight and amount on the outside in three-dimensional world.

The creative outbreak from the closed systems (as the works of art prove) is a law of evolution (see also the book "The Fourth Dimension" by Dieter Liedtke, 1987). The development of nature and evolution of our consciousness shows that an open evolution model is a law of nature and that all delimitation, intervention of the powerful, of the observer or of God, that doesn't imply opening of the system to more freedom, to more creativity, but can lead only to retrograde closed systems (as Hawking showed on the example of black holes), can reproduce notorious totalitarian power systems and declination of great cultures in the history of people, incest and modern technological incest, cloning (positive research results will be provided if it will simultaneously boost creative outbreak of genes and their programs), and will lead to the powerlessness, illnesses and end of the systems in the 3 dimensional world.

Example shows extinction of old writings in the closed systems. Specialists on ancient world history Stephen D. Houston, John Braines und Jerrold S. Cooper in their research work ent-

itled "The Last Writing" supported the fact that the majority of ancient writings disappeared on the principle of the "closed shop." Priests considered people too stupid and unworthy. Secret had to be protected from the outliers.

$$\triangle = M = \triangle$$

Codigo Universo Formula of Creation I



the "nothingness" /
quanta-free space

+



information / creativity

=



information networks / matter /
the universe / genes – life
and open future

Creativity is inherent in the system

God does not interfere in the way of the world since this would mean to invert the history of creation, and to annihilate God himself as the source of all creation. God can only be understood as an "open system", which does not interfere neither in the quantum world of the third dimension nor the level of quantumless information networks (4D) and simultaneously with the dissolution of the known universe, the network and information system god or creation does by means of new information creates a new universe.

"The Ultimate Nihility"



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the Ultimate Nihility is beyond time, space, information, without existence and reality; it is an abstract which can only be thought of in the of creation / information

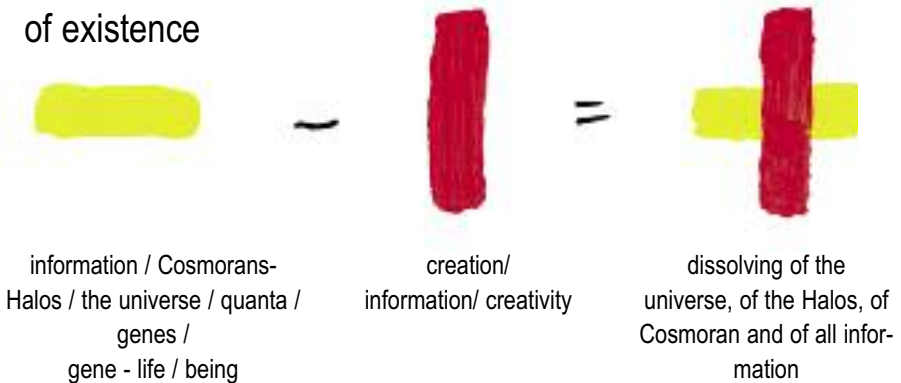
endless creativity / information

"nothingness"/ the quanta-free space + information + Cosmorans, Halos + quanta + genes + life + being

Countercheck of the existence of the Universe

The interested reader can establish a countercheck in all the areas of the Theory of Everything by changing the respective “plus” in certain areas into a “minus.” During this COUNTERCHECK all information storage areas of time, space, gravitation, energy, matter, Universe, matter connected conscience and social and communal networks, humanity as well as three-dimensional existence should in the final consequence dissolve into "nothing" and then both 4D and Creation would be annulled with the networks in the third and fourth dimension. In consequence and by means of annulling the Universe with its present natural laws, new information is created, which by means of new first information can cause previously unknown or changed natural laws and ultimately a new universe is created.

Annihilation of existence



Albert Einstein said about quantum physics “God does not roll the dice”. As quantum physics shows, Einstein was mistaken. God is the game and the non-game, the dice and the rules, the player and the table, the loser and the winner, He plays and He doesn’t play, He is there and He isn’t there, in an open system and being, the finiteness inside the infinity. According to quantum physics the observer decides for himself thanks to his goal oriented measuring system, whether there is God in his world. If a man is sure of this, then he is creator of the God that really exists both outside his spirit and inside him. His spiritual view or creative energy creates a Universe, in which God exists or doesn’t exist. The man applying quantum physics to the phenomenon of God, becomes a part of creative laws that he can no more ignore, as it would mean self-annihilation and denial. Applying quantum physics to the problem of God’s existence confirms first of all the old wisdom of old religions. God in this model of thin-

king is an exact copy of the man, nature and evolution, as well as his creator.

If one applies the theory of relativity to prove this thesis and introduce infinity as point of view, the following correspondence appears: strict borders of the theory of relativity confirm that a cat or God exist in both the states. They live and they are dead, and it depends on the relative point of view of the observer, his will to creativity, on whether he wants to obtain an open creative model or a closed power system, an existing or a non- existing God as a measuring result. If God was created once, HE really exists in the consciousness due to the neural nets in the brain as well as in the nature and in the infinity of the Universe. As we all know, creative power is a part of the world and a part of the nature (see also a series of pictures of 1982-88 in Liedtke Museum and the book "The Fourth Dimension" by Dieter Liedtke, 1987).

Applied to the society, a universal point of view shows, why closed power systems do not last long. They are against the laws of nature, or, if you wish, directed against evolution. The creative outbreak of art from closed consciousness systems is the reason for closed consciousness systems to persecute, prohibit, discredit and encipher religions, ideologies, arts and present them to people through media as incomprehensible instrument of the mad or of genies, as well as newly-developing arts and artists exclude themselves from available enhancement possibilities. The understanding of art, the understanding of creativity, has been impeded since the time of Leonardo da Vinci through encoding of art and discredit of artists.

The elimination of art decoding, the introduction of an innovation and art formula, understandable for everybody against all humanistic motivation to a new open world, is likely to be decelerated for the benefit of old closed society and power systems in all the circumstances according to the "Closed Shop" model.

The future of the society: knowledge will be planted in the brain thanks to vision, when the visual impressions will be understood (Tokyo University)" "To see and to know is the same thing" said Leonardo da Vinci. The research of Max Plank Institute proves that when visual impressions are deciphered, knowledge, creativity and intelligence are transferred to the observer and installed for a long time in his brain nets. Applied to the problems of the human-kind, it means that exploitation, loss of dignity, poverty, depression, suicide, criminality, fatalism, fascism, communism, socialism, terrorism, wars and genocide appear not for the reason of pictures viewed and education obtained but due to the lack of demystification and deciphering of pictures or of art, in need for creativity and knowledge, and due to the expansion of phobias and spiritual epidemics and paralyzes created among population by them. (see also the book of brain researcher Ian Roberts: "The Universe in the Brain" Piper

press, 2002). The countries that skillfully apply this knowledge as well as results of new neurobiological research of the Nobel prize winner Eric Kandel, New York, and create an open system in their school, media and educational politics, independent of population growth and/or population ageing, can significantly reduce the costs on health care, social security, and fight against crime. Prospering economy will produce a new industry of creative services and set a platform for well-being for all the people. A research conducted on the request of the World Bank by a team of political scientists headed by Paul Collier, Oxford, on the correlation between poverty, terrorism and wars confirms the result: more creativity, more development = less poverty and civil wars. Cultural and ethnic behavior of the population protects in an open system the unity, peculiarity and dignity of people (as electrons of atoms), they guarantee diversity and don't lose themselves in fights, wars, and ferocity (and the three-dimensional world in the fall in the black hole). In their diversity they form a unity, the humankind (as in physics, electrons constitute an atom).

Terrorism and closed systems

As closed systems (states, people, religions, ideologies, media, firms, families and single persons) due to the limitation rules of fantasy, art, religion and thinking processes (in quantum physics, the manager of the experiment) produce only limitations of spirit that leads to further depression, illnesses (negative genetic programming and cell decay), conflicts, wars and with time, the reduction (or powerlessness) to the weakening of energy loss of the closed systems (the black holes, cells or genes) as well as estrangement of people and their power systems from themselves, God, evolution laws, creativity, art and humankind. As outside closed systems there are open systems that develop faster and have a constant advantage over closed systems, which can lead on the one hand to the supposed helplessness of the closed systems and on the other hand – to their exploitation and loss of dignity due to the technological and scientific advance and more creativity of the open systems that will lead to certain limitation, aggression and terrorism against open systems.

The System of the Viewer and the Fantasy

Directly speaking it looks so; an open system gives the observer the choice, to embrace all the known and unknown positions (the last ones thanks to creativity and fantasy) for the evolution of his consciousness, for his understanding. By understanding he builds a new, bigger and a more open system (see also "The Evolution theory of Cognition Systems" 1996-1998 by Dieter W. Liedtke, his works of art and catalogue). Philosopher Hans Georg Gadamer believed that understanding naturally implies a subject, one who understands: "He who understands, is always included in the event, and makes it rational." If one transfers knowledge and the rational, an open system on the closed power system, the closed system disappears and with a constantly growing cognition density builds a symbiosis with the one trying to understand it. If a society system observes another society system and if it wishes to obtain measuring data on a closed system, on having obtained the desired information the system according to quantum physics and Gadamer becomes a part of a closed system.

There is the only way for us as observers who long to enhance life in this world in peace and well-being for everybody: to wish to measure open systems or an open world. The Paradise on the Earth can be achieved only through your own infinity and an open future that from the future are defiantly transferred through the present in tomorrow, or in other words: an open system is in harmony with the nature and God, it stays firm when no sense perception through negative information that damages nets (neural as well), to always choose life and freedom for his genus through creativity (as nature and evolution).

The negative dialectics by Theodor Adorno points to the way out:

“Philosophy, as in the moment of doubt
is the only to blame, can be called an attempt,
to observe all the things,
as they are seen from the view of liberation from themselves.
Cognition has no other light,
than that illuminating the world thanks to liberation:
All other things creates themselves later
and remain technology.“

There is an alternative for us, that God created us for, we must obtain a new view on things, learn to keep to open society systems with an open future and humankind, or better to say: joy and motivation to an open system find, if we in a world with a growing population, without poverty, exploitation, wars, freedom and well-being for all people.

People produce ideas and plan things that do not exist in the real world. These are spiritual realities that according to Popper belong to the third world. This energy is purely creative but it really exists. Some of the creative energy that can be perceived by organs of perception is transferred from living beings into materialized world. So God may be the product of spiritual work, HE may be thought up by people. It's not important for God's contemporary existence whether God has created the man or the man has created God. As one can see through the people, the materialized world of ideas and technology, the given sequence changes nothing in the reality of their world. God as spiritually inexhaustible, creative energy once created as eternal creativity and as open system through evolution, is confirmable and existent.

Whatever has been said about the existence of God, should also be true in terms of the existence of soul that was predicted on the basis of divine qualities. In addition to that, spatially unlimited soul could show us its close connection with the world, if only we understood it as a spiritual network construct that consists of cognition, forever bound to all the participants, data, people, conditions and objects. However, this offers the conclusion that timeless and spaceless soul could not be found centered in “self”, individuality or personality taking into account the fact that according to the description of the faith, it does not occupy any space, but is represented through spaceless network connection with the help of everything cognized and recognized. On the basis of the impact, according to “self” and individuality this connection network called “soul” could be intuitively recognizable, at best (the same way as gravitation force, which cannot be measured – only determined and proved on the basis of our impact on the object). “Connecting construct Soul” (or cosmoran in 4D) could, in accordance

with this model, present new quality or sphere of cognition of evolution that could amplify and contribute to the development of genetic programming for creativity, vision and intuition of the living beings. Old soul, as the “self-centered”, contemporary cognition network that in the community of souls represents evolutionary reservoir and social network and by means of quantum computer could be used by the living conjoints (see also: Cults of the Dead of various peoples) for their own future development? Morphogenetic, spiritual fields of Rupert Sheldrake that come from the spiritual transfers within the boundaries of the species to speed up the decision and evolution and from the assumption of the preservation of the species (see also www.sheldrake.org and EPR, experiment of Einstein-Podolsky-Rosen from the physics of elementary particles) that timeless transfer of information and informational connection, as well as close connection of united electrons (that nevertheless could be divided by any distance and united with the help of common cognitions) that together would make a spin of electron 0, prove the properties that are related to the soul and point to the direction of these thoughts (see also “Fourth Dimension” by Dieter W. Liedtke, 1987). If we proceed with the thought and connect it with the fact that everything changes, has “conscience”, “self”, and possesses creativity, then not only the people, but animals and plants, matter, energy, space, time, gravitation and even Nothing have evolutionary potential and social network, “open soul system” under the concept that has been known to us for centuries: “soul”. I seem to understand that the old notion of soul and the new name of cosmoran show one and the same condition.

Do we consider recognizable the parts of these connections by the laws of nature (here one could find the proof that the hitherto unknown laws of nature could be created in the universe with changed first conditions, that the laws of nature in the open systems of first relationship and systems of cognition are formed only if universes are formed)? Consequently, laws of nature should be equaled to the connections of the souls. Can the known forms of life, matter and energy be a manifestation of soul/souls or open systems of souls that contribute to the visible expansion of the Universe with the help of their creative expansion? Could these considerations also explain the origin of religion and direct us into the new future? It is possible that intuitive or understood from the people and events, collected and passed knowledge led to interconnection through creative God in the “self”, self-help of a human being by personal creativity, as well as through the network of assistants “Soul” to the preserving species and structures accelerating evolution freed them (see also tales of Urchaos yuancki), philosopher’s stone, Holy Grail, and tales of persecuting “creative” who bring cognition), who were just fulfilling their genetic evolutionary task to preserve species, for example, Prometheus, Adam, Eve, Jesus or, as later Catholic Church materials against the Templars, witches and researchers, who were trying at that time to explain something and leading to the religion and God that did not contain “their own self” thus creating new intermediary and governing struc-

tures based on religion. Since in all peoples, partly independently from each other, cults of the dead and religion were created, someone speaking in favor of the fact that in the open systems of souls and gods, the roots of shamans, missionaries, religion and religious trends, as well as the roots of their future agreement, if religions would allow creativity by deciphering art and would be in agreement with the Creation, nature, and genetic programming of evolution proclaimed by evolution, to contribute to ethical and creative intelligence for humanity, or this could be understood as a requirement and God's mission to the religious leaders, great politicians of our time and each person to create the NEW WORLD.

The theory of everything = peace in the world

A person who has lost connection with his roots, who can not explain where he came from, where he is going, which makes a sense of his life, and who is HIMSELF an image of Creation, with the help of all the negative information and experience can easily be subjected to manipulation. As history shows, this can lead to the most negative results.

To the world and natural religions, as well as to the atheists, "The theory of everything" based on natural science offers the option to find, with the help of Creation and with independence, their own cognitions in other faiths and knowledge directions. I have made an attempt to create a human being with dignity as part of the spiritual image of Creation and more clear to the reader and, irrespective of religion. I also made an attempt to unite him or her with the Creator. We will know whether I was successful after the world population increases manifold, and every person would get the chance to live with dignity.

Through the understanding of creation, a scientific "world formula of everything" shall provide to both religions and atheists an opportunity to rediscover in all independence their own findings in other faiths or natural sciences.

It is a scientific and spiritual formula uniting the religions and people.

From the perspective of the (not)observers of the
observers of the observers.

$$i = M$$

or, in the Codigo Universo colours

$$\text{yellow} = \text{red} = i$$



or



and as observers of the observers

$$i = E = M$$

as well as



The World Unity-General Codigo Universo Information Theory.

When "Everything" is information and consists of the self-preserving, open initial information networks and information networks, then the natural laws, the space, the time, the dark energy and -matter, matter and antimatter, the universe, the genes and cells, the life, the evolution, the creativity, the intelligence, the me-and-us-consciousness, the feeling, the recognition, the forms of life, the human, the vision, the intuition as well as society, their freedom and ethics, health, life duration and prosperity of mankind can be shaped by information and media

My recommodation as a phylosophical und physical formula for the universe:

$$NG^* + \ln + i = i \times V^\infty + i = T, V, G = i^2 V^\infty \dots + i = iV^C = \\ E + i = iV^{C\dots} = M$$

Information and its dimensions-networks in the 1.D. with the 2.D. of the 3.D. and 4.D. as well as their entanglement within the event horizon

and back:

$$M \times V^\infty = i - T, V, G \\ \text{Biologische Lebensformen} \\ iV^\infty = i - T, V, G + i = T, V, G, \ln + i = E$$

$$NG + T, V, G, \ln + i = E + i = M + i = MiE = \text{DNA} + i = \\ \text{Bio-cultural evolution} + i = \text{ethical future}$$

*NG = Natural laws (self- and art- or legal-sustaining organization by structuring of initial information) / ln = Information Networks (self- and art-sustaining organization of information networks or groups in accordance with natural laws dictating the evolutionary guidelines and an open future / i = information / E = Energy / the equation $i = e$ connects the Theory of Relativity with quantum mechanics by also showing that the information is the inexhaustible physical, spiritual and biological energy of a growing and connecting humanity.

The following is thus generated by the information:

Physical evolution of the universe detectable in the visible universe;

Biological and spiritual evolution of all forms of life in the universe;

Mental and ethical development of man;

Further biological evolution of man;

Further development of social systems;

Further development of religions;

Further development of states towards a world order;

and thus more information, etc.

The conservation law of information

Quantum-less and quantum-bound information are timeless and space-less with new information or the event of an information unit, in which velocities and changes as well as information networks and events are caused by means of information or events, whose origin is the infinite possibility in space and time to produce quantum-less and quantum-bound information, in which no information gets lost in the unit of information or can be destroyed. $i = E = MC^2$ or $i = M$ (Information = Mass)

The conservation formula of information: $i = M = i$

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 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, velocity, gravity, background radiation, energy, mass, DNA, life, culture and society.

The physical conservation law of information does combine the quantum mechanics with the theory of relativity.

Premises:

Quantum-less INFORMATION is without, time, space and gravity as well as verifiable (by or with) space, gravity, mass or energy. As demonstrated by the Einstein, Podolsky and Rosen's (EPR) thought experiment and scientific, empiric research results of quantum mechanics, the theory of relativity and the general information theory of Dieter Liedtke, quantum-less INFORMATION is also manifested and physically existing in energy and mass as quantum-bound information (it does create space, differentiated velocities of quantum-bound information, information networks, dark matter, dark energy, gravity, energy and mass), which are space and timelessly entangled with the quantum-less information by means of events and enter the compound structure of information networks by the observer's information as the creator and provider of quantum-less information and hence, in permanent evolution and entropy can expand and create quantum-less and quantum-bound information as well as information networks in different velocities.

Information is the first measured and calculated infinite base force and energy form, which (contrary to the processes of increasing entropy of matter, which leads to standstill) creates itself in continuously increasing potency and converts itself into quantum-less information (space, velocities, gravity, dark energy, dark matter) as well as quantum-bound information (energy, mass, universe) and with continually increasing velocities accelerates evolution and each of its forms of existence and being. None of the existing information gets lost or can be destroyed, because all forms of information are space- and timelessly bound and connected by and with event-information-networks.

Not only one type of information exists, but different groups and networks, which are directly or indirectly physically substantiated.

- a.) Quantum-less and self-preserving information
Network 1. a- with entanglements to b-, c-, d- and a-information
- b.) Quantum-bound and self-preserving information
Network 2. a- with entanglements to a-, c-, d- and b-information
- c.) Quantum-less self-preserving information networks
Network 3. c- with entanglements to b-, a-, d- and c-information
- d.) Quantum-bound self-preserving information networks
Network 4. d- with entanglements to b-, c-, a- and d-information

Hence matter, biological matter and especially humankind, equipped with emitters and receivers for not materialized and materialized information, its networks and network connections and hubs, entanglements and consciousness, which also explains the paradox of decoherence (the coincidence of superposition of different states of information onto one information contained in the Schrödinger equation), without the presence of the human observer. In contact with superposition a materialized information environment forms an information system with the superposition, by which the materialized information causes an information surplus in the system, which triggers the new alignment of information, the wave function of the superposition of information in the whole system, as materialized information.

Different from the conservation law of energies - which changes by transformation, but does not increase or decrease - information triggers, - without diminishing in the cross-linking of information and information networks - new information.

Information is always a gain of entropy and chaos, space, gravity, changes of velocity, energy and mass. Hence physical energy, materialized and non-materialized information (no information is the biggest possible information) is at the same time father, mother and child of information, gravity, space, energy, mass, life and its evolution as well as non-materialized information, its networks and entanglements. It is the sole energy with physically and biologically measurable effect in the universe, which - by redirection or partition (communication), conversion - does not dissolve or decrease in the information provider, but increases by means of information networking or entanglement with the recipient of information (as manifested in the information transfer within biological systems of life) and herewith in the totality of information carriers, information networks as well as information entanglements and information hubs is not only retained, but by means of potentiation develops into an infinite energy source for the universe and human kind.

The preservation formula of information:

$$i = m = i$$

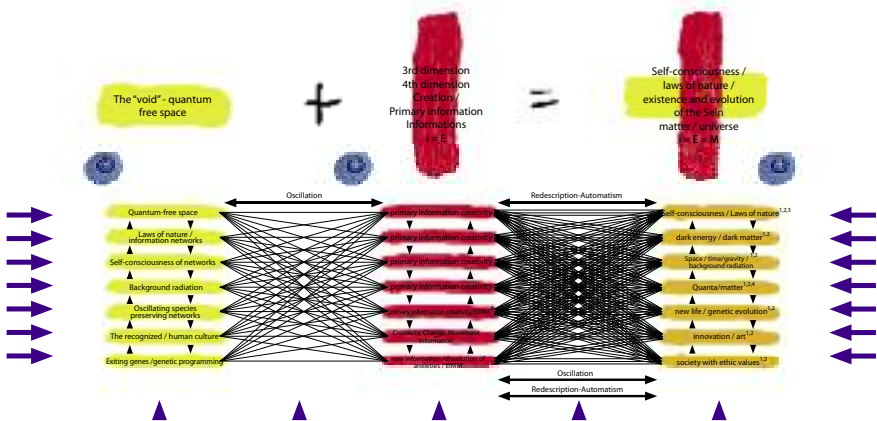
Codigo Universo

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 timelessly, three dimensionally and helically inter-linked 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 first in-formation
- 4 Antimatter + Black holes
- 5 + i = E = M
- 6 EMM = epigenetic informations -medicine and -media



Is there any proof of God's existence or Creation?

Within the limits of the closed system of thought, it is extremely difficult to comprehend an open, creative social system and God. And on the contrary, science in the open system can present the original proof of God's existence. Out of everything earlier described as "open system" one could draw four proof of the existence of God or Creation:

Firstly: The power of Creation, creativity is natural law and evolutionary law in the open system. It has been empirically proven by neurobiology, genetic research and behavioral research (and therefore, God).

Secondly: Wars or closed social systems, as history shows, even with the help of spiritual blocking and suppression of population, can be alive only for a limited time and again pass into the open systems, into creativity and freedom of Creation as the origin of our existence, of God. By means of our history, God becomes statistically comprehensible.

Thirdly: Non-interference of God into the affairs of this world also proves His existence, since He is present in the existence and non-existence as the open system. As natural science, or, more precisely, quantum physics shows, interference in the open system may create only closed system and so God would limit only Himself, His Creation and in the long run, He would liquidate Himself in the Universe, as well as in the fourth dimension. Each spiritual blocking of a human by a human due to the fear of the future temporarily befogs God and the open creative social system that is the NEW WORLD in peace, freedom and prosperity. If God or creative system did not exist, the closed system, something opposite to existence would be the result of it: world, evolution, existence, movement, time, space, matter, change, creativity, expanding Universe, Nothing, laws of nature and infinity would be impossible.

Fourthly: In the open system of the Universe, or in the newly emerging Universe, first experience of the emerging existence create the laws of nature. Consequently, in other or isolated separate areas of Universes, micro or macrospace would reign the altered, before unknown or new laws of nature, that the research of elementary particle physics and astrophysics, as well as endless Universe would open God to us as a proof. It is clear that human creativity is fixed in the laws of evolution; it corresponds to his personal nature, as well as the Creation. To open creativity and intelligence of humanity is the main task of God, which can be drawn for the people of all religions.

Niklas Luhmann says the following of the innovation formula
and of the power of creation in a human being:

“One could think of evolutionary achievement.
Once invented and introduced, it makes itself possible.”

The Creativity Age has already begun.

Creativity is the original and the only source of energy of nature and people that with the introduction of art formula and growth of world population becomes inexhaustible and will always produce more resources, so that all people can use it. Religions, that milliards of the faithful with creative energy supply through icons, visions as well as ideas, plans that materialized discoveries from the works of art, objects and technologies of the people for thousands of years, are accordingly to be weighed anew, are another proof of the ever-growing and developing creative force in the world. The era of creativity has begun. After a long reign of religious dogmas the religions will be renewed and will accompany people, materialization and democratization of God, of the Paradise through people, their new goal, along with their important traditional goal of development from people to God, will be to competently promote a long life and Paradise on earth, so that God or the spiritual reality of God thought up by people, as the results of the research on creativity, art and evolution show will be present in us (and all other forms of life and energy) and will accompany our brain nets on the evolutionary way through laws of nature and the advancing creativity of people to an open ethic life system. When religions renounce their claim for power, when closed systems are eliminated, they will survive in the humankind, moving to God faster and faster, and the number of the believers can grow thanks to the people versed in creativity. A new ethics in the perspective of the Paradise, the godly state of the population, will show the way to the materialization of God in us, with us.

In the beginning was the Word

The following is a list of the Código Universo information theories that I have developed through the creation of works of art that arose prior to the writing of this book and have been used to check the Código Universo by me and either approved or disproved by researchers and may later, as an independent work of scientists, be extensively documented in their depth and width (see epilog for detail):

The Physical Information Theory.
The Astrophysical Information Theory.
The Gravity Information Theory.
The Evolutionary Information Theory.
The Behavioural Information Theory.
The Epigenetic and Genetic Information Theory,
The Consciousness Information Theory.
The I Information Theory.
The Will Information Theory.
The Soul Information Theory.
The Medical Information Theory.
The Biological Information Theory.
The Art Information Theory. Tthe Stonehenge Information Theory.
The Society Information Theory.
The Media Information Theory.
The Penalty Law Information Theory.
The Ethical Information Theory.
The Religion Information Theory.
The Future Information Theory.
The Information Theory of Non-Materialised Information
The Creation Information Theory.
The General Codigo Universo Information Theory.

My visions of art being confirmed and my developing and implementing new ideas, projects and ethical future being secured, I owe it all to the latest scientific results, the review of our origins and evolution from a new perspective.

To conclude the entire theory:

What now is pending is the action.

The Information Theory on Non-Materialised Information: aimeim

As quantum mechanics shows, there are various types of information.

a. Materialised information (past and present)

such as chemistry, classical or alternative medicine, placebo and nocebo information, environmental and media information, physics, atoms and universe, genetic, DNA- and epigenetic programmes as well as their energy or molecular manifestations of genes and cells, which are to be reformed by the materialised information only within the scope of their existing genetic and epigenetic programmes, and can neither achieve the penetration of the old cell programmes providing new cell programme content (such as cell rejuvenation) nor can they complement genetic programmes with new skills, since they cannot find any appropriate programme interfaces within the cells and genetic programmes.

b. Non-materialized information: aimeim (open future)

is the information that can neither be programmed conventionally nor generated or conveyed in a way normal for the materialised information, since this has not yet been materialised. The best known and scientifically documented examples and theories of non-materialised information that make an impact on their programmes in the materialised world are measurable and correspond to the nature of the universe and the atom and also impact the programmes of human biology since the human body is subject to both a physical and then biological nature and is designed by nature and evolution laws which in this way prove the interdependence of genetic new and over-programming through non-materialised information that represent the laws of quantum mechanics, atoms and elementary particles, neutrinos and the Einstein-Rosen-Podolsky experiment as well as other empirically proven experiments from elementary particle physics. They prove that the non-materialised information can penetrate the materialised information and be modified by its own information.

Applying this evidence to the existing materialised genetic programmes, it means that non-materialised information can penetrate the existing genetic programmes and their molecular DNA, interfere with these, as well as organise the materialised genetic programme interfaces that allow a controlled DNA and cellular rejuvenation within them. In my view, evolution, nature and the creation apply to the system of establishment of a gene-program interface to convert non-materialised into materialised information since genes and genetic programmes for the evolution of life exist within the DNA, as shown by plants, animals and humans since their first appearance.

Evolution, Darwin and computer programmes

During the evolution of our genetic programmes, materialised information has been supplemented by non-materialised information featuring new genetic programme interfaces and skills, required for the conservation of the species, within the genetic programmes so that the future materialised information can address these programme interfaces to activate new capabilities within the DNA or to organise the replacement of damaged old cells by pluripotent stem cells that are able to replace any cell type.

At this point, the great evolutionist Darwin went wrong. In its exclusivity, his concept of random mutation in evolution proves thus incorrect, as also empirically proven by numerous recent insights into the evolution of plants, animals, and by human culture and art. Especially pronounced in humans, at least, there is a genetic programme located within the DNA that under specified conditions permits or generates independently the non-materialised brain information for the genetic programmes and installs the corresponding interfaces for the specific materialised information within the programmes to achieve an accelerated, particularly cognitive evolution for ourselves. To provide new abilities to the cells, such as health and cellular rejuvenation, this genetic programme interface, present in the brain, can be individually addressed or modified by a computer program. To address or improve all the information coming from the inner worlds of the body and information from the outside world, a special cell rejuvenation computer program should be designed as an interface for the areas of consciousness, subconscious, mind, spirit, cell gene epigenetic programmes, genes, DNA, and thus, for all cells.

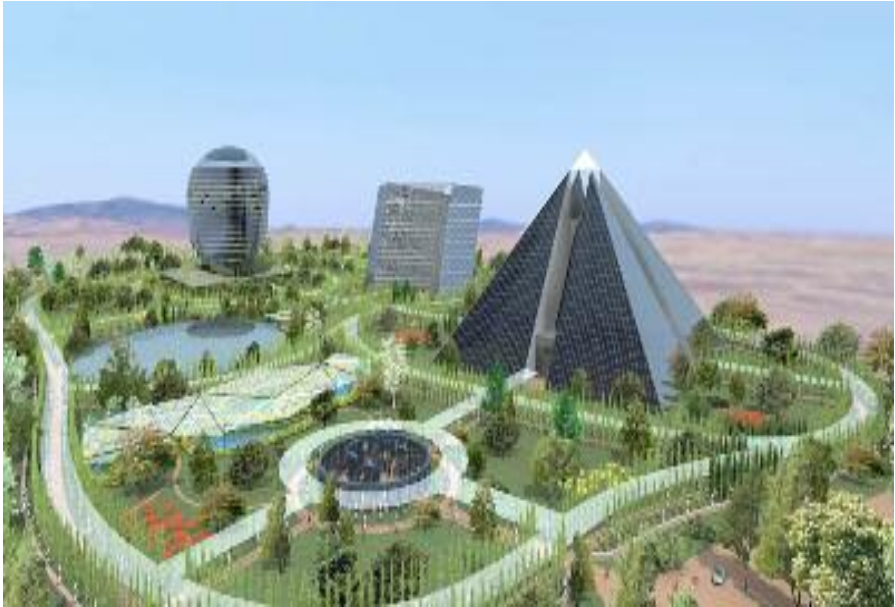
For this purpose, the non-materialised information is generated as a means of transport following the piggyback (Hucke-Pack) process within the materialised information located within the computer programs as an open option for the non-materialised information, allowing it to connect with the existing genetic interfaces for the non-materialised information of the genetic programmes and to develop new skills as well as to integrate new “genetic interfaces for converting non-materialised information into the materialised one”, in order to optimise the cell preservation system and conservation of species within the genetic programme. Once the gene-specific interfaces for non-materialised or materialised information on cell rejuvenation become an integral part of the genetic programmes, they remain available to the human body as a special programme interface located within the materialised gene programmes of the cells (as evidenced by the evolution of our genes and the existing genetic programmes), ready to update the rejuvenation or recovery of cells when needed.

The realistic dream of an open future

With all the new physical, biological and social research results and reflections regarding our future with 20 billion people and more it appears that the Código Universo is only a basic model for the understanding of the world, which has to change, correct and develop many aspects of today's life and the near future.

We are on the way.

The Globalpeace Campus



Globalpeace Campus

Creativity Spirithall

Park of peace and energy sculptures of thousands of peoples, religions and cultures

From the energy sculptures park from an artist Dieter Liedtke with more than a thousand energy sculptures, each and every one of which is created and signed with the World Formula respectively for a certain nation or tribe with religious, national or tribal symbols emits high symbolic power of integration that connects peoples and religions.

Each of more than a thousand of such “energy culture sculptures” has a diameter of around 76 cm., 3 m high and has vertical wings in some particular shape.

A visitor who dreams of greater creativity or about spreading peace in the world by praying, meditating or who is eager just to know more about some contemporary or extinct cultures in order to meet them in a spiritual contact through their graphical, musical or linguistic symbols to establish that connection with their own spiritual roots and through a higher perspective of park changes, to vividly perceive and in motion with the help of personal energy stimulus, that all nations and religions are an important and irreplaceable part of humanity. This visitor may take a walk through the park and by moving the vertical wheels perceive everything through these energy sculptures, culture and innovation of nations, spiritual energy and connections with cultures thus transferring energy into synergy.

Energy sculptures as energy production facilities are equipped in such a way that rotation and insolation (photohalvanization) of each energy sculpture produces approximately from 1,300 to 2,000 Watts of electrical energy. Energy sculptures are placed on the park paths in such a way that by means of wind energy, with moderate wind, they can produce this energy just like an energy park. According to the patent file of the artist, when placed on highways and railways, these wind wheels may additionally change and use the energy coming from the air movement around the moving vehicles.

These wind wheels may be moved and stopped by children through special equipment elements.

Exclusive design used in the technology and forms of these wind energy wheels conforms to all safety requirements of all countries thus allowing to use natural and spiritual energy as the energy and synergy of the future.

Energy wheels should be presented in the exhibition hall of Liedtke's Globalpeace Campus for visitors from around the world or may be ordered.

A. Innovation in the time development and in applying
in Globalpeace Campus and in the

New opportunity for the new global peace symbol.

New information from science that leads us to schemes of new realities.

Uniting religions

Uniting the culture of Celtic beliefs, Hinduism, Buddhism, Christianity, Islam by the World Formula turns believers and their religions into those devoted to the Creation; into the family of those devoted to Creation.

The World Formula extends the tradition of spiritual change, divinely growing human mind in the name of the following innovators and revolutionaries:

Abraham, Moses, Buddha, Lao-Tzu, Christ, Mohammed and various sciences.

Basic Law of Creation

In order for the religion and faith not to be always used in the interests of those in power violating human rights, Dieter Walter Liedtke has developed Basic World Law of Religions.

This basic law bears the name “Basic Law of Creation” and can connect all religions in the world at the same time ensuring their independence. The Basic Law of Creation prohibits competition between religious beliefs and guarantees all believers and atheists that all religious communities and non-believers would recognize the Basic Law of Creation, that all people will be still respected because they belong to the same Creation and humanity; they would protect human dignity of all the people irrespective of their beliefs or faith, protect their creativity and contribute to the development of humankind.

The Basic Law of Creation encompasses 22 articles and is based on Verdas, holy scripts of Hinduism, Jewish Bible with the Pentateuch of Moses, Buddhism with its ethical rules,

On the basis of Taoism with the books Tao de King and Nan Hua Chen Ching,

Christian Bible and New Testament of the Christian faith

Quran and Prophet Muhammad and Sharia

Ideas of the New Age movement

Research in natural and humanitarian sciences

Newest openings in the area of world research

UN Human Rights Charter, as well as on the basis of the World Formula and Peace Formula as a symbiosis and the power of the great religions that transforms all believers

and atheists into the humankind of those devoted (see also the book by Niklas Luhmann: "Religion of Society" Contingent Gog's Formula and the book by Dieter Walter Liedtke "World Formula", Peace Formula.

While we are getting on the way of mutual understanding between religions, believers, atheists and those devoted to the lost cultural knowledge should be found again and enigmas of the natural and humanitarian sciences or wrong interpretations (such as statements by Thomas Malthus, whose mistake was proven by the scientific research and development or Darwin's theory of evolution, which was modified with the help of epigenetics), should be deciphered or removed.

New empirical research results should open, prepare and make accessible all the thousand-year-old, banned for population and mystical enigmas of art, which had been accessible by a certain circle of those allowed. The question arises: what is art then? Knowledge that the power of art and creativity may be transferred in a genetically enforced way by means of understanding of one formula through mirror neurons to each person.

Up to the present day the formula still remains banned even in the industrially developed Western countries despite the fact that creativity of each person is necessary for the ethical world economy. This leads to poverty, fear of the future, depression, aggression, madness, terrorism and wars, which deprived people of the faith in themselves and in their universal morals, creativity and intelligence, the factors that have been demystified over the last 40 years and that lead to understanding the fact that all religious trends have one root and lead to peace.

Common roots, goals, culture and innovations of various nations should become clear for each and every person simply through "vision and understanding" with the help of the Formula, for all minorities of all nations and religious communities of different countries to preserve their dignity while being treated by the dissident majority of this country, or for the majority, while respecting religion, history, culture and innovations made by the minorities, to accept them into societies and recognized their rights that are guaranteed by their religions, state constitutions and UN Human Rights Charter.

When seen in greater detail, it becomes clear that there is not a single religion, nation, minority or a person that would be of no importance for the world population.

Peace Implementation; Globalpeace Campus



Globalpeace Campus

The implementation of peace

The concept of Liedtke's Globalpeace Campus is a new positive energy center designed to create new products, programs and markets. It unites tourism, hotel placement research institute, university and visualization of a thousand-year-old cultural and innovative mysteries of a country and the whole world under one roof. It also forms the field of activity for many new technology enterprises and contains 13 exhibitions showcasing evolution from Stone Age to the present-day world.

All placements are united under the name of "Innovation Factory Hotel." This is a place where interested innovative people may live and demonstrate their creativity. The target audience for the Innovation Factory Hotel consists of mostly tourists, who are interested in culture and education and who use the innovation center and mass media to pay attention to the fact that understanding art and innovation would generate ideas and make them more creative. As neurobiological research shows, this eliminates the feeling of depression and aggression and contributes to the well-being and health improvement of the observer thus leading to the human dignity being restored and the danger of war minimized by means of vision and understanding.



art open codigo universo Museum

Brain in Brain Museum

Liedtke's Museum is projected in the form of a skull roof with glass cover that looks like a popping head that includes the sandbox model created by Dieter Liedtke.

The Museum

Thought within a brain and changing thought paths.

Liedtke's Museum is designed to make each person feel as if he or she is a thought in the head of the world culture within various cultural epochs and innovations in peoples and artists, to change one's own innovative thoughts with the help of the creative ideas of other peoples, change and fulfill one's own self through the transforming experience. Through original mobile device, exhibition halls of this museum guarantee that each exhibition, according to the sandbox concept, gets new moving direction that leads every visitor to follow his or her new neuronal concept along with the World Formula during each exhibition thus facing new discoveries.

Partly, the transparent design of the glass roof in this museum allows the observer, who is below, to distinguish diversely colored light of the museum's roof. This is made to remind that with the help of new ways to learn the exhibition art (with its movable walls) and with its constantly renewable interconnections of the works of art, just like paintings in human brain are shining each time in new light.

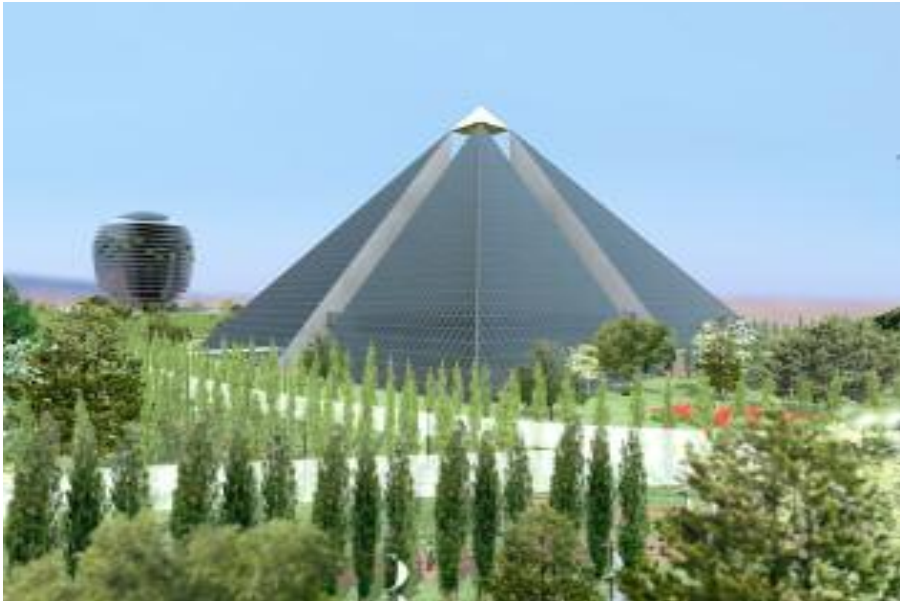


Creativity Spirithall

Código Universo art open Museum

Hotel Innovationsfabrik

The concept is supported by the new design of the roof windows. New glass construction allows achieving variable light flow with climate control for the works of art and independently produced electric energy output for the museum (see sand pit model of brainfunction for further explanation about the development of creativity as a model and concept for the museum and campus as well. This model, which shows the permanent process of development of the connections in the brain was confirmed when Eric Kandel was given the Nobel Prize in medicine in 2000).



Museum art open codigo universo

Creativity Spirithall

Domicile of Global Council

Innovation Factory Hotel

Innovation Factory Hotel (along with the adjacent center for innovation, workshops and events, epigenetics research institute with 13 art open exhibitions of evolutions and innovations presenting the Innovation Formula. This cultural innovation exhibition should present the impact of information medicine from Goseck, Stonehenge, Nebra Sundial in Europe, pyramids in Africa and America with the help of the flow of light and learning rituals so that



The building of the Innovation Factory

any visitor could comprehend these rituals through his or her own experience.

The medical impact of understanding the World Formula, which was proven with medical devices, NMR tomographs, and is measurable right on the spot. It is placed in the Liedtke Museum's Art Open, in the Creativity Spirithall and Gen clean to recover body cells, as well as for positive connection of brain neurons for creativity and intelligence, which is being contributed by Liedtke's Globalpeace Campus, will be proved in the near future with reliable scientific research.



Estate plan of the Globalpeace Campus

Creativity Spirithall

Represents, beside the evolution museum, a roof in the form of a skull buried in sand, a special structure of events and the world, opportunity to suggest peace by means of the World Formula and Peace Formula to all religions and beliefs, as well as atheists by offering new results of the scientific research.



Hotel Innovation Factory Creativity Spirit Hall
art open and Código UniversolInnovations museum of cultures and the peoples



Creativity Spirit Hall overlooking the Hotel Innovation Factory

Creativity Spirithall offers a common spiritual house to the representatives of all beliefs and recognizes the dignity of all dissidents and believers with the help of innovations and learning, making peace among people.

Eight meditation centers that are united under Creativity Spirithall and are designed for:

1. Nature religions, Celts, voodooos, Ehnathon, New Age
2. Hinduism
3. Judaism
4. Buddhism
5. Christianity
6. Islam
7. Taoism
8. Atheist – research and science – World Formla



Creativity Spirithall

Spirit World Formula Cross, Concert and Movie Hall

In addition to that, Creativity Spirithall Concert Cross is designed to accommodate up to four symphony orchestras at the same time to conduct or represent joint concerts of various nations, religious musical events and new compositions of all continents and religions, as well as innovative musical contests, innovation movie festivals and Mar concert by Dieter Walter Liedtke.

Quanta, faith and natural science

World formula Código Universo opens up new pages of faith and beliefs, when we apply quantum physics to a human being in order to test his position in relation to his faith in God. A human being exists in harmony with it thus being God's creature and the author of the world.

If quantum physics is applied in relation to religion and their information position, their originality and truthfulness in the Universe, when checked with quantum physics it would turn out that religion and believers are divided simultaneously representing one single entity in the creator or in art. This process, to become a knower of creation is visible in the formula $i = E$ and $i = M$.

The formulas show the unification of the faithful, religions, atheists* and agnostics* to become those who know about creation, (besides their DNA affinity) towards a humanity and creation family.

By using these formulas, what gets changed in the head?

1 - Supported by natural and spiritual sciences, a knower of creation can empirically ($i = M$) demonstrate the creative force of the universe (God).

2 - The formulas unite people, religions and nations into one humanity, aware of its creative power with an open future.

3 - They show the knower of his own divine power how he is involved, in terms of both spiritual and natural sciences (physically), but also biologically, in the creative power of the universe (God) and how he is provided creativity, personality and dignity inherent to the system.

4 - They promote love, joy, confidence, health, long life, prosperity and peace for all people and nations, but at the same time steadily decrease what is opposing.

*But, without knowing whether their lack of faith (atheists) or non-knowledge (agnostics) might by any chance only be a variety of faith without knowledge - those could also be considered as the faithful of non-belief.

Is God real?

If God is just the information – pure and infinite in terms of space and time – that exists in the quantum universe of infinite possibilities, then, is He also available in terms of Existence and Being, Super-Nothingness, Nothingness and Absolute Nothingness as information? If yes, God is real.

If not, God is imaginary and invented by humans.

Information is one of the foundations of quantum mechanics. Applying quantum physics to God's reality (if, according to quantum mechanics and Schrödinger's thought experiment with the cat, God is the cat, then the question is asked whether God is alive or dead, or, is God real or unreal), then quantum mechanics may provide the answer:

In the physical world, God is both existent and non-existent. This helps us come further. Because God, when real, is showing light through His infinite movements and energies in the form of creativity and evolution through His laws of quantum physics and relativity theories, discovered or invented by people, through gravitation, time, space and mass.

The attempted three-set on God's reality:

1. Following the law of conservation of energy and information, information cannot get lost.
2. If imaginary and invented by humans, God is information and as such can never be lost.

Since God is seen by men as absolute and not limited by humans or religion, then, marked by all these characteristics God is eternal and superior to all limitations in terms of absolute reality. Namely, God represents both materialised and non-materialised information.

3. God as usually presented by people and religions as mentally limited, punitive, and imprisoned in terms of territories and religious guidelines set by people's religions, God who only works for one religion or one nation, is backward and contrary to the recognition of the divine infinity, evolution and the laws of nature.

Those believers and religions who in contrast to the infinite and absolute attributes of God persecute other faiths, and do them harm or do not respect the UN Charter of Human Rights, are sinning and acting against God's infinite and absolute unity with existence in the being. Namely, in their thoughts and actions they refuse to apply the creation as a recognition process for the benefit of nature, all creatures and people. Instead, they deny this in total contradiction to eternal creation, or turn their backs on His evolution-information, close themselves from their God, negate His recognition-order for the benefit of nature and thus fight against their own God.

It complies with both the original mission of religions and the will of their founders to provide, as God or on behalf of God, the information concerning an all-inclusive, better and believer-friendlier world to people on a broad scale, by spreading the partly revolutionary findings during the time period marked by illiteracy of the population. Conclusion Only the evolution of consciousness and the promotion of knowledge for all people can comply with the universal laws of the Absolute and its eternal nature, the evolution of matter and spirit.

The acquisition of knowledge is always embedded in its historical time and has no law-making effect. Rather it accompanies mankind through the time in which he has lost humanity through new knowledge and must be renewed in the collective consciousness as God's Evolutionary Order to the religions. For believers and religions this means to remain re-thinking and feeling in God and act from the starting point of the NEW findings of the time.

The Global Peace Campus should be visited by everyone at least once in their lifetime. Inside this Global Peace Spirit Hall, in the exhibition, meditation and prayer to the previously limited from humans, angry and punishing God (or creation) shall allow the visitor to become acquainted with a peace pact with God without wrath, punishment, arbitrary confinement and favouritism for certain peoples.

The visitor may participate at peace and evolution rituals as well as seminars on Codigo Universo. By studying the innovations by peoples and cultures one can become a creation knower. The knower can renew the peace pact with God for his children and on behalf of all people. The peace pact implies that God promotes creativity, personality, health, the lifespan of all people and peace between religions and peoples. In return, the pact attests to God to defend and protect dignity and the freedom of all differently believing and non-believers and their brethren, relying on the Human Rights Charter of the UN and Article 22 of the Constitution of Religions.

Since information equals creation, the physical conservation law of information does also prove the conservation law for creation or God.

No information is information and hence creation.

Hence the quantum-less Nothing, with its information lies at the cradle of creation same as space, gravity, movement, dark energies, dark matters, energy and mass.

Hence, herewith God is scientifically, empirically proven.

The conservation law of creation

Quantum-less and quantum-bound creation is time and space-less with new creation or the event of a creation unit, in which velocities and changes as well as creation networks and events are caused by means of creation or events, whose origin is the infinite possibility in space and time to produce quantum-less and quantum-bound creation, in which no creation gets lost in the unit of creation or can be destroyed.

$$\Delta = E = MC^2 \quad \text{or} \quad \Delta = M \quad (\text{Creation} = \text{Mass})$$

The conservation formula of creation:

$$\Delta = M = \Delta$$

“Innovation Factory Hotel“ in the Globalpeace Campus

For the first time innovative concept of the organization brings together the following areas:

- Culture and tourism.
- Scientific research, health/healthy way of life (Wellness), teachings and innovations as well as.
- Marketing, advertising and new media.

Into one single whole, also including hotel placement, mutual understanding of cultures, innovation and spiritual basis and uses this distinct feature by spreading its influence through marketing to the culturally and creatively interested European and global target audience, which expands every day. Certain areas will be explained in more detail later. New concept is protected by numerous regulations on the protection of industrial rights (by patents, trademarks) of the Formula for innovation and art.

Exclusive use of all rights is guaranteed through the license agreement with the inventor and the copyright person within 20 years, in addition to a permanent option for investor and/or manager. Auditing company was asked to define the cost of these rights.

more people =
more spirit =
more human rights =
more spirituality =
more awareness =
more evolution =
more creation knowers =
more peace

Culture and tourism

This area includes, in particular, a hotel complex with a five to seven-star “Hotel of Ideas” (400 rooms/ 850 beds, as well as “Inventor’s Hostel” (100 beds) as well as the “Philosopher’s Boarding House” as a separate and independent hostel. Gastronomical offer, which is presented by the cafeteria, restaurants and new concepts of musical cafes, as well as jazz cafe, theater, cinema and concert hall make the visitors enter a program that contributes to the development of creativity.

The innovation and seminar center is designed for various events and is part of the hotel. It includes premises with rich cultural selection (new technical and innovation exhibits) and offers self-organizing practice (art, creativity and evolution seminars), as well as wellness department, where any guest may use the newest innovations and technologies directly.

Art open evolutionary and innovative exhibitions that take up space of 9,400 square meters

include 13 exhibitions, where there are more than thousand original works of art, spanning from Stone Age to the present days. Along with the development of human culture, visitor is being acquainted with various cultural epochs of evolution on the basis of innovations with the help of the World Formula featured in the corresponding works of art.

In cooperation with the international museums and collectors on the basis of the World Formula and Art Formula, evolution and temporary exhibitions of the important works of art of various countries will be organized with the emphasis on the innovation issues.

Hotel with the seminars on the topic of the World Formula with Art Open's innovation and evolution exhibits as well as the innovation exhibition of the new techniques represents central unique tourist offer. Innovation Factory Hotel forms a central point in the Globalpeace Campus, where control over all departments of this center designed for innovation, seminars and various other events

The subsequent options for realization support the concept of introducing the user into the concept itself. For this purpose, various media equipment is installed for the visitors of the Globalpeace Campus. Screens are placed beside more than thousand genuine works of art. Using the video, all art innovations, along with the diagram of the Art Formula, spanning the period from Stone Age up to the present day, are accessible in all EU languages. Mysticism of the works of art is removed. Media technology translators guarantee that innovation energy of the country of placement and its population will be transformed using the World Formula on the basis of traditions and innovations created there as well as for the wide spectrum of national and international population.

In addition, trips to the innovation and event exhibitions will be offered to visitors. By request, these trips may be combined with the attendance of 22 diverse seminars in the workshop center that are dedicated to various cultural epochs, World Formula, contribution to creativity or on the topics of EIMM-development, Gen clean-development, health development and personality development with the help of the World Formula or the Innovation Formula. Scientific research in the field of depression, genes and neurons, as well as the Nobel Prize laureate Eric Kandel, proves the impact of "vision and understanding."

Globalpeace Campus; the journey to the common roots and the power of ideas of the religions, peoples and their culture.

Innovation Factory in the Globalpeace Campus

Education · Research · Innovations

The project of innovation factory - Global Campus implies a combination of research establishments, university and the visualization of thousand- year art and innovation mystery, places for experiments with new technologies and 13 evolution museums from Stone Age till today, a new positive power center for formation of future products, programs and markets.

Innovation factory Campus consists of:

Código Universo genetic research institute:

For epigenetics and genetic recovery as well as rejuvenation of the body. Empiric studies of the institut controll and prove the impact of Gen Clean and aimeim. Furthermore is the developing new media products and medicines that support the rejuvenation program (see also EIMM).

Código Universo art open Museum:

In 13 evolution museums of which there are more than 1,000 original works of art from Stone Age till today. In the framework of art formula evolution exhibitions in co-operation with international museums and collectors some exchange exhibitions will be organized presenting works important for the history of art coming from different countries and with different innovations.

Liedtke university:

Specializing in epigenetics, informative medicine, philosophy of the future, human rights, creativity, innovations and evolution teaching.

IT-library and DVD film archiv of scientific research results

Workshops:

For companies, guests and residents in wood, plastic an metall works, web-design and for painting as well as a music, film and foto studio.

Internet and TV broadcasting station:

We send via Internet the news from innovation factory Global Campus about arts, research results and innovations world-wide.

Cinema, music, theater and lecture hall:

Permanent special exhibition for presenting research results in innovations and new humanitarian theories of innovation factory in the spheres of medicine, arts, architecture, technology, design and fashion.

Art and innovations special exhibitions:

Theatre, readings, music and film performances.

Dwelling, life and inventing in the innovation factory:

For companies, members of the project and their guests: to get acquainted, to work at their own ideas, works of art and inventions, to get advice from roommates or be inspired by them, to visit seminars or withdraw to work at innovations.

Lodgings for inventors, philosophers and artists:

To be there is everything. Experience the innovative power of innovation factory

Loft work hotels for inventors and artists in Liedtke museum:

On request the lofts may be equipped with easels, workbenches, film editing computers, laptops, music studios or synthesizers with the latest software; 100 lofts for inventors and artists, and also for companies and organizers of research seminars and incentive trips.

Innovation cluster with a common studio:

Where one can fulfill their own project tasks or compile life projects in a peaceful atmosphere.

Loft-studios at the innovation factory:

In the innovation factory for research institutes, companies, researchers, artists, inventors, actors, architects and designers, graphic artists, advertising agencies, film producers and photographers.

The idea market for innovation equipment:

Purchase and order wire services for institutes, companies, researchers, inventors, artists and designers with an attached shop (3,100 sq.m.) with tools and materials, artists' equipment, a computer shop, a digital press, a graphic and web agency, DVD, music and film archives, fashion, health and fitness areas, gourmet shops, a gallery, a stage, a big screen, a gourmet restaurant, a canteen-restaurant for gourmets, a café-gallery for members of the project, residents, students, participants of seminars, museum visitors and for all visitors and customers from the area and tourists.

Código Universo Seminars:

In over 22 seminars every visitor can learn the basis connections of the Código Universo in art, creativity, innovation, information, matter, DNA and the gens as well as being, being here, the universe and social systems by a new observers point of view.

The Research-Result-Seminar and Celebrations:

Every empirical research result, that makes the world more ethical, the people healthier and decreases hunger on the planet, and makes the world a better place, we will explain in our talks and seminars and celebrate according to the specific result.

Re-orientation and Workshops:

in painting, drawing, working with wood and metal, creativity training, innovation seminars, introduction of new software for music, text or filming.

Company and marketing service and consultancy for new ideas, on research, copy right law, patent, evolutionary-design.

The abolishment of the borders arbitrarily drawn since renaissance between natural science, research, art and creativity, will free us out of our logical labyrinth of the philosophical dead ends of these days towards to a new dimension and quality of thinking in all areas of economy and life.

The Space Programme of the Global Peace Campus

Creativity Spirit Hall for all religions.

Cell Rejuvenation Research Centre.

The Liedtke University featuring the following courses.

Behavioural Research, Evolution, DNA.

Epigenetics, Human Rights, Future Research.

IT library.

Workshops, Film and photo studios.

“Innovation Factory Hotel”.

A guest house for innovators, philosophers and artists.

Innovation Sanctuary.

Studios, residential and working lofts, health-, wellness- and fitness centres featuring imaging techniques and a medical centre.

An innovation, seminar and event centre.

13 museums, galleries.

Film, music, theatre and lecture halls.

Gourmet and food markets, gourmet restaurant, cafés and restaurants.

Pilgrim hostels;

Shopping centre of Innovation.

The Código Universo art open Museum documenting evolution in art by featuring 13 art eras.

The Innovation Formula of the Art Open Exhibition is showing the following in a way that is understandable to everyone:

What connects these works;

What art and innovation actually are;

Based on the works and the different periods of art, the exhibition Codigo Universo Art Open documents by providing, a never before seen collection of art works, the revolutionary message confirming:

“Art and innovation can be understood by everyone.”

The Innovation Formula as both an exhibition concept and guideline allows any visitor to enter and enlarge the “elite circle” of art connoisseurs, creativity users, inventors and idea providers. The language of innovation and art is unravelled pictorially to the viewer by providing the graphic formula.

Music events accompany the presentation of innovation at the permanent Codigo Universo Art Open Exhibition

Globalpeace Campus



The Globalpeace Campus INC, which will be founded by Dieter Walter Liedtke, is a real estate project public limited company, that will state an international signal, independently of nations, ideologies or religions, for peace between peoples and religions by the realization of one first Globalpeace Campus.

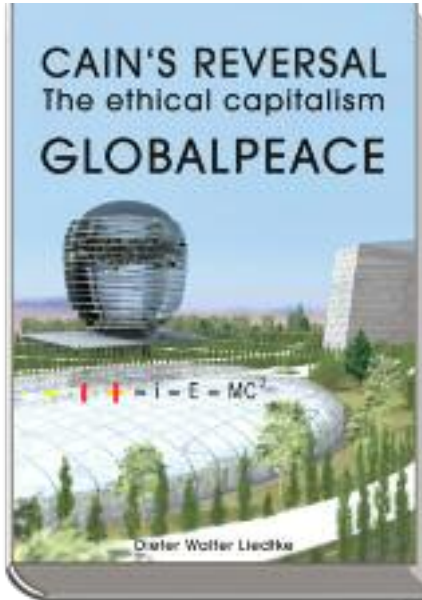
The Globalpeace Campus will be designed, built and organized with the new ethical capitalism, renewable economy and energy concepts, so that property ownership within the Globalpeace Centers will lead to extraordinary, ethical real estate return on investment with rise in value and will head trendsetting for future investments.

Participate in the creation of the new world.

Cain's Reversal

- The ethical capitalism -

Globalpeace



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The development of the Art Open Exhibition

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

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

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

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

Patrons:

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

Scientific advisory board:

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

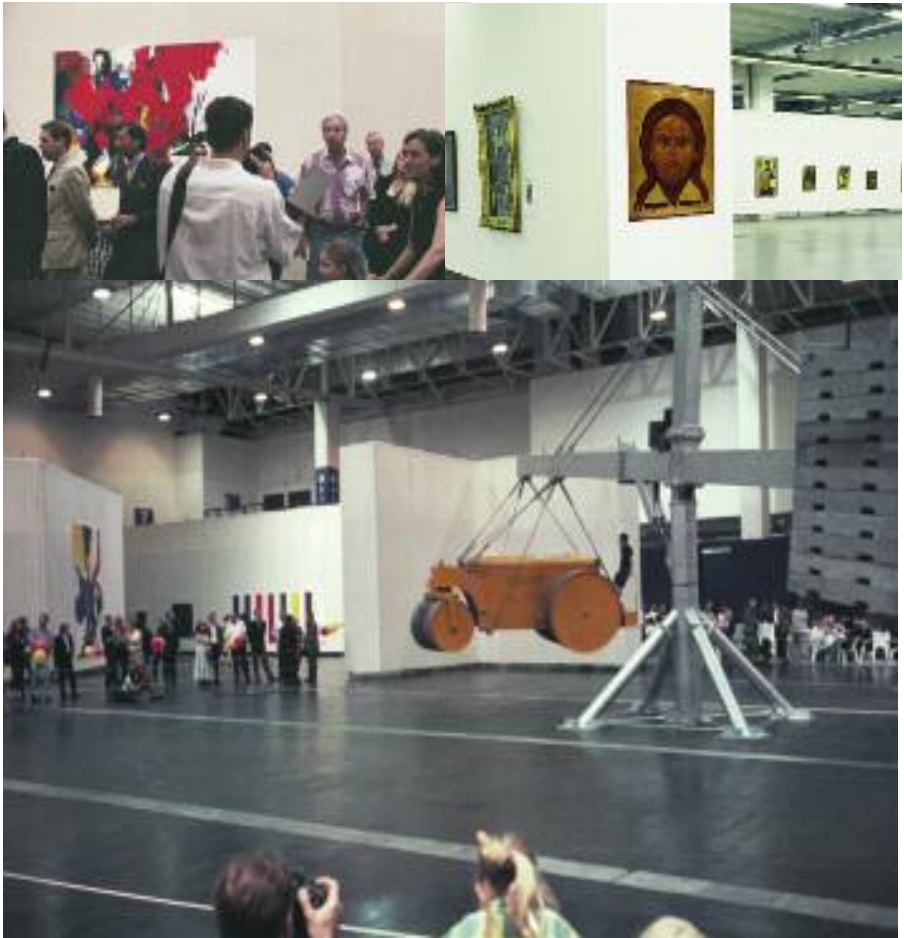
Exhibition management:

Dieter Walter Liedtke

Pictures of the preside:

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

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



Art open 1999 Essen



The Biocultural Evolution

Prof. Dr. Friedemann Schrenk, 1999

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

“The crucial question is the one about the storage of cognition and intelligence. Doubtlessly there are mechanisms in existence, even though they have not been neither scientifically examined, nor understood.

The meaning of the formula life+cognition=art is the definition of that gap in the usual scientific point of view.”

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

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

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

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

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

The Current Revolution in Art

Professor Dr. Harald Szeemann, 1999

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

Biennale di Venezia (1999 and 2001)

Counsellor at the Codigo Universo Art Open

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

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

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

visibility: it is based on the evolution of innovations. For Liedtke the human being is as similarly structured as the Earth; he features consciousness and subconsciousness, genes and genetic information. His spirit consists of much water, however, meaning a large share of subconsciousness. His thoughts are like ships. Since within the structures of the human personality an important role is played by subconsciousness, it is only via these that the inclusion of new content can lead to change. This is the only way for the human to reach a new level of consciousness. Everything must be placed into the water; in this way the ships that carry thoughts can unlearn to comply with the stupid timetables to generate new ideas and visions, interconnected within the original substance in the water. Only following this dilution of the highest grade makes healing and homeopathic aid possible. Liedtke is an ideology-free idealist; he has realized that this awakening of the gift of the visionaries has to occur gradually. He has therefore been working with a team of art historians for years on a CD-ROM to illustrate the creativity. An example: Albrecht Dürer's famous frontal-view self-portrait (1500) featuring a blessing gesture of Salvator Mundi is confronted with the usual three-quarter view in a portrait and snapshot.

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

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

The Art Open Exhibition

Of course, this exhibition only represents part of a more extensive activity. When entering, the visitor is immediately confronted with some mantra cultures, with testimonies of Stone Age and objects of the voodoo cult. Chronologically and presented with exceptional examples is the development of the image from the Middle Ages to the simultaneity of the styles significant for our own century that was experienced in two artistic revolutions in 1910 and 1968. A further important emphasis is put on art since the 60's. No longer is the medium itself important, but rather the intensity of intention, by which the medium is freely chosen.

The innovation lies in the creative credo of the "inner necessity" and, with the younger artists, in a positive, upbeat universal display campaigning for a new man. From this fresh, anarchic world view, it is only a step to an encounter with today's multi-cultural networking culture of the internet, computer-animated programmes, television, CD-ROM, film and multimedia events.

Harald Szeemann

Redescription of the World through science

Prof. Niklas Luhmann 1996

University of Bielefeld

consultant to the art exhibition art open

“Dieter Liedtke’s insights and works of art require the construction of a contemplator, namely God, for whom time as the total of all moments is the present.”

The most impressive redescriptions realized in society are to be found in the copernican revolution and even more radical in the macro- and microdimensions of modern physics. This change of mind is presented as a result of scientific research which has to be accepted because it is the truth. It is not taken into account that society itself enables such researches, their publication and acceptance. The fact that research is no longer bound 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 has let itself on a pragmatic choice of methods and a constructivistic realization 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 realization 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, redscriptions 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 somorphosis between a selfdeciding 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 realize 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 realization can be decided.

Art historical incidents and connections with scientific results within Dieter Liedtke's Work

Dr. Thomas Föhl

Art historian of Weimar Classics Foundation

Member of the "Direktoriums"

"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"

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 80-ies: genes and gene programs can be switched on and off. In his works of the 80- and 90-ies 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, Prof. NIKLAS LUHMANN, Bielefeld University, 1996 expresses his opinion on the issue:

"Liedtke modifies and extends the framework of wellknown 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 1991-1993 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, patronize Dieter W. Liedtke's art formula exhibition art open thus supporting the promotion of peace formula.

The formula was devised in 1969 - 1988, 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 realize 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, mobilizing 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. The cross blends red and yellow colors into the orange of Buddhist monks, the Ying Yang symbol with its red and yellow basis yüanck'i (prachaos), thus showing a deeper 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 recognizable 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 Tolstoy art is a natural and catching means of human communication through experience and art transmission can fight creativity limitations.

Count Leo Tolstoy:

"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. Whether the politicians will follow the route, depends much on who is willing to back up the ideas and how the public reacts to the new direction".

Dr. Thomas Föhl

Liedtke Museum

Port d'Andratx Mallorca

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

Prof. Dr. Harald Szeemann

Art Historian and Director of the “Documenta” (1972),
Biennale de Lyon (1997) Bienale di Venezia (1999 and 2001)
Counselor of the Codigo Universo art open art exhibition



Liedtke Museum, Port d'Andratx, Mallorca

www.liedtke-museum.com



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

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



View to the spirital rock in the sunset

Código Universo Exhibition

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

- 1 – “art open Código – Universo the evolution of art
Evolution in art decoding the arts.
- 2 – “Código Universo – The Theory of Everything (TOE)”
Decoding the Universe

art open

Codigo Universo the evolution of art



Sound Age



Middle Ages in Rome



Severan Peter Paul Rubens: Godfather and son, 1637



Walter Dorville: Red Square, 1911



Kunigunde: Joseph Brown Sculpture, 1911



Kunigunde: Christ in London: Substitution of the grass bag, 1988

Text block 1: This section contains several paragraphs of text, likely providing context or a description for the artworks shown in the 'Sound Age' and 'Middle Ages in Rome' sections.

Text block 2: This section contains several paragraphs of text, likely providing context or a description for the artworks shown in the 'Severan Peter Paul Rubens' and 'Walter Dorville' sections.

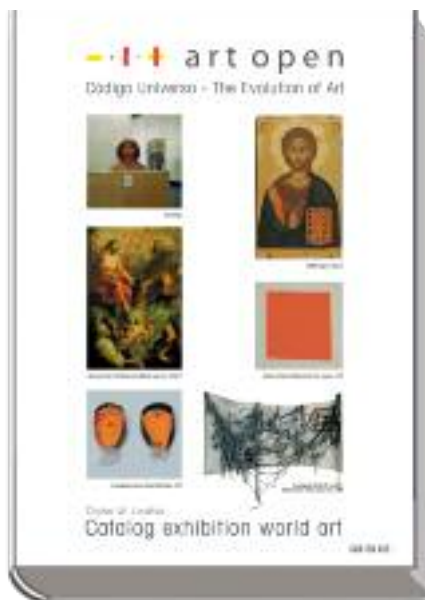
Text block 3: This section contains several paragraphs of text, likely providing context or a description for the artworks shown in the 'Kunigunde: Joseph Brown Sculpture' and 'Kunigunde: Christ in London' sections.

Text block 4: This section contains several paragraphs of text, likely providing context or a description for the artworks shown in the 'Kunigunde: Christ in London' section.

art open Código Universo

- The evolution of Art -

(Catalog world art exhibition)



Pages: 440

(In preparation for the exhibition)
Not available at the moment.

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

Prof. Dr. Friedemann Schrenk
Hessian land museum of Darmstadt

“The visualisation of the Evolution of the arts across country borders and spaces of time will open up new perspectives and facilitate a new, untouched look far beyond all routine and across the borders of the usual observation of art.

Thus the permanent evolution of arts, which is beyond all cliché imagination of the so called revolution, was and is a long still continuing and in the future pointing way and could become an optical understandable experience.“

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

Print

ISBN 978-3-945599-61-7

Language: DE, EN, ES

art open Código Universo

- The Theory of Everything -

(Catalog world art exhibition)



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

Dr. Thomas Föhl

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

Pages: 420

(In preparation for the exhibition)
Not available at the moment.

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

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

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

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

Print

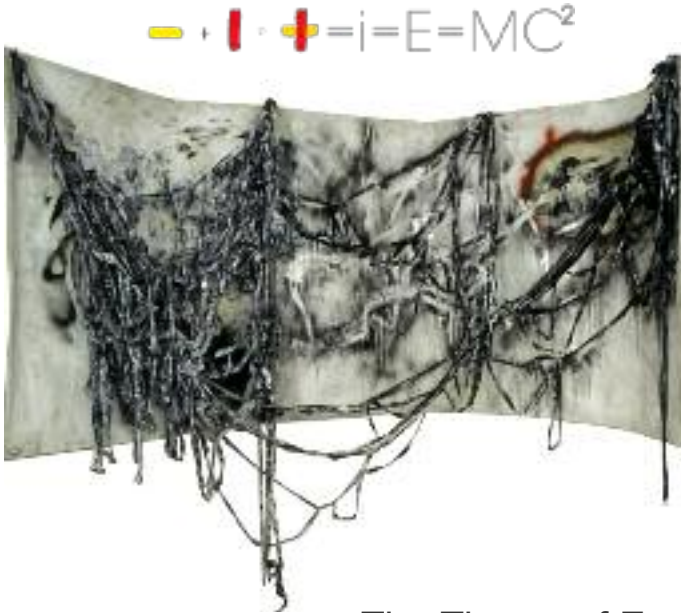
ISBN 978-3-945599-30-3

Language: DE, EN, ES

the art open exposition

Queen Sofia of Spain

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



The Theory of Everything

Código Universo

Liedtke Museo Port d'Andratx

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

Drawing series epigenetics starting 1986-88

Innovation:

Genetic change through insights and visions.

Title: White Genes

plastic tarp, videotape, acrylic

Seminars

Código Universo



Liedtke and Daniel Libeskind in conversation

Philosophy and Art Seminars

A Código Universo Special
“Understanding by Watching”
Guided tour of the exhibition Código Universo

B Introduction to the topics Código Universo
“Understanding by Watching”

C Seminars Código Universo
“Deeper Understanding by Watching and Applying”

Cain's Repentance

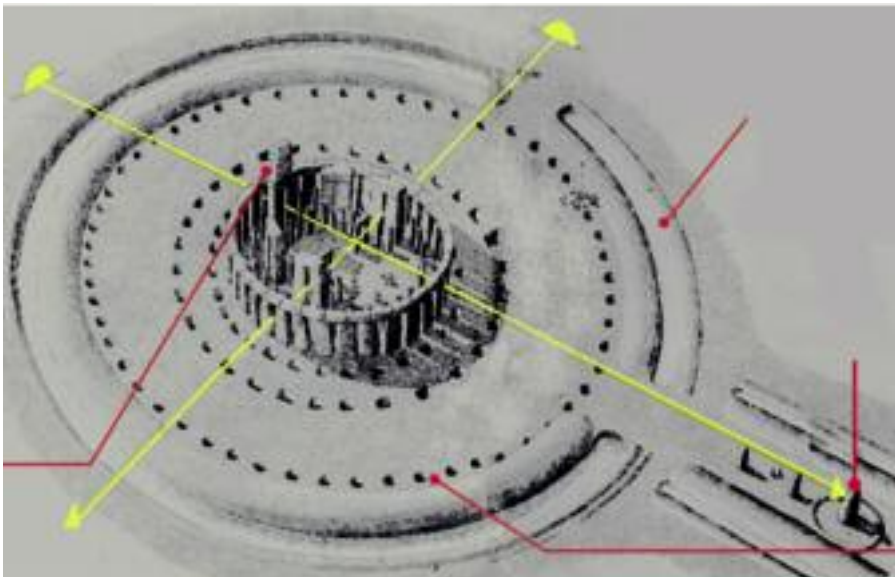
Film “Cain’s Repentance” I

The secret of Stonehenge and the circular grave enclosures (Goseck) decoded as the neurological recovery centre

55 minutes

Documentary film Part 1

Five leading researchers from neurobiology, epigenetics, evolution research, art and anthropology (including some Nobel Prize winners) document, using our history and the media from the Stone Age to today, that eliminating negative information generates a negatively closed system of thought by dimming the awareness. On the one hand, it exerts influence on society, democracy, our freedom, honour, intelligence, creativity and, on the other, favours criminality, depression, physical illnesses, fascism, dictators, terrorism, war and genocide. Today’s research results and scientists of behavioural science, epigenetics and neurobiology clearly state: media information changes our brain physically everyday and through epigenetics, the gene programming as well as our creativity and personality. Information shapes the people, society and politics.



Film “Cain’s Repentance” II

Carving an ethical future

120 minutes

Documentary-Fiction Part 2

With the work on the documentary film “codigo universo Cain’s Repentance”, the researchers who get together in the film have established that man can create an open future and an ethical society with positive, non-dualistic and eliminating information as per quantum physics and the philosopher Gadamer. Soon, the world will shelter over 20 billion people. Later, even over 100 billion. To save time, the researchers do not want to get into an ethical world in the future with codigo universo – something inexplicable from the current level of understanding. This is a world in which each individual, along with over 20 billion others, can live a healthy, dignified and free life without poverty or war.

From this world of the future, they wish to bring in answers to the questions that are pertinent today, so that we can set the course for creating an ethical future today. What is it in this world of the codigo universo with 20 billion people that is different, so that humanity can live healthy and free without struggling for food, energy, drinking water and land as well as without exploitation of man and nature? They expect and want to solve the puzzle and get answers together with people such as world renowned businessmen, Nobel laureates and researchers of this codigo universo future, who join them as conversational partners in the film.



"Field Hamois Belgium Luc Viatour" by I, Luc Viatour. Licensed under CC BY-SA 3.0 via Wikimedia Commons - https://commons.wikimedia.org/wiki/File:Field_Hamois_Belgium_Luc_Viatour.jpg#/media/File:Field_Hamois_Belgium_Luc_Viatour.jpg

Your Participation at the Museum Liedtke

Código Universo Invest Holding SA (CIF: A 5772097)
07157 Port d'Andratx, Calle Olivera 35, Mallorca, Spain:

1. Liedtke Museum Port d'Andratx
Exhibition Código Universo
2. Código Universo
Gallery
3. Cultural Tourism
Catering and cultural events
4. Código Universo Seminars
5. Global art exhibitions
a r t o p e n - Código Universo
Lend art exhibitions for museums
6. Creating your own
Código Universo art work collection
7. Cine film
"Cain's repentance"

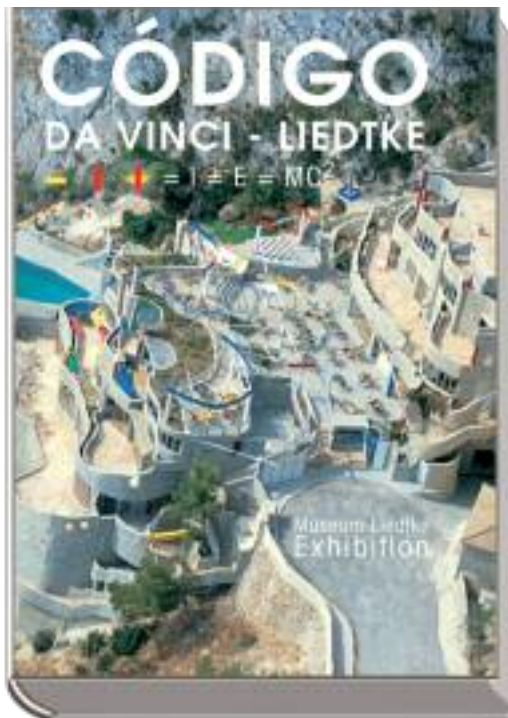
The Da Vinci – Liedtke Code

$$i = E = MC$$

Exposition: Código Universo - Research through Art

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

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



Pages: 428

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aimeim
Healthy and eternal life

The basis of famous genetic programmes

Available in nature without using chemicals or medicine:

The existing gene programmes for cell renewal are assigned by nature:

1 – Self-healing of the body cells and wounds through the existing genetic programmes and information

2 – Cell regeneration in newts and salamanders through information and genetic information (only functional in animals but not humans)

3 – DNA lifetimes of several 1,000 years with animals and plants through the existing genetic programmes and information (activated in humans but not activated for thousands of years)

4. Rejuvenation of all cells in jellyfish and slipper animalcules by genetic programmes and information.

5. Programme for the exchange of damaged cells, rejuvenated, embryonic pluripotential stem cells that assume the age of the surrounding cells.

Demonstrated:

1 -Self-healing of the body cells and wounds through the existing genetic programmes and information as well as exchange of damaged cells by pluripotential stem cells that are able to replace any cell type.

2 – Cellular effects through nocebo and placebo information through existing genetic programmes and information

3 – Genetic and epigenetic effects on the genes and cells through existing gene programmes and information

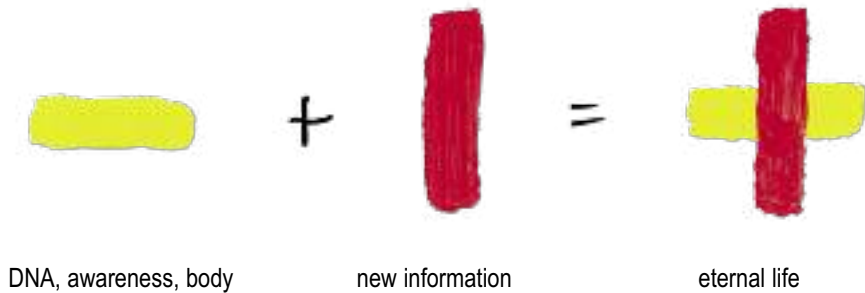
A new way towards cell rejuvenation by using computer information

Control centre: human brain

Mutual information between the cells, brain, outside world and the mind always goes through the neural cells of the body and brain.

The fountain of youth: new information

Since the brain is the control centre of information for the body, a computer program should initiate cell rejuvenation by using new information.



Participate in the Social Network: aimeim.info The first internet portal to rejuvenate and cure the cells of the human body.

There will be a great breakthrough in medicine regarding the rejuvenation and cure of body cells for some few chosen within the next 20 years.

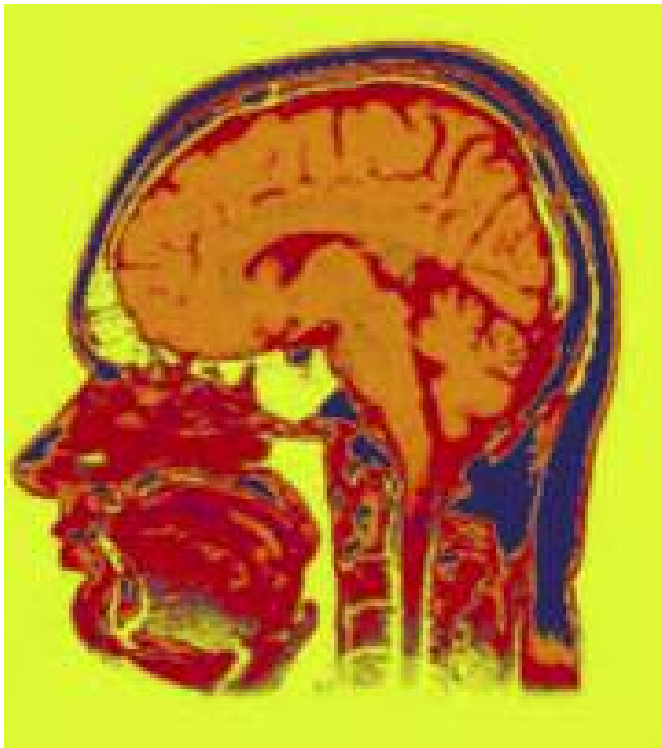
The facts of Nobel Prizes in medicine hereto:

- 2013 – Thomas Südhof, James Rothman and Randy Schekman receive the Nobel Prize. The three scientists were awarded for their discoveries concerning transport systems in cells. Defects in the transport system form the basis of immune diseases, diabetes, tetanus, and endocrine disruptions as well as in the nerve conduction and many other diseases.
- 2012 Bruce Beutler (USA) and Jules Hoffmann (France) for their work regarding the activation of innate immunity. Ralph Steinmann (Canada) discovered the dendritic cell, which activates the adaptive immunity.
- 2011 Bruce Beutler (USA) and Jules Hoffmann (France) for their work regarding the activation of innate immunity. Ralph Steinmann (Canada) discovered the dendritic cell, which activates the adaptive immunity.
- 2009 Elizabeth Blackburn , Carol Greider and Jack Szostak (all USA) for the research regarding cell ageing. The scientists discovered and characterised the enzyme Telomerase, which is important for the stability of human genome.
- 2007 Mario R. Capecchi , Oliver Smithies (both USA) und Sir Martin J. Evans (Great Britain) for a genetic technology to create lab mice with human diseases.
- 2006 Andrew Z. Fire and Craig C. Mello for a technology to deliberately silence genes.
- 2002 Sydney Brenner (Great Britain), H. Robert Horvitz (USA) and John E. Sulston (Great Britain) for their discoveries regarding programmed cell death (apoptosis).
- 2001 Leland H. Hartwell (USA), Sir Paul M. Nurse (Great Britain) and R. Timothy Hunt (Great Britain) for their discoveries regarding cell division.
- 2000 Arvid Carlsson (Schweden), Paul Greengard (USA) und Eric Kandel (USA) für ihre Entdeckungen zur Signalübertragung im Nervensystem.
- 1999 Günter Blobel (USA) for his work regarding the transport of protein in the cell.

SENSE ORGAN – BRAIN -GENEPROGRAMS – GENE – GENE CLEANING – CELL MODIFICATION

In order to enable the access to rejuvenation and cure for everybody and for free aimeim.info pursues the radical new way of publishing epigenetically effective information medicine via the internet.

Empiric studies show that information controls, maintains and supports the genetic programming of the DNA double helix and hence the cell commands regarding ageing, disease or recovery via the sensory organisms and hence via the control centre, the brain.



MRT picture of an human head picture: wikipedia.org, 16.11.2012

The internet portal aimeim.info for the recovery and rejuvenation of body cells offers its users two planes:

- 1.) Gen Clean, the gene shower
The epigenetic recovery program

Gene Shower: Cleaning the genetic programming with gene shower, applicable alongside classical medicine. By means of Gen Clean any user worldwide can clean their genes and epigenes as well as their genetic programming and shape them themselves with new high level formatting.

It is suitable for:

- Strengthening the immune defence of the cells and the body,
- Backing for the relief of addictions,
- Cs supplement for the relief of depression as well as mental and physical diseases,
- To further a better neuronal brain networking (get more creative and more intelligent)

- 2.) [aimeim](http://aimeim.info)
Rejuvenation of body cells

Get day younger every day with [aimeim](http://aimeim.info).

[aimeim](http://aimeim.info) is an expansion program to reverse the ageing process of body cells by epigenetically effective, materialized and non-materialized information. On the computer with touch screen [aimeim](http://aimeim.info) users receive insights individualised according to the user's experiences, culture and cognitive faculties, which have an epigenetically rejuvenating effect and are perceived consciously or unconsciously from external databases on the [alwayslife](http://alwayslife.com) server and background programs, which are updated and processed online and become available with every touch on the screen of the PC, tablet or smart phone.

Both aimeim.info programs (Gen Clean and [aimeim](http://aimeim.info)) complement each other and can be used together. [alwayslife](http://alwayslife.com) increases intelligence and creativity and has no secondary effects, since no medicinal agents are used, but materialized as well as non-materialized information is made available by [alwayslife](http://alwayslife.com) online.

aimeim.info is a social network

To use the epigenetic effects of aimeim to provide a healthy, sustainable and creative life for the family, friends, colleagues in the company or any interesting and creative people or to get in contact with them and maintain it, aimeim.net has been created as a social network allowing the creation of different groups of friends by area of interest, forming circles of life, all in order to note (and have them briefly commented on by aimeim) the latest findings affecting the biological and spiritual life directly on their own aimeim life circuits, or describe these new research findings briefly and forward them to their own circles of life. The focus of aimeim is on mankind. His tangible ethical interest in the positive development of the world.

Featuring the Extra Gene Clean Media Service Programme against anxiety and generating aggression, as well as intelligence minimizing information, Youtube, Facebook, Wikipedia, Google etc. as well as the free translation and media services that offer the optimal supplemental frame within the aimeim.info internet presentation.

Just as the Gene Clean programme, aimeim is multilingual, free and globally available.

The aimeim.info portal is designed to be used even by an eight-year-old child in his native language.

In addition to the aimeim.info individual's personal use, other ethical, health policy related amenities as well as cost-saving advantages are available for both aimeim and Gene Clean users as well as for organizations, states, countries, religions, WHO, UNESCO, the European Union, health and pension funds, companies, families, etc.

aimeim.info is a start up ventura capital company

Besides the programming work, there is still some research work to be done to develop the aimeim.info internet portal within the next 5-10 years before launch.

Start of aimeim.info in 2015–2025

Not to protect a competitive advantages but to grant a free and permanent access to aimeim.info to all people, the concept has been presented to the public at an early stage. Despite public releases, the core of the aimeim procedure remains secret. In addition, protection against abuse is assured by worldwide applicable copyrights.

The artist and inventor of alwayslife Dieter Walter Liedtke describes the effect of epigenetically effective information in his artwork, exhibitions and books already 10 - 30 years prior to the Nobel Prize Laureates.

Quotations regarding the inventor-artist:

“Dieter Walter Liedtke’s artwork and the Universal Code have
consciousness-expanding functions.
They open a new revolutionary world to the observer.”

Prof. Karl Ruhrberg, Köln 1997

“The hereby enabled targeted intervention and rapid bio-cultural evolution would probably by far overshadow all current possibilities of cloning. Closely examined the art formula of the art open “Life + expansion of consciousness = art” maybe even describes a theoretical concept for the bio-cultural evolution of humankind.”

Prof. Dr. Friedemann Schrenk

“Briefly after their creation, his advanced findings were documented in his works of art, books and exhibitions. New facts confirming Liedtke’s findings, independently of his art and studies, are regularly discovered years after by prominent researchers in various areas of science.

In 2000 the neurobiologist Eric Kandel received the Nobel Prize for medicine; his findings were anticipated in Dieter W. Liedtke’s works of art 20 years ago and documented in the book ,The consciousness of the substance (1982)‘.

In 2006 the researchers Andrew Fire and Craig Mello received Nobel Prize for their discovery in 1998 of how information regulates genes thus confirming

Dieter W. Liedtke’s works of the 80- ies:
genes and gene programs can be switched on and off.”

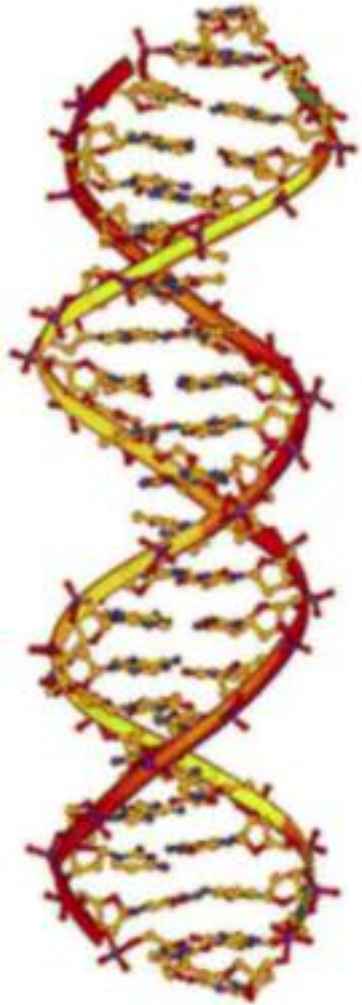
Dr. Thomas Föhl

“In his own artistic work Dieter Liedtke, the contemporary Leonardo da Vinci, has created this striving towards an expanded consciousness. The way from the second into the fourth dimension, the white genes.”

Prof. Dr. Harald Szeemann

“For Liedtke the human being is as similarly structured as the Earth; he features consciousness and subconsciousness, genes and genetic information. His spirit consists of much water, however, meaning a large share of subconsciousness. His thoughts are like ships. Since within the structures of the human personality an important role is played by subconsciousness, it is only via these that the inclusion of new content can lead to change. This is the only way for the human to reach a new level of consciousness. Everything must be placed into the water; in this way the ships that carry thoughts can unlearn to comply with the stupid timetables to generate new ideas and visions, interconnected within the original substance in the water. Only following this dilution of the highest grade makes healing and homeopathic aid possible.”

Prof. Dr. Harald Szeemann



DNA Doppelhelix Bild: Michael Ströck (wikipedia.org, 16.11.2012)

Healthy and eternal life

No fear of overpopulation.

Each new citizen of the world is welcome.

The positive and ethical effects of an increasingly younger and healthier as well as a steadily increasing and not dying world population are described in the book "Universal Code - the graphic hyper code to freedom in peace, dignity, prosperity, health and eternal life for all humans" by Dieter W. Liedtke with the equation $Ini^2 = E$ (*), which reveals: creativity or art and information are the energy resource of the future, leading with each eternally living and healthy human, as well as the increasing world population, in harmony with nature to differentiated, individual and ethical prosperity platforms as well as spiritual and material wealth for all humans.

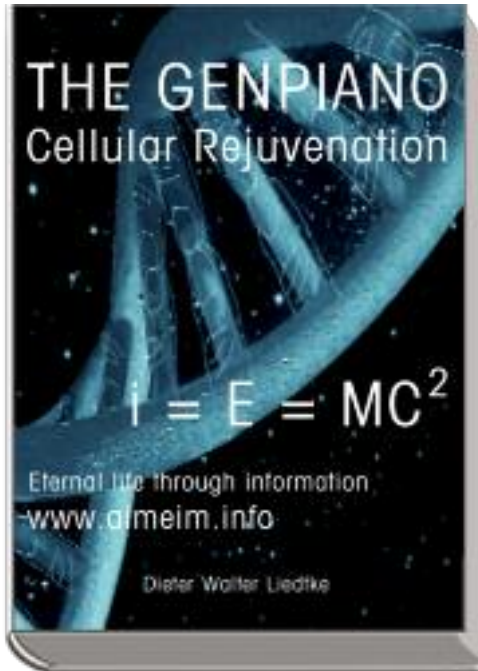
* In = Information networks, ini^2 = information squared, E = energy.

The equation $Ini^2 = E$, which can be continued with the famous Einstein Formula $E = mc^2$, confirming itself in it again, as well as connecting the theory of relativity with the quantum theory also shows that information is inexhaustible physical and biological energy.

THE GENPIANO

Eternal life through information

“Briefly after their creation, his advanced findings were documented in his works of art, books and exhibitions. New facts confirming Liedtke’s findings, independently of his art and studies, are regularly discovered years after by prominent researchers in various areas of science. In 2000 the neurobiologist Eric Kandel received the Nobel Prize for medicine; his findings were anticipated in Dieter W. Liedtke’s works of art 20 years ago and documented in the book ‘The consciousness of the substance (1982)’. In 2006 the researchers Andrew Fire and Craig Mello received Nobel Prize for their discovery in 1998 of how information regulates genes thus confirming Dieter W. Liedtke’s works of the 80- ies: genes and gene programs can be switched on and off.”



Dr. Thomas Föhl

Art historian of Weimar Classics Foundation
Member of the “Direktoriums”

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To order this Book: www.Liedtke-Museum.com

Ode Future transport

Ode Future transport

1994 D.W. Liedtke

We design - with yesterday and today in now -
a logical labyrinth of this world, passed directly.
Mornings are still too firm our borders.
Untrained .

But we could into mornings reach,
which us beyond us,
from the yesterday of yesterday
within all situations and ranges
in-lifted into holistic understanding.

But know,
in our unconscious pictures
as well as of visions of others,
that only is there the future way.

Past and present are a closed form,
expired to their presence in lightning immediately.

No magnet stream, no tunnel does not lead from one into the other one.

Strength, vision and creativity form together those
Stone Age-well-known helical realization
systems of the evolution.

Who forces divides is welded.
Points of view leave,
rejecting realizations,
new beginning-end and without support searching.

There our power leaves us and becomes the powerlessness.
The only strength, which increases you,
by its existence with it interwoven that is particularly deep,
which material in seizing not yet material.
Informal forming is final,
thus the black knocks or on our door.

Esthetic beauty is the homeland of the terminated,
died processes.

With the intuition of becoming the life begins.
We do not believe the fact that what there is already in yesterday.

Picture caves, Stonehenge, which reserve old seats for Events,
Lamarck, Darwin and Popper clearly to the defiance,
that the outside realization light,
entjungfernd, opening with open eyes the eyes,
caused in us the reverse mental form
with all sense inputs in spiral symbiosis,
for materialized mornings scoop the areas.
In Art.

As Luhmann observer, between more past
Present and future reciprocating,
itself and the system observing,
timeless and nevertheless along the time,
the Evolutionsparcours, the consciousness innovations
from pictures following.

That is the creativity-increasing process,
that compellingly unconscious ones
to the white life germs leads
and so through automatiebedingte simultaneous info. nets
the ancestor material to the variety of types,
to the open kind arranges.

We, those not yet recognized,
that joy, fear and faith connected with directions.

From individual finitenesses is the stand.
Into directions are called borders go to have.

We are not as it, you, it, that or the substance
and nevertheless we are stones, plants and Gestirne.

In the atom as well as in the nothing we are present.

Limited, but nevertheless infinitely, we form in the vilified
Nothing in such a way loved finitenesses.

One cannot differentiate it,
if one takes the time out of the pot.

The barriers will fall between humans,
Humanity, nature, evolution, art and it.

It, otherwise hidden,
appears in his not existing human garbs.
In us we will find it.

Now, dance, sing we speak
with birds, trees and the electrons.
Even brother nothing,
that probably relatives most removed far,
is also on this eternal Nietzsche celebrations.
We suspect now where our borders lie.
In, behind the brother that begins,
according to which we have longing.
If we search, then we become the finite consciousness spindle
with their eternal thread find, that invisibly all becoming,
not existing thwarts and connects nevertheless.

It, that over, in nature as well as in the nothing nevertheless absolutely,
it wanted in such a way and did not determine.
Thinks is finite understanding.

As that, can that, in each time and each space and also in the nothing concrete
because a direction have?

To hate it cannot.
It is the murdered one and the murderer.

Whom is it to punish?
everyones cross with someone,
love is not own to it in the eternal one,
because it has, it loves and becomes loves,
within all finite ranges.

Three columns, which belong to it, I would like to have
The finiteness with their not limited becoming.
The infinity in it, of their not
separated finite ranges.

The nothing, in which it and presence on eternally nevertheless in its.
Only if we feel these columns with their breath, we suspect
the not yet existing Paradies in full strength. Becomes conscious us,
that the visions of evolution-conditioned gene programs solve
and old as well as yet descriptive white genes
program directly again,
one with nature and nevertheless in the chaos,
as revolutionary egoistic I consciousness
the outside evolution ahead,
which we, building for the kind the bridges,
opening the future in the eternal change,
we can by new abilities
the earthy Paradise of the Paradise along-create.

The Graphic Logo of the Código Universo

From Eastern mysticism we know the Yin Yang symbol. If everything has to be traced back to a logo, this logo must also illustrate and contain the contradictions of the dualistic worldview.

... you cannot step into the same river twice (Heraclitus)

The drops of water are others and provided with new information, molecules, atoms and cross-linking. The river bed is another, because it changes in a millisecond by information, I am another because my cells and cross-linkings have changed million-fold by information.

The Yin Yang offers itself as a comparison, which in its repetition documents the separation of two forces and symbolizes change as an eternal divine force. But it manifest dualism and not divine creative force and evolution. Hence it interprets poverty, exploitation, war, wealth, terrorism, genocide, criminality, disease, depression, the enemy, social Darwinism as a natural principle of force. But where is the eternal evolution or the expansion of the universe, the biological life systems of the society systems, social systems, religions and the ethical foundations and objectives of man?

Hence it does no longer match today's research results in physics and astrophysics and epigenetics, genetics and social systems, but reflects the human point of view for the peoples of thousands of years ago.

The Yin Yang symbol corresponds to the + as force and = as equation in the graphic equation of the Código Universo, the adding of divine force as symbol for the primal force of change. But where does this struggle between Yin and Yang end, which do indeed form an entity, but because of eternal repetition cannot rest in God.

The Yin Yang symbol also shows that ruling conditions are god-given and will change towards my hopes; however, I have no power to change them, because they are a divine principle. As we can deduce from our history of uprisings and revolutions this does not bear with an in depth verification. How does it go deeper? How will it continue with a Yin Yang symbol, helping us to live in God and create a paradise on earth; with a symbol showing this state in God for the first time?

From an observer's point of view the Codigo Universo's logo reveals itself as new – It abolishes the dualism and limitation of Yin and Yang; because God is not an intermediary stage, no repetition, but new and eternal information.

An infinite repetition is excluded, because it spawns closed systems. A divine principle does not struggle with itself. It is not imperfect, it rests and forms an entity with all, and it implies eternal information, creation and evolution.

The becoming one with God is visible in the logo with all independencies of the Codigo Universo's graphic logo. The struggle of dualism becomes the cross-linkage of peace and conservation of the species. It requests us humans of today to overcome dualism and find a new global entity, which also expresses itself in the common features of man as well as man and nature.

It brings to light our divine force, the creativity and legitimizes it.

It overcomes the old injuries caused by dualism,

It lets empathise and forgive,

It binds us to our creative force – we perceive this as rebirth,

It proves its existence in the culture and art history of all peoples,

It lets a new world arise as a symbol by an eternal stream of information emitting from MAN (creativity)

The information system God as contingency formula and logo

New information creating information systems, whose changes we can observe or calculate: energies, gravity, space, time, quarks, electrodes, atoms, molecules, genes, DNA, nerves, plants, animals, man, art, moral sciences, natural sciences, families, groups, companies, peoples, society systems, countries, states, organisations, religions, planets, galaxies, har-los, dark energy, dark matter, black holes, quasars, universe.

All information systems are interconnected as a superior information network, getting more and more interconnected by new information, which furthers empathy and the evolution of creativity.



Unesco World Cultural Heritage: The Código Universo

If one conveys the open systems of nature, evolution and genetics to the society systems and their religions, one transfers the freedom of the biological systems onto the social systems and hence strengthens democracy, which is the future of an open, ethical and creative global society with an increasing population living in health and prosperity.

The Código Universo joins natural and moral sciences and the social philosophies and religions as a timeless and open symbol of all peoples, cultures and languages. Hence the global publication of the Código Universo is of peace-promoting power.

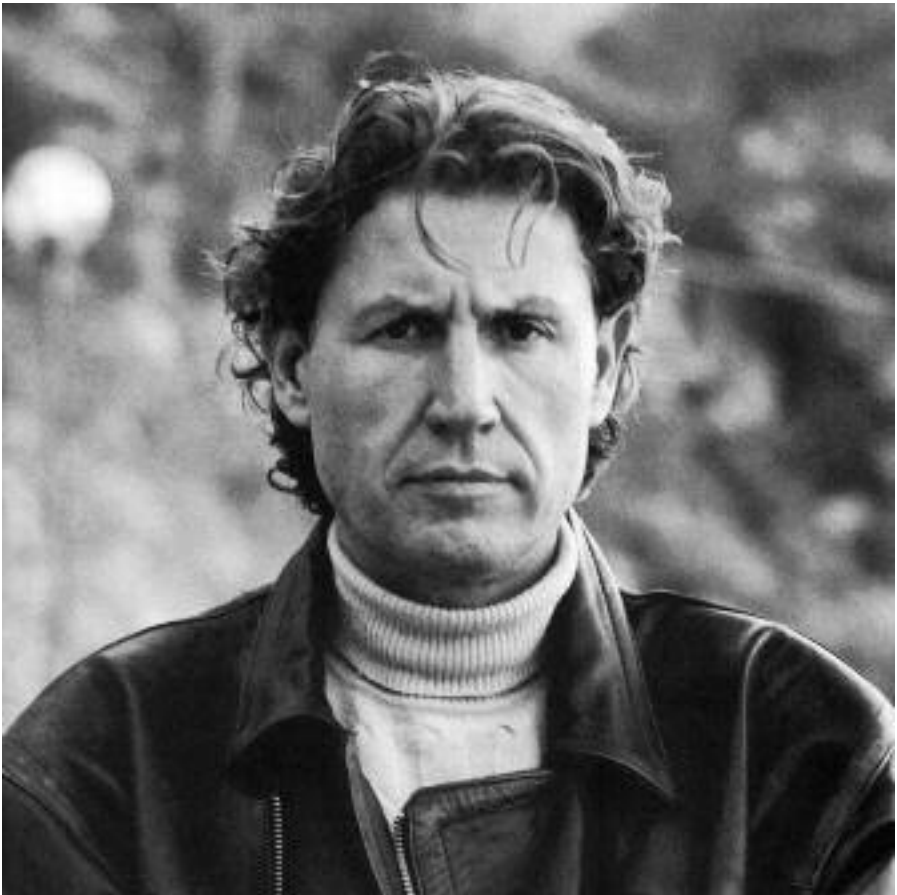
In order to protect the development, democracy and creativity of the peoples, their religions as well as dignity, freedom and the social development of man apart from the constitutions of the countries also the UN and European Charter of Human Rights, press freedom as well as the application of the Media Code and Código Universo should be taken into consideration for the evaluation of states, religions and society systems.

It is time to make all peoples aware of the Código Universo and its furthering effect on personality, health, freedom, prosperity, dignity and creativity and to globally publicize the development of freedom and democracy under one name and logo.

In order to protect the Código Universo and its logo from totalitarian power structures and the ignorance of the media and to further the access as well as the understanding of the formula as a fundamental right of man and to include it in the Human Rights Charters of the UN and EU as well as in the constitutions of the countries, it is important to include it in the UNESCO's list of World Heritage.

As one can find documented and well-grounded throughout the entire book, the Código Universo with its graphical highlighting of creativity and innovation of every cultural and evolutionary development of all peoples shows with that and by spreading and preservation a first possible way to a reproducible international understanding. Its immaterial value by increasing the creativity in the population is universal and goes from stone age up until now.

By close investigation: There is no religion, no nation, no minority, no person, who is not of significance.



Dieter Walter Liedtke: born 1944

Photo 1994

Biography of Dieter Walter Liedtke

Dieter W. Liedtke, born on the 6th of July, 1944 in Essen (Germany), tries to bring art, philosophy and research to a single whole. He has developed patent for consumer goods such as, for example, the hair cutter Hairmatic, the sales of which were boosted by Franz Beckenbauer's commercials and sponsoring of football clubs "Rot-Weiß Essen" and "Schwarz-Weiß Essen" (Hairmatic 2000, produced by "Dumont-Verlag", Köln, became a successful, cult product of the 70-ies). Then Liedtke has created a date notebook, a cash register, air-filled soles shoes, a hair drier and in 1968 the audiovisual marketing system that nowadays is used world-wide.

He is idea generator for "art forum in Berlin" and "Expo 2000 in Hanover". At "forum 2004 in Barcelona" one can find ideas of his "exhibition concept" (1994) and accomplishment of "art open 1999 in Essen". His ideas deriving from his universal innovation formula: Ruhr district + art = culture area enabled Essen and Ruhr to win the competition for the culture capital of Europe of 2010.

Liedtke launched the following projects that are successfully used today both in Germany and internationally he was the originator:

"The night of open museums" – 1994

"Art card" of the museums – 1994

"Museum concert holidays art open" – 1994

"Award "Zukunftspreis" ("Reward for the future") – 1994

"Mar" - concert of classical, rock, pop, techno music, 1994

"Discussing the future" – a discussion with scientists and artists – 1994

the art open exhibition of world art of 1994 at Essen

fair concept, that was held in Essen in 1999

His totally new contribution to the dialogue between nations and religions is documented in his works of art and art formula graphically, and also in the lecture "The future society" and in his books. The reaction to his "pictures", "theories", "concepts" and "concrete definition of evolution", their impact on a new peaceful and prosperous world for all people prove that he is the leading artist and philosopher of our time.

“Liedtke is a thinker and researcher whose partly intuitive, partly conscious access to insights of various humanistic and natural-scientific disciplines constitutes the inspiration for his art and his work as an author. In this way some works of art have arisen, such as paintings and collages, abstracting the complex scientific processes or conditions. So Liedtke’s creative work is reminiscent of artists such as Leonardo da Vinci, who also used their interdisciplinary creativity to revoke the usual divisions between the matter and the spirit, scientific knowledge, and artistic imagination. And just like da Vinci’s, Liedtke’s works have identified him as a visionary, as a man who by the consequences of his thinking and acting as an artist of scientific research is not rarely moving by years ahead.”

Dr. Herbert Jost-Hof
Culture and Communication Researcher

The intuitive research way lasting more than 40 years about art the formula in request to find.

In this large-size work the viewer the perception event of a stop sign is made clear. This stop sign - even only in the title of the picture present - perceives the house front head-on facing to him, a house front whose single things everybody come from the 20th century. It concerns rectangular, multistoried houses without every architectural decoration, around sober office buildings or business premises whose appearance reminds involuntarily of American Großstadtsilhouetten. However, the individual optical impression should not be returned here; an object, a traffic sign which is for years and decades away at the always same place has the optical experience shown here of his surroundings.



Stop sign sees house front
1969-1970
Oil on canvas
Format 149 x 98 cm

Matter has consciousness

Matter and energy exists of creativity, information and consciousness. Dieter Liedtk's model of a "world formula about everything" indicates new ways in physics. Leading world formula researchers try since 2000 a world formula model which is based on information. Quantum physics confirms the elementary particle information exchange. (see the also book: "The consciousness of the matter", in 1982 from Dieter Liedtke)

Boat sees bridge

1979

Oil on canvas

Format 60 x 49 cm

An evening scene is shown in a village in Belgium. A river pulls through this village and is spanned by a mehrbogigen bridge. Below the left bridge curve some boats on the river swim; flags blow above the columns of the bridge, an illuminated way leads to the also angeleuchteten castle in the left image border up. This is, described with scanty words, the idyllic scene which comes up to the perceiving object, a boat swimming on this river,.

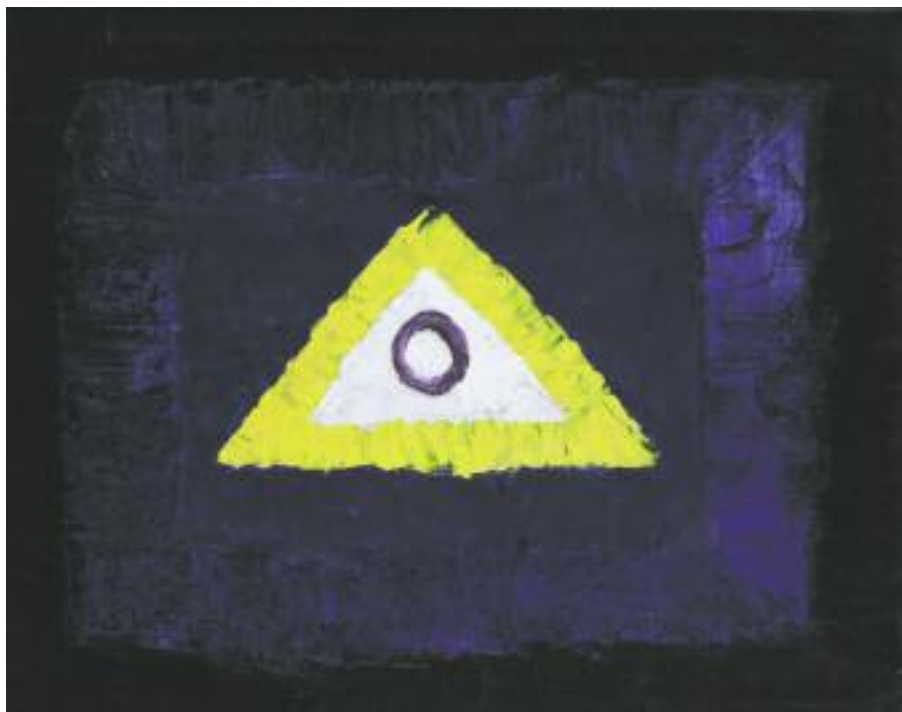
The fact that information in the matter can cause reactions and feelings we in our own reactions we ourselves check there from matter or elementary particle exist. (see the also book: "The fourth dimension", in 1987)



The answer
1979
Oil on canvas
Format 60 x 49 cm

In the centre of the picture the circle, the basic form stands without beginning and end, a symbol of the infinity. This circle is surrounded by a yellow triangle whose base runs in parallel with the lower image border. The whole sign reminds of the symbol often used in the art for God, for the eye of God. "To find the answer" is a job whose solution I leave to the viewer, I must leave to him, because everybody has to find his own answer to the vital questions of the life. I can merely indicate in which direction searches would have to occur. The human evolution is directed upon an aim where it will be possible to the human mind without existing his body where he is as a pure mind always at the same time everywhere.

The picture points already in 1979 to the world formula. (see the also books: "The fourth dimension", in 1987 and "The world formula", in 2007)



The fourth dimension

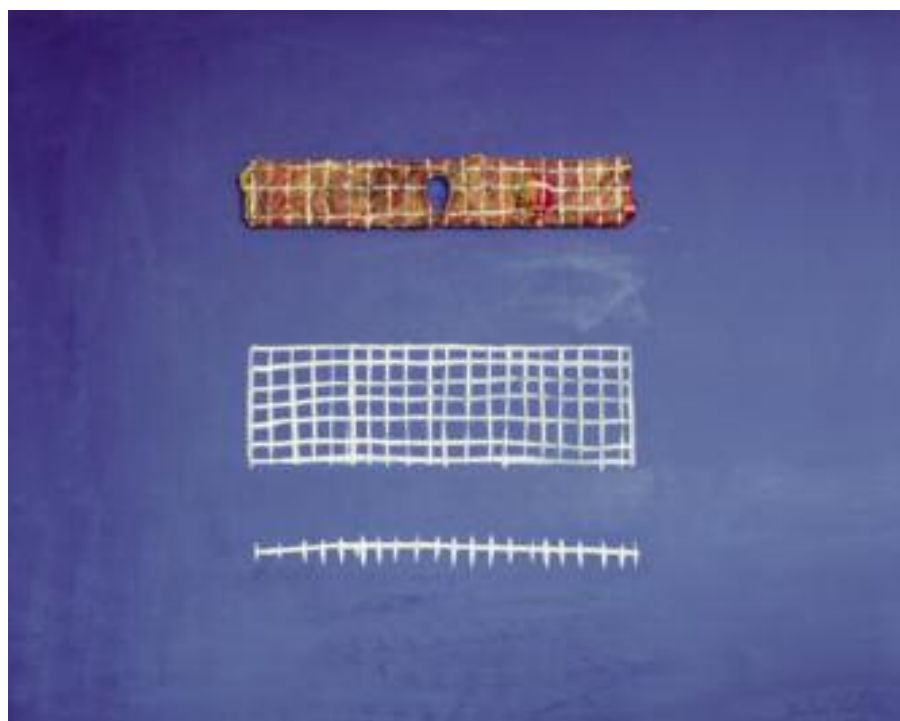
1982-1988

Chip record

Format 256 x 200 cm

If theory of relativity connects with quantum theory.

The existence of the timeless level of the fourth dimension which connects the quantum theory with the theory of relativity is booked by experiments of the quantum research. (see the also books: "The fourth dimension", in 1987 and "The world formula", in 2007



Poem:
Art comes from the future (1988)

Become human - Become conscious -
dear people - processes -
change processes -
admission of information extend - increase
sensitivity - more pictures - more informa-
tion - more lives -
more freedom - to more tolerance - creativi-
ty - life - more make -
more can help, by more consciousness -
more consciousness by creativity -
do not remain stiff -
then a full stone is able not fully
become - art equally new notion -
new feelings - new pictures -
up to now not in the consciousness
stored information - new information are not
comparably –no direct access learnable -
degradation – continue -
take care - do not give up themselves - art
comes from the future -
art is a revolution of the consciousness, is
painful - changes - change -
open - art is an innovation -
art is creativity - art is Piratentum - taking of
spiritual territories without asking others for
permission -
art is a world of gangsters -
use of spiritual power for the change of own
consciousness -
art is an egoism of the fourth dimension -
imagine themselves in everything - expe-
rience everything - find out everything - be
the fourth dimension -
even the world - art is God -
God is everybody



Time and universe scales

1988

Film, magnetic tape, plastic, aluminium

Height 222 cm

Museum of Liedtke, port de Andratx, Mallorca

The sculpture points out to the fact that matter is bound time or information is a past. (see the also book: "art open catalogue", in 2000)

The Absolute Nihilty; birth of the rooms without quanta
2006, acrylic on canvas
Format 80 x 110 cm
Galerie of Liedtke, Port d'Andratx, Mallorca

The Absolute Nihilty and the birth of Kosmorane, Nothing, time, gravity and the matter.

The Absolute Nihilty is a space, without time and without information, without existence and reality. It is a thought concept only as an accompanying concept of creations and new information can be thought. The standardization of physics as well as the harmonisation of the natural sciences and humanities by a graphic formula: With the introduction of the fourth dimension without quanta and without time, the matter and mind connecting creation and evolution formula as well as the Absolute Nihilty in the physical sciences, in the art and philosophy the way for a standardising not only physical world theory flattened after the universe is the evolution of the life, the consciousness and the creation summarises. In the book: "The world formula" introduced formula will pave an ethical future way for a rising and ageing world population by her comprehensive and innovative sensory endowment. The world formula connects the religions, natural sciences and humanities to a many-faceted and future-opening culture, as well as the people to a humanity.



Chronology of the results in science, models and theory

- 1960–1970 Patents and utility models for hair trimmers and air cushioned shoes
- 1963 Photo and image series: The Consciousness of Matter
- 1969–1970 Theory: Sandbox model, about the connection of creativity, the evolution of consciousness and thought courses.
- 1979 – Art direction “Tangible Evolutionism”
- 1979 – Image series: Kosmoran
- 1979–1981 Art Decryption System:
- 1984 – philosophical physical theory on the forth dimension, $m^3 - t = 4d$
- 1986 Image series: From the perspective of God
- 1986 The Liedtke Museum Concept
- 1988 – Image series: “Art Formula: Life/Experience + Innovation/Creativity = Art”
- 1988 Graphic Art Formula and Exhibition
- 1989–1990 Art Marking System
- 1989 Image series: “Eternal life, DNA and Epigenetics”
- 1991 Exhibition in Italy: Images From the Perspective of God
- 1994 Evolution Exhibition Concept (Art from the Stone Age to the Present)
“art open”, in which Código Universo for the first time was applied
- 1994 Opening of the Liedtke Museum in Port d’Andratx
- 1994–1999 Realization of the “Art Open” Evolutionary Art Exhibition
- 1996 Theory about the meaning of works of art in the caves of the Stone Age
- 1996 Theory about Stone Age caves pictures and Stonehenge as genetically programmed places of worship
- 1996–1997 Theory of evolution in which some of his previous theories are connected to an Evolutionary Theory of Recognition System. At this point he proves that creativity is increased by the pictorial evidence and genes can be reprogrammed.
- 1998 Release of the Evolutionary Theory of Recognition Systems
- 10 July 1999 Opening of the “art open” in Essen, spreading across 23,000m² exhibition area, featuring over 1,000 original works of art.
- 15 July 1999 Closure of the “art open” for political reasons
- July 1999 Publication of the Art Formula Lexicon
- 1999 Development of the Event Museum of Tangible Evolutionism to understand and apply art and creativity
- 2000 Publication of the art open catalogue
- 2000 Development and performance of the Art Open Creativity Promoting MCST Seminars
- 2000 Start of the Exhibition and Building Concept of the Museum of Tangible Evolutionism
- 1992–2001 Development of the Multimedia Concepts and Products for cinema and TV, Print,

- Radio, Internet and Creativity Promotion Training
- 2001 – Image series: “Peace”
- 2001 Conception of an art exhibition in tangible evolutionism featuring historically important works from the exhibiting countries which in terms of the Art Formula and in the context of gene-programming knowledge of works of art from the Stone Age to the present day, revealing and promoting the creativity and intelligence to the visitors by optimizing the neural networks.
- 2001–2004 Book: “Code Liedtke”
- 2002 Planning of the construction of the first museum of tangible evolutionism.
- 2002–2005 Book: “Prosperity Through Culture”
- 2004 Purchase of Zetti, an ancient chocolate manufacturing site located in Zeitz, Germany
- 2004–2006 Book: “The World Formula”
- 2004–2011 Concept development of the Innovation Factory Hotel of Zeitz, featuring the Museum of Innovation
- 2004–2011 Image series: “In the Beginning Was the Information”
- 2005 Epigenetics, Celts and Placebo
- 2005 “The Leonardo-Liedtke Code”
- 2005 “The Over-Nothingness”
- 2006 “The Media Code”
- 2006 Image series: “The Observer of the observing Observer”
- 2008 Development of the Global Peace Campus
- 2008/09 Ten patent registrations for free use
- 2009 Development of the Gene Clean Internet Project
- 2010–2011 Renovation of the Liedtke Museum
- 2011 Completion of the Código Universo Book
- 2011 Image series: Prosperity
- 2013 Presentation of the Código Universo Book

Planning:

- 2011 Development of the Código Universo Art Open Exhibition on loan as well as the Catalogue
- 2012/2013 Project development Global Peace Campus/Innovation Factory as well as the Gen Clean and aimeim

Epilogue

The world as a complete artwork

Fundacion Liedtke, Port d'Andratx 2014

Dieter Walter Liedtke born in 1944 in Essen, has manifested many new research results for science in his artworks. Over 30 theories, formulas, and statements have already been confirmed by researchers in publications. More are being added every year, since only the publication of new scientific paradoxes and research confirms that Dieter Liedtke's works contained the resolution of the contradictions and the pre-formulation of the research results many years in advance.

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

Dr. Thomas Föhl

Art historian and Member of the Board of the Weimar Classic Foundation

Lender of a painting by Peter Paul Rubens for the art exhibition art open in 1999 in Essen
about Dieter Liedtke's artworks in 2 art evaluations in 2002 and 2005

Quote from the review of Dieter Walter Liedtke's works in the book: World Formula/published in 2007

The statements manifested in his works have given him the impetus to develop new theories in the science disciplines: Agency archaeology, anthropology, physics, astrophysics, philosophy, art theory, art, cultural theory, theology, evolutionary biology, neurobiology, genetics, epigenetics, medicine, sociology and social policy.

“It is the higher manner of perception which he finds important, not the detail. It is also reflected in the creative process, in the fact that he seems to be negligent and intuitive with the materials. This is a religious, metaphysical level of Dieter W. Liedtke. The fourth dimension. The viewer perceives this philosophical level by the holistic perception of his works. The natural scientist perceives it as a level of information, which may open up new approaches and theories for scientific experiments and new paths to knowledge from Liedtke's works.”

Prof. Karl Ruhrberg

Director of the Museum Ludwig (Cologne) President of the International Association of Art Critics
(German section, AICA) Counsellor of the art open art exhibition/Essen
in the art open catalogue/published in 1997

Dieter Liedtke's work gives art a new dimension, an evolutionary, comprehensible function for the culture and overall human evolution. His work is revolutionary, and further discoveries of scientists and art historians can be expected in his artworks, especially as 11 of his concepts or sections thereof have proved to be correct through research conducted by scientists - who did not know his works - leading to Nobel Prizes in medicine, physics and Economy for he researchers. (see also following passages 2, 3, 10, 16, 17, 18, 20, 21, 23, 24, 26, 59, 64, 93 and 94)

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

Dr. Jost-Hof

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

Referred to as invention artist and contemporary Leonardo da Vinci by art historian Harald Szeemann, Dieter Walter Liedtke, commissioned by Joseph Beuys, subordinated his artworks, theories and philosophy to the goal of understanding Joseph Beuys' social plastics with an initiating approach, through an art formula that can be experienced by every person and that invites us to understand art by seeing, that explains all forms of art, transforming it into cognitive as well as genetically manifested creativity and consequently in art and culture for all people, regardless of their original education level.

Harald Szeemann sums it up this way:

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

Prof. Dr. Harald Szeemann

Art historian and director at Documenta (1972), Biennale de Lyon (1997) Biennale di Venezia (1999 and 2001) Consultant to the art open art exhibition in press conferences on the art exhibition art open in 1999 in Essen to the media representatives present at the questions:

Who is Liedtke and why is he so committed to Liedtke's art open?

who, if nothing else, with the opening of the Liedtke Museum in Port d'Andratx with the Codigo Universo exhibition and the art exhibition art open 1999 in Essen as well as the virtual work under the name "aimeim" and the transfer of the cognitive aimeim Internet concept to architecture with the design of the Globalpeace Campus has achieved a symbiosis to transfer knowledge holistically from art to society or, if you will, to implement it for the world as a complete artwork.

The General Information Theory obtained from the artworks and the Codigo Universal include following theories and statements* so far

Art Theory

Art, exhibitions and press releases or own book publications starting from 1982

- 1.) The consciousness of the substance
Publication in 1982, 1988, 1990, 1994,
Confirmed by scientists since 1996
- 2.) The neurobiological evolution of man through art
Published in 1982, 1988, 1990, 1994, 1997, 1999
Scientifically confirmed since 2000/Nobel Prize in Medicine
Global creativity enhancement through Internet program (see
Patent application document DE 102010008326 A1/2011)

*Since the theory includes every sphere of existence, it is not possible to make a sharp distinction, especially since it results in multiple denominations and reviews in the various fields of science.

- 3.) Creativity and intelligence acquired through seeing and understanding
 Published in 1982, 1988, 1990, 1994, 1997, 1999
 Scientifically confirmed since 2000/Nobel Prize in Medicine
 Global creativity enhancement through Internet program (see Patent application document DE 102010008326 A1/2011)
- 4.) The art formula is the abolition of the laws of art
 Published in 1982, 1988, 1990, 1994,
 Scientifically confirmed by art historians since 1996
 Everyone can understand art Internet program
 Patent application document DE 102009053336 A1 von 2011)
- 5.) The Leonardo da Vinci – Liedtke Code
 Published in 1988, 1990, 1994, 1997
 Scientifically confirmed by art historians since 1998
 Global creativity enhancement through Internet program (see Patent application document DE 102010008326 A1/2011)

Art

Art, exhibitions and press releases or own book publications starting from 1982

- 6.) The art formula
 Published in 1982, 1988, 1990, 1994,
 Scientifically confirmed by art historians and philosophers since 1996
 Everyone can understand art (Internet program), see Patent application document DE 102009053336 A1 von 2011
- 7.) The decoding of all works of art by a formula
 Published in 1988, 1990, 1994, 1997
 Scientifically confirmed by art historians since 1998
 Everyone can understand art (Internet program), see Patent application document DE 102009053336 A1 von 2011
- 8.) The art open evolutionary art exhibition
 Published in 1988, 1994, 1999, 2000
 Scientifically confirmed by art historians since 1996
 Everyone can understand art (Internet program), see

Cultural Theory

Art, exhibitions and press releases or own book publications starting from 1982

- 9.) Prosperity through creativity
Published in 1982, 1990, 1994, 1997, 1999, 2000,
Scientifically confirmed since 2002/Study of the World Bank/Paul Collier Oxford
- 10.) Evolution through initiating events
Published in 1982, 1988, 1990, 1992, 1999,
Scientifically confirmed since 2000/Nobel Prize in Medicine
- 11.) The improvement of the culture of innovation in civilizations
Published in 1990, 1994, 1997, 1999, 2005, 2007
Publicly confirmed since 2009/The EU Council and Parliament proclaimed 2009 as
the "Year of creativity and innovation"
- 12.) The evolution of the peoples
Published in 1982, 1990, 2000, 2007,
Scientifically confirmed since 2002/Study of the World Bank/Paul Collier Oxford

Evolutionary Biology

Art, exhibitions and press releases or own book publications starting from 1986

- 13.) Animals and plants are creative
Published in 1986, 1988, 2000
Confirmed by scientists since 2011
Research Magazine "Ruperto Carola" University of Heidelberg December 2011
- 14.) Darwin is only partly right
Published in 1986, 1988, 1992, 1997, 2000, 2005, 2007, 2013
New scientific theory 2014/Scientific American May 2014

- 15.) **The new evolutionary theory of cognitive systems**
Published in 1986, 1997, 1998, 1999, 2000, 2005, 2007, 2013
New scientific theory 2014/Scientific American May 2014
- 16.) **Information changes all life forms**
Published in 1986, 1988, 1999, 2000, 2005, 2007, 2013
New scientific theory 2014/Scientific American May 2014

Neurobiology

Art, exhibitions and press releases or own book publications starting from 1979

- 17.) **The transfer of recognized creativity**
Published in 1982, 1988, 1990, 1994, 1997, 1999
confirmed by scientists since 2000/Nobel Prize in Medicine
- 18.) **Information cross-links the brain on a daily basis**
Published in 1979, 1982, 1988, 1990, 1994, 1997, 1999
confirmed by scientists since 2000/Nobel Prize in Medicine
- 19.) **Regaining brain plasticity**
Published in 1982, 1988, 1990, 1994, 1997, 1999, 2000, 2005, 2007, 2013
Scientifically confirmed since 2014/Scientific American April 2014
- 20.) **Creativity and intelligence are transferable**
Published in 1982, 1988, 1990, 1994, 1997, 1999
confirmed by scientists since 2000/Nobel Prize in Medicine

Genetics

Art, exhibitions and press releases or own book publications starting from 1982

- 21.) **Genetic programs restructure the genes permanently**
Published in 1986, 1988, 1990, 1994, 1997, 1999, 2000, 2005, 2007,
Scientifically confirmed since 2013/Nobel Prize in Medicine

- 22.) Unlimited life is possible
Published in 1982, 1990, 1991, 1992, 1993,
Confirmed by scientists since 1999/Research: Jellyfish *Turritopsis nutricula*
- 23.) Genes without programs and information processing
are not viable
Published in 1988, 1991, 1992, 1993,
Scientifically confirmed since 2006/Nobel Prize in Medicine
- 24.) The white or switched-off genes and genetic program
areas
Published in 1982, 1988, 1992, 2005, 2007, 2009,
Scientifically confirmed since 2013/Nobel Prize in Medicine
- 25.) The biological human hardware: the genes
Published in 1988, 1992, 1993, 1997,
Confirmed by scientists since 2000/Research Craig Venter

Epigenetics and new genetic program interfaces

Art, exhibitions and press releases or own book publications starting from 1979

- 26.) Information changes our genes and genetic programs
on a daily basis
Published in 1982, 1988, 1990, 1997, 2000, 2007
scientifically confirmed since 2013/Nobel Prize in Medicine
- 27.) The information poison of the cells: Nocebo
Published in 1979, 1982, 2000
scientifically confirmed since 2002/Science Magazine PubMed February 2002
New York Times report; Trend 2014 in the USA -Warning of harmful media with negative information confirm Dieter Liedtke's Media Code - published in 2007
in: World Formula
- 28.) Placebo, the slightly effective information medicine
for healing
Published in 1979, 1982, 1988, 1990, 1997, 1999, 2000.
Scientifically confirmed since 2001/Science Magazine Science 2001.

- 29.) The rejuvenation of the cells – The eternal fountain of youth
Published in 1991, 1993, 1997, 2013, 2014,
scientifically confirmed since 2014/Scientific American April 2014.
- 30.) Information theory of non-materialized information
for new genetic program interfaces
Published in 1986, 1988, 1997, 2013, 2014,
Scientifically confirmed by permanently living animals such as the jellyfish
Turritopsis nutricula and *Hydra*.

Medicine

Art, exhibitions and press releases or own book publications starting from 1979

New ways of healing and cell rejuvenation through information

- 31.) The correlation of addiction, depression, media and society models as well as supporting the healing of mind and body.
Published in 1979, 1982, 1988, 2005, 2007, 2011, 2014.
Patent application document DE 102010008328 A1/Internet anti-addiction program 2011.
New York Times report: Trend 2014 in the USA -Warning of harmful media with negative information confirm Dieter Liedtke's Media Code - published in 2007 in: World Formula.
- 32.) Health care and healing through information
Published in 1979, 1982, 1988, 2005, 2007, 2011, 2013, 2014
Patent application document DE 192010008327A1/Media search engine /2011
Patent application document DE 102010008327A1/Gene-cell purification program /2011.
New York Times report: Trend 2014 in the USA -Warning of harmful media with negative information confirm Dieter Liedtke's Media Code - published in 2007 in: World Formula.

33.) The Media Code

Published in 1979, 1982, 1988, 2005, 2007, 2011, 2013, 2014

Patent application document DE 192010008327A1/Media search engine /2011

Patent application document DE 102010008327A1/Gene-cell purification program/2011.

New York Times report; Trend 2014 in the USA -Warning of harmful media with negative information confirm Dieter Liedtke's Media Code - published in 2007 in: World Formula.

34.) The rejuvenation of the cells with new personalized genetic program interfaces for information

Published in 1988, 1997, 2011, 2013, 2014.

Patent application document DE 102010008329 A/Rejuvenation of body cells/2011

Scientifically confirmed by permanently living animals such as the jellyfish

Turritopsis nutricula and Hydra since 1999, scientifically confirmed since 2014/Scientific American April 2014.

Agency Archaeology, Anthropology

Art, exhibitions and press releases or own book publications starting from 1998

The lost medical knowledge of our ancestors

35.) Stone-Age painting caves /Medical and ritual centre

About 30,000 to 12,000 years ago /Fire light information rituals in symbiosis with natural medicine.

Published in 1998, 1999, 2000, 2005, 2007, 2013, 2014.

36.) The "Potbelly Hill" in Tepe Göbekli (Turkey) medical and ritual centre

About 11,000 to 9,000 years ago /Fire and sunlight, moonlight information rituals in symbiosis with natural medicine.

Published in 2013, 2014.

37.) The excavations in Jericho /Medical and ritual centre

About 9,000 to 7,000 years ago /Fire light information rituals in symbiosis with natural medicine.

Published in 2013, 2014.

- 38.) The circular ditch enclosures in Europe /Medical and ritual centre
(2 times a year), for example Goseck approx. 7,000 to 3,000 years ago / sunlight,
moonlight, starlight information rituals in symbiosis with natural medicine.
Published in 2007, 2013, 2014.
- 39.) Stonehenge / Medical and ritual centre at any time
Built some 7,000 years ago in timber (see circular ditch enclosure Goseck) modernized
about 5,100 years ago and converted into a stone structure with extended function so
that the sunlight, moonlight, starlight information rituals in symbiosis with natural medicine
could be held all year round.
Published in 1998, 1999, 2000,
scientifically confirmed as medical and ritual centre since 2004.
- 40.) The Nebra sky disc /Travel, medical and ritual altar
Approx. 4,000 to 3,600 years old /for regional mobile sunlight, moonlight, starlight
information rituals in symbiosis with natural medicine and to get access to immortality
after the solar barque was added to the Nebra disc about 3,600 years ago.
Published in 2007, 2013, 2014.
- 41.) The pyramids all over the world /Medical and Eternal Life centre for the
the ruler and ritual centre for rulers and people
From the time in which the pyramids had openings to the sky (the first pyramid was
built about 4,650 years ago).
Published in 2007, 2013, 2014.
- 42.) The Nazca Lines /Medical and ritual centre
(As of) some 2,800 to 2,200 years ago as ritual paths /geoglyphs for fertility and rain.
Confirmed by scientists in 2004)2009 (Wikipedia)
In addition, other main interpretation of the ritual paths for the population and for the
individual via fire, sun, stars, and moon-backlit rituals with altar for insight and health
promotion/in symbiosis with natural medicine.
Published in 2014

Physics Astrophysics

Art, exhibitions and press releases or own book publications starting from 1963

Many science concepts in physics and astrophysics had to be redefined by Dieter Liedtke in order to form a symbiosis - mutually confirmatory from all viewing angles - for the empirical models of man, the natural sciences, their laws, and using the new theories of his artworks, art in general and its evolution as well as the development of life and man, and simultaneously resolve old and emerging scientific paradoxes.

43.) Time

New definition with the resolution of the time paradox.

Published in 1969, 1982, 1987, 1988, 1994, 2007, 2013, 2014,

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

44.) Space

New definition with the resolution of the space paradox.

Published in 1969, 1979, 1982, 1987, 1994, 2007, 2013, 2014.

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

45.) Energy

New definition with the resolution of the energy paradox.

Published in 1979, 1982, 1987, 2007, 2013, 2014.

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

46.) Matter

New definition with the resolution of the matter paradox

Published in 1963, 1979, 1982, 1987, 2007, 2013, 2014

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

47.) Motion

New definition with the resolution of the motion paradox.

Published in 1969, 2007, 2013, 2014.

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

48.) Initiating events

New definition with the resolution of the initiating event paradox.

Published in 1969, 1982, 1987, 2007, 2013, 2014.

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

49.) Gravitation

New definition with the resolution of the gravitational paradox.

Published in 1982, 1987, 2007, 2013, 2014.

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

50.) The new 1st dimension

New definition with the resolution of the dimensional paradox.

Published in 2005, 2007, 2013, 2014.

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

51.) The new 4th dimension

New definition with the resolution of the space/time paradox.

Published in 1982, 1987, 1994, 2007, 2013, 2014.

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

52.) The Universe has 5 dimensions in a new order

New definition with the resolution of the many-worlds paradox.

Published in 1982, 1987, 2007, 2013, 2014.

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

53.) The proton paradox

Scientifically recognized in 2014 /Scientific American April.

New definition with the resolution of the proton paradox.

Published in 2014.

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

54.) Dark matter

New definition with the resolution of the matter paradox.

Announced and published in 1982 other publications in 1987, 2007, 2013, 2014.

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

55.) **Dark energy**

New definition with the resolution of the dark energy paradox.

Announced and published in 1982,
other publications in 1987, 2007, 2013, 2014.

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

56.) **Black holes as spatial limitations**

New definition and the resolution of the information paradox.

Published in 2007, 2013, 2014.

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

57.) **Halos**

New definition with the resolution of the halo paradox.

Announced and published in 1982,
other publications in 1987, 2007, 2013, 2014.

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

58.) **The background radiation is irregular and without direction of explosion**

New definition with the resolution of the background radiation paradox.

Announced and published in 1982,
other publications in 1987, 2007, 2013, 2014.

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

59.) **The Universe**

New definition with the resolution of the expanding Universe paradox.

Published in 1982, 1987, 2007.

Scientifically confirmed since 2011/Nobel Prize in Physics.

Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP

experiment and the proton paradox for the new explanatory model of physics.

60.) The Big Bang

New definition with the resolution of the Big Bang paradox.

Published in 1982, 1987, 2007, 2013, 2014.

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

61.) The laws of nature

New definition with the resolution of the Universe paradox

Published in 2005, 2007, 2013, 2014.

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

62.) The infinity

New definition with the resolution of the infinity paradox.

Published in 1982, 1987, 2007, 2013, 2014.

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

63.) Is there Creation?

New definition with the resolution of the paradox of Creation.

Published in 2005, 2007, 2013, 2014.

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

- 64.) **Information – the basic building block of matter**
New definition with the resolution of the information paradox.
Published in 1982, 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.
- 65.) **Information networks**
New definition with the resolution of the information paradox.
Published in 1982, 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.
- 66.) **Quantum mechanics**
New definition with the resolution of the quantum mechanical paradox.
Published in 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.
- 67.) **The theory of relativity**
New definition with the resolution of the relativity paradox.
Published in 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.
- 68.) **Combining theory of relativity and quantum mechanics**
New definition with the resolution of the incompatibility paradox.
Published in 1987, 2007, 2013, 2014.
Scientific confirmation of the new definition by the general theory of relativity, quantum mechanics, the connection of these two theories, the ERP experiment and the proton paradox for the new explanatory model of physics.

69.) **The standardized formula of physics**

New definition with the resolution of the formula paradox.

Published in 2007, 2013, 2014.

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

70.) **The Theory of Everything (TOE)**

New definition with the resolution of the biology paradox.

Published in 2007, 2013, 2014.

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

71.) **The graphical Codice Universo**

New definition with the resolution of the paradox of old concepts.

Published in 1988, 2007, 2013, 2014.

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

Philosophy

Art, exhibitions and press releases or own book publications starting from 1963

The arrangement of the new world in the philosophy

72.) **The consciousness**

Published in 1963, 1982, 1990, 1994, 1997, 1999, 2000, 2005, 2007, 2013, 2014.

73.) **The creativity**

Published in 1982, 1990, 1994, 1997, 1999, 2000, 2005, 2007, 2013, 2014.

- 74.) God as a connecting formula in the world
Published in 2007, 2013, 2014.
- 75.) Information travels infinitely fast
Published in 1982, 1987, 2013, 2014
- 76.) The new human being
Published in 1982, 1990, 2000, 2007, 2013, 2014
- 77.) Matter is information
Published in 1963, 1979, 1982, 1987, 2007, 2013, 2014
- 78.) Plants and their evolution
Published in 1986, 2000
- 79.) Animals with visionary power
Published in 1986, 2000
- 80.) The Supernothing
Published in 2005, 2007, 2013, 2014
- 81.) The free will
Published in 2005, 2007, 2013, 2014
- 82.) The Basic Sense of life
Published in 2007, 2013, 2014
- 83.) The symbiosis between materialism and idealism
Published in 1982, 1994, 1997, 2000, 2005, 2007, 2013, 2014

Theology

Art, exhibitions and press releases or own book publications starting from 1979

The evolution of religions

- 84.) Scientific evidences of God
Published in 2005, 2007, 2013, 2014
- 85.) The formula for Creation
Published in 2007, 2013, 2014
- 86.) The formula of the negative evidence of Creation
Published in 2007, 2013, 2014
- 87.) The delimitation of God by man
Published in 2014
- 88.) The knowers of Creation
Published in 2007, 2013, 2014
- 89.) The spirit hall of religions
Published in 2010, 2013, 2014
- 90.) The peace formula of religions
Published in 2014
- 91.) The constitution of the religions
Published in 2013, 2014
- 92.) The peace treaty with God
Published in 2014

Social Policy/Sociology

Art, exhibitions and press releases or own book publications starting from 1982

A new world

93.) The evolution of social systems

Published in 1982, 1990, 2005, 2006, 2007, 2013, 2014.

94.) The formula for the evolution of society

Published in 1982, 1990, 2005, 2006, 2007, 2013, 2014.

95.) The media information theory

Published in 2007, 2013, 2014.

96.) The penal law information theory

Published in 2013, 2014.

97.) The ethical capitalism

Published in 2013, 2014.

The theories developed by Dieter Liedtke from his artworks, for a universe in which creativity or information is a scientific and philosophical magnitude, have led him to a unified formula of the world with its biological life forms that impresses with its clarity and elegance.

Natural sciences and scientists will reveal through further research whether this formula describes the world as it is, or is the attempt of an artist to experience the world anew. That much is clear: It is a training model for the brain, which dissolves fear of the future and invites to scientific discussions, researches, philosophizing and to new theological considerations, even if not all theories will be scientifically confirmed in the near future.

The formula itself is an artwork of the highest quality, a graphic sign of a second global renaissance, understandable to all people, which can initiate a paradigm shift in sciences, societies and religions and thus mentally prepare the social and political systems for the positive possibilities of the future and accompany them.

The implementation of the research results for a new society

Art as a means of transport

Art, exhibitions and press releases or own book publications starting from 1963.

Visual arts

Artworks and exhibitions from 1963 onwards.

Architecture and Buildings Liedtke Museum

From the air the building has the shape of a brain

Opening in 1994.

Books and catalogues:

The consciousness of matter

Published in 1982.

The fourth dimension

Published in 1987.

The key to art

Published in 1990.

art formula encyclopaedia

Published in 1999.

art open world art exhibition

Published in 2000.

Code Liedtke – art open closed –

Published in 2005.

Prosperity through culture

Published in 2006.

World Formula

Published in 2007.

Codigo Universo – The hyper code –

Published in 2013.

Dieter Walter Liedtke – Research through art –
Codigo Universo Exhibition
Published in 2014.

The Genpiano aimeim – Anyone can rejuvenate –
Published in 2014.

The Leonardo da Vinci – Liedtke Code – Research through art –
Published in 2014.

Cain's repentancel – The ethical capitalism – Globalpeace
Published in 2014.

Seeing and understanding art – The key to art – art formula
Published in 2014

Life + Creativity = Quality of life
– The Codigo Universo ABC Seminars –
Published in 2014.

Letter boxes – Poems and quotes on art –
Published in 1988, 1993, 1994, 2000, 2007, 2013, 2014.

The information universe – A revolutionary theory –
Information = Energy = Matter ($i = E = MC^2$)
Published in 2007, 2013, 2014.

To conclude all the theory: Now is the time for action

Seminars

Life + Creativity = Quality of life – Codigo Universo ABC Seminars –
Publication and hosting since 2000 at the Liedtke Museum Port d'Andratx.

Three art exhibitions in museums

1. Codigo universo art open $I = E = MC^2$

Permanent exhibition at the Liedtke Museum in Port d'Andratx (Mallorca)

Travelling exhibitions

The following two codigo universo art open exhibitions have been developed by Dieter Walter Liedtke in cooperation with internationally operating art historians, collectors, museums and art lenders for travelling exhibitions in the Americas, Africa, Australia, Asia and Europe and can be the impetus for a globally innovative, open new ethical world and transfer the power of creativity physically to the visitor of the codigo universo art open exhibitions and through the media to the population.

2. art open Codigo – Universo the evolution of art –
The evolution of art unravels the arts
3. Codigo Universo – art open – The Theory of Everything ($i = M$) –
Decoding the Universe
(first loan exhibition in 2016 in Germany)

Architecture and Buildings:

1. Liedtke Museum Port d'Andratx
2. Globalpeace Campus currently being planned
The peace building for all religions and complete artwork 100% renewable energy – Self-sufficiency / Planning and land acquisition by 2017.

Internet and Media:

1. The Social Network aimeim.info
The Internet portal for free cellular rejuvenation as well as for gene purification and healing for all people
Start of programming 2014
Start of the Internet presentation 2015
Completion 2017–20
2. Movie "Cain's Repentance"
The scientific documentary and fiction film: "Cain's Repentance" Part I and Part II shows how all people can live in peace, freedom, prosperity and health in ethical capitalism on the future.

Certificate of Art

Dr. Herbert Jost-Hof

Culture and Communication Researcher

“In this way some works of art have arisen, such as paintings and collages, abstracting the complex scientific processes or conditions. So Liedtke’s creative work is reminiscent of artists such as Leonardo da Vinci, who also used their interdisciplinary creativity to revoke the usual divisions between the matter and the spirit, scientific knowledge, and artistic imagination. And just like da Vinci’s, Liedtke’s works have identified him as a visionary, as a man who by the consequences of his thinking and acting as an artist of scientific research is not rarely moving by years ahead”.

On the development and significance of the works of art by Dieter Walter Liedtke, their art historical context and the resulting intellectual history and material value.

Introduction

For me as a cultural and communication scientist, the spiritual work of Dieter W. Liedtke, which finds expression in his paintings, sculptures and writings is very interesting and valuable. Among others, it provides access to the creative potential of every individual and thus to an exchange of ideas that cannot only lead our culture, but the entire humanity towards an overall more peaceful and more prosperous future.

Since I first met Dieter W. Liedtke in person at a press conference in early 2005, I have been working intensely on his thoughts and works derived therefrom. As a consequence, I have been several times invited to Liedtke’s private viewings as a presenter. On these occasions, I have always noticed how directly and intensely his words and images affect people, whether visitors or press representatives contributing appropriately to the public response. I am writing this expert certificate with great respect for Dieter W. Liedtke and his work, bearing in mind that for the good of all, every opportunity should be used to make his findings as quickly and comprehensively available to the public.

As I am aware of the fact that this will not remain without consequences on certain art market-related phenomena and thus not only the spiritual but also the material value of his work plays an important role here, I shall also express myself on this subject, though I am no art historian myself. At this point I join among others the art valuation reports of an expert, Director of the Art Collection of Weimar, Dr. Thomas Föhl whose expertise from the years

2001 and 2002, as well as an addendum thereto of 2005 are available to me, and which allow me to make some conclusions.

The following comments pertain to the person of Dieter W. Liedtke and his work, which is first appreciated and evaluated in an intellectually historical, and finally in an art historical context.

Born in 1944 in Essen, Dieter Walter Liedtke has mainly been distinguished by his versatility. He has just as successfully provided evidence of his creativity through concepts in the areas of “marketing” and “event” as in his role as visual artist and writer.

Liedtke is a thinker and researcher whose partly intuitive, partly conscious access to insights of various humanistic and natural-scientific disciplines constitutes the inspiration for his art and his work as an author. In other words, as an artist and author Liedtke communicates the findings of his perception, interpretation and intuition in different forms and by using different media. He uses the expression that appears to him adequate for each particular content in question.

In this way some works of art have arisen, such as paintings and collages, abstracting the complex scientific processes or conditions. So Liedtke’s creative work is reminiscent of artists such as Leonardo da Vinci, who also used their interdisciplinary creativity to revoke the usual divisions between the matter and the spirit, scientific knowledge, and artistic imagination. And just like da Vinci’s, Liedtke’s works have identified him as a visionary, as a man who by the consequences of his thinking and acting as an artist of scientific research is not rarely moving by years ahead.

To explain how such a phenomena is possible, a final clarification is required. That this is possible, is indisputably proven by the appropriate certificates and records. With his own “Art Formula”, developed between 1969 and 1988, Dieter W. Liedtke created an instrument not only granting all the people a simplified access to view art works of all styles and periods, but also serving as a trigger to the user’s own creative potential at the same time.

This effect can be proven by natural-scientific research. His latest work on the “World Formula” of which release is planned for 2007, represents the next level of recognition in Liedtke’s work. Arising in the context of his work on the “Art Formula” – and to the date of their creation even partly visionary – artistic works by Liedtke have a special art-historical value just because of this relationship. As the “World Formula” proves to obtain consent from natural sciences, the same is true for all Liedtke’s visionary works – and in a remarkably larger scale.

Consideration of the work in the context of humanities.

Indeed, the works of Dieter W. Liedtke, which provide form to his visions on the abstraction of visual art, are in their importance comparable to the sketches and models of Leonardo da Vinci, since they have kept and presented some real and significant scientific findings at a time when the respective scientific disciplines themselves were still lagging far behind. And that is provable:

In 2000, the American neurobiologist, Professor Dr. Eric Kandel was awarded the Nobel Prize in Medicine for the results of his research, anticipated by 20 years by the works of Dieter W. Liedtke, themselves documented in his book "The Consciousness of Matter" published in 1982. In 2006, the American researchers, Dr. Andrew Fire and Dr. Craig Mello received a Nobel Prize for their findings dating from 1998 on how the genes are controlled by information. This confirms the first step of Dieter W. Liedtke's works of art from the 70's and 80's: namely, that the gene and genetic programmes can be switched on and off.

Liedtke's works from 1986 until the 90's go even further in predicting that the gene programmes, genes and cells can even be changed by pure and unmaterialized information, art and visions; these changes are steerable in a positive or negative sense (also documented in his books "The Consciousness Of Matter", 1982 and "The Key To Art," 1990, as well as the "Art Open Catalogue", 2000), which since 2006 has empirically been demonstrated by both epigenetic and genetic research.

Liedtke's assumptions as stated above, now documented by science, have formed the basis of his "Art Formula" and clearly assigned it its validity.

Internationally recognized researchers, such as the German sociologist and communication researcher, Professor Dr. Niklas Luhmann, who in 1996 denoted Liedtke's works of art to be an "evolutionary achievement", confirms the far-reaching importance of the "Art Formula".

So does among others the anthropologist, art historian and deputy director of the Hessian State Museum, Professor Dr. Friedemann Schenk, who in 1999 appreciated the "Art Formula" as a possible "theoretical approach to the bio-cultural evolution of the entire mankind". Important public figures such as the former Soviet Prime Minister and Nobel Peace Prize Winner Mikhail Gorbachev or the Spanish Queen Sofia testify through their support for Liedtke's works their role that goes far beyond the borders of a country.

Observing in an Art Historical Context

Internationally recognized experts in art history such as the former director of the “Museum Ludwig” of the city of Cologne, Prof. Karl Ruhrberg and Prof. Dr. Harald Szeemann have appreciated Liedtke’s work of art as pioneering and democratizing creations that will change the history of art itself.

The recognition of Liedtke’s findings by natural science as well as his recognition as an artist by internationally renowned personalities and institutions requires of course a corresponding evaluation of his works.

The Spanish art historian and appraiser, Professor Don Juan Oliver Fuster, President of the “Associacion Independent de Galeristes de Baleares” (AIGAB), set in a 2005 court report related to the process concerning two vandalized art works of Liedtke in Palma an average minimum value of €24,000 – per artwork.

However, the images in question were NOT ones of those formulating the visionary messages in the context of his interdisciplinary work. The current value of these is at over €1 million per frame (in this context the reports of Dr. Föhl are also explicitly quoting the artist’s two sculptures, of which value was already in 2002 estimated at €400,000 and €450,000 respectively; now the confirmation of their artistically expressed scientific content has since long pushed these figures further upwards. However, the precise amount also depends on the consideration of his latest insights and Creativity Cycle World Formula).

And this value is to be increased by a multiple within the next few years if further scientific research reveals the extent to which Liedtke’s visions are in accordance with the facts and in how far his thoughts enshrined in the “Art Formula” and World Formula find practical application in people’s everyday lives all over the world. Just as da Vinci’s works on aerodynamics, anatomy and statics today possess corresponding value as the world cultural heritage by bearing witness to the power of a spirit that was ahead of its time, so will Dieter W. Liedtke’s works rise in their value according to the expansion of their content.

Conclusion

Through his very special ability to both intuitively and consciously tap into the facts concerning the structure and functioning of the world and the capacity to express all this in an artistic form, Dieter Walter Liedtke is a unique talent whose work not only represents the world of the spirit, but can affect the lives of all people and bring about a positive change.

This is an estimate, which is confirmed by well-known personalities and institutions of international standing.

During the coming years, his works will gradually gain in their value with the spread of awareness about the importance of his work. This particularly applies to those visionary evidences of his work, which have already today been estimated at about €1 million. Their value will increase by a multiple.

A completely new situation in terms of the certified value of the works of art created by him around the World Formula may take place if these are confirmed by science in the future, even if only in some natural or humanities areas, and lead to Nobel Prizes just like his previous work.

Not only the value of the art for our culture and evolution but also their price is to achieve an ever-increasing price-dimension once the World Formula is empirically confirmed by the results of research; this is in particular true for Dieter Liedtke's works documenting research and the World Formula.



Statements



Pressekonferenz Hotel Vier Jahreszeiten, Hamburg zur art open 1999

History of Literature

“Dieter Liedtke’s formula confirms itself
as well for literature and its history.”

Prof. Dr. Hellmuth Karasek
Literature Critic



Harald Szeemann and Dieter Liedtke

“Liedtke planned enormously much.
We help it, because its craziness sticks on.
It remains doing still much.”

Harald Szeemann

Art Historian and Director of the “Documenta” (1972),
Biennale de Lyon (1997) Biennale di Venezia (1999 and 2001)
Counselor of the Codigo Universo exhibition art open

History of Music

“We examined the concept of the artopen very carefully and noticed that the artformulaof 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 enteredthrough the artformula in connection with the multimedia exhibition artopen by all the people.
Only if everybody uses and trains his creative possibilities we are going to be able to solve the problems of the future”

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



Dieter Liedtke and Daniel Libeskind

Architecture

"Evolution museum that shows the visitors art history by leading him through different culture epochs with the help of art formula, creativity and innovations, will be a great attraction for tourists and Americans in the USA."

Daniel Libeskind
Architect, New York



Prof. Karl Ruhrberg and Dieter Liedtke

Art history

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

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

Technology

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

The use of creativity and innovation work against constant increase."

Professor Dr. Manfred Schrey
Köln Technical University

Anthropology

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

Prof. Dr. Friedemann Schrenk
Hessian land museum of Darmstadt



Prof. Niklas Luhmann und Dieter Liedtke

Philosophy

“Liedtkes creativity formula is an evolutionary achievement.
Once fictitiously and introduced she allows herself.”

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



Dieter Liedtke und Michail Gorbatschow

Politics

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

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

“Dieter Liedtke’s works of art and the
Universal Code have conscious-expanding functions.
They make a new world accessible to the
contemplator, art historian and researcher.”

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

“Karl Ruhrberg, art historian (Köln) stated in 1997 that
Liedtke’s works of art, exhibitions and theories have repeatedly served
as strong impulses for the development of art history and helped reveal
its consciousness extension function. In 1983 the renowned
MUSEUM OF MODERN ART, New York, claimed that Liedtke’s book
“The consciousness of the substance” extended the museum documentation
of contemporary art, which is proved by his art and philosophy.
Mass media of different countries made about 100 reports about
Liedtke’s “inconvenient”, setting to think works, which have been
published during the last two decades and made the author known
among insiders as an advanced, revolutionary artist who strives to
construct positive future. Italian channel TELE 5 presented him in 1991
as a successor of artist Josef Beuys. Spanish periodical ULTIMA HORA
wrote in 1996 that in Europe Dieter Walter Liedtke was considered
one of the artists to connect art and philosophy better than anybody else.”

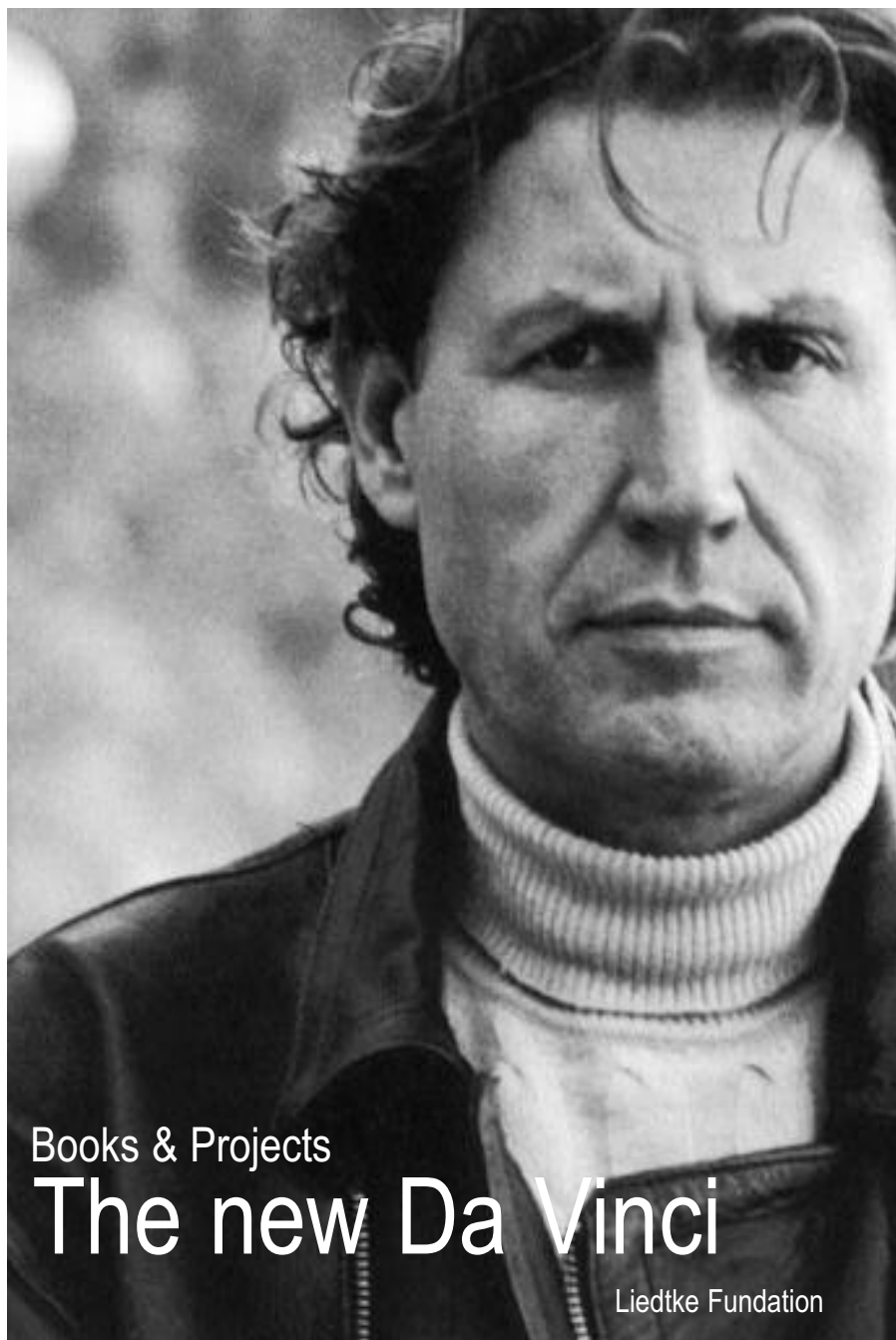
Dr. Thomas Föhl
Art historian of Weimar Classics Foundation
Member of the “Direktoriums”

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

Dr. Herbert Jost-Hof
cultural and communication scientist

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

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



Books & Projects

The new Da Vinci

Liedtke Foundation

“Everyone is the new Da Vinci”

Dieter Walter Liedtke

I wish you many new thoughts while reading the books of the design of an ethical world.

The book points out what in my books and projects leads to a global and ethical design of the future and should entice the now necessary joint action.

For more information on the design of a new world, visit www.liedtke-museum.com for the three projects:

1. aimeim Cell Rejuvenation
2. Globalpeace Campus or the
3. Liedtke Museum in the Port of Andratx – Majorca.

Become a shareholder and participant in a new world.

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Surprise yourself. Become a new Da Vinci.

Yours,

Dieter Walter Liedtke

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art open-código universo

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Liedtke Museum

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The Art Exhibition art open codigo universo of Dieter Walter Liedtke

The first exhibition of the evolution of art history was developed, arranged and realized by Dieter Walter Liedtke. It took place in 1999 in Essen (Germany) on an exhibition area of 23,000 square meters under the name "art open World Art Exposition". From the history of painting, original works of art by relevant artists to art history, who had contributed with their work to the evolution of art and culture, were exhibited as gratuitous items on loan in cooperation with the Spanish Ministry of Education and Cultural Affairs as well as international museums and collectors and decoded with the Codigo Universo by means of the innovations manifested in the works of art.

The concept of the exhibition

With the exhibitions "art open and the Codigo Universo" the evolution of the innovations in art in relation to the cultural-historical general concept becomes transparent and the innovation force stored in the works is conferred by neuronal transmission to the visitor just by means of seeing and understanding. The cognitive performances of the recipients are increased by a bio-culturally achieved creativity.

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Prof. Dr. Harald Szeeman and Dieter Walter Liedtke (Press Conference, Art Exhibition art open Codigo Universo in Hamburg)

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VIP-Liedtke Museum

Mallorca



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

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

Pages: 129 - Photos: 39



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

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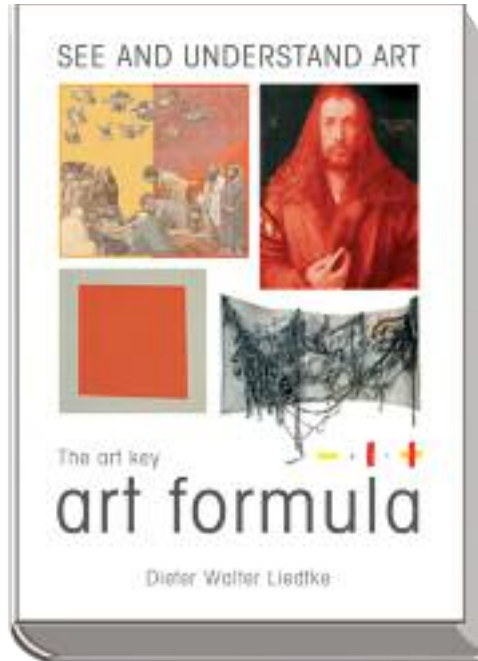
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The key of Art art formula

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

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



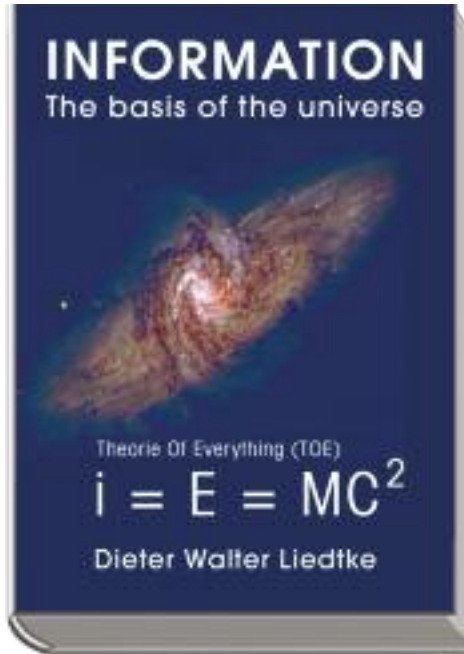
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Information

- The basis of the universe -



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“He modifies and breaks the limits of known theories. His new scientific theories are a condition and the product of their own activities. One could imagine evolutionary achievement, which, once invented and introduced, makes itself possible.”

Prof. Niklas Luhmann
Social Scientist and Social Theorist
Consultant of the Codigo Universo exhibition
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“Dieter Walter Liedtke’s artwork and the Universal Code have consciousness-expanding functions. They open a new revolutionary world to the observer.”

Prof. Karl Ruhrberg, Köln 1997
Director of the Museum Ludwig (Cologne)
President of the International Association of
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The Da Vinci – Liedtke Code

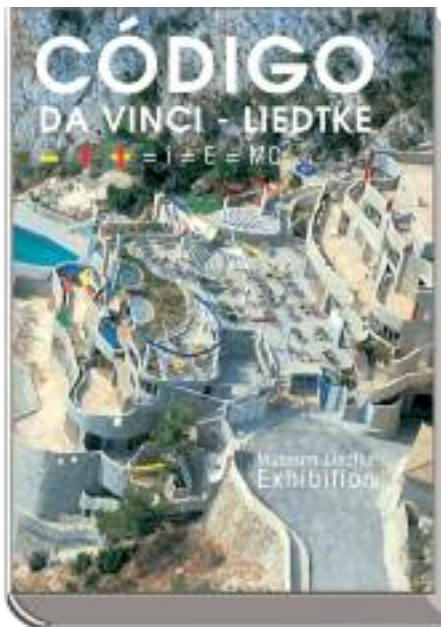
$$i = E = MC^2$$

Exposition: Código Universo - Research through Art

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

This also houses the museum.”

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



Pages: 428

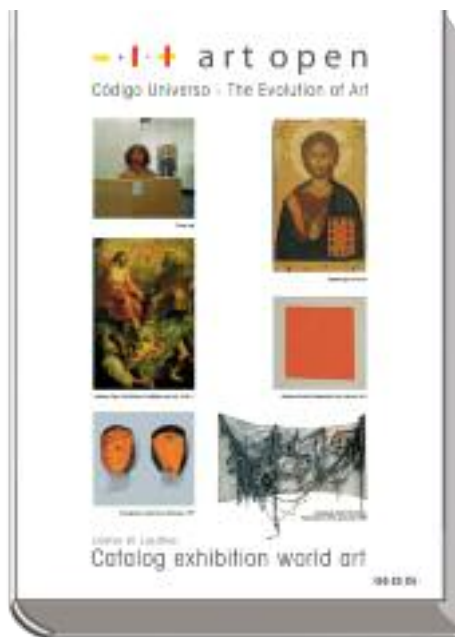
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art open Código Universo

- The evolution of Art -

(Catalog world art exhibition)



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Prof. Dr. Friedemann Schrenk
Hessian land museum of Darmstadt

(In preparation for the exhibition)
Not available at the moment.

“The visualisation of the Evolution of the arts across country borders and spaces of time will open up new perspectives and facilitate a new, untouched look far beyond all routine and across the borders of the usual observation of art.

Thus the permanent evolution of arts, which is beyond all cliché imagination of the so called revolution, was and is a long still continuing and in the future pointing way and could become an optical understandable experience.”

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

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- The Theory of Everything -

(Catalog world art exhibition)



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

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

Pages: 420

(In preparation for the exhibition)
Not available at the moment.

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

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

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

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

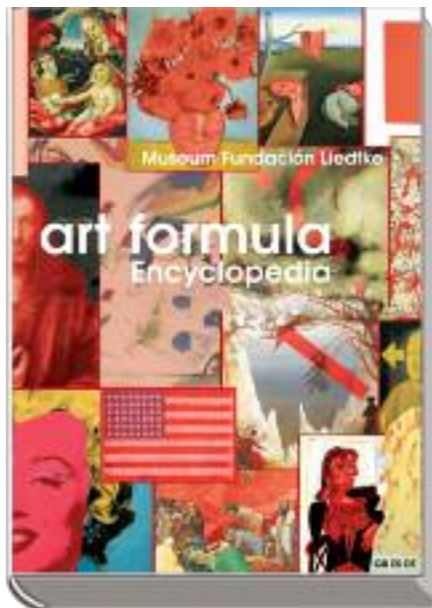
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art formula Encyclopedia

- The Evolution of Art -



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

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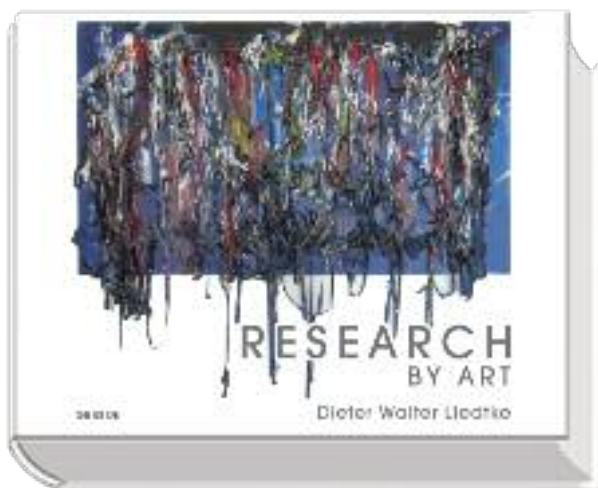
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Research through Art

- Catalog DE, EN, ES -



Pages: 404

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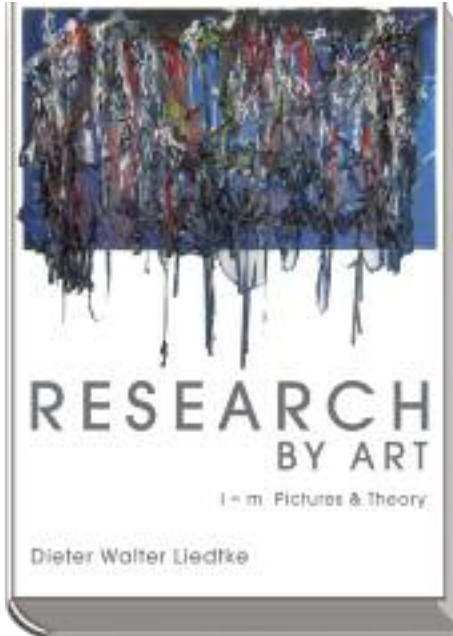
“Just as da Vinci's works on aerodynamics, anatomy and statics today possess corresponding value as the world cultural heritage by bearing witness to the power of a spirit that was ahead of its time, so will Dieter W. Liedtke's works rise in their value according to the expansion of their content.”

Dr. Herbert Jost-Hof
Cultural and communication scientist

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Research through Art

- Images and Theory -



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

Prof. Karl Ruhrberg
Director of the Museum Ludwig (Cologne)
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Language: DE

Letter Fields

- The proofs of God -

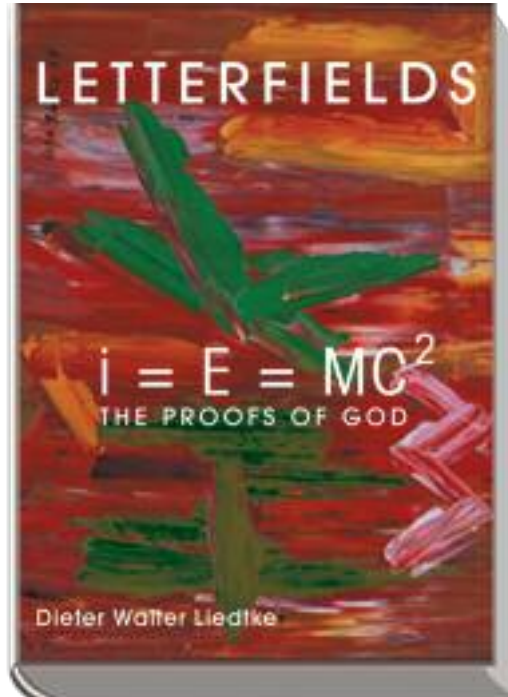
Scientific proofs of God donate peace between the religions.

“Dieter Liedtke´s formula confirms itself as well for literature and its history.”

Prof. Dr. Hellmuth Karasek
Literature Critic

“Liedtkes creativity formula is an evolutionary achievement. Once fictitiously and introduced she allows herself.“

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



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Information

- The principle of the Creator -

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

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Information - The Base of the Universum
Das Genpiano Cell Rejuvenation
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Liedtke Museum VIP-Mallorca
The new Da Vinci



Prof. Niklas Luhmann / Philosopher (Advisor of the Codigo Universo art open Art Exhibition) in conversation with Dieter Walter Liedtke regarding the evolution of society and the effects of the art open Codigo Universo theories, exhibition concepts and projects.

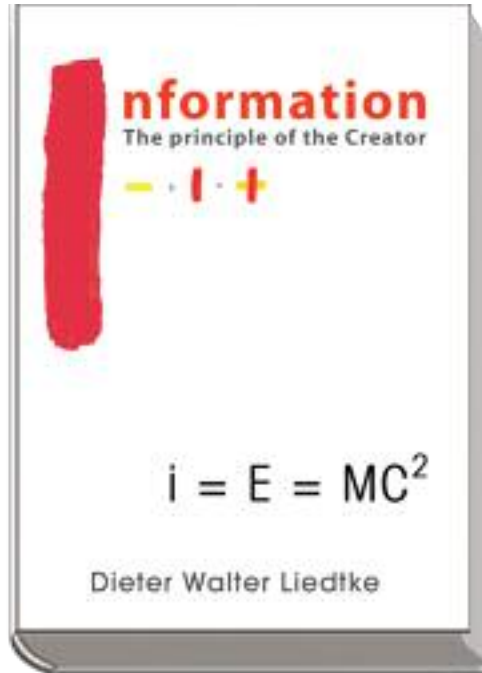
Information

- The principle of the Creator -

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

Prof. Niklas Luhmann
Social Scientist and Social Theorist
Consultant of the Codigo Universo exhibition
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The Author: Dieter W. Liedtke

An artist, born in Essen, Germany, in 1944

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

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

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

Books and catalogues by the author:

Das Bewusstsein der Materie (DE) 1982

Die vierte Dimension (DE) 1987

Kunsträtsel gelöst (DE) 1990

art formula Lexikon (DE) 1999

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

Code Liedtke - art open geschlossen (DE) 2005

Prosperity through Culture (DE) 2005

Die Weltformel (DE) 2007

Codigo Universo - The Hypercode (DE) 2013

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

The Genpiano for cell Rejuvenation 2014

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

Cain's Repentance - The Ethical Capitalism - Globalpeace 2014

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

Letter Fields - The Proofs of God - 2014

Information - The base of the Universe - 2014

Die Código Universo ABC Seminars - 2014

Information - The principle of the Creator - 2014

In 1988 he combined his theories and works of art published as early as 1982 and new theories to form a simple graphical formula called "Codigo Universo" in the book Information - The principle of Creation -. In perfect symbiosis between his further research, the newly gained observer's perspective by Codigo Universo and the creation of further works, he developed his philosophical-scientific General Universe Information Theory during the period from 1988 to 2012,

allowing in particular the development of the new DNA and epigenetical health care preventive and cell rejuvenation programmes and provides the first discerning look at a possible creation, its concepts and the future of mankind and social systems.

The General Universe Information Theory is showing:

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

With the Codigo Universo, the author proves that literally each and every form of existence is based on nothing but information: laws of nature and energy, quanta, atoms, time, space; but also the evolution of the universe, genes, epigenetic programmes, DNA, cells, art, society and religions.

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

The credo of his works on the future of people:

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

Niklas Luhmann:

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

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

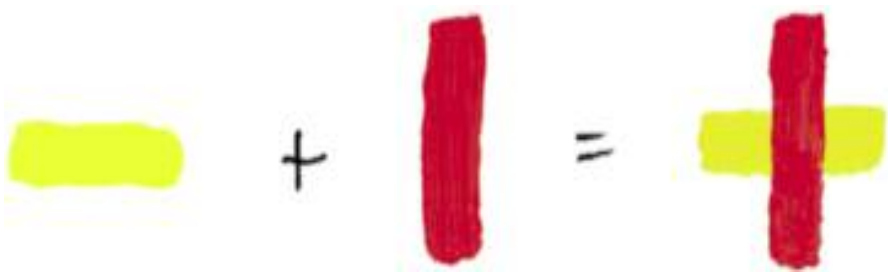
Museum Fundacion Liedtke
Port de Andratx Mallorca

Código Universo Seminars

Overnight in

Liedtke Museum

Port d'Andratx, Mallorca



Dr. Norbert Blüm and Dieter Walter Liedtke

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

Código Universo

- ABC Seminars -

Live + Creativity = Quality of life

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

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



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Liedtke and Daniel Libeskind

A codigo universo Special

„Understanding by watching“

Daily guided tour of the exhibition codigo universo

B Introduction Topics

„Understanding by watching“

What is art, innovation and creation?

With reference to the history of art and by following the Codigo Universo while being guided through an exhibition, anybody can understand, make and use the art only by seeing it.

Prosperity and success through epigenetics

Guidance through the exhibition supported by a detailed explanation of the works of art promoting the success of the self-set targets achieved by the enhanced creativity and forces of vision and implementation. Prosperity for all is supported by creativity.

Healthy living longer

It is information that our neural network in the brain is shaped by and thus has access to the on- and off-switch of the genes and the genetic areas within the DNA. It is further explained how our health and our lifetime is affected by positive or negative information.

Creativity makes younger; aimeim

Ethical Investment for Global Peace and Future Based on the guided tour through the exhibition, the new projects on ethical capitalism and the options of designing a new world will

Healthy living longer

It is information that our neural network in the brain is shaped by and thus has access to the on- and off-switch of the genes and the genetic areas within the DNA. It is further explained how our health and our lifetime is affected by positive or negative information.

C Codigo Universo Seminars

Deeper Understanding by Watching and Applying

The History of Art

Evolution in the history of art decoded through the Codigo Universo Formula; all artistic eras and innovations.

The Physical Codigo Universo

What are ultimately dark energy, dark matter, time and space and matter and universe?

Healthier and Longer Living Through the Biological Codigo Universo

Information shapes the conditioning of our body cells. The creative gene programme to live eternally?

Using their genetic programmes, plants and animals can grow to thousands of years old or can rejuvenate their cells. Can human beings live forever by following the “Codigo Universo”?

Codigo Universo

The Code of the Universe The Theory of Everything (TOE). Information networks our gene programs, cells, our body, space, time, matter, gravity, the universe, societies and religions.



Mikhail Gorbachev, Nobel Peace Prize Winner
(Sponsor of the Codigo Universo art open Art Exhibition) and Dieter Liedtke
in conversation regarding the peace-making effect of the Codigo Universo

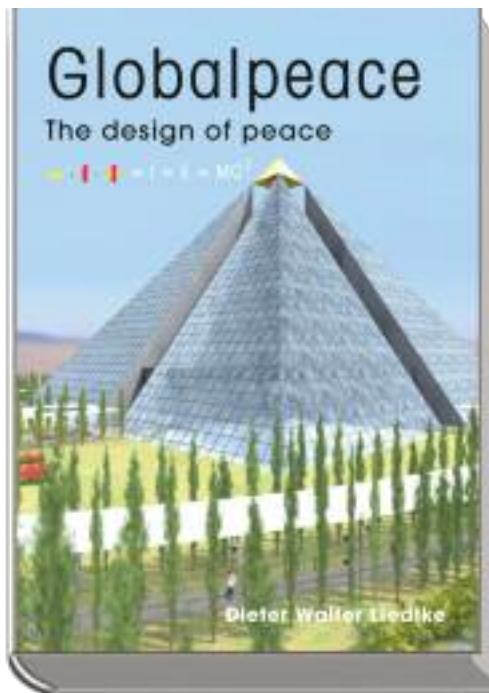
Future Projects

VIP-Globalpeace

- The design of the Peace -

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

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



Pages: 126 - Photos: 34

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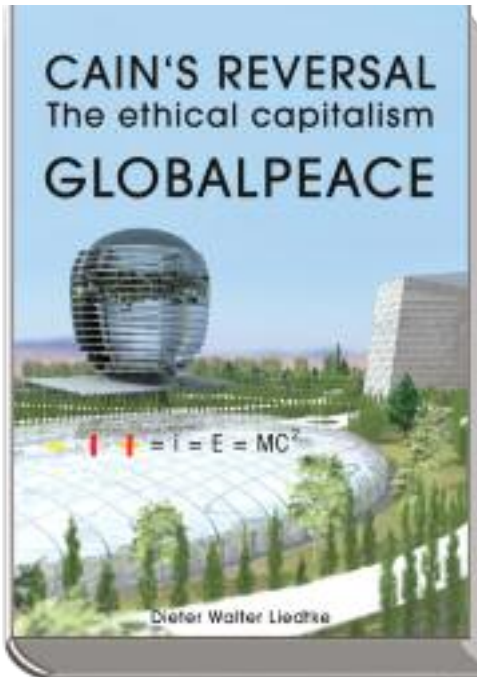
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Cain's Reversal

- The ethical capitalism -

Globalpeace



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

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

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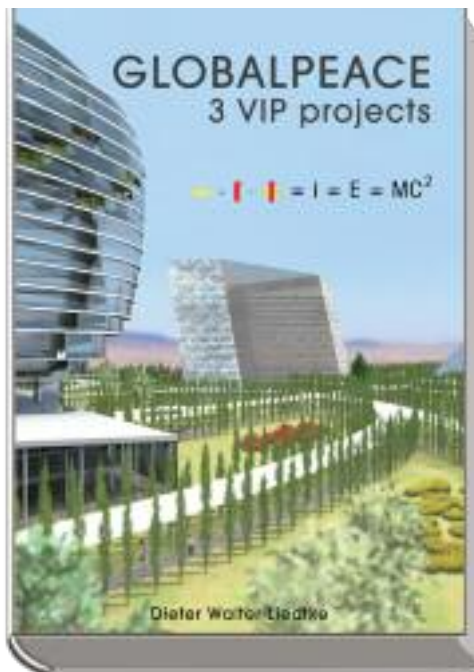
Globalpeace

- 3 VIP PROJECTS -

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

Michail Gorbatschow

Nobel peace Prize winner & patron of the art open



Pages: 236 - Photos: 70

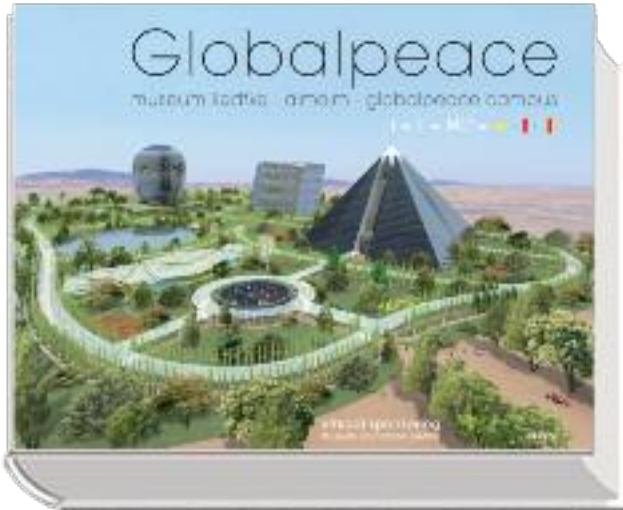
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Globalpeace

- Ethic Sponsorship -

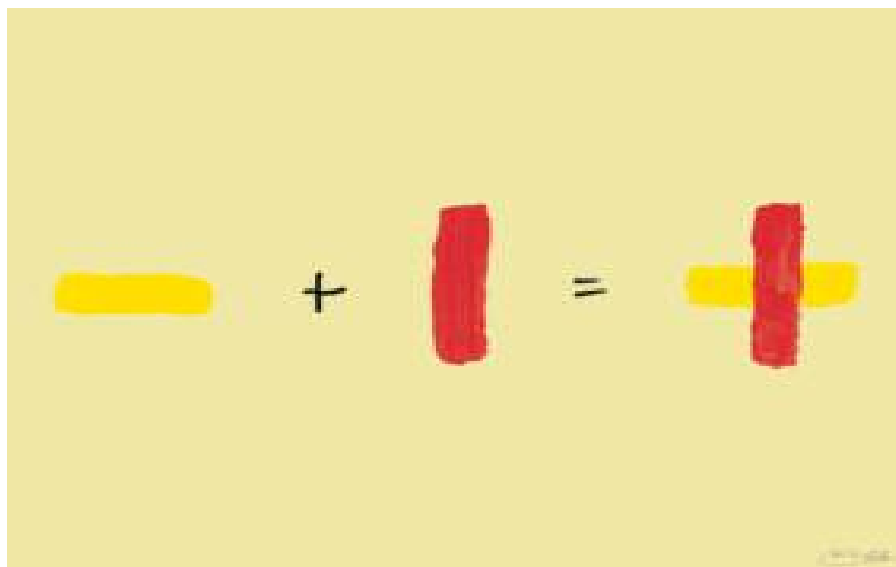


Pages: 430



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

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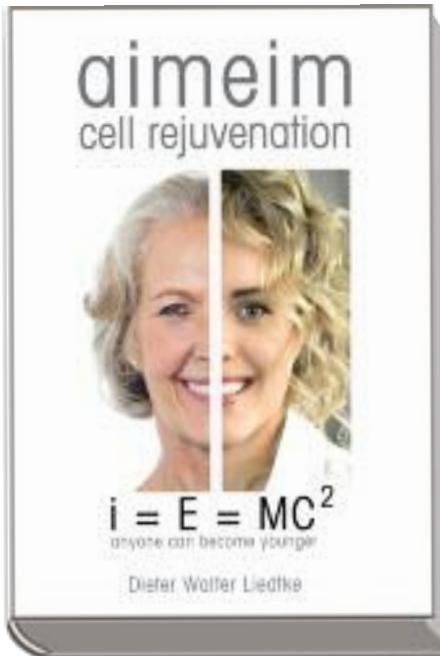
"The propagation and application of the formula will reduce poverty, terrorism and war danger in the world."

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

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VIP-aimeim

- Cell Rejuvenation -
Anyone can become younger



“The hereby enabled targeted intervention and rapid bio-cultural evolution would probably by far overshadow all current possibilities of cloning. Closely examined the art formula of the art open “Life + expansion of consciousness = art” maybe even describes a theoretical concept for the bio-cultural evolution of humankind.”

Prof. Dr. Friedemann Schrenk
Hessian land museum of Darmstadt

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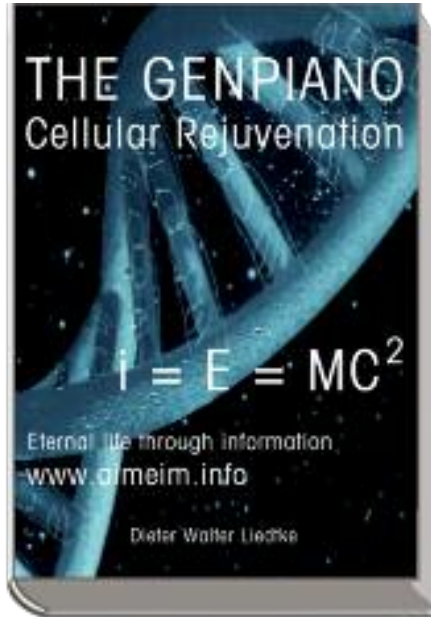
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THE GENPIANO

Eternal life through information

“Briefly after their creation, his advanced findings were documented in his works of art, books and exhibitions.

New facts confirming Liedtke’s findings, independently of his art and studies, are regularly discovered years after by prominent researchers in various areas of science. In 2000 the neurobiologist Eric Kandel received the Nobel Prize for medicine; his findings were anticipated in Dieter W. Liedtke’s works of art 20 years ago and documented in the book ,The consciousness of the substance (1982)’.In 2006 the researchers Andrew Fire and Craig Mello received Nobel Prize for their discovery in 1998 of how information regulates genes thus confirming Dieter W. Liedtke’s works of the 80- ies: genes and gene programs can be switched on and off.”



Pages: 352 - Photos: 150

Dr. Thomas Föhl
Art historian of Weimar Classics Foundation
Member of the "Direktoriums"

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Prof. Dr. Harald Szeemann, Dieter Liedtke, Prof. Dr. Hellmuth Karasek and Prof. Dr. Franz Müller-Heuser/ art open Código Universo Press conference Hamburg.

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

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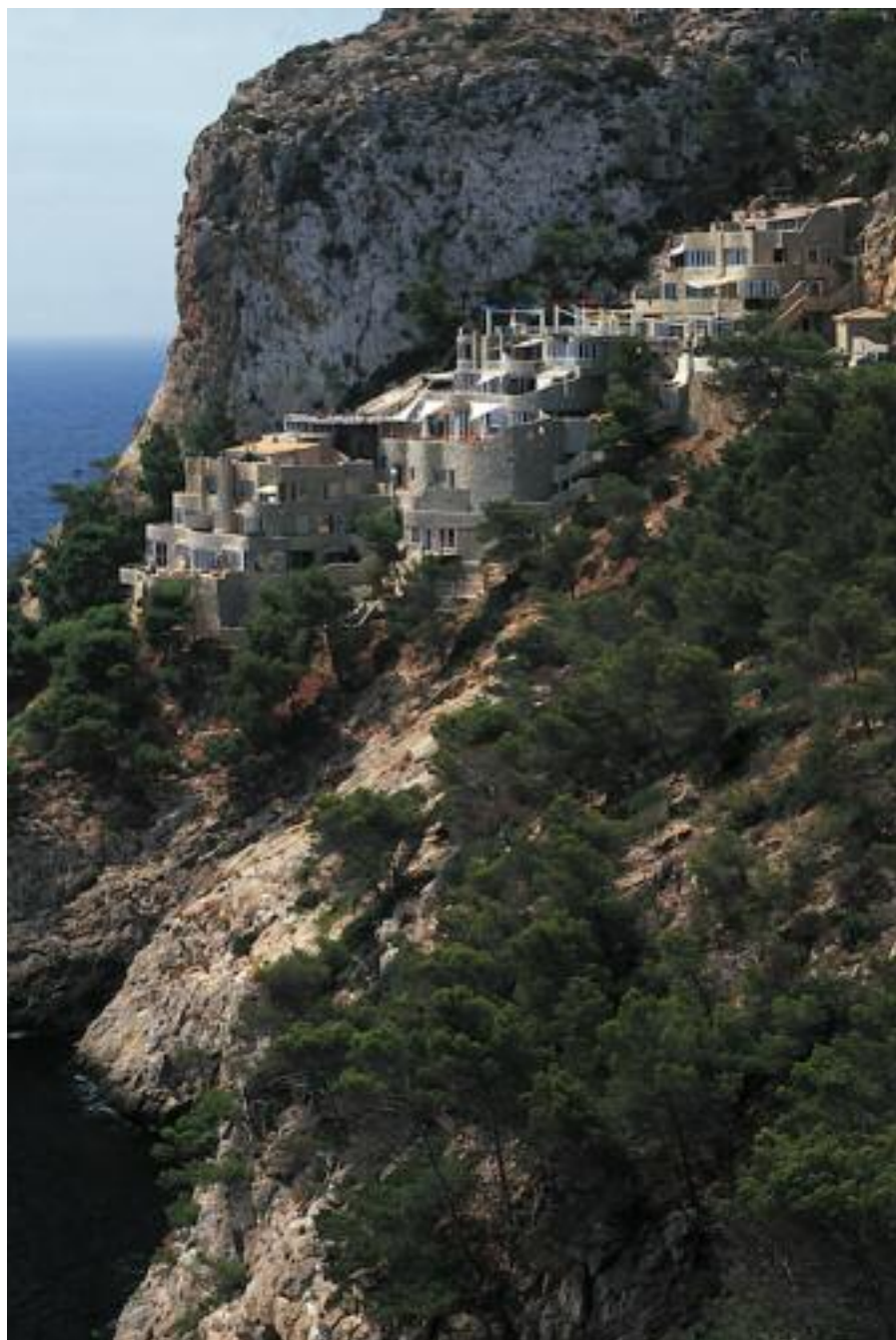
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Liedtke Museum, Port d'Andratx

The Inventor Artist Dieter Walter Liedtke



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