



# **THE END OF ORIGINALITY**

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1. In the recent history of art, the dominance of beauty has dispersed more and more.
2. Beauty was closely associated with metaphysical concepts, e.g. as the introduction and provision of the sublime.
3. Today, the aspect of originality dominates. As a result, art acts as a producer of innovation. This concept is linked to the orientation of art towards society and culture, an orientation which has become more and more intense over the last few decades:

**The more clearly that art  
positions itself as a cultural innovator,  
the more clearly that  
originality disperses beauty.**

4. In the preferential treatment of originality, processes with a surrogate character take place: the more creative that an artist is, the more impressive is the originality of his works. The material of the work of art seems to contain, so to say, an injection of creativity ... even though that dose is often only in trace amounts.

To put it another way: originality that has become visible is becoming the representative of creativity.

The cult of genius also works in this way. It acts as a kind of voodoo for creative leaps.

5. As a result, there is a dual function within the concept of originality:
  - ☐ The voodoo aspect of originality transports something that has happened



(the creation of the work) to a higher,  
apparently timeless level of significance.

- At the same time, originality maintains  
that it exists, so to say, before time  
and the Now of Being ... i.e.  
before the expectable in terms of time.

6. From this point of view, originality is an attractive element for combining fetish strategies (keyword: significance) with entertainment strategies (keyword: surprise). And these two strategies are very useful for instrumentalizing the transformation of the index concept of art in the concepts of our iconization and symbolization:

**Originality is the raw material  
for cult processes.**

7. In this way, originality builds up a significant amount of tonalization ... i.e. an artistically staged secularization.
8. Originality needs the tangible difference of Being (i.e. the New) within the context of the existing Being. However, this difference becomes tangible only by carrying out affect logic. And affect logic is based on the stored past (memory) and active expectation. Both aspects organize a Mind that looks backwards into the future, so to speak.
9. A Mind that is focused in this way cannot turn to that which is absent (e.g. creation / creative time). It does not have an eye for the invisible ... the mystical. It is not capable of producing nagual resonances.
10. As a result, art that is based on originality is not capable of working as ART FOR BRAIN. It is also not capable of visually organizing transversality because creative surprises are basically the opposite of contingent over-complexity. Creative surprises are based on the violation of expectation logic. On the other hand, contingency is based on non-logic.



11. Furthermore, a type of art that is oriented towards originality creates a blockade for the dual “WE”. There is no “WE” that arises from the Ego of the image and the Ego of the viewer. And there is no “WE” that arises from the Now of the viewer and the Now of Becoming. However, this dual “WE” is a requirement for the occurrence of resonance effects.

When a work of art is extremely original, a process of impression and admiration almost always occurs; as a result, a “you/me” distance is created in the ego concept of the viewer. This distance prevents the generation of the first “WE”, which results from the fusion of the viewer’s ego with the ego of the image.

12. A work of art that has impressive originality has a creative idea that gives the work a narcissistic charge. This narcissism then makes it impossible for the work to introduce the ego that is capable of building up a “WE”: “Although the work is great, it doesn’t do anything for me” ... this is what the experience of the viewer is like.

13. So what could replace originality? In principle, the answer is relatively simple: originality, which presents itself extrinsically, is moved into the zone of the intrinsic.

This means that the original no longer exists “visually”; instead, it takes place as a mental event.

14. When originality turns “inwards” in this form, it automatically becomes subjective/private and thus singular, i.e., a general strategy of expectation no longer exists, and naturally there are also no binding criteria of evaluation:

**Originality moves  
from the cause to the effect.**

15. The visibility of the original (= cause) dissolves and the original reappears as a singularity in the brain, namely as an intrinsic effect. In other words:

**Only the subject and the brain  
experience originality.**



**The original becomes a  
private experience.**

16. This shift from cause to effect requires the artist to use a different conceptual approach:

**Systemic Processing.**

17. All Systemic Processing is focused on the self-dynamics of effects. It is not focused on the internal objects of causes.

18. So the goal is to dissolve the stringent interaction between

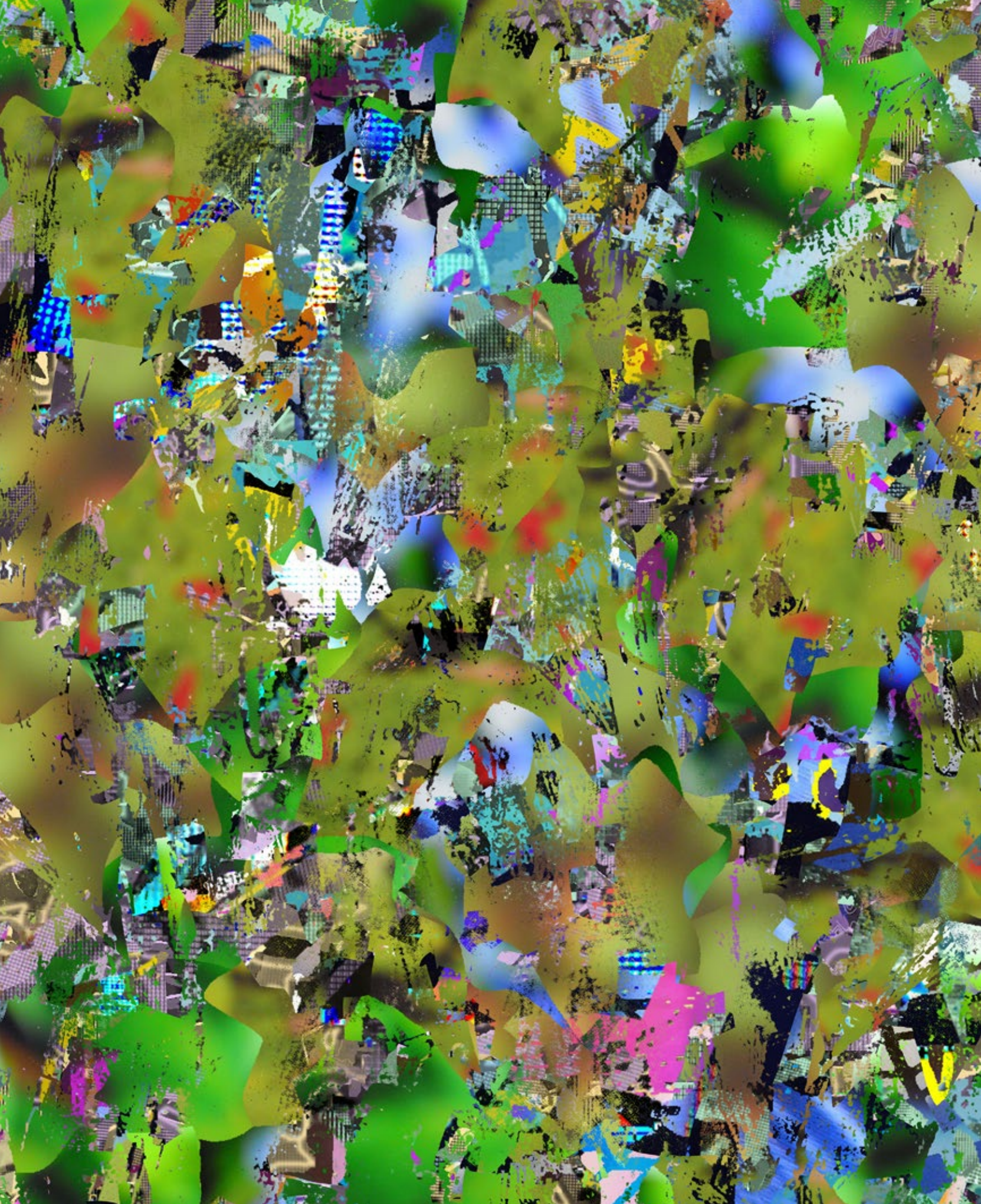
**cause  
and  
effect.**

The goal is thus to consciously avoid linear strategies ... i.e. to avoid the usual input/output logic. What is needed for this is a visuality that is focused on stimulating the waking of the self-dynamics of effects.

19. This alogical stimulation can be implemented using two concepts:

- A - confrontational fusion of  
discordant / paradox  
actors
- B - generation of effects  
of the 3<sup>rd</sup> type by making  
it possible to see and experience  
contingent processes

20. When A + B interact in a work of art, spontaneous and autonomous processes of emergence and self-transcendence occur in the brain.



21. The Code of Better Becoming is naturally integrated within these processes (which reflect a few of the principles of evolution). This is the key for building up a resonance body in a person's Mind (keyword: nagual resonance).
22. Seen from this perspective, it becomes apparent that originality creates a blockade ... it prevents the penetration of the Mind into the human spirit, and thus the "harvesting" of nagual resonances.
23. Systemic Processing replaces the credo of originality ... at least when transversal effects are to be connected to art.
24. The following overview describes the methodology of Systemic Processing in keywords:



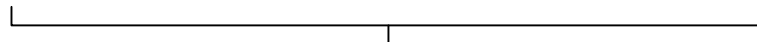
## SPECIFICATIONS OF SYSTEMIC PROCESSING

- ☐ Systemic Processing is a mix of module techniques and fractalization.  
The goal is to produce an alogical (contingent) over-complexity,  
i.e. a visual offer that can

- a.) spontaneously create  
a perception trance.
- b.) introduce the idling network  
of the brain into the current  
consciousness of the viewer.

- ☐ This processing is founded on 2 columns:

- ☐ visual substances  
(as an ascending hierarchy)
- ☐ combinatorial analysis



### Visual substances

- 1 - Elements
- 2 - Combinations
  - ↳ Crossings of elements
- 3 - Compositions
  - ↳ Mixed combinations
- 4 - Arrangements
  - ↳ Multi-patchworks of arrangements

### Combinatorial analysis

- 1 - Multi-layering
- 2 - Echo-glazing
- 3 - Perforation

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