

COMMUNICATION about COMMUNICATION



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For lack of time I had to reduce my paper at the symposium at the most crucial. That left some open questions, particularly in relation to the concept of entropy. So I'm going to incorporate some annexes referred to in this text. My starting point is the reflection of an artist who has realized that he possesses the gift of creativity, wondering:

Now what does this mean for me?

In 1995 I was the organizer of an innovative and very successful exhibition in Hamburg: "A GOURD FULL OF ASHES - ANTHOLOGY OF QUOTATIONS ON CREATION AND REVELATION - on the occasion of the 50th anniversary of the dropping of the atomic bomb on Hiroshima". It was not art as an "event", but about art as pure creativity in its own way: The creation of multiple realities and potentials. I'll present, as an input, a short text of a pamphlet accompanying the exhibition:

Why Art?

To see the art or to consume it, is something different to consult or to interrogate the art. We are accustomed to think that the art is identical to a work of art. But works become products. Products have to please, to be useful, otherwise they don't fulfill their purpose. And the art? Products are merchandise. There is a demand - also for works of art. But is there a demand for the art itself? Art expects more. So what makes the ART "ART"? Its sense includes, what should be excluded: the function, the error, the misleading, and this doesn't make it less

complicated. If we possess (our works of) art, is irrelevant. The art claims, it is open to all the interpretations, this is its own spectrum. Art is self-assertion. Guarantor unable to replace the individual - to be with their originality and their behaviors. Until today, it was as a substitute. One surrogate to events, rationalist objectives, such as social value, or an interest and extroverted. In this case the art must implement and comply with something special. And the effect is not in absence. The art is available. Standardized – realizable - uniform.

Why Art? – There are all these diverse origin traditions. To be humbled, to hesitate, to contain: The art is only perceptible where rupture takes place, as potential of multiple identities. Only here, where it breaks, where the ruptures appear, the things appear. Only here things end up being shown like they are in fact. In the intersection point between memory and hope we begin to perceive. The art should create projects. The impulses that come from it call themselves: The joint action. Only in the joint action - the project - things allow to be carried out and they become intelligible. The joint action is called communication. Communication is an art. "Art" means to communicate with everyone.

Katrin Zschirnt, the author of the text was a professor of communication at this time and helped me as co-curator in the project. When a participant artist of the exhibition had just read these statements, she asked: But is this true? - Probably having "the art for the art" in her mind. From my point of view, there were also missing some facts in this statement, a clearer explanation, but I valued it as very important. Therefore I will sum up more in this aspect of the art.

The art is always real - but not only reality - but transcendency of the reality. An art-work is not the idea of an art-work - but the reality of an art-work. We deepen - relating it with Miguel Ángel Buonarrotti's excursus on the truth and the error.

He said: In the way of truth there is no truth - just the idea of truth. When one is closer to the truth - more he knows of it - but he is more conscious, not to be found in the same truth. In the space of truth - the idea of truth has ceased to exist. Same, like in the space of error - the idea of the error has stopped to exist.

But when an idea ceases to exist and becomes a reality, it will always be reality as truth or error and this depends on " the domain" of the individual - on the subject that has to insist in its subjectivity to enter in the space of the error - or the subject that knows how to reject this subjectivity to enter the in a space of truth. When we enter in the space of truth - our work becomes transcendency of reality. Devotion and Creation

become perceptible as truth in all its levels: in the orchard and with the allowances, with the animals and in the garden, in the construction, in fashion, furniture, construction, in the movements and in the thoughts. His form of expressing "the nude truth" made Buonarrotti one of the most glorious artists in the whole history. In a report of cover of the Sunday Times Magazine, 23rd of April of 2000, the author Waldemar Januszczak wrote about the Resuscitated Christ's statue in the Basilica Santa Maria Sopra Minerva, near the Vault in Rome: "When - the Christianity is healthy there is no concealing cloth. When the Christianity is experiencing - one of its inclinations toward the wrong - there is one." - The truth of the nude.

The Art-Art doesn't know how to lie.

This is presented with maximum clarity in one of the artistic disciplines: the music. Especially with reference to the most ancient instruments – the ones of wind and percussion. Nobody can pretend a pleasant tone and a danceable rhythm. No orchestra in the world can play together disguise.

At the Summit on Globalization in Davos - in 2000 - the most gracious speech, and the most successful, has been by the director of a chamber orchestra - Ben Sender. He explained to the audience - politicians, administratives, financialists, scientifics and artists gathered there:

1. Everyone has to perceive his self as an instrument.
2. In an orchestra there are no instruments with more or less importance. Only a joint action makes the sound.
3. As dynamic, in his speech, he encouraged all attendees to sing together:

Freude, schöner Gotterfunken	Happiness, beautiful spark of the gods
Tochter aus Elysium	Daughter of Elíseo
Wir betreten freudetrunken	We enter drunken of happiness
Himmlische, dein Heiligtum	Celestial daughter, in your sanctuary...

The plastic arts have it more difficult. While the music's means concentrate on time, air and space, the means of the plastic arts extend for all the materials offered by the same creation:

- from softer to harder
- from the more transparent to the more impenetrable
- and now also - from the most natural to the most artificial

That is to say, the plastic arts always spring out of the same creation - to join it again.

But to recognize the concept of art in its time – the contemporary art - we need
1. a precise definition of the state of relations between the social environment and the natural environment - for

2. finding the intersection point - or the rupture – were we can establish contact with the spiritual environment.
Our days - it seems – present us an infinite variety of problems, that seem inaccessible for a human mind. But when we stop being fooled by the millions of illusions, the problem is reduced to an understanding of entropy. Because the concept of entropy appears in nature as - THERMODYNAMICS - just like in the society as- STATISTICS - and this can give us some clue to this relationship: Art - why?

But before we are able to enter into these relationships of entropy, we need more transparency with regard to the concepts of information - statistics - society: We start with the conclusion of Adorno and Horkheimer in their first excursus of the "Dialectic of Illustration": "Face to face with the possibility of insisting on the superiority of man supreme - the illustration is a total deception for the masses and this still as an influence in our present." ... And obviously there is only one present - the present of all: We are all in the image, but almost nobody knows. - Why?

This superiority comes always and always extends from - a single individual - a single invention - a single idea - put at the disposal of all the agents that constitute a cultural society. This way one subject is converted evidently into a macro-subject. Religions - Politics - Sports - idols of all kinds - film, music etc. - with their lifestyles, identifications and promotions. This was foreseen by Heidegger: "When the world becomes image - illustration of the world - the man's situation is understood as ideology - Weltanschauung!"

We reject the society with its "common sense", to live in discord constellations from a wide diversity. Peter Paul Rubens - The Museo del Prado - The Trial of Paris - The Trojan War. Our life seems like a confused response to questions which we have forgotten where they were made, who made them and in what kind of context.

MORE: are these answers not only chimerical solutions, or answers and questions deliberately falsified, that have never been understood really, or that have been made with altered senses?

The formula "I think - therefore I am" allowed us to invent - to manufacture pseudo-realities where we could easily find our taste ... and the one who didn't know how to manufacture his own "island of reality... he should join one of these already made islands- for not being left out of this "society". MACRO-SUBJECTS are islands of realities ... invented-prefabricated - fragments of an entirety... and generally lacking the imprint of a pure vitality.

"Man becomes an agent of easy maintenance for systems. He adapts and fits on any price, so that his own life and the life of the humans, with those he is related (mainly emotional and socially), anger deteriorating. A state of maximum entropy - without tension or maintenance - in fact no more friction losses, but neither developed a life "(Rupert Lay)

But this way - almost without realizing - these MACRO-SUBJECTS moved away from the natural environment and they entered in the statistics: the domain for quantities of information. This same way the money has moved away from its origins, stopping to be a measure for exchanges - of natural, real goods - becoming simple information. Today concentrated and under its very own domain.

Now - what if we replace the word "information" with "money" and "information content" with "amount of money" in some fragments of "Cybernetics"? - (Cf. the work of Norbert Wiener) Page 105: The dimension, which is defined as "money" is the negative value of the dimension, which is defined in similar situations as entropy. It is negative entropy in the sense of statistical mechanics: money means order! And indeed we find on page 108: We have already said. . . that "money" ... is essentially order. And continues to demonstrate that the procedures to issue "amounts of money" - as planned - are quite similar to the Procedures that are gaining entropy. So remember: The concept of entropy is not only reserved for the information, statistics, it is also found in thermodynamics - the nature. But in a reverse operation: While the information has a tendency towards chaos - bio-organisms have a tendency towards order.

The information goes from negative Entropy to positive Entropy

The nature goes from positive Entropy to negative Entropy

Or as Erwin Schrödinger put it: "The people have a tendency to slow entropy." He wrote in 1951: "That is why physicists were so proud to have found the other provision, the 'order from disorder' according to the nature of truth and acts that can only explain the large line of natural course, particularly the irreversibility. " - Thirty three years later, in 1984, the book "Order out of chaos" was published by Ilya Prigogine and Isabelle Stengers, where we can read: "... the precepts and statistical mechanics are not simply transferable to humans". - "At a humanitarian level the concept of irreversibility is more crucial for us and exists only in a manner inseparable from our understanding of the meaning of being." This way it is in the real life of courses "syntonized to each other and with the nature, in a wonderful way and according to laws of maximum subtlety" (Schrödinger).

So it's not a big surprise, that what is manifested on one hand like order in society - for concentration of quantities of information - has left on the other hand nature increasingly unable to go back to a state near an relative equilibrium, because it seems that we have forgotten these relationships. "Humans, still living with body, soul and conscience in this modern world, non-illuminated and in a way not in full possession of their mental faculties as potential subjects, in order to decrypt the communication situation, in which to live or legitimate practical changes to approvals. They form with all their being a single part in this relationship exterminista" (Thomas Meyer).

But like we have been indicated by Schrödinger, an organism integrated in its natural and social environments can ... " be liberated of the entropy that it is required to produce while it lives." When things, as well as we ourselves, move too much out of this space of relative balance, it is advisable to exercise the corresponding and alternative behaviors to have the opportunity to reproduce. And for these cases Alfred North Whitehead recommended: "In order to demonstrate an alternative doctrine, we are guided toward the use of strange terms in normal situations, or the use of common words in strange environments."

Consciously or unconsciously, to deal with these approaches has been the great service of many artists at the beginning of the 20th century. Involving the "third" – THE SPIRITUAL ENVIRONMENT - trying to create a larger space that can accommodate the administrative order and the loss of the natural order, to be able to compensate it, if possible.

"It was not a mere coincidence that the approach to the romantic mythology found its artistic expression in the profane, anti-romantic and anti-religious, which led Duchamp to call his urinal 'Fontaine'. The artist went this

way consciously - already in an address full with sacrificial turns to the natural myth experienced - the well and the source of life." (Jaques Leenhardt) - Then the role of the artist gained a completely new definition. He did not produce any more just something, but was changing the very context, to enlarge and to perfect the man's receptive possibilities. To become able to discover the "naked truth".

Against this background it is evident why the art until now has been put in areas, where much can seem incomprehensible and even absurd: to help the natural environment to recover, moving its direction towards a relative balance - to shake the stability - the order, with entropic behaviors - that is to say: doing chaotic things.

But in a time of a maximum accumulation of information under its own domain, this approach may lose its meaning easily. The contents are spent quickly - and we find mainly imitations, and imitations of imitations. Images with perhaps Weltanschauung (interpretation of the world - ideology) - but without Weltsicht (world view). "Deep are the works of art, that are not hiding the divergent what is full of contradictions, but also not leaving it without reconciliation," wrote Adorno in his Aesthetic Theory.

So the question is: How can I convert multiple entities in a potential? - What makes the ART ART? - "The emancipation of the individual, however, is achieved only where it is hosted in THE COMMON OF ALL (das Allgemeine), of what all depend." Adorno also recommended - But what is THE COMMON OF ALL? - Whatever happens to our definition, it will always be all the appearances (Creation), experienced by us - probably only by a mystical vision of the world - (Weltsicht). But this view is opposed to our interpretation (Weltanschauung), reducing or covering our view. Culture is relevant to us as a mirror image reflected in our own response to all common (Das All-Gemeine - The Universal).

Culture - HUMANITAS - defined as THE ART OF BEING A HUMAN, means the purification of attitudes and practices related to our natural and social environments. This way the culture doesn't only express how we live, but at the same time how we want to live. As we speak of a true cultural balance and not about an absolute level, it is reserved to appreciate also ancient formations - or the rather undeveloped raw - as culture, without preferences for unilateral " developed cultures", or any overvaluation of a single agent, like religion - art - politics - justice, or any other of these cultural agents.

The relative balance is where the various cultural activities, each in connection with all of them, fill in their vital role. The aspiration in this harmony among the cultural functions is presented as natural order, potent

articulation, aesthetics, therefore as a rhythmic life in the corresponding society. So we have returned to the orchestra with their drums and flutes.

After the division of society into classes by Karl Marx, José Ortega y Gasset allowed a so called elite to rise above the masses by simple autosuggestion, Conrad Lorenz finally dismantled the men of Neanderthal in their luxury cars as such, and Alvin Toffler warned them: You are only fighting for the best places in the sun deck of the Titanic ... - The magic word: HOMEOSTÁTICA - the balance in the functions of the body of a healthy organism. Therefore, also in a world organism - natural, socio-cultural and spiritual - in THE COMMON OF ALL (das All-Gemeine - The Universal).

In our global village "everyone is an artist" - since the expanded concept of art by Joseph Beuys - and only when "ART" means to communicate with everyone ... we can fulfill this mission. The means chosen for this communication are secondary. It is always a mutual perception of its own being. The guidance in the operation remains essentially the same: communication is always offered - in an open evolutionary intention. Training to increase our mutual care in general, expand our intellectual horizons and to cultivate communication skills of each participant, on its way towards a global vision (Weltsicht).

But this is always a communicative operation comparable to this speech: a communicant deploys a colage of own mental addresses and of others. This image is projected free and with sincerity. Soon will be noticed the necessity of diverse references from different disciplines, for at least to be able to recognize the likeness and until equalities in many thoughts, but these expressed according to its multiple programmings in the different cultural circles and its formations - for abilities.

But we continue with Norbert Wiener: "One of the doctrines of this book (cybernetics) is that the cohesion of all the organisms is carried out through - the possession of means for the learning, the use, the retention and the transmission of information." - "The transmission of information is only possible as transmission of an alternative, if it is only to transmit a single possible state, this can be transmitted with a lot of effectiveness and without any waste, by not transmitting any information at all." - "In general (im Allgemeinen and maybe im All-Gemeinen) conceivable observations don't exist - that offer us enough information about the past of a system, to be able to obtain a complete information about its future."

Therefore it is a COMMUNICATION ABOUT COMMUNICATION between all the fragments that form the whole image as a potential for multiple identities on all imaginable levels. But also at previously unknown levels until now, sometimes overcoming what is habitually known as reason, because the frontiers of a talkative reason are traced (illustrated) by themselves. A place where we can prosper a culture of life, can be found in an existence in its entirety, but neither we can reach this place with a "Hiatus Irrationalis", a jump beyond all obligations, leaving our room of childhood in its disorder, or a "New Age" blind aspiration. In both cases it would only be a fundamentalism by reason or by jump. But perhaps there is a way to transcend one another and simultaneously, everything - including ourselves - (subontológico) and all knowledge (paraepistemológico), closing the circle this way in an end, until then probably unknown.

Here we may superate doubts and bad intentions. Let us remind Ricardo Sanmartín and his sensibility to quote John of the Cross, it has more than enough: "entered ... where I didn't know - and found me there, not knowing..." and accurately in a specified area, thus potentially be "all one." This place is the space where the communication is born, where all art and all faith are configuring, since Christ already asked in a significant moment of the New Testament: "And if you don't greet more than your own - what are you doing in particular?" (Mateo 5,47)

I want to express, in this place, my great respect to the Foundation TECSAL, to the Valencian Community and the City council of Oliva. The European project of "El Salvador" keeps in mind in its drafts this cultural homeostasis, aspiring to not only redound in an exclusive environment of the church, but also in a global and Christian vision of the culture. This will create a great value - in many ways and in a long term - for the entire area.

This can be highlighted with some excerpts from an interview in "EL PAIS" with the U.S. economy theorist Jeremy Rifkin:

Rather than accumulate and hold --

What matters now is EXPERIMENTING AND ACCESS.

What matters is the exchange of experiences.

The aim to produce experiences and benefits.

Today the new jobs can't be found
in industry or traditional services,
but in culture.

People Hill claim to produce culture.

Finally!

Cultural perspective:

Communication about Communication.

