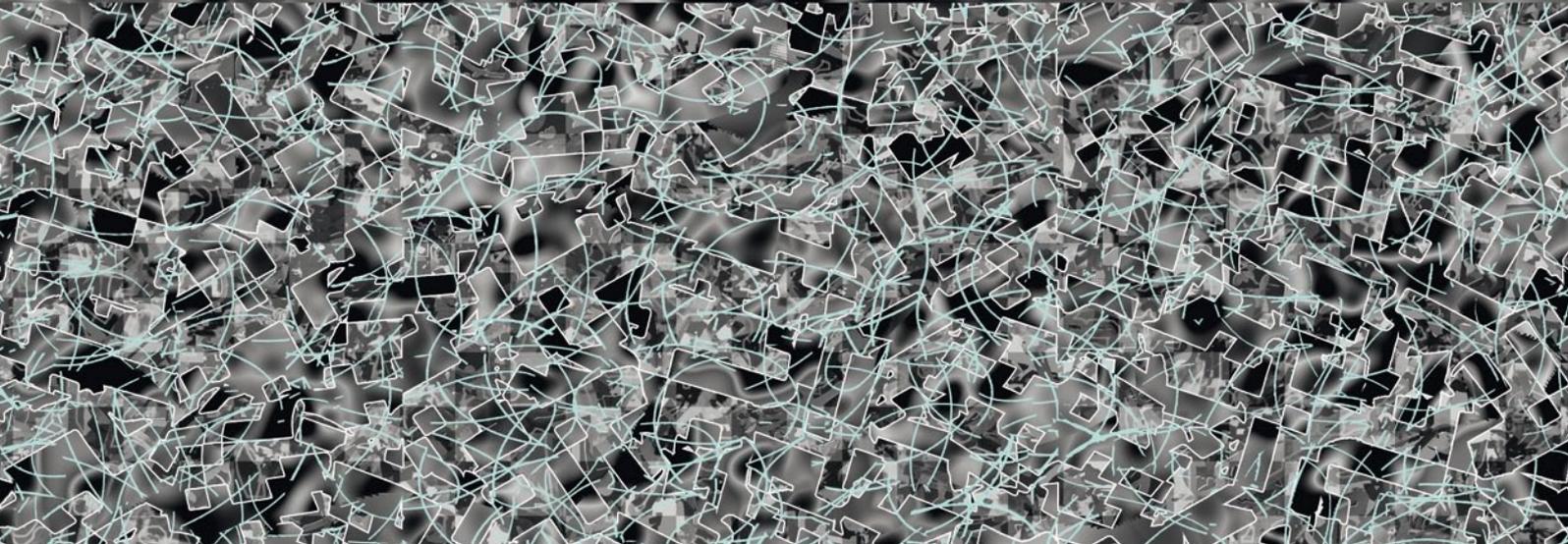


THE ART OF KENO ONEO
THE MYSTICAL TIME OF TIMELESS TIME
BERLIN MAY 2015



EXHIBITION
BERLIN / 5.2015

**THE DANCE
IN THE
STAR OF LIFE**



KENO ONEO

TIME AS ART
ART AS TIME



THE INTRINSIC TURN

There is no type of art that does not happen within time. Art is an element of time whenever it is an event. Therefore, time is something like the invisible echo of art.

If art now tries to liberate the phenomenon of time from its invisibility, art fails: time always remains invisible ... even if art is intent on trying to portray and convey itself visually. Time does not let itself be portrayed.

But we can experience time. And without the process of perception. This is accomplished as the self-revelation of time in our consciousness ... and thus intrinsically.

Thus, a type of art that wants to make it possible to experience time is art that is designed to stimulate this intrinsic self-revelation ... as a calling from the outside world.

How can art become a calling, that is, to stimulate the self-revelation of time? This is the subject of the following text.

Berlin, 2015

KENO ONEO



Art is visible love.

Time is invisible love.

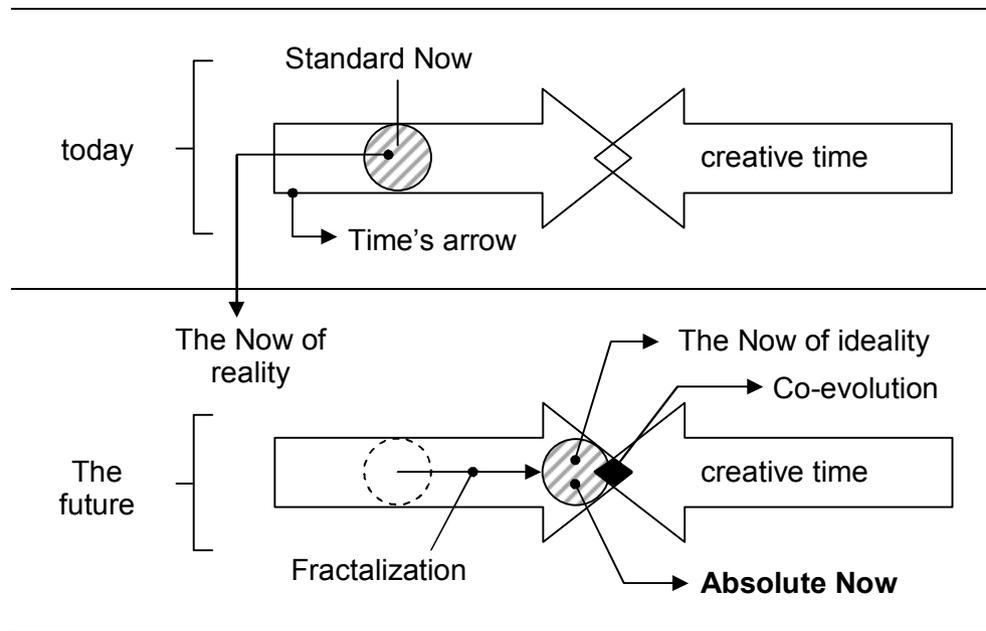


THE NEW TIME DEMANDS A NEW TYPE OF ART

1. In our experience of time (= arrow of time), a new reality of time is developing that can be described as "timelessness":

The digital revolution is causing the experience of "Present Shock" (Douglas Rushkoff) ... that is, everything seems subjectively to happen at the same time ... too much at once, condensed in a Now that is increasingly being experienced as a multifractal presence (a fractal now).

2. The new kind of presence will incorporate itself more and more into the tip of the arrow of time within this century, i.e. into where the free, creative time interacts with our lives:





The Now becomes fractalized due to the reality of digital constructions of reality:

- The Now becomes more and more timeless.
- The subjectively experienced present transforms into an absolute Now.

3. The absolute Now is more or less "empty" because there is too much simultaneity. It has lost everything that can be called structural strength:

**The absolute Now dances in its
all-ways.**

4. This new Now combines the growth of "too much" with the growth of "less and less": less and less structure and strength combine with more and more possibilities and surprises:

**The nearly-nothing that is
the nearly-everything.**

5. This new Now is dominated by a highly significant form of

ideality

that is based on the reality of the Third:

**It exists
so that it cannot exist.**

6. If you want to emulate some principles of quantum physics, co-evolution takes place as follows:

Potentiality is called by ideality and thus	} Calling
transforms into new reality.	} Answering



7. From this perspective, the shift of the current Now (= Now of reality) to the Now of ideality ... caused by digitality ... is primarily an aspect of Inclusive Fitness:

**The Mind enables itself
to better cooperate with
the free, creative time.**

To put it another way: due to the novel multifractal presence, the Mind becomes a more potent partner for creative time. As a result:

**Time becomes the raw material
for creating
a better reality.**

This is certainly one reason why art is currently facing a major change in focus: from the conquest and deconstruction of space (= 20th century) to the creative instrumentalization of time in the 21st century.

8. If art wants to help make it possible to better utilize the free, creative time, it will probably be forced to get rid of some basic strategies that it has perfected over the centuries:
- Farewell to portrayal ... the illustration of aspects of being
 - Time cannot be portrayed.
Time is not an object that can be conveyed visually.
 - Time is not a substance of being ...
Time is connected to Becoming.
Becoming escapes from mimesis.



– Farewell to the extrinsic

- If you want to allow time to be experienced (usable), time must be firmly present in the Mind.
- Time can be present only intrinsically in the form of resonance...
i.e. not directly (linearly), but as a chain of resonance:

A - The free time (potentiality) autonomously becomes the Now of Becoming (nagual).

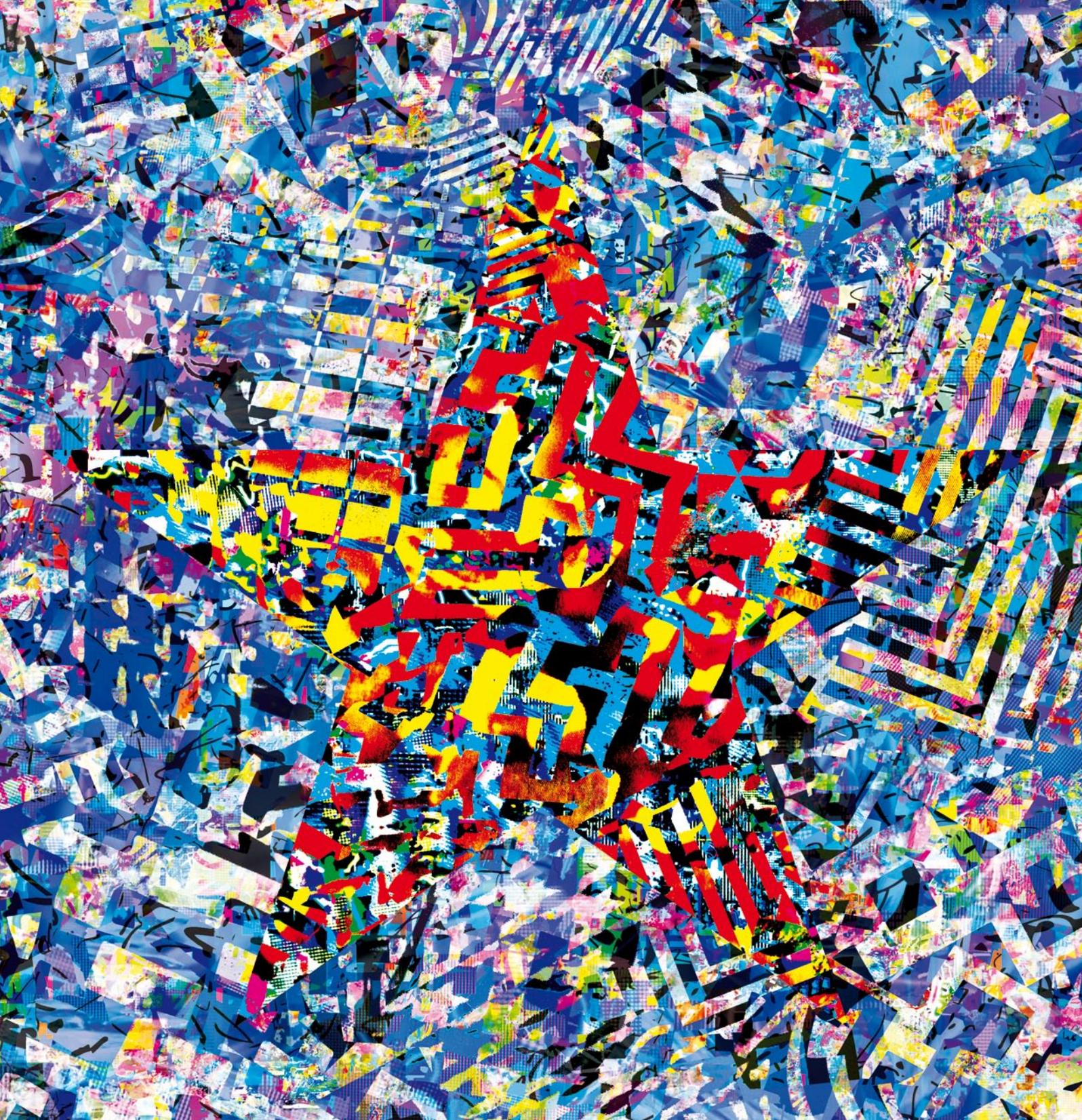
B - The Now of Becoming searches for a partner so that it can perform specific Becoming to a reality.
The partner that is sought is the human spirit (i.e. a non-personal consciousness).

C - The real, secular New (= tonal) is shaped by the cooperation of the human spirit with the (searching) individual Mind.

9. From this perspective, a type of art that wants to deal with the phenomenon of time should be primarily focused on the following concepts:

- Stimulation replaces portrayal
- Resonance replaces the extrinsic

10. Let's look at the aspect of stimulation first. Art cannot become stimulative without an image. Art needs visibility, the eye, and the process of perception. Therefore, the goal will be



**creating images that are largely free
of the subject matter of the world (portrayals)
as well as free of the subject matter
of art ("art for art's sake").**

In other words: "content consisting of no content" ... the nearly-nothing.
This is the 1st factor.

11. The 2nd factor is based on the nearly-everything. The goal here is to visualize a contingent over-complexity. Therefore, the objective is to guide content that has nearly no content to extreme abundance, which can be accomplished well only if digital techniques are used. As a result:

- Time-oriented art must take place as stimulation art (Art for Brain).
- Stimulation art is based on visualization techniques that make the nearly-nothing that is the nearly-everything visible.
- Stimulation art can exist only in the context of digital processing.

12. Now let's look at the aspect of resonance. We've seen that resonances do not belong to the area of the extrinsic, but rather to the intrinsic. The resonances of the nagual (the Now of Becoming) arise in the singular consciousness of a person. Therefore, it exists only in the private inner life. And it does not exist as a binding message, which is why a process of communication does not take place here. This fact indicates that modern time-based art cannot be a primary aspect of culture.

Although nagual resonances occur in the Mind, they form there as tacit knowledge (superconsciousness). And this tacit knowledge creates "sentient forms" (Manfred Clynes) that people experience as positive energies (in other words, as something that might correspond to the historic ideal of "the sublime").



13. If you ask how nagual resonances can be summoned by stimulation, it becomes apparent that you should refer very specifically to the new phenomenon of multifractal presence (see point 1):

**Efficient nagual stimulation
requires the ritual connection
of the Third with idealities (see point 4).**

14. Time-based art thus becomes the consummation of a ritual ... it acts as ritual art.

15. The shaping of such rituals first requires making it possible to experience the Third. This occurs efficiently when the brain performs two processes simultaneously: the growth of open, dynamic vigilance coupled with an increase in profound relaxation (caused by the "lifting" of the neural relaxation network to waking consciousness. The brain accomplishing these two things at the same time is called "Paradoxical Arousal" (Giselher Guttman). To create this mental state, you need the previously described contingent over-complexity (see point 11) in the sense of empty abundance.

16. The Third becomes a part of the Mind when paradoxical arousal occurs. When this happens, the ritual mentioned above then needs this Third to be coupled to a calling ideality.

17. This calling ideality consists of words and texts that have the following characteristics:

- The words are verbalized mysticism. Therefore, they are neither descriptive (i.e. they do not describe any aspects of being) nor are they creative poetry (wizardry with words). However, they are also not aphorisms in the sense of pearls of wisdom for living. The best term for them is

Mystics.



- The texts of these Mystics are visually designed and presented in such a manner that they become micro-images that correspond to the fractal/contingent character of the image in which they are inserted:
 - The individual letters visually enhance the over-complexity of the image.
 - At the same time, the semantics of the Calling further enhances the image because the tacit knowledge that is activated by it ensures that the "visual offering" of the image is processed in a different way in the brain ... in a different way than, for example, abstract paintings.
 - The brain decodes abstract paintings in such a way that the classical values of aesthetics, e.g. beauty and originality, are updated and confirmed.
 - However, if the brain is influenced by tacit knowledge, decoding takes place in another part of the brain. This activates the mental dynamics of self-transcendence.
 - This results in the unfolding of what could be called

transversal aesthetics.

18. Time-based art is ritual art. And ritual art requires transversal aesthetics. You could model the inner functional scheme of this time-based art as follows:

- A - The path to the Third takes place using digitally based fractality, thus creating contingent over-complexity:
- The viewer shifts his current presence from the Now of reality to the Now of ideality (see point 2)
 - In this modified presence (the absolute Now) he – or his Mind – can become a receiver of nagual resonances ... he "harvests" the tacit knowledge within the described chain of resonances (see point 8)



B - Coupling the Third to the idealities (see point 13) requires two attractors:

- You need the visuality of verbal Mystics (see point 17). These function as calling ideality.
- You need a mental process that exists only in the art of automatism ... the DNA of art, so to speak:

**Art is basically capable
of bringing the Mind (= personal)
into the human spirit (= non-personal).**

As we have seen (see point 8 – A/B/C), the human spirit is the actual receiver of nagual resonances within the chain of resonances. But the human spirit is "sterile" as a resonance body if a Calling from the Mind is not integrated into it. To put it another way:

**Answering occurs only
when there is Calling.**

19. Transversal ritual art can use the automatism

Mind ⇔ human spirit

that was just described to organize the co-evolutionary game of Calling and Answering.

20. This requires that art be willing to take up its basic DNA function and to perfect it in a methodical and creative way. This perfection includes the following points:

- a) Future art must be willing to understand itself as an intrinsic art of effect.



Note: Art may also become divided: one side will consist of the successful purposeless art (keyword: "disinterestedness"), which reigns supreme today as the art of culture and museums, while the other side will consist of time-based art, which will probably be presented digitally and, to a degree, operated inclusively and possibly also in a personalized manner.

b) Art would have to be willing to shift or expand its field of action:

Currently, art sees itself as an engine of culture and as an innovator of political and social consciousness ... in other words, as a public accelerator of evolution (in this regard, see the trends for curators and the Biennale).

Art would have to move into the field of spirit and co-evolution, i.e.

**art is a preliminary producer
of unknown probabilities.**

But this preliminary production does not occur prescriptively and causally, but indirectly and non-logically using self-training (in the sense of autopoietically). This means:

The duty of ritual art is to reinforce the presence of mysticism in culture's collective spirit of Now: the more that mysticism can integrate itself within the zeitgeist (which generates the growth of ideality), the more creative that culture and society can become.

In summary: it is no longer art that produces specific innovations. Science and technology accomplish this significantly better and more intensively. Art is transforming into the

global enabler.

This is an improvement.



- c) The art of the future must be willing to design the factor of visuality in a different way.

Visuality is losing its character of self-purpose. Visuality will then merely be the stage of the theater, but it will no longer be the actual piece that is being played.

The trends that have been observed over the last few decades (keyword: "the selfish dynamic" / Peter Sloterdijk) may indicate that art is reflectively entering the limelight so that it is becoming available for a new duty ... specifically:

a duty that serves.

- Visuality serves the stimulation (Calling) of the free, creative time in the context of "Art for Brain". Visuality is becoming a so-called box of instruments. It is becoming part of a type of art that functions as a brain machine.
- Visuality serves the transformation of nagual resonances into mysticism ... intrinsically and singularly (tacit knowledge / Answering).

21. These are the challenges that the medium of art would have to face if it wants to walk down the path towards becoming the art of time. Naturally, this will also significantly expand the philosophical and conceptual superstructure of art, especially of a topic that has already been hotly debated for a long time now, namely

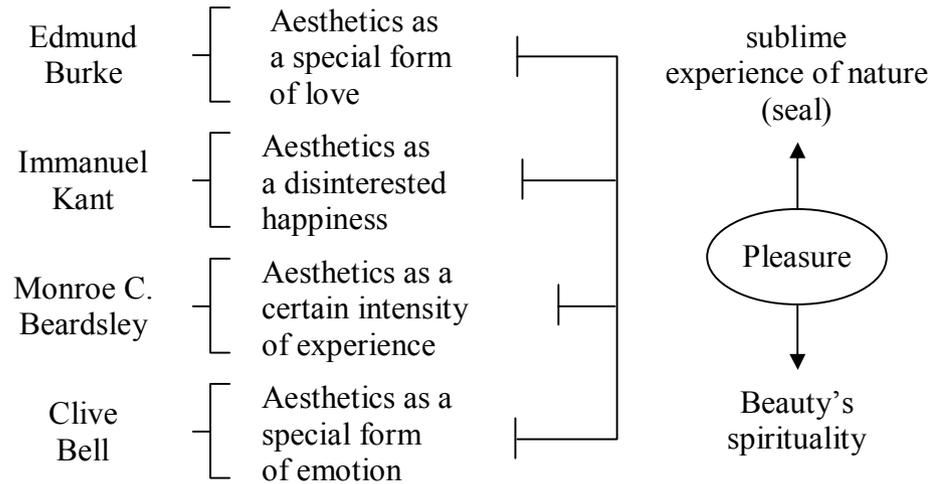
aesthetic experience.

The conceptual patterns that are still relevant today follow – more or less uniformly – a model of aesthetics that, according to Kant, combines the experience of beauty with a special form of pleasure; the same is true for the category of the sublime that is linked to this pleasure:

Art is fabricated pleasure.



Relevant theories of aesthetics indicate this reference to pleasure:



Only Theodor Adorno shows clear indications that art could – or even should – destroy or negate the ego of the observer. In general, however, art and aesthetic experience are interpreted in such a way that they ideally organize an arrival of the observing Mind in a type of perpetual or time-layered harmony. To put it another way:

**Ideal art provides the ideal
of timeless harmony.**

From this point of view, art is an agent for arrival. And this arrival at the highest level is reward and pleasure. However, this philosophic position is far removed from a concept of time such as the one that is currently developing due to the digital revolution. It is a harmony of the eternal ideal.

This is contrary to the emergence of a multifractal presence and a co-evolutionary encounter between creative time and the Mind. The more that digitization will prevail, the more unambiguously that the nature of time will shift:



**Timelessness wanders
from the raised harmony
to the fractures in the Now.**

In other words: the co-evolution of time and Mind will become the new eternal. And the connection between pleasure and harmony that dominated until now will become secondary or dysfunctional.

22. The Now of ideality replaces the standard Now (see point 2). In this context, the Now of cooperation between the Mind, the human spirit, and the Now of Becoming (the nagual) replaces not only the eternally beautiful, but also originality. In a digital culture, the creation of unexpectable probabilities is far more important than the presentation of an idea that is original. The original does not belong to the concept of the global enabler (see point 20).

That what originality offers is already World ... Being ... Tonal; therefore, it always comes too late ... too late for the corresponding

**current edge
of co-evolution.**

To put it another way:

**Originality
is replaced by
ideality.**

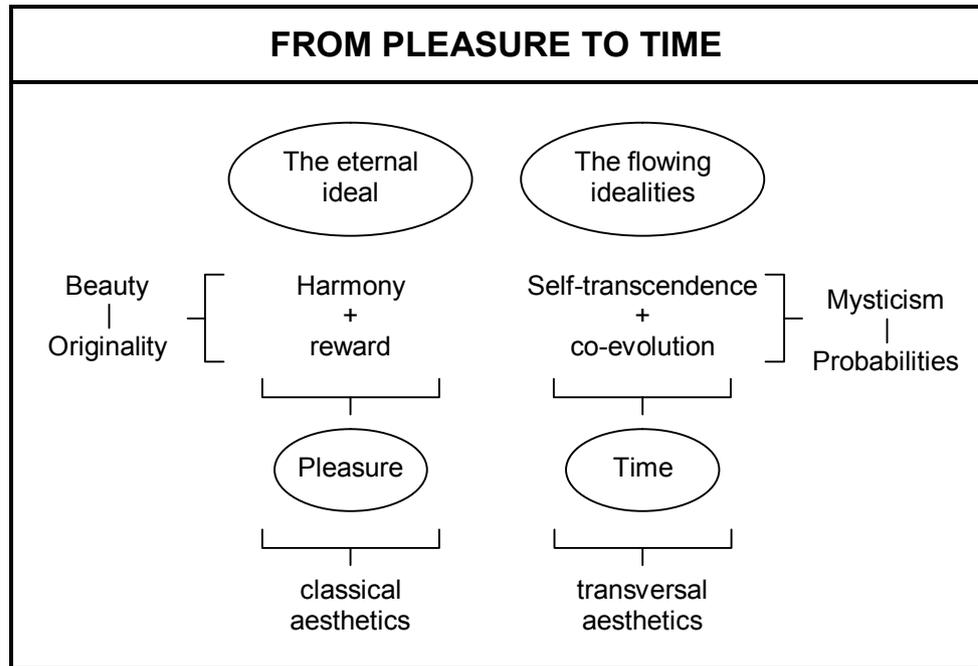
23. In this context, it can already be predicted today that the two columns of classical art aesthetics, namely beauty and originality, can be viewed as being too static in the sense of unproductive spirituality.
24. Art wanders within the game of co-evolution. In this context, art releases its previous domains:



Beauty — Wanders in the field of design.

Originality — Wanders in the field of media, and in particular in the field of the **future Internet.**

25. All in all, you could say that art is being forced to permit and help design a development that is shifting from pleasure to time. The following diagram illustrates this shift:



26. Pleasure is affect logic and is thus secular/tonal, even when the reference points or sources of pleasure have generally been fixed transcendentally, such as in the concepts of beauty and the sublime.



However, what an Internet culture and a digital-based society need is what can be described as

the nagualization of the Tonal...

**the increasing immersion of secular being
by the creative force of the free time.**

Seen from this perspective, the art that currently prevails is relatively unproductive despite all its creativity, mainly in the production of unexpectable probabilities by mysticism.

And ... the art of today is not connected (as, for example, digital technologies are) through the production of a modern Inclusive Fitness (see point 7).

27. This moves contemporary art into a strange danger zone:

- Art could be instructed to take on a continuous compensation function ... i.e. Soul Wellness.
- Art would then be the enjoyment of harmony (= relief from situational pressure), based on the concept of beauty as a counterbalance to the destructiveness of everyday life (re-balancing). Similarly, art would then be the provider for spiritual pleasure, i.e. originality as entertainment.

28. In current expert discussions on the subjects of aesthetics and aesthetic experience, the growing influence of digitality and "modern times" is hardly addressed. One indication of this is the book *Kunst und Erfahrung* (Art and Experience), edited by Stefan Deines, Jasper Liptow and Martin Seel (Frankfurt, 2012). This includes a debate about the relationship between aesthetic art and non-aesthetic art, as well as about the relationships between works of art / artists and the excluded or integrated role of the viewers (rational concepts). The area of conflict between



"artistic autonomy" (Nick Zangwill) and the demands of the art market are also discussed.

But they do not go further. They do not enable

**the step from aesthetic experience
to mystical experience.**

29. All types of the aesthetic experience under discussion are connected to affect logic and are thus extrinsic and secular/tonal. Within this framework, however, the new dimensions of time (see points 1/2/3) cannot be understood and used constructively. Experiences that can be described are described; in other words, the authors act in the field of knowledge.

However, mysticism and time ... the two factors that specify one another ... are definitely positioned outside the field of knowledge.

This also explains why experts more or less clearly regard mysticism as being equal with the sublime ... i.e. a higher – or even better – a rarely occurring quality of feeling. In short:

**Mysticism is being turned
into a feeling.**

30. But mysticism is exactly the opposite. Not a feeling. Not an element of affect logic. Quite the opposite:

**Mysticism is the participation
of person-bound time
in the game of the
free, creative time.**

31. Mysticism is the interaction of time with time: the Now of the Mind (the time of time's arrow) cooperates with the Now of Being (the nagal).



32. From this perspective, it is understandable why current discussions are hardly able to couple the fractalization of the present – which is caused by the digital revolution – to that which can be called

contemporary

today. The inherent image of the time of contemporary art refers to an outdated concept of time:

**contemporary art is a co-designer
of the popular zeitgeist.**

**But contemporary art is not
capable of co-designing
the Now of ideality (see point 2).**

There is a risk of irrelevance.

33. All in all, we can see the following:

- a) Despite all of its modern forms of presentation, today's art follows an ideal of timelessness that is centered on the formula "pleasure through harmony/beauty".
- b) At the same time, today's art favors originality (cult of genius). As a result, the cooperation of the Mind with the creative time is blocked because this cooperation would require the utilization of idealities. Today's art is relatively unproductive in terms of producing unexpected probabilities because it is not capable of switching from originality to ideality.
- c) The duo of beauty and originality forces art to act as a provider of compensation and entertainment. Art could continuously provide repairs for the fractures in the world. Instead of becoming a producer of positive fractures itself, art would perform adaptive wellness.



- d) Due to the fixation on the ideal of an eternal harmony, contemporary art cannot separate itself from the level of feeling. For example, it confuses sublime feelings with a co-evolutionary mysticism. Therefore, it cannot cooperate with the creative time. It cannot do this because it cannot instrumentalize mysticism. Although it looks very zeitgeisty/modern visually, it is not modern because it is not a partner of the creative time.
- e) The relationship between art and aesthetics should be expanded. James Shelley ("Das Problem nichtperzeptueller Kunst" [The problem of non-perceptive art] in *Seel, Kunst und Erfahrung*, Berlin, 2013) agrees with me in saying that the art philosophy of the 20th century has ensured that the existence of a

non-aesthetic art

has received recognition ... in other words, works of art "you don't have to see – it's enough to get a description of them" (Shelley). So it is purely mental art ... cognitive ... intellectuality as a creative shaping of aesthetics. In other words, an expansion of aesthetics from immediate senses (such as vision) to a "mental sensuality" ... cognition aesthetics:

**The invisible becomes the substance
of the aesthetic.**

Something that would have to be tackled now, in the 21st century, would be a second expansion, namely that to

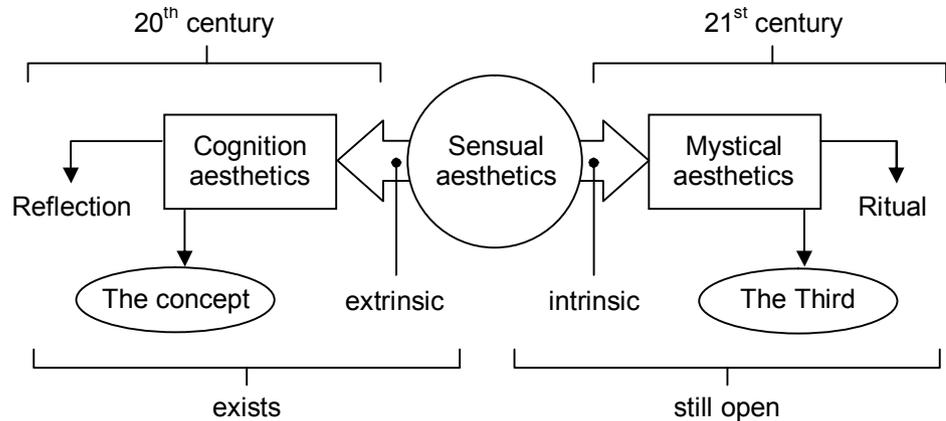
the Third.

The result would be

mystical aesthetics.

The sketch on page 45 tries to illustrate this.





A famous quote by Arthur C. Danto could provide a guideline here. He writes:

**in order to
"see something as art,
something is needed that
the eye cannot see."**

In cognition aesthetics, the intellectual remains invisible although it becomes a component of the central substance of the work. To put it another way:

The objective is to integrate an idea (concept) in the work. That what is imagined is supported by the material of the work. This material is Tonal (secular Being). That what is imagined is also Tonal. Conclusion: cognition aesthetics is a tonal concept.

The thing that is now missing is the integration of time in the work of art ... meaning the free, creative time along with (so to say as an interactive offer) the Now of Becoming... i.e. the nagual.

What is missing ... as a counterpart ... is a nagual concept of aesthetics. In other words, aesthetics that can initiate two processes:



- the integration of the individual Mind into the larger human spirit.
- the transformation of the creative time into a nagual resonance (mysticism).

Once these two processes have been completed, the Third develops ... in other words, that which exists so that it cannot exist.

The Third is basically incompatible with idea, concept, and cognition:

**The Third is the
personalized nagual.**

At this point, we can see the following:

- cognition aesthetics is extrinsic.
- mystical aesthetics is intrinsic.

And furthermore:

- cognition aesthetics needs art as reflection.
- mystical aesthetics needs art as ritual.

The overdue expansion of aesthetics ... towards mystical aesthetics ... requires a different approach to art. The expansion to cognition aesthetics which was carried out in the last century (see e.g. conceptual art) was very compatible with artistry's concept of ingenuity. The high value of the conceptual/intellectual more or less exalted the genius of the artist. If things are now going to the other side, namely to mysticism, the attractors shift:

**Ingenuity is replaced by
serving.**

**Creative narcissism is replaced by
humanity as a whole.**

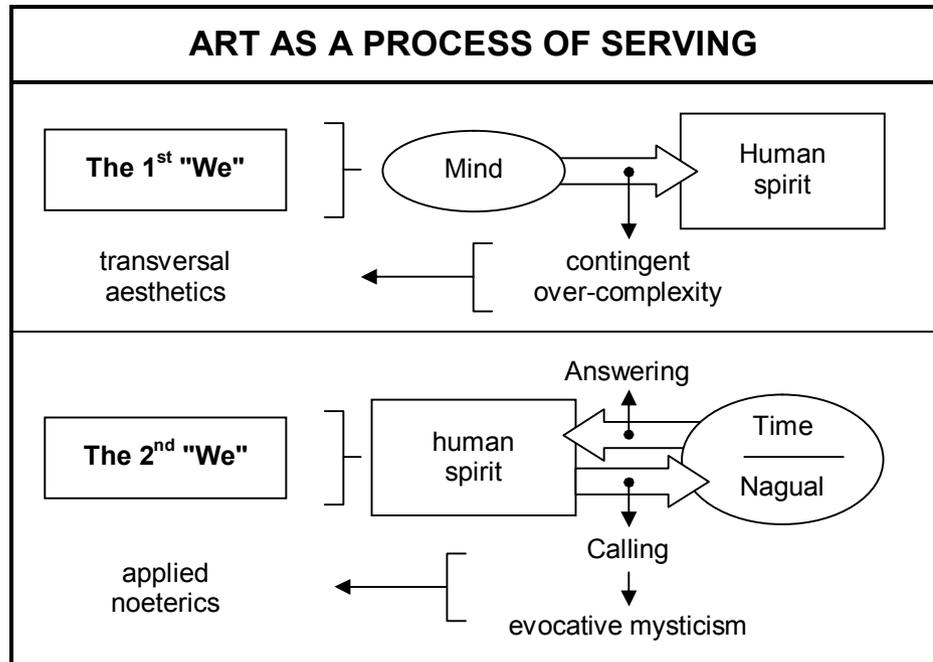


As described above, the mysticism of time does not reveal itself directly in the individual Mind; instead, it arrives where non-personal human spirit is located. To put it another way:

**The nagual resonances occur
in the human spirit, not
in personal affect logic.**

What is described here as "serving" is this: the artist and his work try to pave the way for the individual observer that leads from his Now reality to the human spirit. This is what can be described as the first "We" of the work of art.

Then the artist tries to organize Calling + Answering with his work based on the presence of the human spirit. This creates what can be described as the second "We". The following diagram describes this concept of the dual "We":







This means the following for art:

- The intellectualization of art that is currently taking place (e.g. political/cultural interventions) strengthens the intellect and binds the Mind to causal/final thought: the viewer experiences the sensuality of intellectual/creative being. Therefore, he is not provided with access to Becoming. This type of art falls short of the function of its DNA.
- The fixation on originality that is currently viewed as being so important will be irrelevant in view of the fact that mysticism, not originality, is needed in the current Becoming. Things that are original can be accomplished and experienced only as affect logic. And affect logic is the opposite of mysticism:

Affect logic is yesterday and today.

Mysticism is today and tomorrow.

In summary, it can be said:

- Intellectualized art provides incorrect content and the wrong direction.
- Originality art is always too late.

Let us now analyze the coming changes in society, culture, and Mind ... which have been caused with high probability by the digital revolution:

DIGITAL REVOLUTION AND SUBJECTIVE REALITY

1. The better that data is stored, processed (computed) and networked, the more that binding structures (repeating certainties) and principles of expectation dissolve within personal consciousness:

The clarity of Being dissolves and turns into a random rhizome of possibilities. Surprises become the standard of everyday life.



2. The expected intensification of digitization will create a "granularization" of reality (Christoph Kucklick), i.e. digital high resolution:

This will result in increasing refinement of data.

As a result, differences between things and people will significantly expand. This dynamic of singularization will destroy the supremacy of equality: "The average is dead" (Tyler Cowen).

3. The interactions between the expanding intelligence of the digital systems and machines and the mind of man will become more intensive, more diversified and more intelligent (keyword: augmented humans):

The boundary between man and machine will shift. As a result, humanity will be challenged to develop a new portrayal of man: the ideal of a rational/cognitive identity will dissolve in favor of a trial-and-error identity with a playful attitude.

4. Classic power distributions and traditional domains of authority will dissolve because the digital revolution will redistribute the exclusive advanced knowledge in such a manner that sources of consciousness will be generalized:

The conventionalized concepts for role functions and status will dissolve. It will be determined whether something is "right" or "valuable" depending on the situation / ad hoc. Spontaneous meritocracies will develop. Things that used to be "reason" will become a flow of evaluation.

5. Whenever people do something together (as in working in jobs), they will experience it more and more as extremely differentiated singularities. The future forms of commonality will shift from the compulsion of sameness to something that can be called "ambition of the moment":



A new quality of commonality will develop that is supported by spontaneous playfulness and a relish for ideation ("What if...?"). The unknown will become the raw material for self-commitment.

The enforcement of obligations will shift from a kind of Superego to a case-by-case "We".

6. In a way that is historically unique, digitization is combining the unknown with the more dense Now. What a person experiences and shapes as the present is distancing itself more and more from memory and from stockpiled systems of rules. Novel neurocircuits of "Nowness" are forming in which uncertainty in the form of a mysticism of self-transcendence is becoming a regulator:

The instrumentalization of this new Nowness is turning everyday life and the life that we experience into an aesthetics project. "HOW" is becoming the key that will open the path to the source of potentially useful probabilities.

A questioning HOW mysticism (Calling) makes the mind intelligent for the future, while the combination of learned knowledge and increasing experience that was the norm until now is making the mind more and more blind to the future.

The more that "the future is always" and "the future is now" are true, the more that future aesthetics (which can basically function only as mysticism aesthetics) will flow into the mundane processes of everyday life. The result is the poeticization of normality ... and when this succeeds, a novel, gentle form of ecstasy will be experienced ... a Being that is enthralled by repetition:



**Everyday happiness is caused
by aestheticizing a mysticism
of the future ... by enjoying something
that is required for life,
but which the eye cannot see
and logical thinking cannot objectify.**

7. By transforming the unexpected into the raw material of the present, the concept of the Ego will change significantly. Self-confidence will be shattered into fluctuating social selves (caused by, among other things, social media). Multiple Ego facets will then form the core of the Ego. At the same time, a dimension will become more and more important, one that sociologists call

self-effectiveness.

This describes 2 different concepts. The first concept is based on a novel need that is oriented towards intensively feeling your current Ego so that many actions (such as when playing digital games) that immediately link trial and error with success (dopamine output) can be carried out quickly: the Ego celebrates itself as the ruler of uncertainty.

The second concept is based on the growing need for being able to repeatedly reposition the real life that you have experienced into a higher relationship of "right" and "good". This involves compressed and often short-term

flashes of sense.

These flashes are often accompanied by activities that have a high degree of having no specific purpose. For example: composing songs at home only for yourself, with no audience, with no CD production (reproduction) and without any ambitions. Just for fun ... sinking into the flow of doing ... enjoying the purposeless Now.

8. Digitization will cause changes particularly in the area of careers. Many employees will work together with computers in such a way that the interactions (the mental dialogue) will become a continuous experiment with the "system of rules" in the computer. These experimental interactions will create "disparate bits of information". This is the definition of Laszlo Bock, Head of Human Resources at Google.



The people at Google are sure that the best employees are those that can produce very many disparate bits of information because they are no longer playing the discursive and sterile game of knowledge + skills + experience, but rather

**the new game of continuous
self-transcendence.**

At the same time, we also know that the really formative (i.e. evolutionarily important) employees are those that can spontaneously ask the right questions when they are surrounded and excited by the flood of disparate bits ... questions that can transform the fog of disparity into probabilities of success:

**Spontaneous (i.e. unplannable)
finding and invention
are possible only for people
who can purposefully shift
their Mind into the
human spirit.**

The fusion of Mind and the human spirit does not take place directly/linearly and can thus be trained causally/finally. This requires systemic learning in which the capabilities that are sought do not become part of the training (= conditioning). Systemic learning provides the inputs that, embedded in neuro-focussed rituals, create the essence as quintessence (this is the credo of autopoiesis).

Art for Brain ... the concept of transversal and provocative aesthetics ... belongs to the genus of this autopoiesis.

9. Over the long term, nearly all the areas that have previously been shaped and coordinated by thinking will be dominated by the higher mathematics of digital machines ("extended mind"). Man will lose the primacy of being able to think alone ("I think, therefore I am" / Descartes):

The production of consciousness by thinking will decay. More and more often, it will become painfully apparent that the supposedly intelligent results of thinking represent useless patterns of the past ... apparent innovations that are merely modulations of what already exists.



Novel mental techniques will successively replace thinking; these are based on, among other things, the ritualization of creative time (the nagual). Over the long term, it will boil down to the development of an independent methodology of the co-evolution of Mind and Spirit. This theory is called "Noeterics". The result:

**Cognition-based rationality
will be largely replaced by
applied noetic mysticism...
intelligent mysticism of time intelligence.**

10. The inner substance of intrinsic reality ("the inner life of a person") will no longer have the task – as in earlier epochs – of mitigating or compensating for the shortcomings of reality and the infringing pretensions of everyday life. The inner world of a person is no longer the healing counterpoint to the disagreements that are "out there". If you live in a digitally based society and continue to play the old game of "out there = bad, in here = good", this will cause mental disorders that weaken your lifeforce. The outside is dominated by 3 attractors:

- complexity (continuous confusion)
- kinetics (self-acceleration of processes)
- contingency (growth of inevitable surprises)

In the future, the objective will be to reflect these 3 attractors in a person's inner world. In other words, there will be no inner world that is a counterpoint to the outer world; instead, there will be a "this is the way I am" world. So there will be no battle against these 3 attractors. And there will be no draining of subjective reality (e.g. using yoga or meditation), but also no "wellness for the soul" in the sense of celebrated self-pity. Quite the contrary. The objective will be a basic switching of the mind to the following intrinsic parameters:

- The nearly-nothing that is nearly-everything } as a response to complexity
- The concept of bright ecstasy^{*)} } as a response to kinetics



- The Third as a new concept of wisdom] as a response to contingency

*) Formation and dissolution become one

The three intrinsic parameters shown above do not arise spontaneously in a person's mental interior. They are also not automatically intrinsically created if you actively take part in the digital outside world.

To build these parameters up into a mental fitness, a type of "Mind Design" is needed, such as in the form of Intrinsic Coaching and Art for Brain.

We can see that the dynamic and creative aspects of time are being pushed forward by the digital revolution. The old (i.e. passive/hidden) time fades into the background:

**In the digital society,
time will become a tool
for positive problem-solving.**

Therefore, time is a future key factor. So it is not surprising that especially intrepid curators have started to analyze the relationships between time and art. One example of this is the exhibition at New York's MOMA in January 2015, curated by Laura Hoptman. The exhibition's title was:

**THE FOREVER NOW
Contemporary Painting
in an Atemporal World**

In her contribution to the catalog, Hoptman also describes the strong influence of the Internet on our mental concepts of time. She interprets the relationship between temporality and art according to the aspect of interlinking. She says that temporality is connected with a growing network of possibilities; this results in ... and I agree ... a different quantity of experiencing Nowness:



If the number of options and contexts (distinctions) increases more quickly than the system of organization that they are based on (re-entry), time becomes a central design factor.

However, Hoptman interprets Nowness and atemporality mainly according to the aspect of freedom from structures and obligations. Keyword: "Do what you want". In fact, the growing concentration on the Now is a decoupling from historic reconnections as well as from the constraint of having to develop advances in art. Keyword: "We have everything available" (Oscar Murillo).

In Hoptman's "atemporal universe", everything can occur at the same time as well as differently. An offensive versatility dominates. To put it another way: here, a time is presented that has created itself so that it can constructively accompany the "explosion of digital possibilities" (Chris Anderson).

This is certainly relevant. But what is described here is mainly a new type of introduction of art to tonal/secular time. What is missing in this concept is an idea how artists and art can find the way to be able to cooperate with nagual time ... i.e. the free, creative time ... so that human consciousness can be made fit for the coming digital world. The thing that is missing, therefore, is a type of art that is ahead of the current time and that can enable our Mind to cooperate with the Now of Becoming (the nagual).

The artists that Hoptman presents intend to play a role in designing the time-time ... "to brand the times" (Douglas Coupland). And in order for this

time branding

to be successful, the presented artists attempt to organize art's departure from the obligation towards extrinsic innovation (originality). As I described on page 53, this intention is correct and valuable.



Digital culture does not want originality, but rather idealities. In this concept, the exhibited works have a common denominator in their marked differences, and this is:

"anything goes now".

Using this concept, the artists are actually capable of deconstructing historic regulations, as well as the authority of periods, styles, and of "doesn't work". Furthermore, according to Hoptman, an end should also be put to the heroic dreams of "originality".

All of this is certainly more than merely right. But the collected works demonstrate a peculiar running in place ... a kind of standstill before what is really happening, namely the big leap towards cooperation between art and the creative time.

Interpreted benevolently, it could be said that the works are actually not really important. Since they are oriented towards "anything-goes freedom", almost all the works look as if the artists of today are copying or reenacting what the pioneers of days past had done before them. Therefore, visuality looks peculiarly "old". You remember it from somewhere, but this isn't a disadvantage. But familiar things that have merely been redesigned do not provide input into your brain that could make us fit for the digital reality that is asserting itself more and more.

So what probably counts more is the inner attitude of the artists on exhibition as well as their obvious intention to liberate art as much as possible from the inner constraints of art. The artists achieve a massive breakage of "the cult of temporal chains" (Simon Reynolds). In other words, a release on all sides ... accomplished using "remix, mash-up and sample". What we see is a vehemently/playfully presented act of self-liberation using visual citations.

But ... is that enough? Is this already the beginning of time-based art? Is this the leap? I think it is merely the run-up. But this is certainly required and therefore important. In this sense, what the MOMA exhibition presents is the following:



**The awakened consciousness of our time
is looking for strategies for a
different approach to time.**

In his book *Die Ablösung vom 20. Jahrhundert* (Replacement of the 20th Century; Vienna, 2013), Robert Fleck analyzed the situation of contemporary art from a slightly different point of view. In the developments of the 20th century, he sees a final conquest of space and its subsequent resolution by art.

The resolution of space occurred, among other things, by dispensing with the portrayal of a spatial world (e.g. an image space with a central perspective) as well as with portrayals of spatial objects, which was consummated by abstract painting. This is the aspect in terms of content.

But there is also an aspect in terms of style. Art (such as abstract expressionism) developed a flat and, to a degree, radically two-dimensional image space, as well as a floating appearance. The central contention for these developments:

**Only those who can dominate space
and can dissolve it is capable
of cooperating with time.**

This could be extended as follows:

- When the content of art is space as well as worldly things, art is extrinsic (even if it is abstract and flat). It follows the credo of portrayal: portrayal is space.
- When art devotes itself to time, there is no more portrayal; instead, there are cooperation and stimulation. This type of art becomes intrinsic. And the content of this type of art is neither "the world" nor "art" (art for art's sake), but rather the stimulation system: stimulation is time.

Fleck names four artists who he thinks were the prime movers of 20th-century painting: Paul Cézanne, Paul Gauguin, Georges Seurat and Vincent



van Gogh. According to Fleck, all of them developed visual concepts to destroy visual space, such as using the disintegration of image planes or the deliberate incompleteness of the shown objects in the images. Added to this is the connection of conscious flatness with intense colors or ... such as for Seurat ... the dissolution of objects into pixel-like shimmering individual elements. The New was the deconstruction of space.

So, Fleck asks, who are "the artists that are preparing and initiating the New today?" Furthermore: "We need a few artists who will take matters for this century into their own hands in order to formulate the really new attitudes of art of this century."

What could the "really new attitudes" be? Hoptman sees the New in the advent of a new temporality ... forever now ... atemporality. Fleck sees "the open situation since 2000" and merely sketches what could possibly come. He says that the "contours of a new paradigm in painting" have become apparent by using, for example, intensive testing, mixing, and restaging of traditional image concepts. Keyword: running in place. Furthermore, he suggests that in all the trials – which, according to Hoptman, have primarily generated art's self-release – a new dimension is appearing on the horizon:

The emergence of a new type of "image space".

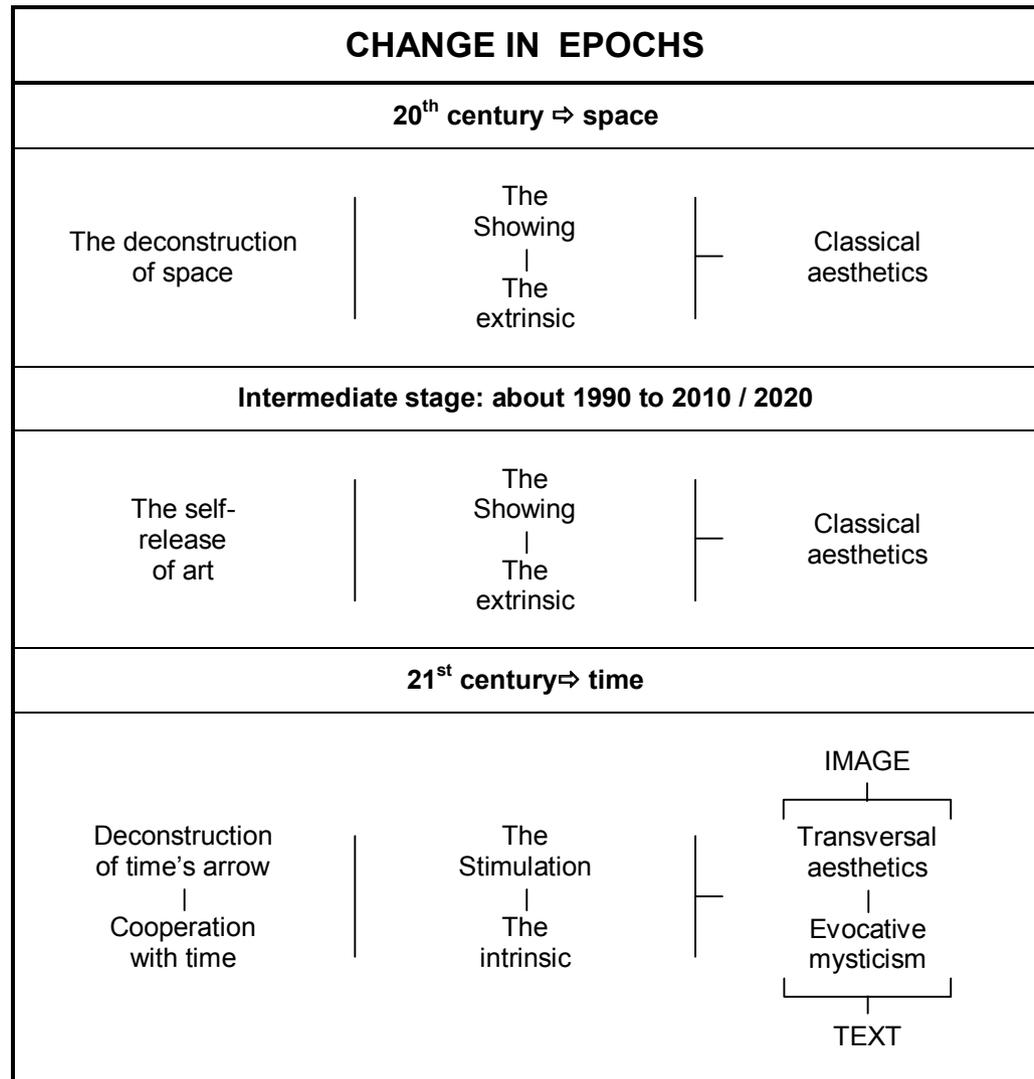
This is disappointing. "Space" once again ... but something different this time? Visually ... stylistically? This is not enough; the deconstruction of space and materiality already took place in the 20th century because art – which was running in place between 1990 and 2010 – was not capable of discovering new image spaces.

Image spaces follow showing and portrayal. If you want to show novel image spaces, you involuntarily keep landing in the image space. The artists of the Now time (i.e. between 2010 and 2020) will provide the creative modulation of image spaces:

**If you are seeking new image spaces,
you will get a new look
only from old image spaces.**



So you would have to change the goal ... away from space ... towards time.
 The following diagram attempts to illustrate this:



We can see that there will be a change in aesthetics. The essence of time ... the free, creative time ... is aligned towards evolution. This time creates



Re-Becoming based on what has been. Therefore, time represents the dynamics of self-transcendence.

Self-transcendence is transversality. Therefore, the aesthetics that is oriented towards time will be transversal aesthetics. The following overview describes the criteria for this:

TRANSVERSAL AESTHETICS

Transversal aesthetics is essentially based on the following factors and principles:

1. The central design element is the line, because the line is furthest removed from the object space. It is the visual border between marked space (tonal) and unmarked space (nagual). It unites the world with the non-world. Therefore, it is the key to the intrinsic.
2. The "fast line" of calligraphy is preferred because it carries time as a progression within itself: every decoding of a fast line generates a little "time flash" in the consciousness.
3. All lines must be manually "found" and implemented by a person. Rendering lines prevents the subsequent structuring of the "We".
4. The goal is to make contingent over-complexity visible. This goal can be attained using the following three arrangements:

- A
- different views (ways of creating) of the lines
 - different scaling (size ratios) of the lines
 - different colors of the lines
 - compilations into line sets



- B
- fractal deconstructions of the line sets combined with fractal re-constructions (random puzzles) into contingent ensembles
 - Multi-layering of the ensembles on the basis of cuttings and glazes to create Pictures
 - Combination of various Pictures to create fractal Compositions on the basis of pattering techniques

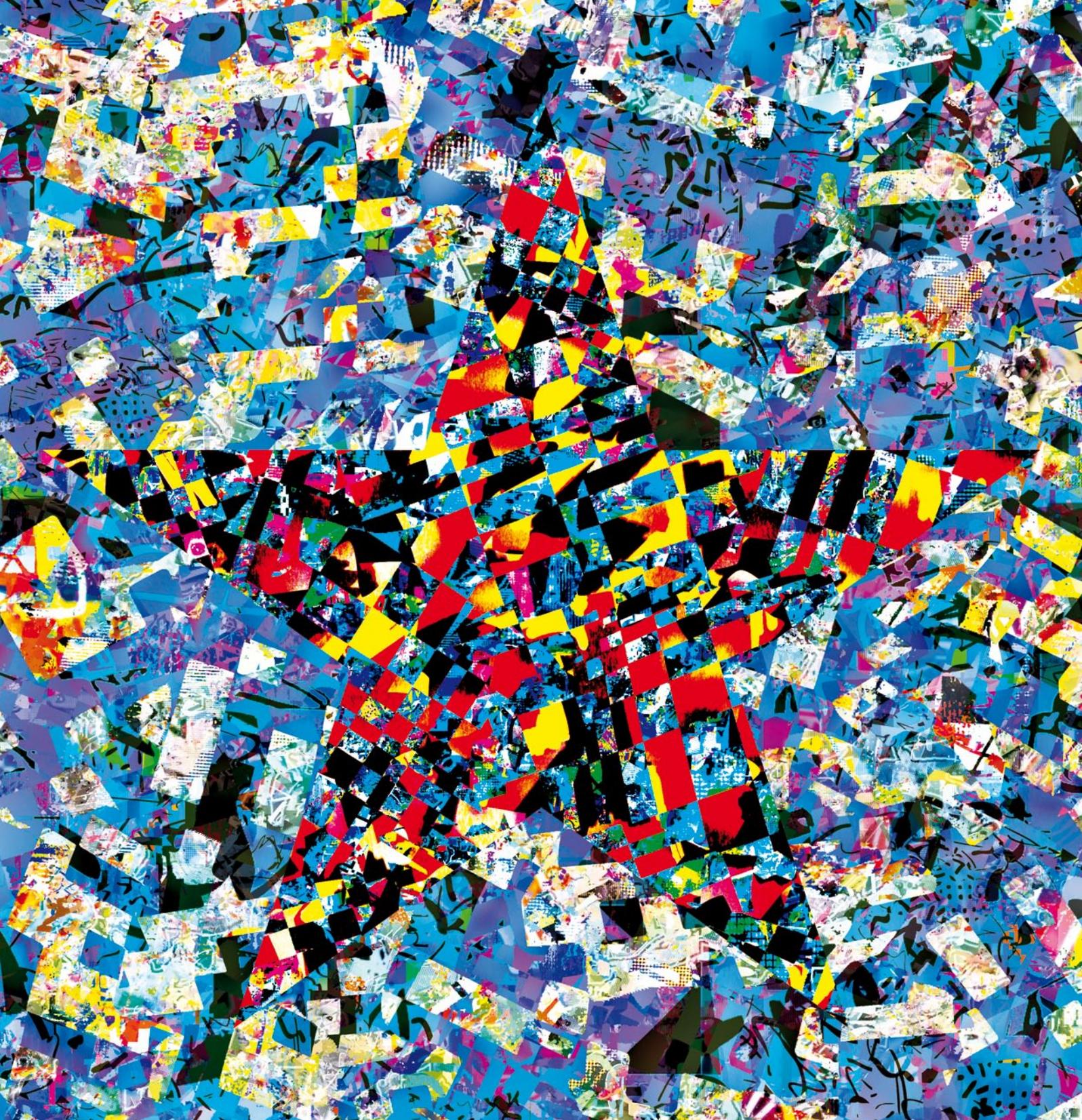
- C
- Granulation of the colors:
- a) to de-emotionalize the colors (= required for the stimulation of sentient forms in the brain)
 - b) to provide a color world of Nowness.

- Use of computers for the 3 arrangements (A/B/C) described above
- Use of codes for the strategy of the rising dual "We".
- The content is "No Content".
- No mandatory style. Everything is permitted and possible within the context of 1 to 4.

The 21st century of art will be time-based art. Now that we are already in the middle of this century, we may be able to see in a rudimentary way whether art has started to look for the path towards time.

Fleck writes "What is happening right now in the present? The big kick has not yet occurred." And he is right. But why is this so? It may be because of showing. Visual art needs the eye ... regardless of paintings, photos, or videos ... all of which are based on the eye and perception. Visual art cannot exist without showing. And showing is always a process that takes place in the extrinsic.

Somehow, time does not fit within this blueprint. Time cannot be shown. Time does not belong to the extrinsic. Time needs to reveal itself from the inside ...



i.e. intrinsically. What can be done? Inner revelation can be stimulated from the outside.

As a result, stimulation replaces showing in terms of the relationship between art and time.

The New in the art of the 20th century will probably begin by dispensing with showing. Showing should be forgotten so that you can get a handle on stimulating. And then you should make stimulating more and more perfect ... such as by declaring that the brain is your field of work. Once a usable stimulation has then been found, you should show it:

**The images then show their stimulation system.
This is time-based art.**

Time-based art is inevitable. Why? Because the digital revolution has a dual effect on people. It changes not only our exterior, but also our interior. So a dual and simultaneous transformation takes place. One of the main causes for this is:

**Digitality generates too much
concurrency.**

**This concurrency destroys
the classical arrow of time.**

**A new potency
of Nowness is generated.**

Art should respond to this. Art's response to the digital revolution will be that it will actively and positively integrate itself and support it. Art has to love the digital. If art decides to oppose this revolution, it will become a wallflower ... a decorator for the coming culture.

This is why time-based art exists ... a type of art that helps people make better use of and help design the digital developments. A type of art that mentally and neurally helps people to actively participate in the new potency of Nowness:

Time-based art is the "Yes" response to evolution.



From this perspective, it is certainly not enough if Fleck believes that art should respond to the new challenges of time by developing a new image space:

**The answer to a new type of time
cannot be a new type of space.**

Nevertheless, Fleck speculates whether the works of Peter Doig, Baselitz (his later works), Lassing and Richter have perhaps developed the new quality of an

open space.

By this, he means that the open or hidden incorporated "space coordinates" – such as those with which we are familiar in the consciously flat and extremely two-dimensional images of abstract expressionism – are being dissolved. In other words, a non-perspectivity which presents itself as being radicalized.

Here's what I think: any type of showing will generate a space quality. Showing is space. So it does not make much sense to want to get away from space for some reason within the context of showing. Even the most open space is ultimately space if it is shown.

And the strategy of stimulation, which could be typical for a coming time-based art, also generates and needs space. Time-based art shows its stimulation system. And showing generates space.

The art of the 20th century conquered space. This is a good thing. As a result, art has been released from space, i.e. it can devote itself totally to time ... but space is always there, including the space that builds up between the image object and the viewer, as Elsworth Kelly has already mentioned. This means:

**Space is the natural companion
of all visual stimulation systems
that are focused on time.**

Much more exciting than the relationship between space and time is the relationship between time and Mind. What has to happen so that time can be revealed in the consciousness so that it can be exploited? Why is our arrow



of time the major obstacle when we are trying to turn unexpectedities into specific futures? Or: If the digital revolution will wipe out large areas of thinking over the long term, what role will mysticism play? And: Can a new form of mysticism be developed that refers to time in a co-evolutionary way?

At the same time, there is still a lot to be discovered about time. But these discoveries cannot be successful if the ideology and methodology of knowledge (cognition) are used:

Time requires participation or integration.

**If you want to detect time objectively,
you will merely end up in time's arrow.**

The arrow of time that we humans experience is a spatialization of the free, creative time that is carried out by the Mind. Time's arrow prevents the Mind from entering the creative time. Time's arrow is thus relatively blind in terms of the future (the unexpected) and creation (the wonder). From this perspective, it is a great leap forward that digitality is now starting to dissolve our neural idea of time bit by bit using

**a Nowness that is becoming
more and more timeless.**

What can the Mind do to make itself fit for this revolution of Nowness? One answer would be: art ... more precisely, time-based art with transversal aesthetics and evocative mysticism.

The free time will be called into the Mind, i.e. into the (still) existing arrow of time. As a result, the "expanded now" develops in time's arrow ... the absolute Now.

Therefore, a mirror image of precisely what the reality of the digital creates develops in the arrow of time that organizes our waking consciousness: the new potency of Nowness. As a result, we can see that art can definitely help make the new time on the outside congruent with a new time on the inside.



Keyword: Inclusive Fitness. As a result, the first stage for art in the 21st century could be described as follows :

**The dissolution of the limitations
of time's arrow by experiencing
time-based mysticism in time's arrow.**

Let's now take a brief look at an example of this time-based mysticism:

**LIGHT IS TIME
WITHOUT MIND.**

**LOVE IS MIND
WITH ENDLESS
TIME.**

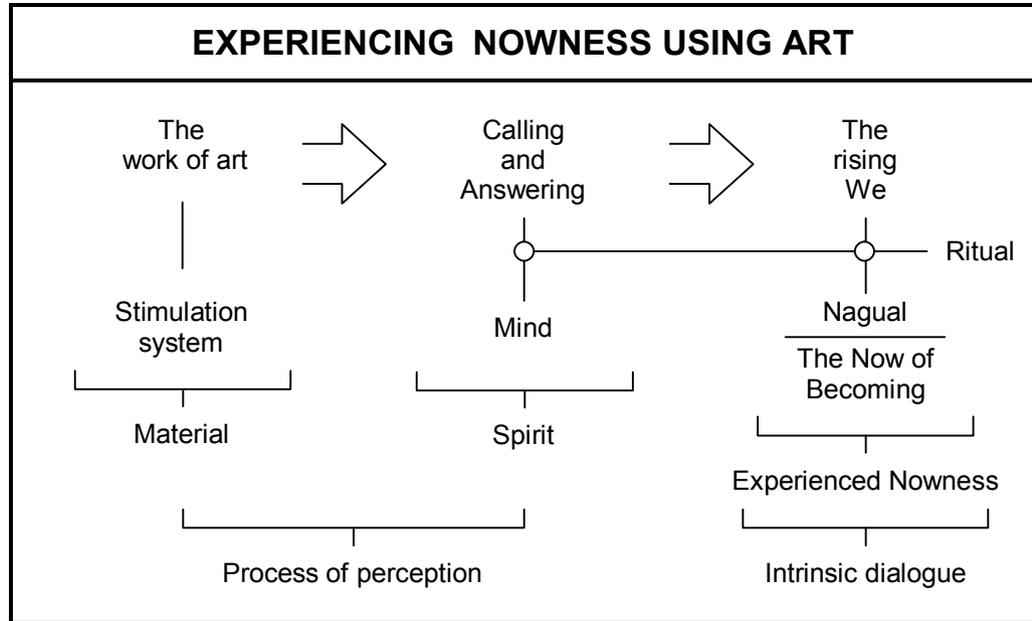
This mystical text is based on noeterics, which was mentioned above (see page 51). Such "Mystics" can be included as verbal "callers of time" in the works of time-based art.

In order for the free, creative time to appear as a presence in the Nowness of a person, the concept of Calling and Answering – which can take place only in the Mind – is needed. The work of art can appear "from the outside" as a stimulator. The work of art as a material is thus merely the first stage of a process of consciousness. The thing that is important takes place beyond the material.

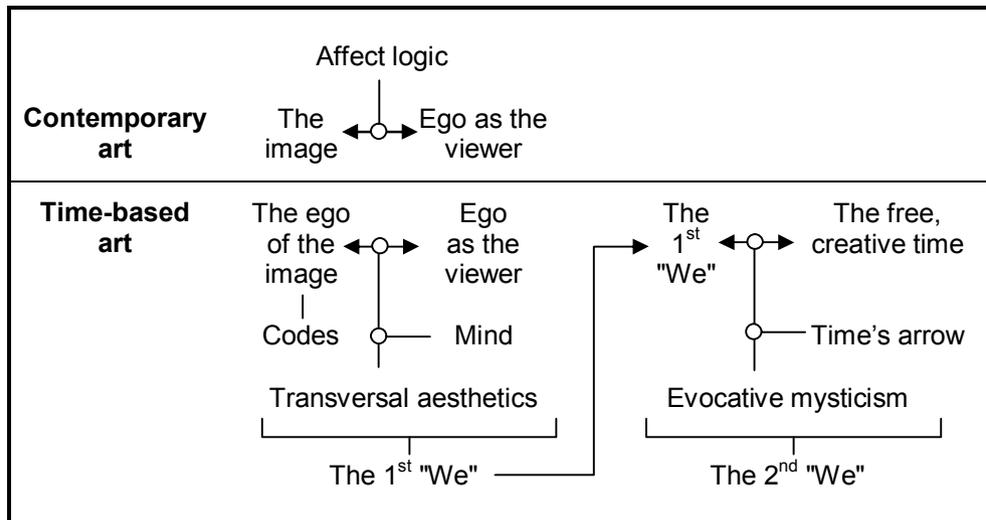
Nowness as an experience in time's arrow requires – if you want to cause this experience using material art – a stimulation system that starts within the framework of perception, but which ... so to say as the second stage ... ultimately arrives in the dialogue between consciousness and time. As a result:

- In contemporary art, the perception process ends in the Mind (e.g. as affect logic: "Like", etc.).
- In contemporary art, there is no active Calling that is included in the work of art. So there is also no Answering. The diagram on page 89 specifies this aspect.





- Although an intense relationship between the image and, for example, its owner – i.e. a "We" – can take place for contemporary art, there is no mental program within the image that develops a dual "We":





Without the 2nd "We", there can be no cooperation between the Mind and the free, creative time. To put it another way: the objective of allowing the potency of Nowness to "blossom" in a person's arrow of time will not be possible without the strategy of the rising dual "We". Contemporary art does not have a positive shaping effect in time's arrow because this type of art cannot construct a dual "We".

So we can see that contemporary art is not capable of offering a type of art that can provide a proactive answer to the digital revolution. Nevertheless ... the sector of contemporary art provides a few effects that could be helpful in developing a novel time-based art. The following overview analyzes where and how contemporary art could be an important preliminary stage for time-based art, Mystic Art and Art for Brain:

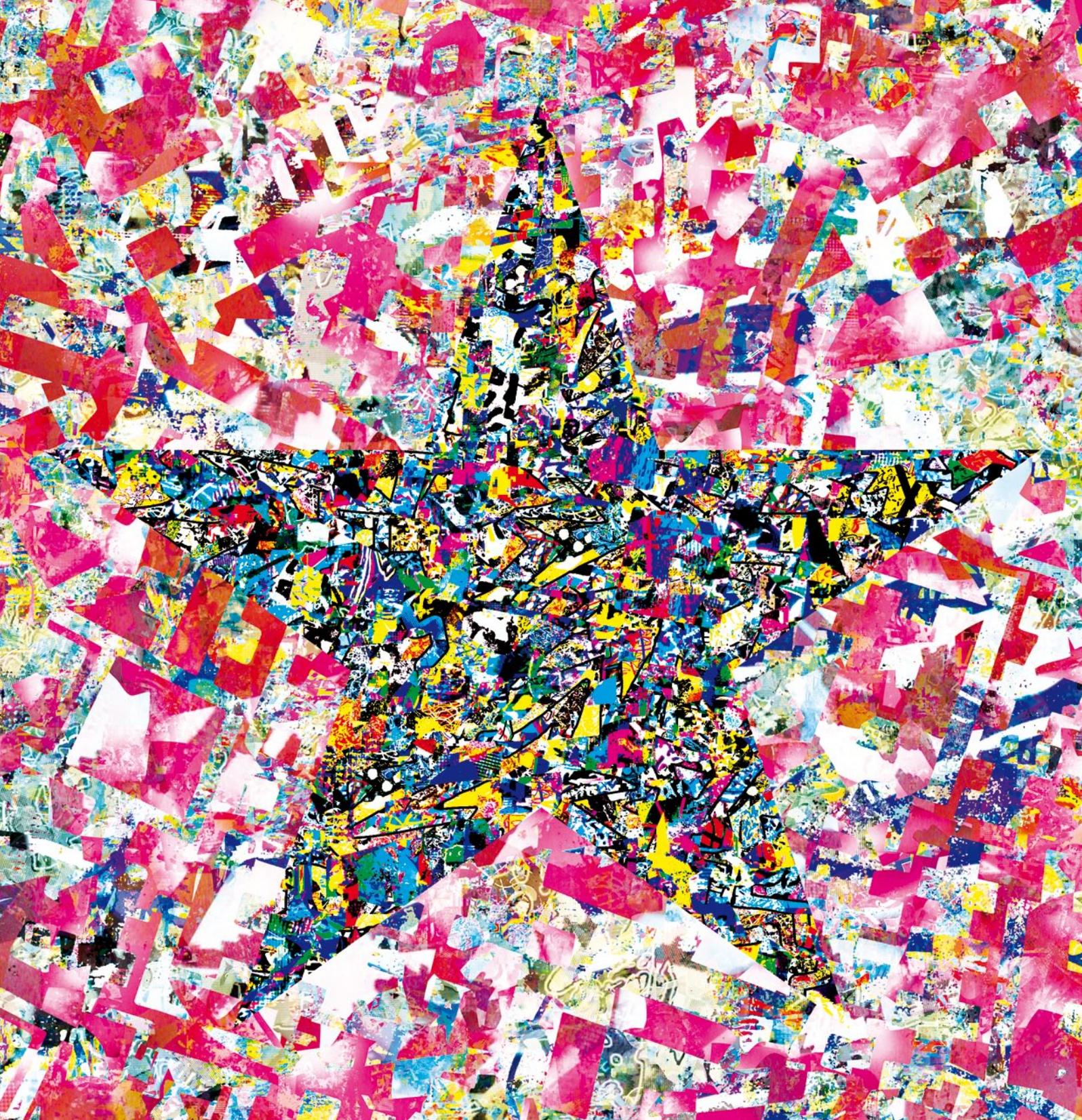
CONTEMPORARY ART AS A PRELIMINARY STAGE FOR MYSTIC ART AND ART FOR BRAIN

According to Julia Rebentisch, *Theorien der Gegenwartskunst*
(Theories of Contemporary Art, Hamburg, 2013)

- The New in contemporary art is mostly original, but not inherently innovative.
- Art is organizing its own running in place. It is fixated on "the immanence of captive time" (tonal time).
- It is neither an -ism nor a type of modernity ... neither a closed concept of style nor a type of avant-garde.
- It dispenses with the dominance of beauty and is focused on the sublime. It no longer desires the triumph of the beautiful shape (this task has been taken over by design), but rather "the work of the formless in the heart".
- There is no longer an obligation to follow the concept of "the unity of the work". Art is creatively operating its continuous delimitation and globalization: "the poetry of the open work of art" ... the end of "the aesthetics of truth".



- The works of art are focused on subjectivity and interactivity: they demand "a free and creative answer" from the viewer and the audience. They try to create a "We". The desired ideal is the "mutual referencing of the work and experience"; as a result, the classic characteristic style of the autonomous work becomes a "game without rules".
- Art distances itself from the "determination of art by philosophy". It paves the way to a functional Selfish Dynamic: "art can exist only within the arts").
- "Judgment and feeling" combine within the perception of the works of art. The goal is increasing the "desire for reflection". This is the preliminary stage for Calling in the context of co-evolution.
- The works of art present their "basic inconclusiveness". They generate "never-ending movement". This is the preliminary stage for transversal aesthetics.
- The works of art prefer switching back and forth "between the subject and the object", where what is in between is of increasing importance. This "in-between" also includes the simultaneity of facticity (being) and "without" as a "paradoxical relationship of a with/without". This is the preliminary stage for the spiritual instrumentalization of the Third.
- The subject of the Third also includes the aspect that many works of contemporary art try to achieve an "ethical/political function". The focus that is used for this consists of remembering that "that which is, is not everything". An attempt is made to reference the essence, which is not positioned in the material world, but which transcends the material world due to it activated Becoming. This is the preliminary stage for the evocative concept of the nagualization of the Tonal ... the metaphysical background of the world and time thus reveals itself as resonance within the consciousness of the viewer.
- At the same time, the instrumentalization of the Third and of the "in-between" can be shaped into a neurophysiological instrument for a novel spiritualization of art: the works of art move the perceiving waking consciousness of the viewer (= Mind) ... via the bridge of a perceptual trance ... into the human spirit. The spirit that is active in the Now of creation (= nagual) becomes the resonance in the human spirit (e.g. superconsciousness). This is the preliminary stage for the techniques of evocation (Calling + Answering).

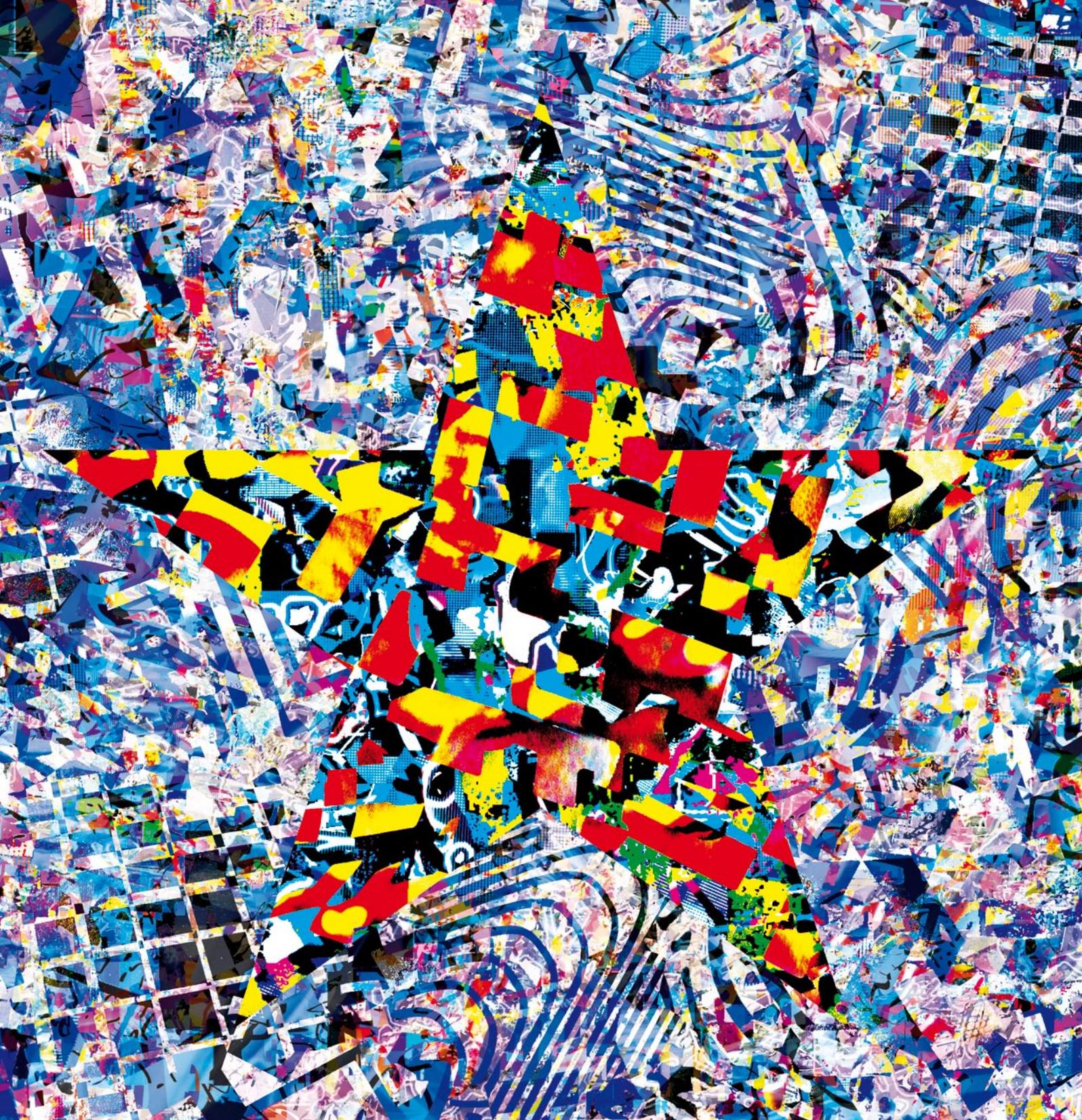


- Social (tonal) participation is less important than the inner participation that is required by a "We". The development of this "pure We" (Adorno) is clearer "the less that it adapts on the outside to a 'We' and its idiom". The pure "We" provides "utopian coloring", i.e. participation of the subject in the "revelation of reconciliation". This is the preliminary stage for the concept of the rising dual "We".
- In the concept of Picture Art, which is part of contemporary art, attempts are made to construct the "aura of the indeterminate"; as a result, positive mental (intrinsic) effects can be achieved. These consist of processes "that are essentially not completable" ... i.e. with no beginning and no end. At the same time, attempts are made to transform "the overly Certain" into a latency that is open to interpretation, thus creating magic in turn, i.e. the appearance of subjective image realities in pictures that are not really the contents of these images (opacity). As a result of this effect of magic, "the logic of representation is penetrated". Spontaneous/singular transcendences occur within the consciousness of the viewer. This is the preliminary stage for an intrinsic objective of art and for a novel form of Mystic Art.

We can see that contemporary art is an important and valuable step in the right direction. But it is not yet the giant leap in the sense of Michel Onfray, who explained the situation as follows just before the year 2000:

"The most interesting thing among artists living today is currently who manages to become an artist of the 21st century, and who is damned to remain an artist of the 20th century although he may work 10, 20, 30 or more years into the 21st century ... I am certain that this is the true match among the artist of our era ... who will be capable of becoming an artist of the 21st century? This is the biggest challenge."

Contemporary art is for the most part abstract painting. But there are also painters, such as Peter Doig, who use romantic realism ... a mixture of the world and the dreamworld. The more abstract paintings



tend towards "pure art"; at first glance, it would seem that a usable path to a time-based time exists here.

But: abstract or figurative ... both concepts block the path of the Mind to the free, creative time, or more precisely, the Now of Becoming (nagual):

Figurative painting
is a portrayal of the world.
I.e. Tonal.
And the tonal cannot become
one with the Nagual.
(However, this works
the other way around.)

Abstract painting
is a portrayal of art.
I.e. also Tonal.
In this respect,
the same is true as for
figurative painting.

On this basis, it becomes apparent that significant differences in style can also not be relevant for the entrance of art into the potency of Nowness. Using what we have discussed above, let us now formulate a few further aspects for the art of the 21st century:

ART CONQUERS TIME

1. Time cannot be portrayed in images. Time reveals itself in the consciousness and is based on the ritual and mystical stimulation of the brain (Art for Brain).
2. Time-based art is ritual art.
Time-based art is mystical art.
Time-based art acts as a brain machine.
3. Time-based art does not develop in the work of art, but rather in the brain.
Time-based art can therefore not be an art of portrayal.
4. Time (regardless of the subjective arrow of time) can be experienced when the observing Mind can be integrated into the human spirit. As a result, the free, creative time can be experienced. It exists only outside the Mind. It can be experienced only in the human spirit.



5. Art is an adequate cultural technique for integrating the Mind into the human spirit in such a way that the "free time" can be experienced. This integration requires two attractors:

- | | | |
|-----------|---|---|
| Visuality | { | a) <u>Paradoxical Arousal</u>
Perceptual trance using contingent fractality for the purpose of moving the Mind into the human spirit |
| Text | { | b) <u>Evocative Mysticism (Calling)</u>
Creation of resonances of the free, creative time in a person's consciousness |

6. Time-based art does not show anything; instead, it stimulates the self-revelation of the "free time". Self-revelation is a neural process, not a cultural one. Time-based art is functional stimulation art. The design elements of this type of art are used solely for neural stimulation.

7. In this context, aesthetics becomes an agent of self-transcendence, i.e. it transforms into transversal aesthetics. As such, it distances itself from classical criteria, such as beauty and innovation (originality).

8. In order to make it possible to practice the transversal function, time-based art requires the use of digital techniques. The traditional (manual) techniques of painting (e.g. canvas, paints, brushes, etc.) are not capable of producing the required fractal/contingent aesthetics:

**Digitality becomes a requirement
for Mystic Art.**

If art wants to face the challenge of making a contribution to coming to terms with the new time-based reality (caused by the digital revolution), art will have no choice but to turn to the brain.

The new time-based competencies that are attaching themselves to the dynamics of Nowness develop only intrinsically when the brain is adequately stimulated. It is not sufficient ... as is the case for e.g. contemporary art ... if the affect logic



of a person is positively stimulated. Previously, this has occurred using classical aesthetics, with its concepts of the sublime, beauty, and originality.

This means: although positive stimulation of affect logic generates pleasant feelings, these feelings are not capable of acting as stimulators on the brain and its circuits in such a way that the Mind "voluntarily" integrates into the human spirit. This integration is the only way that the Mind can receive time in the form of positive nagual resonances. Or to put it more pointedly :

- Pleasant feelings always remain merely pleasant feelings.
- Pleasant feelings do not work as stimulators for the brain.
- Pleasant feelings strengthen the position of the Mind. They do not move it into the human spirit.
- Pleasant feelings go away (redundancy effect). They do not form any neurocircuits that are capable of cooperating with the creative time. There are no upwardly mobile learning effects.

Conclusion: We are looking for a neural stimulation system that has an effect beyond affect logic. Particularly contemporary art (as well as the current "flip art") lives from being zeitgeisty and thus emotionally intensive. A lot of hype, show, and contextual staging is used ... to a degree along with criticism, agitation, provocation, and scandal. All of this is intensified affect logic and is therefore counterproductive if you want to shape your brain for the new time-based intelligence. In general:

**The more intensively that art
reaches and increases feelings,
the less effect it has
in the brain.**

Neuroscience has presented relatively clear facts in this regard. Here's the way it looks:

1. According to Gerald M. Edelman, feelings are controlled mainly by the dispositive and "Mind Cards". Emotionally intensive or impressive works of art thus interact with the dispositive and the Mind Cards.



2. Feelings occur as a process in the activated limbic system, based on neurotransmitters and triggered by value judgments.
3. The interplay of Mind Cards and the limbic system takes place in an autonomous process: the feelings follow the Mind Cards as long as the neurotransmitters are firing.
4. Feelings cannot have an effect on the brain, or break out laterally, beyond their autonomous feelings. Feelings are like a flash in the pan ... when the fire is out, nothing remains.
5. The dispositive and the Mind Cards are generally "finished" at an age of about 30, i.e. their development is largely completed then.
6. Only traumatic experiences receive "permission" from the brain to construct new Mind Cards. Even experiences of extreme happiness are not capable of building new Mind Cards. Even exceptional feelings remain a flash in the pan. Only seriously negative experiences that cause malevolent feelings are stored in the memory. But again, these are not Mind Cards.
7. The aesthetics that dominates today works preferentially with feelings. Only purebred works of conceptual art generate fewer feelings. Instead, they activate cognition more intensively.
8. Modern aesthetics is based mainly on beauty and originality. Both of these concepts are indeed suitable for generating significant feelings.
9. However, it can be seen that feelings can be naturally modified so that they become the raw material for thinking. According to the research of Antonio R. Damasio (*Ich fühle, also bin ich*; I Feel, Therefore I Am, Munich, 2000), feelings play "the key role for all cognitive processes".

It feels like a feeling, but it lands in thinking. And ... this is especially important ... this thinking is totally unsuitable when it comes to calling the



free, creative time ... calling it into the human spirit. Affect logic is Mind. And the Mind cannot move (without external help) into the human spirit and thus into the zone of the creative time. As a result:

**The significant feelings
of modern aesthetics fail
when it comes to building
a new time-based intelligence.**

10. The feelings that are awakened by art remain in the autonomous process (see point 3). Keyword: flash-in-the-pan effect. They do not shape any new circuits or form any positive Mind Cards.
11. If you want to develop a novel time-based intelligence in your brain, you have no choice but to build new circuits. Dealing with the new, digital potency of Nowness needs Mind Cards that are definitely new.
12. The feelings-based aesthetics of contemporary art cannot accomplish this. It remains dependent of how the existing Mind Cards function.
13. If you now want to construct new Mind Cards ... despite the dominance of the existing ones ... that are to contain a new time-based intelligence, you have to develop a set of tools that can achieve the desired neural effects beyond the scope of affect logic.
14. This set of tools consists of evocation rituals. The theorem for this is:

**If you want to construct the
Mind Cards of time,
you have to ritualize time.**

The overview on page 107 describes these principles as an "Art for Brain" strategy.

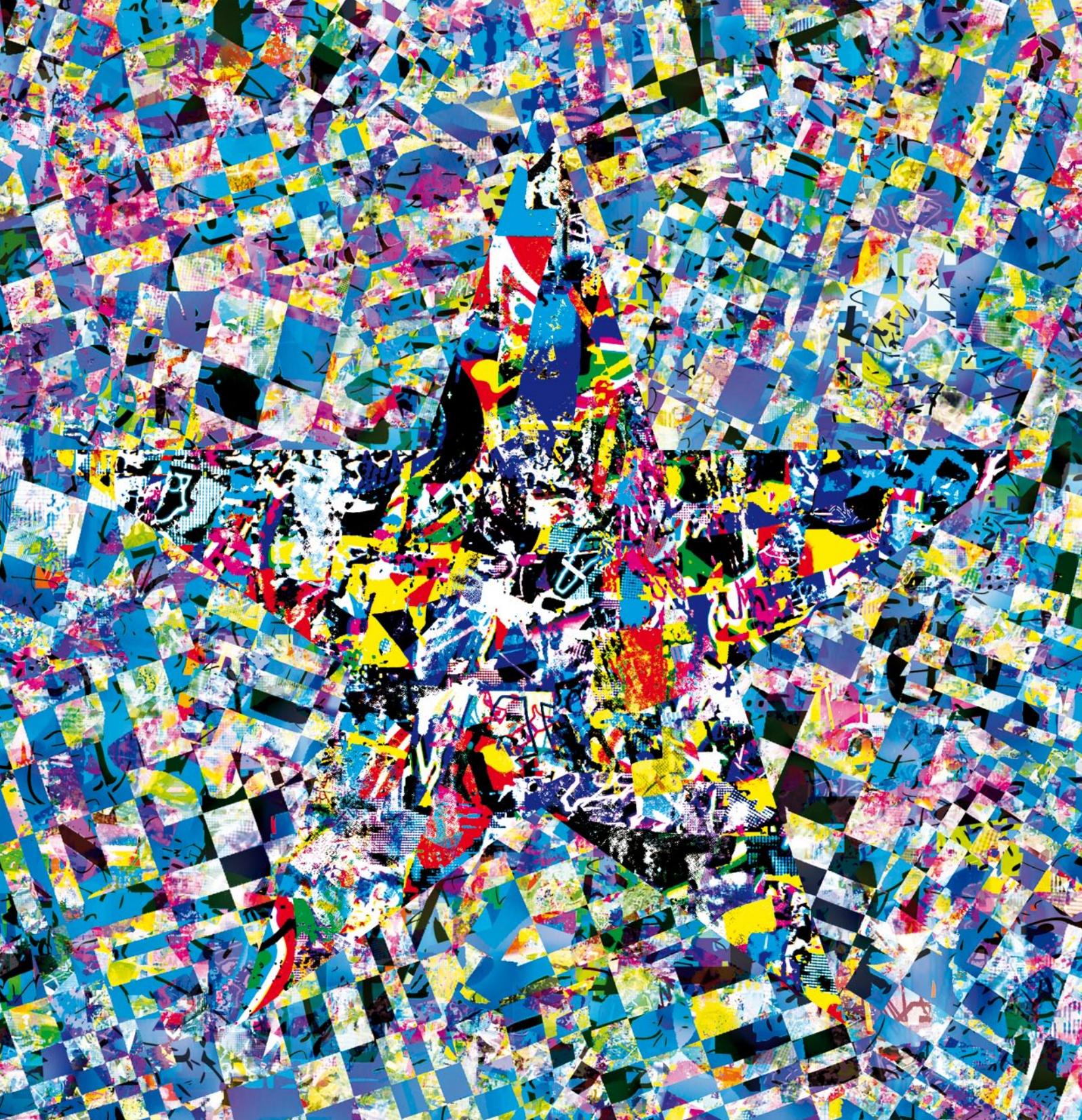


ART FOR BRAIN

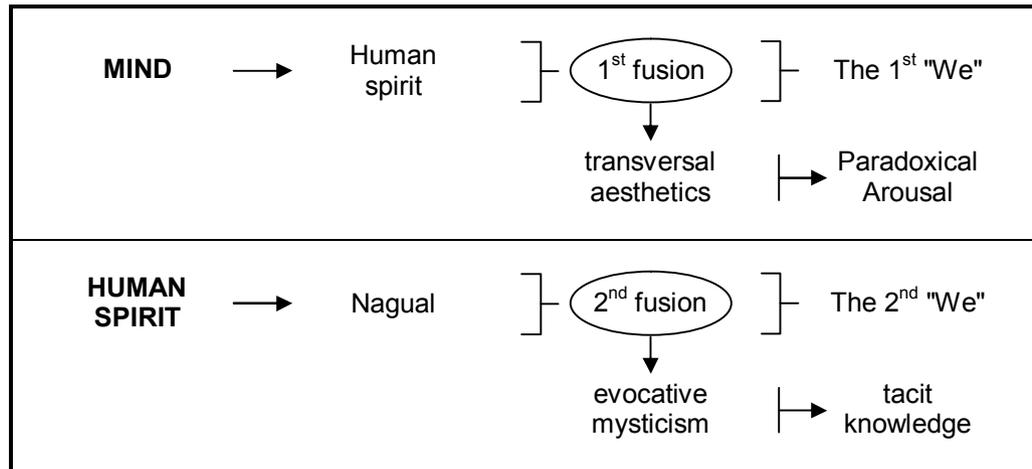
- 1 The primal function of aesthetics is to combine the Mind with the human spirit. The first historic concepts for this were
 - **the sublime**
 - **beauty**
- 2 If the primal function is to be adapted to today's Mind, a novel type of aesthetics is needed, e.g.
 - transversal aesthetics**
- 3 Transversal aesthetics causes neural and hormonal effects, e.g.
 - Paradoxical Arousal**

which can cause the Mind to transcend its own limits, thus integrating itself into the human spirit.
- 4 The human spirit has the capability (or the privilege) of being able to cooperate with the Now of creation (nagual). This is something the Mind cannot do.
- 5 The cooperation between the human spirit and creation requires the performance of
 - Evocation Rituals.**
- 6 Visual art is an especially suitable instrument for performing these evocation rituals.
- 7 In order for the evocations to progress successfully, art requires that evocation mysticism (Calling texts) be integrated into the transversal visibility.
- 8 This results in nagual resonances that contain the
 - Code of Better Becoming**

as Answering.
- 9 This means that the mind "harvests" the care and support of creation.
- 10 Art therefore becomes a cultural technique of co-evolution.



Art for Brain is the ritualization of time. This is based on 2 fusions:



Tacit knowledge is not "poured out" from the superconsciousness before the phase of the 2nd fusion. This means that modern art that works with today's aesthetics, and which cannot reach the second stage at all, remains sterile.

Why sterile? Tacit knowledge has the power of building up neural circuits and Mind Cards. It therefore acts as a trauma without traumatic content.

Tacit knowledge (in which the Code of Better Becoming is integrated) is the resonance of ritualized ideality. Tacit knowledge is one of the few factors that are capable of constructing a Mind Card, even for people who are older than 30. Since modern art merely triggers feelings, but cannot generate tacit knowledge, it remains sterile: lots of feelings with no effect.

Tacit knowledge is based on the mysticism of the creative time. If tacit knowledge now solidifies into a Mind Card using the constancy of many time-based rituals (for this, you have to have some time-based art at home and view it several times a day), time-based intelligence is automatically included in this Mind Card, as is the presence of the Third in your consciousness.



Following is a summary of what we have seen:

- The aesthetics that is currently used by contemporary art is not suitable for the coming digital reality.
- The "consumption" of lots of contemporary art satisfies affect logic, but does not build up any Mind Cards that could provide future-oriented time-based intelligence.
- Time-based rituals need ritualized ideality, not zeitgeist creativity (originality).

Let's consider the last point. Zeitgeist creativity can be staged as a pop music show (entertainment). However, it can also be used as an aid to make evolution faster and better.

Doug Aitken is a well-known artist to whom, within the context of contemporary art, it is very important that art take on responsibility ... for society, for culture, and thus for people ... without slipping into political art. He clearly sees "that contemporary art is significantly slower than other areas of our culture". For him this is "unacceptable". And he is certainly right in this regard. So what is the recommendation of Aitken, who often presents intoxicatingly beautiful pictures and objects (e.g. "Exit", a very subtle work using mirrors, 2014). What does he propose so that contemporary art can reestablish contact with evolution, transformation and time?

He suggests that art must dare to take more risks. He says: "Risk is necessary to survive." That's true.

The problem is that today's risk is positioned in time, or more precisely in the Now of Becoming (Nagual), and in the new potency of Nowness:

**Time is the content of the risk
of today's time.**



**Time is the intelligence for
transforming risk into
positive evolution.**

Therefore, time is both the problem as well as its solution. If contemporary art avoids confronting the creative time, there will be no evolutionary risk for art.

And avoiding confronting time ... this is performed (as Aitken also says) by not having the courage to question and overcome the all-compulsory aesthetics.

Certainly, the art of today does a lot to distance itself from its limiting obligations (see page 66). Laura Hoptman has also provided an impressive description of this. But is that enough?

Is it enough when Aitken advocates that art "must get out of all the museums" ... and to the people ... "art everywhere" where the people are?

A releasing art that clings to today's aesthetics, i.e. to beauty and originality as extrinsic outcomes, is not an art that can deal with the phenomenon and the new potency of Nowness. And "art everywhere", which also clings to the aesthetics dominating today, is becoming more visible to the public ... perhaps it is distributed more democratically ... but nevertheless, it remains blind ... blind to time. It avoids the integration of the creative time into what it would like to be as art.

Modern aesthetics is anti-time aesthetics. It creates beauty and originality (including cultural relevance), but it refuses to deal with the aspects of stimulation and the intrinsic. As we have seen, it is particularly the stimulation of intrinsic effects that leads to our Mind being enabled to establish contact with the free, creative time, i.e. with

Evolution as Now.



Time-stimulative aesthetics (e.g. in the form of transversal aesthetics) can exist. It may be that this could not have been possible during Pollock's times. But today, when we are able to integrate digitality in the visuality of art ... today it is technically possible.

One wonders: What happens to beauty then?

The answer: sometimes, the works of a novel time-based art can look beautiful.

And isn't it true that the principle of beauty is also in transition? Doesn't evolution also exist in the context of beauty? A new Becoming? ... an other Becoming? And ... why do we have the field of design?

One wonders: What happens to originality?

The answer: a new time-based art combines the Mind of a person with creation (Evolution as Now). This is more than enough. More is not possible.



VITA

KENO ONEO

STUDIED AT THE
UNIVERSITÄT DER KÜNSTE (UdK UNIVERSITY OF ARTS),
BERLIN, GERMANY
1963 - 1966

SUBSEQUENTLY VARIOUS PROJECTS
AND THEORETICAL STUDIES IN

- DESIGN / BRANDING / MARKETING
- OPERATIONAL PLANNING THEORY
- PRODUCT DEVELOPMENT
- POLITICAL COMMUNICATION
- APPLIED NEUROSCIENCE
- NOETERICS / MIND DESIGN

BORN: 3/13/1943

KENO ONEO
LIVES AND WORKS IN BERLIN



THE STORY

In 1985, KENO ONEO began to construct a system that he called MIND DESIGN ... a combination of mental rituals, applied metaphysics and neuroscience.

By 2015, the system had been tested on several hundred people and continuously intensified, further developed, and qualified using empirical impact studies in the sense of laboratory experiments. Within this framework, various types of Mind Machines have been developed and tested. Some of these Mind Machines are based on rituals for the body and breathing. Others are based on musical and visual stimulations.

In this context, it was discovered that there is a strict interaction between art, Mind and mysticism. This led to the Art for Brain development project.

Using this as a basis, KENO ONEO started developing transversal aesthetics in 2009. Since 2012, he has been designing works of art that, acting as visual Mind Machines, combine the Mind of the viewer with the Now of creation ... MYSTIC ART.



The effect of power in art
is the change to non-art.

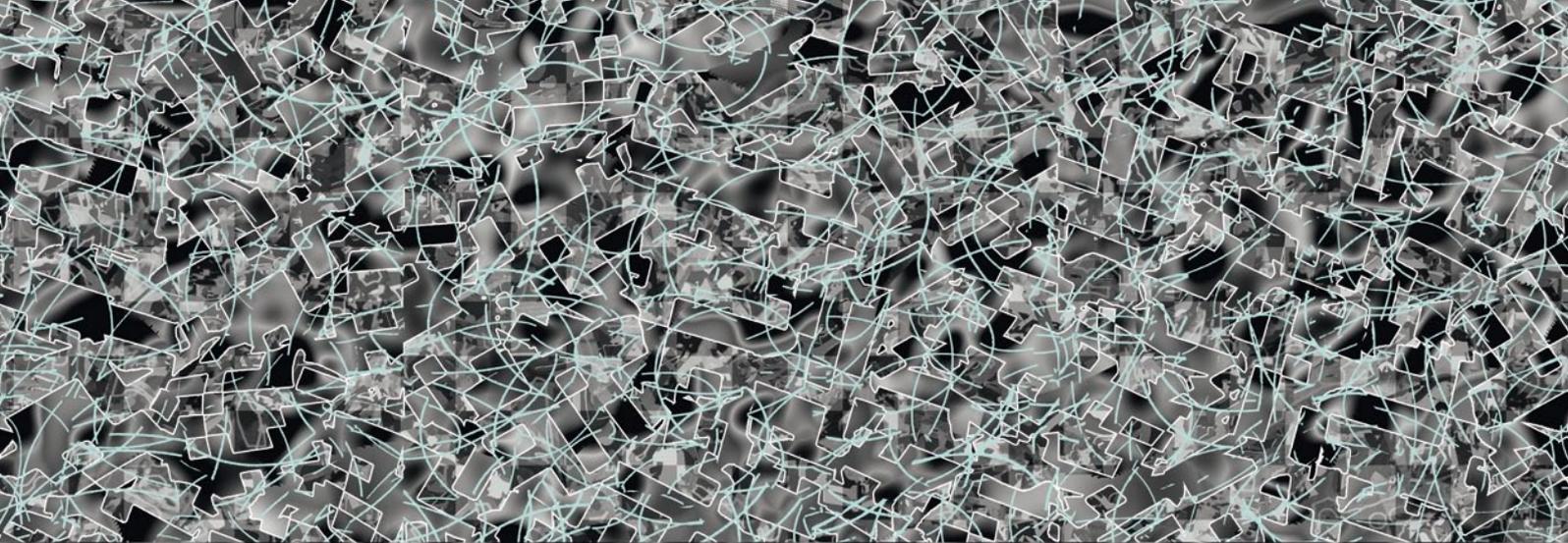
Art is freedom
from the social in the social.

Christoph Menke



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ART
FORUM
BERLIN**



LOVE IS MIND WITH ENDLESS TIME
TIME IS HEAVEN
LIGHT IS TIME WITHOUT MIND

