



Artinvest

Museum Foundation Liedtke

Cover: Innovations: Dürer 1500 - Liedtke 1988 / The Art and Innovation Formula / Artist - Dieter W. Liedtke

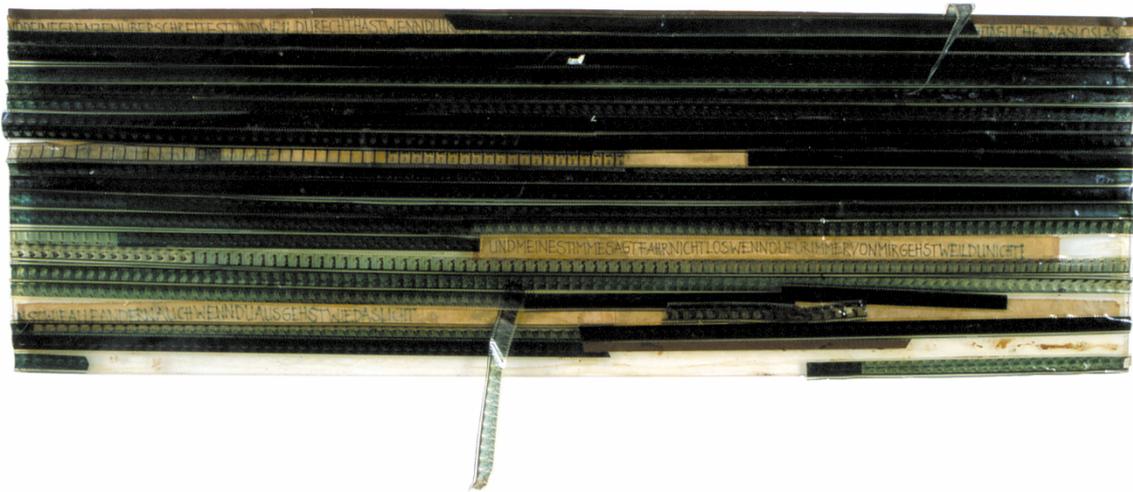
Innovation Dürer: self-portrait in a frontal perspective (this position was reserved for God, people were not allowed to be painted in this perspective) Innovation Liedtke: The Art Formula / The Self-Portrait Dürer's with four other works, for comparison, which have no frontal perspective, but contain other innovations in the featured work. The formula exposes the lost healing-processes from the Stone-Age, the Neolithic-Age and the Bronze-Age as an innovation and information ritual in the modern age and, based on the neurobiological and genetic research results, confirming the healing effect of information-medicine "art" (which was deprived of its medical effect without any understanding and art formula) which, in addition, through the mirror neurons in the brain "everyone" becomes not only healthier but also more creative through the understanding of art.

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ARTWORKS

ASSET CLASS AT A GLANCE



Artwork title: DNA 2 / Dieter W. Liedtke 1988 /
Information changes the DNA

- Unique asset investment with continuous increase in value
- Constant return that far exceeds the ones of real estate
- Increasing demand for valuable artworks worldwide
- Particularly attractive: contemporary art after 1945
- Certified selection of objects by recognized experts
- Exceptional added value: promoting art, creativity and image

INVESTMENT FOR THE SENSES

The investment in real assets, currently offers, as experts know, more than ever interesting investment opportunities. In times of high uncertainty on the financial markets and at low / none interest rates, tangible assets represent a considerable asset and, in our view, belong to every modern portfolio.



Artwork title: Cell membrane with DNA. Blue / Dieter W. Liedtke 1994 /
Cell membranes are part of genetic programs and cell aging

UNIQUE ASSET CLASS

The asset class of contemporary art complements as sensual and not at least also profitable – calculated on a 30 year base – as a relatively low-fluctuation investment-project, your investment portfolio.

The interest in this special investment is often aroused by a personal passion for your art. Sensibly developed and well thought out it complements the pleasure in artworks, the other positive aspects of this investment. Due to the growing interest from various regions of the world, such as Russia, the Asian Region, the Pacific Region, the demand meanwhile far exceeds the supply and the investment "artwork" is more and more in the focus of investment experts. However, the supply of high quality, sustainably valuable artworks, which have the potential to exist in the passage of time, is also limited. Here a sound expertise is needed.

The assets of the asset class "Artworks", the consistently positive performance, the low correlation to other asset classes, the low annual costs and the mobility of the investment object are actually fulfilled by both historical and contemporary art of the highest quality.

EXCEPTIONAL INVESTMENT

The numerous non-financial aspects of the investment turn artworks into an investment for the senses. The innovation of an artwork and the unique form and content are the one side, the promotion of culture and support of communication of art through loans to museums, private exhibiting collectors, companies and foundations are the other ethical facets of this investment. The investment then completes with exceptional returns in the form of private art exhibitions and direct contact with the heads of museums, foundations and arts collectors.



Artwork title: Supernothing / Dieter W. Liedtke 2005 /

The xxx is the birth channel of innovation, the process of creation without space and time, in space and time.
With the introduction of the xxx, the universe is through the formula $i = E = MC^2$ and Theory of Everything (TOE) explainable.
The mysteries of the universe dissolve.

CULTURAL PROMOTION A SPECIAL ADDED VALUE

The investment in an artwork offers not only the fact of a good investment but also other extraordinary added values.

The artwork purchase can be linked with the loan to a person, company or museum and thus opens up added value for both sides.

The museum or the art collector is given access to an artist and / or artwork that optimally supports them in conveying art and thus actively promotes their success and public record. In return, they take over the running costs.

The investor not only supports the artist and / or exhibitor of the artwork, but also contributes to the preservation of European cultural assets as well as to the development of creativity in the population.

The personal contact and the exchange with the borrowers, especially at private exhibitions, extends the outstanding aspects of an investment in an artwork.

Due to its many years of experience and extensive contacts with museums, the Foundation Liedtke with its founder Dieter W. Liedtke is successful in mediating art between exhibitions organizers and lenders.

PROPOSAL

CODIGO UNIVERSO

INVEST HOLDING S.A.

Codigo Universo Invest Holding S.A. – with the support of the team from Foundation Liedtke – organizes on request the complete and personal support in all matters relating to the investment of artworks.

Service spectrum for investors

- Certification of investment capable artworks
- Collocation of individual collections
- Consultation for insurance, hanging, storage and care
- Optional: imparting of exhibition organizers and rooms including advices for contract composition
- Optional: imparting of works on loan
- Optional: imparting of purchase and / or sale of artworks
- Optional: Exhibition and sale at international art fairs

Additional services on request

- Supervision for the loans and or at exhibitions
- Supervision and storage of the works of art
- Assistance in the planning of events
- Creation of certification with valuations
- Full service for value retention (insurances etc ...)

PERFORMANCE DEVELOPMENT AND OUTLOOK

Performance

The historical period of observation of artworks extends from 1200 until present-days time. This is covered by values from appraisals for the last 30 years.

The historical performance of post-war artworks since 1945 has grown steadily since 1985 and is more compelling compared to other asset classes, with average annual returns that are higher than real estate returns.

The disproportionately high increase in demand in recent years is also reflected in the public sale prices at auctions.

The media presence and price developments for artworks from Jasper Johns, Pollock or Jeff Koons, which particularly inspires the younger generation, brings the avant-garde artworks, which were created after 1960, into the public focus.

Outlook

More and more museums, collectors and private exhibitors rely on high-quality artworks that use the innovation art formula (instead of the secret knowledge of some museum directors and successful art collectors) with little capital investment extraordinary collections of high cultural and financial value which create interest of the audience.

At the same time, especially in the countries of the Asian Area and the Near East, better and larger collections of world renown are being built, which specifically acquire contemporary artworks or include them as permanent loans in their collections. The classical European art is now more than ever an essential feature of the cultural development of a nation. The further development of avant-garde art is thus not driven by speculators, but by collectors and museums.

Artworks before and after 1945

For the artists whose works were created before 1945 and who boast innovations in the evolution of art history, market prices and the analysis of the auction data – for the most part of the art market – show where Classical Modernism, Impressionists like Renoir, van Gogh are are traded, it shows that this market is rock-solid, sustainable and down to earth, showing the initiates the fundamental values of innovation and the level of innovation of the work in the evolution of art history. Here, the returns in the 45-year comparison with the shares can not only keep up, but also as the last 30 years in real estate show quite well outperform.

Artworks without art historical significance

Interesting enough, the art bubbles and hypes known from the press are only turned around by about 40 to 50 post-war and Contemporary Artists. Only a few of these artists, whose artworks sometimes without a special level of innovation in art history, but by an excellent artist- and artwork marketing, e.g. media events have developed prices for their artworks well, they will cause high price fluctuations on the market, since they are firmly anchored in the market with their artworks, but are only of minor importance or no roll in art history. If the protagonist (or the dealer behind the artist) with his artworks is no longer active in the media (e.g. death), then the prices of the works fall in the longrun, if they miss an art historical anchoring in the evolution of art history (accordingly an art historical research of innovations in the works runs into the emptiness). Under the broad concept and mantle of art, record prices are achieved with excellent marketing, so that, after the marketing has been abandoned, prices do not fall bottomless, but usually still find one or the other fancier at auctions outside museums.

It is only sporadically, among inaugurated and extremely successful art collectors and museums known, that artworks of historical significance without innovations do not exist.

Artworks with art historical significance

In the field of art with innovation, it is important to consider the differences in the level of innovation in the works, namely the three areas of innovation:

- lower third,
- middle third,
- upper third.



Epigetic changes of the genes through visions, thoughts and information / Dieter W. Liedtke 1991 /
 Series of pictures starting from 1988 in which films or videotapes are used as metaphor for the DNA or genes as
 information-carrier in artworks. The statements of the various artworks with film material augured
 12 Medicine Nobel Prizes in Genetic Research by decades.

For all three areas of innovation, it pertains that after the death of the artist, the prices of artworks increase sharply and continue to evolve even without marketing, as no works of these artists are expected anymore and the innovations in the evolution of history of art. In the first place, posthumous, through an intensive research and judgment by art historians executed, often after the death of the artist, made him to become well-known.

Artworks since 1945 in the lower and middle innovation area

The works of contemporary art, such as from artists since 1945, which have a lower or middle innovation in the art history, will continue to rise in price. This area can be seen as very evident in many thousands of auctions. The auction's data with the price-information also form the basis of accretion in the fields of Old Masters, Impressionists and Modern Art as well as 19th Century European Art.

Value increase in a 45 years comparison since 1970

1970 until 2015	S&P 500	Real Estate	Gold	Art Top 500 artists of all epochs incl. the 50 top actual Contemporary Artists
ca. %	2.200	820	3.200	2.100

Artworks since 1945 in the innovation area with marketing activities

The approx. top 50 contemporary artists of the special class in the art compared to auctions in the 30-year comparison after the development of the increased demand for artists and works since 1945. All information, for the valuation of the artworks, are based on the global market and were determined and presented in:

MM-KUNSTINDEX by Roman Kräussl May 2015

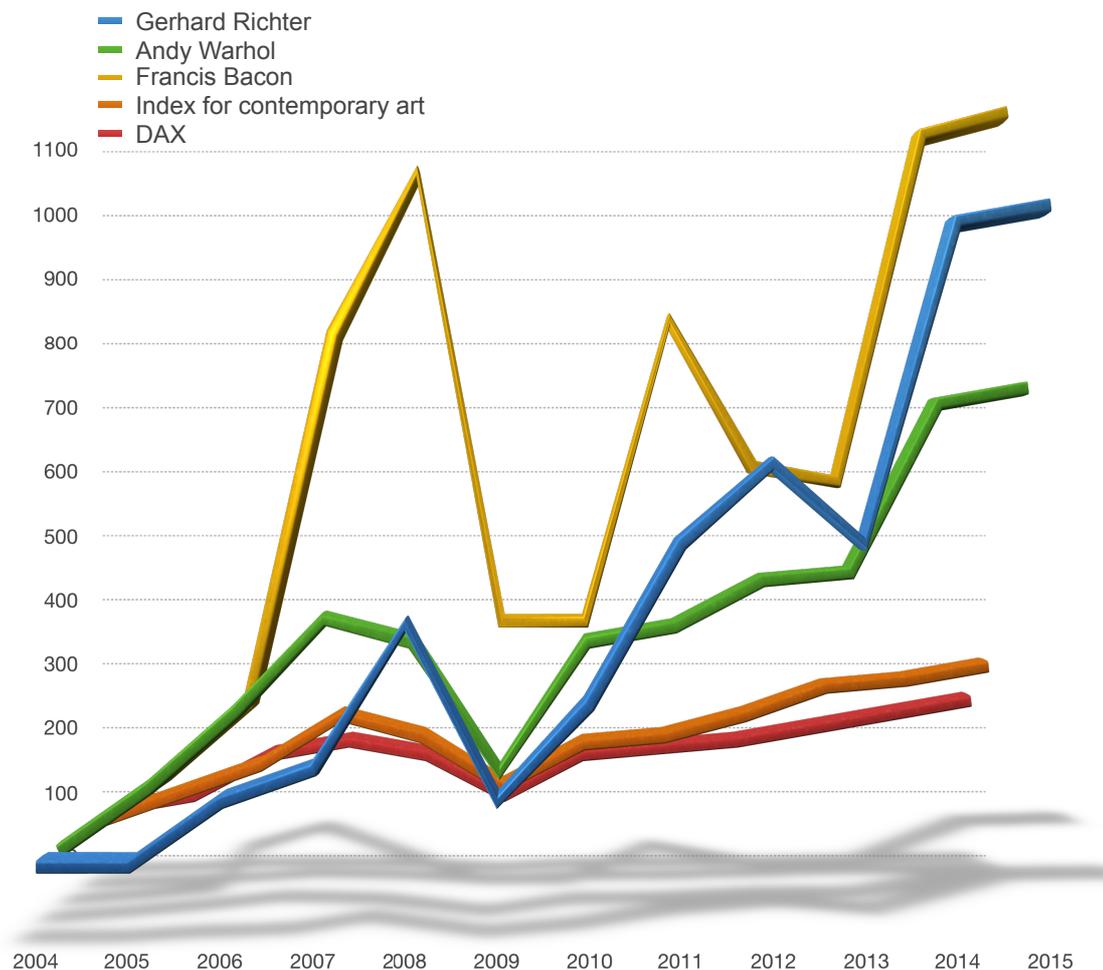
1985 - 2015	European art of the 19th century	Old Master	Impressionists and Classical Modernity	After war and Contemporary Art from 1945 – of Top 50 Contemporary Artists
ca. %	300	380	540	1.180

The art market in the field of innovation compared to the DAX

"The performance of contemporary art left behind all other art epochs in 2014 as well: no new world record was set. This holds with 142.4 million dollars, the Triptychon "Three Studies of Lucian Freud" by Francis Bacon. But still, the buyers spent enormous sums: pictures of Andy Warhol (including the pictures "Triple Elvis" and "Four Marlons" from the stock of the Aachener casino) came to a total value of fabulous \$ 653 million - no other artist was 2014 more valuable, In Germany, Gerhard Richter leads the list: his paintings were sold at auctions in 2014 for a total of \$ 294 million. "

(Source: FAZ 26.01.2015)

The art market in comparison to the stock market / value in %, 2004 = index 100 /



Artworks since 1945 in the innovation area

Artists, whose works (from about 1945 onwards) exhibit art historical evolutionary steps of the highest quality, accomplish with the publication of the innovations of their works and which are supplemented by an outstanding artist and art work public relations, will take the top position of the market prices. These works even outperform real estate and equity market returns (like DAX 30).

Francis Outred, head of Contemporary Art at Christie's says:

"We'll soon exceed the \$ 1 billion mark for an artwork."

OVERVIEW INVESTMENT FACTORS

PROPOSAL WORLDWIDE	Worldwide limited offer of innovative and art historical important works with a purchase price of 100,000 euros plus
PORTFOLIO DIVERSIFICATION	Low correlation to other asset classes also to the real estate and stock market / bond market (pension) / bond market
INVESTMENT HORIZON	Middle and long-term – optimal approx. 20 years
VALUE IMPACTING FACTORS	Physical condition and level of innovation
COSTS WITH PROPERLY STORAGE	Low ongoing maintenance costs for value assurance: insurance at the current market value of artwork (complete risk at insurance side) at low cost
ADDED VALUE FOR THE SENSES	Promoting culture and supporting exhibitions. Rental income by loan to private persons for vernissages, loans to exhibitions, exchange with exhibitors, support of art and creativity

Spectacular auction results for Contemporary Art have now become the rule and need an instrument of differentiation for valuation, which allows to predict price directions and price stability for artists.

Facts

Excerpts Data from the well-researched Manager Magazine from May 2015
MM-KUNSTINDEX by Roman Kräussl

"Anyone who would have invested \$ 100,000 in a hypothetical art portfolio in 1970 would have nearly \$ 2.1 million in assets today. US real estate had contributed less than half (\$ 822,000) over the same period..."

"The hype makes for pleasing returns. The index of the 500 most-traded artists could have kept up with the US S&P 500 stock index since 1970 and even beat US real estate."

"The list is headed by Pablo Picasso, Andy Warhol, Claude Monet, Francis Bacon and Pierre-Auguste Renoir. Already in sixth place emerges Gerhard Richter as the first living artist. Postwar and today's stars have long since deposed the heroes of the pre-World War II era. "

"Two market segments are responsible for this record hunt: Impressionists and Modernists as well as post-war and contemporary art. In both genres, more than 600 artworks were traded, which brought more than one million dollars. All 14 works that were auctioned in 2014 for more than \$ 50 million come from those eras. "

"Until the turn of the millennium, it was mainly the Impressionists and the Modernists who provided for price pushes, since then they have been post-war and contemporary artists. This is the ranking of the 50 most sought artists since 1970."

"While hardly any paintings approached the \$ 10 million mark in the '80s, more than 125 works changed hands in 2014 for a least eight-digit amount."

"The multi-million-dollar party started in 2004, when Picasso's "boy with a pipe" was auctioned off at Sotheby's for \$ 104.1 million. For the first time, the \$ 100 million threshold for a single artwork was broken. This limit has been shifting steadily higher ever since."

"Will the billion be cracked for a single artwork soon? That's what Francis Outred, head of Contemporary Art at Christies expects."

"In November 2013, Christie's scored \$ 142.4 million in New York for Francis Bacon's "Three studies of Lucian Freud's" Triptychon . That same evening, an anonymous buyer paid \$ 58.4 million for Jeff Koon's "Balloon Dog (Orange)", the highest price ever for a living artist's work. More expensive was just one of Paul's five versions Cézanne's "The Card player" and a picture by Paul Gauguin: Both were acquired by the state of Qatar, according to market experts for more than 250 million or 300 million dollars."

(MM KUNSTINDEX 2015)

On the way to the billion - for Leonardo da Vinci's "Salvator Mundi" was paid in November 2017 in an auction at Christie's New York \$ 450 million.



The expressiveness of the sfumato of the picture is far from Leonardo's format. The picture shows that the painter did not recognize the philosophical, technical and evolutionary background of sfumatos and the works of Leonardo. Moreover, Leonardo da Vinci has not repeated artworks and developments without adding any concrete innovation. This can be traced back to the works he has received, the sketches and the researches about him. Leonardo's mind was not concerned with repetitions of the previously created or known. He painted to research and gain new knowledge. His sentence: "Seeing and knowing is the same" expresses that. Result: The one who possesses the picture is likely to find in further examinations that the work has received a false attribution with Leonardo da Vinci as the artist. After a first art-theoretical and art-historical consideration, the picture was painted by a great admirer of Leonardo.

Foundation Liedtke

The art formula with the "Guideline of art-historical significance" makes it possible to analyze and evaluate the artworks in terms of their level of innovation as an evolutionary step in art history (and thus also in their assignment). Looking at how hard sales have evolved for different artworks, it can be seen that this expertise leads to astonishingly realistic results that provide a more solid basis for valuing artworks and their future price development, in the form of more accurate art appreciation (including record results) which can be substantiated by this differentiated.

If one takes as a basis the publicly available data of the world's most important 700 auction houses with more than five million sales for comparison, then one looks at these data with the help of the "art formula and the guideline", taking into account that here the level of innovation of the work in the foreground and not only the name of the artist and also not the marketing determines the price alone, but also the FORECAST on the future, art-historical evaluations, then one comes necessarily to the result, that there is an evaluation criterion that can be understood by everyone.

The "art" of an investor now lies in discovering the next, most innovative, contemporary, living artist (whose artworks are still affordable) with works of art-historical significance using the "art formula and guideline".

The next step is to introduce the works and the artist to the public.

Once this leap has been completed, the market mechanisms and marketing instruments of the art market will take hold. The works of the discovered are thus calculated by their art historical importance as a basis in statistical average values since their introduction into the market, quasi incessantly rise and expand their material value, which consolidates further with the research in the scientific and art historical argumentation about the works and continues.

CERTIFIED – A CERTIFIED FIRST CLASS INVESTMENT

"Foundation Liedtke Certified" (FLC) stands as a seal for the artworks that are suitable for an investment, based on the criteria for a work on "works of art-historical importance by their level of innovation" as well as the categories of works and artists.

The valuation guidelines based on the art formula and the "guide to works of art-historical significance" serve as the basis for the seal. The selection process according to this valuation model serves as the basis for securing investment quality.

These evaluation criteria for historically significant art were presented by the independent art historians Harald Szeemann, Prof. Karl Ruhrberg, Dr. med. Thomas Föhl, but also by philosopher and system theorist Prof. Niklas Luhmann and other museum directors and art historians in Europe tested and confirmed this. Their collaboration, advice or their artworks at the art exhibition "art open" was based on the foundations of the "art formula" and the "guideline to works of art-historical significance".

A distinction is made in the evaluation of artworks according to **eight** categories of innovation, supplemented by **five** categories of works and artists.

These are divided into **six** quality levels.

The art historical significance and the marketing value of the artist as well as of the artwork (art as a commodity) is basically differentiated.

Only a terrific, innovative marketing for artworks or just the artist alone, without new information and the level of innovation in the works creates no long-term value.

THE DISTINCTION IN THE WORK TAKES PLACE IN THE INNOVATION CATEGORIES:

- Number of innovation (s) and their distinction (s)
- Innovation heights of form / material / technique
- Innovation heights of the content levels
- Philosophical levels of innovation
- Overall composition of the innovations (material, form, content)
- Work theories of innovations
- Extension of the art history
- Anticipation of humanities and / or scientific research results

AS WELL AS THE WORK AND ARTIST CATEGORIES:

- Artist
- Year
- History of artwork and artist
- Marketing / Public relation activities
- Achieved prices in the market and condition of the artwork / works

QUALITY LEVEL FOR VALUATION

- AAA – Extraordinary
- AA – Excellent
- A – Very good
- B – Good
- C – C
- D – Unsuitable

The categories and quality levels will be assessed in a second step and a cumulative grade, which at least must result in an "A" for the artwork to receive the seal " Foundation Liedtke - Certified (FCL) ".

THE DEVELOPMENT OF FOUNDATION LIEDTKE CERTIFIED

" Foundation Liedtke Certified " (FCL) was developed for Old Masters and contemporary art works of art historical significance.

The Foundation Liedtke, through its founder Dieter W. Liedtke, has decades of experience in the field of high-quality artworks, studied and described by him and by the Foundation Liedtke with the books: "The Key to Art", the "Guide to Art Historically Significant Works" and "Information - The Principle of Creation" were published.

This expertise gives access to art museums, foundations and collections.

HISTORICAL ARTWORKS

The combination of completeness of the data from the art world and the factors determined in the evaluation model formed the basis of the artworks suitable for an investment. Supplemented by information and further expertise of an art historian, the artworks suitable for the " Foundation Liedtke – Certified " were chosen.

CONTEMPORARY ART

For the relatively manageable market of high-quality innovative artworks, which are in demand by museums and collectors, the Foundation Liedtke is the ideal contact. The valuation model for these artworks is supplemented analog to historical art with the criteria of singleton and small editions.

DIETER W. LIEDTKE ARTWORKS A CLASS OF ITS OWN



Dieter W. Liedtke

Based at Mallorca, Dieter W. Liedtke works as an artist, art theorist, author and philosopher. He is referred to by renowned art historians, cultural scientists and the media as inventor and successor of Leonardo da Vinci and / or compared with Albert Einstein.

Dieter W. Liedtke, as an artist and researcher in the world of art, is in a class of his own and in 2018 he entered in the international public with his revolutionary artworks.

Renowned art historians have praised Liedtke's works as pioneering creations that have changed the history of art itself (more information on request).

An annual increase in value in the two to three-digit range is especially true for his artworks, where the level of innovation in his works an anchorage in the evolution of art history is described as secured by art historians and this place of works in art history is internationally known.

Dieter W. Liedtke has the potential to catch up with all the top scores of the 40 to 50 contemporary post-war top artists or even to take the lead.

The cultural scientist Dr. Herbert Jost-Hof writes in his evaluation on Dieter W. Liedtke's works in 2005:

"Just as da Vinci's works on aerodynamics, anatomy, or statics has value as a World Cultural Heritage today, bearing proof to the power of a mind far ahead of its time. Dieter W. Liedtke's works are also in line with the distribution of its contents their value will increase. His works will gradually gain in signification over the next few years with the spread of awareness of the importance of his work, and of course this applies particularly to those visionary testimonies of his work, which are already estimated at over 1 million euros. Their value will increase to multiples. A completely new value-evaluation-situation arises for the artworks created by him around the world formula if these are confirmed only in a few natural sciences or humanities areas of the research in the future, like his previous work, and lead to Nobel Prizes."

The prognosis of Dr. med. Herbert Jost-Hof in 2005, that his world formula $i = E = MC^2$ would prove correct, was confirmed by the research after a short time: In the following years, researchers will received five Nobel Prizes for research, which Dieter W. Liedtke has anticipated in his artworks and books by decades.

2006	Medicine Nobel Prize	Craig Mello und Andrew Fire (the silence of genes)
2011	Physics Nobel Prize	Saul Perlmutter, Adam Riess, Brian Schmidt (The expansion of the universe – Dark Energy)
2012	Economics Nobel Prize	Alvin Roth, Lloyd Sheplay ("Distribution between people and markets")
2013	Physics Nobel Prize	Francois Englert, Peter Higgs (Higgs particle - mass)
2013	Medicine Nobel Prize	James Rothman, Randy Schekman, Thomas Südhof ("Cell organisation")

The philosopher Prof. Niklas Luhmann said about this Leonardo da Vinci approach to research through art:

"Liedtke modifies and dissolves the framework of known theories. His new scientific theories are both conditional and product of their own operation. His formula is an evolutionary achievement. Once invented and introduced, it enables itself."

Prof. Dr. Manfred Schrey / Technical University Cologne writes:

"For the first time in the history of art, statements made in Dieter Liedtke's artworks and theories have been documented, as research by scientists who have not known his artworks decades after their creation and publication; for the researchers they have led to 15 Nobel Prizes in the subjects of 'Medicine', 'Physics' and 'Economics'. In physics, Liedtke has anticipated two Nobel Prizes in the content of his works."

The updates of the research results from 2014 to 2017 document, that the findings of Dieter W. Liedtke from his artworks (since 1979) to aimeim cell rejuvenation: "Thoughts and visions can program genes" were subsequently confirmed by science.

2014 research result of ETH Zürich "Through thoughts control genes"

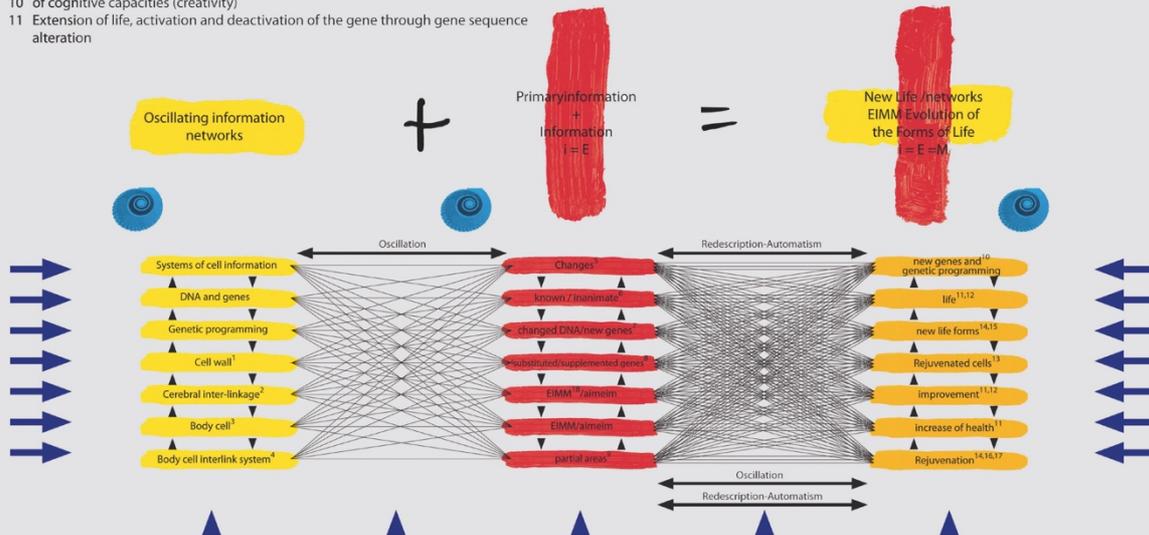
www.ethz.ch/de/news-und-veranstaltungen/eth-news/news/2014/11/mit-gedanken-gene-steuern.html

2014 A study at the Massachusetts General Hospital (Harvard) proves, "The spirit of a human can turn his own genes on and off".

www.massgeneral.org/about/pressrelease.aspx?id=1762

Codigo Universo Epigenetics / Evolution + Eternal Life (Life Part II)

- 1 with or without DNA or gene part structures
- 2 new neural cells
- 3 reinforcing of the immune system
- 4 + cerebral cross-linkage and neural cells as well as cell walls with or without parts of existing genetic structures
- 5 environmental information
- 6 Genetic structures and composition
- 7 new compositions of DNA and programs by new informations
- 8 in DNA by adult or embryonic stem cell contents and genetic sequences as well as genetic programming
- 9 or complete embryonic and/or adult stem cells or stem cell contents, EIMM as well as not materialized information with new genetic information regarding the sense of life and creation of systems
- 10 of cognitive capacities (creativity)
- 11 Extension of life, activation and deactivation of the gene through gene sequence alteration
- 12 Alteration of cell systems, improved health and creativity, new physical and emotional capabilities
- 13 Telomerase
- 14 Finding new genes and gene programs
- 15 existing and un-activated genes and gene programs = white genes
- 16 Rejuvenation of the body: by activation and re-acceptance of non-materialized information (No. 2D), the cell systems are reprogrammed through sensory organs and the cognitive capabilities are improved when the cell and body merge as a horizon.
- 17 Integration of the reprogrammed DNA zones with the genes and gene programs that have not been re-programmed and the gene programs of type and self-preservation information networks in rejuvenated people
- 18 EIMM = epigenetic informations -medicine and -media

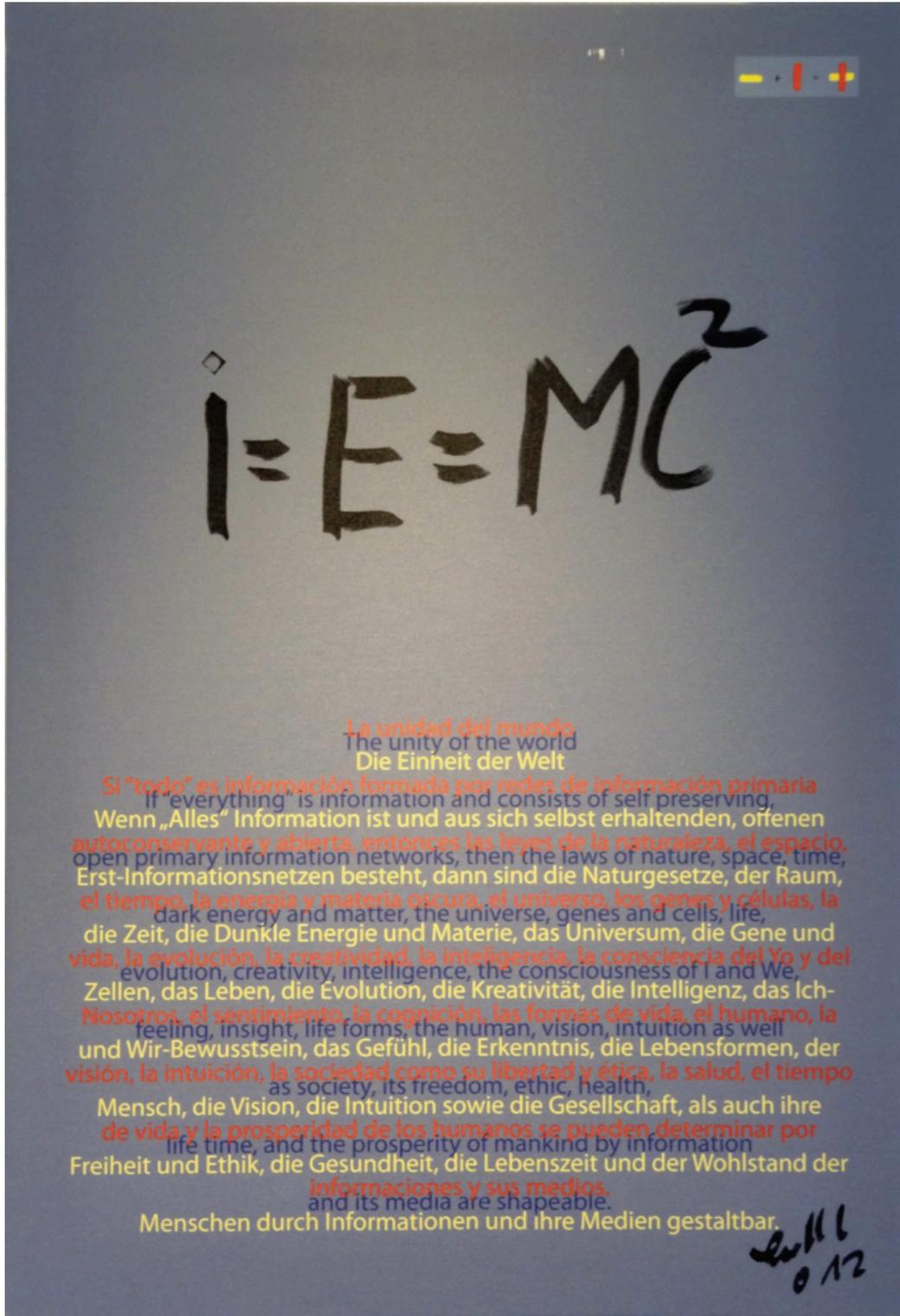


Artwork title: Life II / Dieter W. Liedtke 1988 to 2005 /

The Codigo Universo is the result of research results from his artworks and numerous gene research results, that have led to Nobel Prizes, which have decades later been confirmed.

In 2017, the Universities of Exeter and Brighton (UK) researched that they could reverse the process of cell ageing by enzymes and hormones. This was titled in the press with the headline "Like Magic Scientists find way to make old cells young again". The statement of the researchers is that already after hours the desired effect of cell rejuvenation could be detected.

The works of Dieter W. Liedtke, like the works of Leonardo da Vinci in his time, exhibit the highest degree of innovation in art history and will gain considerably in value over the next few decades.



Artwork title: $i = E = MC^2$ – Information is the basis of the Universe / Dieter W. Liedtke 2012 /

For the first time, quantum physics is connected with the theory of relativity by the formula $i = E = MC^2$ in such a way, that they produce a synthesis and not only is a physical and astrophysical theory presented for matter and the universe, but the formula and theory involves evolution, biology, sociology as well as creation or God. All areas of research listed in the picture confirm the new theory of the universe as well as the formula, which was developed in its original form $E = mc^2$ by Albert Einstein and expanded by

Dieter W. Liedtke with the "i" for information, which has the consequence that "information must be considered as a physical entity. Decades later, numerous Nobel Prizes prove the forward-looking innovative power of the works that were created from 1979 around the formula. The recognitions of the formula go so far that each research area becomes also compatible with the external research areas and an overall view of the universe becomes possible.

Scientists and their research findings document that Liedtke's artworks are of the highest quality and future-shaping with social power. In combination with the lack of marketing for his works and the lack of availability on the market, they offer investors above-average returns, high value stability and security, as they have a place in art history.



Artwork title: Quantum Processes and Information / Dieter W. Liedtke 2002 /

The picture shows how information contributes to energy and matter formation (e.g., in the formation of switches and enzymes by the gene programs in the cell). Information, visions and thoughts generate quantum physical processes in the formation of energy and mass (in the universe, in humans and in the micro-world of the quanta in which they become measurable).

The sensitive and discreet handling of / with art objects is at top priority for all participants.

FOUNDATION LIEDTKE

Founded in 1999, the charitable foundation „ Foundation Liedtke“ is the expression of the passion of Dieter W. Liedtke, the founder of the foundation.

The foundation is located in the Liedtke-Museum, Port d' Andratx on Mallorca in Calle Olivera 35 (CIF: G 57012460).

In order to fulfill its foundation's purpose of promoting art and creativity, cell rejuvenation and health as well as peace, the Foundation Liedtke conducts following tasks:

- The organisation of the art competition: Artweb Award Festival (AAF)
- The loan of artworks to exhibitors and museums
- Loan of art exhibition $i = E = MC^2$ to museums
- The granting of copyright licenses
- Placing of sponsoring rights
- Publishing fore Dieter W. Liedtke's books
- Publication of the "Guide to Art Historically Significant Works"
- Art evaluation with FCL
- Promoting creativity by publishing the art formula

...

Open a closed art-trading system for art and culture.

High understanding of art may sometimes inspire investors, one may feel like a layman and may be overwhelmed, but this is not the fault of the observer / art lover. This has to do with the fact that the "recognition" of art (as in the Middle Ages with reading and writing, prior to the enlightenment, was reserved for the scribes) is an encrypted expert knowledge, in the hands of very few art historians and art collectors museums and gallery owners and are guarded as "secret knowledge". The art market for contemporary art is a hitherto closed market for wider circles of museums, collectors, art lovers and for the population, as it is based on the limited knowledge or false information (what art actually is) in schools, academies, universities, information in the media as well as on the insufficient technical information of the art consultants, art historians and gallery owners in combination with the media presence of the artists.

Artworks are in their art historical meaning for the uninitiated yet not clearly defined to recognize.

As art recognition is about the development of creativity and cognitive skills in the population of a country (*and thus the human rights of the UN and the EU as well as the principles of democracy*); is a second enlightenment, "what art is" necessary and how ANYONE can use it for their own development and society.

The "Business Model secret-knowlegde Art" aims to make the Foundation Liedtke accessible to museums, collectors and private investors, but also to the entire global population. Part of the concept is to make with the art formula the "expertise" universally understandable. "The puzzle of what art is", the secret of successful art experts, to open it up for the society. This opens up the art market and unknown artists and their works are discovered on a broad basis by museums, collectors, art lovers and the interested public at an early stage, so that they can still buy the artworks at affordable prices. Neuronal research shows that the publication of the "Secret Art" and the "Foundation Liedtke Certified" promotes art, culture and innovation in companies, in societies and in the criteria of innovation and innovation in art in general. The immense returns for the discovered artworks are then not only the closed circle of the "secret bearers", but with the dissemination of the knowledge "what art actually is", the artists and their discoverers as well as

the buyers of the artworks during the lifetime of the artist. Which may also mean that art is developing into a spiritual explorer-wide sport in the population.

The proceeds from the sale of his artworks he has donated 100% to the Foundation, which hereby supports its purpose: the cell rejuvenation program aimeim, the realization of the Globalpeace campus and the operation of the Liedtke Museum in Puerto de Andratx.

Kai Dieter Liedtke organized with his father Dieter W. Liedtke the art-historical, first evolution art exhibition with the art formula: "**art open world art exposition**" – art from the Stone Age to today– year 1999 in Essen on 23,000 square meters of exhibition space.



Patrons of the art open exhibition 1999



D.W.Liedtke

Michail Gorbatscow



Spanish Queen Sofia



Dr.Nobert Blum

D.W.Liedtke

“The propagation and application of the formula will reduce poverty, terrorism and war danger in the world”

“I hope that your innovative approach will contribute to a more extensive direct experience with art for many people. I think that in our time is a particularly important and noble task”

Michail Gorbachow

Nobel Peace Prize Laureate / Patron of the Código Universo art open art exhibition

The board of art historical advice was taken over by:



Prof. Karl Ruhrberg, D.W. Liedtke



Prof. Dr. Harald Szeemann, D.W. Liedtke, Hellmuth Karasek, Prof. Dr. Franz Müller-Heuser



Prof. Nicklas Luhmann, D.W.

Museum Foundation Liedtke, Head office Codigo Universo Invest Holding S.A.
 Port d' Andratx, Calle Olivera 35, Mallorca



EXCERPTS OF STATUTES (ES,DE)

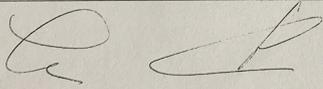


SPANISH	GERMAN
ESTATUTOS "FUNDACION LIEDTKE"	SATZUNG "FUNDACION LIEDTKE"
TÍTULO I DISPOSICIONES GENERALES	TITEL I ALLGEMEINE BESTIMMUNGEN
Artículo 1 Denominación y naturaleza	Artikel 1 Bezeichnung und Art
Con la denominación de FUNDACION LIEDTKE, se constituye una organización privada de naturaleza fundacional, sin ánimo de lucro, cuyo patrimonio se halla afectado, de forma duradera, a la realización de los fines de interés general que se detallan en el artículo 6 de estos Estatutos, clasificándose como Fundación para fines de interés cultural y artístico.	Unter der Bezeichnung FUNDACION LIEDTKE wird eine private Nonprofit-Organisation mit Stiftungscharakter gegründet, deren Vermögen dauerhaft an die Realisierung der gemeinnützigen Zwecke im Sinne Artikel 6 dieser Satzung gebunden ist, und die als Stiftung für künstlerische und kulturelle Zwecke eingestuft wird.
La base para la Fundación Liedtke es el reconocimiento científico de que la investigación y el arte en general, y en particular el Código Universo del fundador contribuyen a la creatividad, al desarrollo de la conciencia y a la tolerancia en la población.	Die Grundlage für die Fundación Liedtke ist die wissenschaftliche Erkenntnis das Forschungsergebnisse und Kunst im Allgemeinen sowie insbesondere der Código Universo des Stifters zur Kreativität, Bewusstseinsentwicklung und Toleranz in der Bevölkerung beitragen.
Artículo 2 Personalidad y capacidad	Artikel 2 Persönlichkeit und Fähigkeit

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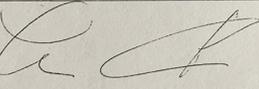
EXCERPTS OF STATUTES (ES,DE)

La Fundación constituida, una vez inscrita en el Registro de Fundaciones, tiene personalidad jurídica propia y plena capacidad para obrar, pudiendo realizar, en consecuencia, todos aquellos actos que sean necesarios para el cumplimiento de la finalidad para la que ha sido creada, con sujeción a lo establecido en el ordenamiento jurídico.	Nach Eintragung im Stiftungsregister besitzt die gegründete Stiftung Rechtspersönlichkeit und unbeschränkte Geschäftsfähigkeit, und kann somit, vorbehaltlich der gesetzlichen Bestimmungen, alle erforderlichen Handlungen zur Erreichung der Zwecke vornehmen, für die sie eingerichtet wurde.
Artículo 3 Régimen	Artikel 3 Regelung
La Fundación se regirá por la Ley 50/2002, de 26 de diciembre, de Fundaciones, por el Real Decreto 1337/2005, de 11 de noviembre, por el que se aprueba el Reglamento de Fundaciones de Competencia Estatal, y las demás disposiciones legales vigentes, por la voluntad del Fundador manifestada en estos Estatutos y por las normas y disposiciones que, en interpretación y desarrollo de los mismos, establezca el Patronato.	Die Stiftung unterliegt dem Stiftungsgesetz 50/2002 vom 26. Dezember, dem Königlichen Erlass 1337/2005 vom 11. November, durch den die Verordnung über Stiftungen unter staatlicher Aufsicht verabschiedet wurde, sowie den sonstigen geltenden rechtlichen Bestimmungen, dem in dieser Satzung geäußerten Stifterwillen und den Regeln und Vorschriften, die der Stiftungsrat bei der Auslegung und Entwicklung der Satzung festlegt.
Artículo 4 Nacionalidad y domicilio	Artikel 4 Staatsangehörigkeit und Sitz
1. La Fundación que se crea tiene nacionalidad española.	1. Die Stiftung, die gegründet wird, besitzt die spanische Staatsangehörigkeit.
2. El domicilio de la Fundación radicará en el MUSEO LIEDTKE, sito en 07157 ANDRATX (calle Olivera, nº 35, Port d'Andratx).	2. Als Sitz der Stiftung wird das MUSEO LIEDTKE, in 07157 ANDRATX (calle Olivera, 35, Port d'Andratx) festgelegt.



2

El propósito de la Fundación es promover proyectos globales de paz y la paz entre las religiones, para realizar el proyecto de „Global Peace“ y apoyar investigaciones y proyectos que tengan como objetivo la salud y el rejuvenecimiento del ser humano. Como el proyecto „aimem social network“.	Der Zweck der Stiftung ist es globale Friedensprojekte und den Frieden zwischen den Religionen zu fördern und Forschungen sowie Projekte, die die Gesundheit und die Verjüngung des Menschen zum Ziel haben zu unterstützen, sowie das Projekt „aimem social network“.
Artículo 7 Actividades fundacionales	Artikel 7 Aktivitäten der Stiftung
La Fundación canalizará las actividades que realice para la consecución de sus fines, a través de la gestión del Museo Liedtke, haciendo accesible al público en general las obras de arte y publicaciones de todo tipo de D. Dieter Walter Liedtke.	Die Stiftung wird die Tätigkeiten zur Erreichung ihrer Zwecke über die Verwaltung des Liedtke Museums abwickeln und die Kunstwerke und Veröffentlichungen aller Art von Herrn Dieter Walter Liedtke der allgemeinen Öffentlichkeit zugänglich machen.
Para ello, la Fundación Liedtke asume la tarea de aumentar la difusión de dichas obras y publicaciones, con el objeto de facilitar a la población el acceso a las obras de D. Dieter Walter Liedtke, así como a sus conceptos, teorías y sistemas respecto a las formas del arte, la evolución del arte y el sistema de conocimiento del arte.	Hierfür verschreibt sich die Fundación Liedtke der Aufgabe, die Verbreitung dieser Werke und Veröffentlichungen zu verstärken, um der Bevölkerung den Zugang zu den Werken von Herrn Dieter Walter Liedtke, sowie zu seinen Konzepten, Theorien und Systemen in Bezug auf die Formen der Kunst, die Entwicklung der Kunst und das System zur Kenntnis der Kunst durch seine Kunst-Formel den Codigo Universo zu erleichtern und Ausstellungen in Museen zu organisieren.
Para ello, uno de los objetivos será, siempre que los beneficios obtenidos por la Fundación Liedtke así lo permitan, reunir en una sola colección toda la obra de D. Dieter Walter Liedtke, la cual, en estos momentos, pertenece a diferentes propietarios	Hierzu wird eines der Ziele darin bestehen, sofern die durch die Fundación Liedtke erzielten Gewinne es erlauben, das gesamte Werk von Herrn Dieter Walter Liedtke, welches sich momentan in den Händen verschiedener Besitzer befindet, in einer Kollektion zusammenzuführen.
Artículo 8 Libertad de actuación	Artikel 8 Handlungsfreiheit



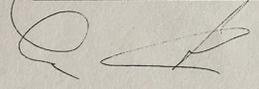
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3. El Patronato podrá promover el cambio de domicilio, mediante la oportuna modificación estatutaria, con inmediata comunicación al Protectorado, en la forma prevista en la legislación vigente.	3. Der Stiftungsrat kann durch entsprechender Satzungsänderung eine Adressänderung einleiten, mit sofortiger Meldung an das Protektorat, wie in der Gesetzgebung vorgesehen.
Artículo 5 Ámbito de actuación	Artikel 5 Tätigkeitsbereich
La Fundación desarrollará sus actividades en todo el territorio de la Comunidad Autónoma de las Illes Balears, así como a nivel internacional y mundial.	Die Stiftung wird im gesamten Gebiet der Autonomen Provinz der Balearen sowie international und global tätig sein.
TÍTULO II	
FINES DE LA FUNDACIÓN Y REGLAS BÁSICAS PARA LA DETERMINACIÓN DE BENEFICIARIOS Y LA APLICACIÓN DE LOS RECURSOS AL CUMPLIMIENTO DE LOS FINES FUNDACIONALES	TITEL II STIFTUNGSZWECKE UND GRUNDLEGENDE REGELN ZUR BESTIMMUNG VON BEGÜNSTIGTEN UND VERWENDUNG VON MITTELN ZUM ERREICHEN DER STIFTUNGSZWECKE
Artículo 6 Fines	Artikel 6 Zwecke
Los fines de la Fundación son el fomento del Arte, del entendimiento del Arte por parte de la sociedad y de su creatividad, todo ello en beneficio exclusivo y directo de toda la sociedad, con especial énfasis en colaborar con Museum Liedtke del Port d'Andrat (Mallorca).	Die Zwecke der Stiftung sind die Förderung von Kunst, Kunstverständnis der Gesellschaft und Kreativität, alles zum ausschließlichen und direkten Nutzen der gesamte Gesellschaft, mit speziellem Schwerpunkt in der Kollaboratio mit dem Museum Liedtke in Port d'Andratx (Mallorca).
La Fundación se constituye basándose en la idea de que el arte y la creatividad contribuyen a la formación de la conciencia del ser humano, a la tolerancia, a la libertad y a la paz	Die Gründung der Stiftung basiert auf dem Grundsatz, das Kunst und Kreativität zur Bewusstseinsentwicklung, Toleranz Freiheit und Frieden unter den Menschen beitragen.



3

El Patronato tendrá plena libertad para determinar las actividades de la Fundación, tendentes a la consecución de aquellos objetivos concretos que, a juicio de aquél y dentro del cumplimiento de sus fines, sean los más adecuados o convenientes en cada momento.	Der Stiftungsrat wird die Aktivitäten der Stiftung zur Erreichung der genannten spezifischen Ziele, die seines Erachtens und im Rahmen der Zweckerfüllung jeweils die geeignetsten und wirksamsten sind, frei bestimmen können.
Sus fines los podrá cumplir, bien directamente, bien a través de cualquier tipo de empresa, siempre que las mismas contribuyan directa o indirectamente a los fines fundacionales y siempre dentro de los parámetros permitidos por la legislación a la que se hallan sometidas las Fundaciones.	Die Ziele können entweder direkt oder über ein beliebiges Unternehmen verwirklicht werden, sofern es direkt oder indirekt den Zwecken der Stiftung dient und immer im Rahmen der zugelassenen Parameter des Gesetzes, dem die Stiftungen unterliegen.
Artículo 9 Determinación de los beneficiarios	Artikel 9 Bestimmung der Begünstigten
Podrán ser beneficiarios proyectos globales de paz de una empresa u organización, así como instituciones de investigación o empresas que hayan desarrollado proyectos para mejorar la salud o rejuvenecer las células del organismo del ser humano.	Begünstigt können globale Friedensprojekte einer Firma oder einer Organisation sowie Forschungseinrichtungen oder Firmen, die Projekte zur Gesundheitsverbesserung oder zur Verjüngung der Körperzellen des Menschen entwickelt haben.
Además, podrán ser beneficiarios de la fundación artistas e inventores.	Außerdem können Künstler und Erfinder Begünstigter der Stiftung werden.
Las prestaciones se otorgarán únicamente a artistas innovadores, con la excepción de las prestaciones que no sean exclusivamente de naturaleza económica. En este caso, deberán concederse en relación con los méritos de los candidatos.	Die Leistungen werden nur an innovative Künstler vergeben, unter Ausnahme der Leistungen, die nicht ausschließlich wirtschaftlicher Natur sind. In diesem Falle müssen sie im Hinblick auf die Verdienste der Bewerber gewährt werden.



5

LIEDTKE MUSEUM PROMOTED BY CODIGO UNIVERSO INVEST HOLDING S.A.

The Codigo Universo Invest Holding S.A. (CIF: A57720971) is a Spanish corporation which runs the Liedtke Museum in Port d' Andratx Mallorca and has dedicated itself to develop and market as a brand of artwork, to globally promote with its messages and works, the evolution of creativity and awareness of art and culture as an important livelihood in societies.

As basis act its works (which have anticipated numerous research results by decades), their cognitions and statements with prophetic power in the art exhibition: $i = E = MC^2$, a new overall view of the work and the universe whose didactic implementation of the paths to the possibilities shaping an ethical world in peace.

Furthermore, international art sales fairs with the works of the artist are occupied in museums, organized together with the Foundation Liedtke.



Artwork title: Innovations Leonardo da Vinci 1500 – Liedtke 1988

Innovation Leonardo da Vinci: the sfumato (no clear contrasts, but cloudy transitions) Innovation Liedtke: The Artform / With another three works, for comparison, which have no sfumato but have other innovations / information (at their time) in the illustrated work. Leonardo: "Seeing and Understanding is the Same" Liedtke: "If you recognize" healing of the system is possible.

EXHIBITION COSTS INSURANCE

An ALL-RISK INSURANCE can cover all risks like loss, theft, fire, water, damage etc..
In own exhibitions and loans in exhibitions, it must be ensured that the values for humidity and temperatures for the artworks has to be observed.

SERVICE FOR VALUE MANAGEMENT

To maintain the value, a 5-year check is recommended.

COST TAKING OVER BY EXHIBITORS

If the artwork is loaned to an exhibitor, the latter usually assumes the costs for maintenance and insurance.



Artwork title: Thinking stone on vacation / Matter has consciousness / Dieter W. Liedtke 1979

Quantum-physical awareness-process of energy and mass-uniting between the energy of the observer's observation and the observed process of energy or matter.

RISKS

THE LOSS OF CAPITAL UTILIZED

Based on historical data collection and the experience of the experts in recent years, the risk of capital loss is considered as really low.

LIQUIDITY

The market for high-quality artworks has limited liquidity and can usually be achieved through auctions, if marketing has made the artist and his works internationally known. The average period for an international implementation of art marketing for an artist and the resale of his works was about 20 years. That may change with the usage of social media.

RISK OF LOSSES

If an artwork is sold outside the recommended investment horizon, losses can be possible.

RISK WITH EVALUATIONS AND FAKES

To protect the investor, a rigorous testing and certification process is carried out, especially to protect against counterfeiting.

Already during the production process of the works the work process is documented and provided with a confirmation by the artist or by the Foundation Liedtke or supplemented by a new current expertise.

If the art work is a loan to a museum, it offers an additional neutral test instance.

TAX CONSIDERATIONS

ART AS A PRIVATE INVESTMENT

Artworks are 100% tax exempt according to the German tax law after a period of one year (please ask your tax advisor in your country) if the seller has acquired the artwork privately. In this case, no speculation period of 10 years applies.

ART INVESTMENTS BY COMPANIES

The capital gain on art purchase by companies is taxable as income. According to the German tax laws, buying artworks for a company makes little sense from a tax point of view (depreciation on the purchase of artworks over 5,000 Euro is not provided by the tax authorities, as the tax office assumes that the works will increase in price over the years).

Within Europe, the tax depreciation conditions and options are different. Please ask your tax accountant or auditor if you want to buy a piece of art.

THE 100% TAX DEPRECIATION

If a company or a company buys a work of art, the purchase price of 100% income tax is to be taken into account within Europe, thus reducing the income by the purchase price if the artwork is donated to the European charitable foundation the "Foundation Liedtke" in Spain is donated for the purpose of increasing the creativity the population.

IMAGE PROMOTION & RETURN ART RENTAL

Lease artworks and rent to art-exhibiting institutions

The art interested can lease artworks of his choice (every 4 years alternately a new work) from the gallery Liedtke for 10-20 years of the "Foundation Liedtke" and the work against an ethical rental fee of the original purchase price (without value adjustment by price increases, for example 100-fold increases in value for contemporary works from 1945 of art-historical significance not rare) and loan / rent it to issuing institutions, private individuals or museums. The profits from the rental of the artwork must be reflected in the company's annual income tax.

Leasing of artworks for image promotion

With the leasing contract of the plant the lessee receives a gratuitous, simple, spatially and temporally unlimited publication license of the leased work of art as well as for the formula for art and innovations or for the universe:

<p>art formula</p>  <p>Existing + Innovation = Art</p>	=	<p>innovation formula</p> $i = E = MC^2 = \text{Mass}$ <p>Information = Energy = Matter</p>
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Dieter W. Liedtke provides these artworks for image promotion and advertising with / under his name, his company and his products in connection with leased artwork. Each individual product and company of the lessee is granted an independent, separate, simple license from the Foundation Liedtke with an examination of "ethical criteria".

Regarding tax issues, Codigo Universo Invest Holding S.A. recommends that the lessees consult with their tax advisor as Codigo Universo Invest Holding S.A. does not provide any tax advice.

The tax comments listed here are only indicative and not binding.

IMPORTANT INFORMATION

This document is not binding and is for informational purposes only. It is not a financial analysis or evaluation of artworks. An impartiality that complies with the legal requirements is not guaranteed.

The data or information used comes from sources that have been assessed after careful consideration. However, a guarantee for the completeness, timeliness and correctness of the information cannot be undertaken.

All product information, rental information or illustration of comparative investments is for illustrative purposes only and does not support a independent investment decision, but does not constitute an offer to lease, rent, buy or sell.

The utilization or the use of this document or its contents without permission to reproduce, distribute or publish it is prohibited.

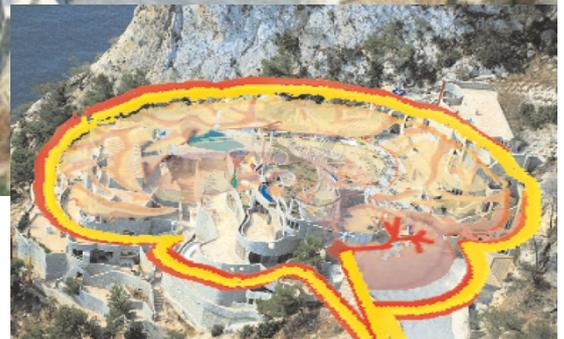
All information on the "Foundation Liedtke Certified" refer to the "Guide to Art Historically Significant Works by Dieter W. Liedtke".

Unless expressly referenced to any other source, all prices for artworks based on long-term market observations and on auctioned auction prices from 700 auction houses with approximately 5 million auction data from 1970 to 2014 and 30 years from 1985 to 2014 from the Manager Magazine MM-KUNSTINDEX by Roman Kräussl May 2015.

Past performance is not necessarily an indication of the future performance. The value of investments and potential income from them cannot be guaranteed and may fall as well as rise.

In addition, there is a possibility that investors will not get back the full amount they originally invested.

The tax valuation depends on the personal circumstances of the respective investor and can only be binding by a member of the legal and tax consulting professions.



Museum Foundation Liedtke

Port d' Andratx, Mallorca, Spain, designed and created by Dieter W. Liedtke in the form of a human brain.

Codigo Universo Invest Holding S.A.

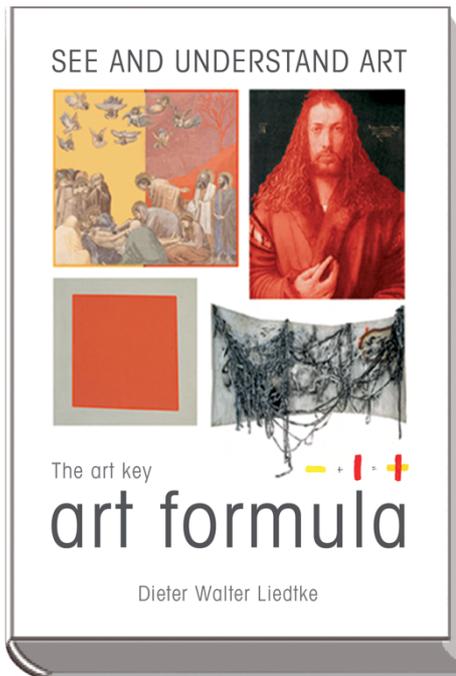
Dieter W. Liedtke
CEO

Kai Dieter Liedtke
COO

Joy Liedtke
Art Consulting

Organization of exhibition $i = E = MC^2$
Museum Foundation Liedtke
Dieter Walter Liedtke
CEO

Ian Liedtke Sobron
Museums and exhibition
Consulting



ART FORMULA

*"The formula of today's Leonardo da Vinci is the revolution in art history. Liedtke wants to make comprehensible about the picture, through which pictures can directly visualize creativity. His art open art formula, (Código Universo)
Life + Consciousness Expansion = Art
is in a sense the condensate of his research, which he has explained in various publications:
The Consciousness of Matter (1982), The fourth dimension (1987), The key to art (1990)."*

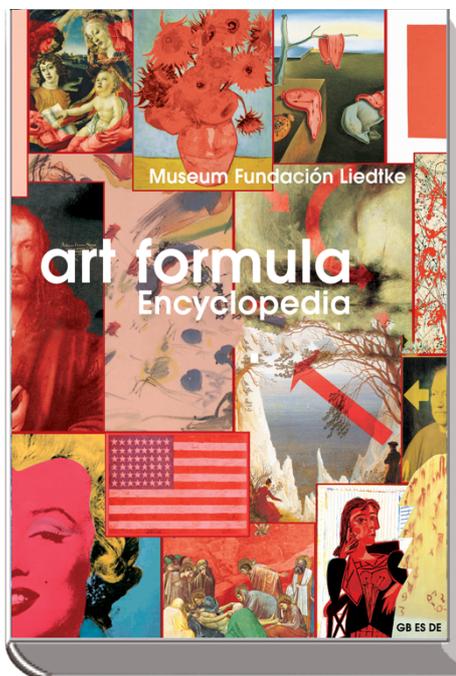
Prof. Dr. Harald Szeemann

Head of the Documenta (1972), Biennale de Lyon (1997),
Biennale di Venezia (1999 and 2001)

"Dieter Liedtke's formula confirms itself as well for literature and its history."

Prof. Dr. Hellmuth Karasek

Literary critic



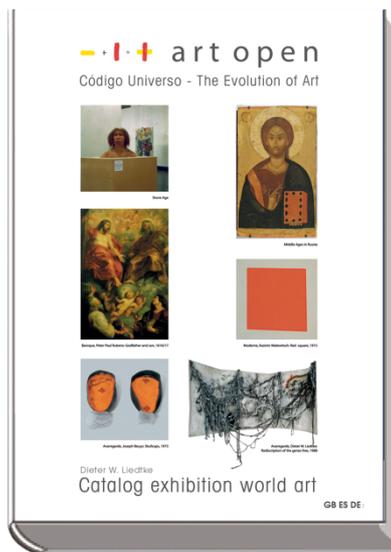
ART FORMULA ENCYCLOPEDIA

"Dieter Walter Liedtke's Concrete Evolutionism opens new revolutionary world to the observer. It shows how matter, which up to now was only object and medium in artistic portrayal, for its part could perceive its surroundings. This information has a consciousness-expanding function."

"We examined the concept of the art open very carefully and noticed that the art formula of D.W.Liedtke can also be applied to music and history. We share his future-inspiring opinion that the 4th dimension, the approach of understanding art and music, will be entered through the art formula in connection with the multimedia exhibition art open by all the people. Only if everybody uses and trains his creative possibilities we are going to be able to solve the problems of the future"

Prof. Dr. Franz Müller-Heuser

The President of Germany Music Council and the Music
Committee of UNESCO



THE ART OPEN - CODIGO UNIVERSO

"The visualisation of the Evolution of the arts across country borders and spaces of time will open up new perspectives and facilitate a new, untouched look far beyond all routine and across the borders of the usual observation of art. Thus the permanent evolution of arts, which is beyond all cliché imagination of the so called revolution, was and is a long still continuing and in the future pointing way and could become an optical understandable experience."

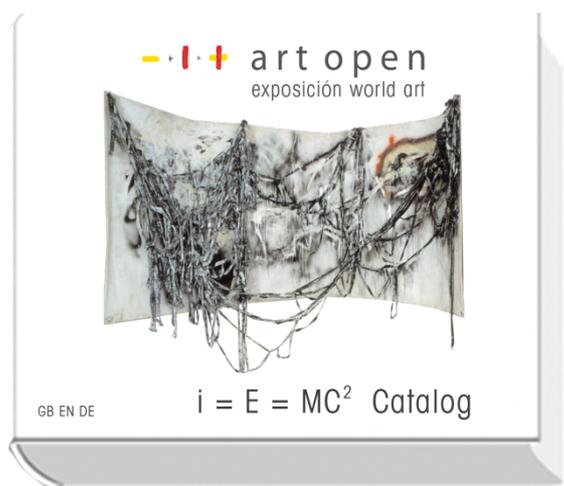
Prof. Karl Ruhrberg

Director of the Museum Ludwig (Cologne), President of the International Association of Art Critics (Section Germany, AICA), Consultant of the Codigo Universo Exhibition art open

"Today, access to creativity is only possible via images, because it is image sequences that the human mind works with. The archetype of every vision of the future is the vision, the dream, the connection of non-existing realities. The path from the future to the present is only possible by using the visual language of art. It makes people visionary, enabling them to experience the processes so far unnoticed and understand them. To trigger this potential in people who have no special equipment for it, the Art Formula is kept simple in terms of optical visibility: it is based on the evolution of innovations..."

Prof. Dr. Harald Szeemann

Art historian and director at Documenta (1972), Biennale de Lyon (1997) Biennale di Venezia (1999 and 2001), Consultant to the art open art exhibition in press conferences on the art exhibition art open in 1999 in Essen to the media representatives present at the questions: Who is Liedtke and why is he so committed to Liedtke's art open?



THE ART OPEN EXPOSITION $i = E = MC^2$

"The positive energy of the inventor-artist and Leonardo da Vinci of contemporary art, Dieter Liedtke, can be experienced by any visitor of the exhibition by means of his work. His work, theory and concepts are revolutionary, contagious and point out new ways to a humane society to art as well as science."

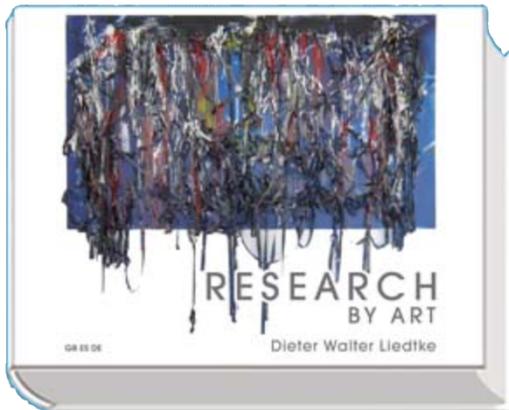
Prof. Dr. Harald Szeemann

"It is the higher manner of perception which he finds important, not the detail. It is also reflected in the creative process, in the fact that he seems to be negligent and intuitive with the materials. This is a religious, metaphysical level of Dieter W. Liedtke. The fourth dimension. The viewer perceives this philosophical level by the holistic perception of his works. The natural scientist perceives it as a level of information, which may open up new approaches and theories for scientific experiments and new paths to knowledge from Liedtke's works."

Prof. Karl Ruhrberg

“For the first time in art history, statements expressed in Dieter Liedtke’s artworks and theories have been acknowledged decades after their creation and publication as research results through research carried out by scientists with no previous knowledge of his artworks; the researchers in question were awarded 15 Nobel prizes in the fields of ‘medicine’, ‘physics’ and ‘economy’”.

Prof. Dr. Manfred Schrey
Köln Technical University



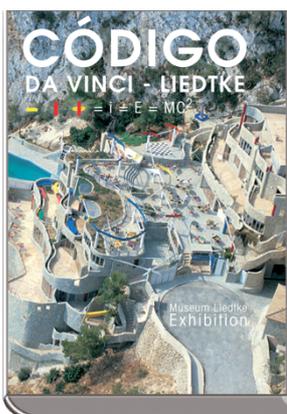
RESEARCH BY ART

“Dieter Walter Liedtke’s Concrete Evolutionism opens new revolutionary world to the observer. It shows how matter, which up to now was only object and medium in artistic portrayal, for its part could perceive its surroundings. This information has a consciousness-expanding function.”

Prof. Karl Ruhrberg

“Thus Dieter Liedtke also draws a new image of physics and biology, reveals a different conception of matter and DNA. His approach to this and to the origin of the entire universe is information. With his formula, which combines the quantum theory with the theory of relativity and contains the law of conservation of information, Dieter Liedtke vividly turns existing scientific theories upside down in his artworks, providing revolutionary theories in physics and astrophysics, the understanding of a new concept of the universe”.

Prof. Dr. Manfred Schrey



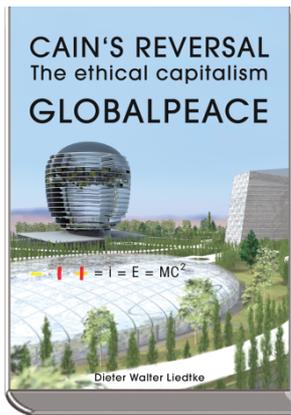
CODIGO DA VINCI - LIEDTKE

“It is the higher manner of perception which he finds important, not the detail. It is also reflected in the creative process, in the fact that he seems to be negligent and intuitive with the materials. This is a religious, metaphysical level of Dieter W. Liedtke. The fourth dimension. The viewer perceives this philosophical level by the holistic perception of his works. The natural scientist perceives it as a level of information, which may open up new approaches and theories for scientific experiments and new paths to knowledge from Liedtke’s works.”

Prof. Dr. Harald Szeemann

“Evolution museum that shows the visitors art history by leading him through different culture epochs with the help of art formula, creativity and innovations, will be a great attraction for tourists and Americans in the USA.”

Daniel Libeskind
Architekt New York



CAIN'S REVERSAL THE ETHICAL CAPITALISM

"Liedtke is a thinker and researcher whose partly intuitive, partly conscious access to insights of various humanistic and natural-scientific disciplines constitutes the inspiration for his art and his work as an author. In this way some works of art have arisen, such as paintings and collages, abstracting the complex scientific processes or conditions. So Liedtke's creative work is reminiscent of artists such as Leonardo da Vinci, who also used their interdisciplinary creativity to revoke the usual divisions between the matter and the spirit, scientific knowledge, and artistic imagination. And just like da Vinci's, Liedtke's works have identified him as a visionary, as a man who by the consequences of his thinking and acting as an artist of scientific research is not rarely moving by years ahead."

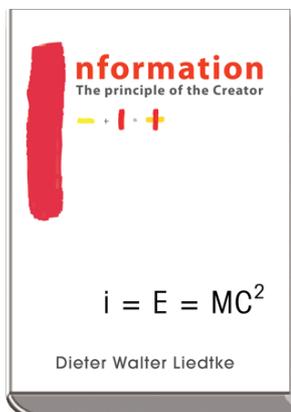
Dr. Jost-Hof

Cultural and communication scientist

"The creativity formula is an evolutionary achievement. Having been discovered and once it has been Performed, she alone will do what she can. "

Prof. Niklas Luhmann

Social Scientist and Social Theorist University of Bielefeld Consultant of the Codice Universo exhibition art open



INFORMATION - THE PRINCIPLE OF THE CREATOR

"Based on the method of conducting scientific research by means of art and philosophy, lost since the renaissance, Liedtke is the first artist after almost 5 centuries to once more achieve art and research results of the highest quality."

Dr. Thomas Föhl

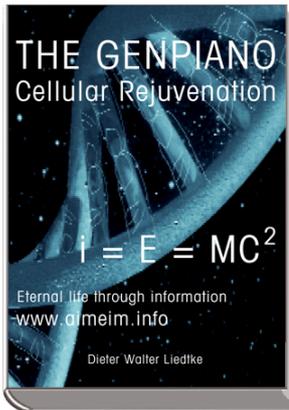
Art historian and Member of the Board of the Weimar Classic Foundation Lender of a painting by Peter Paul Rubens for the art exhibition art open in 1999 in Essen about Dieter Liedtke's artworks in 2 art evaluations in 2002 and 2005 Quote from the review of Dieter Walter Liedtke's works in the book: World Formula/published in 2007

"Dieter Liedtke is ideology-free positive energy, quintessentially creative and an artwork himself. Leonardo da Vinci has found a successor in him."

Prof. Dr. Harald Szeemann

"Thus Liedtke's creative work reminds of artists like Leonardo da Vinci, who used their creativity in an interdisciplinary way in order to eliminate the usual division between substance and spirit, scientific cognition and artistic fantasy. Liedtke's works, like those by da Vinci, reveal his prophetic properties, show that his findings are years ahead of those of scientific research. It's not yet clear how such a thing is possible. But there is decisive evidence that it is possible."

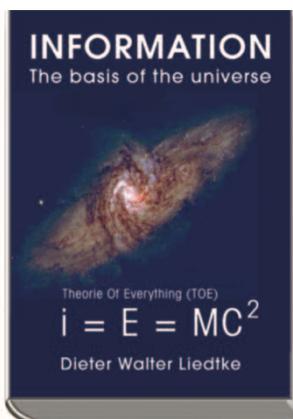
Dr. Jost-Hof



THE GENPIANO - CELLULAR REJUVENATION

*“The art formula as the centre point of the exhibition art open fascinates not only art experts but contains as well highly valuable information for Nature historians. The hereby enabled targeted intervention and rapid bio-cultural evolution would probably by far overshadow all current possibilities of cloning. Closely examined the art formula of the art open
“Life + expansion of consciousness = art” maybe even describes a theoretical concept for the bio-cultural evolution of humankind.”*

Prof. Dr. Friedemann Schrenk
Acting Director of the Darmstadt Regional Museum



INFORMATION – THE BASIS OF THE UNIVERSE

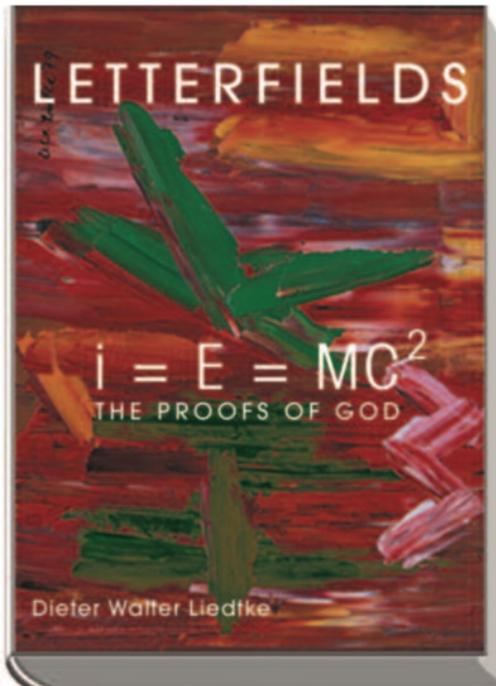
“The art of Leonardo da Vinci and his achievements as an inventor are widely known to me. The examination of Dieter Liedtke’s innovations as an artist and inventor and of the comparison with Leonardo da Vinci required several years of conscientious analysis of Liedtke’s works, scientific theories and inventions, a task to which I have devoted myself since 1996, accompanied by intensive personal conversations with Dieter Liedtke about his art, his inventions and research results in physics”.

“If I have understood him correctly - and that’s not always easy - he has developed his theory so that the information is incorporated in natural sciences as a physical variable. For him, there are two sides to information, like quantum mechanics: on the one hand, it is not subject to space, matter, or time, that is, it exists simultaneously and everywhere, on the other hand, it is manifested in energy or matter. By introducing the distinction of information and the physical categorization of this strict separation and based on the idea that both forms of information merge into information clusters, information families or, as he also calls them, “self-sustaining information networks” - and in this context he assumes that these two forms of information are interrelated by entanglements - it seems that in his theory he has managed to extend Albert Einstein’s equation: $E = MC^2$ into: $i = E = MC^2$ ($i = \text{information}$)”.

Prof. Dr. Manfred Schrey

“In this theory, the information is converted by the entanglements and the growing information networks into space, gravitation, energy and matter. In fact, Dieter W. Liedtke’s works, which reflect his vision of art as creating abstractions, are in some way similar to the sketches and models by Leonardo da Vinci, as they recorded and represented real and important scientific findings at a time when the respective scientific disciplines were still far from them.”

Dr. Jost-Hof



LETTERFIELDS – THE PROOFS OF GOD

“Liedtke’s formula is an evolutionary achievement. Once invented and implemented, it enables itself.”

“Dieter Liedtke unravels the conditions of familiar theories. His ideas and his art-work require an observer, i.e. God, for whom time as the sum of all moments is present.”

Prof. Niklas Luhmann

Social scientist and social theorist Universität Bielefeld
Consultant of the art open universe code art exhibition

art open exposition $i = E = MC^2$
Globalpeace Campus

www.liedtke-museum.com

