

ART AS IDEALITY

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- Well-known fashion designer Dries van Noten pointed out in an interview that many central ideas and concepts disperse relatively quickly when the socio-cultural context changes. In his opinion, fashion is also affected by this. He says:

**“As an idea, fashion
no longer exists.”**

- How is this to be understood? Naturally, clothing still exists, and it is more diverse and more fragmented than ever. But the idea of collectivity in fashion has died, i.e. “fashion as a set of rules” (van Noten) ... fashion as visual regulation ... fashion as visual standardization.

- Exactly what has died? The power of convention, i.e. the reduction of the individual degrees of freedom by a repressive form of “the same for everyone”.

- However, not only the mechanism of convention has died, but also a special category of the extrinsic: something that is “correct and good” in terms of fashion is no longer being defined in public; instead, it is moving more and more into the category of the intrinsic:

**The current inner life
of people defines
how fashion is experienced.**

- Anything goes. This is supported by the extremely strong trends of individualization, of autonomy and singularity:

**“Be unique because
you are great.”**



- But there is another aspect: the All-One. This is, so to say, the reverse side of this development:

**The more singularity,
the more oneness.**

- The All-One is the opposite of similarity ... the opposite of repressive standardization. To put it another way:

**The more All-One that exists,
the greater the freedom.**

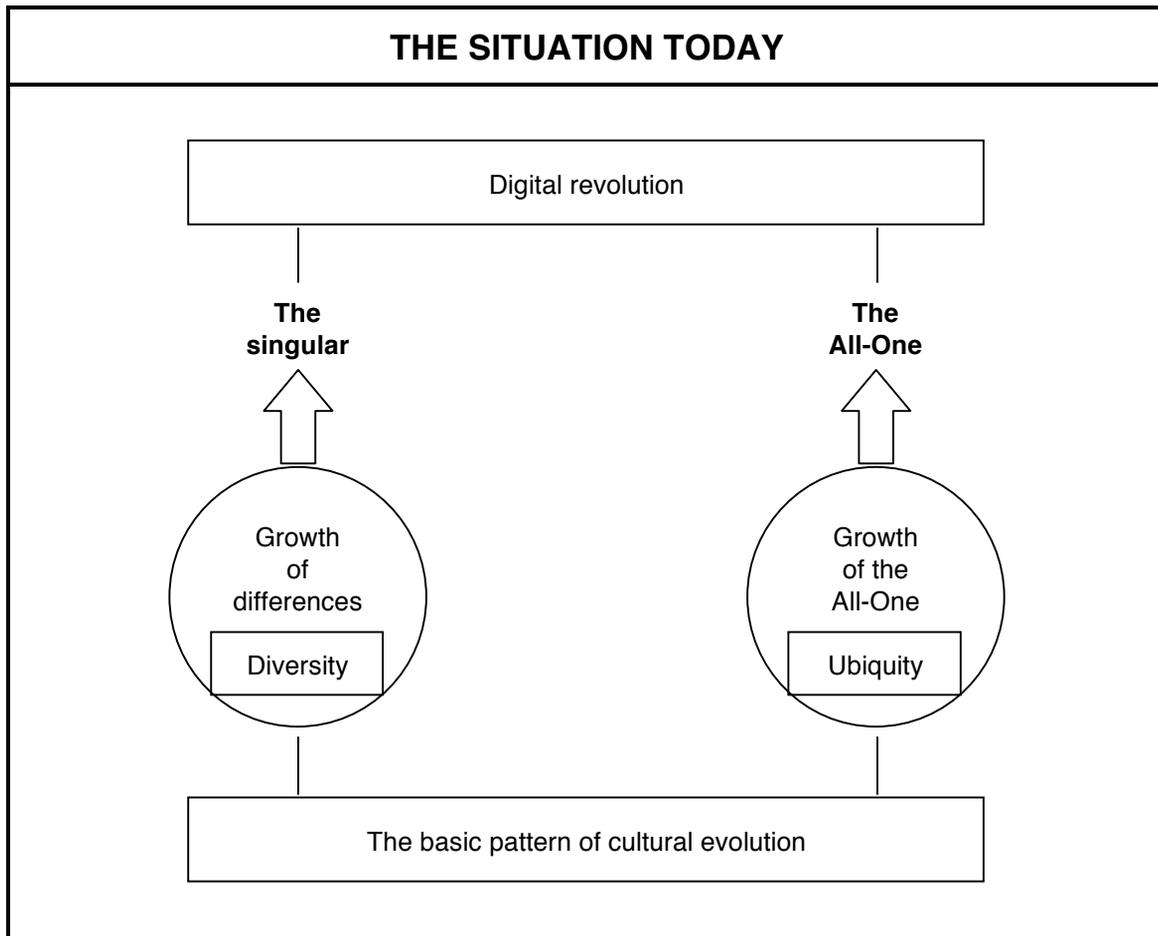
- We have to remember this:
 - The All-One (ubiquity) is realized freedom. The All-One destroys the repression of “the same for everyone”.
 - The singularity is the raw material for the formation of the All-One due to the proliferation of differences.

- A basic pattern of cultural evolution becomes visible here:

**Ubiquity is based on diversity.
Diversity requires ubiquity.**

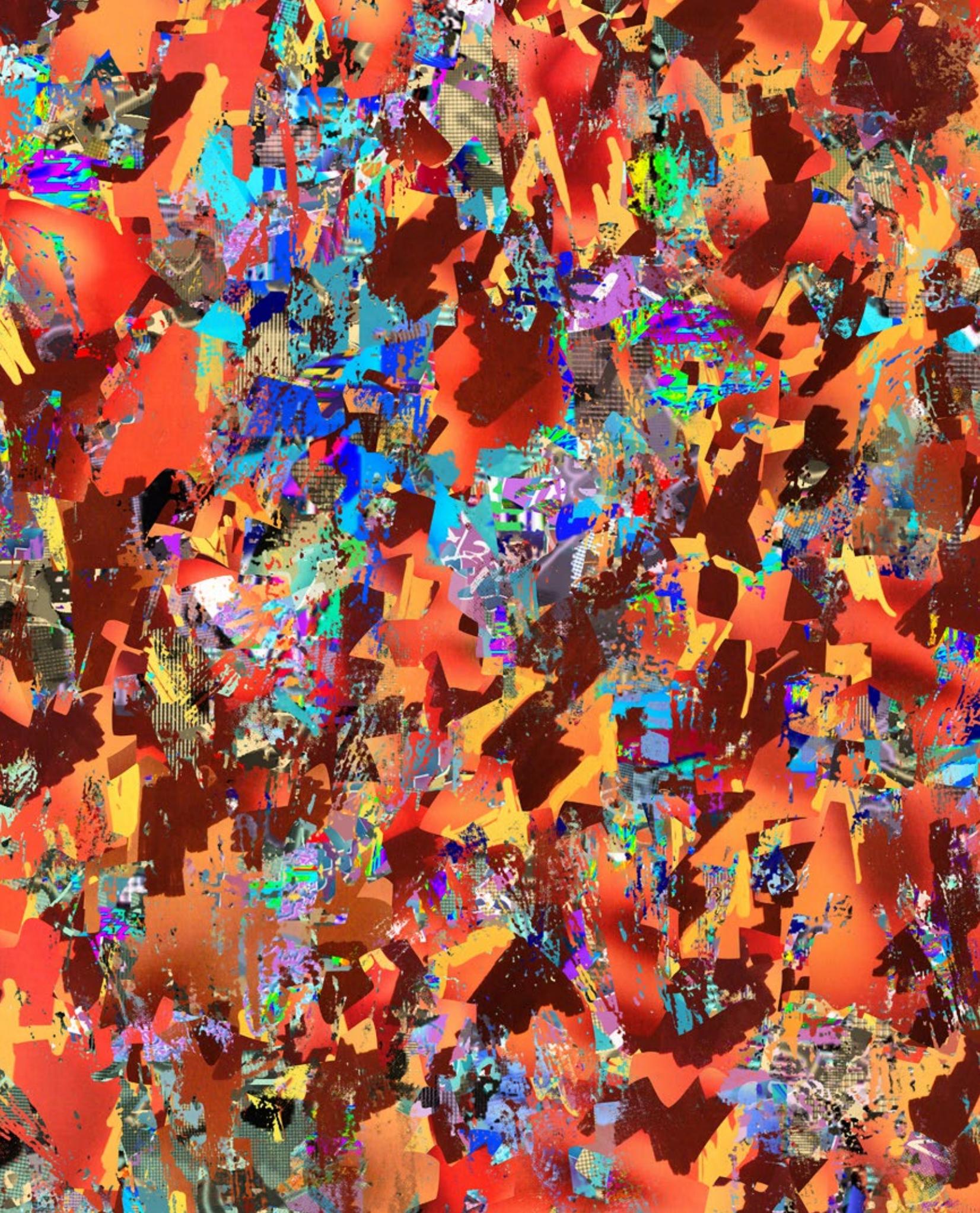
- To put it another way: evolution takes place in the interaction of increasing distinction and increasing harmony.
- Due to the digital revolution, this basic pattern of evolution is becoming especially virulent. This is probably why the digital revolution is prevailing so quickly and powerfully: because it is capable of combining diversity with ubiquity (e.g. globalization and networking). The following diagram outlines this aspect:





- The great historic leaps of cultural evolution can be described as follows:
 - language
 - writing
 - printing / literacy
 - digitality

Each of these stages has promoted the liberation of man from forced similarity ... i.e. individualization ... while at the same time developing what is shared as a quality of experience.



- Let us use this perspective to examine the digital revolution, i.e. computers and the Internet. Accordingly, it looks as if the aspects of

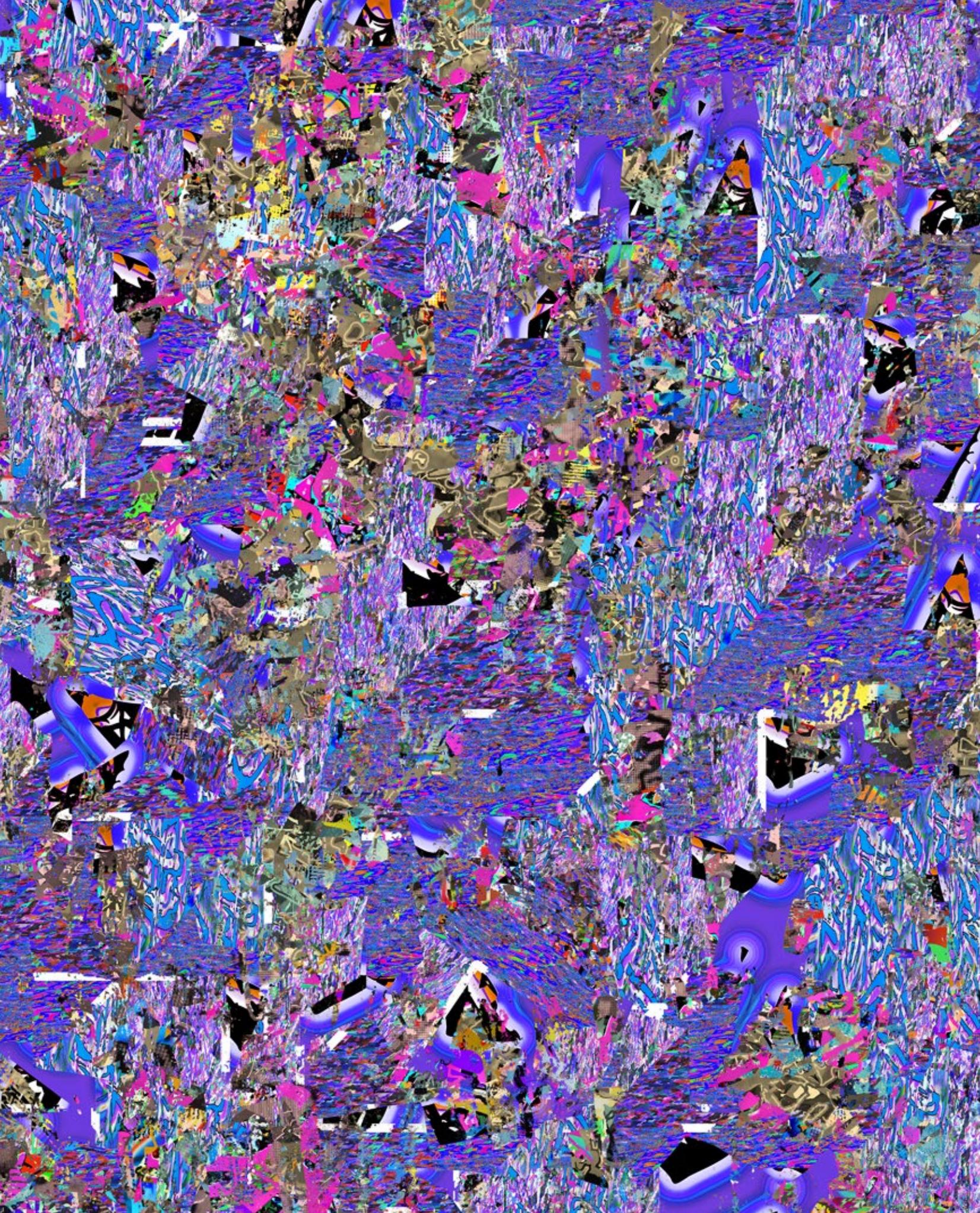
connectivity / networking of the “We”

are being promoted in a historically unique way ... combined with an intense movement towards

globalism.

The All-One, i.e. ubiquity, is thus raised to a new level of quality.

- This is the secular, and thus extrinsic, aspect of this revolution. At the same time, however, the digital revolution is creating a very distinctive trend to the intrinsic:
 - a.) Conventionalized public life is disappearing.
 - b.) The spontaneous subjective arises in the digital processes ... beyond regulations of consciousness.
 - c.) The subject is becoming extremely singular, i.e. it is arising in the interplay between the brain and the computer ... beyond official viewability.
- The computer and the Internet are accelerating the basic pattern of our evolution that is described above, namely the interaction between ubiquity and diversity. This interaction takes place simultaneously in both the extrinsic and in the intrinsic.
- As in any of the evolutionary leaps that have previously been completed, art and aesthetics are affected very directly. Let us analyze this in more detail:



- The increase in singularity needs a form of aesthetics for the intrinsic.] transversal aesthetics
- The growth in ubiquity in the sense of the All-One needs an art of ideality.] evocative mysticism*)

*) Mysticism is per se a dimension of the All.

- What remains extrinsic and what becomes intrinsic? Art remains extrinsic because it exists as a “visual material” and because its perception takes place in extrinsic space. But I predict that it will not be able to forever continue to play the currently intensive

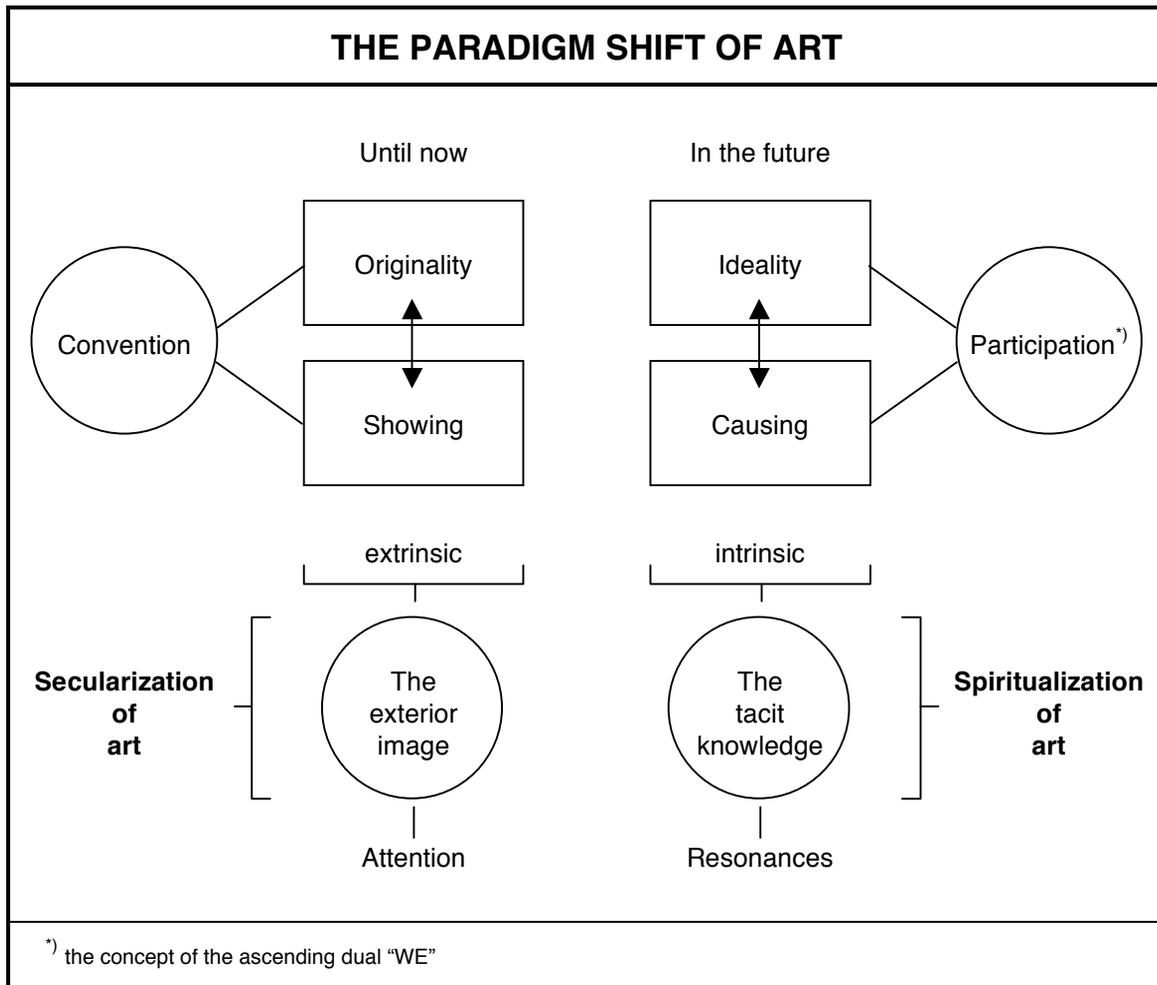
program of securitization:

- The re-enchantment of the world by art ends in the redundancies (repetitions) of the world.
- The secular poetry of art destroys à la longue “the power of art” (Christoph Menke).
- The intrinsic side of art can exist only if the power of art is re-awakened and promoted, e.g. using the programming of

ART FOR BRAIN.

- However, the reawakening of the power requires a paradigm shift, which can be described as follows:





- Originality is replaced by ideality. Here, the goal is to attempt to adapt the inner resources of art to the digital revolution. It is also a categorical change, one that has also taken place in fashion:

from showing to causing.

Intrinsically based fashion performs "anything goes", whereby the "anything" becomes an act of

Ego Design



“Fashion for Soul” (= ideality), no longer “Fashion for People” (= convention / originality).

- In art, things are different than in fashion. For fashion, it is sufficient when the soul, individuality, and autonomy combine to form a new practice of “anything goes”. This is fashion’s release from the dictates of fashion.

In art, this release is not enough. There is no art dictate ... no paternalism. However, there is a type of release that would be required ...

**the release of art from
the dictates of the Mind.**

- Art ... such as painting ... is visual. The Mind needs the visual to build up subjective realities concerning what is objective in the world. “The visual brain takes up more than 1/3 of the entire cerebral cortex. None of the other five senses has given nature so much room to work” (Rudolf E. Lang, *Sehen. Wie sich das Gehirn ein Bild macht* [Seeing. How the Brain Takes a Picture], Stuttgart 2014). As a result, the extrinsic world is constructed mainly by the visual brain.
- Therefore, the visual is always located in the pull of the extrinsic. This is the secular/material side of visuality. And this has a massive influence on the Mind ... especially the affect logic.
- The Mind prefers to bind to what it is visible in being and in the world (= tonal). However, in terms of energy, the Mind is at the same time principally dependent on Becoming ... or more precisely, the Now of Becoming (= nagual). An absolutely tonal Mind would not be capable of functioning.
- When you hear that the goal is to release art from the dictate of the Mind, this refers to the Mind that combines visuality with being (= tonal). The dictate is that the compulsion for materiality (there is no purely spiritual visuality in art) combines with the extrinsic pull which the Mind naturally follows. Here, the primal dilemma of art can be formulated as follows:



- Art needs materiality.
 - Art needs the visual brain.
 - The visual brain processes the material visibility of art as a quality of being.
 - The Mind thus automatically processes art secularly/tonally.
 - This Mind “enslaves” (Hermann Haken) art.
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- Why? The tonally focused Mind blocks its access to the Becoming (= nagual).
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- Actually, the duty of art is to help the Mind to dissolve this self-blockade by integrating itself in the human spirit ... i.e. away from the focus of Being and towards the focus of Becoming.
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- If art is now oriented toward showing originality ... which is currently the case ... it cannot help the Mind to connect with the human spirit:
 - Originality generates the secularization of art.
 - This secularization of art bolsters the primal dilemma of art.
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- A great deal of courage and self-assertion will be needed to get out of this dilemma. The goal is to develop a type of art that – despite both visual materiality and the biologically conditioned working method of the visual brain – is capable of functioning intrinsically by “forcing” the Mind to escape from the pull of the tonal.
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- As a result, we are looking for the following: a tonal (material) quality of art that causes a nagualization of the personal consciousness.



- The technical keywords for this are:
 - buildup of a perception trance
 - activation of the idling network in the brain
 - evocation of nagual resonances using Mystics (as Calling)

- What kind of art is this? Well, it will look like art (e.g. in the form of paintings). But it will consciously forgo originality as well as the creative modulation of the real world. And it will forgo the self-attractiveness of the beautiful shape (e.g. no “art for art’s sake”).

- This art will understand that the compulsion to originality is ultimately a convention (or faction/ideology) ... perhaps born from the conviction that the implementation of design-based creativity could bring into play what is called the human spirit. But this conviction is wrong.

- This type of art will understand that it is a causal art, not a showing art. This means that it has to convey that it is dependent on an
intrinsic setting
e.g. in the form of prolonged viewing, and ideally together with neurally effective music.

- Finally, this type of art will have to do a lot to be accepted as a
new category of art
(which is certain to be a very difficult task). The goal will be to develop art in the direction of BRAIN MACHINES.

Why? In my own words:

**This art
is not great.**

But it has a great effect.



- What is its effect? As mentioned above, it combines the Mind with the human spirit. This is the basis for the nagual resonances that are generally “harvested” as tacit knowledge. This knowledge contains

the Code of Better Becoming

... i.e. the caring and help of creation in the personal consciousness.

- What occurs in this process is

co-evolution

which is defined as the shared waking of the consciousness and creation (nagual).

- The goal is precisely this co-evolution, which stands at the focus of the new, different type of art. Why?

- The digital revolution accelerates the emergence of a Mind that interacts more or less continuously with the algorithms and programs of a digital operating system. This leads to the emergence of the

DIGI-MIND.

- This Mind is a specialist for controlling and using digital resources. But it is definitely cut off from the human spirit: it is the partner of digital intelligence. Its focus is extremely tonal.

- This Mind is good and important, as is the digital revolution.

- But the purpose of the digital revolution is not optimal control of the computer, but rather the release of the Mind from the limitations of thinking and of affect logic (Luc Ciompi).

- Due to this release, a new mental field can open within the consciousness, namely for revelations (= knowledge that is not based on thinking) and for “rational mysticism” (noeterics). This new field can be described as a

CREA-MIND.



- The purpose of digitalization could lie in overcoming the self-blockade of the Mind. Just as literacy promoted the improvement of thinking, digitization could promote the formation of rational mysticism for the purpose of co-evolution.

- Seen from this perspective, the following can be said:
 - Art answers the reality of digitization. As a result, a different type of art will develop.

 - Art helps the digital revolution by helping people let not only the DIGI-MIND unfold within themselves, but also the CREA-MIND:

**The spiritualization of art
is art's answer to the success
of the digital revolution.**

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