



ART AND HUMAN SPIRIT

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1. First, let us discuss the differences between 3 factors:

1 - Mind (personal spirit)

2 - Consciousness

3 - Human spirit

2. Consciousness is not the Mind, because the Mind continues to "work" fully when consciousness is present. Cognitive processes always take place in waking (living) people, regardless of whether they become conscious or not (e.g. sleep, anesthesia, coma, etc.).

Active sensory perception is also not precisely the same as consciousness. According to Wolf D. Keidel, the brain constantly collects information from its environment at a rate of about 10^9 bits/sec. However, only about 10^2 bits/sec are consciously perceived. Therefore, selection with a ratio of $1:10^7$ takes place. Only this is the current consciousness.

Furthermore, consciousness is not automatically identical with Ego consciousness. Although babies have consciousness shortly after birth, Ego consciousness develops slowly over months and years. Ego consciousness persists when a person is anesthetized, where consciousness is brought down to zero. Merely the current experience of a person's own Ego is interrupted. On the other hand, there are drugs that dissolve the Ego while consciousness can go on extremely fanciful "trips".

3. Consciousness is not "complete"; instead, it transforms over the course of a continuous and lengthy process. The brain needs the outside world in order to form, modulate, and optimize itself.
4. The relationships between Mind and consciousness on the one hand and with the brain on the other hand are largely unknown and mysterious: although empirical research shows "that all cognitive activities – regardless of whether

they take place consciously or unconsciously – have a neural correlation", it is not known whether neural events are identical with mental qualities. In addition, it is completely unclear what influences a person and how. It's the age-old problem of body and mind – in this case, it is the relationship between "the physical-chemical interactions in the nerve cells" (Wolf Singer) – and the consciousness.

5. A possibly useful hypothesis can be drawn from quantum physics (for example, see the lecture by Max Planck "On the Nature of Free Will" / 1936). Strongly simplified, we can differentiate between the following areas:

a) - **Micro-dynamics**

Causality → determined

b) - **Macro-dynamics**

Probabilities → open / undetermined

6. From this point of view, there could be a mutual influence between micro-dynamics and macro-dynamics that (even today) eludes methods of scientific analysis.

In experimental physics, it has been possible to carry our preliminary research of macro-dynamics; many of the models that have been found have now been proven. Nevertheless, they are extremely illogical (mystical) for us; sometimes, our brains cannot conceive of them. Here are a few examples:

In all of these areas, logic is definitely suspended. Nevertheless, this is real reality ... i.e. scientific truth.

- four-dimensional space
- curved space
- the space-time continuum
- length contraction
- antimatter / black holes
- parallel universes
- strings instead of matter, etc.



7. Based on this, a model could be created that is centered on the following assumptions:
 - a.) The Mind (personal spirit) is bound to the body and follows micro-dynamics, i.e. it is based largely on the laws of neural causality.
 - b.) Consciousness is broader in scope. It includes unconscious and conscious awareness. This super-consciousness eludes the empiric analysis of brain research because it is anchored in macro-dynamics. It is responsible for the non-physical in people's lives.
 - c.) The human spirit is a separate category of evolution (creation in the Now). The duty of the human spirit is to make possible the shared Becoming of a person (as a "child" of creation) and creation. The human spirit is therefore a kind of interface between the Mind (which organizes the actions in the world) and the Now of creation (= nagual). Seen from this point of view, it is understandable that the human spirit – which processes open probabilities – is not bound to time's arrow, but rather to free, creative time. Among other things, this explains why the human spirit cannot be detected in the categories of empiric neuroscience. Such research is strictly bound to time's arrow.
8. We humans perceive co-evolution as if it is running towards us ... from the non-temporal to our arrow of time ... from the non-physical (which we define as body and soul) to the physical.
9. From this perspective, the brain is not the main cause of the "Now" world; instead, it is a team player that takes its possibilities for development from two different sources.

It takes impulses from the conditions of the world (the extrinsic). At the same time, it can also use impulses from the invisible world of the desire for Becoming. This is the intrinsic. And this can be made usable with evocation ... Calling is carried out by the Mind (or a transversal work of art in connection with the Mind), while Answering occurs in the human spirit, controlled by the Now of Becoming (nagual).

10. This means that the Mind is the sole decision-maker within the framework of the noetic concept of co-evolution. The Mind is not remotely manipulated by a higher spirit (or fate). On the other hand, it is not trapped within neurophysical/neurochemical determinism.

11. The Mind can turn consciousness into the instrument of co-evolution. It can develop techniques to move its consciousness "forwards" in such a way that interaction with the human spirit can take place. In this process, the human spirit continues to be invisible for it (due to macro-dynamics); in terms of its functions, however, it becomes a membrane that can receive the Now of Becoming as resonance in the super-consciousness.

12. Spiritual techniques such as meditation follow this strategy. However, the evocative power of meditation is very low (because the concept of emptiness dominates, among other things).

The concepts of romanticism and idealism also follow this strategy by trying to instrumentalize the sublime through beauty. Classical aesthetics is based on this concept, but it is primarily an aesthetic of unfulfilled longing.

13. From the perspective of co-evolution (noeterics), things are more efficient if you use an aesthetic that is capable of merging the Mind with the human spirit, namely directly/specifically as a common feature. This is the concept of transversal aesthetics, with the focus of self-transcendence of the Ego + Mind in favor of the 1st "WE".

14. This 1st "WE" shapes the human spirit into a receptive membrane.

15. Subsequently, the Mind can use an evocation process that is aligned towards co-evolution, such as in the form of a verbal mysticism ritual. This creates the 2nd "WE", through which the important and helping impulses of creation can flow into a person's super-consciousness (the Code of Better Becoming).

Co-evolution probably takes place anyway, occurring continuously in the sector of the 3 consciousnesses (unconscious / conscious / superconscious). What happens here is known in neuroscience as

qualia.



The following quotes from Wolfgang Schlote ("Singing the Brain", Rangsdorf 2013) provide information about this:

"This is a question of qualia, the subjectively discerned qualities of things that are perceived and that cannot be seen in recorded brain activities. Modern imaging methods also only tell us where in the brain areas of particular metabolic activity are located, how long the activity takes, where the activity then goes to, and which areas are connected to each other. They don't even tell us whether excitatory or inhibitory activity is predominating. In a *Spiegel* interview (2003), Wolf Singer was asked whether the brain imaging method could tell what the subject was thinking of, such as a poem by Rilke or an apple. His answer was it could see only cognitive activity, nothing more."

"From what we know present, it is currently impossible to use brain activity to discern perceptions, experiences or ideas; we can only report on and describe the qualia. The transfer of neural activity into the qualia is one of the most mysterious manifestations of our existence."

"The 'jump' that leads from these processes – for which it will definitely be possible to record them in more and more detail in the future – to experiencing the neural activity is not possible for us; it remains a dream. It is a jump into the category of the qualia."

So the question is how qualities of experience can arise from neural excitations ... the building blocks of our subjective reality.

One thing that is currently certain is that neural activity is not capable of producing these qualia on their own. This is proven by, among other things, the consciousness processes of babies.

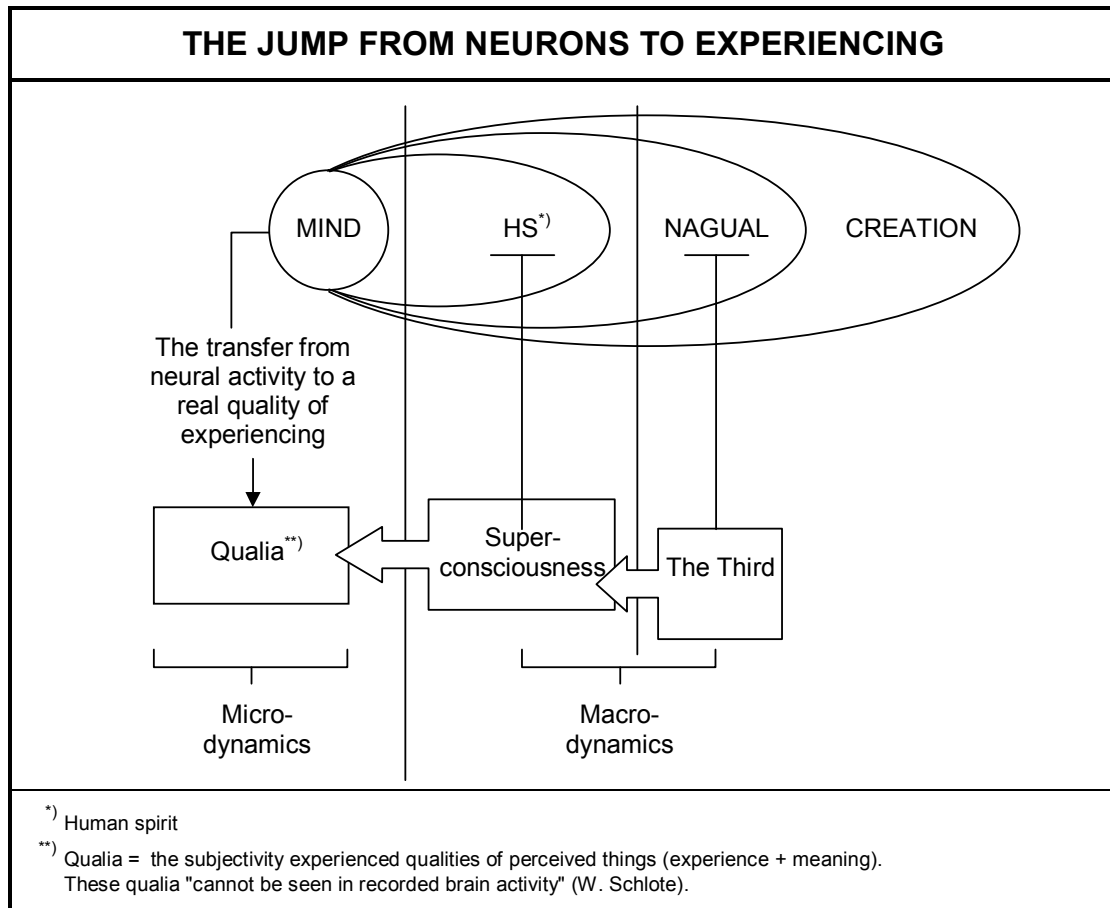
So what is it that can turn excitations into subjectively meaningful qualities of experience? Who is directing this movie? It has been scientifically proven that neither the Brain nor the Mind are the director.

From the perspective of the noeterics theory that is represented here, it could be the

super-consciousness

that organizes the "jump" (Schlote) from the neurons to the qualia. In other words, macro-dynamics could be the great transformer. This could be what

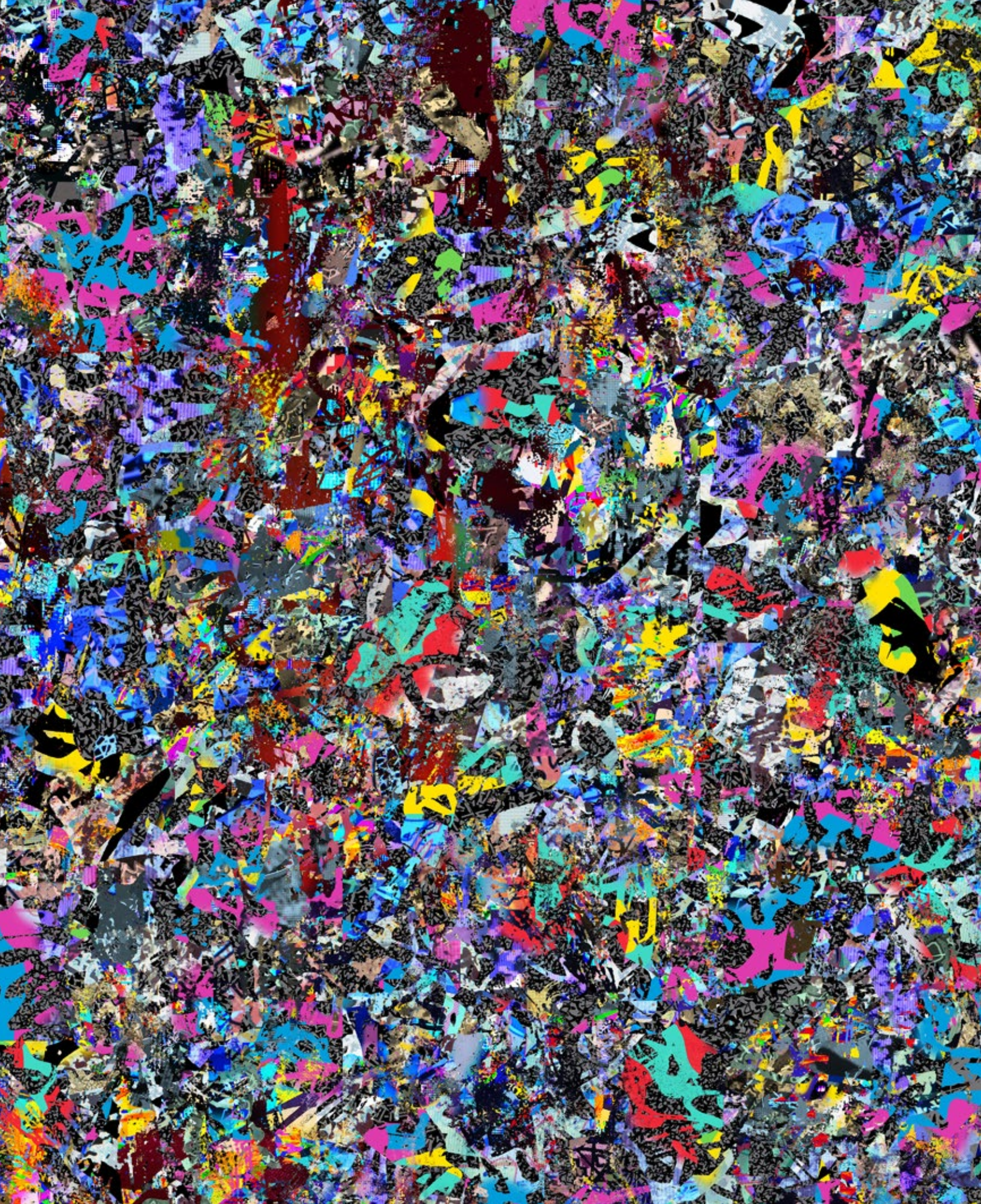
"feeds" the Mind with the content of consciousness that is required to carry out the transformation from neurons to qualia. The following diagram describes this process:



16. The mysticism of the Third ("it exists so that it cannot exist"), which plays a large role in representing the Now of Becoming (nagual), actively lives in the super-consciousness. Therefore, the formation of qualia takes place in the Mind. In this respect, it becomes evident that co-evolution takes place continuously and that it is the invisible foundation for the emergence of our subjective realities.

The relationships between Mind, qualia and macro-dynamics may have also been very important for the historic development of art:

**Art was invented by early man
in order to develop his Mind.**



It is not the case ... as has almost always been assumed ... that only a relatively well-formed Mind and a well-developed Ego must be present in order to develop something like "primitive art". The opposite is truth.

The numerous experiments that prove this are described in the book *Götter, Gene, Genesis* (Gods, Genes, Genesis) by Wunn, Urban and Klein (Berlin, Heidelberg, 2015). Prehistoric finds show that the beginning of art has nothing to do with myths, sagas, religious rituals, or cults. The first works of art ... such as the paintings made about 24,000 years ago in the caves of France ... were by no means the output of a completely structured Mind that wanted to express itself in an artistic/narrative way within the framework of a well-designed culture.

The opposite is true: the people of that time made art because there was no developed culture and because they did not yet have a Mind that had the micro-logical aspects that are required to construct an action-oriented system of reality.

The people of that time were mentally characterized by fluctuating spontaneity, emotions that depended on the situation, and a dispersed (i.e. relatively open) Ego.

As can be seen by the scientific analyses, these early people used art to develop the interaction of reality (qualia) and the Ego. This art had ... and this is what is amazing ... had a very highly developed artistic quality from the very beginning. It was far removed from primitive forms and free of amateurish trials.

This art blossomed for about 20,000 years, "only to disappear without a trace towards the end of the Magdalenian period", the authors write. This was followed by the development of a different type of art "which appears much more schematic and is artistically nowhere near that of the demanding and sophisticated cave paintings, whose artistic perfection came out of nowhere".

17. To sum up: The first type of art had a very high artistic level from the perspective of today. It was top-quality art from the very beginning. The currently widespread premise of the "ascending development of art", first formulated by Giorgio Vasari (1511-1574), is not scientifically sound. Instead, the interpretations run in the following direction:

- The first type of art did not need a long, ascending period of development. It arose spontaneously at the highest level.

- The first type of art had the function of shaping the Ego and the Mind. As such, it was an instrument of qualia.
- The first type of art thus produced a hitherto unknown evolutionary fitness. However, it was largely free of the ascending processes and failures of cultural evolution.
- This first type of art was the visible reality of co-evolution. The human spirit influenced and shaped the Mind, which was still unfinished (open). The separation of Mind and the human spirit occurred only after the later, more elaborate Mind came into being. From then on, art was produced by the Mind. A significantly different type of art arose. And only from this point in time on did art become the reflection of the ascending development of culture:

**The second type of art was dependent on culture,
while the first one was dependent on the human spirit.**

- As Mind, Ego and constructions of reality developed and strengthened ... as a result of the first type of art, among other things ... people became capable of developing a different type of art. As could be expected, this was a typical ancient art ... in other words, more primitive, more unfinished, and more searching (more dependent on development).
- The first type of part not only was of a "prodigious level", but it was also predominantly free of narrative obligations, mimesis and ideologies. It was the "joyful playing with shape and color".
- Scientists see similarities with today's graffiti art, what with its tags and characters. Graffiti also involves the determination of identity (plus territorial behavior) as well as the reflexive connection of inner experiencing (qualia) with the outside world (see Aby Warburg's *Denkraum der Besonnenheit* [The Thinking Space of Prudence]).
- The works of the first type of art often look like "art for art's sake" and abstract painting ... and are thus without a purpose. But this is a misinterpretation. As the authors write, the first type of art was "definitely not without a purpose". Its purposes were self-representation (the formation of the Ego) and the production of reality (the development of consciousness). This is similar to the concept of transversally oriented art in the context of ART FOR BRAIN that is under discussion here.



18. All in all: the brilliance of the first type of art shows that the human spirit influenced and guided the Mind (which was still incomplete) very directly. The human spirit helped the people of the time to develop ("spontaneously" and "perfectly") a type of art that helped the Mind of these people to undergo positive development. The evolutionary perfection of the Mind was therefore an act of co-evolution. At the same time, it becomes apparent that art was a very special tool of the human spirit from the very beginning.

The ambition of ART FOR BRAIN is very similar. Here, the purpose is to help the Mind to reestablish the primal contact to the human spirit. The goal is to turn art into a modern interface in order to improve consciousness ... a new stage in Inclusive Fitness. As a result:

**If you want to use the free, creative time
as the content of modern art,
art will have to be reintegrated
into the original interaction of
creation → human spirit → Mind.**

It now becomes apparent that the concept of ART FOR BRAIN basically merely uses the process of qualia production – which occurs anyway – in such a manner that the

**Code of Better-Becoming
that becomes active in the human spirit**

can integrate itself into a person's life. In order for this to occur, it is important for art to once again concentrate on the original function of art. As described above, this consists of bringing the Mind into contact with the human spirit.

The Mind has an "eternal" longing to unite with the human spirit. I think that this is the central nucleus for the concepts of

beauty and aesthetics.

19. From this perspective, the super-consciousness that was mentioned above has the task of helping the Mind retain the memory of the holiness of creation. At the same time, the super-consciousness has the task of giving the Mind the messages (tacit knowledge) that come from macro-dynamics and that can help the Mind to loosen its connection to the causalities of micro-dynamics to such a degree that it becomes capable of behaving transversally, e.g.

of transcending itself.

The self-transcendence of the Mind means that, when it is equipped with the tools for causal and final logic, it starts to overcome precisely this causality ... and thus its own world.

How can the Mind overcome its own limits? As indicated above, it can use the strategy of its own emptying. A kind of decoupling from itself occurs. One adequate concept for this is meditation.

Another strategy consists of the mystical ritualization of beauty and aesthetics. Here, an attempt is made to stage the momentum of enticement (i.e. the eternal longing) in such a manner that the agent of enticement ... i.e. the human spirit ... is called and "directed" to offer its assistance. In other words:

**The human spirit is stimulated in such
a manner that it starts to perform
the co-evolution of the Mind and the Nagual.**

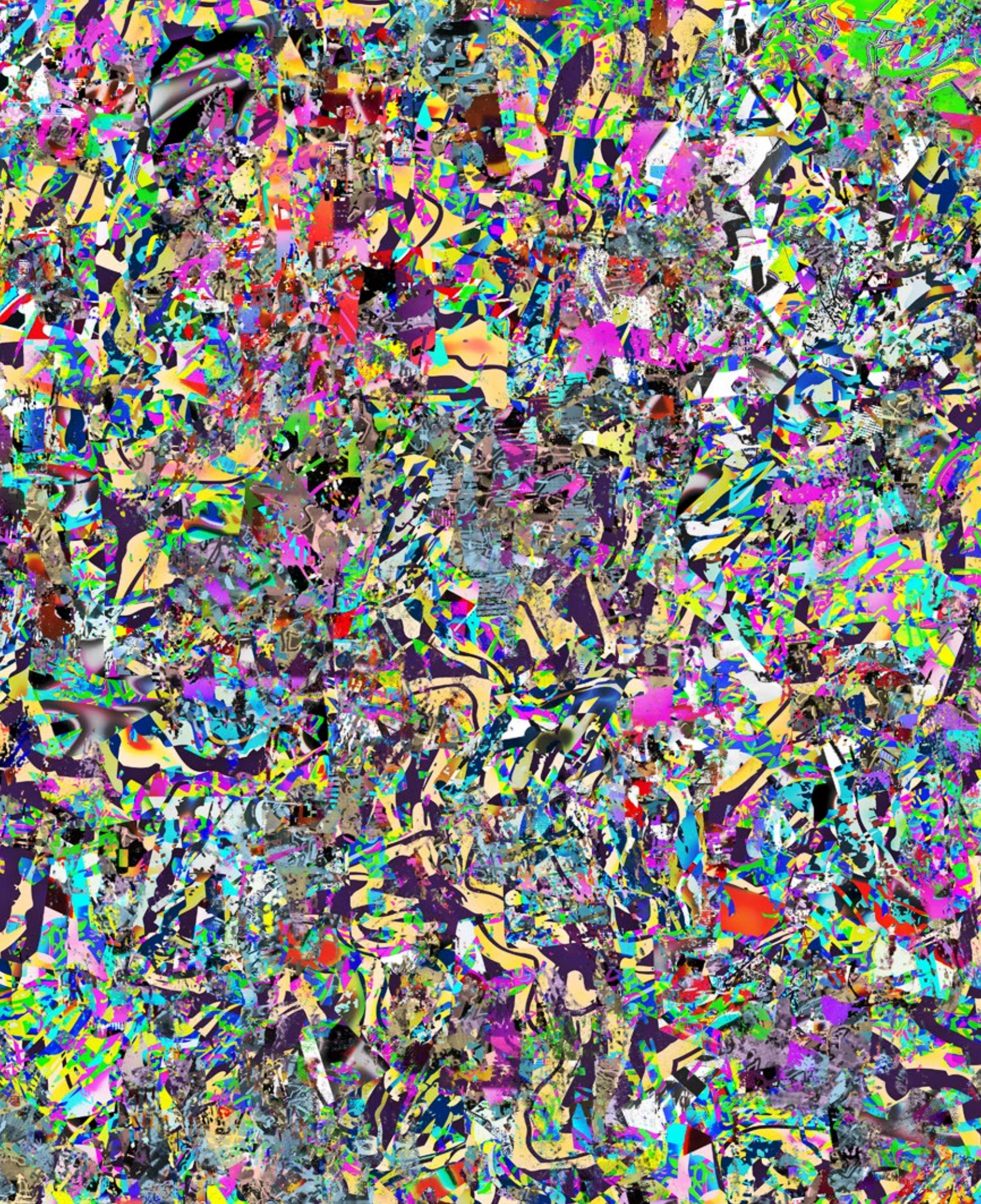
20. What is the best kind of stimulation? What strategies exist? The answer is relatively simple:

- Art
Because art has the ability to introduce the Mind into the human spirit.
- Beauty / aesthetics
Here, we have to differentiate between classical aesthetics and transversal aesthetics.
- Evocative mysticism
The mental elements that are largely of the same nature as the contents of the Answerings (= nagual resonances) are used for Calling.
To put it another way: the Now of Becoming (nagual) is called with its own substance (= mysticism / macro-dynamics).

Let us first look at the strategy of beauty. In classical aesthetics, beauty acts like a compass that is intended to show the path to the sublime. The foundation for this is approximately what Plato expressed in the "Hippias Major" dialogue:

**"All beautiful things are
beautiful by the beautiful."**

This means that the archetype (e.g. the holy) and the portrayal (the work of art) are united in the difference of their identities. Participation in the sublime thus develops in a person's Mind.



Sounds good. But the problem with this concept is that while eternal longing ... so to speak, the "coming home" of the Mind ... increases significantly, the presence of the unrealizable is strengthened at the same time. To put it another way:

**Because beauty functions,
the Mind remains
chained to itself.**

From the point of view of noeterics, this is the typical effect that occurs whenever the Mind transforms its own self-pity into enjoyment (keyword: romance). This results in nice, intensive feelings, but the Mind strengthens its own micro-dynamics through this:

**Causality produces the enjoyment
of suffering.**

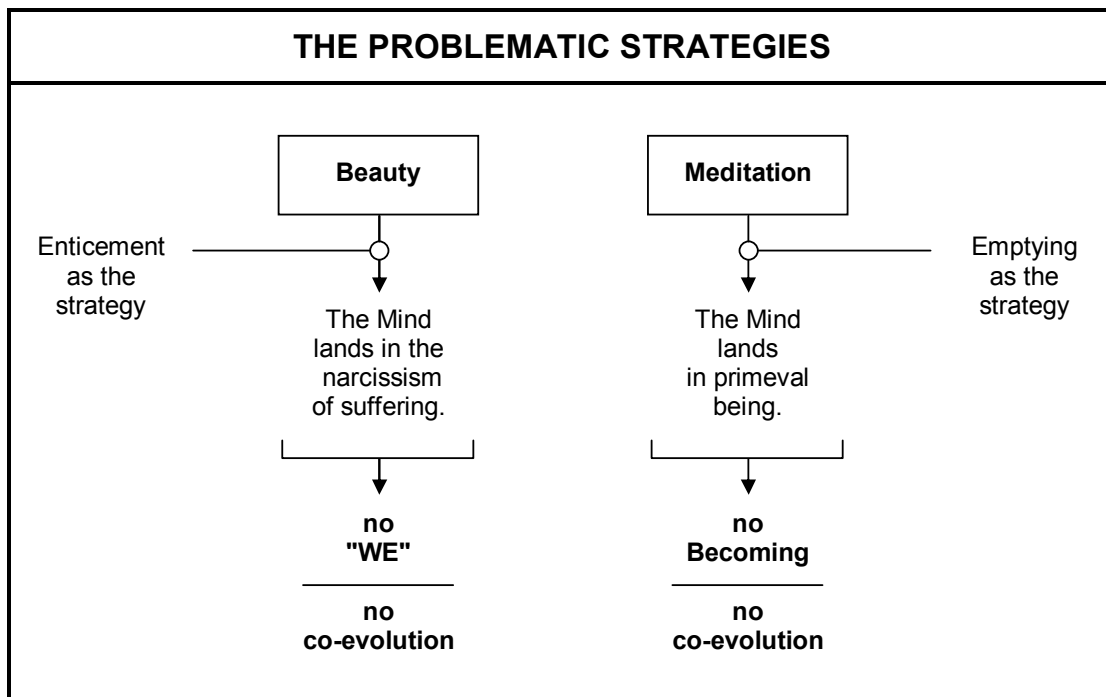
**This suffering in turn strengthens
causality.**

Causality is a concept for solving problems. When causality generates the problems that it then has to solve, a vicious cycle results. Co-evolution is then left behind. The stronger that the enjoyment of suffering is, the more egocentric and narcissistic the Mind becomes. A "WE" does not result; i.e. the indispensable basis for co-evolution is not established. Without a "WE", there can be no shared action.

Let us use this perspective to examine the strategy of meditation. It is based on uncoupling. This does not result in a vicious cycle. The problem is different here: when the ritual emptying functions, the Mind opens for the primeval being. That which is eternal longing in aesthetics takes place in meditation as a kind of eternal being ... the negation of Becoming.

The problem is that co-evolution is an aspect of Becoming, based on the resonance of the nagual (Now of Becoming) in the consciousness ... or, more precisely, in the human spirit. However, if the Mind "goes in the wrong direction", namely towards eternal being, it cannot cooperate with the Now of Becoming.

21. As we can see, beauty and meditation are used to help the Mind to transcend itself. But both strategies ... no matter how beneficial they feel subjectively ... ultimately fail. This is shown in the following diagram:



The "modern strategies" of art are at least as problematical. These use the following techniques, among others:

- originality / innovation
- provocation / cultural intervention
- show / staging.

What these techniques have in common is that they excite the Mind, either by compressing the world or by creatively changing it. Ultimately, it is a compression of the world by an excited internal reality. In this case, the Mind is not guided into eternal unrealizability, as is the case for beauty, for example; instead, it is chained to an exciting world. A kind of sham hypnosis results, controlled by "too much world".

The disadvantage of this excitation strategy is that the Mind moves, but in the wrong direction. It always goes wherever it can find its next excitation. And although it experiences a lot of the world as a result, it does not find the path to the human spirit:

**The world does not know
where the human spirit
awaits us.**



If you compare the strategies that have been discussed, you get the following:

WHAT PREVENTS CO-EVOLUTION?	
The strategies of self-transcendence	The negative effects, based on co-evolution
Meditation $\vdash \rightarrow$ Emptying	No Becoming
Classical aesthetics $\vdash \rightarrow$ Beauty	No "WE"
Contemporary art $\vdash \rightarrow$ Excitation	Too much "world"

22. All in all: if you want to realize "Art for Brain", it is not a good idea to follow the deterministic narrowness and limitations of modern neuroscience research. This narrowness occurs because research can necessarily focus only on micro-dynamics. Only here are the results valid. Macro-dynamics is and continues to be ... subjectively for us people ... pure mysticism.

When Wolfgang Schlote writes, for example,

**"We have to accept that
not only do perceiving, feeling, thinking
and acting have their origins in
this universe of our brain,
but this is also where our spirit lives and works"**

then he is correct when he conceives of the spirit as the Mind. But he fails to recognize this very Mind ... i.e. its creative potency and freedom for the future ... when he concludes that the Mind is trapped in its brain and in the physical universe.

23. In other words, if an intellectual, analytical Mind is not capable of including the invisible macro-dynamics and its thinking (e.g. as co-evolutionary mysticism), it experiences the drama of its supposed limitations. It proves to itself that its

consciousness is identical with its Mind. This is the "Mind Only" blockade. As a result, it loses its inherent access to the human spirit.

The micro-logic of the Mind is not capable of recognizing the macro-dynamics and certainly cannot make them useful for itself. In this respect, the operational activities of the Mind generate precisely the blind spot that causes the Mind to claim that there is no spirit other than itself and that cognitive consciousness consists only of an interplay of neurons.

Quantum physics has been able to use the methods of scientific micro-logic to prove the existence of an illogical macro-reality. Science has not yet succeeded in taking this step into the inexplicable ... into the mysticism of life.

Without mysticism, there will be no spectrum of Brain, Mind and Consciousness. What the existence of large colliders (such as CERN) are to quantum physics, the operationalization of mysticism will be in neuroscience. Over the long term, it can be expected that a novel connection between brain research, philosophy (noeterics), art and mysticism develops.

Art will play a role because art is one of the few social techniques that have a natural ... you could even call it "biological" ... access to the human spirit and to macro-dynamics. And mysticism will play a role because the phenomenon of consciousness is, so to speak,

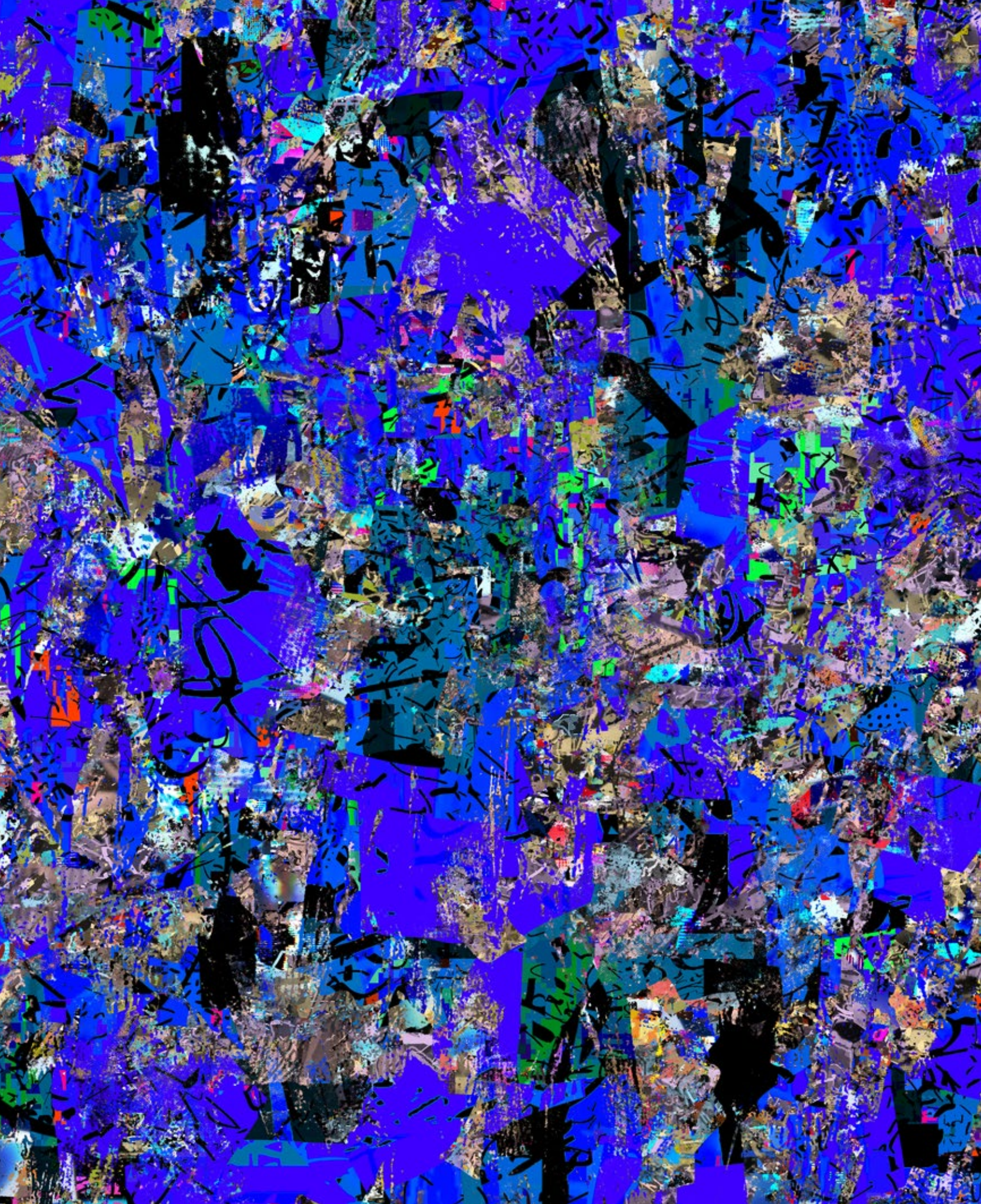
**the eye that can see the
wonder of creation ...
the holiness of life.**

24. Philosophy and noeterics will be involved because they are able to make the existence of the Third operable. And the Third is the missing link between micro- and macro-dynamics:

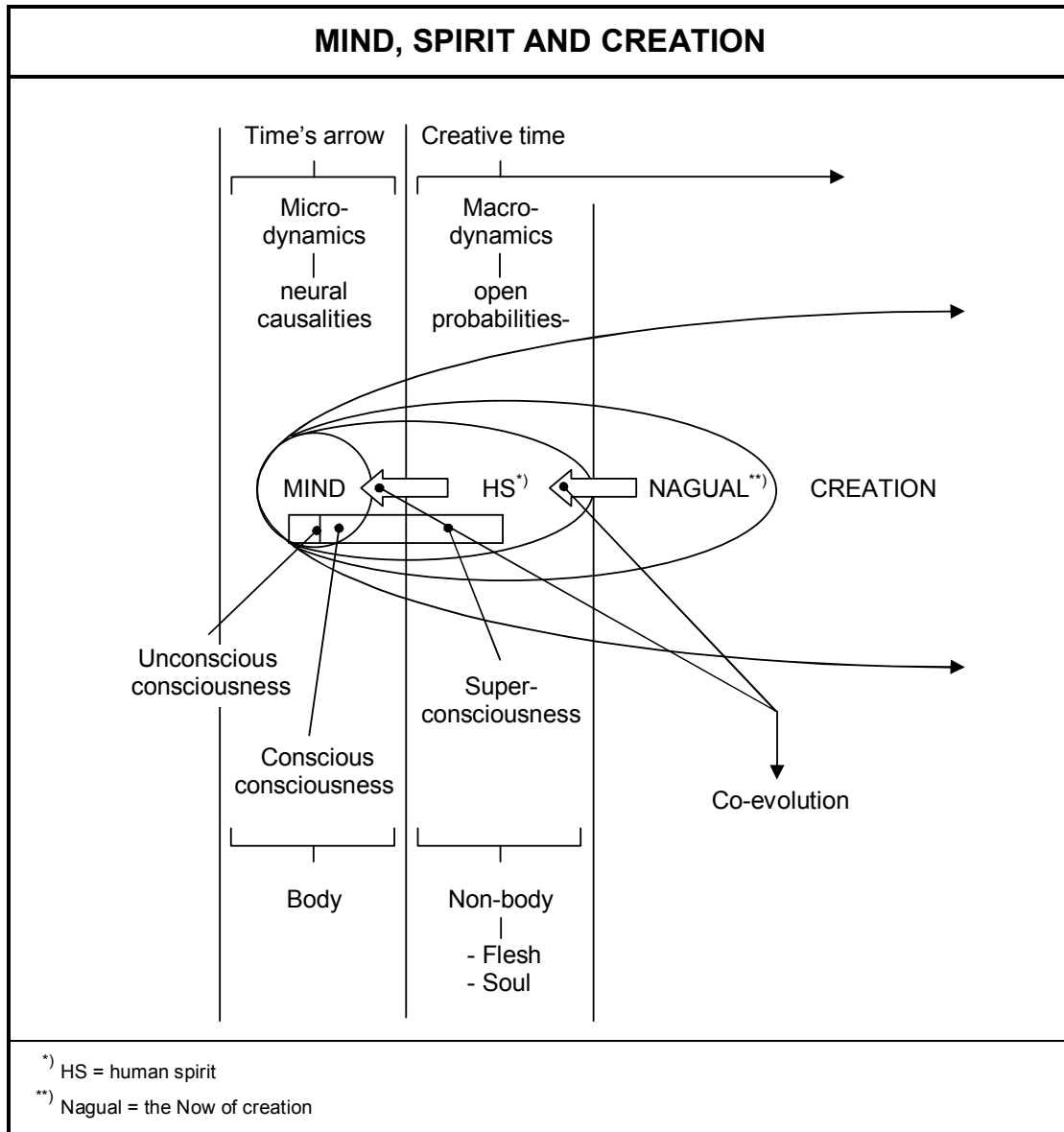
**The Third is the logic
for the illogical.**

A careful initial approach for the merging of noeteric mysticism and art is a text sequence that is always used in ART FOR BRAIN works:

**YES
WE
ARE
HOLY**



25. It all of this is summarized, the following diagram results:



26. From this perspective, the enormous increase in significance that art has received in the last few decades can be interpreted as follows:

- The Mind searches for paths and techniques to overcome its own "Mind Only" blockade.

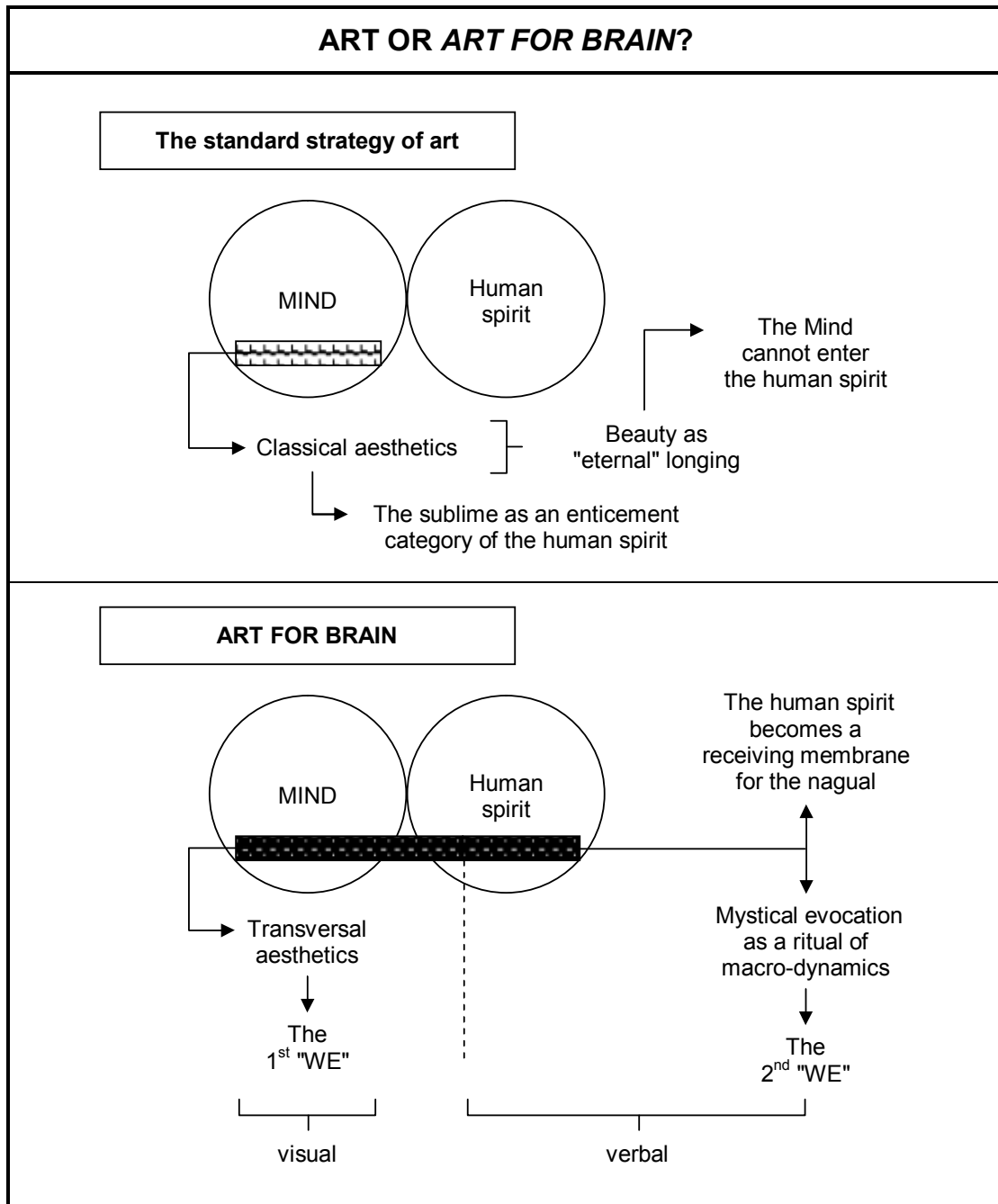
- Culture believes that art could provide access to the human spirit.
- This assumption could be correct, because the primary function of art is to instrumentalize the human spirit.
- But since art combined with classical aesthetics (beauty as the path to the human spirit) has failed, people try to use originality and innovation today.
- However, this focus forces art into a new kind of narrowing (or twisting). Innovation is essentially an aspect of culture and society (in other words, it is extrinsic). But the path to the human spirit works only with intentional and ritualized intrinsics. The currently trendy tonal/worldly orientation of art may want the right thing (e.g. more spirit in the Mind), but this is exactly what it prevents because it guides the Mind away from the human spirit.

27. Basically, the goal is not to experimentally secularize art (which currently happens a lot), but instead to replace the sublime (i.e. the old enticement category of the human spirit) with a concept that relates art and the brain to one another. Specifically:

- **Beauty is replaced by contingent over-complexity.**
 ↳ **from classic aesthetics to transversal aesthetics**
- **The sublime is replaced by an evocation ritual that involves a type of mysticism that has a neural effect because it contains macro-dynamics.**

The following diagram attempts to make this clear:





28. There is a problem involving the development of ART FOR BRAIN: the issue of "originality and the original".

ART FOR BRAIN is a type of art that is oriented towards the cooperation of the individual (Mind) with the free, creative time. This type of art has the following tasks:

Stage 1 — The goal is to enable the Mind to guide consciousness beyond the boundaries of the Mind ... into the human spirit.

Stage 2 — The goal is to introduce the Now of Becoming (nagual) into the human spirit (evocation).

The currently dominant concepts of originality and innovation fail in both the first and the second stages. The creative New (innovation) and the crafted Unique are not capable of connecting the human spirit to the Mind; likewise, they are not able to call the nagual. To put it another way:

**Mysticism cannot be
replaced by originality.**

29. In the development of art in Europe, the sublime and the holy were symbolized for a long time by religious content. This was joined later by nature. But it was not until the early 16th century ... according to, for example, art historian Lars Blunk ... that the creative aspect of the artist was gradually discovered. His genius and individuality were interpreted as ways to access creations. The cult of genius developed later, i.e. in the 18th and 19th centuries:

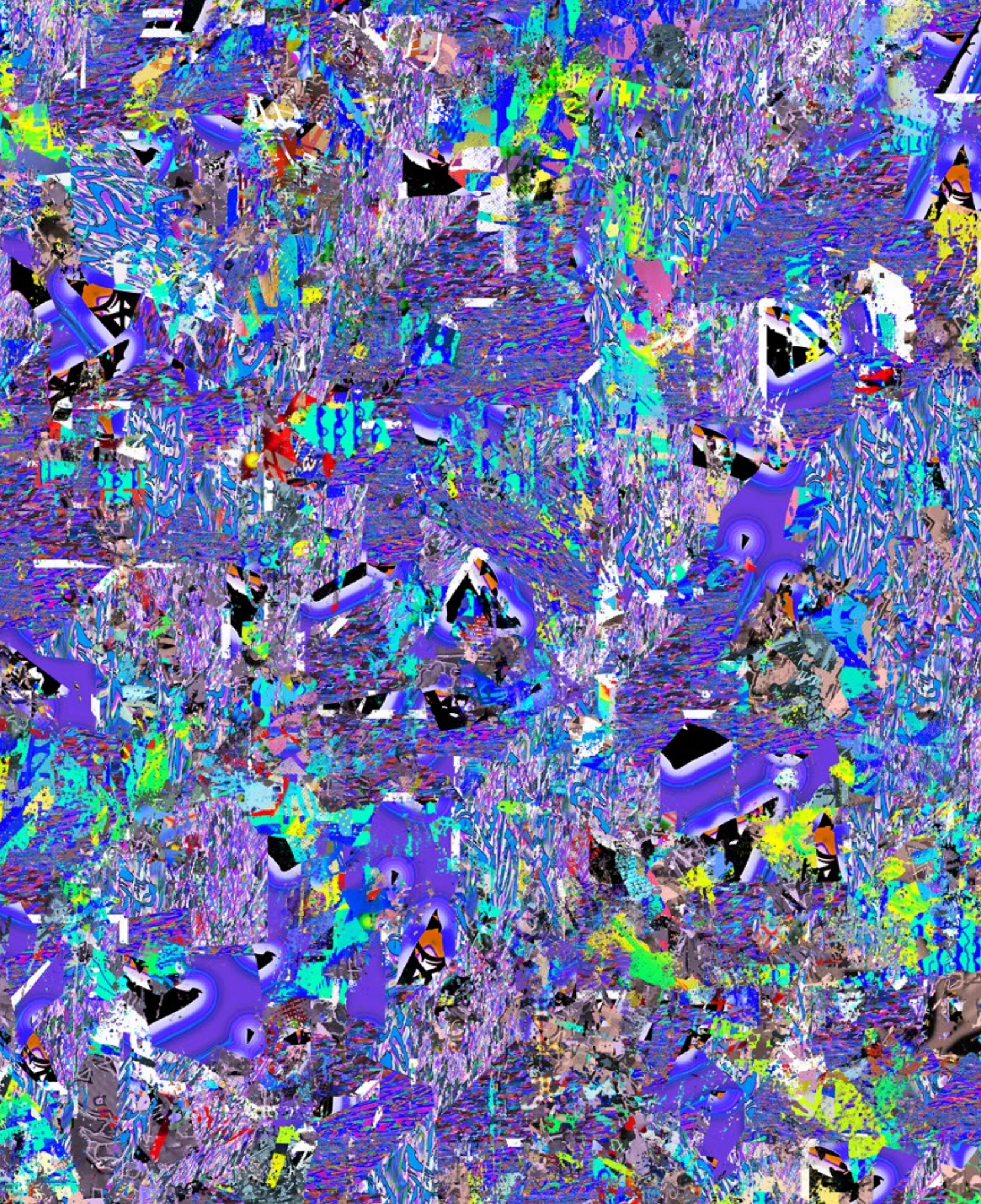
**The work of art as an original
became the provider
of a higher spirituality.**

**The genius of the artist
became a replacement for the holy.**

This is why the fetishism for the unique still exists today (see Walter Benjamin and the issue of technical reproducibility).

Something that is unique combines itself with the originality of the artist and his work of art. This creates a sacralized value that is reflected in the results of auctions. To put it another way:

**The absence of the human spirit
is compensated by
pseudo-holiness (fetish magic).**



30. ART FOR BRAIN cannot be carried out on the basis of this concept because, among other things, this concept actually prohibits offensive digitization. But ART FOR BRAIN needs digital techniques of fractalization as well as a new system of signs that needs first and foremost a computer in order to be produced. The following aspects provide more details:

<p style="text-align: center;">TIME-BASED ART, DIGITALITY AND THE PROBLEM OF THE ORIGINAL</p>
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A - If art wants to act as time-based art (ART FOR BRAIN), it will have to cooperate with the creative time. As a result, it is forced to portray itself in such a way that the creative time can be presented as resonance in the Mind (as self-revelation).

B - Art is best able to perform the Calling of time when the visual part of art consists of the combination of two attractors :

- contingent over-complexity
(whereby this over-complexity
is produced by combining
fractality and multi-layer
visuality)
- evocative mysticism
(whereby the letters of the mysticism
texts are designed as micro-images)

C - Neither attractor can be designed by hand. The artistic sophistication of a human hand cannot produce the required visual quality. Without the technical possibilities of the digital world, there can be no time-based art that has a positive effect within the brain.

D - Handmade art is ... based on the requirements of time-based art ... very limited. Handmade art is very suitable for all mimetic aspects, i.e. for portraying and enriching the world (tonal).

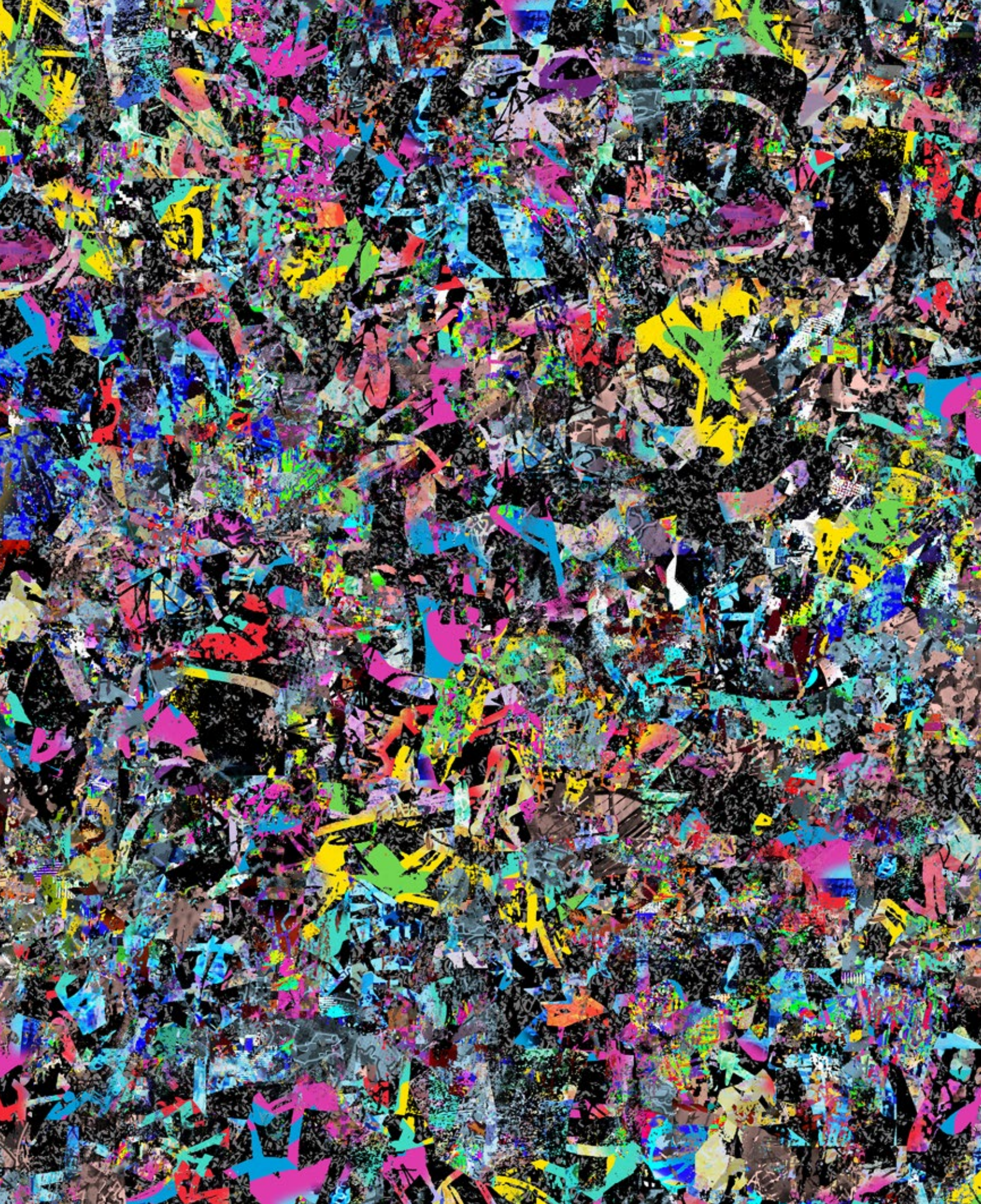
E - This also means that handmade art is not suitable when the goal is to let the Now of Becoming (nagual / creative time) appear in a person's subjective reality ... e.g. as resonance (Answering):

**The nagualization of the world (tonal)
requires a system of signs
that is aligned towards evocation.**

- F - This system of signs can be called "Ideatos" because it is focused on ideality and mysticism. Ideatos are not oriented toward contextualization in the way that systems of signs such as icons, indices and symbols are.
- G -If you want to design time-based art, you need to switch from tonal systems of signs (icons, indices, symbols) to the evocative/nagual system of signs (Ideatos). The following overview outlines the concept of Ideatos:

Brief portrait
IDEATOS AS A SYSTEM OF SIGNS
<div>1. Ideatos consist of the union of two different concepts:<div>A - visual over-complexity, produced by fractality and multi-layer optics combined with contingency (breaks replace structures / surprises replace expectations)<div>B - evocative and ideative mysticism texts whose typeface is exaggerated to form micro-images</div></div></div> <div>2. The function of Ideatos is neither description/portrayal (icons) nor reference (indices). However, it is also not the self-presentation of "abstract, random signs" (Uwe Jochum), i.e. they are not symbols.</div> <div>3. Ideatos are successful as a system of signs when they are capable of moving the Mind into the human spirit (see 1/A) so that they can evoke the Now of Becoming (= time) to resonance (see 1/B).</div>

- H -Evocative-nagual systems of science require the creative use of the digital world so that they can be implemented visually. The following diagram outlines a few aspects in regard to this statement:



AESTHETICS AND SYSTEMS OF SIGNS	
Focus: space	Focus: time
Portrayal + enrichment of the world (tonal)	Nagualization of the world (tonal)
Contextualization of realities	Nagualization performs the penetration of the Now of Becoming (= nagual) into the subjectively experienced Now of Being (reality).
<div><div>ICONS</div><div>INDICES</div><div>SYMBOLS</div></div> <div>}</div> <div>Traditional forms of representing signs</div>	<div>New type of sign for the evocation of mysticism:</div> <div>IDEATOS^{*)}</div>
<div>Classical aesthetics</div> <div>}</div> <div>Hand-made art</div>	<div>Transversal aesthetics</div> <div>}</div> <div>Digitally based art</div>
<div><div>– Beauty (the sublime)</div><div>– Innovation / originality</div><div>– Cultural intervention</div></div>	<div>Co-evolution of Mind + Spirit</div> <div><div>Mind</div><div>→</div><div>The Third</div><div>←</div><div>Time</div><div>Human spirit</div><div>Ritual</div></div>
<div>^{*)} Ideatos are a transversal concept of signs consisting of contingent over-complexity, evocative ideations and mysticism texts whose letters present themselves as image concepts.</div>	

31. Digitally based art is time-based art ... ART FOR BRAIN ... Time as Art. Therefore, it cannot be made by hand. But this also means that the classical dogmas of "original" and "reproduction" (e.g. Epson printers) may no longer apply.

If the art of the 21st century wants to be time-based art, it will have to become digitally based art. And such an art organizes what is to be guaranteed as being

"original" in a different way, e.g. using digital documentation systems and digital certification techniques:

- self-limitation combined with check-and-balance controlling
- continuous monitoring of ownership status

In the 21st century, the so-called "original" will free itself more and more from the formula of "only handmade is original". Instead of "handmade = only one exists", new forms of guarantees of authenticity will develop and become popular, e.g. digital coding, some of which is invisible.



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