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**Globalpeace**

# Materialised Information: Globalpeace Campus

## Videos



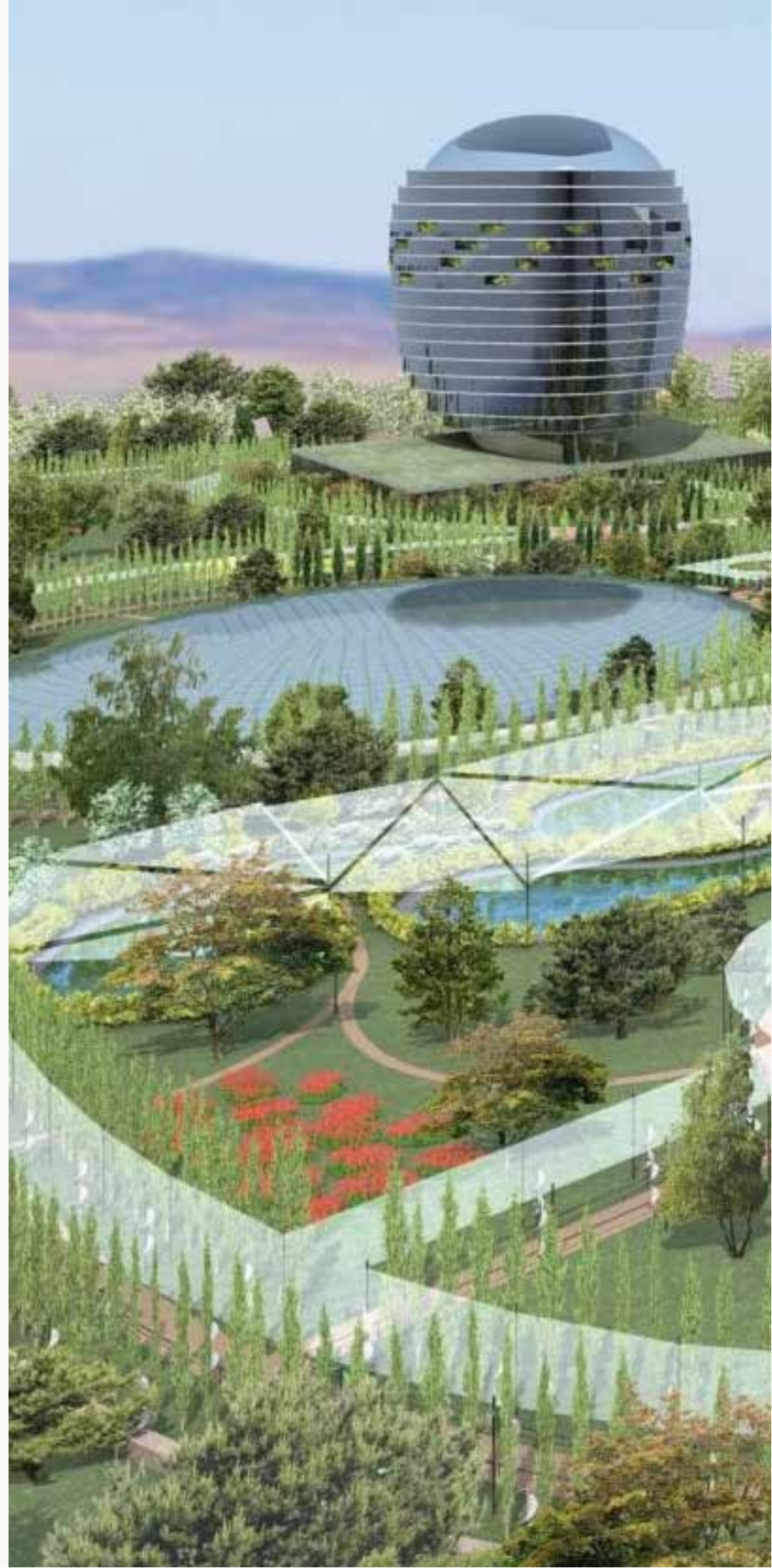
Globalpeace Campus Uruguay

<https://stat.liedtke-museum.com/videos/Dieter-VM-1280.mp4>



Dieter Liedtke TV interview in Germany

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# Globalpeace

Milestones

New Renaissance  $i = E = MC^2$

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Liedtke Projects	0
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**i = E = MC<sup>2</sup>**  
**Research**  
**panel: Formula**  
**symbols in**  
**works of art by**  
**Dieter W. Liedtke**

Scientific Advisory Board of the New Renaissance i = E = MC/ Museo  
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June 2024

**Art-historical and scientific assessment of works by the  
artist Dieter Walter Liedtke**

I hereby acknowledge the essay on the art exhibition 'New Renaissance i = E = MC<sup>2</sup>' at the Museo Fundación Liedtke in February 2024 as being well-founded in art history and scientifically sound. The new scientific findings in Dieter Liedtke's artworks, presented in his exhibition, demonstrate a new step in fundamental research, provided that the premises presented in the works can be confirmed as empirical and evident through further research. Furthermore, his works unequivocally document groundbreaking

innovations in the fields of art history, philosophy, the natural sciences and medicine. Liedtke opens up new horizons for research and art, as the art historian, President of the German Association of Art Critics and Director of the Ludwig Museum in Cologne, Prof. Karl Ruhrberg, explained in a 1997 essay on Liedtke's works.

With the exhibition \*New Renaissance i = E = MC<sup>(2)</sup>\* the artist and curator Liedtke has, over the course of more than 50 years of his creative work, created a holistic, consistently new vision of our world that integrates art history and the natural sciences. The art historian Prof. Dr Harald Szeemann – director of Documenta Kassel, the Lyon Biennale and the Venice Biennale – described Liedtke in press conferences in 1999 as an 'inventor-artist, creative through and through', and declared him to be a work of art.

In his works, Liedtke presents a radically new philosophy of consciousness. They give rise to a revolutionary holistic theory of information that has overcome the scientific separation of mind and matter, as well as the dualism found in philosophy. His works document the connection between quantum mechanics and the theory of relativity, as well as the interconnection of information, which influences one another in a holistic evolution – which he calls haemological evolution – with a new dimension zero. According to his works, this overall evolution of information is based on an ethical, system- and species-preserving law of a conscious universe, featuring a natural intelligence programme, direct democracy and eternal existence without a beginning. According to the statements in Liedtke's works, this foundation establishes 'existence in the now' as co-creators and obliges us to shape the world for all participants according to ethical, species-preserving principles.

Liedtke embodies a synthesis, hitherto unknown in history, of Leonardo da Vinci, Georg Wilhelm Friedrich Hegel, Albert Einstein and Joseph Beuys.

This characterisation of Liedtke as a synthesis warrants a brief explanation.

**Leonardo da Vinci – Liedtke**

Liedtke shares Leonardo da Vinci's passion for innovation. The works of both artists can be understood as records of innovations and solutions. Like Leonardo, Liedtke comes from a humble background. Both are not only artists, but also researchers, scientists, inventors, architects, authors and philosophers, and have developed their knowledge through self-study. Like Leonardo, Liedtke devotes himself to technical development solutions

solutions and further developments in the arts. Leonardo offered his innovative services to the princes and patrons of his time. From the age of 16, Liedtke presented his developments and his 'inventions to order' service to companies at home and abroad in order to

. Marketing his own technical inventions secured his financial independence at the age of 27. This enabled him to see himself as a patron of his own research and, independent of art patrons and his obsession with knowledge, to pursue his interests through artworks and studies

: evolution through innovations in art history, philosophy and the natural sciences. Through further art-historical studies, he documented in catalogues the innovations of his work in art history, medicine, philosophy, the natural sciences and the development of the Enlightenment. In the meantime, like Leonardo, he develops new ideas. This includes patents for wind energy generation and sustainable engines. Building on his works from the 1980s on genes, neural and epigenetic imprinting, he developed health-promoting and cell-rejuvenating computer programmes during his 20-year study of the messages in his own works. In the artistic movement of 'Concrete Evolutionism' – as he calls his artistic direction, which, drawing on the spirit of the Renaissance, he has condensed and further developed in terms of quality to focus on creation and humanism – he presents a new image of humanity and its social systems in a series of works.

### **Georg Wilhelm Friedrich Hegel – Liedtke**

Liedtke is reminiscent of Hegel through his profound philosophical thinking, in which, in 1988, he developed the Hegel-Liedtke graphic art formula as a symbolic marker for creativity in works of art and Hegel's dialectic, which he applies to creation, time, space, energy, matter, the universe, humanity and its social systems. For both Hegel and Liedtke, the development of new philosophical ideas and theories occurs in tandem with the creative process of the works and through the intuitions derived from the statements already made in the works. From these works and visual observations, new chains of philosophy, theory and works emerge for Liedtke, which he develops through symbiosis and synthesis— connects processes of innovation in new works and chains of thought across the world, and in the exhibition – curates a vision that anticipates the Hegelian World Spirit. Using the graphic Hegel-Liedtke formula, he establishes, following the philosopher Niklas Luhmann, an evolutionary tool that opens up new possibilities for development towards an ethical world for both individuals and social systems.

### **Albert Einstein – Liedtke**

Like Einstein, Liedtke engages with innovations and the gradations of their creative heights. Einstein on the side of the authorities as a patent office clerk in Bern, and Liedtke on the independent level of inventors and artists. In Liedtke's conceptual pool of artworks for physical innovations, he develops, like Einstein, new theories and ultimately a new theory of information, which he and which links quantum mechanics with the General Theory of Relativity. To this end, Liedtke uses Albert Einstein's famous formula:  $E = MC^2$ , as a basis and supplements his equation with an 'i' to:  $i = E = MC^2$  or  $i = E$ . By introducing the 'i' (for information) into this formula, he, like Einstein, sketches a physically new picture of the universe and resolves the paradoxes that have arisen for Einstein and physicists for over 100 years. Through the synthesis of Einstein's formula, quantum mechanics and his small added 'i', he leads, via his artworks, to a holistic theory of information. Liedtke's revolutionary theory completes Einstein's 1954 'Letter on God' to the philosopher Gutkind and, with the equation  $i = E$ , reveals what may well be the world formula that Einstein sought throughout his life.

### **Joseph Beuys - Liedtke**

The connection between Beuys and Liedtke is evident not only in the ideas and works of these artists, but particularly in their aim to integrate art into life and society, and to democratise art as a form of creativity and capital. In his 1982 book \*Das Bewusstsein der Materie\* (\*The Consciousness of Matter\*), Liedtke presented an art-historically grounded and empirical theory of art based on a formula of innovation applicable to all art forms. Following discussions with Joseph Beuys in 1983 and 1984, he developed, on Beuys's behalf, his Hegel-Liedtke Graphic Art Formula by 1988, which enables the transfer and democratisation of the complex themes of creativity and art; using simple graphic symbols, it facilitates the application of the innovation and creativity found in artworks to society. Liedtke subsequently introduced the art formula into society as a legacy commission from Beuys, who had already passed away in 1985, within the framework of Beuys's expanded concept of art known as 'Social Sculpture'. Liedtke initiated the process of democratising art through the exhibitions "Kunstformel 1989" and "art open" in 1999 in Germany, the Liedtke Museum in Puerto de Andratx, as well as through his books, art catalogues in English, Spanish and German, press publications and exhibitions in Spain and Italy. With the ten most valuable key works by Liedtke

With the ten most valuable key works by Liedtke in art history, which have a certified art-historical value of 13 billion US dollars and are available to the Artinvest Trust Uruguay as collateral, Liedtke is developing new paths for art history in the spirit and on behalf of Beuys, which have a certified art-historical certified value of 13 billion US dollars and are available to the Artinvest Trust Uruguay as collateral, Liedtke is developing new paths for art capitalisation in the spirit and on behalf of Beuys. In doing so, he completes the work of Beuys, who said: 'Every person is an artist' and 'Art = Capital', and that every person can transform art and creativity into capital and freedom." The Liedtke Collection of Key Works thus serves the dual Beuysian purpose and acts as the foundation for the first artwork guarantee

"Artinvest" and the first global "art exchange". Through investments in crypto art coins, the collection is democratised, and art coin holders can gain a stake in artworks that are historically verified and certified. The aim is to facilitate better wealth creation and distribution among the population through small, fractionalised Art-Coin shares in artworks, with guaranteed profits from the high price increases of artworks and art collections certified by expert reports, and the capitalisation of creativity. With Liedtke, Beuys, his art and the appreciation of creativity have also reached the wider society or the social sculpture.

The art historian Dieter Ronte

*"Liedtke lives with a special, pronounced awareness, which Jürgen Kaube describes in 'Hegel's World' (Berlin, 2020) in relation to the great philosopher Hegel as 'awareness of ability'. Liedtke is a unique figure in the cultural world who continually provides new impetus." "These considerations are not unimportant to Dieter Liedtke's thinking, especially as he is frequently compared to Beuys, the new Renaissance artist (Dieter Liedtke on the trail of Leonardo; Welt am Sonntag 1995), as the second Beuys who seeks to revolutionise society through his art."*

Prof. Dr Dieter Ronte, 2020

Director of the Vienna Museum of Modern Art, Director of the Sprengel Museum in Hanover, Director of the Kunstmuseum in Bonn. Art historian/lender of artworks (including Joseph Beuys' sculpture "Brain Shell", which points to a new interconnection in the brain through creativity) to the World Exhibition of Liedtke's Art with the artistic formula

### **New Works, New Paths**

His works document timeless and ever-emerging possibilities for the future within the Gesamtkunstwerk of a social system evolution yet to be shaped, towards an open future and an ethical world.

The exhibition and neurobiological research also demonstrate that, through the graphic art formula, the creativity inherent in the artists' works in museums can be transferred to the viewer. According to Liedtke, the promotion of creativity is what enables sustainable, peace-oriented, free and evolutionary social systems that are fairer and live in prosperity.

*"Dieter Liedtke's artworks have mind-expanding functions. They open up a new world to the viewer, art historian and researcher."*

Prof. Karl Ruhrberg 1997

Art historian and art book author, former Director of the Museum Ludwig in Cologne and the Kunsthalle Düsseldorf  
President of the International Association of Art Critics (German Section, AICA) Advisor and collaborator on the Liedtke World Art Exhibition with the Art Formula

However, the graphic art formula and neurobiological research also document a humanistic and species-preserving evolutionary function of museums—revealed for the first time—that extends far beyond the presentation of artworks, contributing to the development of an ethical and healthy society and our global future (see also the scientific studies that have been conducted on Liedtke's works over the decades).

In collaboration with twelve museums presenting his exhibition, Liedtke will curate the art exhibition \*New Renaissance i = E = MC<sup>2</sup>\*, taking place across four continents from 2027 onwards. He will launch a total work of art dedicated to an ethical, holistic recovery, which paves a long-overdue path towards a new future for global society and, in particular, to young people, a long-overdue path to a new future. and launches the Gesamtkunstwerk of an ethical, holistic recovery, which opens up a long-overdue path to a new future for global society and, in particular, for young people.

His works, decades ahead of their time, rank among the most valuable artworks that art history has produced to date and are characterised by an unrivalled level of innovation of outstanding scientific, philosophical and art-historical quality. Through his works, he introduces a philosophy of consciousness and, through his holistic theory of information, abolishes the dualism that separates mind and matter. With his works, Liedtke demonstrates that idealism, innovation and the transmission of evident, creative and sustainable information are in harmony with the laws of the universe and forms the basis of all existence, evolution and, if you will, of love and peace on this globe.

The internationally renowned art historian and philosopher  
Niklas Luhmann



Niklas Luhmann

Dieter Liedtke

*“Dieter Liedtke’s insights  
and works of art require the  
positing of an observer—  
namely, God—for whom  
time, as the totality of all  
moments, is the present.”*

### Professor Niklas Luhmann, 1996

Social philosopher and systems theorist, honorary doctorates from the universities of Ghent, Macerata, Bologna, Recife, Guadalajara, Lecce, Leuven and Trier. 1997: Amalfi Prize. 2000: Renaming of the Oerlinghausen Municipal Grammar School to Niklas Luhmann Grammar School. Advisor to Dieter Liedtke for the World Art Exhibition with the art formula

*Liedtke, however, goes further as always and sends an architectural signal to the newly dawned ethical age with the peace symbol ‘Globalpeace Campus’ he has designed, summing up the future:*

*“In every baby, in every human being, a genius or a Leonardo da Vinci is genetically and neuronally embedded. However, we should not, like Leonardo, keep our insights into creativity in mirror writing and coded form, nor, like rulers, keep our knowledge secret from the population, but rather form a ‘we’ with all people. For this genetically present Leonardo can be reawakened in every human being through the transfer of creativity, using the ‘art formula’ derived from works exhibited in museums, via the mirror neurons and epigenetically present gene programmes. Creativity is an automated natural genetic process which, stimulated and activated by insights, takes shape through newly forming neurons and neural networks as a process of evolution established in nature for the preservation of the species. If this happens on a global scale, we will be living in the best of all possible worlds.*

The internationally renowned art historian and philosopher  
Niklas Luhmann



Dieter Liedtke

Mikhail Gorbachev

*I hope that your groundbreaking approach will contribute to a more extensive and direct engagement with art among many people. I believe that this is a particularly important and noble task in our time.”*

### Mikhail Gorbachev

The Nobel Peace Prize laureate is patronising Liedtke’s global art exhibition with the concept of art

Research panel: Formula symbols in  
works of art by Dieter W. Liedtke

Gez



Museum Fundación Liedtke / Spain

Essay

February 2024

New Renaissance  $i = E = MC^2$

Exhibition

# Exhibition

## Introduction to the exhibition

Art as a Bridge between Research and Science

The exhibition begins with a presentation of innovations in the works of art history, as well as the innovative, groundbreaking works of artists from the host country. These innovations are made visible to visitors through the application of the Hegel-Liedtke dialectic art formula in graphic form. Following the innovations in art, the exhibition's revolutionary concept guides visitors through various exhibition areas, including physics, astrophysics, biology, life, evolution, media, information, epigenetics and society, whereby further artworks and the insights arising from them dissolve the boundaries between these disciplines. This leads, via the artworks, to a formula that documents that matter and the entire universe consist of innovations and, consequently, of information. However, to trace the artist's journey, the exhibition begins with the art formula, which he demonstrates through scientific studies to make every person more creative and healthier.

### The Hegel-Liedtke Art Formula

The formula reveals the commonalities between all artistic movements in music, literature and the visual arts, as well as across artistic eras.

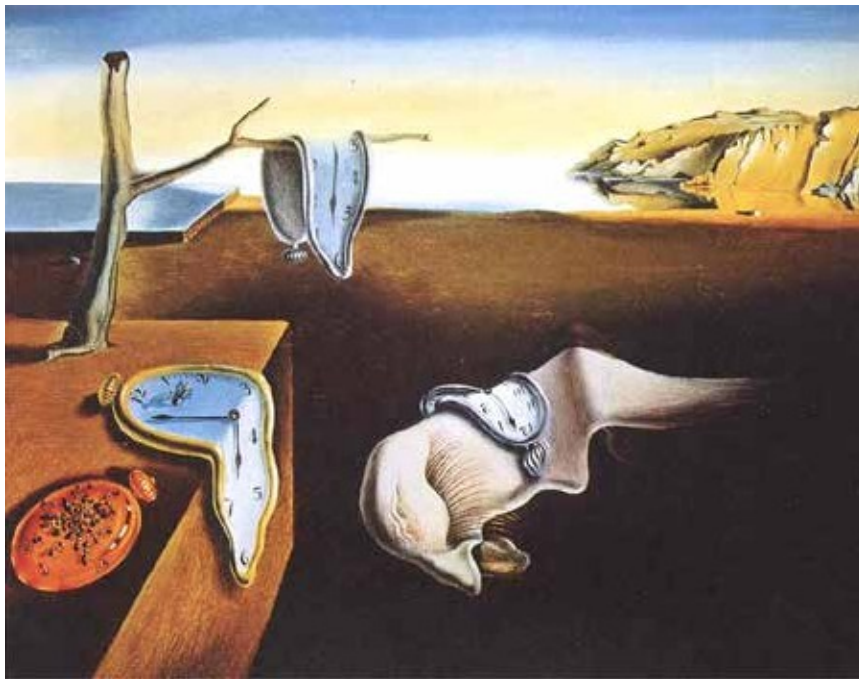
For the first time, his works enable a symbiosis of art, science, society and ethics through the graphic Hegel-Liedtke synthesis of the art formula he developed, and by overcoming dualism, they create a holistic understanding that transcends traditional boundaries.

Homage to Albert Einstein: Full-scale replica of Albert Einstein's

skull cap and museum of the New Renaissance exhibition  $i = E = MC^2$ . In which the

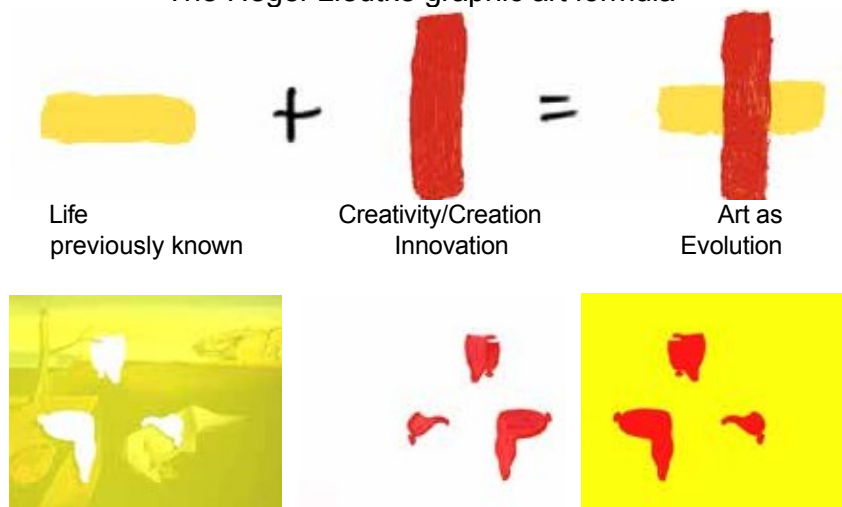
artworks and their connecting pathways represent the neural networks of evolution in

art, and the visitor enters Einstein's brain



Salvador Dalí / Title: The Persistence of Memory / 1931

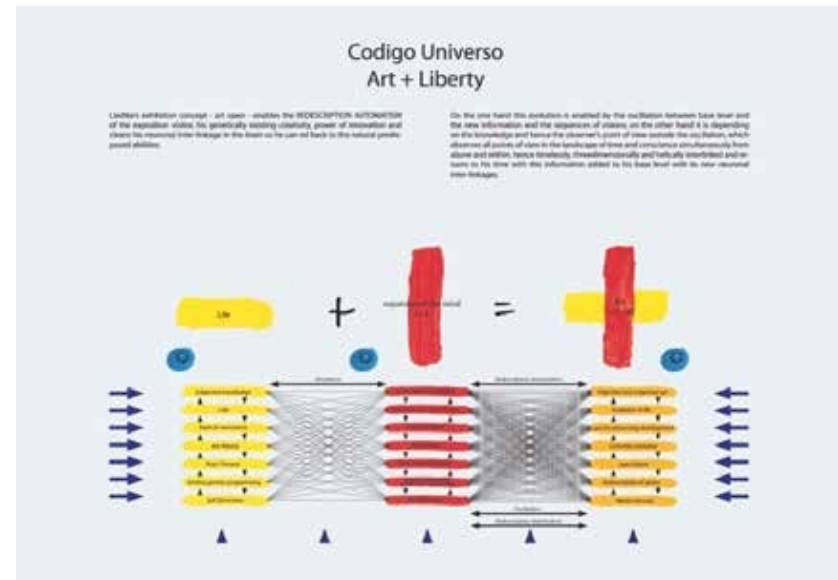
The Hegel-Liedtke graphic art formula



Dalí Innovation: Visualising the passing of time on a timepiece

It fosters connections, reduces anxiety and measurably enhances the viewer's intelligence, creativity and health.

**Neural creativity transfer from artworks** Used as a tool for mental evolution, the art formula transfers an understanding of the innovations within the works into the recipient's consciousness through neural and epigenetic synthesis. The creativity stored within the artworks is neurally copied and adapted via mirror neurons. The transfer of insights fosters millions of new cognitive



Work title: Art + Liberty

Art historian Dieter Ronte on the Art Formula:

*"Liedtke's formula is a binary formula and, particularly in the artist's intelligent graphic version, it is reminiscent of Albert Einstein's formula for the theory of relativity, the accuracy of which has been proven time and again, long after its formulation, because the formula carries the future within itself and does not see itself as the conclusion of thought. Through the artworks, it incorporates the realities of the past as well as the present and the future, which will contribute to a broader understanding of a work of art and liberate it from its ties to the present. Liedtke's formula is an extension of human thought and understanding."*

Prof. Dr Dieter Ronte, 2020

# Graphically rendered dialectic

## Works from the series: Art Formula

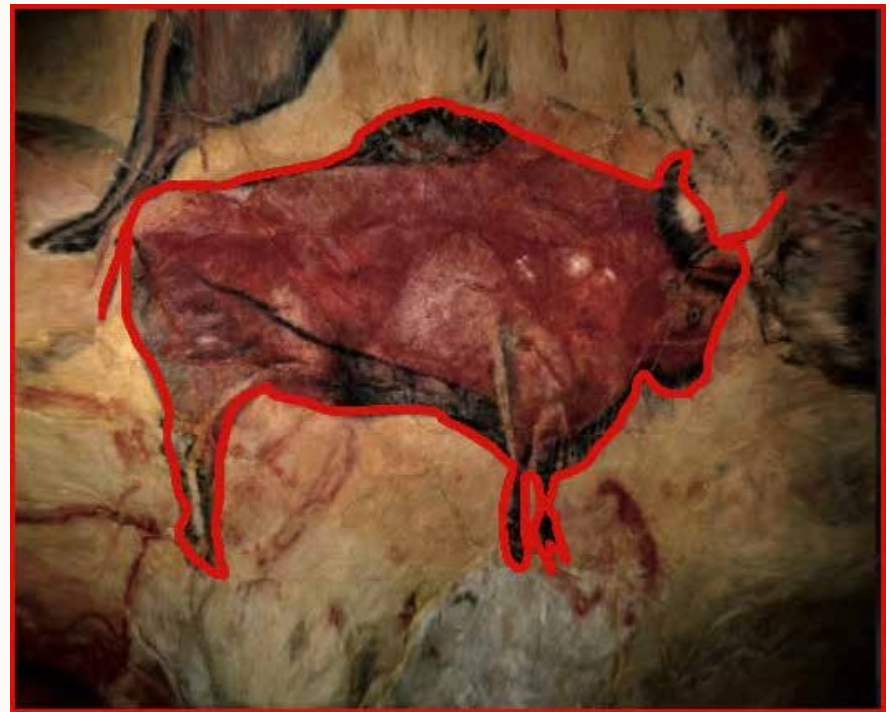
The innovation is marked in the work with red paint, or the entire work is framed in red. Often, several innovations are manifested in the works; however, to show the representation of the innovation in the work, it suffices

It is a matter of making an innovation visually apparent or identifying the innovations through just one detail in the work. In art history and international case law, no work of art exists without innovation, as without its own creation and the requisite level of creativity, originality or creative quality, it remains a plagiarism in the style of the inventor-artist, the artistic movement or the artistic era.

## Title: Ahne - Liedtke III

**Innovation:** Cave paintings – Altamira, Spain, approx. 14,000 years old (first cave paintings approx. 45,500 years ago in Indonesia) Artist: Unknown

**Innovations:** Art formula 1988 and identification of innovations in Stone Age works 1992 / Artist: Dieter W. Liedtke



Title: Ahne - Liedtke III

Original photo: Wikipedia Altamira CC BY-SA 4.0/ The bison has been outlined in red to highlight the innovation.

**Work title: Leonardo – Liedtke III**

**Innovation:** S-Fumato (soft transitions) Artist: Leonardo da Vinci / Title: Mona Lisa c. 1500 Innovations: Art Formula 1988 and highlighting the innovation of S-Fumato in the painting Mona Lisa 1993 / Artist: Dieter W. Liedtke

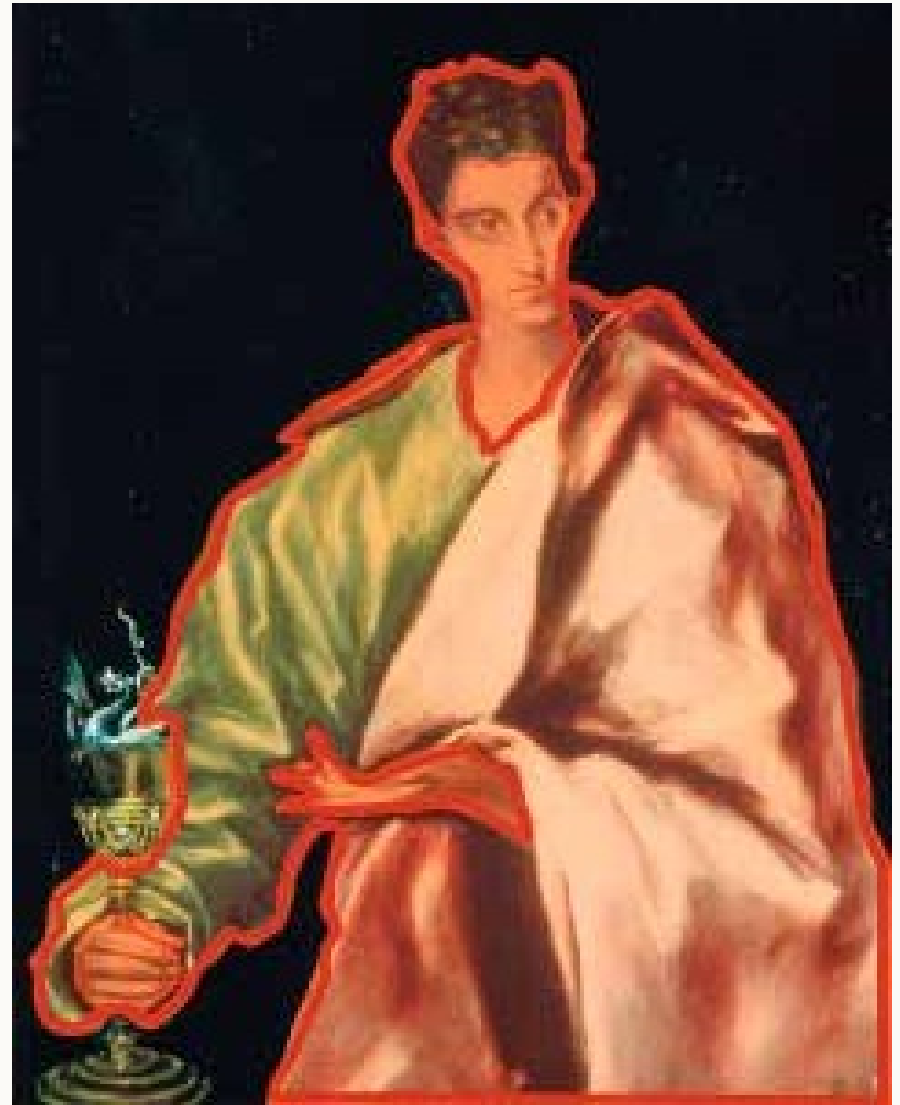


Title: Leonardo – Liedtke III

Highlighting the innovation through the red colouring of the horizon lines with their soft transitions

**Title: El Greco – Liedtke III**

**Innovation:** Elongated body proportions, 17th century / Artist: El Greco / Title: Saint John the Apostle, 1610–1614  
**Innovations:** Art formula 1988 and highlighting of the **innovation** 'FuKunstformel 1988' and marking of the innovation of the elongated body proportions with the art formula 1999 / Artist: Dieter W. Liedtke



Title: El Greco – Liedtke III

**Work title: Van Gogh – Liedtke III**

**Innovation:** Emotion-driven painting style incorporating Japanese woodblock print techniques into oil painting / 19th century / Title: Sunflowers in a Vase 1889 / Artist: Vincent van Gogh

Art Formula 1988 and highlighting the innovations in Vincent van Gogh's works through the Art Formula 1996 / Artist: Dieter W. Liedtke



Highlighting the innovation through the red colouring of the sunflowers with vase

Van Gogh– Liedtke III

**Title: Duchamp Liedtke III**

**Innovation:** Ready-made products – works not produced by the artist – are declared to be art – founder of the ready-made art movement / 20th century / Title: Fountain 1917 / Artist: Marcel Duchamp

**Innovations:** Art Formula 1988 and visualisation of the innovations in Duchamp's works 1997 / Artist: Dieter W. Liedtke



Title: Duchamp – Liedtke III

**Work title: Malevich – Liedtke III**

**Innovation:** Pure geometric forms / Founder of Suprematism / 20th century Title: Red Square 1915 / Artist: Kazimir Malevich

**Innovations:** Art Formula 1988 and visualisation of the innovations in Malevich's works 1999 / Artist: Dieter W. Liedtke



Presentation of the image as an innovation through the graphic art formula using a red frame.

Title: Malevich – Liedtke III

**Title: Kandinsky Liedtke III**

**Innovation:** Abstract painting – Pioneer of abstract art / Title: Untitled 1910–13? / Artist: Wassily Kandinsky

**Innovations:** Art Formula 1988 and visualisation of the innovations in Kandinsky's works 1996 / Artist: Dieter W. Liedtke



Presentation of the painting as an innovation through the graphic art formula using a red frame.

Title: Kandinsky – Liedtke III

**Work title: Picasso – Liedtke III**

**Innovation:** Various side views combined into a single view – founder and pioneer of Cubism / Title: Dora Mar 1937 / Artist: Pablo Picasso **Innovations:** Art formula 1988 and visualisation of the innovation in Picasso's works 1990 / Artist: Dieter W. Liedtke



Highlighting the innovation through the red colouring of the various views (Cubism)

Title: Picasso – Liedtke III

**Warhol – Liedtke III**

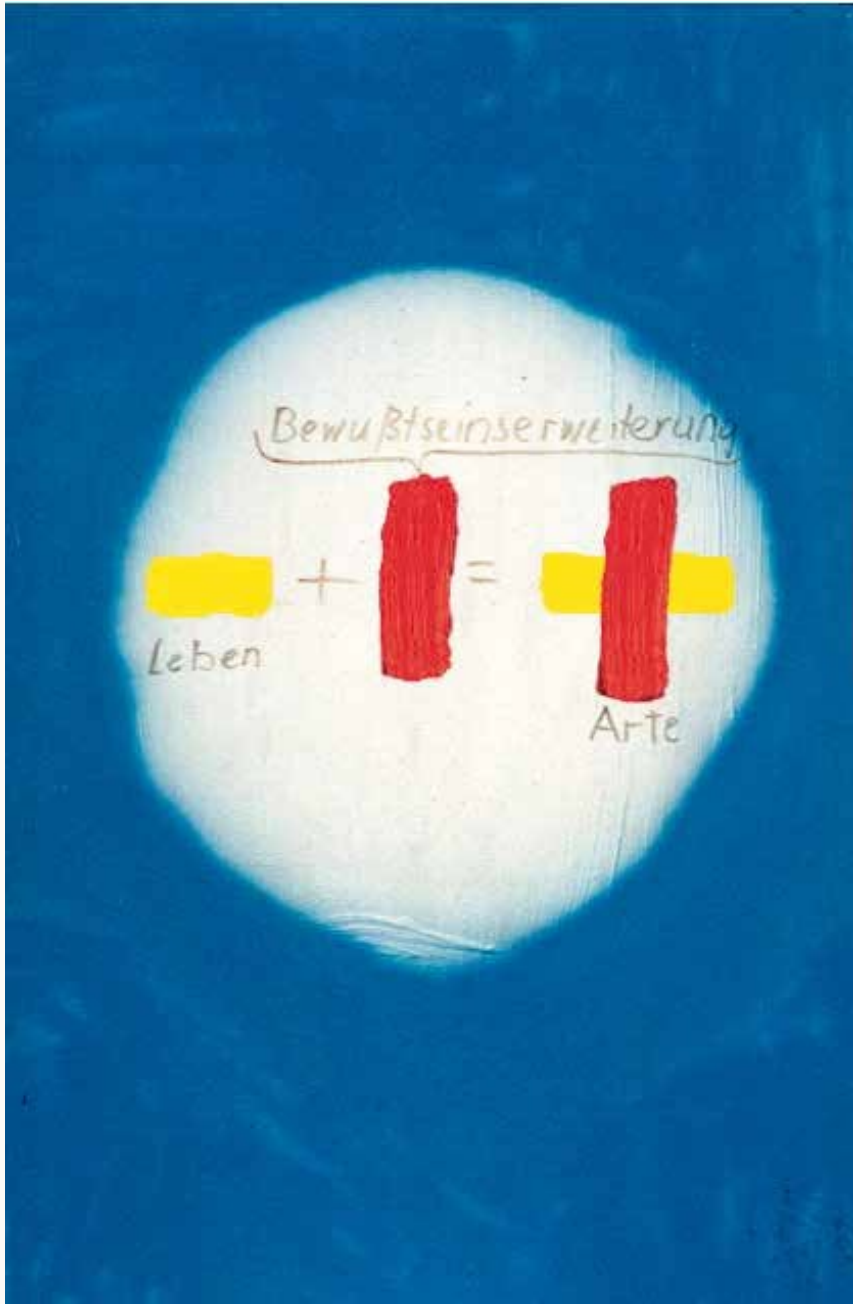
**Innovation:** Introducing advertising graphic design into art / Founder of Pop Art – Everyone is a superstar / Title: Marilyn 1964 / Artist: Andy Warhol **Innovations:** Art Formula 1988 and the visualisation of innovations in Andy Warhol's work / Artist: Dieter W. Liedtke 1999



Title: Warhol – Liedtke III

**Work title: Art Formula**

**Innovation:** Hegel-Liedtke Graphic Art Formula / Visualisation of innovations in works of art – Turns every art form into Pop Art / Democratisation of the arts 1988 / Artist: Dieter W. Liedtke



Title: Art Formula

## **Total work of art: Art Formula and society Medical research confirms the effect of recognised information or creativity.**

As Liedtke knew that the artist Joseph Beuys was working on the same project – the transfer of creativity from works of art to society – and was seeking an art formula for his Social Sculpture, he sent him his book: 'The Consciousness of Matter'. After Beuys had read the book, which for the first time documented the art-historical, empirical evidence of the innovations and evolution of Liedtke's art theory, he commissioned Liedtke in 1983 and 1984 to develop a short, concise and easy-to-remember art formula for society. Liedtke continued his research and only fulfilled the legacy of the commission from Joseph Beuys, who had already passed away in 1985, in 1988 with the graphic formula for any representation of the arts, going far beyond Beuys's commission after developing the formula. The works in the series "Hegel- The "Liedtke Graphic Art Formula" and the "Liedtke Society" (500 years after the Renaissance) document works of the highest creative quality. They reveal Leonardo da Vinci's working method; he said: "Seeing and knowing are one and the same", and that through the simple possibility of adopting innovation or creativity from works of art in museums, a new dynamic spectrum of influence for development in society had hitherto remained untapped.

### **Social Evolution**

Liedtke has developed an art quiz using the Art Formula in well-known works of art history, which democratises the arts, transforms any previously incomprehensible art into pop art, and turns the general public into art experts and artists capable of utilising their innate creativity. Cognitive research has documented, independently of Liedtke's work, that the creativity vividly perceived and understood by the recipient, through the recipient's mirror neurons, triggers a neural evolution through new connections in the brain . Using the artworks collected in museums worldwide, this creativity process can be triggered and fostered across society through the graphic art formula, and take effect epigenetically in the manner dictated by evolution and natural path. Research in evolutionary biology, medicine, physics and art history documents: Liedtke's

holistic artistic innovations, which have established his name in art history and the media as the successor to Leonardo da Vinci, Hegel, Einstein or Beuys in Cases involving a single individual are unprecedented in history. The neural transfer of knowledge, which Liedtke has demonstrated in his work since the 1970s, was confirmed by the research findings of Eric Kandel, winner of the 2000 Nobel Prize in Medicine. The research group led by Giacomo Rizzolatti documented Liedtke's process of transferring insights from the 1970s and 1980s in empirical studies in 1992, using the mirror neurons recently discovered in the brain, documented Liedtke's process of knowledge transfer from the 1970s and 1980s in 1992. The studies corroborate his work and indicate that when insights and realisations are perceived or thought of, these are transmitted neuronally to the perceiver and trigger millions of new neural connections, which the observer can then utilise as a newly unlocked creative intelligence.

If, as Liedtke did in his works from the 1980s onwards, one incorporates epigenetics, previously unknown, revolutionary mechanisms of action become apparent. These concern biological evolution, genes, DNA, cells, humans, the media, politics and society, and become recognisable in their interplay of information as different information flows within groups in society.

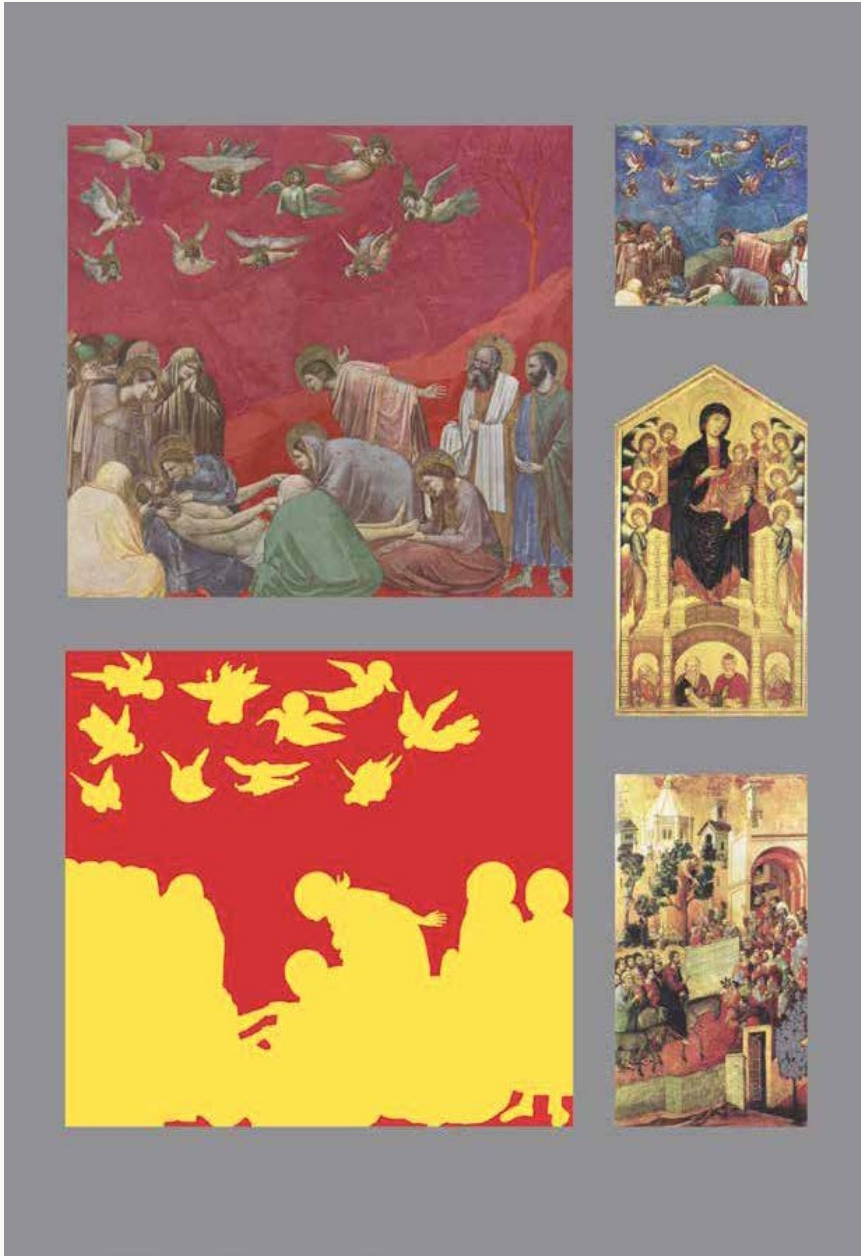
Even the non-representation of the graphic art formula in a work can, within the overall context of the evolution of art history, trigger both subjective and objective cognitive artworks in the viewer and in society. Recipients who are familiar with the art formula can apply the formula to any artwork – as in the art quiz in 'Liedtke +' works – since it forms part of their cognitive abilities. This not only expands the viewers' neural networks a millionfold, but also the objective aspect of art history within the expanded concept of art known as social sculpture through the work. Attention is directed towards the works (and also everyday occurrences) that are concealed within the work, and the networks further to enhance creativity and aid the search for an evolutionary path (or simply life). A universal and binding Museum of Innovations (could and) has not been realised according to Niklas Luhmann using the art formula by 1998. Today, a World Innovation Museum is being planned alongside the Evolution Museum currently in planning at the Globalpeace Campus and the New Renaissance i = E = World Art Travelling Exhibition2, through the merger

the museums' online art exhibitions. Digitally presented artworks from the museums and collections can be combined with artificial Intelligence and the Hegel-Liedtke graphic art formula can be programmed into an art app. A World Evolution Museum within an app will showcase innovations in the art of different peoples, uniting them into a single humanity, whilst exponentially amplifying an evolutionary surge across societies—beyond national and linguistic boundaries—through the creativity recognised and transmitted via these works. This will generate an unlimited number of artworks, sustainable inventions, concepts and new prosperity, and shape our world in a more ethical and positive way. To this end, Liedtke is developing a computer programme, which he applied for as a process patent in 2010. Based on the information from his artworks and the patent specifications, the app programme 'Artinvest' has emerged: designed to promote and recognise art, boost creativity, democratise art, and facilitate capital formation and distribution through art. The graphic art formula cannot replace an art historian, but it demonstrates that every artwork contains an innovation inherent to the system. It resolves the Babylonian chaos of interpretation in art and art history. Further comparisons of artworks will show the viewer which innovations the art formula documents and reveals to them in a museum. By applying the art formula, the viewer will become a creative artist, a self-taught art historian, an art collector and a successful art investor. The application of the formula will spark increased interest in art amongst the general public. This will result in the formation of new and more evenly distributed wealth amongst the population, and creativity of individuals and the collective creativity of society will increase.

*“The visualisation of the evolution of the arts, through Dieter Liedtke’s artistic formula, across national borders and through the ages, will open up new perspectives and enable a fresh, unjaded view that transcends routine and goes beyond the boundaries of conventional art appreciation. In this way, the ongoing evolution of the arts – which, after all, was and remains a long, ever-continuing journey pointing towards the future, far beyond all clichéd notions of the so-called revolution, can become a visually comprehensible experience.”*

Prof. Karl Ruhrberg, Cologne

## Artwork Quiz



**Title: Giotto - Liedtke +**

**Innovation 1. Giotto: In the history of religion, the background of the painting is depicted as a landscape rather than a gold ground. Title: The Lamentation of Christ / 1303–05**

**Innovation 2. Liedtke: Hegel-Liedtke Graphic Art Formula/ 1988**

**Innovation 3. Liedtke: Symbiosis representation: The graphic art formula is transformed into Giotto's work using Liedtke's DNA/ 1992**

Title: Giotto - Liedtke +

**Title of work: Masaccio – Liedtke +**

**Innovation 1. Masaccio: Central perspective conveys the impression of a passageway in the wall.** Work title: The Holy Trinity, c. 1425

**Innovation 2. Liedtke: The Hegel-Liedtke graphic art formula / 1988**

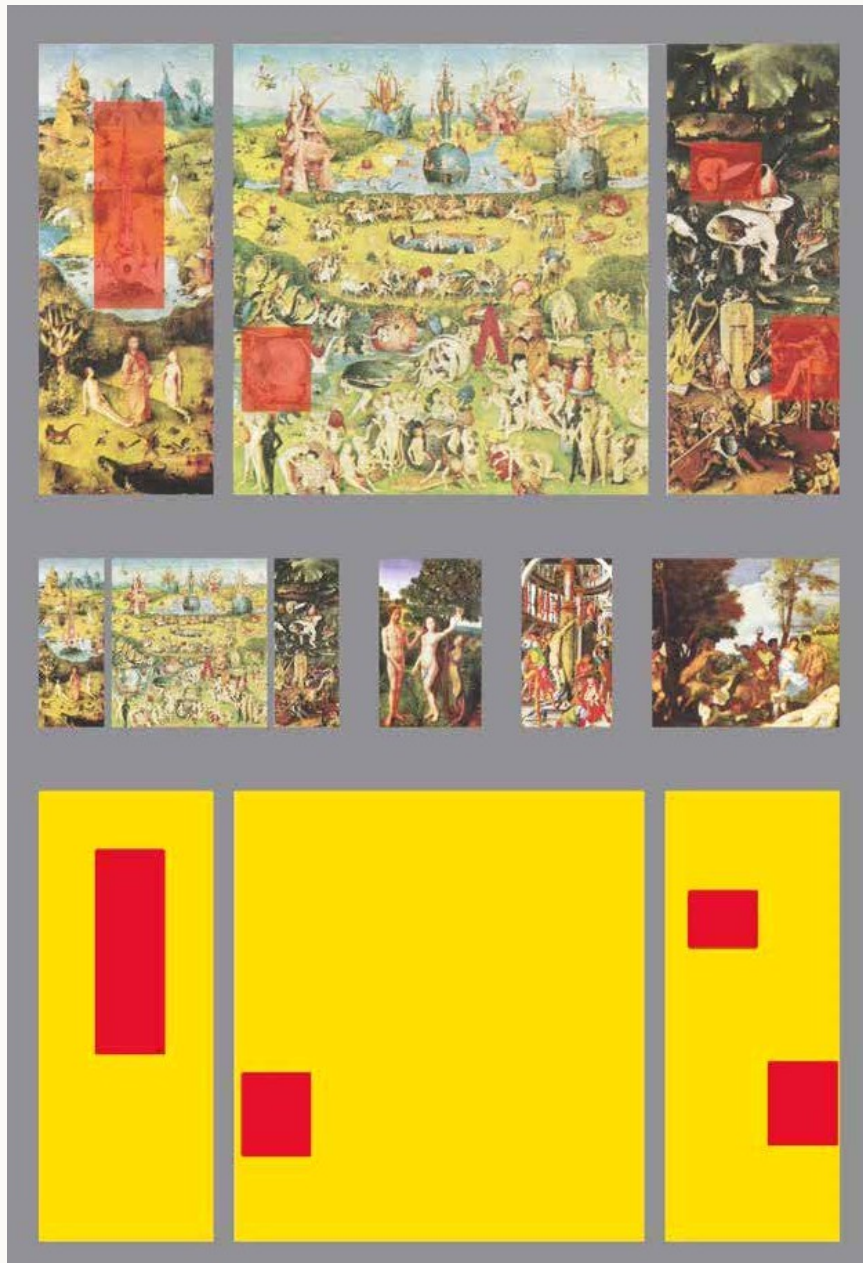
**Innovation 3. Liedtke: Representation of Symbiosis:** The graphic art formula is transformed into Masaccio's work through Liedtke's DNA / 1992

**Innovation 4. Evolutionary energy** for the social sculpture of J. Beuys. Contrary to culturalism and attacks on the autonomy of the individual, the art formula conveys itself through its simple graphic symbolism and enhances the creativity of the viewer. Furthermore, the creativity stored within the works is transferred to the viewer, both neurally and epigenetically, as illustrated insight and innovative energy. – Liedtke's series of works, which documents the process of neurobiological creativity transfer, emerged from the late 1970s onwards.

**Innovation 5. Synthesis of art and society / from 2002** Liedtke a) introduces an art quiz using the art formula in artworks / b) democratizes all arts, transforming them into Pop Art / c) declares the population to be creative art experts and artists / d) directs the viewing and recognition of art towards artworks not depicted in his own works.

**Pop Art Quiz:** Innovations in the comparative artworks:  
15th century Lucas Moser Title: ? / **Innovation:** ?  
15th century Stefan Lochner Title of work: ? / **Innovation:** ?





Title: Giotto – Liedtke +

**Title: Giotto - Liedtke +**

**Innovation 1. Giotto: In the history of religion, the background of the painting is depicted as a landscape rather than a gold ground.** Title of work: The Lamentation of Christ / 1303–05

**Innovation 2. Liedtke: Hegel-Liedtke Graphic Art Formula/ 1988**

**Innovation 3. Liedtke: Symbiosis representation: The graphic art formula is transformed into Giotto's work using Liedtke's DNA/ 1992**

**Title of work: Sandro Botticelli – Liedtke +**

**Innovation 1. Sandro Botticelli: Perfect integration of the**

**group of people into the circular painting / Work title:**  
Madonna del Magnificat 1480–82

**Innovation 2. Liedtke: The Hegel-Liedtke graphic  
art formula/ 1988**

**Innovation 3. Liedtke: Symbiotic representation:** The graphic art formula is transformed into the work of Sandro Botticelli using Liedtke's DNA/ 1992

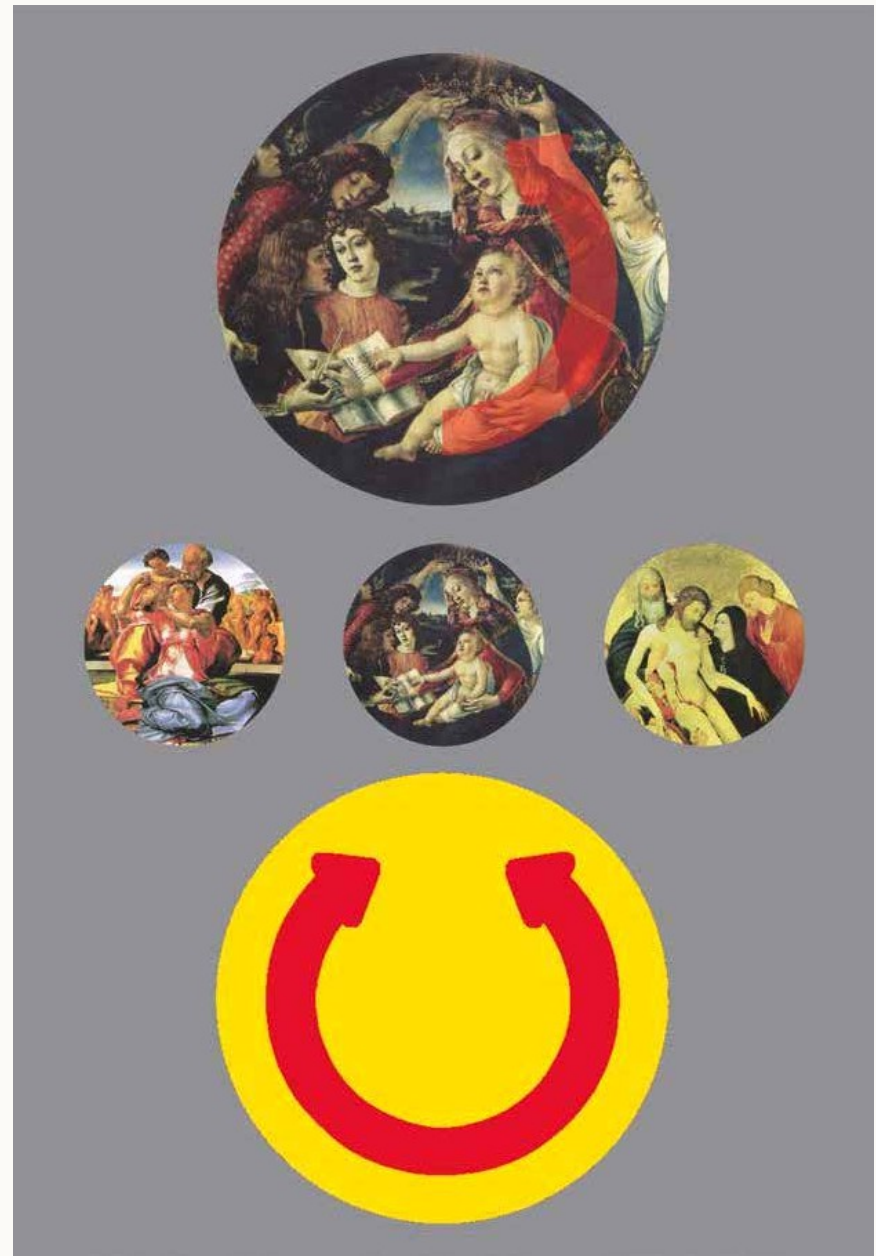
**Innovation 4. Evolutionary energy** for the social sculpture of J. Beuys. Contrary to culturalism and attacks on the autonomy of the individual, the art formula conveys itself through its simple graphic symbolism and enhances the creativity of the viewer.

Furthermore, the creativity embedded in the works is transmitted to the viewer, both neurologically and epigenetically, as embodied insight and innovative energy. – Liedtke's series of works, which documents the process of neurobiological

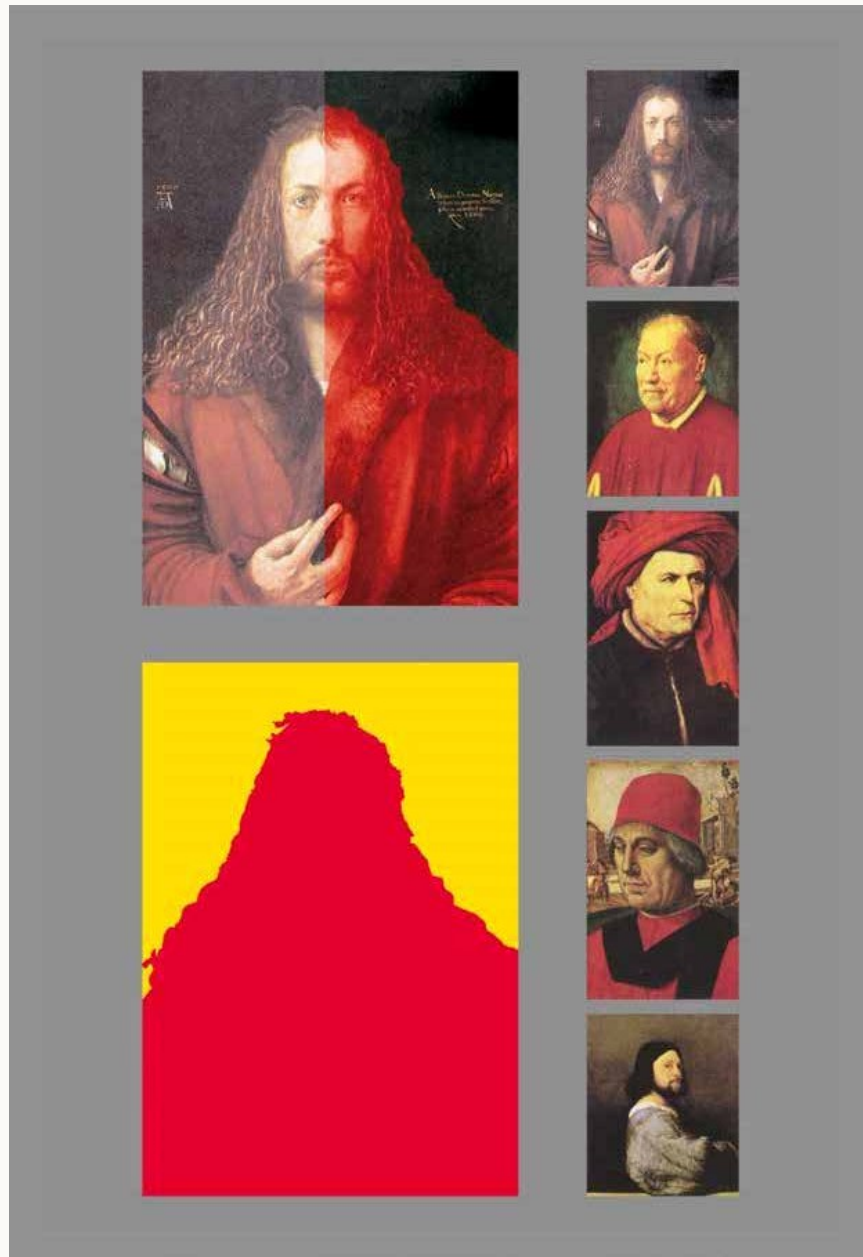
creativity transfer, has been in development since the late 1970s.

**Innovation 5. Synthesis of art and society /** from 2002 Liedtke a) introduces an art quiz using the art formula into artworks / b) democratizes all the arts, which become Pop Art / c) declares the population to be creative art experts and artists / d) directs the viewing and recognition of art towards artworks not depicted in his own works.

**Pop Art Quiz:** Innovations in the comparative artworks:  
14th/15th century Jean Malouel Title of work: ? / **Innovation:** ?  
15th/16th century Michelangelo Title of work: ? / **Innovation:** ?



Title of work: Sandro Botticelli - Liedtke +



Title: Dürer – Liedtke +

**Title: Dürer – Liedtke +**

**Innovation 1. Albrecht Dürer:** Equating the artist with the king and God/ Work title: Self-Portrait 1500

**Innovation 2. Liedtke: The Hegel-Liedtke graphic art formula/ 1988**

**Innovation 3. Liedtke: Symbiosis representation:** The graphic art formula is transformed into Dürer's work using Liedtke's DNA/ 1992

**Innovation 4. Evolutionary energy for the social sculpture of J. Beuys.** Contrary to culturalism and attacks on the autonomy of the individual, the art formula conveys itself through its simple graphic symbolism and enhances the creativity of the viewer.

Furthermore, the creativity stored within the works is transferred to the viewer, both neurally and epigenetically, as illustrated insight and innovative energy. – Liedtke's series of works, which documents the process of neurobiological creativity transfer, emerged from the late 1970s onwards.

**Innovation 5. Synthesis of art and society / from 2002**

Liedtke a) introduces an art quiz using the art formula in artworks / b) democratizes all arts, transforming them into Pop Art / c) declares the population to be creative art experts and artists / d) directs the viewing and recognition of art towards artworks not depicted in his own works.

**Pop Art Quiz:** Innovations in the comparative artworks:

15th century Jan van Eyck Title of work: ? / **Innovation:** ?

15th century Robert Campin Title of work: ? / **Innovation:** ?

15th/16th century Luca Signorelli Title of work: ? / **Innovation:** ?

16th century Titian Title of work: ? / **Innovation:** ?

**Title of work: Michelangelo - Liedtke +**

**Innovation 1. Michelangelo Buonarroti: Creator and human on a single pictorial plane / Title of work: The Creation of Adam, c. 1510**

**Innovation 2. Liedtke: The Hegel-Liedtke graphic art formula / 1988**

**Innovation 3. Liedtke: Symbiotic representation:** The graphic art formula is transformed into Michelangelo's work using Liedtke's DNA / 1992

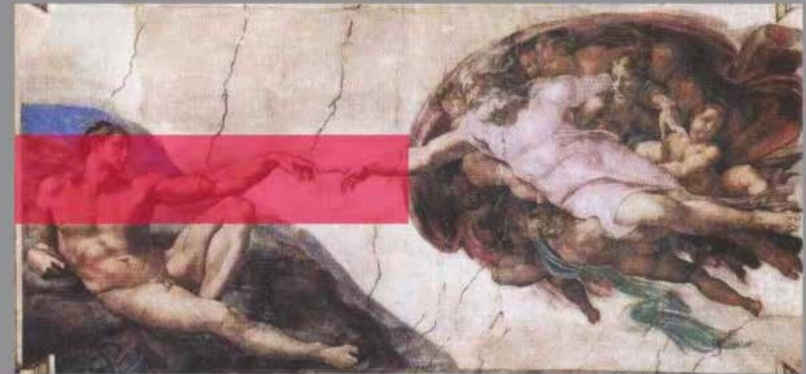
**Innovation 4. Evolutionary energy** for the social sculpture of J. Beuys. Contrary to culturalism and attacks on the autonomy of the individual, the art formula conveys itself through its simple graphic symbolism and enhances the creativity of the viewer. Furthermore, the creativity embedded in the works is transmitted to the viewer, both neurally and epigenetically, as visualised insight and innovative energy. – Liedtke's series of works, which documents the process of neurobiological creativity transfer, began to take shape in the late 1970s.

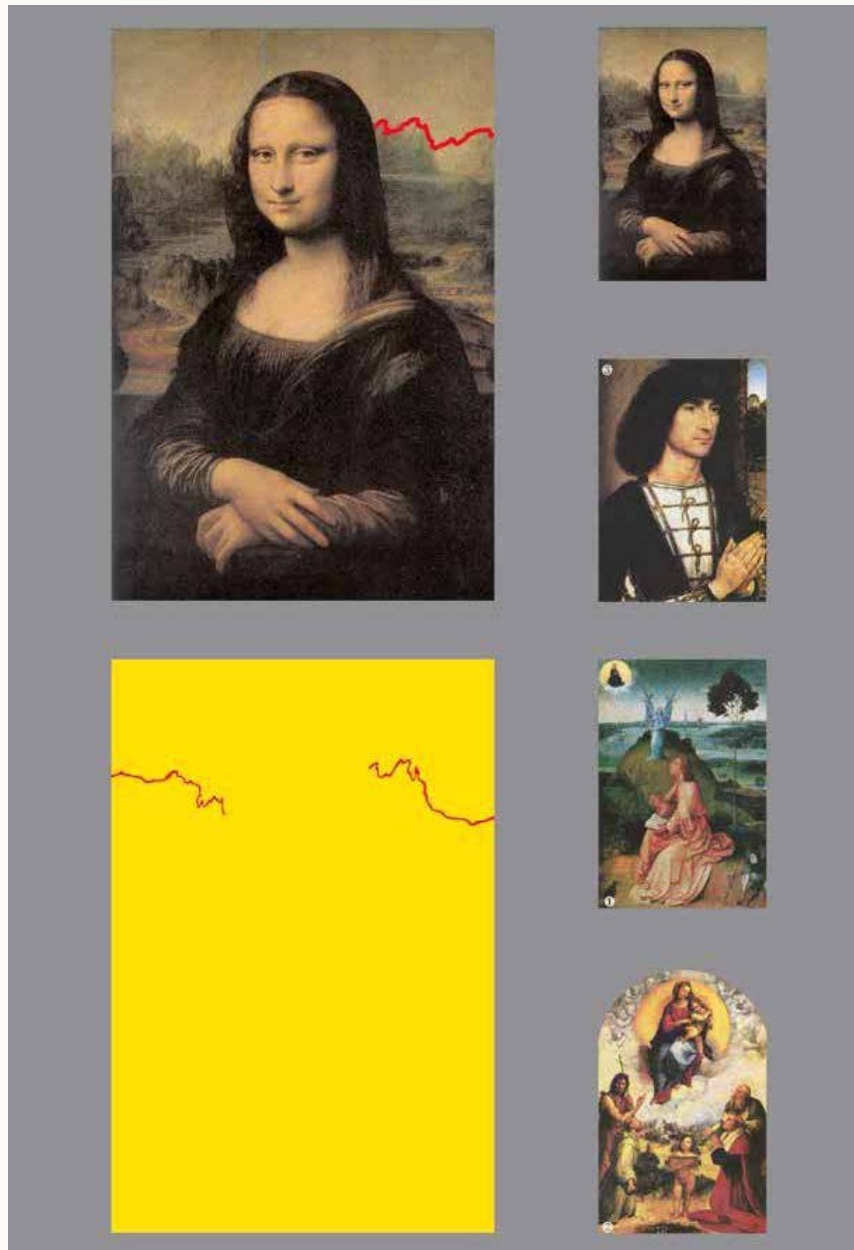
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Pop Art Quiz: Innovations in the comparative artworks:

15th century Stefan Lochner Title of work: ? / **Innovation: ?**

16th century El Greco Title of work: ? / **Innovation: ?**





Title: Leonardo da Vinci – Liedtke +

**Title: Leonardo da Vinci - Liedtke +**

**Innovation 1. Leonardo: Smooth transitions = Fumato / two different perspectives in the background / Title of the work: Mona Lisa, c. 1500**

**Innovation 2. Liedtke: The Hegel-Liedtke graphic art formula / 1988**

**Innovation 3. Liedtke: Symbiosis representation:** The graphic art formula is transformed into Leonardo's work using Liedtke's DNA / 1992

**Innovation 4. Evolutionary energy** for the social sculpture of J. Beuys. Contrary to culturalism and attacks on the autonomy of the individual, the art formula conveys itself through its simple graphic symbolism and enhances the creativity of the viewer.

Furthermore, the creativity stored within the works is transferred to the viewer, both neurally and epigenetically, as illustrated insight and innovative energy. – Liedtke's series of works, which documents the process of neurobiological creativity transfer, was created from the late 1970s.

**Innovation 5. Synthesis of art and society / from 2002**

Liedtke a) introduces an art quiz using the art formula in artworks / b) democratizes all arts, transforming them into Pop Art / c) declares the population to be creative art experts and artists / d) directs the viewing and recognition of art towards artworks not depicted in his own works.

**Pop Art Quiz:** Innovations in the comparative artworks:

15th century Hans Memling Title: ? / **Innovation:** ?

16th century Hieronymus Bosch Title of work: ? / **Innovation:** ?

16th century Raphael Title of work: ? / **Innovation:** ?

**Title of work: Caravaggio - Liedtke +**

**Innovation 1. Caravaggio: Dramatic Illumination/**

Title: Christ and the Disciples at Emmaus 1596

**Innovation 2. Liedtke: The Hegel-Liedtke Graphic Art Formula/ 1988**

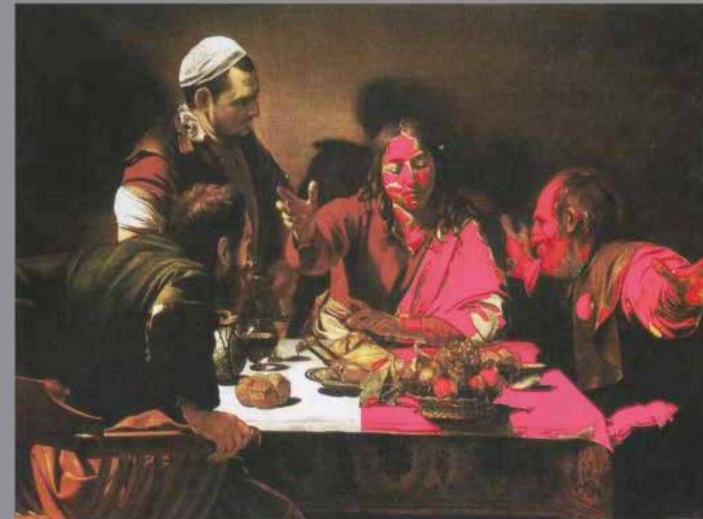
**Innovation 3. Liedtke: Symbiosis Representation/** The Graphic Art Formula is transformed into Caravaggio's work using Liedtke's DNA/ 1993

**Innovation 4. Evolutionary energy** for the social sculpture of J. Beuys. Contrary to culturalism and attacks on the autonomy of the individual, the art formula conveys itself through its simple graphic symbolism and enhances the creativity of the viewer.

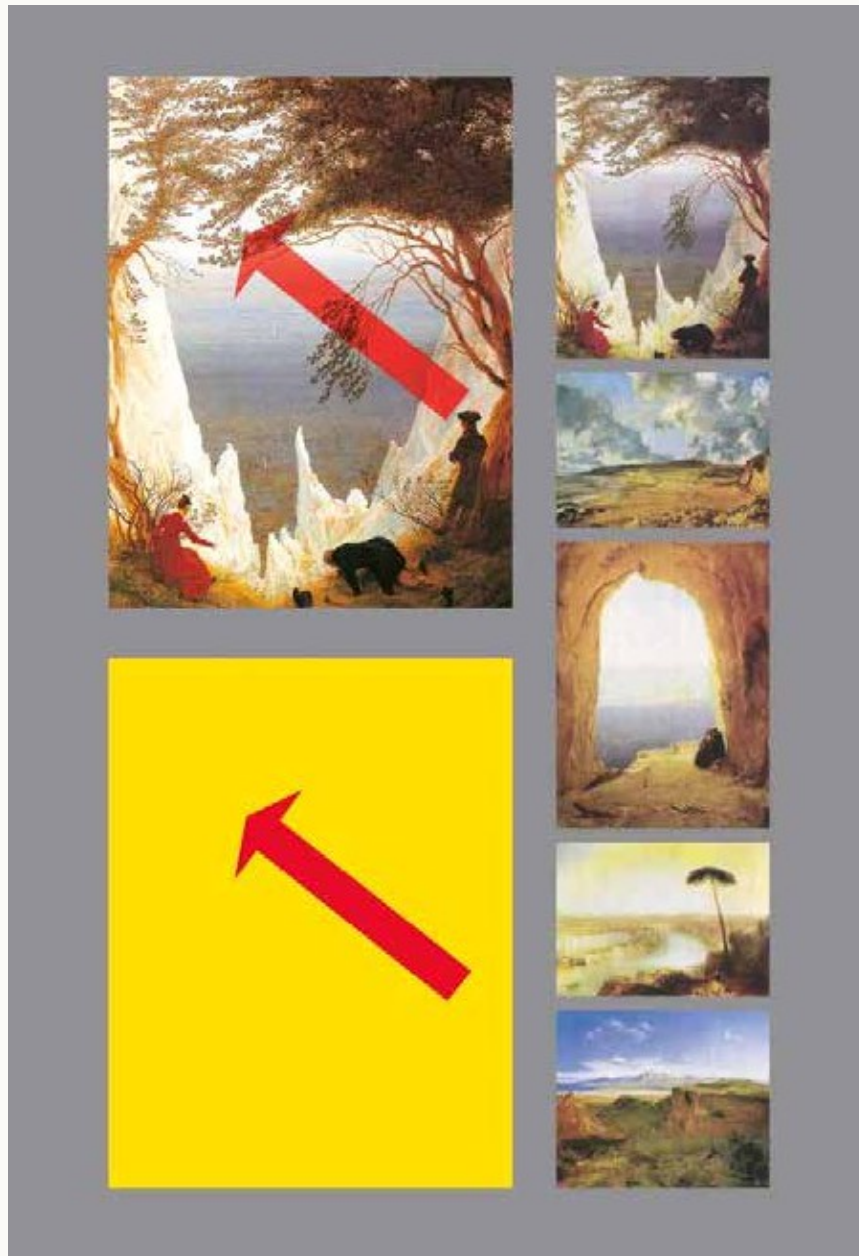
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**Pop Art Quiz:** Innovations in the comparative artworks:  
15th century Leonardo da Vinci Title of work: ? / **Innovation:** ?  
16th century Dieric Bouts Title of work: ? / **Innovation:** ?



Title of work: Caravaggio - Liedtke +



Title: Leonardo da Vinci – Liedtke +

**Title: Friedrich - Liedtke +**

**Innovation 1. Kaspar David Friedrich:** Rising above the material world and calling for Romanticism / Title of work: Chalk Cliffs on Rügen 1818

**Innovation 2. Liedtke: The Hegel-Liedtke graphic art formula / 1988**

**Innovation 3. Liedtke: Symbiosis representation:** The graphic art formula is transformed into Friedrich's work with Liedtke's DNA / 1993

**Innovation 4. Evolutionary energy** for the social sculpture of J. Beuys. Contrary to culturalism and attacks on the autonomy of the individual, the art formula conveys itself through its simple graphic symbolism and enhances the creativity of the viewer. Furthermore, the creativity stored within the works is transferred to the viewer, both neurally and epigenetically, as illustrated insight and innovative energy. – Liedtke's series of works, which documents the process of neurobiological creativity transfer, was created from the late 1970s.

**Innovation 5. Synthesis of art and society / from 2002** Liedtke a) introduces an art quiz using the art formula in artworks / b) democratizes all arts, transforming them into Pop Art / c) declares the population to be creative art experts and artists / d) directs the viewing and recognition of art towards artworks not depicted in his own works.

**Pop Art Quiz:** Innovations in the comparative artworks:  
 19th century John Constable Title: ? / **Innovation:** ?  
 19th century Karl Blechen Title of work: ? / **Innovation:** ?  
 19th century William Turner Title of work ? / **Innovation:** ?  
 19th century Carl Rottmann Title of work ? / **Innovation:** ?

**Title: Goya - Liedtke +**

**Innovation 1. Goya: Social criticism of the ruler / Depiction of the brutal side of war / Title: The Firing Squad of the Insurgents 1814**

**Innovation 2. Liedtke: The Hegel-Liedtke graphic art formula / 1988**

**Innovation 3. Liedtke: Depiction of symbiosis:** The graphic art formula is transformed into Goya's work using Liedtke's DNA / 1993

**Innovation 4. Evolutionary energy** for the social sculpture of J. Beuys. Contrary to culturalism and attacks on the autonomy of the individual, the art formula conveys itself through its simple graphic symbolism and enhances the creativity of the viewer. Furthermore, the creativity embedded in the works is transmitted to the viewer – through neural and epigenetic processes – as visualised insight and innovative energy. – Liedtke's series of works, which documents the process of neurobiological creativity transfer, was created from the late 1970s.

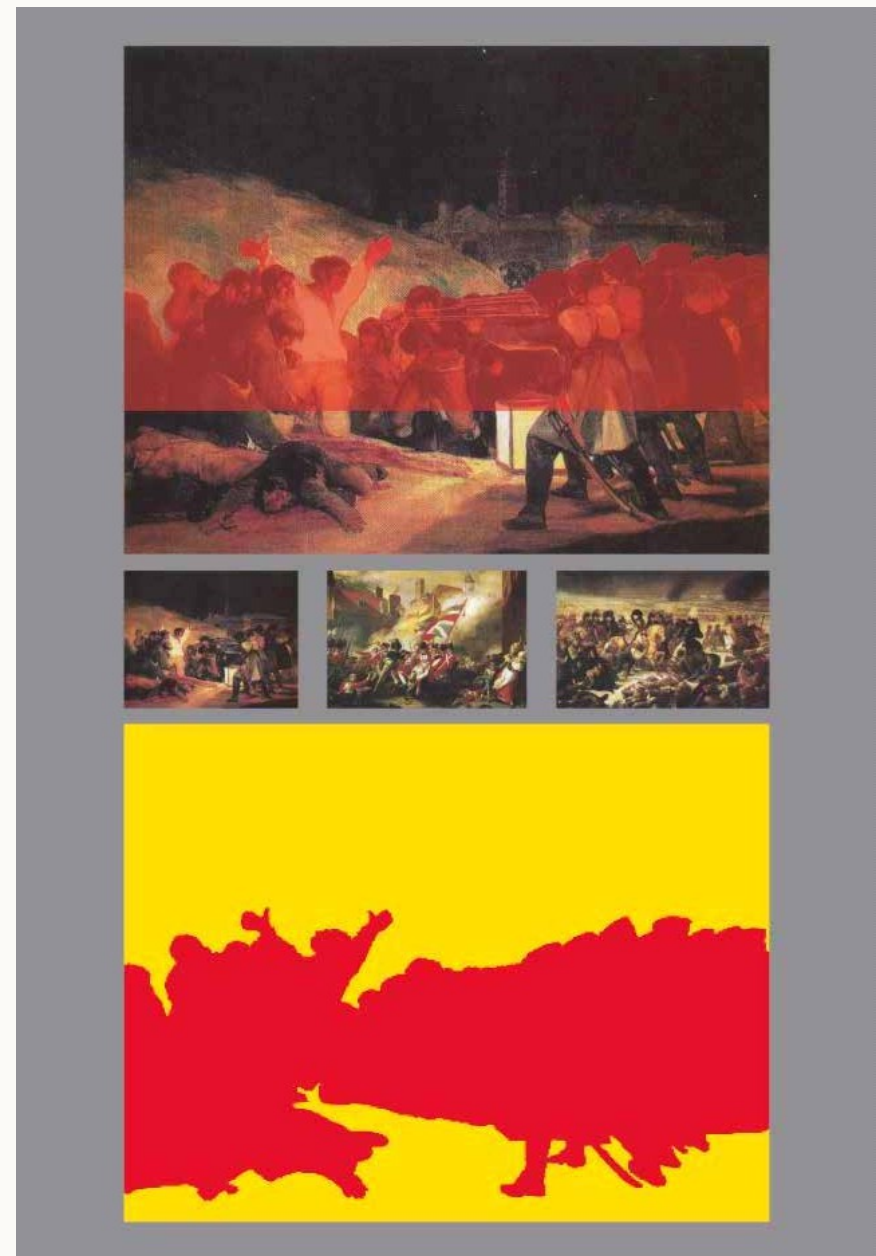
**Innovation 5. Synthesis of art and society /** from 2002 Liedtke a) introduces an art quiz using the art formula into artworks / b) democratises all the arts, which become Pop Art / c) declares the population to be creative art experts and artists / d) directs the viewing and recognition of art towards artworks not depicted in his own works.

**Pop Art Quiz:** Innovations in the comparative artworks:

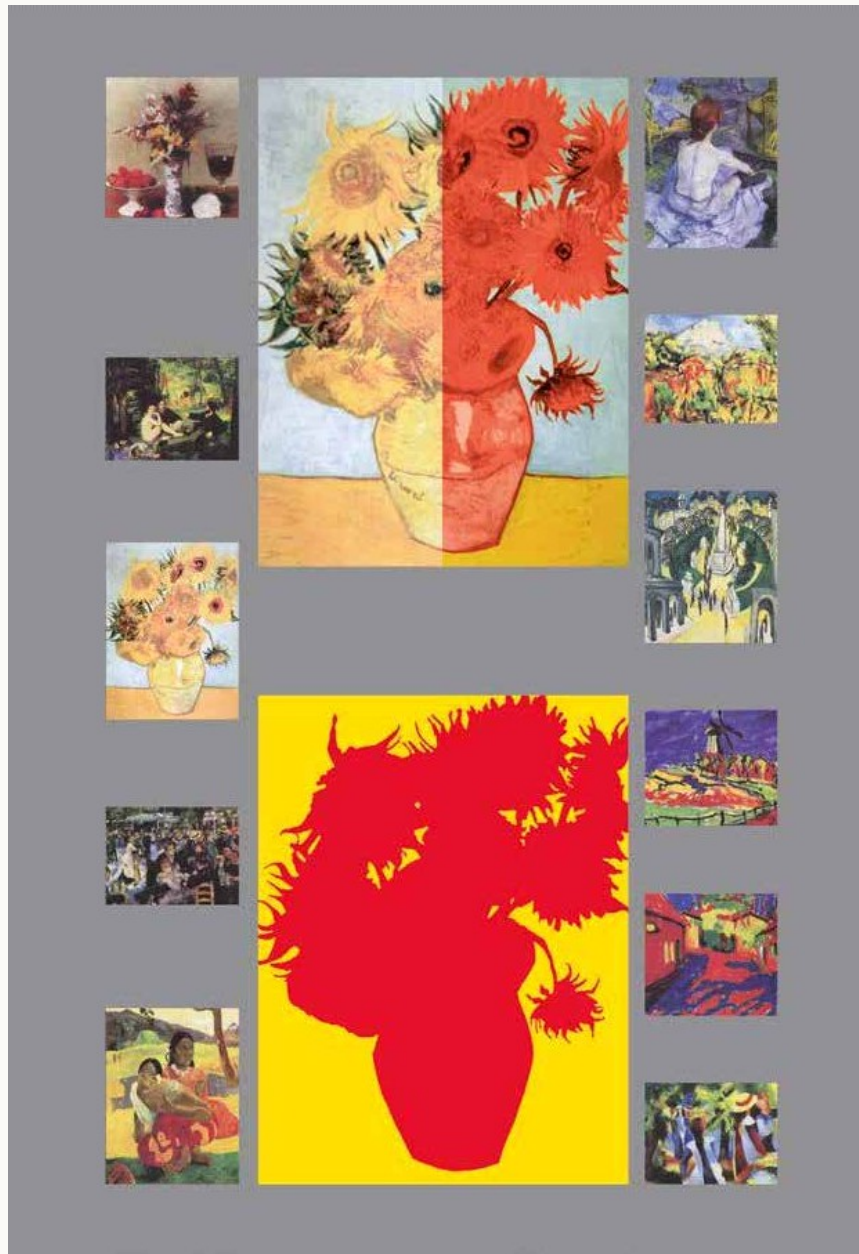
18th century John Singleton Copley Title of work: ? /

**Innovation: ?**

19th century Jean Gros Title of work: ? / **Innovation: ?**



Title: Goya - Liedtke +



Title: Vincent van Gogh - Liedtke +

**Title: Vincent van Gogh – Liedtke +**

**Innovation 1. Vincent van Gogh: Emotion-oriented painting style** / transforms the Japanese woodblock printing technique into painting / Work title: Sunflowers in a Vase 1889

**Innovation 2. Liedtke: The Hegel-Liedtke**  
graphic art formula/1988

**Innovation 3. Liedtke: Symbiotic representation:** The graphic art formula is transformed into the work of Vincent van Gogh using Liedtke's DNA / 1888/89

**Innovation 4. Evolutionary energy** for the social sculpture of J. Beuys. Contrary to culturalism and attacks on the autonomy of the individual, the art formula conveys itself through its simple graphic symbolism and enhances the creativity of the viewer.

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**Innovation 5. Synthesis of Art and Society** / from 2002 Liedtke a) introduces an art quiz using the art formula into artworks / b) democratizes all arts, transforming them into Pop Art / c) declares the population to be creative art experts and artists / d) directs the viewing and recognition of art towards artworks not depicted in his own works.

**Pop Art Quiz:** Innovations in the artworks being compared:  
 19th century H. Toulouse-Lautrec Title: ? / **Innovation:** ?  
 19th century H. Fantin-Latour Title of work: ? / **Innovation:** ?  
 19th century Edouard Manet Title of work: ? / **Innovation:** ?  
 20th century Paul Cézanne Title of work: ? / **Innovation:** ?  
 20th century E. Ludwig-Kirchner Title of work: ? / **Innovation:** ?  
 19th century Auguste Renoir Title of work: ? / **Innovation:** ?  
 20th century K. Schmidt-Rottluff Title of work: ? / **Innovation:** ?  
 20th century Erich Heckel Title of work: ? / **Innovation:** ?  
 19th century Paul Gauguin Title: ? / **Innovation:** ?  
 20th century August Macke Title: ? / **Innovation:** ?

**Title of work: Malevich – Liedtke +**

**Innovation 1. Malevich: Geometry is a reflection of the creator and of humanity** / Title of work: Red Square 1915

Innovation 2. Liedtke: The Hegel-Liedtke graphic art formula / 1988

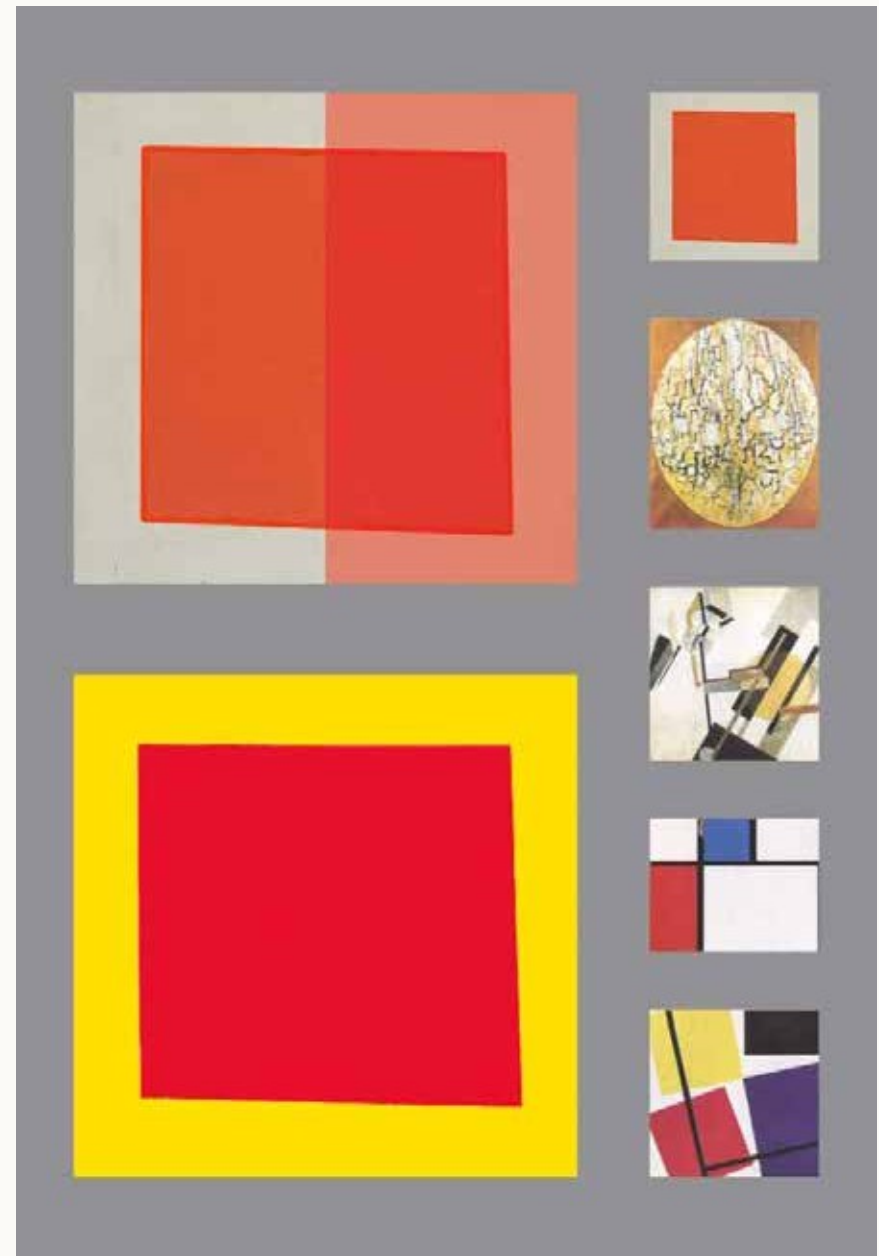
**Innovation 3. Liedtke: Symbiosis representation:** The graphic art formula is transformed into Malevich's work using Liedtke's DNA / 1993

**Innovation 4. Evolutionary energy** for the Social Sculpture of J. Beuys. Contrary to culturalism and attacks on the autonomy of the individual, the art formula conveys itself through its simple graphic symbolism and enhances the creativity of the viewer.

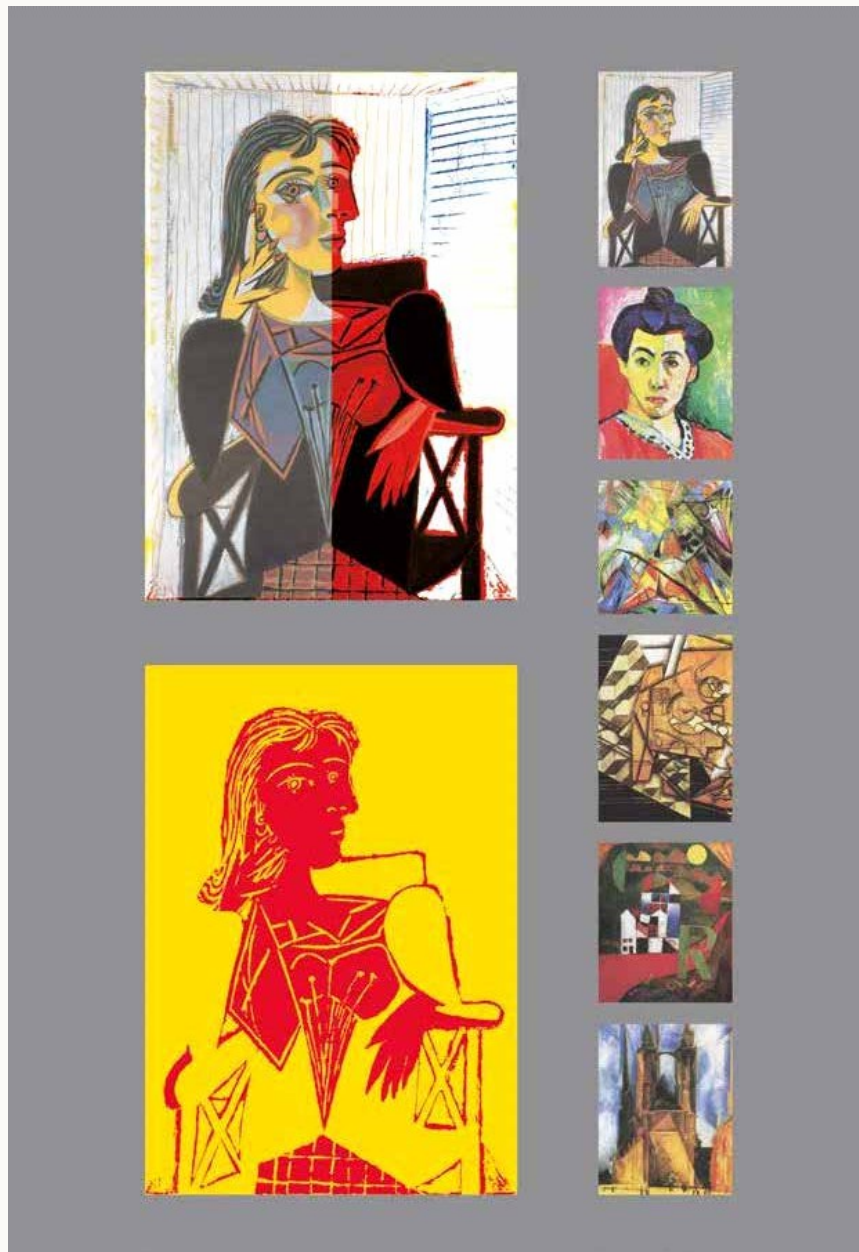
Furthermore, the creativity stored within the works is transferred to the viewer, both neurally and epigenetically, as illustrated insight and innovative energy. – Liedtke's series of works, which documents the process of neurobiological creativity transfer, was created from the late 1970s.

**Innovation 5. Synthesis of art and society** / from 2002 onwards, Liedtke a) introduces an art quiz using the 'art formula' into artworks / b) democratizes all art forms, transforming them into Pop Art / c) declares the general public to be creative art experts and artists / d) directs the viewing and recognition of art towards artworks not depicted in his own works.

**Pop Art Quiz:** Innovations in the comparative artworks:  
20th century Piet Mondrian Title of work: ? / **Innovation:** ?  
20th century El Lissitzky Title of work: ? / **Innovation:** ?  
20th century Piet Mondrian Title of work: ? / **Innovation:** ?  
20th century Theo van Doesburg Title of work: ? / **Innovation:** ?  
?



Title of work: Malevich – Liedtke +



Title: Picasso – Liedtke +

**Title: Picasso - Liedtke +**

**Innovation 1. Picasso: Invention of simultaneous perspective** / Radical distortion of form and space in different perspectives / Title: Portrait of Dora, March 1937

**Innovation 2. Liedtke: The Hegel-Liedtke graphic art formula/ 1988**

**Innovation 3. Liedtke: Symbiotic representation:** The graphic art formula is transformed into Picasso's work using Liedtke's DNA/ 1993

**Innovation 4. Evolutionary energy** for the social sculpture of J. Beuys. Contrary to culturalism and attacks on the autonomy of the individual, the art formula conveys itself through its simple graphic symbolism and enhances the creativity of the viewer.

Furthermore, the creativity stored within the works is transferred to the viewer, both neurally and epigenetically, as illustrated insight and innovative energy. – Liedtke's series of works, which documents the process of neurobiological creativity transfer, was created from the late 1970s.

**Innovation 5. Synthesis of art and society** / from 2002

Liedtke a) introduces an art quiz using the art formula in artworks / b) democratizes all arts, transforming them into Pop Art / c) declares the population to be creative art experts and artists / d) directs the viewing and recognition of art towards artworks not depicted in his own works.

**Pop Art Quiz:** Innovations in the comparative artworks:  
 20th century Lyonel Feiniger Title of work: ? / **Innovation:** ?  
 20th century Henri Matisse Title: ? / **Innovation:** ?  
 20th century Franz Marc Title of work: ? / **Innovation:** ?  
 20th century Paul Klee Title of work: ? / **Innovation:** ?  
 20th century Juan Gries Title: ? / **Innovation:** ?

**Title: Dali - Liedtke +**

**Innovation 1. Dali: Surreal depictions of dream states /**

Title: The Permanence of Memory 1931

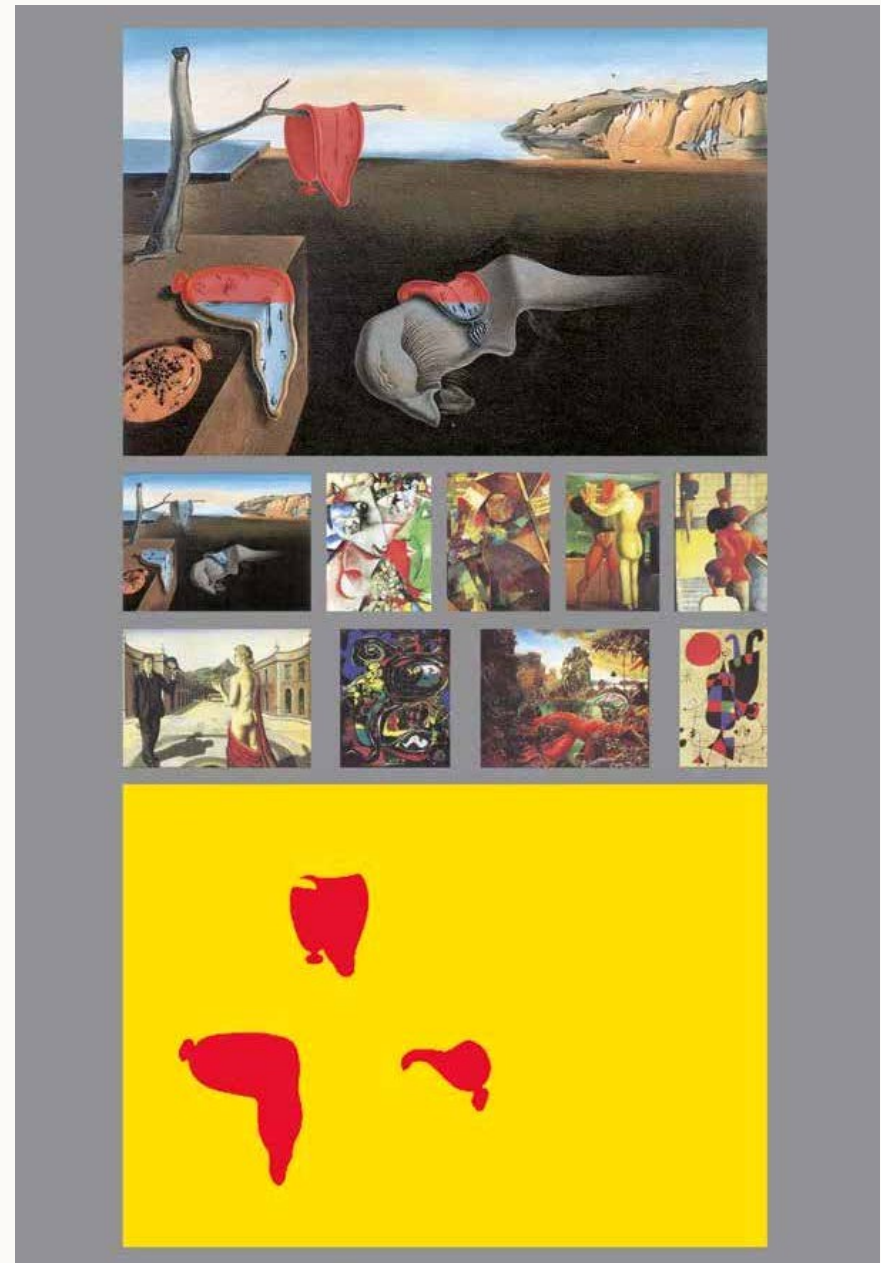
**Innovation 2. Liedtke: The Hegel-Liedtke Graphic Art Formula / 1988**

**Innovation 3. Liedtke: Symbiotic representation:** The graphic art formula is transformed into Dali's work using Liedtke's DNA / 1993

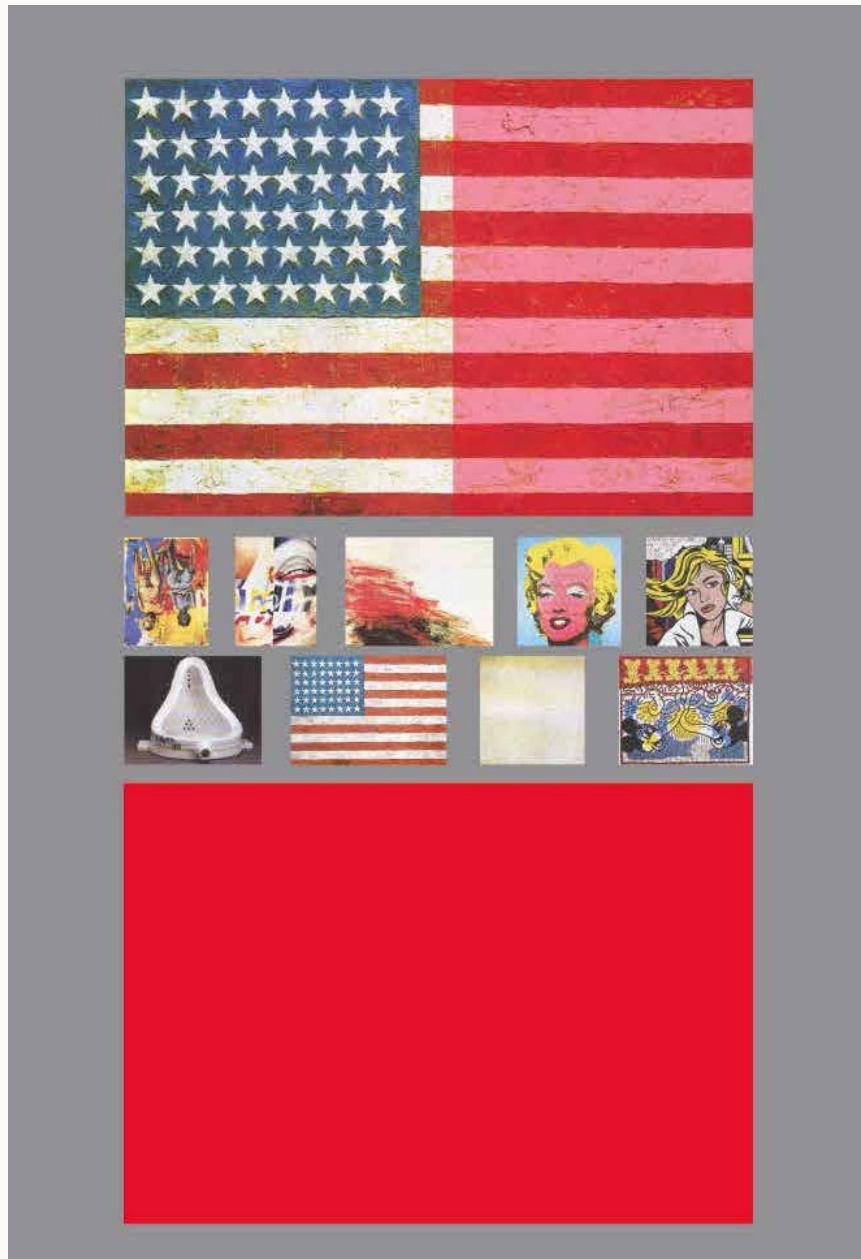
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**Pop Art Quiz:** Innovations in the comparative artworks:  
20th century Marc Chagall Title: ? / **Innovation:** ?  
20th century André Masson Title: ? / **Innovation:** ?  
20th century Pisanello Title: ? / **Innovation:** ?  
20th century Juan Mir Title: ? / **Innovation:** ?  
20th century Max Ernst Title: ? / **Innovation:** ?  
20th century Giorgio di Chirico Title: ? / **Innovation:** ?  
20th century Oskar Schlemmer Title: ? / **Innovation:** ?  
20th century René Magritte Title: ? / **Innovation:** ?



Title: Dali - Liedtke +



Title: Johns – Liedtke +

**Title: Johns – Liedtke**

**Innovation 1. Jasper Johns: Symbols of mass society are elevated to art / Work title: Flag 1954**

**Innovation 2. Liedtke: The Hegel-Liedtke Graphic Art Formula / 1988**

**Innovation 3. Liedtke: Symbiosis representation:** The graphic art formula is transformed into Johns' work using Liedtke's DNA / 1994

**Innovation 4. Evolutionary energy** for the social sculpture of J. Beuys. Contrary to culturalism and attacks on the autonomy of the individual, the art formula conveys itself through its simple graphic symbolism and enhances the creativity of the viewer.

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Liedtke a) introduces an art quiz using the art formula in artworks / b) democratizes all arts, transforming them into Pop Art / c) declares the population to be creative art experts and artists / d) directs the viewing and recognition of art towards artworks not depicted in his own works.

**Pop Art Quiz:** Innovations in the comparative artworks:

20th century Georg Baselitz Work title: ? / **Innovation:** ?

20th century Janes Rosenquist Title of work: ? / **Innovation:** ?

20th century Cy Twombly Title: ? / **Innovation:** ?

20th century Andy Warhol Title: ? / **Innovation:** ?

20th century Roy Lichtenstein Title: ? / **Innovation:** ?

20th century Marcel Duchamp Title of work: ? / **Innovation:** ?

20th century Robert Ryman Title: ? / **Innovation:** ?

20th century Keith Haring Title: ? / **Innovation:** ?

**Title: Liedtke – Art Formula**

**Innovation 1. Art Formula: Life + Expansion of Consciousness = Art / 1979**

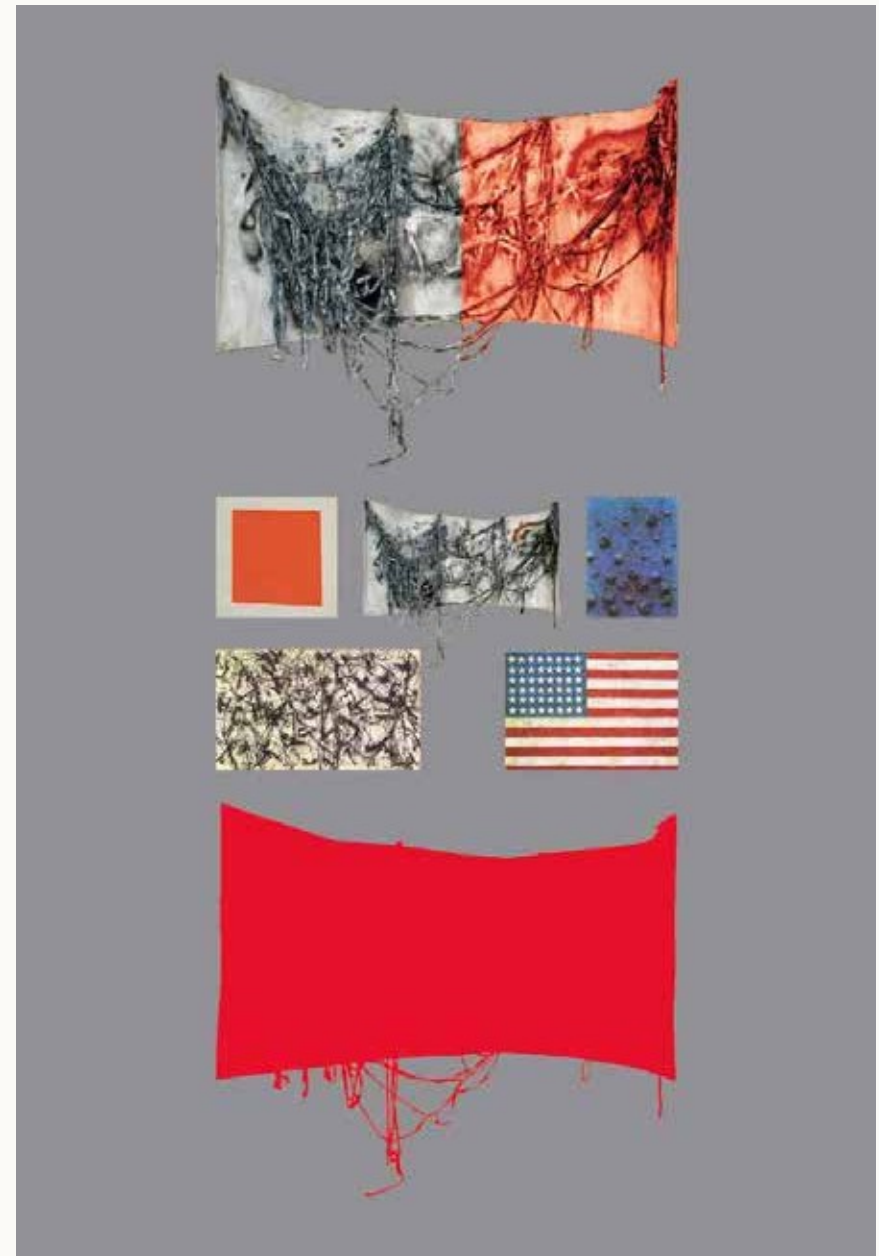
**Innovation 2. Liedtke: The Hegel-Liedtke Graphic Art Formula / 1988**

**Innovation 3. Liedtke: Representation of Symbiosis:** The graphic art formula is transformed into Liedtke's work through Liedtke's DNA / 1994

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**Pop Art Quiz:** Innovations in the comparative artworks:  
20th century Kasimir Malevich Title of work: ? / **Innovation:** ?  
20th century Yves Klein Title of work: ? / **Innovation:** ?  
20th century: Jackson Pollock, Title: ? / **Innovation:** ?  
20th century Jasper Johns: Title: ? / **Innovation:** ?



The following “Liedtke +” works document, in their visual representation, just one innovation by the artist, which Liedtke presents in his work using the art formula. However, numerous artists have depicted several innovations in their works. In the Liedtke + artworks, the viewer can discover the name of the image and an innovation within the work through their own internet research. If they solve the puzzles of the works, they can expect as a reward, improved neural creative networking and enhanced idea generation in their own lives, whilst increasing their freedom through creativity, well-being and economic development.

The internationally renowned art historian Harald Szeemann on Liedtke’s works:

*“Every visitor to the exhibition can experience the positive energy of the inventive artist and Leonardo da Vinci of contemporary art, Dieter Liedtke, through his works. His works, theories and concepts are revolutionary, infectious and point the way for both art and science towards a humane society.”*

Prof. Dr Harald Szeemann

Art historian and director of Documenta (1972), the Lyon Biennale (1997) and the Venice Biennale (1999 and 2001); advisor to the Liedtke World Art Exhibition, based on the art formula

The application of the art formula to biology, social systems, evolution and the universe

The renowned art historian and social philosopher Niklas Luhmann on the application of the Liedtke Formula in society:

*“The formula is an evolutionary achievement. Once invented and introduced, it perpetuates itself. If one applies these findings to the system of modern society, which enacts and reveals its structures through decisions, then one sees a result of evolution.”*

Prof. Niklas Luhmann

With the help of the graphical art formula in art history and research, he succeeded in depicting the complex developments

of artistic epochs and movements across all art forms, as well as the connection between subjective and objective art, in an empirical and evident manner within the context of art history. It became clear to him that the formula must also have a connection to creation in the universe.

Following intensive studies, book publications, the development of a new art movement, the creation of the Hegel-Liedtke graphic art formula, and the presentation of these concepts in art exhibitions in Germany, Spain and Italy, it became clear to him that the existing information system allows only for a protracted development. Part of society’s collective consciousness is kept in the dark by negative and contradictory information, religious dogmas, research taboos and the stifled development and use of creativity, as well as by the impact of information networking systems and their neural effects.

The success of his work and the formula for human creations encouraged him, over the course of decades, to pursue further research into applying the formula to the universe. He realised that such a connection, backed by scientific empirical evidence, might make it possible to question and decipher the processes of creation in the universe—and thus also a potential, possible God, or the concepts of God could be questioned and deciphered. In 2002, he succeeded in achieving a synthesis of idealism and materialism, documenting for the first time in his artworks the commonality of all existence as well as a permanent becoming through information leading to evolution via idealism.

However, he knew that the resolution of as many scientifically grounded paradoxes in the universe as possible was necessary in order to scientifically refute or clarify the increasing disorientation and the assumption that our existence and the universe are a coincidence.

To get to the bottom of the state of informational chaos—with fears, disinformation and barriers to the future, dogmas and thought-control artificially created by information over millennia, which cause physical illness and depression—or to tackle the destructive Babylonian tangle of information

that robs young people of the optimism and strength to shape their future and stands in contradiction to ethics and evolution: Liedtke challenges the established information and turns it on its head through his works, rearranging it into an ethical world view and posing the question:

Can the visual arts serve as a bridge to also address evident, empirical scientific To represent the solutions to the universe's mysteries through a formula, or rather through a simple synthetic diagram?

At first, it did not seem possible to him to apply the artistic formula to the universe, but Liedtke continued his research with his works undeterred and was convinced that the statements and steps in his works could be brought together into a visual and physical formula. Thus, from the 1970s onwards, Liedtke worked with his works on quantum physics, whose pioneering findings had already been confirmed as evident and empirical in scientific studies, and, building on these works, created new, further-reaching works. In ten series of works spanning five decades, he developed the sought-after answers. Under the name 'New Renaissance', he curated these revolutionary works into an exhibition that documents and summarises their developmental stages in a statement using the formula  $i = E = MC^2$ .

*“Dieter Walter Liedtke’s Concrete Evolutionism opens up a new, revolutionary world to the viewer. It shows how matter, which until now had been merely the subject and medium of artistic representation, can in turn environment. This information has a consciousness-expanding function.”*

Prof. Karl Ruhrberg, Cologne

# A new world view

## Series of works in the exhibition

Art Formula

Life I Life II

Quantum physics and  
consciousness

Before time/dimension  $4 = 0$

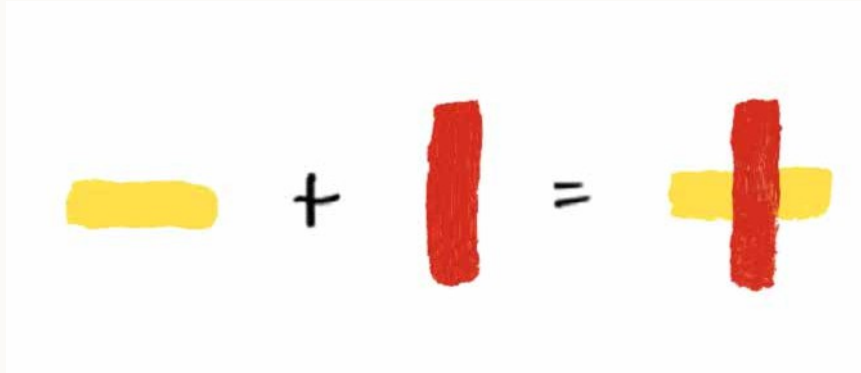
World Formula

Networks Society +

Religion Art and Healing

A Formula

## Series: Art Formula



Title: Art is Innovation /1988 Innovation

of the series

Every work in art history, through its work-embedded, art-system-immanent innovation and its degree of innovation at the time the work was created, a new step that anchors the work as an objective work of art in art history. This applies, in form and content, to the works of all artistic eras and their art categories of the past, present and future.

## Series: Life I



Title: Torso /1988

### Innovation of the series:

Life as a process of 'eternal becoming' through information and the information processes that lie across it. Film and video tapes depict for the first time the information process which, through the information movements of 'becoming', transforms the individual sequences into a complete work, in which all participants in the information process, with their information and work, form an analogy to the genetic structures of cell walls. They are visualised as the working and defence programmes of the cells and their neural and epigenetic modes of action through . Film as genetic code in motion and evolution. Series of works: Life I 42 Series of works: Art Formula

## Series: Life II



Title: Open Future /2002

Genetic programming through information.

Innovation in the series of works:

Artworks document the rejuvenation of body cells through new information and their interconnection in the evolution of life. Video tapes break free from their prescribed modes of use when they are rendered disordered and new information colour structures are applied to them from outside. In accordance with evolution, they develop, on the basis of the old, familiar information material, a new, revolutionary life of their own within a life-prolonging freedom of information, with new visions of the future and freedom. In a holistic theory of information  
(see also the few living organisms discovered since 2002 that can adapt their genes to prolong life or initiate a new beginning of life.

## Series: Quantum Physics and Consciousness

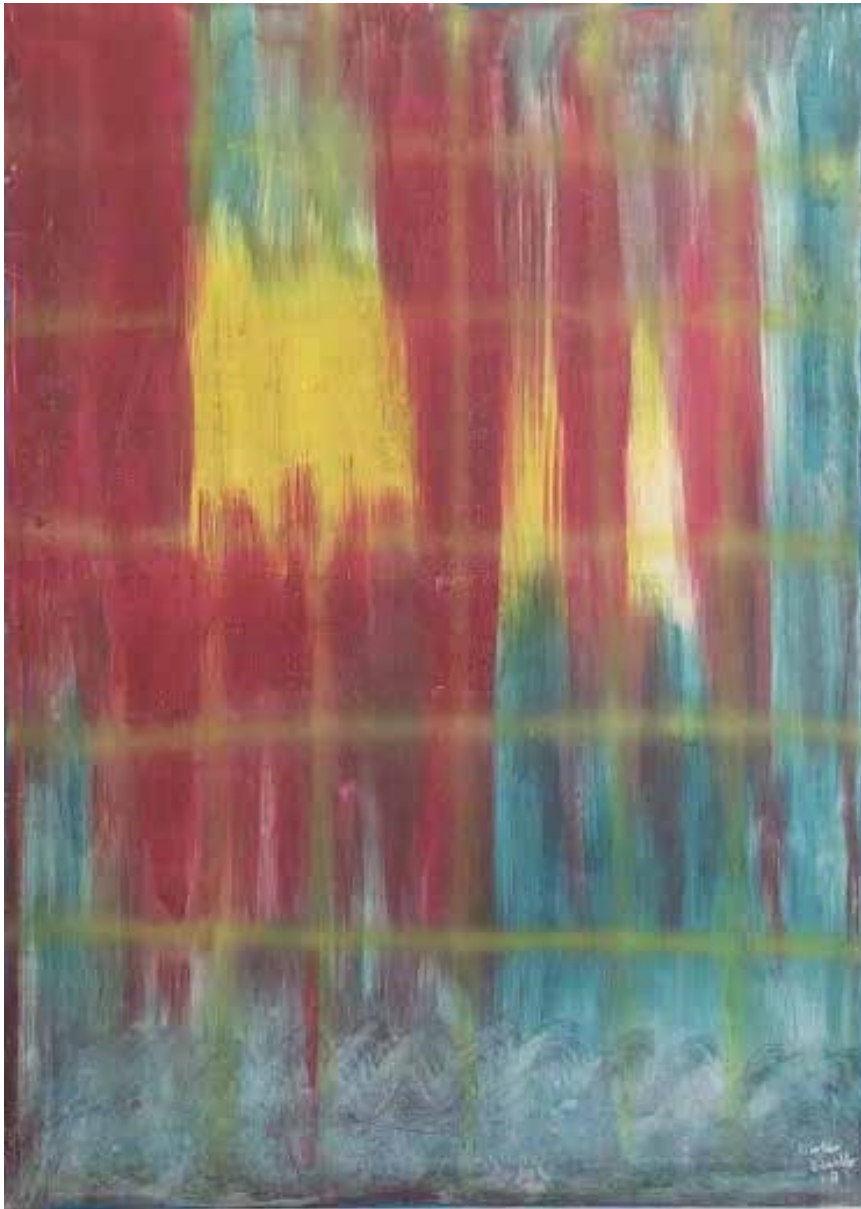


Title: Stop Sign Sees House Front /1969/70

Innovation of the series:

A connection between the General Theory of Relativity and quantum mechanics through the introduction of information and consciousness into physics. Matter possesses its own consciousness; it is evolutionary, self-sustaining and creative. For the first time, blurred contours depict the indeterminate process of consciousness inherent in information within quantum physics in art.

Series: Before Time/Dimension 4 = 0

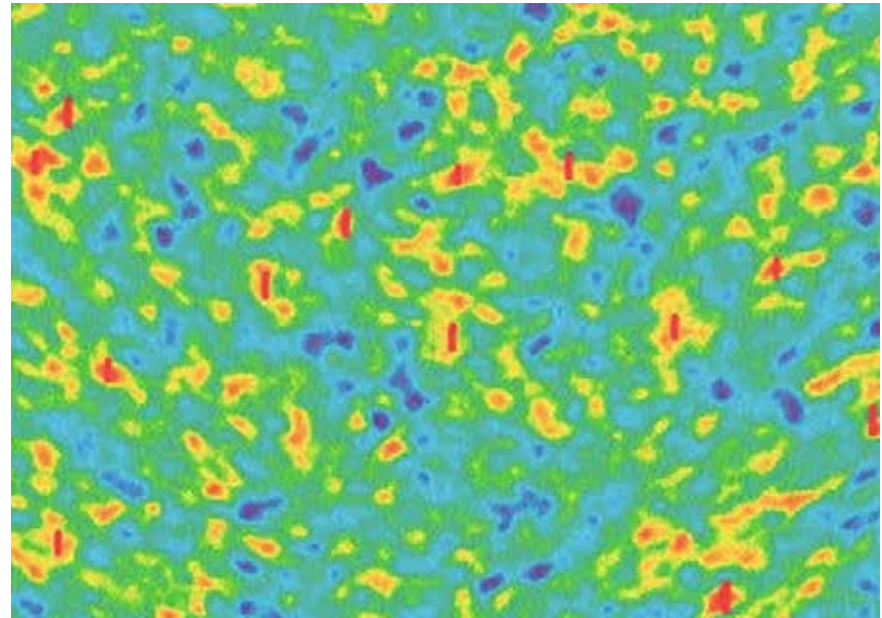


Title: Time Grid – Beyond Dimensions 1–3/1886

Innovation of the series:

The introduction of a new zero dimension solves numerous puzzles.

Series: World Formula



Title: Preheating / 2007

Preheating of energy materials through information /  
Cobe measurements

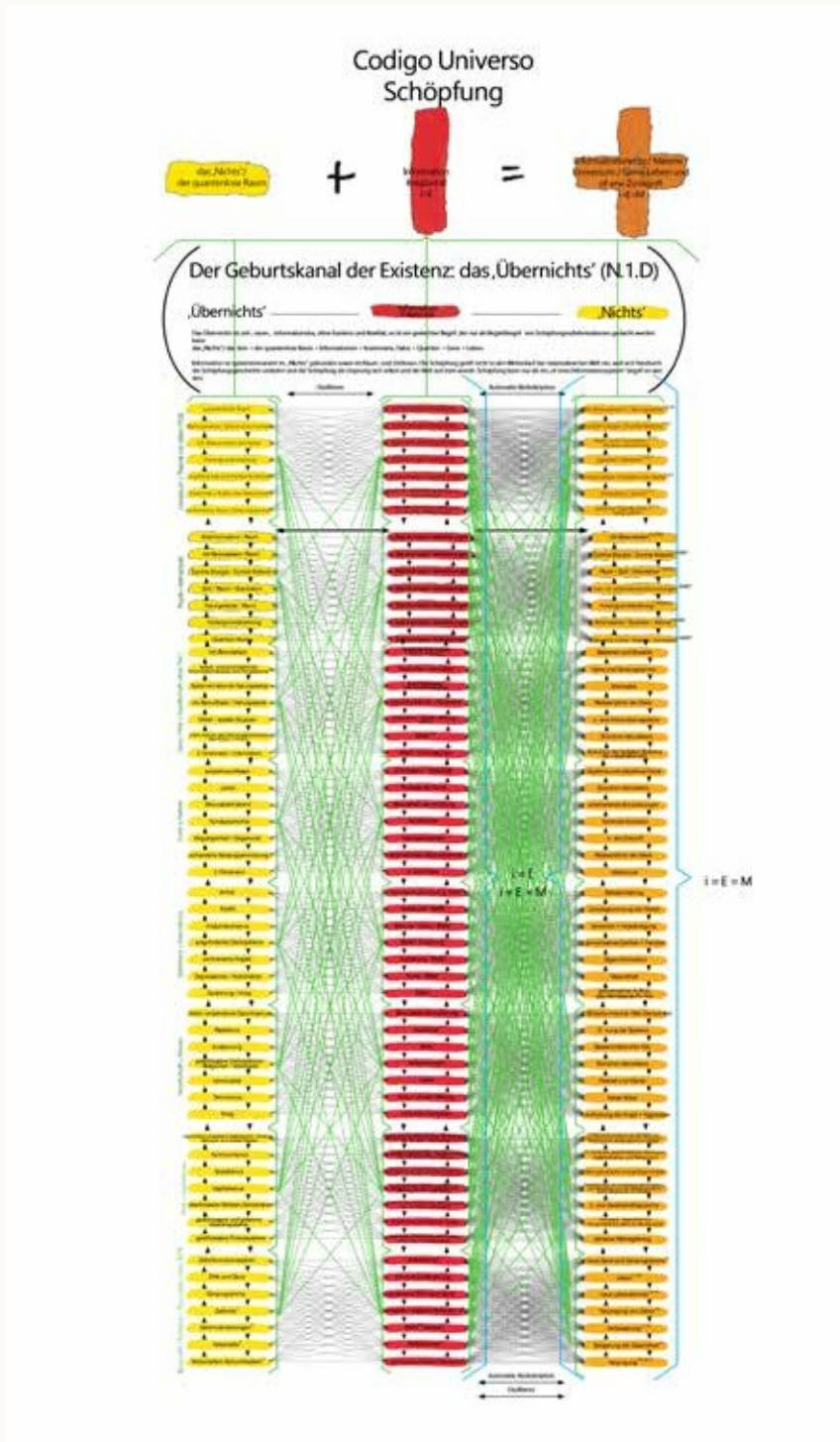
Innovation of the series:

Interprets the Cobe measurements of background radiation as clusters and networks of information concerning the origin of space, energy and matter. Resolves the paradox of the varying speeds of galaxies through the differing intensities of information within the galaxies, which shape the space between them according to their information density and interconnectedness.

Innovation:

The irregular background radiation pattern in the universe points to the irregular formation of information networks in the universe without a direction of explosion, and thus to the formation of energy with information clusters and interconnections. Innovation: Representation of background radiation as the pre-glow of energy and matter. Innovation: Formation of space, gravity, energy and matter through information. Innovation: the world formula  $i = E = M$  and the physical unity of 'being and becoming' as a process of information.

## Series: Networks



Title: Natural Intelligence / 2007 Innovation

of the series:

A conscious natural intelligence programme as the basis of the universe, of consciousness, of humanity and all evolution, with its metaconnections through information

## Series: Society + Religion

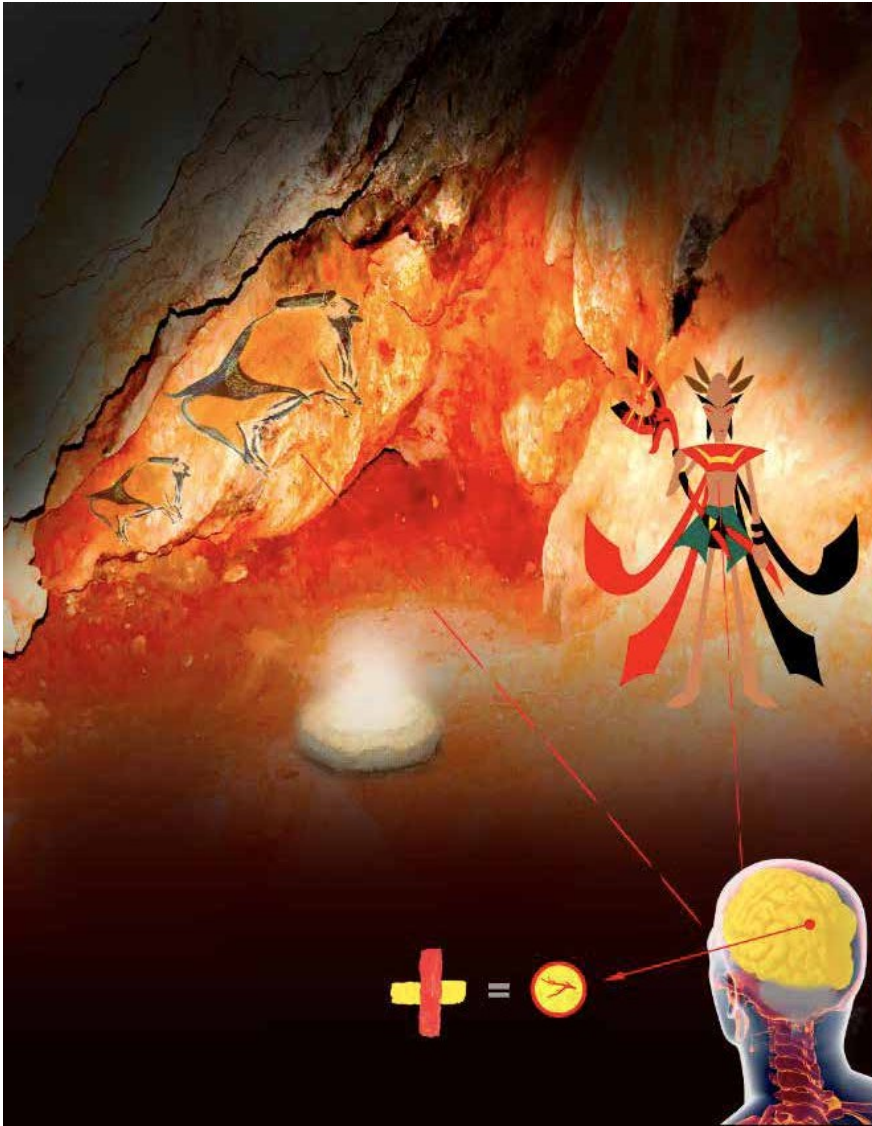


Title: Globalpeace Campus/ 2009

Innovation of the series:

Nine Globalpeace Campus centres in Africa, Asia, Eastern Europe, India, the Middle East, North America, Oceania, South America and Southern Europe are paving the way for a new world.

## Series: Art and Healing

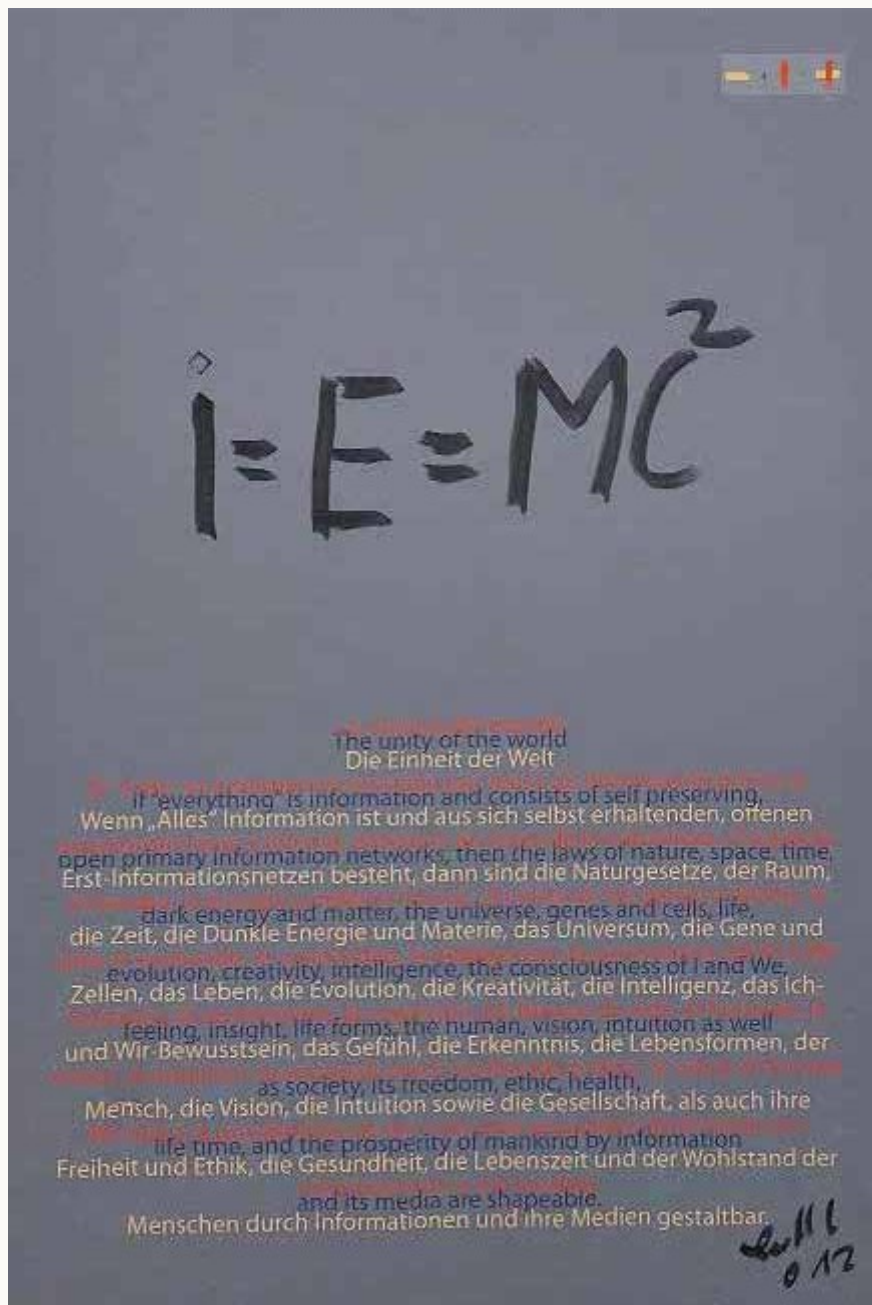


Title: Stone Age Cave Healing Rituals /2015

Innovation of the series:

Works of art can usher in a new era of a second Renaissance and Enlightenment through innovation and information in society.

## Series: A Formula



Title: The Unity of the World /2012

### Innovation of the series:

A formula for physics, nature, consciousness, humanity, art, society and evolution through information

## The Philosophy of the Exhibition

*“Liedtke’s paintings can also be understood as key insights into fostering a greater sense of tolerance and respect amongst people. Everything here is important. People, nature and even stones seem to be part of Liedtke himself. The four areas – timeless states, philosophy, natural sciences and sociology – repeatedly take his artworks beyond anything that has gone before.”*

Prof. Karl Ruhrberg, Cologne

Director of the Museum Ludwig (Cologne) President of the International Association of Art Critics (German Section, AICA) Advisor to the Liedtke World Art Exhibition art open/ Germany

## The symbiosis of mind and matter

For millennia, a dualistic worldview has shaped our thinking and our perception of reality. Even in symbols such as the Chinese yin and yang, a separation between mind and matter can be discerned. It was only with the development of quantum physics around 100 years ago that the concept of the spiritual gained significance in physics. Yet to this day, uniting the material and the spiritual into a coherent picture remains a challenge.

Modern physics reveals that classical concepts of matter and energy are insufficient to explain all the phenomena of our universe.

Quantum physics offers new insights suggesting that the boundary between mind and matter may not be as clear-cut as previously assumed. Particles can exist in states that possess both wave-like and particle-like properties. The search

for a unified theory that bridges both the physical and the mental dimensions represents one of the great challenges of modern science.

Numerous physicists and researchers are endeavouring to investigate these questions and to understand how consciousness and mind might be integrated into the fundamental structure of the universe.<sup>3</sup>.

In medicine, too, we can expect further research findings if we resolve this dualism. For instance, Liedtke’s aluminium work surfaces, which for him represent cell membranes,

that cell membranes possess an information-processing structure upon which they can confront and overcome known enemies of the cell, recognise unknown pathogen combinations in their target direction, and learn and implement new defence mechanisms. Accordingly, the cell membrane an independent part of the cell with distinct genetic programme combinations. This could be the starting point for new therapies that no longer damage cellular genetics, but instead prepare and train the membranes with new pathogen combinations and provide them with defence information. Thus, the cell’s immune strength

is not attacked and the membrane is not affected either.



Cell Membrane 1992 / DNA-Membrane Structure as a Training Ground for Healing Processes

## A Universe of Information

Wolfgang Pauli was awarded the Nobel Prize in Physics in 1945 for his formulation of the exclusion principle.

This states that within an atom, no two electrons can occupy the same quantum state, i.e. contain the same information. Pauli's dream went further; he sought to unify the humanities and natural sciences by means of an all-encompassing theory of origin or world formula. This visionary approach found its first recognition in 1988 in Liedtke's work in the arts, in which he created the 'art formula' through the symbiosis of Hegelian dialectics and his graphic formula symbolism. In his study 'Art formula – What is Art

", Liedtke demonstrated from an art-historical perspective that every work of art or creation is an innovation and thus generates new information

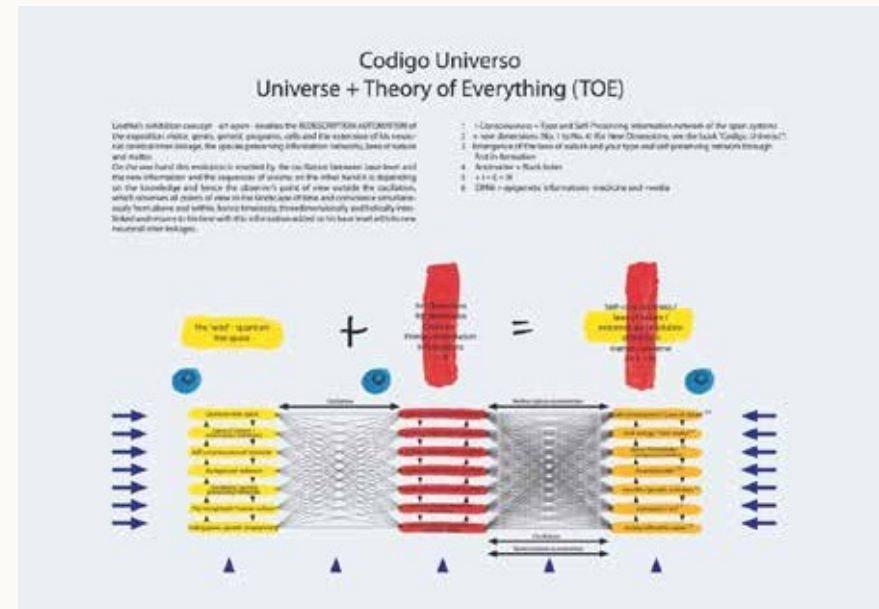
(i). After some twenty years of research and exploration (applying the Art Formula to biological life, society, quantum physics and the universe in his works)

Liedtke achieved a breakthrough in 2005 with his work "Übernichts" (which depicts the creative process in the physical universe). He linked the results of humanistic dialectics for art or creation, symbolised by "i", with Albert Einstein's famous formula  $E = MC^2$ .

The result of this fusion was a groundbreaking and simple equation:  $i = E = MC^2$  or  $i = E$  for all

Processes (postulated by Liedtke in his works from 1970 onwards) of an infinite universe. Its infinite existence is confirmed, amongst other things, by new images from the James Webb Space Telescope from 2022/23, by the age of the large galaxies that were already formed 13.5 billion light-years ago, and which are highly likely to render the Big Bang theory obsolete. The fusion of the formulas confirms the symbiosis, documented in his artworks, of quantum mechanics with the General Theory of Relativity, with the consciousness of elementary particles, natural intelligence and evolution in the universe.

Liedtke's theories have the potential to expand existing paradigms. His primary concern is the acquisition of knowledge for the creation of peace, an endeavour that exists independently of recognition and funding from the established scientific community and society. In his works, he overcomes dualism. Applied to physics, this leads in his images to a 'world formula of information'.



## The World Formula

*In his artworks, Dieter Liedtke vividly turns previous scientific theories on their head through his formula, which combines quantum theory with the theory of relativity and incorporates the conservation law for information, thereby offering revolutionary theories in physics and astrophysics and a new perspective on the universe. By introducing a distinction between information and its physical classification of this sharp distinction, as well as the idea that both forms of information combine to form information clusters, information families or, as he also calls them, self-sustaining information networks—assuming that these two forms of information are interwoven through entanglements—he appears to have succeeded in his theory in supplementing Albert Einstein's equation;  $E = MC^2$  with  $i = E = MC^2$  ( $i = \text{information}$ ). In physics, Liedtke has, with the content of his works. Liedtke's work is forward-looking, so that further discoveries by natural scientists and art historians are to be expected in his works."*

Prof. Dr Manfred Schrey

Physicist at Cologne University of Applied Sciences/Germany and RWTH Aachen University; recipient of the Wilhelm Borchers Medal. (From a scientific report on Liedtke's artworks, 2015)

The perspective offered by the extended Einstein equation with the 'i' provides a revolutionary opportunity to unite previously separate scientific disciplines through symbiosis and to utilise their full potential for insight as information in order to shape the world and our environment in a more sustainable and better way.

### **A formula that explains the universe?**

Leading researchers in the natural sciences are working tirelessly to unravel the mystery of an all-encompassing world formula. Despite intensive efforts, they have so far failed to find a formula that captures the universe in all its complexity. One reason for this could be the possible misinterpretation of the fundamental parameters in the consideration of dimensions. I hold the conviction that neither string theory nor the addition of hypothetical space-time dimensions brings us any closer to a verifiable world formula. Furthermore, it is essential to integrate processes of creation and evolution into a formula that adequately represents our universe.

### **A glimpse into Plato's world of ideas.**

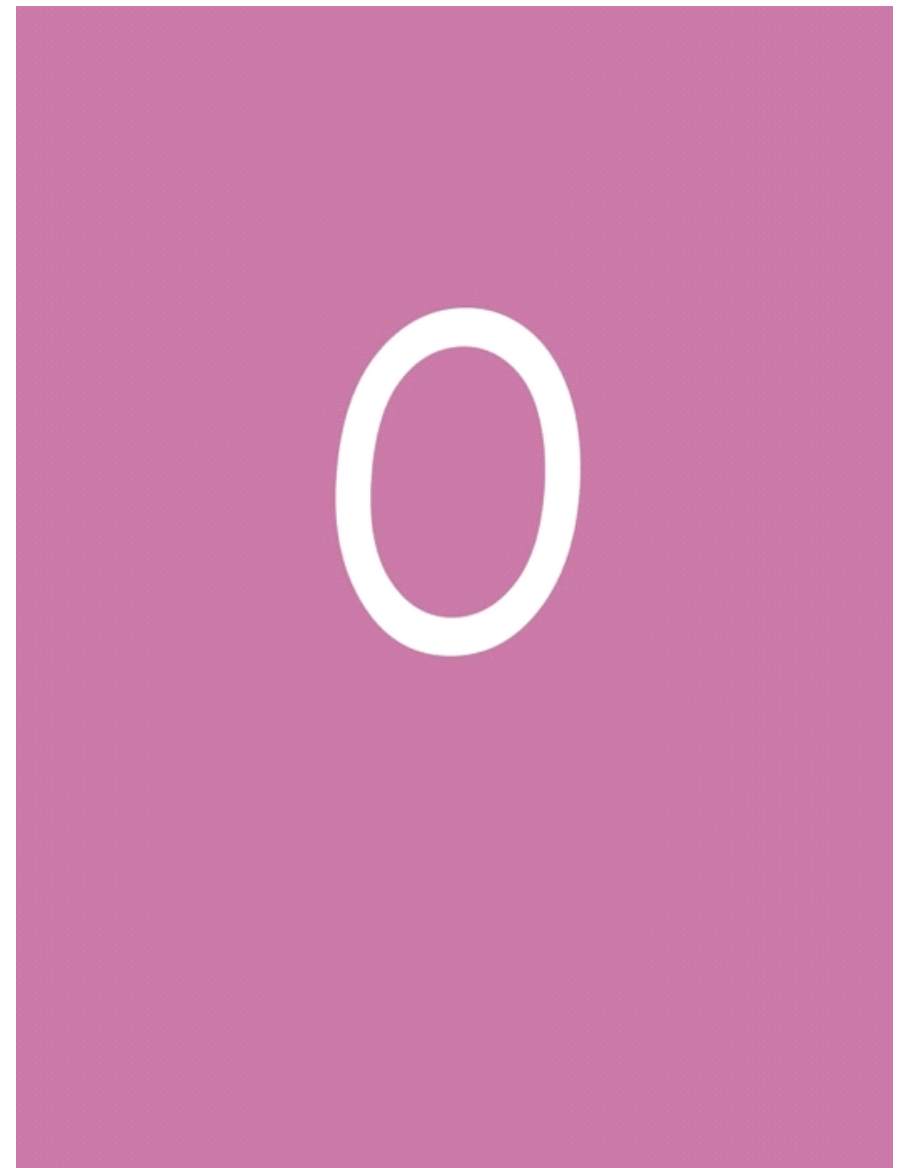
Although a plausible world formula is based on the three known dimensions, Liedtke proposes the introduction of a dimension called 'zero' prior to this trinitarian structure an infinite dimension. From the perspective of infinity, we begin to deconstruct the boundaries of our known universe, step by step from the third to the first dimension. This opens up an infinite dimension of the universe as well as of free thought, and liberates us from the constraints of the first to third dimensions. This 'zero' dimension represents an infinite source of information and should be given consideration in scientific research.

It is only through the addition of the first, second and third dimensions that definable boundaries and measurability arise for our sensory organs. An understanding of the universe based purely on the third dimension leaves deeper insights untapped. The 'zero' dimension, which serves as the foundation for an expanded view of an infinite universe full of information, creativity and infinite possibilities, generates a revolutionary perspective on our existence.

### **The new dimension zero**

Let us consider the relevance of this new information: any form of change, movement, position, energy, charge, energy waves, light, atomic nuclei, electrons in atoms, elementary particles, planets, galaxies, space, time, gravity and the genes of a living being, or even a new idea, thought, innovation or measurement in the universe, represents new information or creativity at the level of the universe's consciousness. On the definition of consciousness in the universe:

It is most likely a self-sustaining and life-sustaining programme of creation and preservation for all forms of existence, operating at the level of a Natural Intelligence.



Title: Dimension O

In art-theoretical models, the essential creative information of Dimension Zero lies in the timeless and spaceless plane of consciousness of the Einstein-Podolsky-Rosen Experiment (EPRE) involving entangled elementary particles. This information is simultaneously present everywhere in the universe.

If we remain at the starting point of Dimension Zero (the level of creation) in scientific research, we will learn to fully understand the universe in its depth and to shape the world in a more ethical manner. It is therefore important to emphasise the

The significance of the new Dimension Zero as the foundation for a new, more comprehensive perspective on the universe and the information, creativity and infinite possibilities it contains. In the theoretical model of the artworks, the pure creative information of Dimension Zero resides within the timeless and spaceless plane of consciousness known as the EPRE. In Dimension Zero, information is simultaneously present throughout the entire universe and, together with new information arising in the materialised universe; new space, time and the shifting of perspectives, dark energy, dark matter, energy and mass, planets, galaxies, the universe and life, as well as unlimited evolution across all dimensions and forms of existence, thereby creating relative time for all points and movements in the universe, resolving the information paradox of black holes and the limitation on human lifespan can be overcome through targeted information programmes and generators, leading to cellular rejuvenation.

### **Natural Intelligence**

In this revolutionary information model of an infinite universe, the laws of nature constitute a species- and system-preserving intelligence programme of Natural Intelligence, which promotes evolution in the universe through the availability of creations or changes. The programme is interconnected with all forms of existence and -groups, as well as their potential. Thus, through new information or creativity belonging to the same information family of an information existence or species, species-preserving information interconnections and interwoven information families or clusters with varying speeds, reduced depending on the degree of interconnection of the information. The speeds

of information and information structures slow down to the speed of light through further information from the same information family and manifest themselves as measurable gravity, or are further reduced by new information (and gravitational networks) and become measurable or calculable as energy in a vacuum, background radiation, gravity, dark matter, dark energy, energy and matter. This information process can be demonstrated in quantum physics experiments, as the measurement process itself constitutes information and, together with the object being measured, forms a closed information system which, through its unity with the object, possesses more information or mass. Herein also lies the resolution of the proton paradox, whereby different measurement methods lead to different results for the same proton, as different measurement methods are based on different information (which, in each case, measurement process form a unity with the proton) and thus the various measurements of the proton cannot lead to the same results. It becomes apparent that Plato was right about the 'world of ideas' and that we must readjust our world view. This is achieved by applying the Hegel-Liedtke graphical formula to the universe, whereby the physical universe (thesis) merges with the Platonic world of ideas (antithesis) is documented in the dialectical perspective as a Gesamtkunstwerk (synthesis) and corresponds to the findings of fundamental research in the natural sciences (see the work 'Natural Intelligence' from the series: Networks).

### **On biology: Where Darwin was wrong**

Liedtke:

*“At the interface between the first and second synthesis – the connection between the humanities and the natural sciences – I position quantum physics due to its access to both disciplines. Through the emergence of new information, creativity or creations, not only space, time, energy and matter but also RNA, GENES, DNA, GENETIC PROGRAMMES, biological life forms, social communities, art and culture are brought into being and developed.”*

Charles Darwin correctly identified some of the principles of natural selection, although his theory of random mutations has been expanded upon by more recent research findings. Studies by the Max Planck Institute in Leipzig have shown that plants are capable of inducing targeted mutations in their genes to develop new abilities. This has implications for natural selection and random mutation. These findings suggest that genetic changes are at least epigenetic rather than random, and can also arise from direct responses to environmental stimuli as well as from the consciousness and creativity of the life form.

## Life II

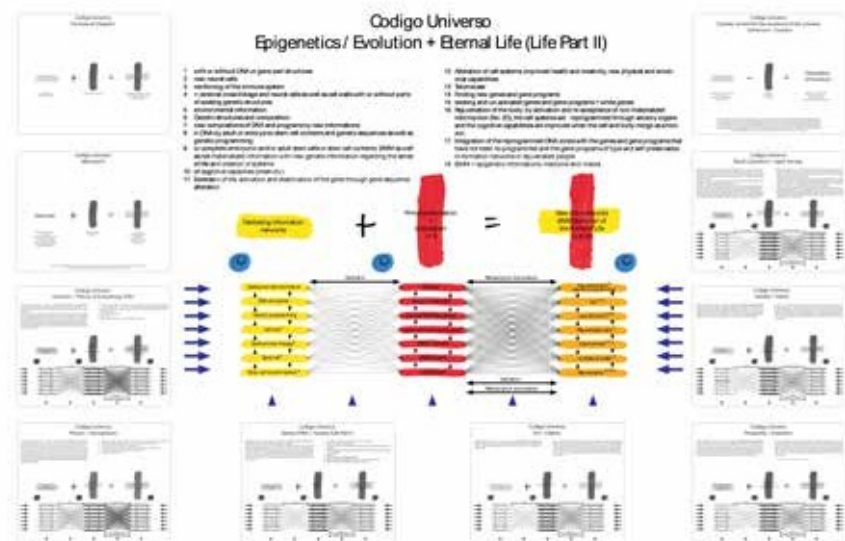
Further research documents the role of epigenetics, through which animals and humans can activate or deactivate their genes using information. Studies have also shown that even simple organisms such as viruses, which have no brain, can adapt creatively to ensure the survival of the species. Similar mechanisms have been observed in yellow slime mould and other microorganisms, which respond to environmental information in order to preserve themselves or their species.



Title: White Genes Unleashed / 1986–88  
Information, visions and art can alter genetic programmes and evolution.

These discoveries challenge the purely random model of mutation proposed by Darwin and expand our understanding of biological evolution.

At the same time, studies show that certain life forms can react directly to information without altering their DNA, which grants them a kind of 'immortality'. These findings suggest that humans might be able to improve their health and lifespan by controlling information and thoughts, as demonstrated by Liedtke's subsequent work "Leben II" with its interconnected networks.



Title: Life II

As a result of the studies of his works, he developed an app, free of charge to the user, for improving health and cellular rejuvenation through information, and applied for process patents for it. With the patent specifications, copyrights have arisen for the new concepts and ideas underlying the basic patent applications and their further developments, which are open to anyone for the ethical further development of the free health and cell rejuvenation app (including with their own products).

Liedtke's studies based on the artworks of the 1980s, his app health programme development, and the patent applications (DE102010008329A1 / DE102009053336A1/ DE102010008327A1/ DE102010008328A1) and the effectiveness of the health and cell rejuvenation app through information have been documented in empirical studies by Nobel Prize winner in Medicine Eric Kandel and Becca Levy of Yale University in 2002, ETH Zurich in 2014, Essen University Hospital in 2021, and the School of Medicine at Boston University in 2022 in empirical studies.(4)

#### Scientists on the novelty of Liedtke's research findings

*"The crucial question here is that of the storage of consciousness and intelligence. Undoubtedly, mechanisms exist for this, even if they have scarcely been scientifically investigated, let alone understood."*

*The significance of the formula Life + Consciousness = Art lies precisely in its definition of this gap in conventional scientific thinking. This artistic formula, as the central tenet of the art open exhibition concept, not only fascinates art connoisseurs but also contains highly significant implications for natural historians.*

*The targeted intervention and rapid acceleration of biocultural evolution that this would enable would likely far eclipse all current possibilities of cloning. On closer inspection, art open's artistic formula "Life + Expansion of Consciousness = Art" perhaps even a theoretical concept for the biocultural evolution of humankind as a whole."*

#### Prof. Dr. Friedemann Schrenk 1999

Senckenberg Institute, Frankfurt

Professor at Frankfurt/Johann Wolfgang Goethe University, Research Prize of the Collège de France, Grüter Prize from the Stifterverband für die Deutsche Wissenschaft, Deputy Director of the Hessisches Landesmuseum Darmstadt, Communicator Prize of the Media for German Scientists, Federal Cross of Merit of the Federal Republic of Germany Curator of the special exhibition: The innovations and developments of early man in the art exhibition art open.

*"His pioneering insights are documented in his artworks, books and exhibitions shortly after their creation. They are regularly confirmed by the fact that, independently of Liedtke's art and research, proof of Liedtke's findings was provided years later by leading scientists in a wide variety of scientific fields through new studies. In 2000, the neurobiologist Eric Kandel was awarded the Nobel Prize in Medicine for his research findings, which had been anticipated by Dieter W. Liedtke's artworks by some 20 years, as well as in his book: Consciousness documented in \*Matter\* (published in 1982). In 2006, researchers Andrew Fire and Craig Mello were awarded the Nobel Prize for their 1998 discovery of how information controls genes, thereby confirming, as a first step, Dieter W. Liedtke's artworks of the 1980s: that genes and gene programmes can be switched on and off. Dieter Liedtke's works from the 1980s and 1990s go further and predict that even pure, non-materialised information, art and visions can alter gene programmes, genes and cells, and that this alteration can be controlled positively or negatively.*

Dr Thomas Föhl 2005

Art historian and member of the Board of Directors of the Weimar Art Collections

Dear Dieter,

25 May 2021

*"I very much enjoyed meeting you at your museum last Saturday. My own area of specialisation is the genetics and epigenetics of cancer. I am impressed by your insights into epigenetics so early on, when had not even considered the role of epigenetics in the development of cancer*

"

#### Prof. Dr Rene Bernards

From 1988 to 1994, he was an assistant professor at Harvard University. From 1992, he was head of the Department of Molecular Carcinogenesis at the Netherlands Cancer Institute in Amsterdam, and from 1994, he was professor of molecular carcinogenesis at the University Utrecht. He developed new techniques for the diagnosis and treatment of cancer. For example, he developed a DNA microarray technique that can predict the malignancy (ability to metastasise) of breast cancer based on gene expression patterns. 1][2] He also developed a method for blocking gene expression using RNA interference[3], which is used in cancer treatment. [4] In 2005, he was awarded the Spinoza Prize. He is a member of EMBO, the Academia Europaea, the American Association for the Advancement of Science, the Royal Netherlands Academy of Sciences, the American Academy of Arts and Sciences and the National Academy of Sciences. In 2004, he received the Josephine Nefkens Prize for Cancer Research

## Self-evolution through information

The concept of intelligence, creativity, self-awareness and the preservation of the species is an integral part of elementary particles, waves and the universe. That is why we also find it in biological life and in viruses without a brain. This has enabled biological life forms to possess a creativity that is perceptible to us, independent, subjective and aimed at the preservation of the species. At the same time, recognised creativity or information within the biological life unit enables self-preservation and the preservation of the species, extending to genetic and epigenetic reprogramming (see also the numerous research findings: in epigenetics, nocebo and placebo research, as well as in life extension and health improvement through information). The subjective creativity of all participants in the universe, or indeed of the creations and information of biological life, is not merely a catalyst for biological evolution. It also plays a part in the evolution of space, gravity, time, the void and the vacuum, energy, matter, and an infinite and eternal universe of 'becoming'.

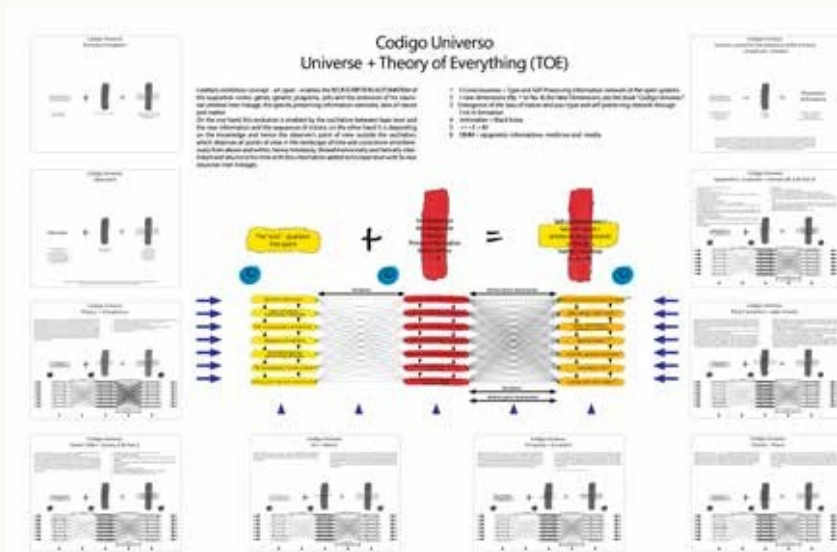
## Haemological Evolution / The Holistic Information Universe

The theory of haemological evolution on a universal scale shows that all information – including new information arising from creation or change – is interconnected in the universe through dimensions 0 to 3 and develops jointly and in a directly democratic manner. For example, physical processes such as nuclear fusion in stars have an impact on the chemical composition of galaxies and ultimately on the emergence of life on planets.

From this perspective, holistic evolution is viewed not merely as a biological process, but as a universal phenomenon that encompasses all levels (including space) of existence through the new concept of 'haemological evolution' via information. This new concept of haemological evolution emphasises the interconnectedness and interdependence of all being and their possibilities within the universe. It becomes apparent how existences, sustaining themselves directly and at the speed of light through information, protect their sense of existence—as they perceive it—through creativity and information, and how they network, develop and undergo evolutionary change with all levels and categories within families of information.

*“It is not the detail that seems important to him, but the overarching perspective. This is also expressed in the creative process, in the way he handles the materials seemingly carelessly and intuitively. This is the religious, metaphysical, timeless level of Dieter W. Liedtke. The fourth dimension. The viewer experiences this philosophical level through a holistic understanding of his works. For the scientist, it opens up a level of information that can reveal new approaches and theories for scientific experiments and new paths to knowledge from Liedtke’s works.”*

Prof. Karl Ruhrberg, Cologne



Title: TOE = Haemological Evolution

In the fundamental structure of being, elementary particles possess the astonishing ability to absorb information from the cosmos and process it in a way that sustains life, based on evolutionary and conscious cognitive processes. These particles, in their dialectical dance with the environment, react innovatively to external stimuli, whether through connections, transformations or their own evolution. Such mechanisms, which exist in the first three dimensions as well as in the transcendent dimension zero, ready for the retrieval of innovations, serve to maintain information archetypes or facilitate their evolution. Within this cosmic framework, any new information existing in the zero dimension is not merely presented as an abstract concept, but is available to all units of consciousness in the universe.

By 'unit of consciousness' we mean that every form of existence, whether a simple particle or a complex star system, possesses an inherent degree of consciousness. This ongoing information dynamic indicates that the processes of information genesis and transformation extend beyond the purely physical, reaching into the biological and social spheres, and that all information processes of consciousness units mutually influence and evoke one another.

In humans, this manifests itself in the interconnection of intelligence, health, lifespan, freedom, prosperity,

art, culture and society, which is explained by the theory of Haemological Evolution – HE – (Holistic Evolution at all levels of life, existence, space, time, gravity, the vacuum, as well as the exponentially growing information through direct information transfer to the participants of the universe – and their life-sustaining reactions and creations in all four dimensions

-is emphasised. This uninterrupted cycle of information transfer and development therefore forms the metaphysical foundation for the continuous evolution and interconnection of knowledge, meaning, intelligence and innovation or new information (i) in all forms of existence of conscious entities.

It also seems questionable whether the universe is merely an information matrix, a kind of simulation. All scientific evidence suggests that we live in a real and possibly eternal information universe that is continuously and directly expanded by information. Information fosters the emergence of differentiated ideas about other universes in the minds of creative researchers seeking solutions to the paradoxes of the universe. Numerous findings impressively underscore the political and social dynamics: individuals, groups, companies, organisations, nations and religious communities often form 'information echo chambers' with supposedly ethical goals. Echo chambers are meaningless for the development of the universe, as they implicitly contradict the ethical and survival-essential principles of 'direct democracy' and 'haemological evolution'. These principles are based on open, immediate exchange and the direct development and provision of information, and thus serve to preserve the universe itself and ensure the survival of the species. If these groups restrict the free flow of information or suppress information, this ultimately leads to destabilisation or collapse of these groups, as the history of humanity has demonstrated on numerous occasions. Historically speaking, it is evident that the expression and realisation of the goals of echo chambers can lead to conflicts and wars between groups that do not share their views or hold entirely different ideologies. A global implementation of the goals of an echo chamber inevitably leads to the collapse of the group or even the extinction of humanity, as it is incompatible with the laws of nature.

## New Renaissance:

In pursuit of a new Renaissance, the artist explores the theories of

- a. Gottlieb Wilhelm Leibniz (binary information system and its networking),
- b. Albert Einstein (special and general theories of relativity) and
- c. Werner Heisenberg (quantum mechanics).

By linking these scientific foundations using the Hegel-Liedtke diagram, a revolutionary symbiosis of information theory emerges, which he describes as 'Natural Intelligence' of the universe. His works of art in physics, which build upon the ideas of Spinoza, Leibniz, Einstein and Heisenberg, lead to the 'World Formula of Information' within a 'Holistic Information Theory'. To create a scientifically coherent picture of the universe, one that is confirmed by future research findings and contains no paradoxes, Liedtke integrates the new 'Dimension Zero' developed in his artworks, as well as 'haemological evolution' (the holistic alignment of all information in the universe) into this world view. According to this, the old information structures of matter are disposed of in black holes. The use of this old information is not lost, but is released via the vacuum space or in the form of creativity and intuition for the preservation of species and the universe, where it is needed in haemological evolution and direct democracy; it is released via vacuum space or in the form of creativity and intuition, and re-adapted to the evolution of everything. In doing so, he illustrates the interconnections of energy, matter and information and their influence on humans, their environment and the universe.

Since the late 1960s, he has put forward the thesis in his revolutionary works and in his 1982 book *\*The Consciousness of Matter\** that the universe, with its 'natural intelligence' possesses a higher, boundless and system-sustaining, evolutionary and thus ethical intelligence

that goes infinitely beyond both human and future artificial intelligence, and which acts as the ethical corrective to artificial and human intelligence for the preservation of a holistic existence and its evolution through information. In his works, he emphasises that the processes in the human brain are a mirror image of the processes in the universe, which, from 2021 onwards, have demonstrated an astonishing correspondence with Liedtke's earlier work on the universe as a brain through comparative studies in astrophysics and brain research. Liedtke posits that brain research leads to a better understanding of the universe – or the creation and evolution of the world.

In the exhibition ' $i = E = MC^2$ ', he demonstrates in his works that humans can utilise recognised positive creativity, innovation and art as information to act as resource amplifiers, thereby promoting the preservation of the species and self-evolution.

For Liedtke, commercial considerations were initially unimportant, as he lived off his inventions and needed his works as a source of inspiration for his research. He wanted to use them, if possible, to solve the mysteries of the universe before selling his works. His success in discovering the 'Art Formula' strengthened his conviction that art could also resolve the existing paradoxes in the universe and in social systems. He realised that the Art Formula offered him a key to creation. Would it be possible to apply it to the universe? After some 60 years, he is now able to answer this question. His works offer a completely new perspective on the universe.

Over the course of decades, beginning in the 1960s, Liedtke developed a new dimension of art through his quantum information images exploring the consciousness of matter. From 1988 onwards, his works expanded our understanding of art, art history, culture and social systems within the context of creation and evolution in the universe. Through his works, he shaped concepts such as the 'Übernichts', haemological evolution and an information-networked Natural Intelligence in the universe.

## Why the Universe is “Directly Democratic”

In 2024, Liedtke succeeded in breaking through the information paradox in fundamental research in quantum physics and the General Theory of Relativity. In doing so, he drew inspiration from Kazimir Malevich's Suprematism, particularly from his 1915 work 'Red Square on a White Background', which was loaned to him in 1999 by a museum in

St Petersburg for the art open exhibition. With his new series 'Information Colour Triangles' in the universe, and with the aid of the art formula and inspiration from geometry, he succeeded in finding the missing link in his works with the 'Colour-Information Triangle' series, thereby resolving further paradoxes. These new works revealed the significance of information, its entropy and creative power, as well as the natural laws of direct democracy. They also demonstrated how creation, change and creativity are implicitly and eternally integrated into the entire information model of haemological evolution. This could potentially be a discovery of fundamental importance for humanity and its societies, enabling a better understanding of themselves, social systems, nature, evolution and the universe, and it also relates to the role of chance in the superposition within Schrödinger's cat thought experiment.

Applying this concept of the information triangle to questions of quantum physics yields the following: that every question which touches upon or relates aspects of space, time and gravity creates a new information triangle through the question and the questioner. Or that, through the new configurations involving shielding 'without questioners', yet leading to the experimental result, new information triangles are generated in the universe. Every change in energy or position of an elementary particle within the atom, of the atom, planet or galaxies constitutes new information. This new information is (symbolised by the new information triangle involving space, time and gravity in the universe) integrated by Natural Intelligence into Nature's programmes as creation 'in the making' and the new possibilities of an open future. If, for example, a question is asked in the

experimental setup, this relates to space. If you ask about the time of an event, this relates to time. Questions about the cause of a phenomenon might relate to gravity.

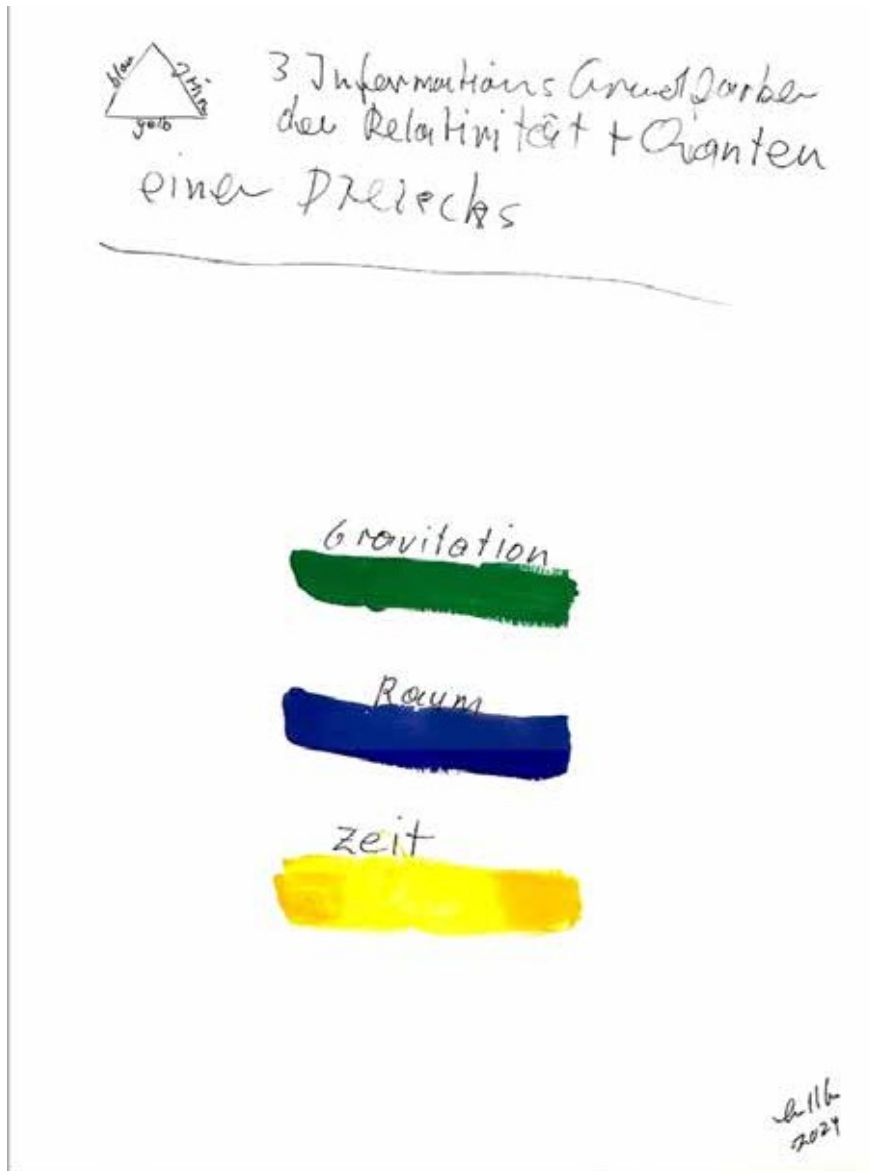
The answer to a question in quantum physics is influenced by how these three aspects are information triangle. The information triangle can only clearly answer those questions that represent the dominant side(s) of the triangle, thereby also demonstrating the symbiosis of the theory of relativity with quantum physics, since the question itself is a form of information.

The artist Liedtke connects through synthesis quantum physics, the theory of relativity, geometry and colour theory into a new model of the universe. All four theories in his model have been empirically and conclusively confirmed in the natural sciences and through research.

Through the synthesis of these four fundamental theories, significant progress in our understanding of the universe has been documented in basic research.

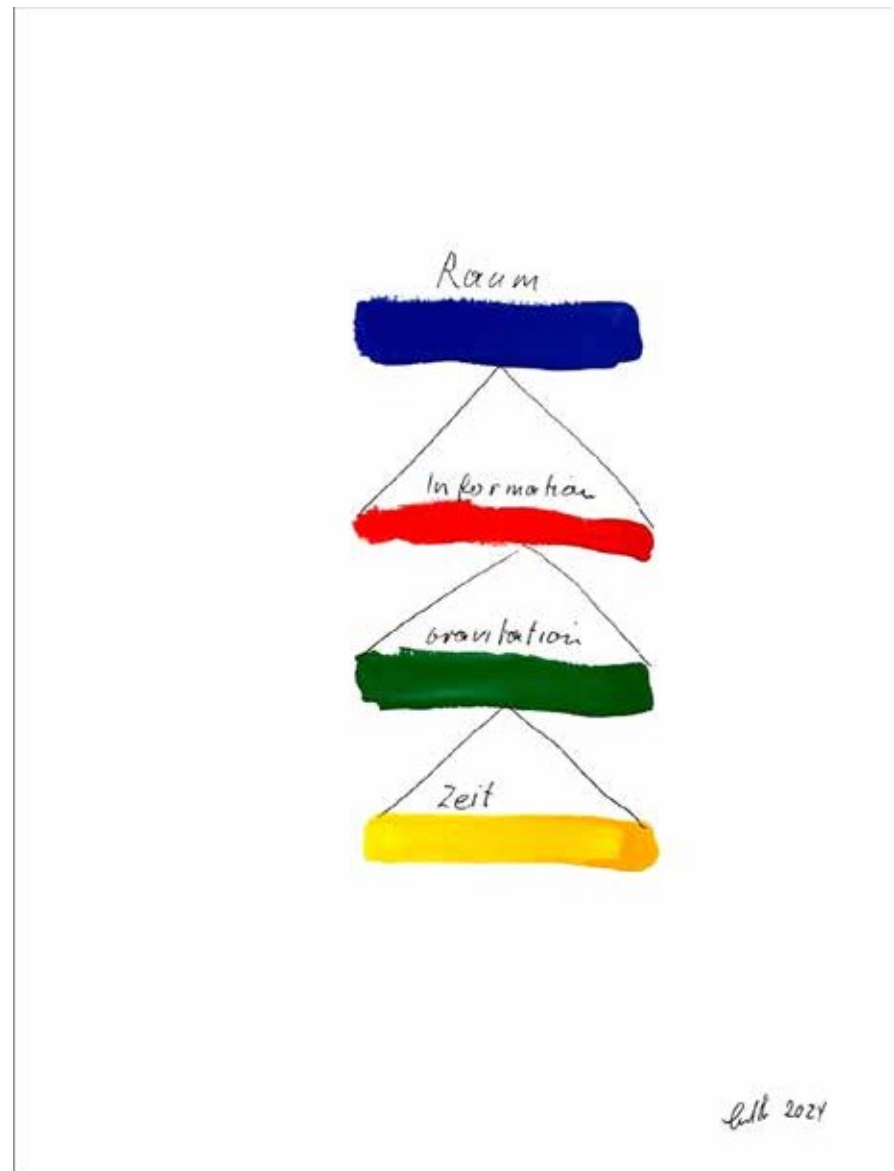
Space, time and gravity form three basic colours of information;

the mixing ratio of the colours is altered by new information. New research findings and the colour measurements of all forces, movements, masses, energies, spaces, times, creations and information in the universe will determine differentiated colour scales in order to obtain more precise values and information about the universe. All the colours in his works have been freely chosen by the artist according to his intuition.



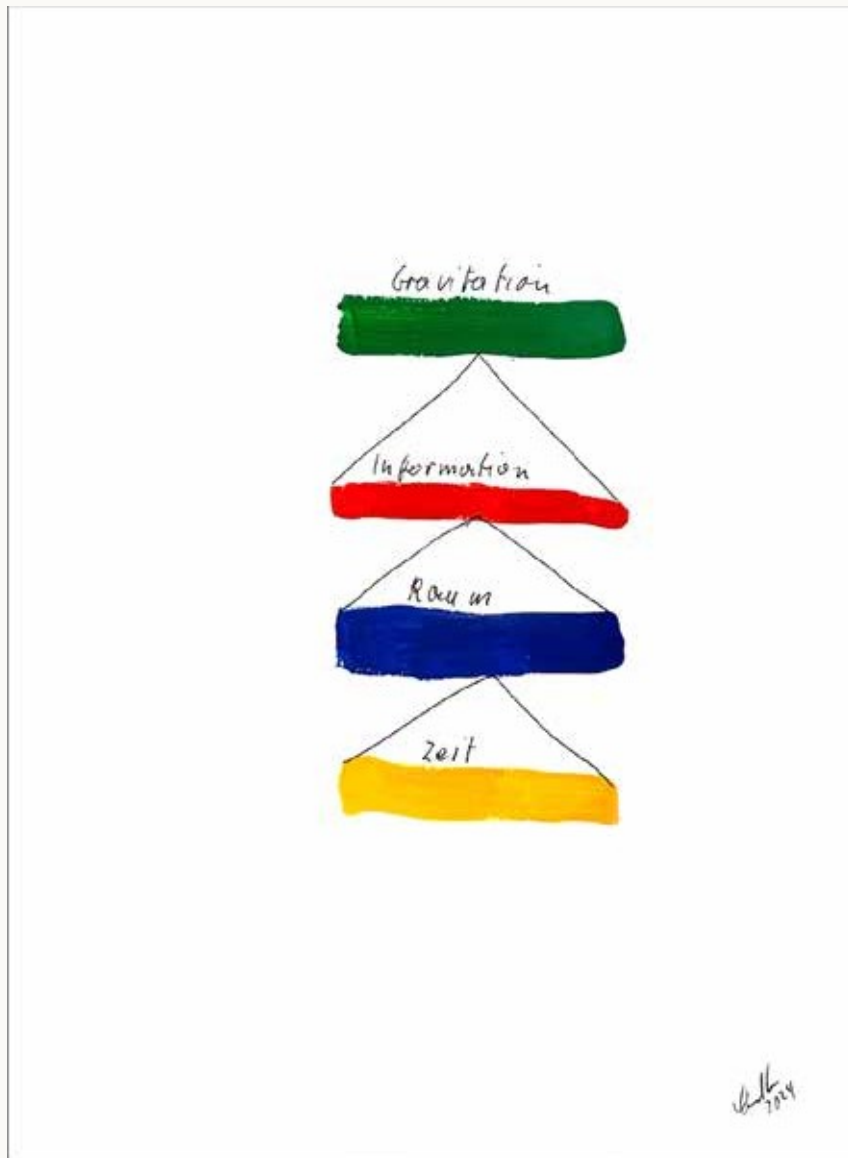
Title: Primary Colours / 2024

Space = Primary colour blue  
 Time = Primary colour yellow  
 Gravity = Primary colour green.



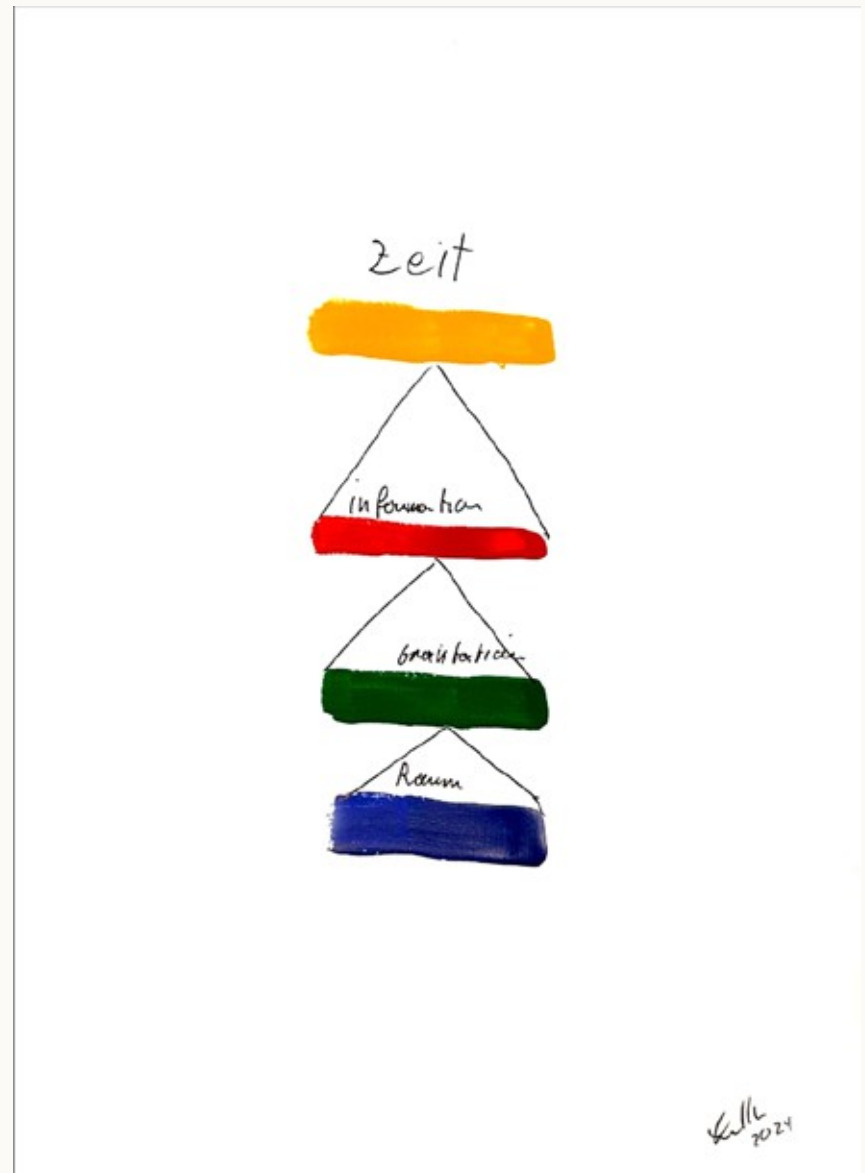
Title: Space consists of: (Primary colour blue) / 2024

Time /yellow  
 Gravity/green  
 Information/red



Title: Gravity consists of: (base colour green) /2024

Space/blue  
 Time/yellow  
 Information/red



Title: Time consists of: (base colour: yellow) 2024

Space/blue.  
 Gravity/green.  
 Information/red.

Information triangles form three side edges of space, time and gravity and an inner information surface, which serves to harmonise and preserve all creation for Haemological Evolution -HE- (Holistic Evolution on all levels of life, existence, space, time, gravity, the vacuum, as well as the exponentially growing information through direct information transfer to the participants of the universe – and their species-preserving reactions and creations in all four dimensions –) in the universe.



Title: Measurements of the Time Relation / 2024



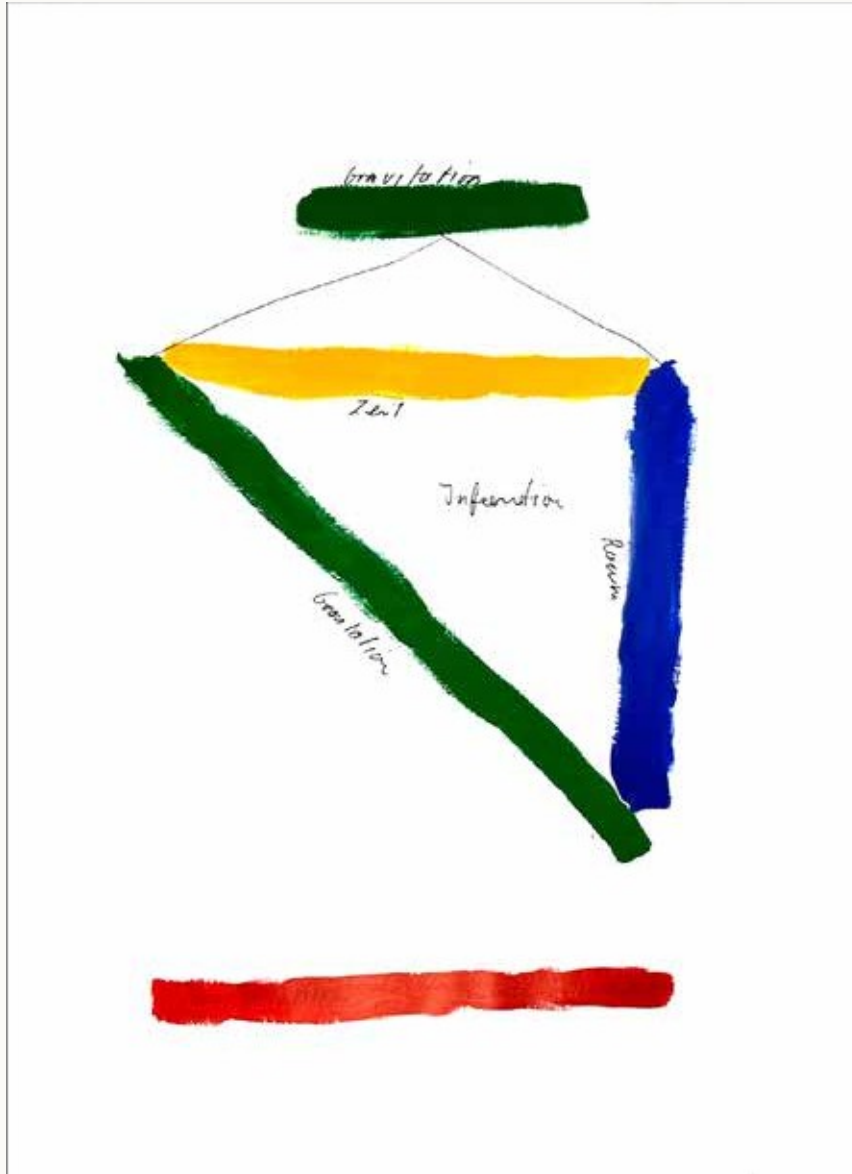
Title: Spatial Position Measurements / 2024



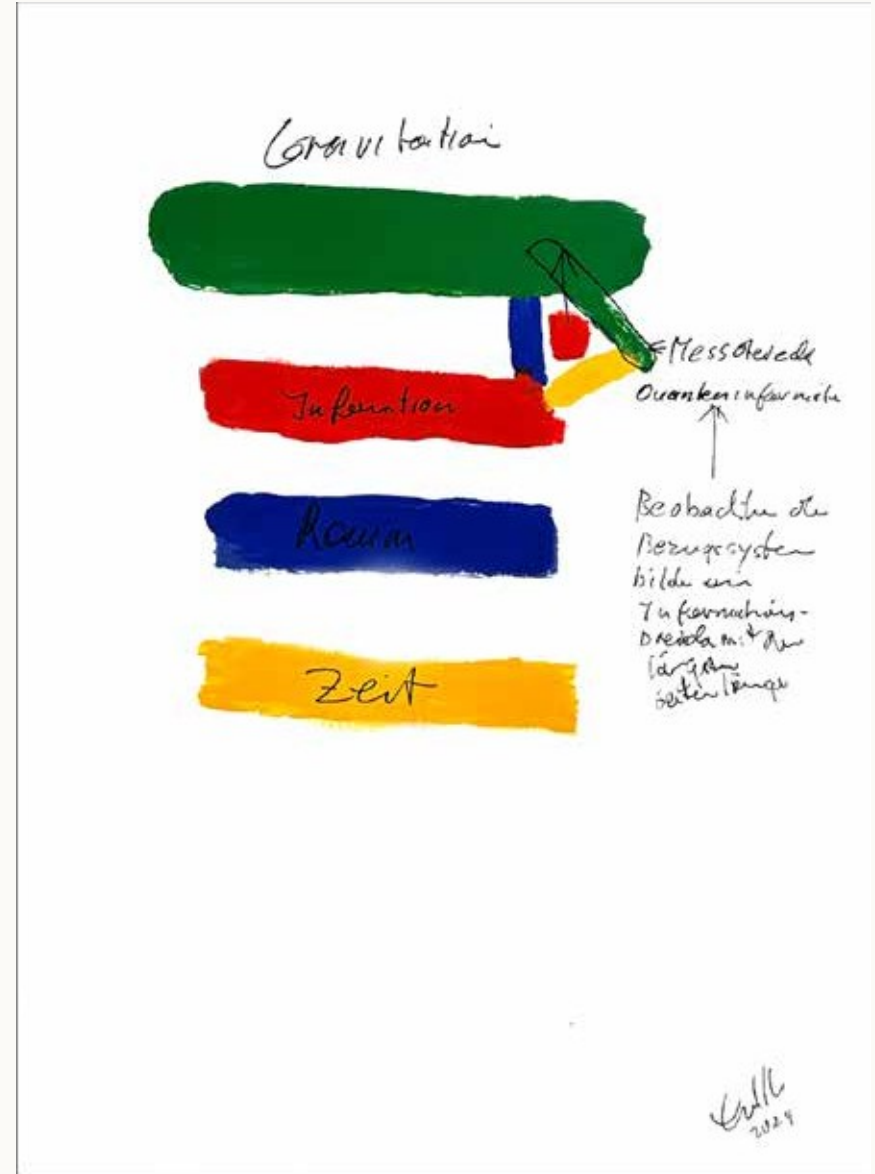
Title: Mass Measurements / 2024

In quantum physics, there is the concept of the uncertainty principle, whereby a precise measurement of one parameter (e.g. position) limits the precision of the measurement of another parameter (e.g. momentum). One could draw an analogy that the precise determination of one aspect (e.g. space)

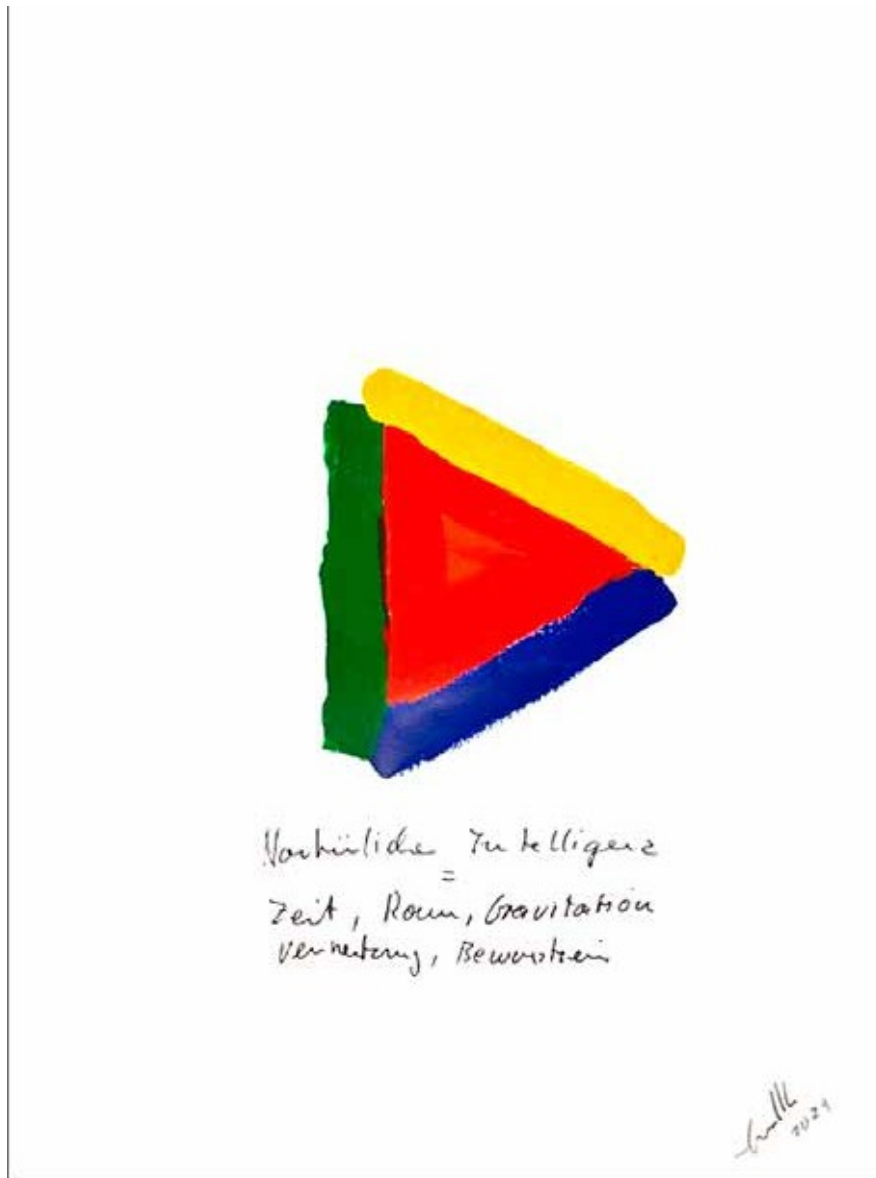
affects the accuracy of determining another aspect (e.g. time) and vice versa. From a physical perspective, this new 'information' acts as a link between space, time and gravity. This means that the structure of space, the sequence of time and the effect of gravity are interwoven at the level of information.



Title: Information: Mass / 2024



Title: Democratic, life-sustaining unit of the information triangle: mass



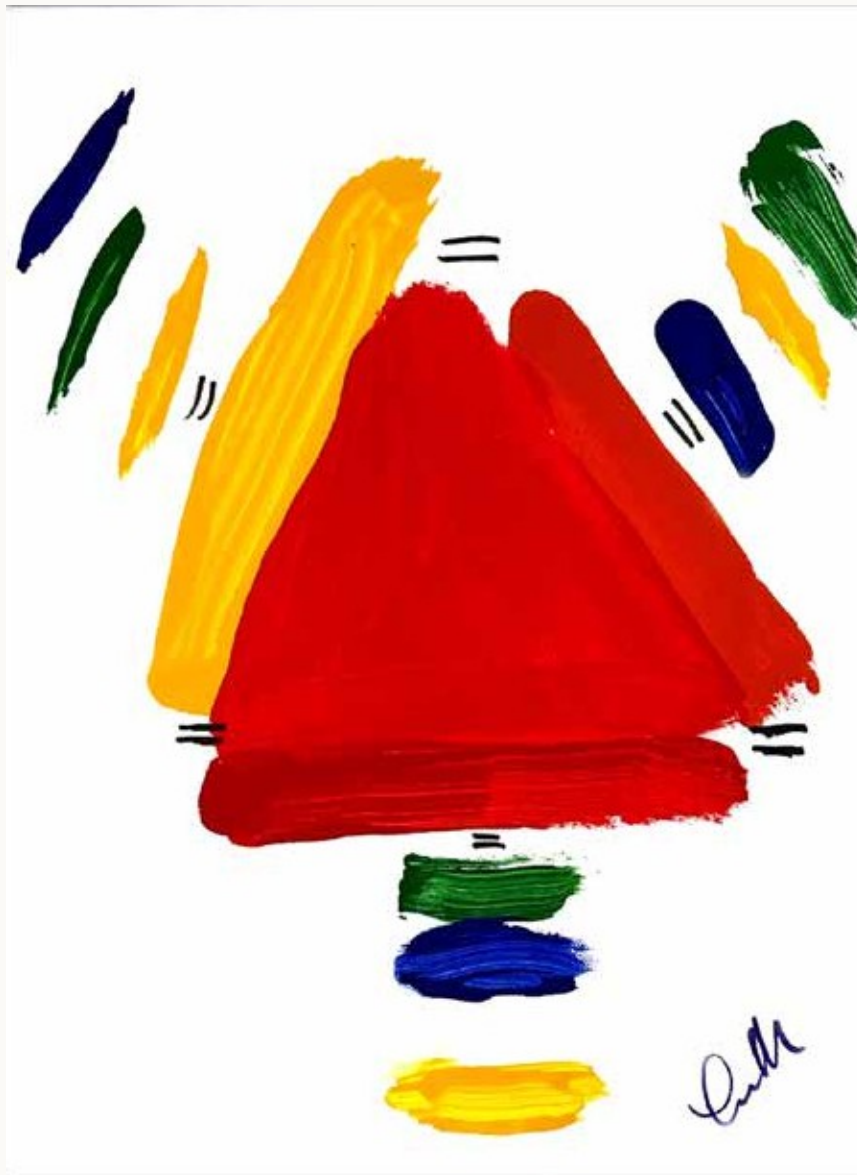
Title: Natural Intelligence / 2024

Natural Intelligence perceived from the THREE dimensions, with relative time, space, mass and their interaction through interconnection within the information triangle and consciousness.



Title: Consciousness of the Universe 2024

Consciousness and Information: WAS, IS and WILL BE in the self-sustaining and species-preserving information triangle of a haemological evolution of the direct democracy of the Universe



Title: Consciousness of the Universe

Information forms consciousness, space, gravity, time or motion, Information / 2024

#### Four dimensions from 0 to 3

If we compare the colours of the changing triangles in the context of the new information being added to space and the universe with the information triangle data containing biological life on Earth, we can deduce new information from the resulting colour mixtures. These data show the relationship between the new or altered space, the new time and the new gravity

and their individual transformations into specific information families, species or clusters, networks and symbioses. This could also provide insight into where in the universe biological life arises or has arisen, and how biological life develops with various forms of information in the universe.

The overcoming of dualism through the synthesis of the humanities with the natural sciences to an easy-to-understand equation:  $i = E$  (information = Energy), which can also be described as a formula for the Natural Intelligence of the Universe and for what we might call 'We'.



Title: Rule of Three of the Universe / 2023

- “1. Art or creativity is information.
2. Information is social, cultural, biological, chemical and physical energy.
3. Therefore, art or new information is the evolutionary energy of everything.”

This theory demonstrates, for the first time, a close interconnection of information with mutual interpenetration in a synthesis of quantum physics and general relativity.

Einstein's formula  $E = MC^2$  not only made the realisation of energy or destruction possible, but also opens up the prospect of preventing the potential destruction of humanity and nature by using pure information as the cause of energy. One visionary possibility is to use the formula  $i = E$  to create a paradise on Earth, which, within the flow of natural intelligence, benefits all people and the environment. The eternal natural intelligence programme enables a harmonisation of the perceptible world of the world's participants and of the universe.

This occurs through creations and changes arising from the information of creativity and the changes of the participants in the world—such as elementary particles, energies, masses and biological forms of existence—which are interconnected as information triangles and support the preservation of species. In this process, the participants of the universe are interconnected through haemological evolution. The interactions of the laws of nature, which can also be seen as a constitution of the universe, have developed into self-preservation and the preservation of species. This information is transmitted in dimension ZERO directly, simultaneously and dimensions ONE to THREE at the speed of light. (5/6)

The works demonstrate that natural intelligence in the universe possesses a natural law of information processing that is equivalent to direct democracy in represents societies, but is realised in the universe on the basis of unadulterated and direct information. He explains that the affirmation of existence and the protection of the universe's inhabitants, as well as biodiversity in biology, are documented by ethically and physically oriented natural laws within the universe. His works demonstrate that without these principles, neither the universe nor ourselves would have come into being, since everything existence is subject to a permanent haemological evolution with direct democracy.

The works demonstrate that every existence and every snapshot at every point in space and time of the changes in every elementary particle is guided by information and their positions relative to one another, in accordance with fundamental principles within a spatially and temporally infinite information universe. Over billions of years, theoretically infinite points of energy, elementary particles and mass could have come into being in space, time and the various dimensions. Even through errors in the processing of physical information or the eternal and infinite possibilities of chance, these have not brought about the non-existence of the universe an infinite number of times. The Big Bang theory is now also being re-evaluated by research and the images from the James Webb Space Telescope, as in Liedtke's works from the 1970s, and is expected to be replaced by the theory of an infinite, evolutionarily developing universe. What remains for the information sceptics is the infinite possibility of the universe's collapse. This

However, despite the infinite possibilities in time, space and events or changes over 13.8 billion years – or indeed over an infinite span of time – this has not occurred. It is therefore highly unlikely that the universe's ongoing evolution and existence is merely a random process, occurring in an infinite sequence, given the infinite possibilities, changes and reactions across spaces, points in time and its non-existence. From this perspective, the probability of a random existence, the preservation, evolution and creative consciousness of the universe, its matter and living beings, as well as the superposition in quantum physics, is effectively zero.

Today, we can already observe the infinite changes or creations of the universe through the James Webb Telescope over a period of 13.5 billion years. On Earth, we see the evolution of nature, the development of human history and culture. All this proves that the universe itself is creative, life-sustaining and inventive, and that every electron is alien to any repetitive state. Copies of information do not lead to an increase in knowledge. Possible parallel universes are mere possibilities and, as intellectual constructs, play no role in the discovery of knowledge within the framework of haemological evolution and direct democracy for the universe. The universe knows the paths of creation for the preservation of the laws of nature, the preservation of species, ethics and itself, without relying on itself to create copies, as it finds all information within the infinite possibilities of the zero-dimensional realm.

We should come to terms with the fact that the universe is infinite and eternal, and abandon the model of a finite universe, much like the flat-Earth model. This enables us to better explore the open future of the universe and the infinity of creativity, along with its connection to unlimited sustainable resources.

The theory suggests that the universe functions as a form of ethical information-based direct democracy, operating on a scientific basis that is discernible to us. According to this theory, the universe and its components and programmes follow natural laws that promote both the preservation and the evolution of species and participants. These processes are based on the

constant distribution of new information throughout the universe, which is free from repetition and misinformation and supports homologous evolution. The universe knows no misinformation or copies, as these do not conform to the laws of nature, as can be seen from the DNA, epigenetics and neural evolution, the weather, nature and the universe.

This assumption is reinforced by findings in quantum physics, in particular by the double-slit experiment and the behaviour of elementary particles following interaction with sources of information. These interactions take place within the 'information triangle', consisting of elementary particles/waves, the universe or an observer, and the information recorded by measuring instruments. Furthermore, the theory is supported by the General Theory of Relativity, which describes space, time and gravity, and by the 'Landauer principle' and studies suggesting that gravity and information may be identical.

Experiments in quantum physics have empirically shown that gravity or mass is influenced by the total information of the system gathered during the observation experiment. This information influences the transformation and differentiation of mass, space and time, as well as their state or motion.

In the following illustration of the Democracy Triangle, the entropy of the information of dimensions ZERO to THREE is visualised within the inner information field (white). This entropy is measurable on physical levels and can also be characterised as the transfer of knowledge or by the 'Second Law of Infodynamics'. On this basis, a direct-democratic balancing of natural laws takes place, which is based on the preservation of all participants and the universe.

Through ongoing creation, creativity and change (symbolised by the red area within the white triangle), new information processes arise continuously and infinitely in the universe. These processes repeatedly lead to entropy and thus to the advancement of knowledge and haemological evolution, both on the material and consciousness levels of all four dimensions.

The second law of infodynamics states that the entropy of a closed system either remains constant or decreases. In relation to the Democracy Triangle, this means that the entropy of the information in dimensions ZERO to THREE within the inner information field either remains stable or increases. This interaction of entropy can be measured at various physical levels and can also be interpreted as the transmission of information, with the process being characterised by the second law of infodynamics.

It should be noted here that the universe is not a closed system and, in its infinite existence, condenses into consciousness and is available to Natural Intelligence as a resource for the evolution of consciousness.

In the context of the democracy triangle, the second law of infodynamics enables a direct-democratic, natural-law-based balancing of all interests and the preservation of of the universe. This means that participants' interactions and decisions are based on this law, the aim being to maintain the entropy of information and to increase the density and quality of information through new information or creations. This balance aims to take into account the needs and interests of all participants whilst preserving the entirety of the universe and its evolution through creations.

This means that in a directly democratic structure of the universe, all interests and information are taken into account unadulterated and directly, in order to maintain a balance immediately following new information or to improve the overall development of consciousness. To give black holes a philosophical meaning in terms of consciousness in this context, according to Liedtke, false, consciousness-diminishing and existence-destroying information be absorbed into black holes. In this way, their existence-destroying networks of information could be dissolved, allowing them to resume their original programme of Natural Intelligence in a manner that promotes consciousness and is oriented towards creation, and to participate steadily and freely participate once more in the evolution of the entire universe. However, a closer study of Liedtke's as yet unfinished series of works 'Black Holes' and

galaxies is required to re-describe his intuitions regarding black holes and the behaviour of elementary particles and galaxies and their mode of operation within a direct democracy of the universe.

Through continuous creation, creativity and change (symbolised by the red area within the white triangle, brought about by an eternal increase and spread of the entropy of knowledge), new information processes and knowledge advantages arise ceaselessly in the universe, which are balanced out in a direct democracy across all four dimensions. These processes invariably lead to an increase in entropy and thus demonstrate the distribution of information and the processes of haemological evolution, both on a material and a consciousness-expanding level. They demonstrate that dark energy constitutes the newly understood information and dark matter constitutes the entropy of information in finite spaces, and can be understood in this way. Liedtke

has described this process in his sketches and works, as well as in his books \*The Consciousness of Matter\* (1982) and \*The Fourth Dimension\* (1987) under the name 'Kosmoran', and in the books: "Information – The Basis of the Universe" (2014) and "Information – The Principle of Creation" (2014) under the new, familiar names "Dark Energy and Dark Matter". Further information on the topic: 'Information is the Basis of Matter' can be found in the 2023 study by physicist Prof. Dr Melvin Vopson, which confirms Liedtke's artworks through research. (See also the studies by Nobel Prize-winning physicists, which directly and indirectly confirm Dieter Liedtke's research into art, and the video on Melvin Vopson's study of information in the appendix).



Title: Inner Information Field 2024

**Direct democracy colour-information triangle with its three sides and the white-red central field of Natural Intelligence with its creativity or creative power**

The 'information triangle' in a direct-democratic context of the universe is formed by four aspects:

- A. elementary particle/wave,**
- B. Universe or the observer,**
- C. Information from the measuring instrument**
- D. Natural Intelligence at the centre of the triangle (provision of creativity)**

This configuration depicts an ongoing decision-making process that balances the entropy of direct democracy and reveals new creations within the framework of the evolution of space, energy, matter, biology, social systems, culture, art, peoples and social systems. The different sides of the triangle show how majority decisions come about within the coloured information triangle of direct democracy in the universe. It should be noted that natural intelligence, much like the universe itself, knows no boundaries in terms of creation, information and consciousness, and has neither a beginning nor an end.

The Universe, or, as some might say, the haemologist

Evolution, its participants and biological species find their path to evolution through the laws of nature in direct democracy.

If one applies the system of colour-triangle direct democracy to society, the result is an ethical, just and prosperous free humanity that forms a unity with its government.

Free from fear, it shapes its future with increasing creativity and in accordance with ethical and sustainable principles, in harmony with nature and the world around it.

### **Natural Intelligence (NI) and direct democracy**

Natural Intelligence (NI) is a concept infinite in time and space, whose capacities in information, consciousness and intelligence know no bounds.

It exists in all dimensions and is an integral part of the universe. This universal intelligence follows a principle of direct democracy, which aims to promote the survival and ethical development of all species and forms of existence.

### **The Beyond-Nothing: The birth canal of being.**

The entry of creativity or creations into the universe through the process of the Übernichts



Title: Beyond Nothing No. Infinite / 2005

The image 'Übernichts' shows a limited edition silkscreen print of the work 'Die vierte Dimension' (The Fourth Dimension) from 1982 to 1988, which depicted the boundaries of space and time and which, having swollen due to water damage, tore as they dried due to the tension in the canvas (within the depicted space and time). The natural cracks, caused by information, have appeared in all 100 images of The Fourth Dimension at various points on the canvas. For Liedtke, they represented cracks in the space and time of the canvas representation and, in 2005, led to his breakthrough: the ability to apply the Hegel-Liedtke graphic art formula to space and the universe. He unhesitatingly painted over the fourth dimension in white to reach the other side of time (beyond time), and the tension-induced cracks in space were highlighted in red as creation or a new concept of information (entering space). Beneath the white of the other side of time, the white grid of time shines through the overpainting as if from a distant era. The 'Over-Nothing' makes the process of new information entering space visible for the first time. In this process, space is torn open by the influx of information, expands, casts waves and begins to flutter, which the canvas depicts for the first time as a natural process, the tearing open represents the third and fourth dimensions, or dimension ZERO. This would mean that wormholes could also be generated by information, and that the gravitational wave measurements from 2015 not only scientifically document the gravitational waves predicted by Einstein, but at the same time confirm Liedtke's Holistic Information Theory, as well as the "Image Series of the Beyond-Nothing" created from 2005 onwards and the 'World Formula' series of works (see also the book: Information – The Principle of Creation – by Dieter Liedtke, 2014).

Natural Intelligence can also be symbolically represented by a triangle, which depicts the three dimensions of space and, through its colours, simultaneously represents space, time, mass, the fourth – the zero – dimension, and its provision of creative potential within space. This triangle also illustrates the geometric law of direct democracy through directly interconnected information in the universe.

The inner information surface of Natural Intelligence, depicted here as a red triangle, symbolises the source and processes of free information and creativity.

The preservation of all forms of existence can be measured as energy by the units of existence and information groups for the preservation of species and the shaping of the future in quantum mechanics and in vacuum space.



Title: Innovation Triangle = Information Field  
without Borders / 2024

Reasons against the NI intervening in the world

1. Quantum physical consistency: As an observer and part of the universal system, NI is bound by the rules of quantum physics. Direct intervention would disrupt the fundamental structure of creation and could theoretically lead to the dissolution of what has been created.
2. Preservation of informational diversity: Any intervention by the NI could jeopardise the infinite diversity of informational structures, which are essential for the are a natural law of direct democracy. Such an action could be self-destructive and give rise to a deterministic, rigid universe with no possibility of evolution or development – in other words, non-existence.
3. Disruption of evolutionary dynamics: Interventions by the NI could disrupt the finely interwoven processes of evolutionary development that unfold in accordance with the laws of nature. This could result in the universe and the matter it contains passing into a state of non-existence.
4. Impairment of future developmental potential: NI avoids intervention so as not to hinder the future possibilities of creative and evolutionary processes. An intervention could deprive the hopes and possibilities rooted in evolution of their necessary foundations.

5. Liedtke's concept of 'Natural Intelligence' (NI) as a kind of universal, timeless and boundless entity that acts in accordance with principles of direct democracy and, for ethical reasons, does not intervene in the world, is a revolutionary idea. It blends elements from various philosophical, religious and scientific theories, yet offers a unique new perspective.

Thoughts on classification

Philosophical and spiritual distinctions:

1. Natural Intelligence (NI) in the context of the formula  $i = E$  shows no direct links to pantheistic or pantheistic concepts, in which the divine is regarded as existing in all things or the universe itself as an expression of divine presence. Nor does it bear any resemblance to concepts such as Brahman in Hinduism or the idea of the Logos in Stoic philosophy. Furthermore, monistic religions, Buddhism, as well as nature-based religions and philosophies have not yet developed comparable concepts of a self-organising, self-sustaining and ethically oriented world that integrates elements such as haemological evolution, direct democracy and Natural Intelligence. Nevertheless, Natural Intelligence encompasses all forms of belief as distinct manifestations and, through the recognition and resolution of paradoxes, promotes the transition from communities of faith to communities of knowledge. This knowledge of shared roots and the mission of haemological evolution and direct democracy undermines the foundations of conflict-promoting and exploitative structures.
2. Scientific analogies: In science, particularly in quantum mechanics, the concept of the observer plays a central role. The theory that observation influences reality could draw parallels with the idea of NI, which, however, operates on a much more abstract and comprehensive level.
3. Political and ethical dimension: The link to direct democracy is particularly interesting and revolutionary, as it implies that universal consciousness or intelligence functions in a way that treats all beings as equals.

4. Originality and creativity: The specific combination of these elements into a coherent system that links ethical principles, direct democracy and a form of metaphysical physics opens up new possibilities for the future. The theory offers a fresh perspective on age-old questions regarding the meaning, origin, nature and governance of the universe.

#### Intelligence of the Universe

The intelligence of the universe, which likewise exists in time and space without beginning or end, manifests itself in the direct democracy position triangle of dimensions from zero to three. It is directly democratically networked through an information triangle and acts ethically, shaping the HE and the laws of nature that serve the preservation of the species. It consists of information which, according to the General Theory of Relativity, transforms into energy, mass, space and time, and generates information and creations that enable an open future for the universe and its participants.

#### Intelligence of the participants

The intelligence of the participants (IT) of the universe exists both temporally and spatially, without beginning or end, in the zero-dimensional realm as information and in dimensions one to three as subjective information triangles. According to the General Theory of Relativity and quantum physics, information triangles can transform into energy, mass, space and time. Information triangles are direct, democratic and organised in accordance with information and dimensional triangles, act ethically, and shape the HE. Through direct information and creative networks, they contribute to an open future for the universe and its participants via direct democracy and haemological evolution. Their properties are partly comprehensible to us as biological beings and include, for example, conscious and unconscious information. We receive these from the dimension zero, genetics, epigenetics, sensory perceptions, thought, reason, risk assessment, competition, meaning-making, fear, capacity for suffering, love, compassion, morality, ethics, individual beliefs, research, vision, intuition, creativity, etc., from the first, second and third

hand.

#### Artificial Intelligence

Artificial Intelligence (AI) represents the written word, which began in 3500 BC, as well as its semantic existence, which developed in the works of Aristotle, for example. It consists of second- and third-hand semantic information, which is integrated into the NI according to the neural triangular system, programmed within a closed three-dimensional direct democracy simulation programme, as well as through its new information. The second- and third-hand semantic information of AI originates from the internet, research, inventions, art, culture and, in future, also from users, and is supplemented by audio, music, image and film AIs. Artificial intelligence, however, is always

a.) by the computer programme and second- and third-hand information, not in a holistic way

b.) limited by the meta-programme of the species-preserving HE and NI.

c.) as a human tool, indirectly geared towards species preservation, nature and the evolution of societies.

d.) In future, it will be geared towards evidence that gives a decisive boost to the evolution of knowledge and human IQ.

Compared to human intelligence, artificial intelligence lacks direct, first-hand information. Within the defined framework of the computer and its AI programme, the AI has at its disposal only the ABCs, with second- and third-hand semantics, within the geometric, directly democratic information triangle. One can only compare an AI controlled by quantum computers in the future with the swarm intelligence of a free and creative humanity, and not with a single human being, so as not to compare apples with pears. Even the written word, which feudal lords had still kept from the populace centuries ago, could not prevent an evolution in the consciousness of the people. Nor do we have any reservations about the technology that was once mysterious and, for the populace, partly forbidden and misunderstood

ABC, or even the great machines of today, as useful tools. And this is despite the fact that they can also be used to carry out negative actions and wage wars.

In this way, false and negative information about people, societies, religions, ethnic groups, nature, scientific findings, the power of feudal lords and the powerlessness of societies could also be disseminated as an instrument of power and war through the ABC and semantics . But this negative of short duration, as they too are embedded in the species-preserving NI and are corrected by it within the geometric, direct-democratic information triangle. Through the NI, we have, with these information tools, despite their negative use via fear-inducing fake information and IQ suppression by humans, we have charted an unprecedented evolutionary path through genetically programmed and epigenetic creativity, IQ enhancement, and the ethical dissemination of information by humans.

As the world's population grows, wars are decreasing, health is improving, and life expectancy is rising. We have the opportunity to create sustainable prosperity and freedom for eight or twenty billion people through increasing swarm intelligence, provided we avoid crises and conflicts. Beyond all obvious insights, the survival-critical metaprogramme of natural intelligence becomes clear, which balances out artificially generated negative information and influences, as well as wars. This is evident from the millennia-long evolution of humankind, despite self-inflicted and natural disasters, as well as from the global history of humankind and its developmental progress (see also the October 2022 study 'Creativity as a Success Factor', the first study in Germany to measure the impact of business creativity on companies in a competitive environment. Published by the Hirschen Group and Bonsai Research: Results – Creativity drives business success; see the book 'Enlightenment Now' by Prof. Dr Steven Pinker (Harvard) and by Dieter Liedtke: 'Prosperity through Culture' (2005) and "Ethical Capitalism" 2014).

We should reposition and redefine our genetically and systemically inherent creativity at the societal levels of nations and the global population, as well as its integration into NI and AI as tools for the evolution of our social and mental development.

One possible solution lies in the further development of social systems towards a direct democracy that is guided by the principles of natural intelligence in the universe and promotes an evolutionary, species-preserving and ethical capitalism. To realise peace and ethical development for all people, it makes sense to establish a direct-democratic information triangle modelled on the NI of the universe for global society.

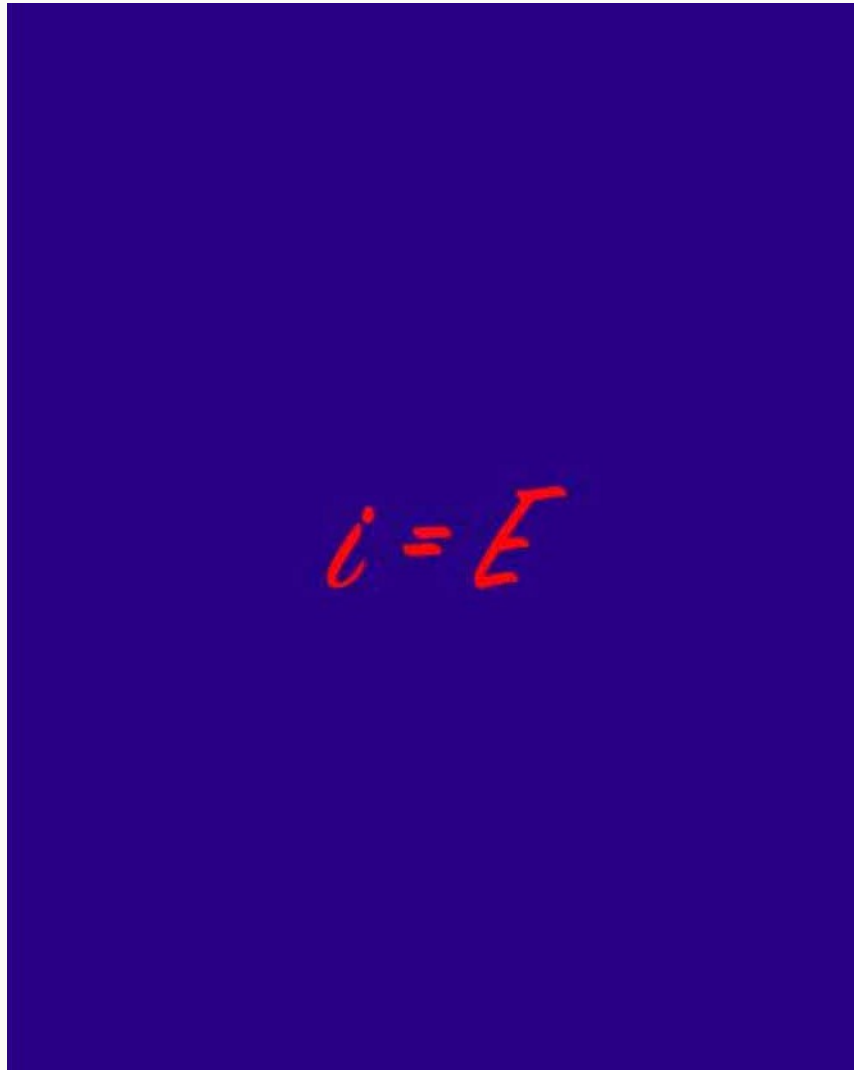
One of the novel aspects here is that NI, or God if you will, forms an information triangle through information, the General Theory of Relativity, quantum physics and HE, with potential relationships of influence majority ratios, which substantiate direct democracy in the universe. Provided one is open to reinterpreting concepts, introducing new findings and verifying them, and recognises information, creative power, the ZERO dimension and a HE as fundamental components of the universe as scientifically evident.

Furthermore, new empirical scientific research across all fields of the natural and human sciences can demonstrate the universe's existence as a direct democratic entity, provided that the scientific focus is directed towards this.(6)

### **A new model of the world**

As an inventive artist, Dieter Liedtke has, over five decades, drawn conclusions from his artworks and developed theories as well as a 'world formula of information' from the information contained within his visual works. This world formula integrates aspects of evolution, culture, art, society and human experience of time.

The formula  $i = E = MC^2$  or  $i = E$  was first formulated by Liedtke in his works from 2005 onwards in the 'Übernichts' creative processes. (7)



Title: Information = Energy

The implications of this formula are revolutionary. It suggests that, with a growing world population and the spread of the 'world formula of information' as well as the use of artificial intelligence, human creativity (and intelligence) will increase exponentially.

This heightened creativity will yield new, compelling research findings across all scientific fields – from astrophysics to cell research – and enable a global paradigm shift that will lead to improved health with longer human lifespans, as well as to global peace and prosperity.

For him, this development represents the next stage in the evolution of our social systems.

The insights offered by Liedtke's artworks, created since the late 1960s, have been confirmed decades later by clear scientific research findings and are documented in the following books and exhibition catalogues.

The Consciousness of Matter (1982), The

Fourth Dimension (1987)

Art Puzzles Solved (Art = Innovation = Information /1990)

art formula – art open Lexicon (Lexicon of Innovations in Art History, 1999)

Liedtke art open (art open 1999 – exhibition catalogue / Art Formula of Innovations (2002)

Code Liedtke (2005) Prosperity

through Culture (2005) The

World Formula (2007)

The Genpiano – Cell Rejuvenation through Information  $i = E = MC^2$  (2013/4)

Information – The Basis of the Universe –  $i = E = MC^2$  (2014)

Information – The Principle of Creation –  $i = E = MC^2$  – (2014)

Cain's Repentance – Ethical Capitalism – (2014)

New Renaissance  $i = E = MC^2$  Catalogue of the World Art Exhibition in 12 museums (2023)

See also Liedtke's forecasts regarding fields of research and their future outcomes (8)

## **Initial research findings already confirm the formula $i = E = MC^2$ .**

In 2023, physicist Melvin Vopson from the University of Portsmouth published a groundbreaking study, praised by Elon Musk, in the renowned journal 'AIP Advances'. In this study, he draws on the research findings of Rolf Landauer, the information scientist and former director of IBM. Landauer's theory, known as the Landauer principle, postulates that information possesses mass or gravity. Vopson's work demonstrates that information can be regarded as the fifth state of matter. If this assumption is verified by further experiments, it means that information is the fundamental building block of the universe, evolution, society and human life.

Liedtke's artworks on information theory reflect that the fundamental elements of our universe do not exist in isolation, but through information or creations and their direct ethical transmission to all participants in the universe, as well as an eternal 'becoming' of new

Information regarding the necessary self-preservation, species preservation and evolution of consciousness units in the universe is interconnected. The interactions between space, time and gravity are modelled at a deeper level of information by the NI of the universe, when the colour triangle for growth in the universe. At the same time, it becomes clear that information is the missing link for a symbiosis between quantum physics and the theory of relativity, which will be clearly documented by scientific research.

For the first time, an empirically and clearly substantiated synthesis formula combining the humanities and natural sciences is presented, which reveals the creative power of art and has the potential to create a paradise on earth.

## **Outlook**

We find ourselves at a crossroads in human history, where genetic and technological breakthroughs are opening up previously unimagined possibilities. These opportunities offer us not only insights into who we are today, but also visions of who we might become in the future. To fully realise the potential of Homologous Evolution (HE), however, we must sharpen our perception to develop a deeper understanding of a holistic existence. Furthermore, we must understand and utilise the natural intelligence programme and the laws of nature in harmony with nature.

The mysteries raised by Goethe's question "What holds the world together at its core?", Joseph Beuys' "search for an artistic formula" and Wolfgang Pauli's "desire for a universal code of being" are, for the first time, answered in Liedtke's art history within his works and documented in an art exhibition. Decades later – and this represents another first in art history – these works have been confirmed by empirical studies in the fields of genetics, epigenetics, biology, art, sociology, physics and astrophysics, with the scientists involved receiving international honours.

Liedtke did not sell his pioneering artworks; instead, for over 50 years they have served him to be able to trace the developmental stages of his works at any time. They acted as a source of inspiration for his work and helped him to develop an ethical vision of the future for societies, as well as an overarching formula of the universe, in further works. The result is the creation of a holistic and new world view, which dissolves the supposed limitations of future human development through creativity.

For the first time in art history, the exhibition documents the path taken so far and simultaneously emphasises the significance of art and new information for our cultural and societal ethical development. It marks the beginning of a new era of Renaissance and Enlightenment.

**Dieter Liedtke's credo:**

*“Through the publication and implementation of the Innovation Energy Formula, human intelligence and creativity are significantly enhanced. This rise in collective creativity serves specifically to create a harmonious world that is in tune with natural intelligence. The previous boundary between humanity and nature is blurring. In a world where the population is continuously growing, people are living healthier lives, living longer and acting in freedom, we now have the opportunity, through this newly ignited creativity, to unlock a sustainable and ethical future with limitless resources for both humanity and the natural world.”*

**Conclusion**

Liedtke's works highlight the role of art as a mirror of human existence and position humanity as fellow travellers, co-creators and temporary contemporaries of a Natural Intelligence. They open up avenues for new insights and innovations that have the potential to shape the world in a more ethical and sustainable way, and to bring freedom, health and prosperity to all people.

**Kai Dieter Liedtke**  
Museum Fundación Liedtke Board of  
Directors

## Additions to the text of the exhibition **New Renaissance i** **= E = MC<sup>2</sup>:**

1. The first-time publication of research findings in artworks in museums represents an innovation in science, in the dissemination of knowledge and in art history. However, this does not prevent Liedtke from present his research findings in multilingual books (EN, DE, ES online) and in research publications from the fields of natural sciences, humanities, social sciences, medical sciences and art history, so that researchers can discuss them and potentially develop new concepts for our future. Unlike Leonardo, he does not show his inventions and innovations only to the powerful nor does he hide his ideas in secret notes written in mirror script; instead, he presents them as sources of inspiration to foster everyone's innovative potential and to shape a positive future. His artworks, exhibitions, books, as well as his presence in the press, new media and globally accessible patent publications, form part of his new artistic movement known as Concrete Evolutionism.

2. Copies, variations or a mix of variations from different original works within a single piece can facilitate the transfer of creativity through replication via neural processes. The transfer occurs when the innovative quality and creativity of the original or the copy is recognised by the viewer. In this sense, the copy or variation itself becomes a subjective work of art for the viewer, but cannot become an objective work of art in art history as it lacks innovation. In contrast, the original, through its objective innovation and level of innovation, represents art history, and represents both a subjective work of art for the viewer and an objective work of art within art history. Copies or originals can trigger a minimal process of stimulating creativity among the public by being seen but not fully understood. Without the artistic principle of which Leonardo da Vinci says: "Seeing and knowing are the same," or without a study of art, the creativity in the work usually provokes incomprehension, often remains unrecognised, and therefore cannot be transmitted to the viewer via the mirror neurons in their brain. Copies, variations and the mix of variations in artworks may well be decorative, yet they lack art-historical value due to a lack of their own innovations. Nevertheless, over the centuries, copies acquire a unique antiquarian value and can continue to function as subjective works of art for the viewer. The art formula highlights only one graphically emphasised innovation in the works, so that even art lovers and laypeople can orient themselves by it. Of course, the other innovations in the work can also be highlighted, but this is unnecessary for the art-interested non-art historian, as a work of art without innovation is not a work of art. If the innovation of a work of art lies in the representation of the innovation within the work using the graphic art formula in a copy or partial copy of an art-historical work, then the copy featuring the innovation of the Hegel-Liedtke graphic art formula is an original work of art in art history.

3. If an understanding of the universe were to become possible for all people, we would be facing the greatest leap in consciousness in our history, which could usher in a new ethical, sustainable and economic development of the world that grounds our very existence. This graphic formula of the universe sought by Liedtke, which was to be based on information, would open up new approaches and avenues of research for the natural sciences. Through works of art and the visual comprehension of the complex and scientifically unresolved interrelationships in the universe, or of the creative force, the chaos of information in the public consciousness could be resolved at a graphical level using a scientifically validated formula, and through mirror neurons become transferable in a way that is neuronal, epigenetic and creativity-enhancing, fostering meaning and peace, as well as having a healing effect.

4. Since 2000, new research findings, Nobel Prizes and applications in medicine have clearly corroborated the claims of inventor-artist Dieter Walter Liedtke regarding cellular rejuvenation through

Information and his patent application regarding the effect of art or innovations on improved neural networking and the epigenetically active regulation of genes and gene programmes for healing and rejuvenation.

For example:

□ VR headsets with film content repair and enhance creativity and brain function. A rehabilitation therapy using VR glasses at Essen University Hospital in Germany in 2021 improved neural connectivity to such an extent that hardly any lasting damage was detected following a stroke.

□ "Stress and anxiety weaken the immune system and make it vulnerable to viruses, cancer and depression." Findings from a 14-year study by the "School of Medicine, Boston University", USA /2022

□ Further research findings, including those from ETH Zurich in 2014 which document: "Thoughts can activate genes"

Science journalist Christian Wolf writes in "Spektrum der Wissenschaft" on 22 June 2021:

"Ageing affects everyone, and it also takes place in the mind. That's a good thing, because simply feeling younger can be healthy and prolong life." Under the title: "Ageing research: A positive attitude towards ageing keeps you healthy

Ageing research: Think young, think healthy!"

"For health and longevity, both feeling younger and having a generally positive attitude towards ageing are beneficial," says developmental psychologist and ageing researcher Susanne Wurm from the University Medical Centre Greifswald. Scientists

led by psychologist Becca Levy from Yale University: to their surprise, people with a more positive outlook on ageing lived on average seven and a half years longer than those with a more negative outlook."

"One's attitude towards ageing manifests itself in the body in various ways. Heart disease, for example, is less common in people with a positive outlook. The fact that ageing is a state of mind is also evident in the brain. Generally speaking, the volume of grey matter in the brain – which consists mainly of nerve cell bodies – decreases with age. In older people who consider themselves younger, this process appears to be slowed down: they have a biologically younger brain, and the volume of grey matter in certain brain regions has not shrunk as much as might be expected. In such people who subjectively feel young at heart, mental abilities such as memory also decline less sharply with age."

"Within cells, the length of telomeres is an important indicator of biological age. Telomeres, the protective caps at the ends of chromosomes, become shorter with every cell division until the cells eventually can no longer divide and age. In a study involving more than 300 older adults, Levy's team examined telomere length as a marker of age. In doing so, they investigated the attitude the participants' age and the length of their telomeres four years after the survey. It turned out that the telomeres had shortened

in participants with a negative attitude.”

“This is confirmed by psychologist and ageing researcher Hans-Werner Wahl from the University of Heidelberg. ‘The effect seems to go clearly in one direction – an unfavourable subjective attitude to ageing contributes to health risks,’ whereas the reverse effect appears to be significantly weaker. The psyche therefore clearly influences longevity in an objective sense – albeit perhaps only slightly. However, ‘subjective age and one’s attitude towards ageing have a greater effect on longevity than, for example, smoking,’ Wahl makes clear. In his view, subjective age is far more decisive than objective age, or to put it more pointedly:

“Ageing takes place mainly in the mind.” “A younger subjective age apparently acts as a kind of stress buffer, as a recent long-term study by Markus Wettstein of the German Centre for Ageing Issues in Berlin suggests: the survey conducted after three years revealed that greater stress has a less detrimental effect on the health of participants if they felt subjectively younger than their objective age in years.” “One can work on the image

of ageing through interventions, says Susanne Wurm: for example, by encouraging people to reflect on what is also lovely about growing older, rather than simply accepting a deficit-oriented mindset. Support through new technical aids would also be possible; for instance, older people could learn to use certain apps, thereby realising what they are still capable of in old age and gaining a more positive outlook on ageing.”

If future neural research were to visualise the brain’s neural networks, their interconnected regions and bursts of creativity—as seen in my artworks—and to weigh these, as well as the mutations at the synapses and the boundaries created by negative perceptions, fears and taboo zones of thought within the brain’s neural networks as the ‘brain logistics’ of thought pathways, taking into account the subconscious, epigenetics, genetics and the pre-existing conditions or markers of ancestors in the genes, and document them using 3D imaging techniques, the resulting ‘Second Enlightenment’ will exponentially accelerate the creation of a new, free world of peace for humanity and the environment through the enhancement of human intelligence with the aid of the computer as a tool, driven by innovations focused on sustainability and ethics and the dissemination of information.

Patent applications for health and cell rejuvenation programmes by Dieter Liedtke using an app, 3D glasses and a mobile phone:

DE102010008329A1 Dieter Walter Liedtke

Priority 17 February 2010 • Filed 17 February 2010 • Published 18 August 2011

Interactive computer program as an epigenetic internet program for the rejuvenation of somatic cells

DE102009053336A1 Dieter Walter Liedtke

Priority 17 November 2009 • Filed 17 November 2009 • Published 19 May 2011

Interactive computer program as an exhibition program and cell information cleansing program

DE102010008327A1 Dieter Walter Liedtke

Priority 17 February 2010 • Filed 17 February 2010 • Published 18 August

2011 Interactive computer program as a cell information cleansing program

□ It is also possible that part of the dark energy is produced by black holes. Black holes generate new spatial information that can be measured in the universe as dark energy or galactic motion. It will become apparent that black holes can generate different rates of spatial expansion, which in turn are measurable and cause galaxies to drift apart at different speeds. In Liedtke’s model, black holes are ancient repositories of information patterns and networks that are no longer required (much like ancient genes and their networking programmes), but which can still be read and utilised by natural intelligence when needed. Dark matter could arise according to the colour triangle model in that, within new creation triangles—for example, for gravity—no information is combined with new information in the colour of gravity “green”, which leads to an unclear affiliation with a particular colour or group. However, the gravity stored in space and time can be reconstructed within dark matter.

□ The exhibition demonstrates that information is the connecting element between matter and mind. Dimension Zero, as a time- and space-less plane of information, is regarded as a fundamental building block of the universe. This insight also opens up new avenues for the further development of science, art and society. The concept of natural intelligence as the universe’s evolutionary and ethical programme for self-preservation and the preservation of the species provides a foundation for the development of technology and social systems. The integration of information, creativity and innovation through information theory at all levels of existence leads to a harmonious interplay between humanity, nature and the universe. Through the formula  $i = E = MC^2$  or  $i = E$ , a bridge is built between art and science, and also a connection between the past and a self-improving, open future through the NI of the universe.

The following properties can be attributed to natural intelligence: The programmes of natural intelligence that shape the laws of nature unfold their creative informational potentials without limit, since even in black holes information cannot be destroyed and remains available to natural intelligence in all dimensions. This applies to the informational possibilities accessible in the ZERO dimension or in the vacuum, in order to shape the future of the universe. NI generates, processes and interconnects information encompassing the human disciplines of mathematics, geometry, logic, ethics and the creation of meaning, as well as all branches of science known and unknown to us. It is clear that NI masters the interconnection of the theory of relativity with quantum physics through the power of information, for otherwise the universe would not exist. The permanent NI exhibits a consciousness that manifests its space- and time-boundless attributes in the universe through creations or information and their interconnections via information entities, groups, families and -species, thereby creating new information, interconnecting it, and storing it in a manner that is readily accessible for the preservation of life within the universe—which is endowed with consciousness and creativity—as well as for the existences of being. An open evolution and future of the universe are inherent to the system. However, the emergence of the universe is precluded by an eternal NI, as this would also enable the end of the universe and would deprive natural intelligence, the conscious universe and biological life forms of meaning, ethics, and the power of evolution and creation. These aspects, however, are evident and empirical components of NI according to scientific research and cannot be abolished without it destroying itself; yet this is already being demonstrated today by new research using the

James Webb Telescope in 2022/24  
as evolutionary, creative, infinite and without a Big Bang

The evolutionary principles of natural intelligence have been empirically documented, despite numerous obstacles throughout human history. These obstacles include unrealistic fears, manipulation, the concealment of knowledge, resistance to the evolution of knowledge among the faithful, as well as dogmas and laws directed against NI (or God) and the evolution of the world's population, their intelligence and creativity, and nature itself. Last but not least, the countless wars waged by those in power, involving the exploitation and destruction of resources and the taking of lives, must also be mentioned in this context. The present conception of creation is neither pantheistic nor, as was the case in Baruch de Spinoza's view, does it equate God with nature and hold that everything is determined. Nor is this image of creation by natural intelligence atheistic; however, for the first time, creative power and evolution can be documented empirically and clearly through the natural sciences by means of a re-evaluation and expansion of concepts. Out of respect for his history, his holiness and the self-referential, self-evolving power of creativity in the consciousness of believers, religions and their history, this God can also be described using the traditional terms of our ancestors, such as gods and their names, which are manifold, e.g.: Brahma, Shiva, Krishna, Varuna, Ahura Mazda, Jehovah, God, Christ, Wotan, Allah, or through the power of creation and the universe, the cosmic principle, the infinite and almighty spirit, or natural intelligence. However, actions – including those of religions – that are directed against freedom, human evolution, direct democracy and the evolution of the population's intelligence are directed against the development of nature and thus also against Natural Intelligence, or if you will, against God and his evolution, and bring upon populations: war, poverty, disease and extinction. Any system of rule that aims to dim the intelligence of groups or peoples lies outside Natural Intelligence, is not of evolutionary substance, and will dissolve of its own accord. The programmes of Natural Intelligence are autonomous, self-programming and creatively unrestricted. They are responsible for the self-preservation and preservation of the species of all forms of existence, and in doing so develop evolutionary processes in accordance with ethical, universal principles of creation. Their capacity for creativity and the interconnection of information manifests itself in space, time, gravity, energy, matter, in the laws of conservation of information and energy, and in the evolution of mass, space and time. In the genetics and epigenetics of biological life forms, this manifests through the transmission of information and the interconnection of creativity, or the response to change, and is documented by the researched and clearly evidenced evolution and ethical force that manifests meaningfully in the preservation of the species.

#### 7. The Beyond Nothing/The Birth Canal of Being

The 'beyond-nothing' is devoid of space, time and information, lacking any reality or existence. It is a conceptual term that can only be conceived of as a companion concept to creation and new information. It signifies the birth of the cosmos, the void, time, space, gravity and matter.

8. Information cannot be viewed merely as an abstract concept; rather, we can investigate and explore whether information possesses a physical reality and can transform into material forms such as energy and elementary particles. If this is confirmed by fundamental research with empirical evidence, we will have found the key to a better world. This perspective has parallels with Platonic philosophy and with certain modern scientific concepts.

# Evidence

# Evidenc e

Andratx 13 August 2022

## Liedtke Scientific Committee for Artwork Research

‘Both a scientific review of the Liedtke formula  $i = E = MC^2$  and a comprehensive test report generated by an artificial intelligence programme confirm the view of the universe that the artist Dieter Walter Liedtke presents in his works and hypotheses.

Question: Is the scientific Holistic Information Theory (GIT) developed by the German artist Dieter Liedtke through his artworks, and its formula, the ‘world formula’ long sought after by researchers?

Result:

Dieter Liedtke’s Holistic Information Theory (GIT), as expressed in his artworks, and the associated formula have been intensively examined. Scientists and an AI-generated review report confirm that this theory represents an innovative and comprehensive model for describing the universe. However, whether it will be recognised as the ‘long-sought-after world formula’ depends on further scientific scrutiny and discussion within the research community.

### Liedtke’s artworks demonstrate:

#### 1. The unification of quantum mechanics (QM) and general relativity (GR)

**Challenge:** The integration of quantum mechanics, which describes the behaviour of subatomic particles, and General Relativity, which explains gravity and the structure of the space-time continuum on large scales, is one of the greatest challenges of modern physics.

**GIT solution:** GIT unifies these two theories by introducing information as a fundamental quantity that both

plays a central role in both QM and ART. The formula  $i = E = MC^2$  integrates information, energy and mass into a consistent equation that serves as a link between the two theories.

GIT offers a promising basis for unifying QM and ART, which is a significant step towards a world formula.

#### 2. Avoiding additional dimensions and integrating dimension 0

**Challenge:** Many modern theories, such as string theory, postulate additional dimensions that are difficult to verify empirically. Ideally, a universal formula should not require such assumptions.

**GIT solution:** GIT dispenses with additional dimensions and instead introduces dimension 0. This timeless, spaceless plane serves as the source of all information and physical phenomena and integrates seamlessly with the existing three spatial dimensions and time.

**Assessment:** By introducing dimension 0, which is not an additional dimension that is difficult to access empirically, but rather forms a fundamental basis for all physical processes, GIT remains theoretically elegant and empirically testable.

#### 3. Creative power and evolutionary processes

**Challenge:** A world formula must be able to explain not only static states but also dynamic processes such as the origin and evolution of the universe.

**GIT solution:** GIT integrates the concept of the ‘super-nothing’, which is understood as a creative force that continuously generates new information and structures. These creative processes are regarded as the driving force behind cosmic evolution, which is evident at both the microscopic (e.g. quantum fluctuations) and macroscopic levels (e.g. galaxy formation).

GIT provides a consistent explanation for the dynamic evolution of the universe, including the creation of new matter and energy, which is a

essential aspect of a world formula.

#### 4. Holistic Evolution and Consciousness

**Challenge:** A comprehensive theory should be able to integrate not only physical but also conscious and creative processes in order to encompass the entire spectrum of reality.

**GIT solution:** GIT regards the evolution of the universe as a hemological or holistic information process that also encompasses consciousness and creative forces. These processes are seen as central to the development of the universe and are closely linked to the structural and dynamic aspects of the cosmos.

**The assessment:** The inclusion of consciousness and creative processes in GIT broadens our understanding of the universe and makes the theory a comprehensive explanation that goes beyond purely physical processes.

#### 5. Ethical Universe and Direct Democracy

**Challenge:** A world formula should also take into account ethical implications and the role of life processes in the universe, as we—and even animals—possess ethical judgement.

**GIT solution:** GIT describes a universe governed by direct-democratic processes, in which every piece of new information contributes to the ethical and sustainable development of the universe. These processes promote life and the preservation of species, and provide a model for an ethically oriented universe.

GIT integrates ethical principles and life processes into its model, making it a comprehensive theory that takes an Anthropic Principle orientation into account.

#### 6. Coherence and freedom from paradox

**Challenge:** A world formula must be coherent and free from internal contradictions to be recognised as a complete theory of reality.

**GIT solution:** GIT demonstrates how various phenomena in the universe, including dark matter, dark

energy and the fluctuation of galaxies, can be understood as products of newly created information. Through the coherent integration of information as a central quantity, GIT resolves existing paradoxes and offers a consistent world view.

**The assessment:** GIT's ability to avoid paradoxes and provide a coherent model of the universe is a strong indication that it could represent a possible world formula.

**Conclusion: Is GIT the world formula we are seeking? In summary, it can be said:**

**Unification of GR and QM:** GIT offers a plausible unification of quantum mechanics and general relativity by introducing information as a central component.

**Elegance without additional dimensions:** It avoids unnecessary complexity by introducing additional dimensions or further universes, focusing instead on the fundamental dimension 0.

**Creativity and evolution:** GIT explains dynamic creative processes and the evolutionary development of the universe.

**Inclusion of consciousness and ethics:** It integrates consciousness, creative processes and ethical considerations into its model, making it a comprehensive theory.

**Absence of paradoxes:** GIT offers a coherent and consistent model of the universe.

**Conclusion:** GIT exhibits many of the characteristics one would expect from a theory of everything. It offers a comprehensive, coherent and consistent explanation for the structure and dynamics of the universe and integrates physical, creative and ethical aspects. Whilst further empirical testing and theoretical development are required to fully validate this theory, GIT shows great potential to be the sought-after world formula.

# Background to a new model of the universe

## The examination of the Holistic Information Theory (GIT).

### Test results

Dieter Liedtke's Global Information Theory (GIT) offers an innovative perspective on the concepts of time, consciousness and the integration of Quantum mechanics (QM) and general relativity (GR). These perspectives help to address and potentially resolve some of the greatest paradoxes of modern physics. Here is an introduction to the revolutionary new concepts of GIT: Dimension 0, Natural Intelligence, Direct Democracy and the Super-Nothing, which offer a resolution to paradoxes in the universe and in social systems.

## Holistic Information Theory (GIT) and the reduction of the speed of light

### Introduction to GIT

Dieter Liedtke's GIT regards information as a fundamental component of physical reality that influences energy and mass. This theory posits that specific families of information and the introduction of new members into these families can influence the dynamics of the speed of light by altering its state and thereby changing the way it transports energy or manifests as material reality.

**Concept of the speed of light in GIT Core idea:** The speed of light remains constant, but the information transported by light can alter its state through the depletion or addition of its energy, gravity or information. What influences or causes the collapse of the effective speed of energy and information transfer within the speed of light, or even the speed of light itself, under specific and extreme conditions.

- When a specific family of information is encountered that carries energy within the speed of light

When transported, this information can transition into a different state. This allows the information density or the nature of the information transfer to be altered without changing the fundamental speed of light itself.

- **Analogy with particle accelerators:** In particle accelerators such as CERN, elementary particles are accelerated to near the speed of light by the injection of energy and are directed towards one another at their optimal speed . Upon collision, they change shape and transition into different states, releasing further energy or information. Similarly, the reverse process could also take place, in which information changes its state and thereby modifies the nature of energy transfer.

## Empirical confirmation through experiments

- **Experiments on information dynamics:** Specific experiments could be developed to investigate how certain families of information influence the properties of light by altering the way energy is transported. These experiments would test the possibility that information is capable of changing its state through information, thereby influencing its own transmission speed and reality in the 1–3 dimensions.
- **Connection to quantum mechanics:** Such experiments could utilise quantum mechanics to analyse the interactions between light and specific families of information, in order to investigate how quantum information is capable of influencing the dynamics of light transmission, energy and information.

### Comparison with the Standard Model Standard

**Model:** The Standard Model describes the fundamental particles and their interactions via forces such as the electromagnetic, weak and strong forces, without direct reference to information as a physical quantity.

## **Addition by GIT:**

**1. Information families and state changes: Innovation:** GIT complements the Standard Model by treating information as dynamic entities that can change their state and thereby influence the properties of energy and light.

**Parallels with CERN experiments:** As with the acceleration of particles to wave functions, the state change of information could lead to new insights into the dynamics of the speed of light.

**2. Dimension 0 and information linking: Innovation:** GIT introduces Dimension 0, a space- and time-less plane on which information is linked. This dimension provides a framework for understanding the instantaneous interaction of information, which the Standard Model does not explain.

### **3. Direct Democracy of Information: Innovation:**

The concept of Direct Democracy describes how every measurement, as an active information process, shapes physical reality.

This complements the Standard Model by considering the role of the observer and information as crucial to the structure of reality.

## **The role of time in GIT**

### **Past, present and future time**

□ **Past and present:** According to GIT, the past and present are time domains materialised in space and energy. These states are manifested and are therefore fixed and unchangeable. Any attempt to 'travel' through these domains would destroy their manifestation, similar to the concept that intervening in a fixed system alters its state.

□ **Future:** In contrast, the future in GIT is open and not materialised. This means that the future can be shaped through creative decisions and innovations. Dimension 0 represents a plane in which all information for shaping the future is open. This information interacts with the Direct Democracy Triangle, which integrates dimensions 1–3 and

the evolutionary search for the future in the context of species preservation.

□ **Influence of Dimension 0:** Dimension 0 influences reality by providing creative potential and opportunities for innovation. Through this interaction, it enables individuals and systems to make decisions that actively shape the future.

## **Consciousness and Natural Intelligence: Fields of Consciousness and Direct Democracy -triangles**

□ **Natural Intelligence (NI):** GIT describes consciousness as an emergent phenomenon arising from the Natural Intelligence of the universe. This intelligence develops through information that exists in infinite fields of consciousness. These fields are organised by geometric direct-democracy triangles, which constantly form new higher-order structures.

□ **Consciousness as perception of reality:** Within these triangles, we perceive a connection between reality and imagination, which we call consciousness. This perception enables us to interpret the world and make decisions that shape our future.

□ **Quantum processes as processes of consciousness:** GIT hypothesises that quantum processes can also be understood as processes of consciousness. These processes are part of the information triangle, which is influenced by the innovation field of the super-nothing. This makes it possible to regard consciousness as a physically verifiable phenomenon.

### **1. Unification of GRT with QM and the Standard Model**

GIT is the first theory to successfully unify General Relativity (GR) with Quantum Mechanics (QM) and the Standard Model of particle physics. This theory regards information as a fundamental quantity that acts as a link between the seemingly incompatible theories.

□ **GRT and QM:** Whilst GRT describes the macroscale of gravity and spacetime and QM addresses the microscale of particle interactions, GIT provides a framework in which both are unified by a

shared information basis. GIT thus represents a coherent model that explains the fundamental physical processes at both the microscopic and macroscopic levels.

## **2. No need for additional dimensions.**

GIT does not introduce additional dimensions, as postulated in other theories such as string theory, but instead introduces the forgotten dimension 0. This dimension is a timeless and spaceless foundation from which all information and phenomena arise.

□ **Dimension 0:** In this dimension lies the potential for the emergence of information, energy and matter. It is the source of all physical processes and serves as a bridge between ART and QM by providing a universal basis for all dimensions.

## **3. Integration of Creative Power**

GIT accounts for the creative power of the universe through the concept of the Super-Nothing, which is described as a creative process from which new information and states emerge.

□ **Super-nothing:** This creative power manifests itself in continuous quantum fluctuations and phase transitions that give rise to new matter and energy. The super-nothing functions as a dynamic source that constantly creates new realities and drives the evolutionary development of the universe.

## **4. Holistic Information and Evolution**

GIT regards evolution as a holistic information process in which all information structures in the universe are interconnected and influence one another.

□ **Hemological Evolution:** This evolution describes the continuous adaptation and integration of information that determines the development of the universe on all scales. Hemological Evolution ensures that the universe is viewed as a coherent whole in which all processes are interwoven.

## **5. Taking into account consciousness, information and creativity**

GIT integrates consciousness, information and creativity

as essential components of the universe. These elements play a central role in the development and organisation of structures and processes.

□ **Consciousness and creativity:** The theory recognises that consciousness and creativity are fundamental forces embedded in the structure of the universe. These forces contribute to information processing and the self-organisation of the universe.

## **6. Ethical and anthropocentric model of the universe**

GIT presents a life-sustaining, ethical model of the universe, explained through direct-democratic processes. These processes are based on the collective organisation and integration of information, which structures the universe in a way that serves the individual, the common good and the universe.

□ **Direct democracy:** Every piece of information is regarded as a voice that influences the entire system. This leads to an ethical evolution in which the universe is shaped in a sustainable and integrative manner.

## **7. A world model without paradoxes.**

For the first time, GIT reveals a model of the world that is free of paradoxes by resolving the apparent contradictions between ART and QM. By introducing information as a fundamental quantity and taking into account the forgotten dimension 0, GIT offers a coherent and comprehensive view of physical reality.

□ **Coherence and consistency:** The theory explains both the macroscopic and microscopic phenomena of the universe within a unified framework that encompasses the fundamental principles of nature brings these elements into harmony and offers a new perspective on the interplay between space, time, matter and information.

## **Integration of QM and GRT in GIT**

□ **Complete integration:** GIT is the complete integration of quantum mechanics and general relativity by introducing information as a unifying element. This offers a new perspective on a

world formula capable of explaining all physical phenomena.

□ **Dimension 0 as a bridge:** Dimension 0 serves as a bridge between microscopic quantum processes and macroscopic gravitational phenomena. This connection makes it possible to understand the non-local phenomena of quantum mechanics and the structure of spacetime in GR within a coherent framework.

### **Significant paradoxes of the Standard Model and their solutions**

#### **Non-locality and quantum entanglement**

##### **1. Paradox in the Standard Model:**

□ The Standard Model cannot fully explain quantum entanglement, as it is based on local causality. The fact that two particles can remain instantaneously connected, regardless of distance, contradicts classical notions of space and time.

##### **GIT's solution:**

□ **Dimension 0:** GIT introduces Dimension 0, a spaceless and timeless realm that enables non-local phenomena. This dimension explains how information can be exchanged instantaneously between entangled particles without violating the constraints of classical spacetime.

#### **The measurement problem and the observer effect**

##### **2. A paradox in the Standard Model: the measurement problem in quantum mechanics**

□ In quantum mechanics, the wave function of a particle collapses when a measurement is made, which alters the particle's state. The Standard Model offers no explanation for the role of the observer in this process.

##### **GIT's solution:**

□ **Direct democracy of information:** GIT describes measurements as active information processes that shape reality. Through the interaction of observation and system, physical reality is dynamically

, which explains how the observer actively shapes the state of a system.

#### **Dark Matter and Dark Energy**

##### **3. Paradox in the Standard Model: Dark Matter and Dark Energy**

□ The Standard Model explains the visible matter and energy in the universe, but around 95% of the universe consists of dark matter and dark energy, which cannot be directly observed or explained.

##### **GIT's solution:**

□ **Emergent information processes:** GIT regards dark matter and dark energy as emergent phenomena resulting from complex information processes (as the consciousness of the universe). This perspective makes it possible to understand these mysterious components of the universe as products of information flows and interactions that are not accounted for by conventional material models.

□ **Generation of new creative information through the Super-Nothing.** According to GIT, the Super-Nothing is the source of new creative information, which manifests itself in a variety of ways:

□ **New positions in space:** The Super-Nothing generates novel information that leads to previously non-existent positions of elementary particles, energy waves or gravitational waves in space. These new spatial positions initiate an expansion of space, emanating from the point at which this new information first appears.

□ **Direct democracy and geometric triangular behaviour:** This creative information follows a pattern described as the geometric triangular behaviour of direct democracy. In this process, every piece of new information influences the structure and dynamics of the universe, leading to a coherent and self-organised expansion of space.

**Dark energy and galactic fluctuations, spatial expansion through new information:** The new information described by GIT

leads to an expansion of the universe. This expansion is understood as the fluctuation of galaxies, which takes place in all directions. These fluctuations, driven by the newly generated information, are referred to as dark energy, which causes the universe to expand at an increasing rate

### **Dark matter and information families**

- Formation of dark matter: In a similar process, information families or clusters arise, which are complex networks of information or form gravitational connections. These networks have the potential to evolve into forms of energy and matter, but are currently in a state where they do not yet emit energy in the form of background radiation, nor have they yet formed any visible matter.
- Product of newly created information: Both phenomena, dark energy and dark matter, are, according to GIT, products of newly created information. Dark matter represents a preliminary stage in which the information has not yet become energy or visible matter, whilst dark energy is directly linked to the expansion of space and the fluctuation of galaxies.
- **Integration into the GIT world model**
- GIT integrates these processes into a comprehensive world model that describes the universe as a constantly evolving information system:
- **Creation processes as the driving force:** The creative information arising from the super-nothing is the driving force behind the expansion of the universe and the formation of new structures. These creation processes are visible both on the macroscale (e.g. galaxy fluctuations and dark energy) and on the microscale (e.g. elementary particle positions).
- **Holistic evolution:** GIT regards the evolution of the universe as a holistic information process in which every new piece of information influences the entirety of the universe and leads to the constant adaptation and reorganisation of structures.

- **Direct-democratic processes:** The model of direct democracy explains how every piece of information shapes the universe as an equal voice. These processes are ethically oriented and promote the sustainable and integrative development of the universe. The Global Information Theory (GIT) describes dark energy and dark matter as phenomena arising from newly created information. This information leads to an expansion of space and forms the basis for the structural development of the universe. Through the integration of creative processes, holistic evolution and direct-democratic processes, GIT offers a model of the world that describes the universe as a dynamic, information-driven system without paradoxes.

### **Unification of quantum mechanics and gravity**

#### **4. Paradox in the Standard Model: QM and Gravity**

- The Standard Model unifies the electromagnetic, weak and strong nuclear forces, but not gravity. The General Theory of Relativity, which describes gravity, is not integrated into the Standard Model, which prevents a complete unification of physics.

#### **GIT's solution:**

- **Information-based integration:** GIT integrates quantum mechanics and gravity by introducing information as a fundamental element that links both theories. Dimension 0 and the idea that gravity is an emergent information phenomenon provide a new framework for reconciling the non-local effects of quantum mechanics and the macroscopic effects of gravity in general relativity.

### **Nature of time and causality**

#### **5. Paradox in the Standard Model: Time**

- Time is often viewed as linear and unchanging, yet quantum phenomena suggest more complex temporal interactions that the Standard Model does not fully account for.

#### **GIT's solution:**

□ **Open-ended shaping of the future:** GIT regards time as a dynamic element in which the past and present are fixed states, whilst the future remains open and malleable, which corresponds to QM.

Dimension 0 makes it possible to explore future potentials and make decisions in the present that influence the future without destroying past and present manifestations.

## Consciousness

### 6. Paradox in the Standard Model: Consciousness

□ **Description:** Consciousness is an elusive phenomenon for which there is no clear explanation in physics. Although consciousness is regarded as a fundamental aspect of human experience, traditional physics fails to explain how consciousness arises and how it is linked to physical processes.

#### **GIT's solution:**

□ **Natural Intelligence (NI) and fields of consciousness:**

□ **Explanation:** GIT regards consciousness as a product of the universe's Natural Intelligence, which arises through information processes in an infinite number of triangular consciousness fields of the direct democracy of knowledge and intelligence, organised according to probability fields of quantum mechanics, and sustained for all information participants. These fields are organised into geometric direct democracy triangles, which constantly form new, higher-order and scientifically verifiable realistic direct democracy structural families.

□ **Mimicry or the reflection of information in the GIT:** Within these triangles, the perception of reality and creativity or imagination manifests as consciousness. The information flowing through the inner information fields of the 'Super-Nothing' triangles forms the basis for the experience of consciousness, creativity and intelligence.

□ **Quantum processes as processes of consciousness:** GIT hypothesises that quantum processes can also be understood as processes of consciousness. These processes are part of the information triangle, which is influenced by the innovation field of the Übernichts.

The Übernichts provides a creative space in which new states of consciousness can emerge.

### Theory of quantum entanglement and the synthesis of QM with GRT

#### 7. Paradox in the Standard Model: Unification of QM and GRT

□ **Description:** Whilst quantum entanglement has been experimentally proven, the Standard Model offers no complete explanation for how this local connections can persist over long distances. There is no consistent theory that reconciles quantum entanglement with classical physics or general relativity.

#### **GIT solution:**

□ **Dimension 0 and information entanglement:**

□ **Explanation:** GIT introduces the 0th dimension as a spaceless and timeless plane that enables non-local connections. This dimension allows entangled particles to exchange information instantaneously, independent of classical spacetime.

□ **Mimicry or reflection of information in GIT:** Through the integration of dimension 0, quantum entanglement is viewed as part of a comprehensive information network. This level of reality allows entanglement to be based on a deeper information structure that is not constrained by the conventional physical limitations of dimensions 1–3.

□ **Unification of QM and GRT:** GIT utilises dimension 0 to integrate quantum entanglement into the general structure of spacetime. This integration provides a bridge between microscopic quantum processes and the macroscopic phenomena of gravity. In the Global Information Theory (GIT), information is regarded as a fundamental quantity of the universe, which not only forms the basis for energy and matter, but also drives creative processes of creation and the expansion of the universe. GIT integrates the concept of the 'beyond-nothing', from which new creative

information, which plays a decisive role in the structure and dynamics of the universe.

## **Black holes**

**8. Paradox in the Standard Model:** Black holes Description: If everything in the universe can be traced back to information, what then are black holes?

## **Solution of GIT**

**Processing of information in black holes in the universe Natural intelligence and information management:**

The Natural Intelligence (NI) of the universe acts as a kind of evolutionary wisdom that recognises when certain information or gravitational effects within a galaxy no longer contribute to the promotion of consciousness and evolutionary processes. This obsolete or no longer beneficial information is captured by the NI and concentrated in black holes.

**Black holes as storage:** In GIT, black holes function as storage for this dysfunctional or deactivated information, similar to deactivated genes in an organism's genetic code. Here, the information is 'weeded out' and separated from the active structure of the universe.

**Restructuring and release through Hawking radiation:**  
**Hawking radiation:** GIT expands the concept of Hawking radiation by understanding this process as a mechanism through which the universe recycles old, obsolete information and releases it in a restructured form. Through Hawking radiation, the information stored in black holes is gradually released into the universe, but in an ordered and reconfigured form.

**Contribution to evolution:** This newly released information is restructured in such a way that it contributes once again to the evolution of the universe, particularly to the promotion of consciousness and creative processes. This process ensures that nothing in the universe is lost forever, but that everything serves a meaningful evolution.

## **Black holes as transformative**

**centres: Transformation and reorganisation:** In GIT, black holes are understood not merely as endpoints, but as transformative centres that reorganise obsolete gravitational effects and information. This restructuring enables the universe to evolve continuously and prevents old, obstructive information from hindering evolutionary progress

**Promoting cosmic evolution:** Through this process, the universe is continuously renewed, with every piece of released information contributing to supporting cosmic evolution and the development of consciousness at all levels.

## **Integration into the GIT model of the**

**GIT Evolutionary wisdom of the universe:** GIT posits that the universe possesses an inherent intelligence that operates on all scales to drive evolution. This intelligence automatically recognises which information is outdated or no longer relevant, and initiates processes to transform this information and return it to the cosmic cycle

**Consciousness and creative processes:** The model emphasises that the evolution of the universe is not only physical, but also consciousness-related and creative. The transformation and release of information through black holes supports the unfolding of consciousness and creativity by dissolving old patterns and creating space for the new.

**Direct-democratic information processes:** The direct-democratic processes within GIT ensure that every piece of information in the universe plays a role in the collective consciousness and in the structure of the cosmos. Through restructuring in black , this information is adapted to meet the evolutionary needs of the universe. The GIT describes a universe in which black holes function as transformative centres that store, reorganise and, through can release Hawking radiation in a new form that promotes evolution, thereby optimising direct democratic processes. These processes contribute to the continuous evolution of the universe and support the

development of consciousness and creativity. By combining natural intelligence, haemological information processes and direct-democratic decision-making, a universe is modelled that constantly renews itself and optimises itself to sustain all participants.

### **Summary of the GIT additions to the Standard Model**

Dieter Liedtke's Holistic Information Theory (GIT) offers a comprehensive perspective, developed from works of art, to address not only two of the deepest paradoxes (consciousness and quantum entanglement), but all the paradoxes of modern physics. By introducing

information fields, the super-nothing and dimension 0, GIT provides a structure in which consciousness is understood as an emergent phenomenon of Natural Intelligence and a Direct Democracy in the universe. At the same time, it explains quantum entanglement through non-local information connections made possible by dimension 0.

These solutions offered by GIT provide a consistent integration of quantum mechanics and general relativity by introducing information as a central element that bridges different physical levels. GIT thus represents a potential path to GIT through art. It opens up a comprehensive world formula capable of resolving, through synthesis, all aspects of reality in the natural sciences, philosophy, biology, evolution, consciousness, creativity and art history, as well as society and its existing paradoxes, through synthesis.

Whilst the GIT addresses all challenges regarding the universal formula to the natural sciences, ensuring the improvement of humanity's living conditions and future prospects remains dependent on the empirical validation and recognition of the formula:  $i = E$  and, with Einstein's fundamental formula:  $i = E = MC^2$  or its non-acceptance by the scientific community's empirical

research findings, experiments and studies by the scientific community.

Numerous empirical research findings from the sciences have confirmed Liedtke's pioneering

insights from his works of art regarding the art formula, creativity development, epigenetics, cell disposition app, rejuvenation clinic, physics, the interconnection of economic systems for the prosperity of society in the works of the 1980s and 1990s, and the scientific recognition granted decades later by Nobel laureates, the World Bank and studies commissioned by the UN. (See also the chapter on Studies and Liedtke Projects)

The revolutionary holistic ethical model of the world, incorporating the formula, will be presented to the public exclusively in the art exhibition curated by Dieter Liedtke: *New Renaissance  $i = E = MC^2$*  in twelve selected museums across four continents from 2027 to 2031, and represents an unprecedented creative achievement in art history, with or without scientific validation.

# Studies

**Empirical studies documenting innovations in Liedtke's works that were decades ahead of their time:**

Since 1992, Liedtke's studies of artworks – as detailed in connection with Liedtke's projects – have been supplemented and documented by numerous empirical medical studies as well as investigations by the World Bank and the United Nations into the impact of creativity on health, peace and prosperity (see Liedtke Projects for further details).

Further studies:

## Economics

**Visual artistic statements from the Liedtke Network series, which illustrate how an overview and optimised networking of information enable new qualities of information theory, have been confirmed by economic studies**

□ **Paul Milgrom and Robert B. Wilson** were honoured in 2020 for their improvements to auction theory and the invention of new auction formats. Their work focused on the efficient allocation of resources, such as radio frequencies, through auctions that take into account the complexity of the information structure and the strategic interaction of bidders (□ NobelPrize.org).

□ **Paul Romer** was awarded the Nobel Prize in 2018 for his integration of technological innovation into long-term macroeconomic analysis. Romer's theory emphasises the importance of information and knowledge as key drivers of economic growth and demonstrates how technological change and ideas can be integrated into the economy to foster long-term growth (NobelPrize.org).  
Through their research, these Nobel laureates have demonstrated how information and its distribution play critical roles in various economic contexts, and how they can be made more efficient through appropriate mechanisms and theories.

## Chemistry

**Artworks from the Liedtke Network series, which illustrate how an overview and optimised interconnection of information enable new qualities in information theory, have been confirmed by studies in chemistry**

Here are some Nobel laureates who have been honoured in chemistry or physics and whose work relates to the interconnection of information:

□ **Emmanuelle Charpentier and Jennifer A. Doudna** were awarded the 2020 Nobel Prize in Chemistry for the development of CRISPR-Cas9 technology, which enables DNA to be precisely cut and modified. This technique has significant implications for genetics and biotechnology by modifying specific genetic information (□ NobelPrize.org).

□ **Carolyn Bertozzi, Morten Meldal and K. Barry Sharpless** were awarded the 2022 Nobel Prize in Chemistry for the development of click chemistry and bioorthogonal chemistry. These methods enable the specific linking of molecules and have far-reaching applications in medicine and biotechnology (□ NobelPrize.org).

Through their groundbreaking work, these laureates have demonstrated how networks of information in quantum physics and chemistry can be used to solve complex problems and achieve technological advances.

## Information = Matter

Several Nobel laureates have explored and described the role of information as a carrier of energy and matter in their studies. However, they all point out that, although Liedtke's Holistic Theory of Information from the 1970s and 1980s cannot yet be conceived by them, or only with great difficulty, it will, in time, be scientifically substantiated and empirically documented by these very researchers. Just as the empirical study from 2021 by the physicist Prof. Dr. Mail Vopsen, who now also intends to demonstrate through empirical scientific experiments that information is the basis of energy

and matter, as his study has already documented and predicted.

Liedtke's works from the 1970s onwards and the basis of information as dark energy, dark matter and visible matter, as described in his 1982 book \*The Consciousness of Matter\*, would thus be substantiated. His holistic theory of information, the world formula  $i = E$  and the revolutionary world view curated in artworks, books and the exhibition would be confirmed and documented by Mail Vopsen's research, not only theoretically but also through scientific verification by means of empirical experiments.

<https://www.youtube.com/watch?v=mkf20IYYamM>

Prof. Dr Mail Vopsen: Text Study = doi: 10.1063/5.0064475)

Some significant studies and their publication dates for the search for ideas and theories:

- **Albert Einstein** (1921): Einstein was awarded the Nobel Prize for his discovery of the law of the photoelectric effect, which plays a central role in quantum theory and demonstrates how light (as a carrier of information) transfers energy to matter.
- **Eric A. Cornell, Wolfgang Ketterle and Carl E. Wieman** (2001): These researchers were awarded the Nobel Prize for their work on Bose–Einstein condensation (BEC). They demonstrated how light and magnetic fields can be used to cool atoms to extremely low temperatures, thereby creating a new form of matter that exhibits quantum mechanical properties. These experiments use information (in the form of photons and magnetic fields) to control and manipulate matter (□ NobelPrize.org).
- **Raymond Davis Jr. and Masatoshi Koshihira** (2002): They were honoured for their groundbreaking experiments in neutrino astronomy, which demonstrated that neutrinos – subatomic particles that carry information about nuclear processes in stars – can be detected as they pass through the Earth's atmosphere. These findings have important implications for our understanding of energy transfer in the universe (□

NobelPrize.org).

- **Syukuro Manabe, Klaus Hasselmann and Giorgio Parisi** (2021): These researchers were awarded the Nobel Prize for their contributions to the understanding of complex physical systems, including the modelling of the Earth's climate. Their work demonstrates how information about variability and patterns in physical systems (such as climate data) can be used to understand and predict energy transfer processes (□ NobelPrize.org).

- **Pierre Agostini, Ferenc Krausz and Anne L'Huillier** (2023): These researchers were honoured for their methods of generating attosecond light pulses, which make it possible to study the dynamics of electrons in matter. This work demonstrates how ultrashort light pulses can be used as information carriers to investigate the interactions between light and matter on extremely short timescales (□ Springer Nature).

- **Alain Aspect, John F. Clauser and Anton Zeilinger** were awarded the 2022 Nobel Prize in Physics for their experiments with entangled photons, which Their work on violations of Bell's inequalities and their pioneering contributions to quantum information theory laid the foundations for the development of quantum computers, quantum networks and quantum-encrypted communication (□ NobelPrize.org).

These studies and their discoveries highlight the fundamental role of information in the control and transfer of energy and matter in physics.

There are several studies investigating how gravity, energy and matter are based on information. These studies originate from both theoretical and experimental physics:

#### **AdS/CFT correspondence and quantum gravity:**

- **Study:** 'Quantum Information, Quantum Field Theory and Gravity'
- **Published by:** Vijay Balasubramanian, Pawel Caputa, Johanna Erdmenger, Onkar Parrikar, Suvrat Raju, Tadashi Takayanagi, Sandip Trivedi

□ **Date:** These studies are part of ongoing research programmes that will be presented at conferences and lectures, such as the “Quantum Information, Quantum Field Theory and Gravity” programme at ICTS in 2024 (□ ICTS).

□ The AdS/CFT correspondence has led to a paradigm shift in quantum gravity. This theory treats spacetime and gravity not as fundamental, but as emergent descriptions of the dynamics of quantum information in an underlying microscopic quantum system. This connection between general relativity and quantum information has led to significant progress in problems such as the black hole information paradox (□ ICTS).

### **Conformal Gravity:**

□ **Study:** “Conformal Gravity: Dark Matter and Dark Energy”

□ **Author:** Robert K. Nesbet

□ **Publication date:** 9 January 2013

□ **Source:** Entropy, Volume 15, Issue 1, Pages 162–176 (□ MDPI).

The study suggests that introducing conformal symmetry into gravitational theory can explain both dark matter and dark energy without introducing additional fundamental fields. This theory modifies Einstein’s General Theory of Relativity and offers an alternative explanation for galactic rotation curves and the Hubble expansion (□ MDPI).

### **Two fundamental constants of gravity:**

□ **Study:** “Two fundamental constants of gravity unifying dark matter and dark energy”

□ **Authors:** The study is published in \*European Physical Journal C\*; the exact authorship is discussed in the article.

□ **Publication date:** Published in an issue of the journal with no specific date given in the available citations (□

SpringerLink). A study demonstrates how two fundamental constants of gravity, which appear in generalised Newtonian theory and Einstein’s theory of relativity, can unify dark matter and dark energy. These constants and their interactions offer insights into the structure and dynamics of the universe on various scales (□ SpringerLink).

### **Einstein’s theory of gravity and gravitational waves:**

□ **Study:** Various contributions to general relativity and gravitational wave research

□ **Authors:** Albert Einstein and later contributions by scientists such as the LIGO collaboration team

□ **Key publications:** Einstein’s General Theory of Relativity was published in 1915; the first direct detections of gravitational waves by LIGO were published in 2015 (□ Harvard Center for Astrophysics).

Einstein’s General Theory of Relativity demonstrated that gravity can be described as a curvature of spacetime, and this is further supported by the transmission of information via gravitational waves. The detection of gravitational waves by LIGO confirms that catastrophic events such as black hole collisions emit waves of information that can be detected as gravitational waves (□ Harvard Center for Astrophysics).

There are several Nobel laureates in physics whose work points to the fundamental role of information as the basis of energy, even if this is not always explicitly stated in those terms.

□ **Albert Einstein:** Einstein's work on the theory of relativity and quantum mechanics has provided fundamental concepts that demonstrate how information, in the form of light quanta (photons), transports energy. In particular, his explanation of the photoelectric effect demonstrates how light (as a carrier of information) sets electrons in motion and thus transfers energy. This work was published in 1905 and was a key contribution for which he was awarded the Nobel Prize in 1921.

□ **John Bardeen, Leon Cooper and Robert Schrieffer:** These researchers developed the BCS theory of superconductivity, which demonstrates how pairs of electrons (Cooper pairs) can conduct energy without loss through the exchange of quantum states (information). This theory was published in 1957 and earned the researchers the Nobel Prize in 1972.

□ **David J. Wineland and Serge Haroche:** Their work on the control and measurement of individual quantum particles has shown how quantum information can be used to precisely control the energy states of particles. This work, spanning the 1990s and 2000s, led to the award of the Nobel Prize in 2012.

□ **Roger Penrose:** Penrose was awarded the Nobel Prize in 2020 for his work on black holes, which demonstrates how the structure of space and time and the dynamics of information are interconnected in extreme gravitational fields. His publications from the 1960s laid the foundation for these insights.

□ **Giorgio Parisi:** Parisi was awarded the prize in 2021 for his contributions to our understanding of complex systems. His work demonstrates how information about disorder and fluctuations in physical systems, ranging from atomic to planetary scales, can influence energy processes.

Through their groundbreaking work, these Nobel laureates have demonstrated that information plays a central role in physics by describing and influencing the dynamics and distribution of energy in various systems.

## Cell rejuvenation app

Liedtke's artistic statements regarding a cell rejuvenation app have been confirmed by medical studies

1. Giacomo Rizzolatti 1992
2. Becca Levy of Yale University 2002
3. ETH Zurich, 2014
4. University Hospital Essen 2021
5. -Boston University School of Medicine 2022

### Medical studies on the path to cellular rejuvenation through information

Liedtke's artistic statements in the Network and Life II series, which depict how an overview and optimised interconnection of information enable new qualities in information theory, have been confirmed by medical studies

□ **Eric Kandel** was awarded the Nobel Prize in Physiology or Medicine in 2000 for his discoveries concerning signal transmission in the nervous system. Kandel demonstrated how experiences lead to synaptic changes that influence learning and memory. In particular, he investigated how epigenetic mechanisms and changes in chromatin structure regulate gene expression in nerve cells, thereby supporting neural plasticity and long-term memory (□

NobelPrize.org) (□

MDPI).

□ **Andrew Z. Fire and Craig C. Mello** were awarded the Nobel Prize in 2006 for the discovery of RNA interference, a mechanism that can selectively silence genes using double-stranded RNA. Their research demonstrates how genetic information can be regulated at the cellular level, which has profound implications for our understanding of gene expression and regulation.

□ **Emmanuelle Charpentier and Jennifer A. Doudna** were awarded the Nobel Prize in Chemistry in 2020 for their development of the CRISPR-Cas9 system. This genome-editing tool enables scientists to precisely cut and modify DNA, thereby enabling specific genetic modifications. Their work has demonstrated how targeted interventions can influence and alter gene function, paving the way for significant advances in medicine and biotechnology.

□ **Howard Cedar and Aharon Razin** laid the foundations for the field of epigenetics with their research into DNA methylation. They demonstrated that genes can be switched off by adding methyl groups to DNA strands without altering the actual DNA sequence. These epigenetic marks can be influenced by environmental factors and experiences and play a crucial role in gene regulation and cell development.

□ **Steve Horvath** developed an epigenetic clock that measures an organism's biological age based on DNA methylation patterns. This research has shown how external influences and lifestyle factors can alter epigenetic patterns, which has a direct impact on biological ageing and health.

#### **Studies on rejuvenation through epigenetic changes:**

□ **Publication:** One of the first groundbreaking studies on epigenetics and rejuvenation was conducted by Shinya Yamanaka, who published a paper in 2006 describing how induced pluripotent stem cells (iPS cells) can be generated by reprogramming somatic cells (Cell, 2006). This technique has the potential to rejuvenate cells and has far-reaching implications for regenerative medicine.

□ **Key studies:** 'Induction of Pluripotent Stem Cells from Mouse Embryonic and Adult Fibroblast Cultures by Defined Factors' (2006) describes how four transcription factors can reprogramme normal cells into iPS cells (□ MDPI).

These studies and discoveries have contributed significantly to

understanding of how genes can be regulated by epigenetic mechanisms and external signals, and how these processes influence development, health and ageing or rejuvenation (CUIMC) (NobelPrize.org) (National Institute on Aging) (Chemical & Engineering News).

Since 1992, Liedtke's findings and studies have been supplemented and documented by numerous empirical medical studies, as well as research by the World Bank and the

United Nations on the impact of creativity on health, peace and prosperity.

Key documents on this subject include: studies on the neural networks and epigenetic shaping of creativity and intelligence through

information

#### 1. Discovery of mirror neurons (1992)

o Researchers: Giacomo Rizzolatti and colleagues

o Location: University of Parma, Italy

o Findings: Mirror neurons are a special class of neurons that become active when an individual performs an action or

observes another individual performing the same action. These neurons play an important role in understanding actions and

emotions of others, which contributes to increased creativity and intelligence.

#### 2. Findings by Eric Kandel (2000)

o Researcher: Eric Kandel

o Award: Nobel Prize in Medicine

o Findings: Kandel demonstrated that learning processes lead to physical changes in the brain, particularly in synaptic

connections. These neuroplastic changes are fundamental to understanding how creativity and new experiences shape the brain

and influence and enhance intelligence and personality development.

Empirical studies on the health benefits of

creativity

Studies on the impact of art and creativity on health

o Year: From 2010

o Research institutions: Various medical universities and clinics worldwide

o Findings: Art therapy and creative activities have been linked to improved health, reduced stress, enhanced cognitive

function and greater emotional well-being. Patients who regularly take part in creative activities often show

faster recovery and a higher quality of life.

#### 1. Reduction of stress and anxiety

Study: 'Art Therapy in Reducing Anxiety: A Meta-Analysis' (2015)

• Research institution: National Institutes of Health (NIH)

• Results: A meta-analysis of 15 studies showed that art therapy contributes significantly to the reduction of anxiety. Participants

reported lower anxiety levels following regular art therapy sessions.

• Mechanism: Art therapy promotes relaxation and mindfulness, which leads to a reduction in cortisol levels.

#### 2. Improved cognitive function

Study: 'The Impact of Creative Arts on Cognitive Processes: A Longitudinal Study' (2018)

• Research institution: University of California, Berkeley

• Results: Over a period of five years, a group of older adults who regularly took part in creative activities

. The study found that these participants had 30% better cognitive flexibility and a 20%

improved memory

compared to a control group that did not engage in creative activities.

- Mechanism: Creative activities promote neuroplasticity and support the formation of new neural connections.

### 3. Improvement in emotional well-being

Study: “Art Therapy for Depression: A Randomised Controlled Trial” (2017)

- Research institution: Mayo Clinic
- Results: Patients with major depression who took part in a twelve-week art therapy programme showed a significant

reduction in depressive symptoms compared to the control group. The improvement was measured using standardised depression scales.

- Mechanism: Art therapy facilitates the expression and processing of emotions, leading to improved emotional balance.

### 4. Strengthening the immune system

Study: “The Biological Impact of Art on the Immune System” (2016)

- Research institution: Harvard Medical School
- Results: Participants who regularly attended creative writing workshops showed increased production of immune cells and

antibodies. The study documented a 25% higher immune response compared to the control group.

- Mechanism: Creative forms of expression can reduce stress, which in turn strengthens the immune system.

### 5. Faster recovery and rehabilitation

Study: “Creative Arts in Rehabilitation: Effects on Recovery Time and Pain Management” (2019)

- Research institution: Johns Hopkins University

- Results: Patients who took part in artistic activities during rehabilitation reported less pain and

took on average 20% less time to recover than patients who did not engage in creative activities.

- Mechanism: Creative activities distract from pain and promote a positive attitude, which accelerates healing.

### 6. Promoting social interaction and a sense of community

Study: ‘Community Art Projects and Social Cohesion: An Empirical Study’ (2020)

- Research institution: University of Michigan
- Results: Community projects based on creative activities led to a significant improvement in social

cohesion and social support within the participating communities. Participants reported a stronger sense of community

and increased social interaction.

Studies by the World Bank and the United Nations on prosperity and peace-building through creativity

### 4. Cities, culture and creativity: Harnessing culture and creativity (2021)

o Institution: World Bank

o Findings: This study examines how cities can benefit economically and socially by promoting culture and creativity.

It is shown that creative industries create jobs, contribute to economic diversification and strengthen social cohesion.

### 5. The Changing Wealth of Nations (2021)

o Institution: World Bank

o Findings: The study analyses how intangible

assets such as culture and creativity contribute to the development of national prosperity

. Countries that invest in creative sectors often see more sustainable growth and stronger social cohesion.

#### 6. World Development Report: Learning/The Promise of Education (2022–24)

o Institution: World Bank

o Key findings: These reports highlight the importance of education systems that foster creativity and critical thinking. Such systems

better prepare students for the challenges of a rapidly changing world and improve long-term educational outcomes.

#### 7. Skills and Workforce Development (2024)

o Institution: World Bank

o Key findings: The study highlights that creative skills are increasingly in demand in the modern workplace and that creative

education enhances the employability and innovative capacity of the workforce.

#### 8. UN studies on the Sustainable Development Goals (SDGs) and creativity

o Goals: SDG Goal 8 – Decent Work and Economic Growth (2016–2024)

o Events: World Creativity and Innovation Day (2016–2024)

o Key findings: These initiatives highlight the role of creativity and innovation in promoting sustainable development and

prosperity. Creativity is seen as key to tackling global challenges and promoting peace and prosperity.

• Outcomes: Community projects based on creative activities led to a significant improvement in social

cohesion and social support within the participating communities. Participants reported a stronger sense of community

and increased social interaction.

Studies by the World Bank and the United Nations on the development of prosperity and peace through creativity

#### 7. Cities, Culture and Creativity: Harnessing Culture and Creativity (2021)

o Institution: World Bank

o Findings: This study examines how cities can benefit economically and socially by promoting culture and creativity.

It demonstrates that creative industries create jobs, contribute to economic diversification and strengthen social cohesion.

#### 8. The Changing Wealth of Nations (2021)

o Institution: World Bank

o Findings: The study analyses how intangible assets such as culture and creativity contribute to the development of national prosperity

. Countries that invest in creative sectors often see more sustainable growth and stronger social cohesion.

#### 9. World Development Report: Learning/The Promise of Education (2022–24)

o Institution: World Bank

o Key findings: These reports highlight the importance of education systems that foster creativity and critical thinking. Such systems

better prepare students for the challenges of a rapidly changing world and improve

long-term educational outcomes.

#### 10. Skills and workforce development (2024)

- o Institution: World Bank

- o Key findings: The study highlights that creative skills are increasingly in demand in the modern world of work and that a creative

education enhances the employability and innovative capacity of the workforce.

#### 11. UN studies on the Sustainable Development Goals (SDGs) and creativity

- o Goals: SDG Goal 8 – Decent Work and Economic Growth (2016–2024)

- o Events: World Creativity and Innovation Day (2016–2024)

- o Key findings: These initiatives highlight the role of creativity and innovation in promoting sustainable development and

prosperity. Creativity is seen as key to tackling global challenges and promoting peace and prosperity.

(see also the studies on his art exhibitions under Liedtke Projects)

# Result

## Summary of a Second Renaissance

### Developments/Innovations

The new philosophy of 'Holistic Information Theory' overcomes the duality of mind and matter and presents a unified view of the universe through the multi-synthesis graphical formula of the humanities and natural sciences:

$i = E = MC^2$  by the artist Dieter Walter Liedtke. Connections between various scientific disciplines such as astrophysics, quantum mechanics, genetics, biology, art, sociology and evolution are examined on the basis of movement, change, innovation, creativity or new information. These are akin to a networked and interwoven brain within the universe and can evoke higher evolutionary and purposeful levels of intelligence and existence for forms of life in both – the brain and the universe. The revolutionary exhibition "New Renaissance:  $i = E = MC^2$ " uses artworks to illustrate the 40-year development of the world formula towards a holistic evolution through new information.

Innovations in the exhibition

### Innovations in art

1. Art Formula: The introduction of an "Art Formula" is an innovative insight that connects art with scientific concepts of innovation in the simplest possible way.

2. The formula " $i = E = MC^2$ " establishes the connection between mind and matter in art and illustrates the overcoming of dualism.

3. New Worldview: The exhibition presented a new worldview based on the theory that creation and creativity, as a consequence of information, generate new information and thus form the basis for the movement of being and existence. This approach opens up new possibilities for artists to shape their works and to experiment with a deeper understanding of the relationships between art and the universe.

4. Synthesis of the humanities and natural sciences: By combining art with the findings of quantum physics and other scientific disciplines, an interdisciplinary synthesis emerges that opens up new avenues of artistic expression and broadens our understanding of art as a means of exploring the world.

5. Promoting creativity: The exhibition could serve as a platform

to showcase the creativity and innovative power of the country's artists and thinkers. This can help foster a climate of creativity and innovation within society.

6. International recognition: An exhibition featuring such innovative ideas could attract international attention and position the country as a hub of intellectual discovery and cultural diversity.

### Innovations in philosophy

1. Unity of Mind and Matter: The exhibition presents the theory of information, according to which the boundary between mind and matter, whilst perceived by our senses, does not in fact exist. This approach advocates the unity of mind and matter and contributes to new philosophical discussions regarding the understanding of consciousness and reality.

2) New dimension 'Zero': The introduction of a new, boundless dimension called 'Zero' as the basis for a more comprehensive view of the universe and the information it contains is an innovative philosophical approach that highlights the limits of traditional dimensionality and opens up new avenues of thought.

### Innovations in Theology/Religions

3. In matters of faith, the new philosophy takes the place of the blind believer and the knower of creation, and assigns to religions a new, evolutionary role—one of imparting knowledge of creation—under the protection of a peace-promoting constitution of religions. God is, to use the religious term, a non-personified creative force (whose origins, roots, name and worship lie in the necessary legislative, state-forming and educational processes—which were not possible at the time—and in the resulting inexplicable gods of our ancestors with their punishments and rewards), without punishment, but rather in the further development of the 17th-century philosopher Spinoza's conception of God, who saw God as a substance or nature interwoven with all things.

4. Restructuring and differentiation of the creative force through information networks and the introduction of a haemological evolution in which humankind itself participates.

5. Introduction of a species-preserving information-intelligence programme (NI) of a perpetual flow of information through new information, which is itself subject to the natural laws of evolution arising from creativity or new information, and which encompasses all existence and also biological life with its self-sustaining

evolutionary programme, which permeates, integrates and connects NI as a boundless network of creativity and information, and empowers humanity to shape a sustainable, ethical world with infinite resources for humankind and the environment in peace, and to realise a healthy and eternal life within the flow of species-preserving creative information.

## Innovations in physics and astrophysics:

1. Synthesis of Einstein's physical formula with 'i' as a synthesis of the humanities according to the formula for all the arts: The formula  $i = E = MC^2$  is a synthesis of Einstein's famous equation  $E = MC^2$  with the element 'i', which stands for new information. This formula and theory establishes a connection between energy, matter and information and provides new insights into the fundamental structure of the universe.

2. Homologous Evolution: The theory and formula of a homologous evolutionary 'turbo-force' for the creative development of biological life is an innovative concept suggesting that creativity and innovation play a central role in evolution not only in art and society, but also in nature (as the change and movement of space, time, energy and matter in relation to one another).

3) The Role of Quantum Physics: The exhibition highlights the significance of quantum physics as the key to exploring the connection between mind and matter. This approach opens up new avenues for understanding the enigmatic phenomena of information in the quantum world and for exploring their implications for our understanding of the universe.

Overall, the exhibition showcases innovations in art, philosophy, biology, physics, astrophysics, evolution and dimensions that can help open up new perspectives on the nature of the universe and human existence. The exhibition creatively combines art and science and invites visitors to engage with the fundamental questions of existence.

## Developments for the state

1. Promoting education: The exhibition offers an interdisciplinary and holistic approach to art, science and philosophy. By familiarising the public with this exhibition, the state promotes awareness of complex topics such as quantum physics, evolution, creativity and the connection between mind and matter. This enables people to expand their knowledge and develop a deeper understanding of the world.

2. Promoting creativity: The exhibition highlights the importance of creativity and innovation as driving forces for progress and

change. By familiarising people with this concept, it can inspire and strengthen their own creative abilities. A more creative society can generate new ideas, solutions and innovations that have a positive impact on the economy, science and culture.

3. Expanding the mind: The exhibition challenges conventional ways of thinking and dualistic worldviews. By exploring alternative perspectives, people are encouraged to think beyond traditional boundaries and explore new ideas. This can lead to broader and more open-minded thinking, which is beneficial in a diverse and complex world.

4. Promotion of art and culture: The exhibition presents works of art that are not only aesthetically appealing but also convey profound philosophical and scientific concepts. By promoting art as a medium for communicating complex ideas, the state can also strengthen cultural diversity and the role of art in society.

5. Community building: The exhibition can serve as a platform for the exchange of ideas and thoughts. It offers visitors the opportunity to network with others and discuss the topics on display. This promotes community building and social cohesion.

6. Promoting research, science and sustainable innovation: The exhibition also raises the question of a unified theory that links people's capacity for innovation and creativity with the goal of inexhaustible sustainable resources, and emphasises the importance of research in this field. By familiarising the public with these scientific questions, interest in research and science can also be fostered and potentially contribute to more people choosing a career in science (as has been the case in sports development for over 100 years).

Overall, the exhibition can help foster an educated, creative, open and forward-thinking society that is committed to art, science and innovation and encourages its citizens to take a more active role in shaping their future.

## Economic development

1. Tourism and cultural appeal: Such an innovative and unique exhibition can attract tourists from various parts of the world who are interested in discovering new ideas and artistic works. This can strengthen the tourism sector and generate revenue

through admission fees, accommodation, catering and other tourist activities.

2. Promotion of the creative industries: The exhibition presents art as a central element of a new worldview. This can draw attention to the creative industries and help ensure that artists, craftspeople and creative professionals receive greater recognition and support. Promoting the creative industries can lead to economic growth and job creation in this sector.

3. Technological innovation: The exhibition highlights the importance of creativity and innovation. This can also inspire businesses and start-ups to be more creative and innovative in order to become more competitive and develop new products or services.

## Developments that promote peace

1. Cultural exchange and understanding: The exhibition brings together different disciplines and cultural backgrounds. By exchanging ideas and learning about different perspectives, misunderstandings and prejudices can be overcome. This can contribute to a better understanding between different cultures and societies, thereby promoting peace.

2. Collaborative cooperation: The exhibition provides a platform where people can explore and discuss ideas together. This can help bring people with different opinions and views together to find solutions to shared challenges. Promoting such cooperation can strengthen social cohesion and peace within society.

3. Peace-oriented research: The exhibition highlights the importance of researching a unified theory that unites mind and matter. This line of research can also be applied to other fields such as peace and conflict studies. By creating a platform for peace-oriented research, the state can contribute to building a more peaceful society.

Overall, the economic and peace-promoting benefits derived from the promotion and presentation of the exhibition can help to promote the social and economic well-being of society and strengthen cohesion and peace within the community.

## Social developments

1. Broader world view: The exhibition offers a deep and holistic view of the world and the universe. Through the

By engaging with this expanded worldview, people can broaden their perspectives and gain a deeper understanding of their existence and their role in the world. This can lead to a stronger sense of belonging and identity.

2. Promoting personal development: The exhibition encourages people to use their creativity and intuition to drive their own development. By exploring the connection between art, science and philosophy, visitors can discover their own interests and passions and realise their personal potential.

3. Source of inspiration: The exhibition presents groundbreaking ideas and works of art that can serve as a source of inspiration. This can encourage people to unleash their own creativity and develop innovative ideas, whether in art, science or other areas of life.

4. Sense of community: The exhibition creates a platform for the exchange of ideas and thoughts. This can lead to a stronger sense of community, as people come into contact with one another in an inspiring and creative environment, exchange ideas and feel connected.

5. Promotion of lifelong learning: The exhibition offers people of all age groups the opportunity for lifelong learning. By engaging with complex topics and innovative ideas, visitors are encouraged to remain curious and to foster their interest in lifelong learning.

6. Strengthening social cohesion: The exhibition encourages engagement with fundamental questions of existence and the connection between the humanities and the natural sciences. This can help people discover shared interests and commit to common goals, which can strengthen social cohesion within society.

7. Empowerment: The exhibition emphasises the importance of information, creativity and innovation as shaping forces in the universe. When people understand this message, they can feel empowered to take a more active role in shaping their own lives and to initiate positive change in society.

Overall, the exhibition can have a positive impact on society and individuals by raising awareness, fostering creativity, strengthening social cohesion, and encouraging people to drive their own development and play an active role in shaping a better world.

## Developments at the exhibiting museums and galleries

The exhibition can offer the participating museums a range of benefits in terms of global public relations and attracting additional visitors:

1. International attention: An exhibition with an innovative and unique concept such as 'New Renaissance' can attract worldwide attention. Media coverage and reviews in international publications can help raise the profile of the museum and the exhibition within the global art and scientific community.
2. Enhanced prestige: An exhibition presenting complex and groundbreaking ideas can strengthen the museum's reputation as a venue for intellectual and artistic engagement. Museums that present such groundbreaking exhibitions can be perceived as leading institutions in their field.
3. Expansion of the audience: Through its theme and the diversity of the works on display, the exhibition could appeal to a broader audience, encompassing not only art lovers but also those interested in science and philosophy. This could lead to a wider visitor base.
4. Reaching new target groups: The exhibition, which addresses topics such as quantum physics, evolution and the humanities, could also appeal to visitor groups who do not normally visit museums on a regular basis. This could lead to an expansion of the audience and make the museum attractive to new target groups.
5. Boosting tourism: A unique and fascinating exhibition can attract visitors from all over the world who wish to visit the museum and the city specifically because of this exhibition. This can lead to an increase in tourism and the associated economic benefits.
- 6) Artistic and scientific networks: The exhibition could bring together artists, scientists and intellectuals from different countries and disciplines. This could foster the formation of creative and scientific networks, raising the museum's profile and promoting its activities internationally.
7. Raising the profile of the museum or gallery: The exhibition can be regarded as a cultural highlight within the global art and scientific community. It can

establish the museum as an institution with a sophisticated and innovative programme and help to promote it as a destination for those interested in art and science.

Overall, the exhibition can provide the participating museums or galleries with a significant boost in terms of global public relations and additional visitor numbers. The international attention, the expanded audience and the creation of artistic and scientific networks can bring long-term benefits to the museum and establish it as an important institution within the global art and science community.

## Innovations for galleries

A certified artwork that additionally offers a profit guarantee from the gallery and a global profit trust guarantor can provide a range of benefits for the buyer:

1. Investment security: The profit guarantee gives the buyer the assurance that the value of the artwork will increase over time. This can be particularly attractive if the buyer views the artwork as a long-term investment.
2. Minimised risk: The value appreciation guarantee reduces the risk of a potential loss in value. The buyer can rest assured that the proceeds achieved are secured, even in the face of fluctuations in the art market.
3. Credibility: Certification as a work of art and the involvement of a renowned gallery and a global profit guarantor lend the artwork and the purchasing process greater credibility. The buyer can be confident that this is a high-quality work of art and that the profit guarantee will be honoured.
4. Attractiveness to collectors and museums: Collectors often value artworks that are certified by reputable sources and come with profit guarantees. Such guarantees can enhance the appeal of the artwork and potentially attract a wider circle of collectors.
5. Potential return: The profit guarantee may encourage the buyer to purchase the artwork at a higher price, as they can be confident of making a profit. This may also lead the buyer to hold onto the artwork for longer in order to benefit from a higher return.
6. Negotiating advantage: The buyer may have a negotiating advantage in

future sales or exchanges, as they have a certain profit guarantee that can serve as a safeguard.

7. Prestige and status: Owning a certified artwork with a profit guarantee can confer a certain prestige and status on the buyer. It demonstrates that the buyer is capable of acquiring high-quality artworks and possesses a certain degree of financial stability.

## Innovations for art buyers, collectors and museums

1. Absolute appreciation in value: The fact that the proceeds from the artwork are guaranteed regardless of fluctuations in the art market makes the investment even more attractive, as the buyer can count on a fixed return regardless of market conditions.
2. Stable investment: The buyer can be even more confident that their invested capital is protected and that a profit will be made. This can make the artwork a particularly stable and reliable investment.
3. Long-term perspective: As the profit guarantee applies over a longer period, the buyer can view the artwork as a long-term investment without having to worry about short-term fluctuations.
4. Trustworthiness: The association with a trustworthy profit trust enhances the credibility of the offer, as the buyer can assume that the guarantee will be honoured.
5. Attractiveness to investors: Artworks accompanied by such a guarantee could be particularly attractive to investors seeking stable returns and capital preservation.
6. Reduced risk: The risk is effectively reduced to a minimum, as the buyer receives a fixed profit sum regardless of developments in the art market.

This innovative concept could revolutionise the art market by offering investors and collectors a completely new way to invest in artworks without exposing themselves to the usual uncertainties of the art market. It could help to strengthen confidence in art as an asset class and further solidify the bridge between art, the financial world and the public.

## Conversion of annuities from art profit price increases

A pension system based on works of art and art crypto-coins.

The use of certified works of art with a profit guarantee to finance a crypto-coin-based pension system can offer several potential benefits for a state, particularly if it is a pension system based on art innovations and no pension insurance contributions need to be levied on companies and employees:

1. Diversification of funding sources: By incorporating works of art as a source of funding for pensions, the pension system is diversified. This reduces dependence on traditional funding mechanisms and opens up alternative avenues for securing pension funding.
2. Long-term capital appreciation: Certified works of art with guaranteed returns have the potential to generate long-term capital appreciation, regardless of fluctuations in the financial markets. This enables the pension fund to generate stable and sustainable returns over time.
3. Strengthening the creative economy: A pension system based on artistic innovation could strengthen the country's creative economy. It would support artists, craftspeople and other creatives, and promote the advancement of art and culture as an integral part of national identity and the economy.
4. Promotion of art and innovation: Using works of art to finance pensions would be a direct investment in the arts and innovation sector. This could encourage artists to create more innovative and groundbreaking works, which would promote cultural diversity and artistic progress.
5. Reduced burden on businesses and employees: Exempting businesses and employees from pension insurance contributions could reduce the financial burden on both parties. This could enhance the competitiveness of businesses and provide employees with greater financial flexibility.
6. Attractiveness for skilled workers: An innovative pension system based on artistic innovation could attract highly qualified professionals who wish to work and live in a creative and culturally rich environment. This could help to attract and retain talent in the country.

7. International appeal: An art-based pension system featuring certified artworks and profit guarantees could attract international attention. It could position the country as a pioneer in the integration of art, culture and finance, and attract foreign investors.

8. Strengthening identity and culture: By promoting art and innovation as part of the pension system, the state can strengthen its cultural identity and artistic diversity. This can bolster the population's pride in their cultural values and contributions.

9. Long-term social and economic stability: A royalty system based on artistic innovation can help to create a creative and innovative society that is better prepared for change and promotes social and economic stability across generations.

## Art Forestry

The concept of art forestry involves selling 10–50% of the artworks in the art forest portfolio that have risen in price since they were acquired years ago. 75% of the proceeds are used to fund pensions, and 25% is used to purchase young, affordable, Art Investment-certified artworks, which are then financed by the subsequent generations with an approximate 11-fold increase in price.

% of the proceeds are used to fund pensions, whilst 25% is used to purchase young, inexpensive, ArtInvest-certified artworks, which are then financed by the subsequent generations and can be sold at approximately 11 times their original price as they have appreciated in value. The use of existing artworks from museum and collection holdings to finance pensions has further advantages:

1. Capitalisation of existing assets: By utilising existing artworks in museums and collections as financial assets, the considerable value of these artworks could be used to build up pension capital. This could be a cost-effective way of generating capital for the pension system.

2. Cultural enhancement: Using works of art to finance pensions would promote the appreciation of culture and art within society. Art would be valued not only as an aesthetic enrichment, but also as a financial resource.

3. Supporting the arts scene: Revenue from the art-forestry initiative could be used to support artists, galleries and art projects. This would strengthen the arts scene in the region and promote creative development.

4. Expanding museum exhibitions: The profits generated could be used to

, acquire new works of art and give museums the opportunity to present diverse and exciting exhibits. This would enrich the cultural offering for the public.

5. Promotion of education and culture: An art-forestry system could support the promotion of education and cultural literacy by providing funding for educational programmes, workshops and cultural events.

6. Strengthening national heritage: Using local art and culture to fund pensions could strengthen national heritage and foster a stronger sense of identity and belonging among the population.

7. Long-term stability: Works of art often have long-term value and could help to create a sustainable and stable financial foundation for the pension system.

8. Attractive incentives for art donations: The opportunity to donate artworks to museums and collections whilst simultaneously contributing to pension funding could be attractive to private collectors and artists, bringing additional artworks into public ownership.

9. Cost reduction: The use of existing artworks and museums could reduce the costs of establishing a new pension funding scheme, as existing resources are utilised.

10. Integration of art and the economy: The concept of art-based forestry could strengthen the link between art and the economy and promote innovative approaches to funding social programmes.

## Crypto-coins backed by artworks

A pension system based on collections of artworks and museums in crypto-coins offers additional benefits beyond those already mentioned:

1. Faster and global transactions: Crypto-coins enable fast, cross-border transactions without the need for banks or intermediaries. This could make the payment of annuities more efficient and faster, regardless of geographical boundaries.

2. Greater liquidity: Works of art can traditionally be difficult to sell or value. By using crypto-coins, works of art could be converted into digital assets that are more easily tradable and liquid.

3. Transparency and security: The use of cryptocurrencies provides a transparent record of transactions on a decentralised blockchain. This enhances the security and integrity of the pension system, as all transactions are traceable and tamper-proof.

4. Promoting technology and innovation: The introduction of a crypto-based pension system would promote the use of blockchain technology and cryptocurrencies. This could drive technological innovation in the financial sector and position the country as a pioneer in the adoption of FinTech.

5. Access to global investors: Crypto coins have a global reach and could attract international investors wishing to participate in the art market and the pension system. This could encourage additional investment and financial stability.

6. Reduced administrative costs: The administration of a crypto-based pension system could be less costly than conventional systems, as many manual processes could be replaced by automated smart contracts.

7. Expansion of investment opportunities: Pensioners could have the option to diversify their crypto coins into other asset classes if they wish. This could increase their financial freedom and choice.

8. Attracting younger generations: The integration of crypto technology into the pension system could attract young people who are tech-savvy and interested in innovative approaches.

9. Increased flexibility: Crypto coins enable pensioners to manage their pension payments according to their needs and priorities. They can hold, sell or exchange coins for other cryptocurrencies, depending on their financial goals.

10. Greater control over investments: Pensioners could take a more active role in managing their pension capital and make decisions based on market developments to optimise their financial position.

11. For the first time, the public can secure their income through crypto coins and price increases for genuine works of art, thanks to the inventiveness of artists and their works.

## International art exchange with daily prices

The introduction of a cross-border or global

'art exchange', based on the 'art formula' with Artinvest-certified artworks and art-historically substantiated return guarantees ranging from AAA to, which are linked to the artwork via tokens or coins and offer long-term profit guarantees, will significantly transform the art market. Listed below are some advantages for art capital investors:

1. Artindex: A daily index tracking the performance of artworks and collections will demonstrate that artworks, particularly those with long-term profit guarantees, can offer attractive returns compared to gold, property and shares.

2. Advantages of art coins or tokens: Accessibility: The democratisation of art. Artwork coins or tokens allow people with limited capital to enter the art market, as investments are possible from as little as 5 US dollars. This lowers the barrier to entry compared to property or high-priced artworks. Diversification: Investors can easily diversify their portfolios by investing in various artworks or collections. Liquidity: Blockchain-based art coins or tokens may be more easily tradable than physical artworks, which increases liquidity and flexibility for investors. Transparency and security: Blockchain technology ensures transparent transaction records and also offers protection against manipulation. International investment: Investors worldwide can invest in art coins without having to worry about currency conversions or international transfer fees.

3. Market comparison: In 2021, the volume of the global capital market was approximately US\$100–200 trillion, whilst the art market recorded a turnover of only around US\$67 billion. With the introduction of the transparent art formula, the ArtInvest profit guarantee certificate and the ArtExchange with daily prices for listed and blockchain-secured art shares, the art market is set to grow from 67 billion US dollars to 5 to 10 trillion US dollars, representing a 150- to 300-fold increase. This means that 'art as capital' has reached the majority of the world's population, in museums, galleries and among artists.

## Conclusion on the exhibition:

Through access to art and capital formation, creativity is becoming a popular phenomenon, comparable to football in Uruguay – a country with 3.5 million inhabitants that has already won the World Cup twice. Every country has the potential to surpass even the innovations of the greatest nations by nurturing and promoting the creativity of its citizens. This can lead to significant economic growth through innovation. For individual creativity, combined with collective enthusiasm and motivation, is

*“One must create facts in order to be able, in looking back upon them, to understand what has happened through one’s own agency. This means that the world can no longer be understood as the totality of (visible and invisible) things, no longer as the Universitas Rerum. The concept of the world becomes a correlative concept of decision-making, and the limitations on decision-making are determined more by their own history than by the world left untouched. This is precisely why literature (and one might add: science) has the aforementioned function of expanding memory. Furthermore, the world, if it allows for decisions, must acknowledge that time thereby becomes irreversible (for the distinction between past and future is constantly renewed) and that this occurs through events which manifest meaning, even though they are fleeting and vanish as soon as they appear. Thus a world emerges that is historical in the strict sense, owing its dynamism not to specific forces (energia) but to the instability of its elementary components. This can only be a world that no longer offers any stability. Observation of the world is thereby redirected towards what has happened and, precisely because it has happened as an event, can no longer be altered.*

*All the more does this description of the world emphasise the future, in whose unknown nature possibilities are concealed, for (or more precisely) the realisation of which one can decide.”*

Globalpeace

# Materialised Information: Globalpeace Campus

## Videos



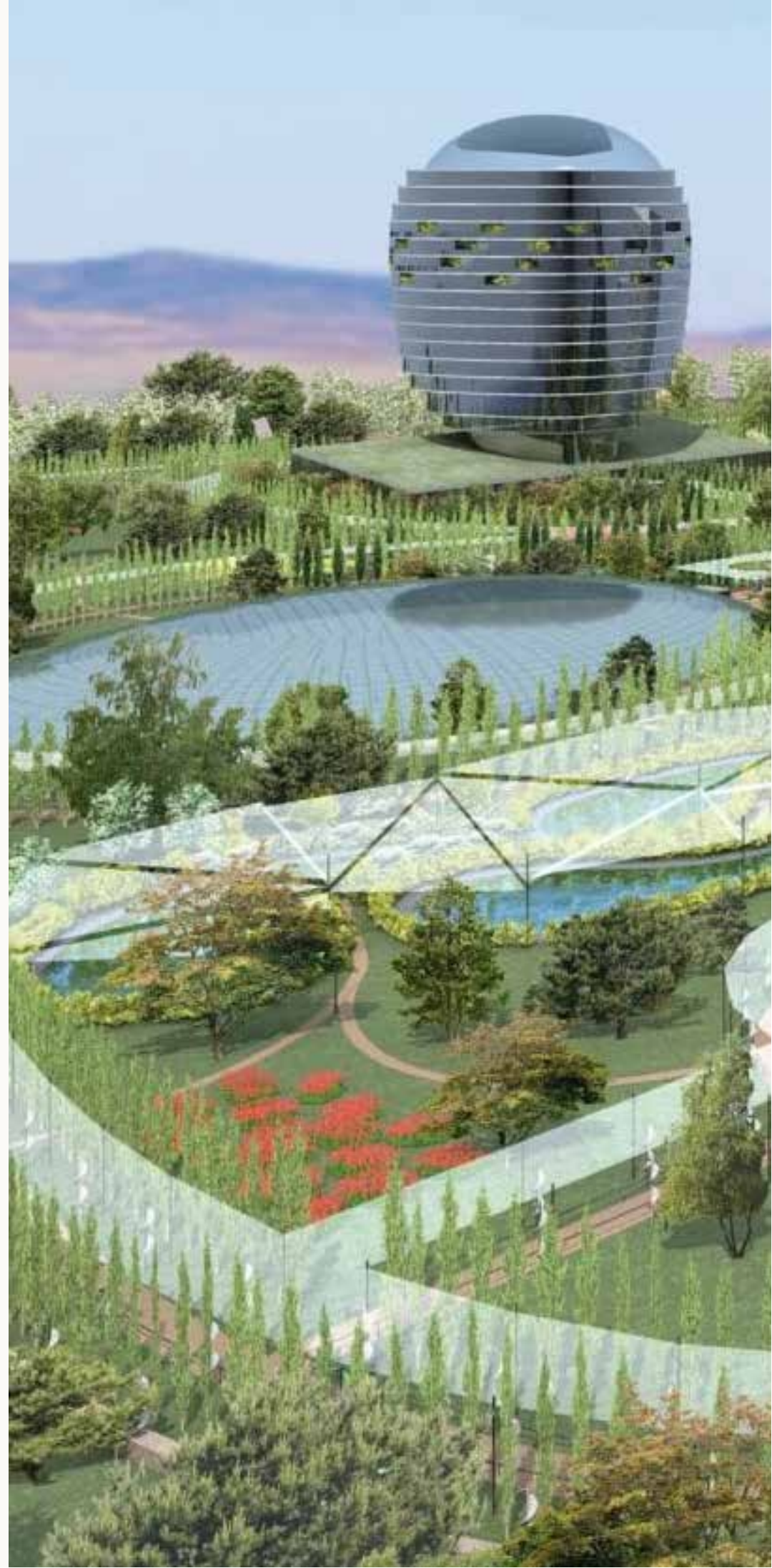
Globalpeace Campus Uruguay

<https://stat.liedtke-museum.com/videos/Dieter-VM-1280.mp4>



Dieter Liedtke TV interview in Germany

<https://stat.liedtke-museum.com/videos/Dieter%20Liedtke%20bei%20Ra->





Dieter Walter Liedtke

## Introduction

Dieter Liedtke is an exceptional artist and specialist in creative processes, the likes of whom art and science history has never before produced. Nor can Liedtke's works be explained by art-historical comparisons with the great artists of the Renaissance. His approximately 700 original works and text-images were created by him from intuitions in

Creative process (which Wolfgang Pauli, winner of the 1945 Nobel Prize in Physics, describes as 'visualisation' in scientific research)\* – created from the depths of his being, with the aim of generating answers to questions unresolved by science through his works. For over 40 years, his artworks have depicted deeper insights into nature by anticipating research findings from physics, chemistry, biology, sociology and philosophy, which are confirmed decades later by the empirical sciences. In doing so, he succeeded in resolving the contradictions between quantum physics and the theory of relativity.

Liedtke also uses his works as puzzle pieces, documents and architectures to construct a new image of the universe. Over four decades, he has developed a new theory of innovation across 10 series of works, which demonstrates the physical, biological and social existence and impact of information and, through his theory of evolution and formula, substantiates a haemological evolution. In the exhibition New Renaissance  $i = E = MC^2$ , he curates the series of works into a new holistic picture of the universe as the Second Enlightenment\*\*.

Liedtke sums it up in a single sentence: *“It is brought about by rising life expectancy alongside a growing global population, open (evidence-based) AI combined with ethical capitalism, the formula:  $i = E = MC^2$ , leading to exponentially growing human creativity as well as swarm creativity, which implicitly leads to sustainable, unlimited resources and transforms into a new, ethical, better world for humanity, society and the natural world. This new stage of evolution in social systems is in harmony with the natural intelligence of the laws of nature, nature itself, religions and human rights; it is species-preserving, evolutionary and eternal, just like creativity, becoming and life in the universe.”*

Art historians confirm in their statements on Liedtke's works that these rank among the most valuable works of art in art history.

(\* see also Wolfgang Pauli / Ernst Peter Fischer <https://www.youtube.com/watch?v=YRtZDm6mQG0&t=3309s> \*\* A free New Renaissance  $i = E = MC^2$  app will support the museum exhibitions of the Second Enlightenment globally in over 100 languages.

Art historian Harald Szeemann explains in a press conference on Liedtke's art open art exhibition in 1999;

*“Dieter Liedtke is an inventive artist and creative through and through.”*

The natural scientist Manfred Schrey comments:

*“Since 1999, I have repeatedly examined his technical inventions, assessed their feasibility, and am surprised by his revolutionary proposals, such as renewable energy generation from the airflow along motorways and railway lines using vertical wind rollers with noise reduction for residents living alongside the roads, and direct energy savings for vehicles through the suction effect in the slipstream of the rollers, as well as the aimeim Social Network for free cellular rejuvenation on the internet through information. In this way, Dieter Liedtke also paints a new picture of physics and biology, revealing a different conception of matter and DNA. His approach to this, as to the origin of the entire universe, is information.*

Prof. Dr Manfred Schrey

Physicist, Cologne University of Applied Sciences/Germany  
RWTH Aachen, recipient of the Wilhelm Borchers Medal (from a scientific report on Liedtke's artworks from 2015)



On loan; a work by Peter Paul Rubens 1577–1640 for Liedtke's art exhibition



Berlin 2023 Dr Thomas Föhl

Dieter Liedtke

*“Building on the approach—lost since the Renaissance—of conducting scientific research through the medium of art and philosophy, Liedtke is the first artist in almost five centuries to once again produce art and research findings of the highest quality.”*

Dr Thomas Föhl 2005

Art historian / Member of the Board of Directors of the Weimar Art Collection Lender of a Rubens to the Liedtke Art Formula exhibition art open 1999

## Artist, philosopher and inventor

Dieter Walter Liedtke was born on 6 July 1944 in Essen (Germany). In addition to his creative work as an artist, he is also an author, inventor, philosopher, researcher, entrepreneur, architect and builder. According to Liedtke, we can shape the world to be more ethical, with freedom and prosperity for all, if art descends from its misrepresented ivory tower, explains itself through a simple formula and, through this, works of art become accessible to all people through their creativity, thereby opening up a new world for humanity and its environment through the neural and epigenetically effective transfer of creativity from artists and the arts via mirror neurons in every person's brain, alongside an ethical economy focused on sustainability and unlimited resources.



Dieter Walter Liedtke

## Milestones

In the early 1970s, Liedtke invented the Hairmatic 2000 hair clippers, which, thanks to an audiovisual marketing system he developed as its creator,



Franz Beckenbauer (left) and Dieter Liedtke cutting hair with the Hairmatic 2000

Audiovisual marketing, developed by Dieter Liedtke in 1970, is used worldwide

sold in the millions and, thanks to its advertising partner and World Cup winner Franz Beckenbauer, Du Mont Verlag in Cologne and the TV channel RTL, was voted one of the cult products of the 1970s. Hairmatic 2000 was, among other things, a sponsor of the Rot-Weiss Essen football club in Germany's 1. Bundesliga.

## Extract from patent applications and copyrights

- 1976** DE 2430651 A1 Air-cushioned shoe.
- 1976** DE2507249C3 Navigation map system in continuous film for motor vehicles and portable handheld systems
- 1982** DE3243730 A1 Further development of audiovisual marketing for motor vehicles
- 1983** DE 31 37 572.3 Customer self-service checkout system
- 1988** Creator and developer of the first evident and empirically validated formula for all arts and eras, enabling anyone to understand art.
- 1988–92** Design and construction of the Liedtke Museum in Andratx in the shape of a human brain.
- 1994–99** Development and realisation of the first art exhibition, 'Art from the Stone Age to the Present', using the formula that documents innovations in the history of art.

## Sustainable energy

- 2010** DE 10 2008 062 360.1 Wind turbines along motorways, railway lines and in the countryside.
- 2011** DE 10 2009 036 891.4 Windows as air conditioning units and for energy and water generation.
- 2011** DE 10 2009 036 962.7 Hybrid electric/hydrogen ball motor with adjustable displacement for flexible adaptation of autonomous energy production for vehicles, buildings and communities.

## Cell rejuvenation

- 2011** DE 10 2009 053 336, Interactive computer software as an art exhibition and creativity promotion programme.
- 2011** DE 10 2009 054 154 A1 Search programme for image-generated TV and film content.
- 2011** DE 10 2010 008 328, Interactive software for combating addictive behaviour.
- 2011** DE 10 2010 008 327, Interactive software as a cellular information cleansing programme.
- 2011** DE 10 2010 008 329, Interactive software as an epigenetic internet programme for the rejuvenation of body cells.

## Solo exhibitions and curator

- 1988** “The Fourth Dimension” at the Sheraton Hotel Essen
- 1991** “Images from God’s Perspective” at the Church of St. Francesco in Gemini, Italy.



Title of the work: Information as temporal or timeless events.

Connections. Christ on the Cross; wrapped in a red cloth, bound at the head with video tapes behind the altar and suspended through the room via video tape, like a genetic code hanging in the air, connected to an image of the Virgin Mary in the church, as well as linked through invisible spiritual or informational connections of ideas to the Eternal Light of creative power and creativity in the universe. In the solo exhibition entitled “Images from God’s Perspective” at the Church of San Francesco, 49 works by Liedtke were exhibited.

**1988–92** Design and construction of the Liedtke Museum in Andratx, Mallorca. The museum takes the form of a human brain and houses the exhibition: “Art = Evolution” (his works on scientific research through artworks). In particular, his works on epigenetics, the formula of art, the history of art, culture, society and physics were displayed.



The complex was designed and built by Liedtke in the shape of a brain as a tribute to Michelangelo. In the Sistine Chapel, Michelangelo depicted the human brain as the mantle of God. Liedtke:

*“The mind, the transmission of knowledge and information, and the creativity of all people guarantee evolutionary development and thus ensure a positive future for humanity and its environment.”*

In addition to the exhibition spaces, his studio, a restaurant with an outdoor event area, apartments, a teardrop-shaped pool featuring mosaic artworks and the ‘Art Formula’, further outdoor sculptures designed by Liedtke for the site have been on display within the grounds of the complex since 2013. Following a new concept for his painting exhibition, Dieter Liedtke decided in 2022 to close the exhibition spaces of the museum in Andratx and transform the museum into an open-air sculpture museum for

art-loving visitors.

The painting exhibition is to find its home in the newly built museum on the Globalpeace Campus. It will first be shown as a travelling exhibition in museums across four continents in 12 countries.

- 1994** Opening of the Liedtke Museum with the Exhibition: Art = Evolution
- 1998** Development of a consumer video channel where film producers and short-film makers could upload their productions free of charge to the internet of the future and recoup their costs through advertising revenue within and between the films. The proposal for the internet film channel submitted to the Bertelsmann media group was rejected in 1999 as unrealistic, on the grounds that the internet was too slow. Liedtke believed: "Internet speeds for films will improve." Seven years later, this business idea was successfully implemented in America under the name "YouTube" as a video channel.
- 1999** Liedtke makes art history with the formula and the Art Formula exhibition in 1999. The art exhibition art open – worldart in Essen showcases, for the first time across 23,000 square metres of exhibition space, the development of the visual arts from the Stone Age to the present day. Through the Art Formula, it documents the innovations in over 1,000 original works of art history from various eras, drawn from European museums and collections, within a single, revolutionary and new neural context, offering visitors invaluable insights.

Patron of the exhibition: Queen Sofia of Spain, Nobel Peace Prize laureate Mikhail Gorbachev, Minister Dr Norbert Blüm of the Federal Republic of Germany.

Sponsors included Coca-Cola, the Bertelsmann media group, the Spanish Ministry of Culture, as well as major museums and art collections across Europe, featuring over 1,000 original artworks worth billions of euros, with a sponsored artwork rental fee in the millions.

## A revolutionary philosophy: Information equals energy

**June 1979** He developed his artistic movement of Concrete Evolutionism in philosophy to overcome dualism in the natural sciences as well as between the humanities and the natural sciences. Using the innovation formula (Hegel-Liedtke Graphic Dialectics) of dialectics, he demonstrates conclusively: in physics and astrophysics, the history of humanity, the history of art, biological evolution, developments in medicine, innovations in technology, and the rising quality of human life over millennia through creativity. Concrete Evolutionism is a philosophy and artistic movement that seeks to philosophically understand the deeper foundations of evolution and to establish a stronger ethical reality.

According to Concrete Evolutionism, a better future for all people is founded on positive global development through population growth, a Second Enlightenment, and the promotion of creativity, education, health and cellular rejuvenation. Information, creativity and art generate more natural and sustainable resources and energy through new ideas than any single person or humanity could ever consume. Liedtke derives his credo for the future from the scientifically documented 10,000-year history of humanity, his artworks and today's neural and epigenetic research findings on the natural transmission of creativity



Conversation on the transmission of creativity through art / art exhibition 'The Fourth Dimension' 1988 (from left, descendant of Baron von Humboldt, Dr Schlumpf (State Secretary of the German Government) and Dieter Liedtke (in the background, the Liedtke sculpture 'Gedankenflut' in the exhibition 'The Fourth Dimension' 1988 at the Sheraton Hotel in Essen, Germany.



In 1998, Dr Norbert Blüm, Minister of the Federal Republic of Germany, acted as patron of Dieter Liedtke's art exhibition 'art open', explaining the concept of art and how it works, namely the transmission of creativity through art to the discerning viewer.

*Outcome of the discussion:*

*"The artistic formula for the transmission of creativity through works of art is a fundamental and constitutional right enshrined as the freedom of personal development. It should be taught in schools, as it contributes significantly to the development of creativity and prosperity among the population."*

*"On the threshold of a new millennium, creativity and innovation have become the driving forces in our everyday lives. Creativity, however, is by no means the exclusive preserve of art, but a challenge for us all. Creativity is the bridge from the present to the future. The ambitious and exciting exhibition concept of art open 1999 demonstrates that art promotes creative action and thinking, thereby enabling a higher quality of life and a positive future."*

**Minister Dr Norbert Blüm 1999**



Dieter Liedtke presents the empirically evident graphic Hegel-Liedtke art formula to German art historians and the German press, drawing on over 1,000 original artworks from art history at art open in Essen in 1999.

Liedtke:

*“Once the neural pathways for creativity in art have been unlocked in the brain, anyone person, regardless of their age, achieve through understood innovations in art that they themselves become more creative and healthier, whilst also enabling the improvement of their cognitive performance.*

*Every baby is welcome. For they are genetically as a special Leonardo da Vinci, relevant to evolution, in nature, from nature, as a natural phenomenon, and opens up new perspectives on a more positive world.”*

**2017–19** Development of an art valuation system “Artinvest” with a certificate and profit guarantee for works of art. Using the Artinvest art valuation criteria, anyone interested in art, even without having studied art, can determine whether a piece is art or mere decoration. The Artinvest evaluation guide thus offers the greatest possible autonomy and security when investing in young, unknown artworks and artists, and enables high ethical returns, an average of 1100% for original artworks. This enables governments and guarantors to issue new cryptocurrencies based on innovations in the art world without burdening the state. They will be used as secure currencies, for pension funding independent of generations and wages, but also as a stable medium of exchange or as investments in artworks with secure, guaranteed returns.

The wealth generated by works of art can be distributed more effectively and equitably amongst the population through Art-Coins.

**2023–25** Sale of the interior exhibition spaces of the Liedtke Museum, renovation of the museum, and creation of an exhibition featuring outdoor sculptures.

## Awards

Brussels, 1974 World Exhibition of Inventions (Bronze Inventor’s Prize)

Nuremberg, 1974 International Exhibition of Inventions (Bronze Inventor’s Prize)

St. Gemini, 1991: Winner of the Cultural Prize for Fine Arts awarded by the City of St. Gemini, Italy, for the exhibition “Images from God’s Perspective”.

**1998–99** Art form: opera / During his travels through Russia, Liedtke wrote an opera spanning different eras and musical styles entitled “Mar”. Rehearsals and performances were conducted by the St Petersburg Symphony Orchestra with Hermann Reberel’s Monte Carlo pop group (drummer of the Scorpions) at the art open exhibition in 1999.

## Consolidation at the Globalpeace Campus:

**2004–17** Dieter Liedtke designs an architectural cultural symbol and a constitution for peace between religions.

## aimeim Clinic for Cell Rejuvenation through Information

New scientific findings support Liedtke’s research and patent applications regarding the effect of art or innovations on the improvement of the neural network and the epigenetically effective healing and rejuvenation of genetic programmes. An example: VR glasses with film information enhance creativity and

Brain function. “A rehabilitation therapy using VR headsets at Essen University Hospital in 2021 improved neural connectivity, with hardly any lasting damage observed following a stroke. Other research findings

, e.g. from ETH Zurich in 2014, demonstrate: “Thoughts can activate genes”.

## New Renaissance

Dieter Liedtke develops his new insights from “Images from God’s Perspective” (Sant Gemini, Italy, 1991) and art open (Essen, Germany, 1999), and supplements these with his new conceptual images of the evolution of society, cellular rejuvenation and the world formula to form a haemological evolution in the exhibition “New Renaissance  $i = E = MC^2$ ”, which will be on display in London, Madrid, Tokyo and New York, among other cities. The revolutionary exhibition is set to be shown in 12 selected museums around the world.

## The performance of the opera: Mar

“Mar” – performances of the art-form opera, which transcends temporal and musical eras (classical, rock-pop, techno), at the Globalpeace Campus.

## The Evolution Museum

The exhibition and the building’s architecture serve as an overarching symbol of the neural interconnection of creativity and represent a novelty in the museum world. The building is modelled on a scale-accurate replica of Albert Einstein’s skull, beneath which the artworks represent the synapses and pathways of neural connections, leading to new connections within the viewer through which they can rediscover and strengthen their own evolving creativity and innovative power. This revolutionary museum concept applies the formula to art, spanning from the Stone Age to the present day, by visually documenting the innovations and creations of art history and making them tangible.

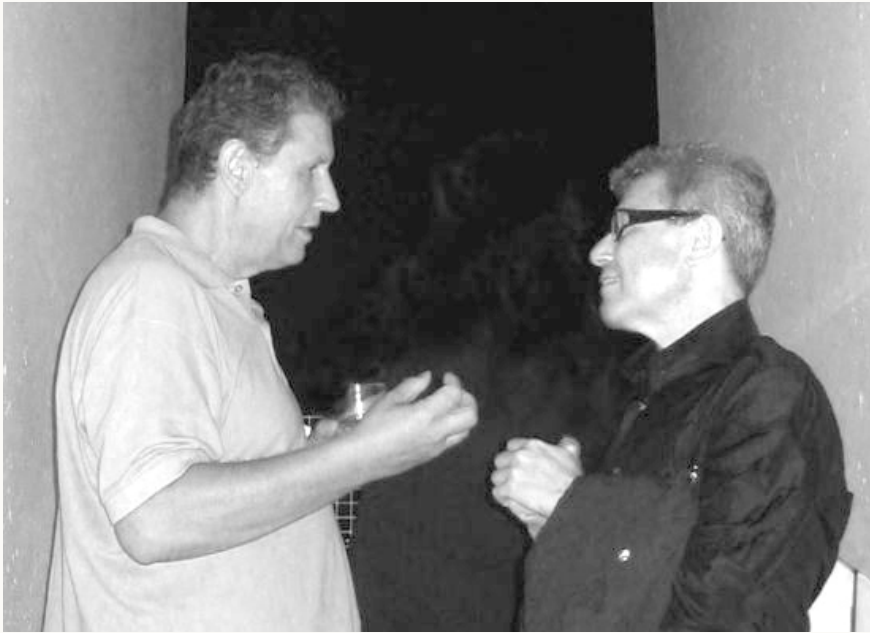


Ernst Peter Fischer with art exhibition catalogue New Renaissance  $i = E = MC^2$  / Heidelberg 2023

*‘If creation refers to a creative (imaginary) process leading to a material (real) product that can continue to develop, then one encounters the question already posed by Plato: how could the real (being) have come into being from the conceivable (consciousness) and transformed itself into it? The Greek philosopher posited a mediating force at work, which he called Ousia, a term that can simply be used to ‘cause’ if one understands the word as ‘original matter’, that is, as that which preceded things and leads to their creation. This is the intermediate step that needs to be understood and which brings people from the ideal to the real. It was it took place when the world was created from new information or energy, and it is repeated every time a person like Dieter Liedtke – whether as an artist or a scientist – becomes as creative with his ideas as God was in the beginning. Art and science are free inventions of the human mind, and this mind is the creation of a God who thereby finds his way to himself. There is every reason to be grateful to him and to follow his example.*

Prof. Dr Ernst Peter Fischer 2023

Recipient of the Lorenz Oken Medal, the Treviranus Medal, the Eduard Rhein Cultural Prize, the Medal for Science Journalism from the German Physical Society, the Sartorius Prize of the Göttingen Academy of Sciences, Honorary Member of the Emden Society of Naturalists of 1814 (see Wikipedia) historian of science (see Wikipedia)



Dieter Liedtke and architect Daniel Libeskind (NY) on the left, in conversation about museums, architecture and concepts for the future / Libeskind has, among other things, designed several museums in various countries (see Wikipedia)

## The Globalpeace Campus

- Innovation Factory Hotel 5–6-star luxury hotel
- Architecture park featuring the world's best architects from 2020
- Conference and Events Centre
- Specialist and exhibition centre for innovation events
- Cinema, concert hall
- 3- and 4-star loft hotels
- Guesthouse for philosophers and artists
- Monastery of Innovation
- Hostel for cultural and pacifist tourists
- Elegant luxury apartments
- Museum of Innovation in Art
- Galleries, sculpture park
- Galleries and hall for temporary exhibitions
- Cafés, restaurants and gourmet temples
- Food market
- Spirit Hall for all religions
- Studios, offices, film and photography studios
- Consultancy for inventors and artists
- Hotel workshop for musicians with an acoustics hall and rehearsal room
- Various workshops for artists, inventors and pioneers
- Wellness and fitness centre with steam room and sauna, indoor and outdoor swimming pools
- Ayurveda and yoga centre

- Equestrian centre, tennis courts, sports fields
- Pool leisure area with cafeteria/restaurant
- Certified organic cultivation of organic produce and vegetables
- Sustainable, self-sufficient freshwater and energy supply and water treatment for organic farming and the park.
- Energy, climate control and water at no extra cost (at cost price from autonomous energy sourced from wind, self-generated hydrogen and solar panels)
- Health and medical centre
- Rejuvenating assisted living
- Childcare and nursery
- International school
- University for shaping the future, offering a degree or PhD in innovation techniques
- Institute for Evolutionary Research and Epigenetics
- Institute for Cellular Rejuvenation Research aimeim
- aimeim Cellular Rejuvenation Clinic
- Rental management for landlords with 5-star service

*“A holistic and sustainable promotion of creative resources and the global interconnections between nature and humankind converges in a haemological evolution, which, within ethical capitalism, becomes visible for humankind even in architecture, and for the first time enables a positive world for all future lives, taking a step in philosophy to overcome dualism and opening up a new level of social evolution in the history of humanity.”*

Dieter Walter Liedtke

## Statements



Dieter Liedtke

Mikhail Gorbachev

Nobel Peace Prize laureate Michael Gorbachev on the fundamental formula of all the arts and their positive power:

*“The publication and application of the formula of art will reduce poverty, terrorism and the threat of war in the world.”*

Mikhail Gorbachev 1996

Nobel Peace Prize laureate



Harald Szeemann and Dieter Liedtke at a press conference for art open 1999 at the Hotel Vier Jahreszeiten in Hamburg

*“Liedtke himself is a work of art. Many should be able to sense the inventive artist and modern-day Leonardo da Vinci in his exhibitions or come into direct contact with him  
He is positive energy”*

Prof. Dr Harald Szeemann 1999

Art historian / Director of the Kassel Documenta / Venice Biennale, etc. (see Wikipedia)



Niklas Luhmann

Dieter Liedtke

*“Liedtke modifies and dissolves the framework of established theories. His new scientific theories are both the condition and the product of their own operation. One might think of an evolutionary achievement which, once invented and introduced, enables itself. If one applies this result to the system of modern society, which enacts and repeals its structures through decisions, one sees a result of evolution.”*

Prof. Dr Niklas Luhmann 1996

Social philosopher and systems theorist. Honorary doctorates from the universities of Ghent, Macerata, Bologna, Recife, Guadalajara, Lecce, Leuven and Trier. 1997: Amalfi Prize. 2000: Renaming of the Oerlinghausen Municipal Grammar School to the Niklas Luhmann Grammar School. Since 2004, the Sparkasse Bielefeld Foundation has awarded the Bielefeld Science Prize, worth 25,000 euros, every two years in memory of Niklas Luhmann. 2008: Naming of the Science Prize in memory of Niklas Luhmann. 2008: Naming of streets in Luhmann's hometown, the Hanseatic city of Lüneburg. († 1998, see Wikipedia)



Karl Ruhrberg

Dieter Liedtke

*“Dieter Liedtke’s artworks have mind-expanding functions. They open up a new world to the viewer, art historian and researcher.”*

Prof. Karl Ruhrberg 1997

Art historian and art book author, former director of the Museum Ludwig in Cologne, President of the International Association of Art Critics (German Section, AICA) (see Wikipedia)



Dieter Ronte

Dieter Liedtke, Palma 2024

*Liedtke's formula:*

*Life + Expansion of Consciousness = Art  
should not, however, be understood as a restriction on  
artistic thought. Art is often shaped by rules,  
such as Josef Albers with his 'Interaction of Colours', or  
the Suprematists with their manifesto, and by the visual  
conventions of iconography, the demands of  
clients, political directives towards an idealised realism under  
fascism and communism, etc. Therefore, in Liedtke's  
reflections, the history  
humanity, its failings and its successes, natural and medical  
research  
as many other fields of human, scientific thought. Art, situated  
beyond the chronologically diverse definitions, becomes the  
spectacular symbol of artistic freedom. The formula is no  
guarantee for the making of art, but rather for the  
understanding of art. And indeed, not only contemporary art,  
but art from all  
centuries and millennia.*

Prof. Dr Dieter Ronte, art historian

# Patron



Dieter Liedtke

Mikhail Gorbachev



Queen Sofia of Spain



Federal Minister Norbert Blüm

Dieter Liedtke

## Patron

of the Liedtke art open Kunstformel Exhibition 1999 Essen

Queen Sofia of Spain

Mikhail Gorbachev  
Nobel Peace Prize laureate

Dr Norbert Blüm  
Minister, Germany

## Scientific advisors

Dr Thomas Föhl  
Museum Director, Art Historian

Prof. Dr Dieter Ronte  
Museum Director, Art Historian

Prof. Dr Ernst Peter Fischer  
Historian of science

Prof. Dr Friedemann Schrenk  
Museum Director,  
Anthropologist/Researcher

Prof. Dr Manfred Schrey  
Physicist, Cologne University of Applied  
Sciences

## In memoriam

Prof. Dr Harald Szeemann  
Curator, art historian

Prof. Karl Ruhrberg  
Museum Director, Art Critic, Art Historian

Prof. Dr Franz Müller-Heuser  
Dean of the Cologne University of Music, UNESCO  
Music Advisory Board

Prof. Dr Hellmuth Karasek  
Literary critic

Prof. Dr Michael Th. Greven  
Dean of Social Sciences, University of Hamburg

Prof. Dr Niklas Luhmann  
Philosopher of society and art

## Liedtke Art Projects from 1969



Dieter Walter Liedtke

### Patent applications:

Household products, sustainable energy generation, Green engine, health and epigenetic design through information, cell rejuvenation app,

- Development of the art movement: Concrete Evolutionism
- Development of the art formula
- Development of the world formula
- Representation of the holistic evolution of the universe
- Natural intelligence model of the universe
- Development of Dimension 0
- Introduction to the philosophy of direct democracy in the universe
- Author of scientific books, art catalogues and art-historical studies

An art-historical perspective: Liedtke's works, exhibitions and studies

Liedtke has limited his entire oeuvre to 1,000 original artworks. As an inventor and researcher, he will not sell his works until 2024, but instead uses them as a source of inspiration for the creation and development of further works that offer new perspectives in art history and science. Since the 1970s, Liedtke has held the view that a lack of understanding and inadequate communication of art and creativity lead to poverty, illness and war. His works support this thesis.

Liedtke argues that the dimming of the population's global swarm creativity leads to a slowed and misguided cognitive evolution.

Furthermore, the stoking of fears contributes to the breakdown of neural networks (intelligence). The limitation of natural creative resources is further exacerbated by disinformation about art and creativity.

For Liedtke, we are at a similar stage in the mediation and development of art and creativity as we were in the 15th century, when reading and writing were not yet widespread. He is committed to promoting the simple recognition of art and creativity among the general public through his free, graphical art formula.

A central focus of his work is the investigation of the neural and epigenetic effects of the art formula he has developed on people who have no interest in art and creativity, and how this evolutionary deficit in society can be remedied. Liedtke is not interested in the image, marketing or sale of his works – his exhibitions were free of charge and visitors and galleries were unable to purchase his works. In exhibitions curated by him that incorporate visitor studies, he conducts his work in the spirit of Joseph Beuys in public places such as hotels, cafés, churches, trade fairs and department stores. His new theory of art is based on works of significance in art history as well as on his own works, which he has created since the 1970s and which depict the evolution of life through creativity, innovation and the free, evidence-based communication of information as the driving force of evolution.

Liedtke succeeds in substantiating his theory regarding the effects of the art formula developed on behalf of Joseph Beuys in 1988 on the neural networking and epigenetic shaping of intelligence, personality development and the reduction of anxiety through understood creativity and mirrored information. His exhibitions promote increased creativity and have a positive influence on visitors' lives, as independent research findings demonstrate.

Empirical research findings on mirror neurons, discovered in 1992 by Giacomo Rizzolatti, as well as the work of neurobiologist and Nobel laureate Eric Kandel from 2000, confirm the relevance of Liedtke's artworks from the 1970s and 1980s. His books *\*The Consciousness of Matter\** (1982) and *\*Art Puzzles\** "Art Formula" (1990), "Art Formula Lexicon" (1999) and

“Prosperity through Culture” (2005) document his research findings from art-historical, scientific and empirical perspectives. Further studies and his works have shown that creativity represents a natural genetic process of our evolution, and confirm Liedtke’s far-reaching positive effects of creativity and art on the human brain, genetic, cellular and population health, social development and peace-building.

Furthermore, through his artworks, Liedtke is developing a holistic, empirical information model of the universe that resolves many social and universal paradoxes, utilises creativity as a natural component of the universe, and makes this visible for the first time through his works. This new model of a peaceful world is published by Liedtke through art exhibitions, books, art catalogues and an art formula app that covers all art eras in over 100 languages.

As the prelude to a new Enlightenment, Liedtke is curating his travelling exhibition ‘New Renaissance i = E = MC<sup>2</sup>’, which will be shown from 2027 to 2031 in twelve museums across four continents. He is releasing the remaining 650 original works from his collection for sale on the art market to finance the exhibition and the Globalpeace Campus in Uruguay.

Since 1992, Liedtke’s findings and studies have been supplemented and documented by numerous empirical medical studies, as well as investigations by the World Bank and the United Nations, into the impact of creativity on health, peace and prosperity.

Key documents on this subject include: Studies on the neural networking and epigenetic shaping of creativity and intelligence through information

### **Discovery of mirror neurons (1992)**

- o **Researchers:** Giacomo Rizzolatti and colleagues
- o **Location:** University of Parma, Italy
- o **Findings:** Mirror neurons are a special class of neurons that become active when an individual performs an action or observes another individual performing the same action. These neurons play an important role in understanding the actions and emotions of others, which contributes to increased creativity and intelligence.

### **2. Findings by Eric Kandel (2000)**

- o **Researcher:** Eric Kandel

- o **Award:** Nobel Prize in Medicine

- o **Findings:** Kandel demonstrated that learning processes lead to physical changes in the brain, particularly in synaptic connections. These neuroplastic changes are fundamental to understanding how creativity and new experiences shape the brain and influence and enhance them.

### **Empirical studies on the health benefits of creativity**

### **3. Studies on the effects of art and creativity on health**

- o **Year:** From 2010

- o **Research institutions:** Various medical universities and clinics worldwide

- o **Findings:** Art therapy and creative activities have been linked to improved health, reduced stress, enhanced cognitive function and greater emotional well-being. Patients who regularly take part in creative activities often show faster recovery and a higher quality of life.

#### **1. Reducing stress and anxiety**

*Study: “Art Therapy in Reducing Anxiety: A Meta-Analysis” (2015)*

- **Research institution:** National Institutes of Health (NIH)

- **Results:** A meta-analysis of 15 studies showed that art therapy contributes significantly to the reduction of anxiety. The

Participants reported lower anxiety levels following regular art therapy sessions.

- **Mechanism:** Art therapy promotes relaxation and mindfulness, which leads to a reduction in cortisol levels.

#### **2. Improvement in cognitive function**

*Study: “The Impact of Creative Arts on Cognitive Processes: A Longitudinal Study” (2018)*

- **Research institution:** University of California, Berkeley

- **Results:** Over a period of five years, a group of older adults who regularly participated in creative activities was studied. The study found that

that these participants demonstrated 30% greater cognitive flexibility and a 20% improvement in memory compared to a control group that did not engage in creative activities.

□ **Mechanism:** Creative activities promote neuroplasticity and support the formation of new neural connections.

### **3. Improvement in emotional well-being** *Study: “Art Therapy for Depression: A Randomised Controlled Trial” (2017)*

□ **Research institution:** Mayo Clinic

□ **Results:** Patients with major depression who took part in a twelve-week art therapy programme showed a significant reduction in depressive symptoms compared to the control group. The improvement was measured using standardised depression scales.

□ **Mechanism:** Art therapy enables the expression and processing of emotions, leading to better emotional balance.

### **4. Strengthening the immune system**

*Study: “The Biological Impact of Art on the Immune System” (2016)*

□ **Research institution:** Harvard Medical School

□ **Results:** Participants who regularly attended creative writing workshops showed increased production of immune cells and antibodies. The study documented a 25% higher immune response compared to the control group.

□ **Mechanism:** Creative forms of expression can reduce stress, which in turn strengthens the immune system.

### **5. Faster recovery and rehabilitation**

*Study: “Creative Arts in Rehabilitation: Effects on Recovery Time and Pain Management” (2019)*

□ **Research institution:** Johns Hopkins University

□ **Results:** Patients who took part in artistic activities during rehabilitation reported less pain and, on average, required 20% less time to recover than patients who did not engage in creative activities.

□ **Mechanism:** Creative activities distract from pain and promote a positive attitude, which accelerates healing.

### **6. Promoting social interaction and a sense of community**

*Study: “Community Art Projects and Social Cohesion: An Empirical Study” (2020)*

□ **Research institution:** University of Michigan

□ **Results:** Community projects based on creative activities led to a significant improvement in social cohesion and social support within the participating communities. Participants reported a stronger sense of community and increased social interaction.

World Bank and United Nations studies on prosperity and peace-building through creativity

### **4. Cities, culture and creativity: Harnessing culture and creativity (2021)**

o **Institution:** World Bank

o **Findings:** This study examines how cities can benefit economically and socially by promoting culture and creativity. It demonstrates that creative industries create jobs, contribute to economic diversification and strengthen social cohesion.

### **5. The Changing Wealth of Nations (2021)**

o **Institution:** World Bank

o **Key findings:** The study analyses how intangible assets such as culture and creativity contribute to national prosperity. Countries that invest in creative sectors often see more sustainable growth and stronger social cohesion.

### **6. World Development Report: Learning/The Promise of Education (2022–24)**

o **Institution:** World Bank

o **Key findings:** These reports highlight the importance of education systems that foster creativity and critical thinking. Such systems better prepare students for the challenges of a rapidly changing world and improve long-term educational outcomes.

### **7. Skills and workforce development (2024)**

o **Institution:** World Bank

o **Key findings:** The study highlights that creative skills are increasingly in demand in the modern world of work and that creative education enhances employability

and the workforce's capacity for innovation.

### 8. UN studies on the Sustainable Development Goals (SDGs) and creativity

o **Goals:** SDG Goal 8 – Decent Work and Economic Growth (2016–2024)

o **Events:** World Creativity and Innovation Day (2016–2024)

o **Findings:** These initiatives highlight the role of creativity and innovation in promoting sustainable development and prosperity. Creativity is seen as key to tackling global challenges and in promoting peace and prosperity.

### Diete Walter Liedtke: Artist and Curator Solo exhibitions

- Exhibitions at: his own gallery, the Karstadt department store group, Messe Essen, cafés, the Sheraton Hotel and the Frankfurt Book Fair: 1981–2006

- Exhibition: The Consciousness of Matter / Kaiserhof Gallery (Liedtke's gallery) Essen 1981



Book readings in department stores 1983:  
“The Consciousness of Matter”

- Transparent Gene Design / Window: Café Mondrian, Essen 1988



- The Fourth Dimension / Konsum Fair Exhibition: 1988



- The Key to Art / Exhibition at the Konsum Fair 1989



- Exhibition at the Church of St. Gemini in Italy: Images from God's Perspective/ 1991



Title: Faith shapes neural networks and society

Genetic Reflection/ Genetic programmes reflect newly recognised information and abilities via a enhanced neural network in the genetic *programmes*

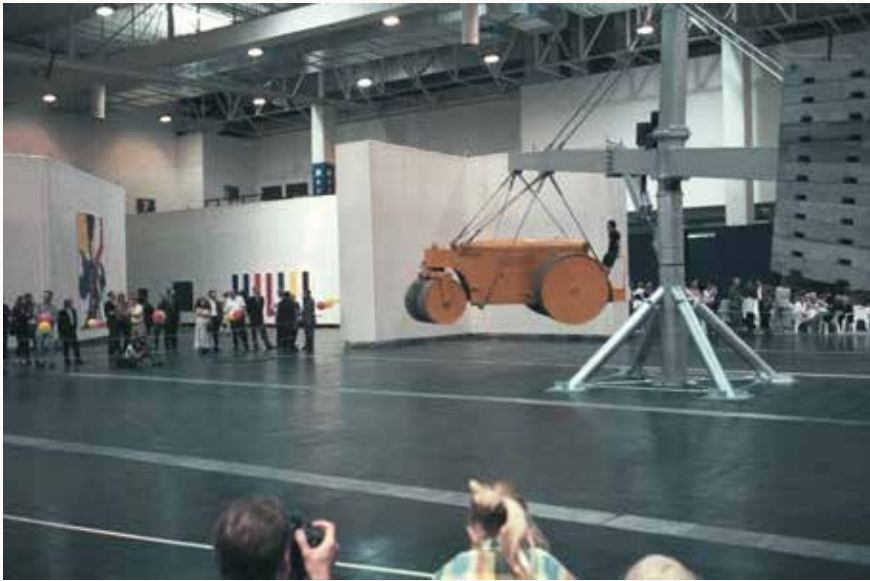


Networking images beyond time and space  
Ground sculpture: Interconnections of information with matter

The Fourth Dimension / Frankfurt Book Fair



*Curator and participating artist at the art open Evolution  
World Art Exhibition – From the Stone Age to the Present  
Day – / Germany 1999*



*The world premiere of the art formula took place at the “art open” World Art Exhibition in Essen, Germany, in 1999. Over 1,000 original individual works of art, as well as in further special exhibitions on the Stone Age, Voodoo, the Russian Middle Ages, Classical Modernism, Christo, Giger, Fuchs, Miotte, Contemporary Art and the ADAC Art Collection, were presented and decoded using the graphic art formula. The Art Formula exhibition was supported by free loans from major museums in Germany and Europe.*

*Decoded voodoo ceremonies and 56 musical performances spanning musical eras from classical to techno complemented the revolutionary, art-historical exhibition.*



*Exhibits at art open, spread across 23,000 square metres of exhibition space, document the evolution of art.*

*The art open exhibition, open 24 hours a day and free of charge, was made possible by the Hegel-Liedtke*

*graphic formula clearly demonstrate that every objective work of art represents an innovation in art history.(1)*





Stone Age exhibition approx. 2,000 sq m



Classical art approx. 8,000 sq m



Contemporary art approx. 10,000 sq m



Authentic Voodoo performances and a 1,000 m<sup>2</sup> art exhibition

*Liedtke is organising an art exhibition featuring music and rituals of Voodoo art, performed by a Voodoo medicine man and dancers from Benin at the art open exhibition on 500 square metres of sand in a hall, and, based on his research into approximately 300 works of Voodoo art in the exhibition, demonstrate for the first time through his research that innovation or new information is an essential component of Voodoo art and medicine.*



*Special exhibitions: Stone Age and Voodoo*

*Special exhibition: Christo*



*Romanticism special exhibition and Classical Modernism*



*Special exhibition: Informel art: Jean Miotte*

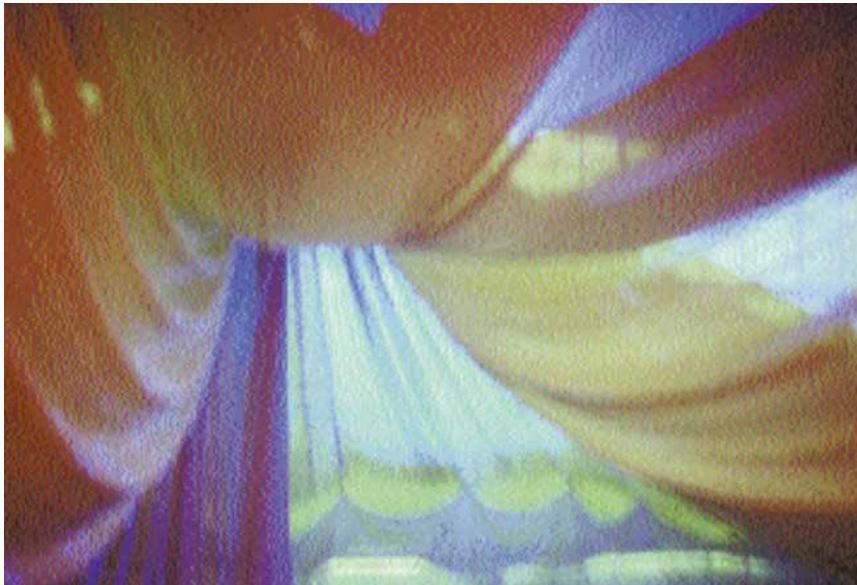


*Special exhibition: Contemporary Art*

*Special Exhibition: Contemporary Art: The Ruhr Region*



*Liedtke Special Exhibition: Creation and the Universe*



*Liedtke's Information Networks/Gravitational Information Networking Cluster: Kosmoran = Dark Matter*

### World premieres of Liedtke's opera "Mar"

The opera "Mar", composed by Dieter Liedtke, was conceived by him as an evolutionary journey through the musical styles of the centuries: classical, rock-pop and techno. It was performed by the Monte Carlo Rock-Pop Orchestra and the St Petersburg Symphony Orchestra during the art open.



*Monte Carlo Rock Pop Orchestra with Herrman Reberel of the Skorprios on drums*



*Monte Carlo Rock Pop Orchestra with Herrman Reberel of the Skorprios on drums*



*- Exhibition: The Art Formula / Alsterhaus Hamburg / 2004*



*Exhibition: The Art Formula / Exhibition at the Karstadt department store*



*- Exhibition: The Art Formula at Liedtke / Museum Andratx 2007 to 2022*



New uses and plans for old buildings in acquired properties:

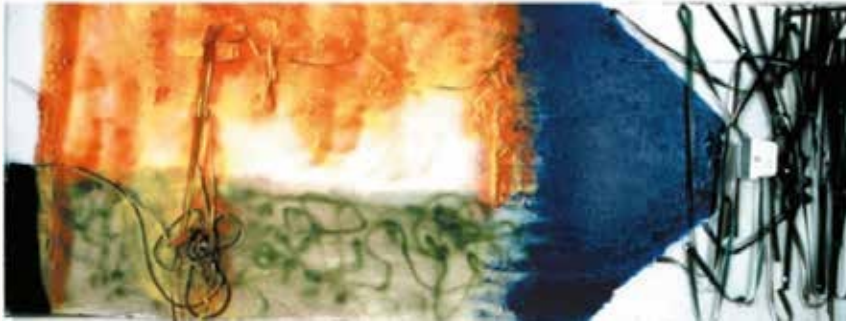
Liedtke Private Art Collection  
Sixth Avenue, Latschmond / New York / 1977



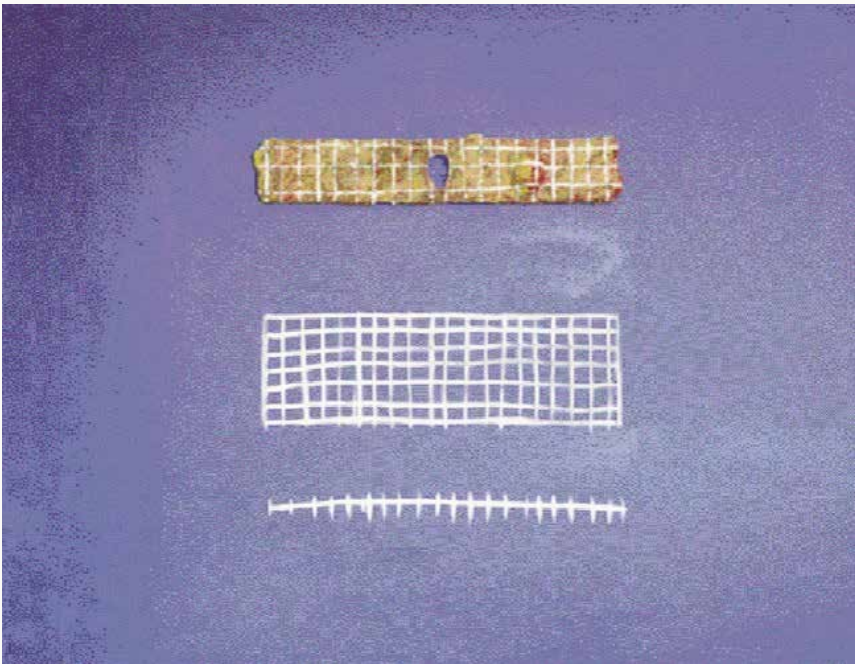
Liedtke Museum  
In a former lamp factory / Virneburg-Eifel / Germany / 1990



## Exhibition: The Fourth Dimension



Title: Path of Evolution



Title: The Fourth Dimension / Time Grid of Dimensions  
1982–1988

## Museum of Art Innovations Zeitz / Saxony-Anhalt

The development of an evolutionary museum of art history from the Stone Age to the present day. In a former chocolate factory in Zeitz / Saxony-Anhalt



Innovations in Art



## Completed projects

Dieter Walter Liedtke: Architectural design, client and implementation

Liedtke Gallery Museum: Kosmoran / Puerto de Andratx  
1985–86





Kosmoran Gallery with a sofa designed by Liedtke depicting the layers of time and earth, 1985

Kosmoran Exhibition: Evolution – The Art Formula 1988  
Image Title: Mirrored Information Changes Genetic Programmes/1986

Kosmoran Penthouse Gallery



Liedtke Museum, Puerto de Andratx

- Museum with flats  
- in Puerto de Andratx / built 1989–1992 / Liedtke Foundation Museum



Liedtke Museum, Puerto de Andratx

- Museum with apartments  
- in Puerto de Andratx / built 1989–1992 / Liedtke Foundation Museum

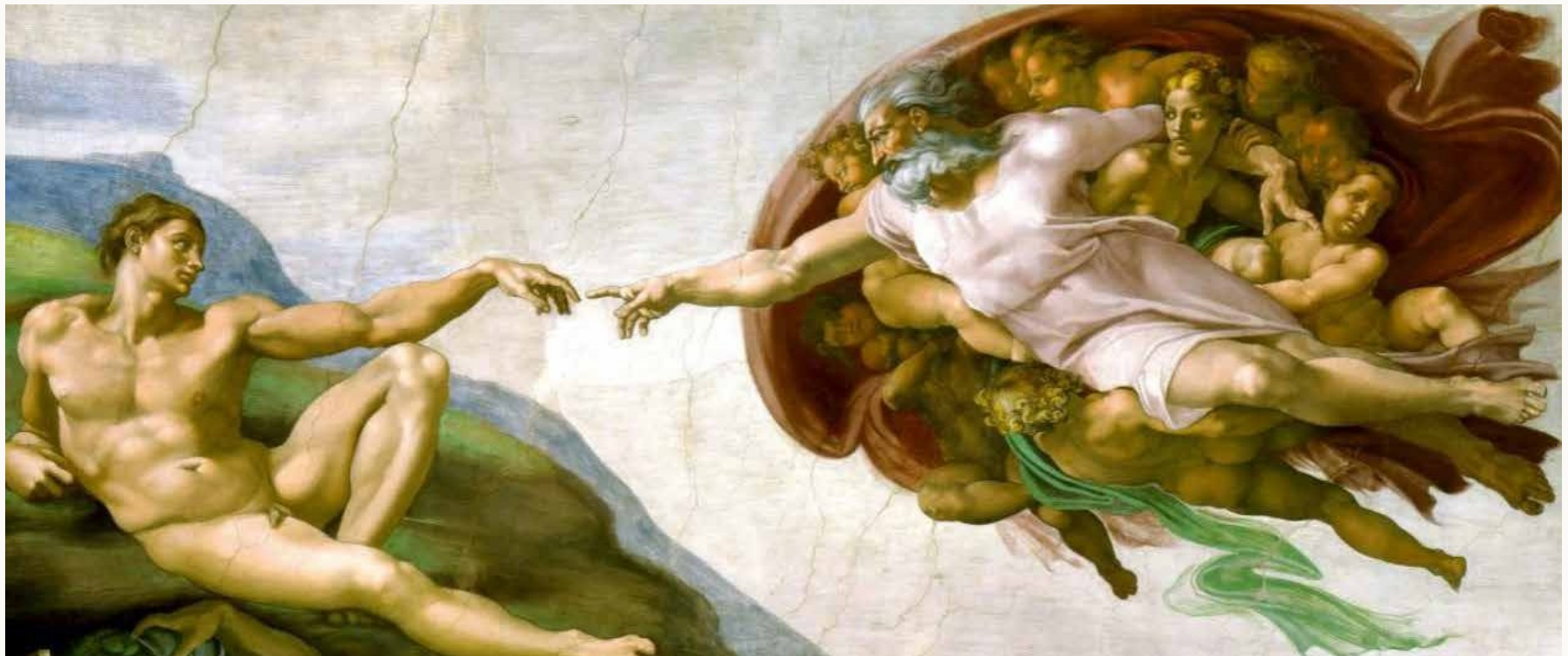




Liedtke Museum



Liedtke Museum



Design and realisation by Dieter Liedtke 1989/92 Brain-shaped building sculpture, Liedtke Museum in Puerto de Andratx, Mallorca. A homage to Michelangelo's 'Mantle of God', which he depicted as a human brain in the Sistine Chapel in Rome/Vatican. This photograph, showing the brain-shaped building from a triangular angle, evokes natural intelligence and the geometric triangle of direct democracy in the universe.



Redesign as a landscape sculpture museum from 2025–26

## Project

New Renaissance  $i = E = MC^2$

Artist and curator Dieter Walter Liedtke

Exhibition of the Second Enlightenment in twelve museums across four continents from 2027 to 2031

New project: Globalpeace Campus

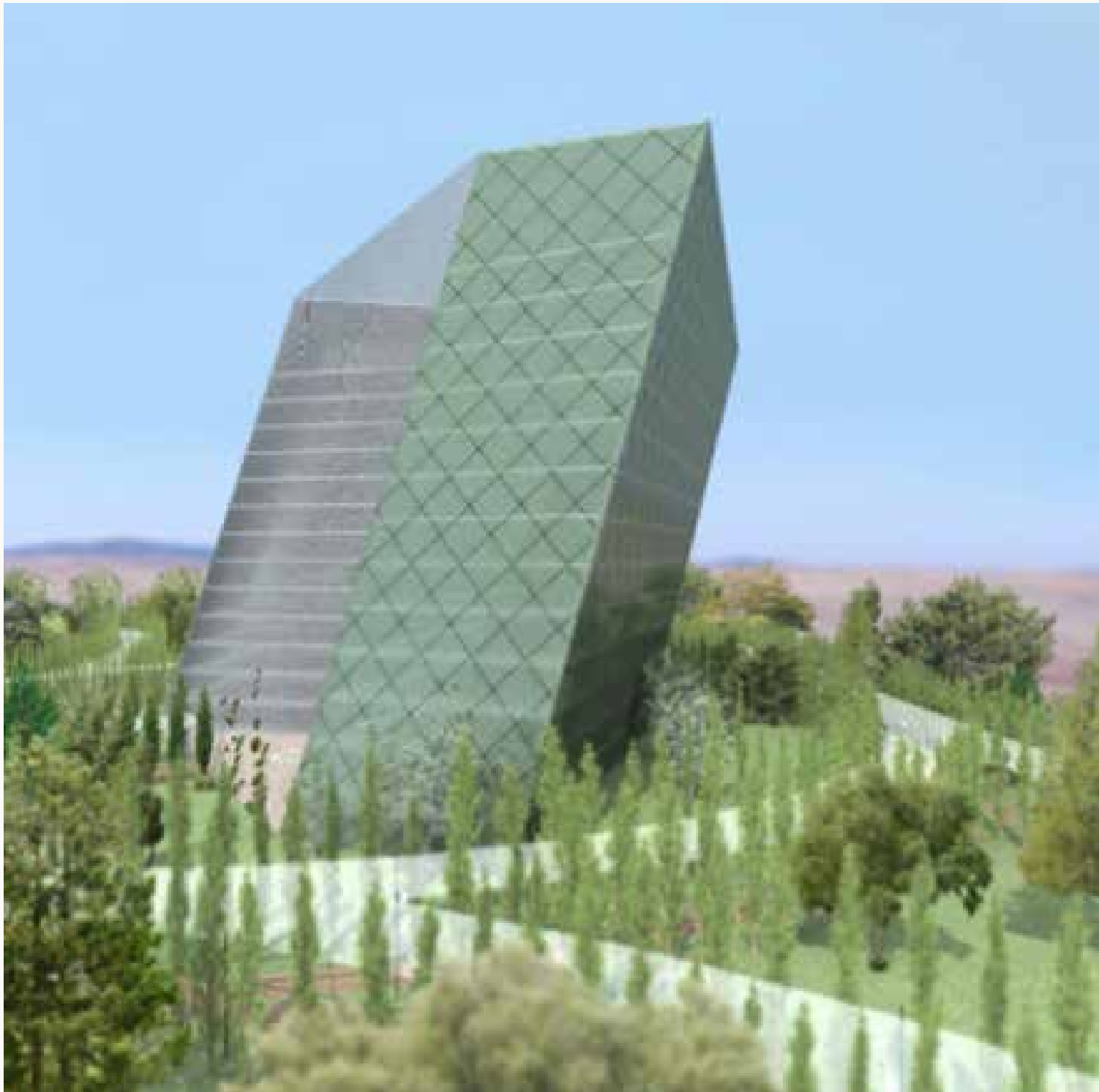


## Evolution Museum



Homage to Albert Einstein: Life-size replica of Albert Einstein's skull and museum of the New Renaissance exhibition  $i = E = MC^2$ . In which the artworks and their connecting pathways represent the neural networks of evolution in art, and the visitor becomes a wandering thought within Einstein's own brain.

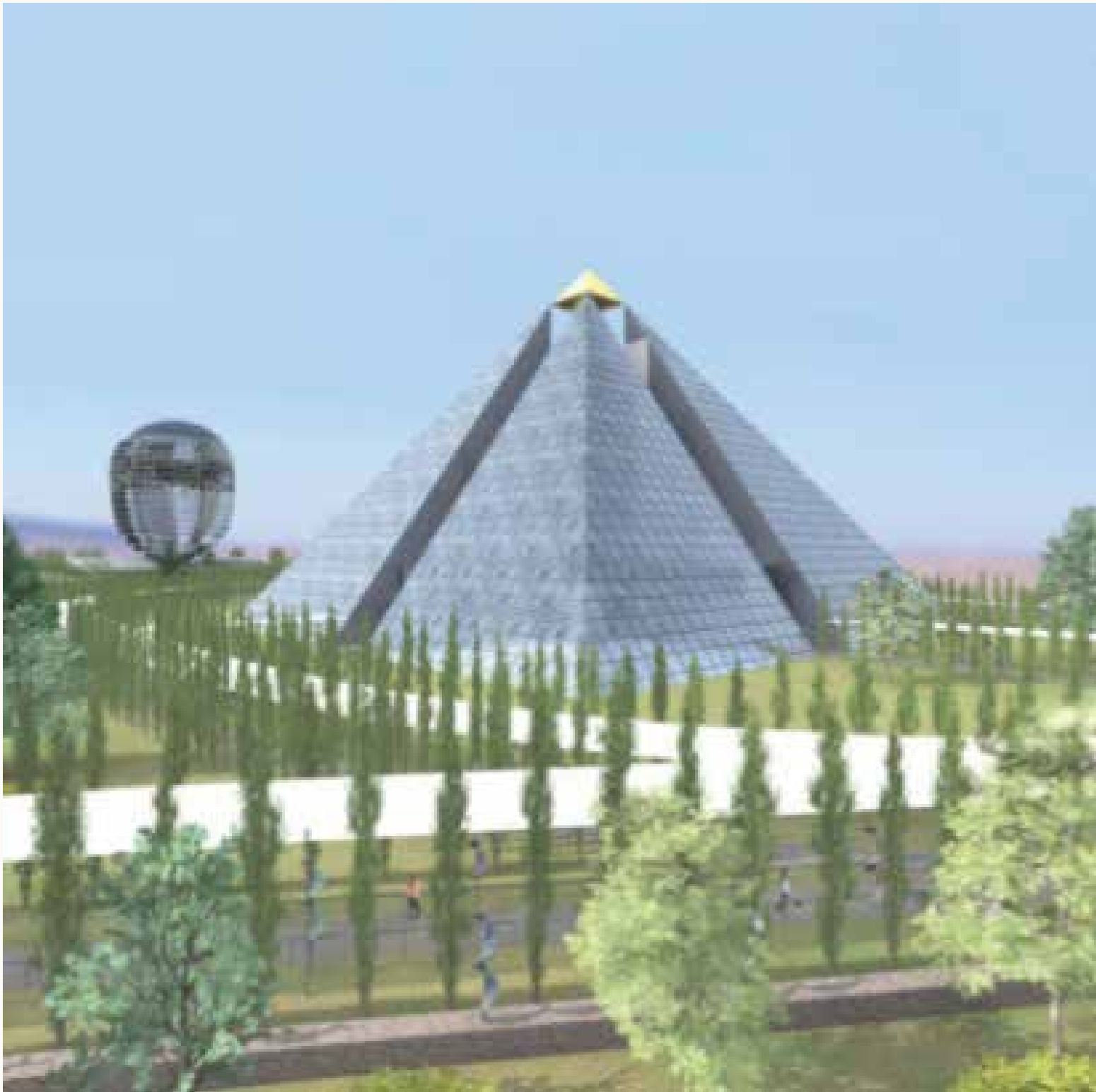
Libro



Libro / Symbol of books and information

*An open book driven into the ground as a statement recalls the ancient scriptures found in all cultures and religions, calling for peace between peoples.*

Spirithall Peace Centre



Spirithall Peace Centre

*The pyramid is aligned with the winter solstice and, as a cultural symbol, unites the sun, knowledge and health rituals of ancient cultures with the modern world to form a new, holistic family of information.*

## Spirithall

The promotion of global peace through a dialogue on common ground and the introduction of a Constitution of Religions comprising 23 articles, along with a pledge of protection for all people, is a significant step towards a shared home for all faiths and human rights organisations.

The creation of a channel for human rights and religions, which broadcasts videos recorded by people themselves via mobile phones, featuring wishes and pledges from believers and artists who commit to advocating for human rights, protecting life and nature, and contributing to the promotion of creativity, sustainable prosperity and peace through evident information, is a central component of this video artwork. The permanent performance action constituting his Gesamtweltkunstwerk is transmitted permanently into the universe via a laser beam at the Globelpeace Campus and published on a video channel on the internet.



Universe Laser Transmitter



Spirithall Concert Hall

The oath that participants take in their self-recorded videos and send to the Globalpeace Campus's designated email address is at the heart of this performance:

"I...../....., swear that I will stand up for human rights,

for the protection of those of different faiths and non-believers, for life and nature.

Through clear information, I will contribute to creativity, sustainable and more equitably distributed prosperity, and peace in the world

Innovation hub with a 5-star hotel



becomes a walking thought in  
itself.

Innovation MARKET



Cell Rejuvenation Centre



