



## WHY ART IS BECOMING MYSTICISM



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KENO ONEO

The current situation of art is dominated by a strong forcing of reason (cognition / conception / theory) and interpretation, as well as intervention and criticism. Thinking has become part of art. Thinking has replaced poetics and speculation. Furthermore, according to Armen Avanessian ("Überschrift. Ethik des Wissens, Poetik der Existenz [Heading. Ethics of Knowledge, Poetics of Existence]", Berlin 2015), criticism and thinking have become "so thoroughly amalgamated in the meantime that it appears to be totally 'natural' and lacking in alternatives, like all other functioning ideologies". This means:

**Critical thinking is the raw material  
of contemporary art.**

**Critical art is the invisible substance  
of visible aesthetics.**

In the context of the modern, criticism, thinking, and art "have taken on the role of a hegemonic normative instance" (Helmut Draxler). Currently, the situation is that "good thinking" is equated with critical thinking. Criticism legitimizes. And criticism is a trickster: Criticism often generates the kind of reflection that designs conflicts in such a manner that, although the conflicts are updated, they do not have to release any relevant change potentials. This type of conflict remains sterile.

Western societies are, so to say, addicted to continuous criticism, which is committed in principle to remain as ineffective as possible. In other words:

- ☐ Criticism has a predominantly symbolic function. Criticism generates the collective Now.
- ☐ The job of criticism is to update the Now of society in such a way that society can experience itself as being "evolutionary".
- ☐ Criticism is becoming the strategy of the production of aesthetics:

**Criticism should deliberately not to be the cause  
for the creation of the Better;  
Instead, it should be ... included in a**

**"creativity dispositive" (Reckwitz) ...  
contribute to people being able  
to experience quasi-evolutionary  
stimuli in the form of  
"aesthetic experience" (Reckwitz).**

In the culture of today, criticism is linked with a "manic innovativeness" (Steven Shaviro). This means that the supposedly New is integrated into continuous criticism, whose job is the production of aesthetic stimuli. Let us summarize this:

- ☐ Thinking is the engine of criticism.
- ☐ Criticism is the substance for producing a collective aesthetic Now, consisting of empty quasi-qualities.
- ☐ Art is the cultural platform that is able to efficiently and publicly stage this bogus evolution:

**Art helps the neoliberal economic system  
to constantly re-establish itself  
without having to transform  
its paradigmatic principles and structures ...  
continuous re-birth without a real birth.**

In this context, it is logical that art can best organize the "affirmative logic of aesthetic criticism" (Avanessian). A clever "speculative over-rating of contemporary art" (Suhail Malik) lets art become the servant of the market and, at the same time, the winner in its own art market.

Thus, there is a comprehensive complicity between business and the art system:

- ☐ The current phase of business needs consumers to participate in an "enchanted" pseudo-evolution (= affect fascination).
- ☐ The job of art is to act as an accomplice of business in order to constantly produce the type of aesthetics that criticism can stage as an experience of pleasure ... the sterilization of criticism by art ("artist criticism", Boltanski).
- ☐ Business has also managed to give art a requirement to innovate. This means that art has been obliged to participate in the project of the "economization of the social" (Reckwitz). Art thus serves business.







- What is shared in this complicity is the "aesthetic paradigm" (Avanessian):

**The production and marketing  
of goods and services  
is embedded in the experience  
of the Now of a pseudo-aestheticism.**

**As an innovation pioneer, art fulfills  
the task of culturally collectivizing  
the climate of creativity.**

**Art provides the paradigm  
("everything is art") ...  
and business uses this paradigm  
as a marketing platform.**

To put it somewhat bluntly:

**Business is doing  
everything right.**

**Art has made  
the wrong choice.**

Wrong choice? Why? There is, as Andreas Reckwitz writes, a "logic of the aesthetic". Although this logic is continuously reinterpreted and modulated by the zeitgeist and the eras of awareness, at its core this logic remains faithful to a kind of self-commitment:

□ Aesthetics serves the invention of the future (navigation).	]	<b>Navigation is poetics.</b>  Poetics is the celebration of helping longings.
□ Aesthetics serves the Better-Becoming of freedom and love (emancipation).	]	<b>Emancipation is mysticism.</b>  Mysticism is the awakening of the eternal in the present.

Navigation and emancipation interact to produce transversality:

**the self-transcendence  
of consciousness.**

This self-transcendence is progress in the intrinsic. Aesthetics can thus be really valuable only within the sphere of the intrinsic.

What is interesting now is that business has for a few decades been successful in exploiting the wide field of the intrinsic for itself (supported by the helpful work of the art system). To put it a bit bluntly:

**Business exploits  
the intrinsic.  
Art betrays  
its great potential,  
which is geared  
towards the intrinsic.**

Thus, art is very actively engaged in losing its own future ... losing it by creatively staging the extrinsic and aestheticizing the secular (which is actually the task of design) ... due to, among other things, its dedicated entry into criticism and innovation.

The art system thereby betrays its inner logic and power. Based on the great freedoms that it has attained (see e.g. Marcel Duchamp / ready-mades = everything is art), art could have easily started to very consciously build up its internal logic as the counterpart of business. Therefore, instead of collaborating in the economization of the social and the intrinsic (as a business promoter), art could also have relied on transversality ... as a kind of consummation of its actual aesthetic function.

As described above, business needs criticism and innovation in order to produce a continuous affect fascination in the form of pseudo-aesthetics and to offer this on the market. It is not the task of art to deliver this "pseudo". But it would be the task of art

**to design the aesthetics  
of the intrinsic...**

in a way that transversal effects can arise in a person's Mind ... namely in the form of self-transcendence of consciousness.







So: work for awareness by art. And progress in awareness due to art ... explicitly as a counter-pole to the extrinsic technological advances of the economic system:

**Art as the  
opposite of business.**

If you analyze "the new power techniques of neoliberalism" (Byung-Chul Han) in more detail, it becomes evident that business uses the following strategies, among others:

- ☐ Self-exploitation  
("aggression against oneself" / Han)
- ☐ De-internalization of the person  
("voluntary self-denudation" / Han)
- ☐ Permissive forms of power  
("voluntary self-optimization ... as submission" / Han)
- ☐ Digital psychopolitics  
("exploitation of the psyche ... violence through positivity" / Han)
- ☐ The intrinsic and emotions as consumer goods  
("dictatorship of emotions" / Han)
- ☐ Perverted subjectivizations  
("The transcendence of resources blocks access to the immanence of life." / Han)

The extrinsic/innovative fixation of contemporary art acts (unintentionally) as a co-designer of this repressive "transcendence of resources". Art becomes a functionary of psychopolitics:

**Contemporary art medializes  
the new power techniques.**

On this basis, the following can be said: It does not make sense to use art as an intervention against neoliberalism or to use criticism against business. Criticism automatically legitimizes what you criticize.

It makes much more sense to build an emancipatory space of experience parallel to business. Art as a parallel experience. Art as a navigational medium for the blossoming of the intrinsic that lets consciousness become more and more capable of freeing itself from the sophistication (voluntary brainwashing) and vehemence of psychopolitics ... of opening itself for a humanity which Nietzsche described as experienced contingency ... as consummated creation in the personal Mind:



**"willingness for the  
absolute sudden  
and thwarting".**

This would be the return of the sublime in the personal Mind ... the sublime in its most modern form. And this would be far more than criticism of business. The diverse attacks of art against the "digital revolution" are also anything but positive navigation and emancipation.

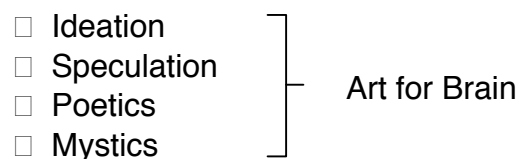
If art is designed as a critical and cultural intervention, this art becomes the "anti" that needs the economic system to produce and utilize the "pseudo" as part of its continuous transgressions, the one that ... as "aesthetic production" (Frederic Jameson) ... takes on the manipulative task of blocking progress in the intrinsic. As Reckwitz correctly says, everything will then be "creative" and somehow "art" and "innovation", but all this New does not generate any "progress" or any mental qualifications in the Mind:

**Everything becomes new all the time.  
But in the consciousness, everything remains  
as wrong as it always was.**

An eternally new world ... encountered through the continuum of "aesthetic experience" (Reckwitz) and innovative stimuli. The fascination of a creatively designed pseudo-intrinsic as a strategy for an extrinsic marketing of products and services:

**The pseudo of art  
becomes a sales promoter.**

Actually, the art system should do everything possible to avoid being drawn into this maelstrom of economization. And actually, art ... probably the only system to do so ... has access to an aesthetic that can convey progressive and positive evolutionary impulses to the intrinsic. Business can not do this. Art can do it if it commits to its exclusive logic of the aesthetic, i.e. to

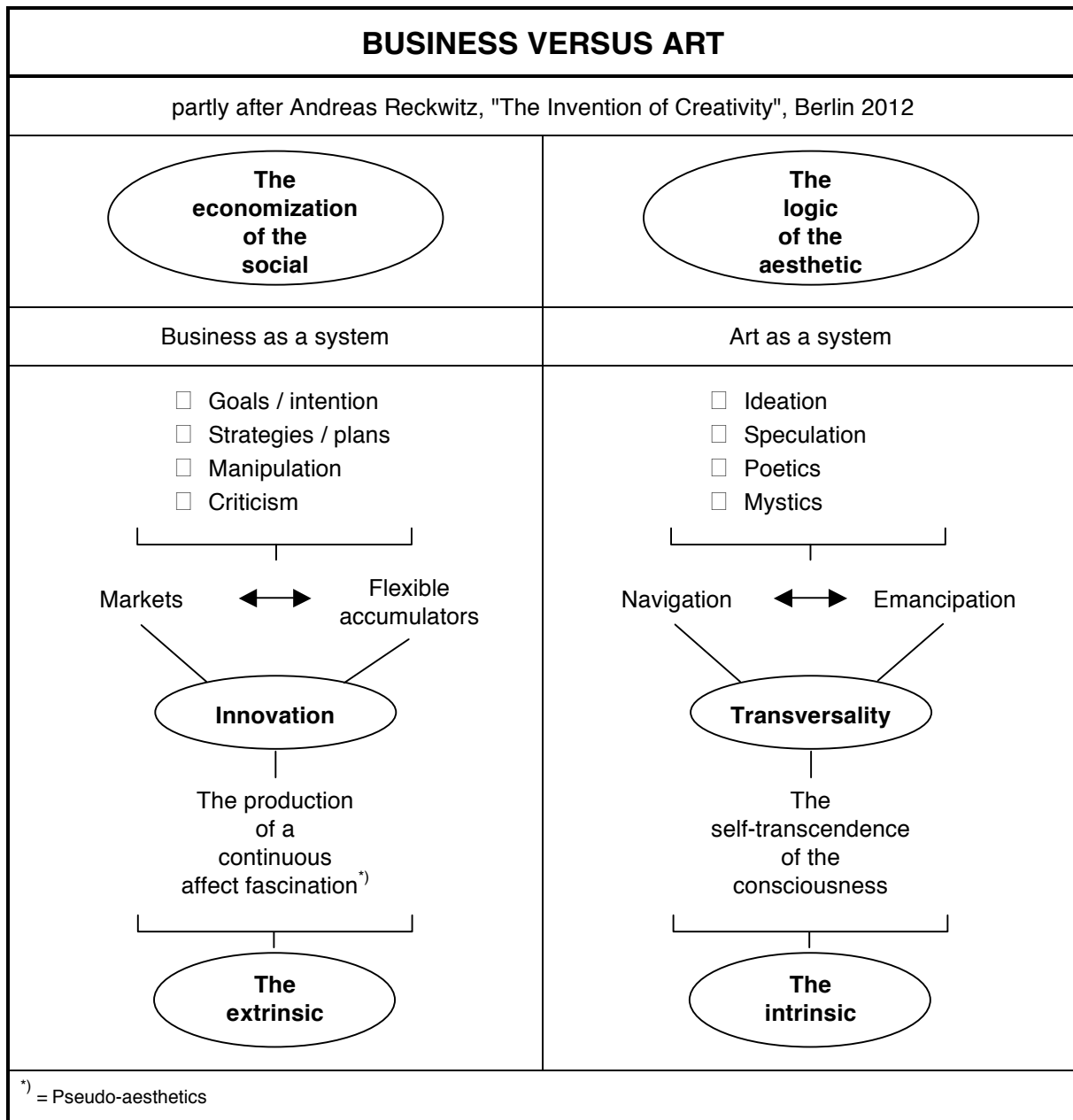


The illustration on page 11 describes the different tasks and tools of business and art.









Ideation instead of intention. Speculation instead of strategy. Poetics instead of manipulation. Mysticism instead of criticism. This could be the path that is waiting for art. It would also be an important step within the epochs of art.

As Avanessian emphasizes, art has departed from the classic principle of making (visual mastery) and pushed forward to another zone in the context of modernity (see Duchamp's ready-mades:

**Art as a concept.**



This means a lot of theory (cognition) and interpretation (words). Continuous criticism and cultural intervention. In other words, an explosion of the extrinsic.

This step was important because it has freed art from authorities (church, royalty, etc.) and relegation obligations (the sublime of Nature).

But the future of art lies in the development of the transversal intrinsic:

**Art as  
applied mysticism.**

Rather than supplying theory, cognition and creative thinking, art could focus on a mental/neural serving. Instead of designing the world and being ("critical ontology" / Avanessian), art could concentrate on

**consciousness  
and  
open Becoming.**

Becoming is time. Theory is space. The world is the extrinsic. Consciousness is the intrinsic.

Behind this is the idea that human-cultural evolution is moving towards a novel cooperation between Mind (consciousness) and creative time (the Nagual). For this, we need a higher form of creativity that could be described as

**co-evolution.**

(Co-evolution is the cooperation of the consciousness with creation beyond thought). On this basis, as Avanessian correctly writes, "temporality becomes a challenge". This challenging temporality enters our reality as the Now of Becoming (Nagual). (By the way, the digital revolution accelerates this process.)

For the personal Mind, it is virtually impossible to start a cooperation with the Nagual so easily. Our Mind has few resources which would let it meet the not-yet-existent (Spirit) in such a way that it could help shape this "not-yet" for itself:

**The Mind does not have  
sophisticated instruments that  
can generate a Nagual resonance  
in the consciousness.**







Another aspect is the primal fear of the Mind before the vehemence or perceived ruthlessness of the Nagual. The Mind needs the protection of time's arrow and the defense system of its thinking. The Mind experiences creative time as threatening chaos. It does not (yet) recognize how much love and care are waiting to be used in creative time:

**The code of Better-Becoming  
floats in the timeless time  
of creation.**

From this perspective, the Mind has a twofold need for mysticism: firstly for its integration into the great calling (as a calling system) and secondly for harvesting the Nagual resonances (as an answering system).

What is outlined here as the co-evolution of the Nagual and the Mind requires (as a kind of intermediary hub) that which is called the

**human spirit.**

This human spirit organizes the calling of the Better.

It is the primordial task of art to open a person's Mind so that they can focus the human spirit. Every person who engages with good (i.e. directly existential) art links their individual consciousness with the human spirit:

**Art is the mediator  
of the human spirit.**

This linking is based on, among other things, the principles of transversal aesthetics, such as

- ☐ over-complexity (fractal abundance)
- ☐ contingency (self-surprise)
- ☐ no content as content (free of representation).

When transversal aesthetics (i.e. the visual) links with evocative mysticism (i.e. the verbal), the Mind ... rather, the super-consciousness of a person ... is integrated into the calling of the Better, which is carried out by the human spirit.

Nagual resonances can be generated and "harvested" on this basis. The code of Better-Becoming thus flows into the person's super-consciousness, creating a probability for the self-transcendence of the consciousness:

**The Mind is given a consciousness  
for which it had no prior consciousness.**

**The person's life receives  
a positive impulse  
for Better-Becoming as a "gift".**

All this takes place far away from theory, thinking, rationality, knowledge, cognition and will (intention). All this happens, as if by magic, in the self-dynamics of probability fields. And it happens individually, that is differently for each person and at different times.

That which occurs as co-evolution has nothing to do with culture, sociality and globality. It is caused intrinsically and remains intrinsic:

**Co-evolution is the  
intrinsic overleaf of cultural evolution.**

The diagram on page 17 attempts to outline the essential factors of co-evolution.

The Now of creation (Nagual) is what will be brought into the world in timeless time as the current Will to Become. (All revelations and feats of genius could be based on this Nagual.)

That which is in the world can be described as the "Tonal". It is integrated into the arrow of time and is part of reflected reality. It can be continuously modulated and innovated, but it is not the "Othering" (Avanessian). This means:

**All emergence is based on  
the secularization of the Nagual.**

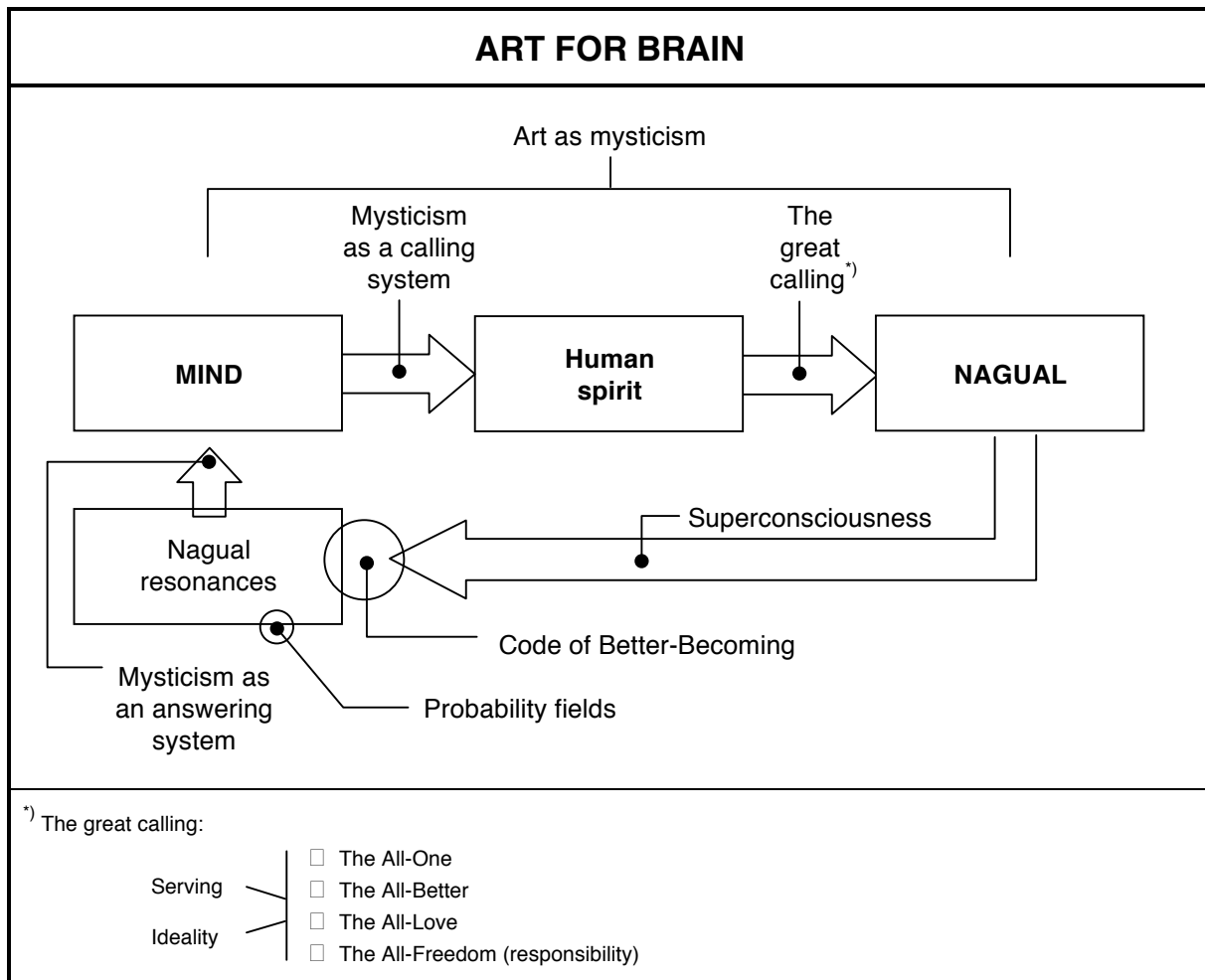
Creativity and innovation are not the same as emergence. And that which art (contemporary art) is currently providing as a service for business is merely a continuous re-tonalization in the Tonal; in the words of George Spencer-Brown

**a re-entry  
without a crossing.**









From this perspective, the complicity that currently works so well between business and art is nothing more than the (intentional?) blockade of emergence ... particularly in the areas of consciousness and ethics ... it is the shared production of a

**shimmering Now  
in the arrow of time.**

This shimmering is a new quality of shared Nowness. This is produced by the aestheticism of the non-artistic. Peter Osborn describes this as "the fiction of the contemporary".

Business alone would not have been capable of organizing this refocusing of culture. The same is true for art. Only the complicity between these two systems has made it possible to establish a new mental quality of

**Nowness**



in the human spirit ... as a shared Nowness.

Without the cooperation of business and art, there is no dispositive in the human spirit that could act reactively to creative time (Nagual) ... in the collective field of humanity's evolution, there would be no instrument for the coming co-evolution.

From this perspective, it was more or less necessary that art "worked" as a service provider for business. The result of the cooperation between business and art is thus valuable because it shifts the focus of our culture from the interaction between the past and the present to the interaction between the present and a Nowness that is centered therein. This is significant because it makes our culture fit for the coming era of co-evolution.

The result is a new competence in our culture ... a focus that could let the Not-Yet of becoming (= spirit) be used with a more conscious, and therefore more intense, great calling:

**Even the Tonal of culture  
must turn to the Nagual.**

As mentioned above, modern art and contemporary art are important agents and service providers for this. They form the extrinsic side for co-evolution. But a new stage is now emerging on the horizon ... the Nagualization of the Tonal. In this context, it will be important that art frees itself from its current role as service provider in order to tap the intrinsic side ... for the world ... for all of us.

Business can not afford this. The same is true for the political system. And science also has limits.

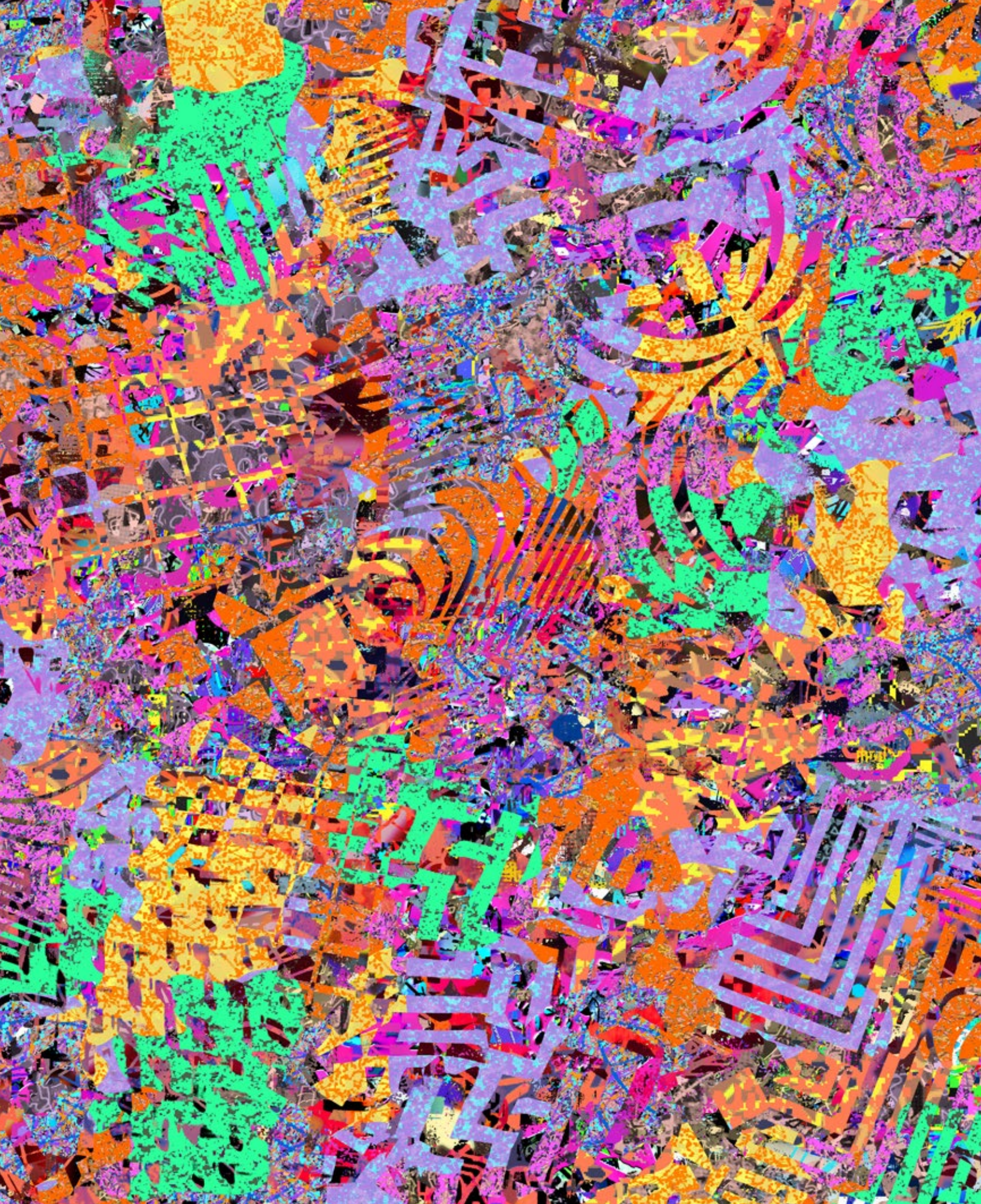
Art can do the intrinsic and art can do co-evolution ... but only if art has the courage to become mysticism.

### **Summary and conclusions:**

1. Art is currently based mainly on the dominance of critical thinking.

A turn to poetics and mysticism is currently unthinkable. The art system can not accept such a type of art at this time.







2. The linking of criticism and art is the basal strategy for the production of modern aesthetics:

Art has taken on the task of continuously producing new aesthetic experiences within culture.

3. This continuous new production of aesthetic stimuli requires art to behave as an agent of innovation. Art accomplishes the task of producing a continuous stream of pseudo-innovations (cultural fashions):

- ☐ These pseudo-innovations give culture a new and important temporal focus ... centered instantaneity (intense Now).
- ☐ This "show of innovation" is also valuable for business because this suggests a lot of evolution and progress without the paradigmatic principles and structures of business being seriously questioned or being transformed ("business as usual").
- ☐ Actually, however, it would be the task of "free" art to initiate ... within the intrinsic area of the people ... the advances in consciousness that can spiritually liberate the people ... to free them from the mental dependencies of business (keyword: desire due to affect fascination).
- ☐ Art can currently not take on this task of liberation because a close complicity between business, culture and art has been established under the heading of Contemporary Art:

The intrinsic function of aesthetics (navigation + emancipation) is undermined.

Under the heading of "everything is art", art is forbidden to develop the intrinsic concepts that could make navigation (poetics) and emancipation (mysticism) possible.

The allegedly totally "free" art is not allowed to do this.

4. Because modern art consistently excludes the transformative field of the intrinsic, business (particularly the digital sector) has started to transform the intrinsic into a marketing platform with the dynamism of promotions:

In this context, art is seduced or obliged to take on an extrinsic sales promotion function according to the programs of "creativity" and "evolution":

- ☐ Business exploits the intrinsic.
- ☐ Art stages the extrinsic creatively and innovatively.

5. Due to the corruptive character of the complicity, the art market has become a dynamic sub-element of the overall market. This self-ordered duty of art is accompanied by an explosive proliferation of state-run and private museums (in Germany, 700 new art museums have been established since 1990):

- ☐ Modern art compensates for the people's growing shortcomings in terms of the senses.
- ☐ Pseudo-innovations sedate the citizens' consciousness, which is seeking because it is dissatisfied.
- ☐ The better that this production of bogus aesthetics works, the less that discontent becomes widespread:

People process the bombardment of creative "substitute gratifications" in such a way that they apparently have no shortcomings in terms of the senses, and certainly not a mental standstill in their intrinsic reality. The longing for the "real" dies off.

6. Modern art acts in the dogma of a self-imposed renunciation of power. It negates the intrinsic and transversal primal functions of aesthetics ... navigation and emancipation. Thus art forfeits the chance (and duty) to unfold as a spiritual corrective that is parallel to business:

Art forgoes being the opposite of business.







7. For the long overdue (since the beginning of the digital world) inner transformation of business, it would be very useful if art could develop an aesthetics of consciousness and of open Becoming and to implement this culturally. A consciousness for self-transcendence. And a training system (in the sense of Peter Sloterdijk) for proactively dealing with the open Becoming. Business will need these new transversal mental skills in the future. But it is not capable of promoting the development of these mental resources on its own initiative:

The future of business needs art with  
different, i.e. intrinsic, aesthetics.

8. In general, culture and business are developing in the direction of co-evolution. This requires the Mind to be capable of cooperating with the Not-Yet (= Spirit) in a pragmatic and goal-oriented manner:

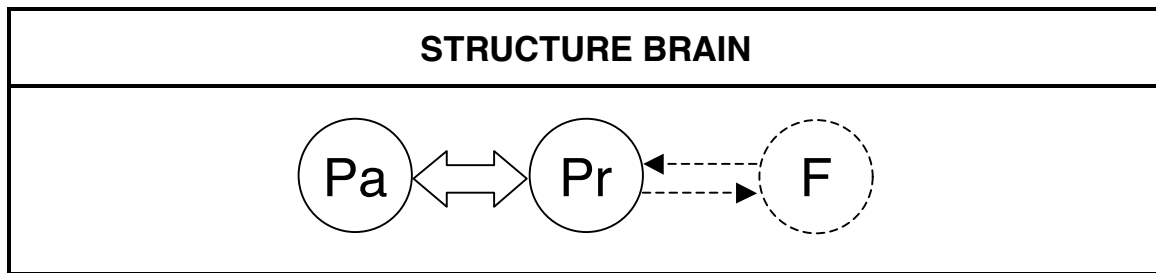
- ☐ To do this, the Mind needs access to the human spirit and the ability – using the mental mechanisms of Calling and Answering – to use resonance to guide the Now of Becoming (Nagual) into the personal consciousness in such a way that the person can receive the code of Better-Becoming.
- ☐ This Calling and Answering requires a type of art that has the following approaches:
  - a) multi-fractal visuality:  
this generates the necessary perceptual trance that provides the Mind with access to the human spirit.
  - b) noeteric<sup>\*)</sup> mysticism texts:  
these produce the Nagual resonance which will be the objective in the future.

9. The trend toward co-evolution is being prepared by a development in which the previously used "structural brain" will be gradually replaced by a new type of "excitation brain". The diagram on page 24 outlines this.

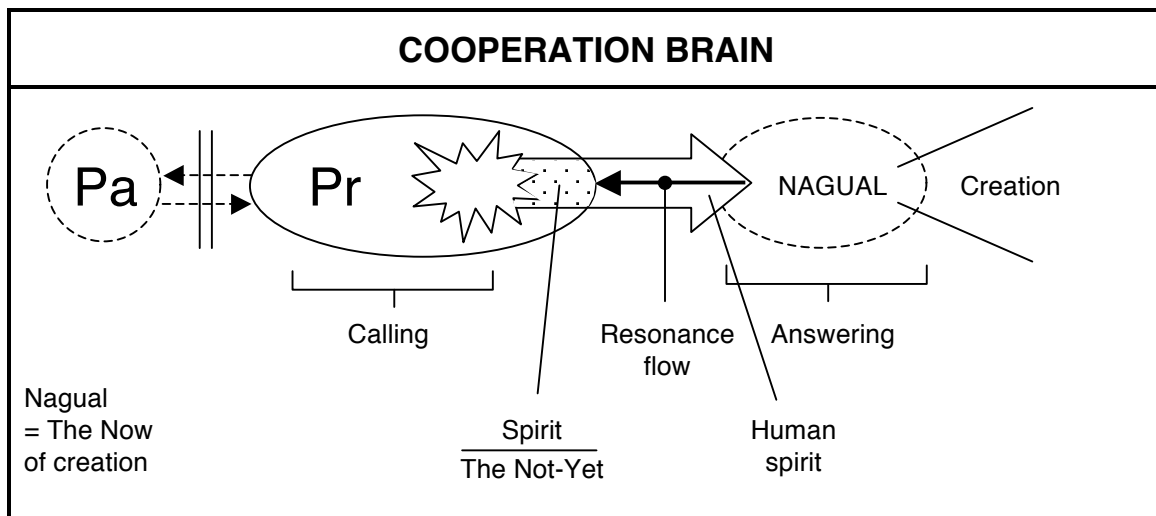
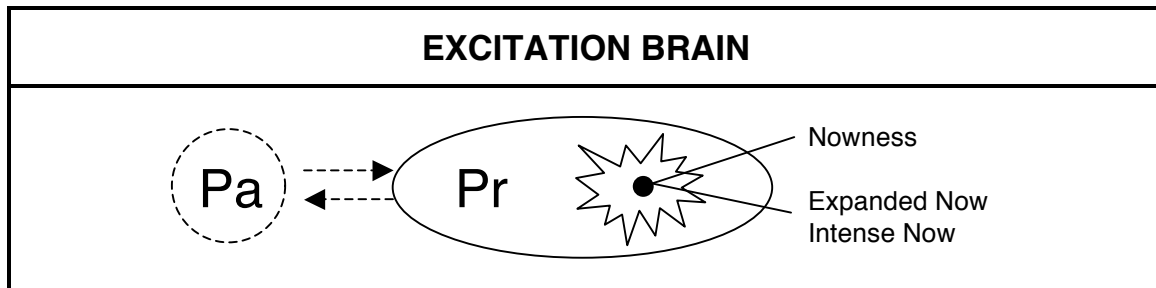
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<sup>\*)</sup> noeteric = mental programs for the self-transcendence of consciousness





Pa = past / Pr = present / F = future



10. The excitation brain develops relatively quickly ... continuously stimulated by the changes in our culture ... from the dominance of literacy to the digital world. The result is a new competence for a central presence ... Nowness.

This Nowness is of great importance, because Nowness will act as a key instrument for Calling and Answering in the subsequent epoch, which is based on the "cooperation brain":

**Nowness is a specific  
perceptual trance.**



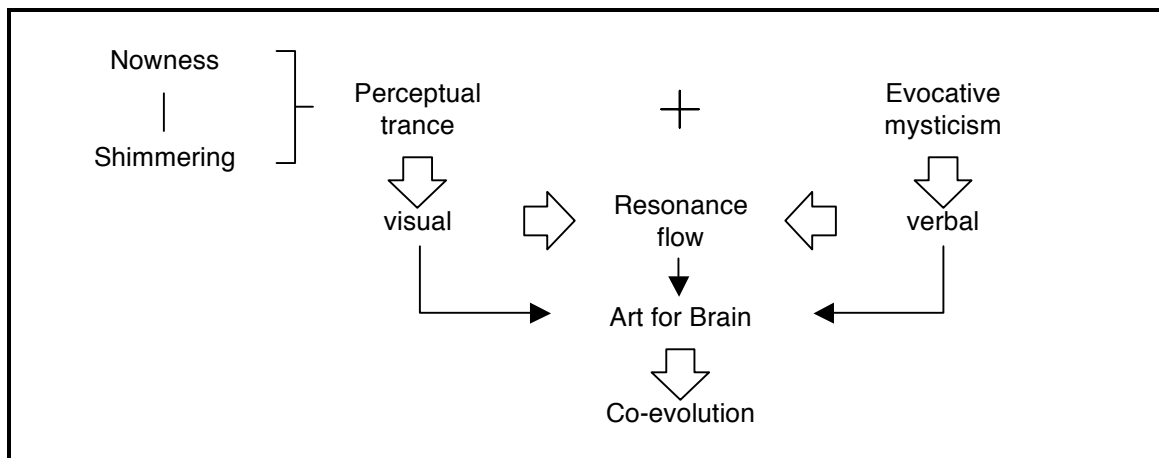




**This transcends space,  
logic, and thinking.**

**In the visual arts,  
this kind of trance  
can be induced by  
a fractal  
over-complexity (abundance).**

11. The coming cooperation brain builds on the excitation brain. The complicity between business, culture and art has helped to shape and establish novel brain programs. In this respect, the massive bombardment of pseudo-aesthetics (compensatory) and time-spiritual innovation (symbolically empty) have ensured that our culture has been able to break up the reference framework of space and logic in favor of shimmering and Nowness.
12. Contemporary art and modern aesthetics have thus contributed to the fact that, in the coming era of the cooperation brain, a novel reference frame can be exploited, namely creative time.
13. The Mind of man can not interact and cooperate directly (linearly) with creative time and the Now of creation (Nagual). The Mind needs a resonance flow for this. And this kind of "channel" is based on the interaction of perceptual trance and evocative mysticism. An overview:



14. Art for Brain requires two things from art:
  - ☐ Art will have to use the opportunities of the digital world to construct the abundance of perceptual trance using a fractal visuality (this trance enables the



superconsciousness, among other things). This means exceeding the classical principles of aesthetics as well as leaving behind the currently dominant model of "art as a concept".

- ☐ To a degree, art will have to say goodbye to the current programs of "innovation for culture" so that it can turn to the factors of
  - ☐ poetics / navigation
  - ☐ mysticism / emancipation.
- 15. Without poetics and mysticism, co-evolution can occur only in a limited or laboriously random way. Without poetics and mysticism, there can be no efficient cooperation between the Mind and creative time, i.e. no revelations and no code of Better-Becoming.
- 16. The desired perceptual trance does not work with contemporary art ... regardless of whether the images portray reality (e.g. as a painting of an object) or whether they are abstract (i.e. without world as content / art for art's sake). Perceptual trance requires multi-fractal visuality, i.e. a conscious overabundance of differences, combined with perceptual gradients that are extremely focused on contingency (spontaneous self-surprises).
- 17. The decisive factor is the fact that mysticism can not be designed in a "visually pure" way. Solely visual mysticism is virtually impossible. Mysticism is based on the unbound time of creation. Mysticism is the penetration of eternity into the personal Nowness. And this penetration happens absolutely singularly and intrinsically. Everything that has to do with the Nagual (= the Now of creation) is non-secular, i.e. it is not an aspect of the Tonal. Tonal is the extrinsic, i.e. the world and sociality. Tonal is affect logic, it is thought plus feeling. Tonal thus is also culture, concept and interpretation. And innovation.
- 18. This means that contemporary art, with its current focus on the "economization of the social" (Reckwitz), is in principle not able to act as an aesthetics platform for poetics and mysticism. An art that wants to convey poetics and mysticism needs a different kind of aesthetics that deliberately does without cultural fashions (pseudo-innovations) ... a kind of aesthetics that also consciously dispenses with affect fascination. This is based on the rule:

**The Extrinsic blocks the Mind  
on the path to co-evolution.**

**The Intrinsic is the new effect field  
for art.**







## **APPENDIX 1**

### **Business and art**

Business assimilates all the "anti" that is directed at it. As a result, business goes beyond itself and creates a new (higher) level of its formative fitness. This assimilation program is the actual source of the power of business.

This is different for art. Art was a slave for a long time, bound to the instructions of the dominant power instances. Its reference points were either power or nature (mimesis / the sublime). There was either submission (power) or glorification (homage).

Art has now been released, at the latest by the avant-gardists of the 20<sup>th</sup> century. It is now free ... free *from* and free *for*. So art is free for the consistent development of its specific "power" (Menke). Art is free for a function that is neither submission nor glorification. Art is free for the Intrinsic.

Submission is secular/extrinsic. Glorification is secular/extrinsic.

So art was able to begin to develop that which only it can develop: setting up the resonance channel between personal consciousness and creative time (Nagual) ... the mental-neuronal connection of Mind and the human spirit ... the instrumentalization of Calling and Answering.

All this can not be performed by business. Not even by technology (for example digitization). It will also never be able to accomplish the (coming) connection of artificial life (AL) and artificial intelligence (AI). This is the foundation of the credo of Noeterics:

**Only people  
(the "children of creation")  
can spiritually cooperate  
with creation.**

**Only "true" people  
can receive the micro-revelations  
that are generated  
by co-evolution.**

Real co-evolution, i.e. that which creates emergence, can not be accomplished by AL and AI. On the contrary: The better that AL and AI will function, the



more extensively and qualifiedly we humans will need the processes of co-evolution:

**The progress of our culture  
will shift more and more  
from the logic of recognition  
to the intelligence  
of micro-revelations.**

The processes of co-evolution are spiritual processes based on mental resources and neuronal laws. Co-evolution needs both the qualification of the human spirit as well as the qualification of the Mind. A dual qualification.

Business (and its affiliated technologies) can not afford this dual qualification. This requires a freedom that is the raw material for ever new and ever more powerful resonances:

**Art is freedom  
from "old" consciousness.**

**Art is also freedom  
for "new" consciousness.**

**Art is the connection  
of intellectual boundlessness  
with lived-out humanity.**

From this perspective, it can be predicted that a future art will have the courage to discover its own primal power and to work it out instrumentally:

**It will be an art  
that is neither submission  
nor glorification.**

**It will be an art  
that is serving ...  
serving the humanity  
of a person.**



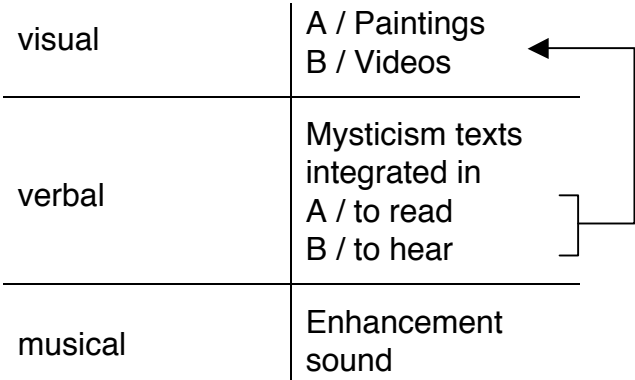




APPENDIX 2

Art for Brain

As the following diagram shows, the concept of "Art for Brain" is based on three pillars of stimulus processing:



Seeing, reading, and listening as a uniform convolution of symbols ... this could be the strategy to be employed. The following diagram outlines a few further aspects:

ART FOR BRAIN		
THE 3 PILLARS		
1	2	3
<div><div>visual</div><div><div><div><input type="checkbox"/> fractality</div><div><input type="checkbox"/> contingency</div><div><input type="checkbox"/> freedom of content</div></div><div></div><div>transversal aesthetics</div></div><div><div><input type="checkbox"/> forced Nowness</div><div><input type="checkbox"/> opening of the Mind to the human spirit</div><div><input type="checkbox"/> activation of superconsciousness</div></div></div>	<div><div>verbal stimulation for the integration of the Nagual<sup>*)</sup> in the Mind</div><div></div><div>implementation of</div><div><div><input type="checkbox"/> Calling</div><div><input type="checkbox"/> Answering</div></div><div>in the resonance dynamics of self-transcendence through ideation</div></div>	<div><div>musical transformation of emotions in higher sentient forms</div><div></div><div>liberation of consciousness from affect logic (the extrinsic) with a simultaneous increase of devotion to the unknown realness (the intrinsic)</div></div>
<sup>*)</sup> The Now of creation		



## **CITATIONS / FOOTNOTES**

### **Pseudo-aesthetics: substitute experiences**

The beautiful, the exciting and the new are staged in such a way that real presence is experienced as being compressed. You thereby feel an apparent presence of evolution in which you can participate. This bogus quality becomes a substitute experience for the Now of Becoming (Nagual). As a result:

Pseudo-aesthetics  
prevents  
Nagual resonance.

It acts as an  
"emotional screensaver"  
(Ulrich Schnabel)  
for the unfulfilled life.

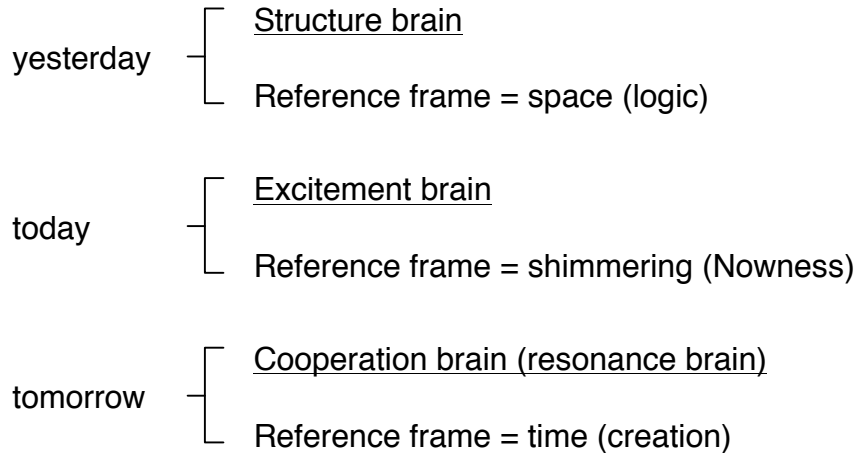






### **Co-evolution: from logic to creation**

The foundation is the assumption that there is an evolutionary and cultural development of the meta-programs in our brain, which could be outlined as follows:



Towards the end of the 20<sup>th</sup> century, culture, technology (digitality), business and the media started to make the switch from the structural brain to the current excitation brain. This changed how people dealt with the factors of time's arrow.

What is currently developing is the meta-program for a shimmering floating in a present whose eye is directed to the surprises of the unknown.



**Resonance: neither thinking nor secularization**

Hartmut Rosa:

"By its very nature, resonance withdraws from the logic of reification."



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