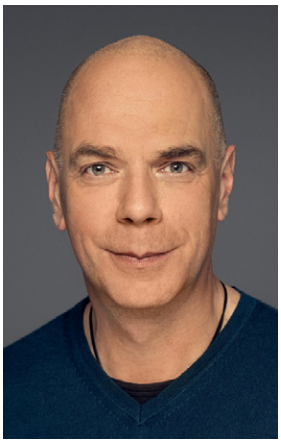
Encyclopedia of the Ideas of the Future
Lecture series of the Young Academy of Sciences,
presented by Rainer Maria Kiesow



Introduction: Rainer Maria Kisow
Lecture: Ingeborg Harms “beauty in men‘s fashion“
Photography installation and lecture: Henry Landers

Henry Landers: Lecture-text without heading 19,359 characters with spaces

Beauty

Lecture by Henry Landers

After the complex and fascinating lecture by Ingeborg Harms about the beauty in fashion, I am pleased to have the opportunity to add today‘s topic with my personal work as a visual artist and photographer. ...

HYPOTHESIS

... Beauty is beside to the modesty the accompanyist of the fulfillment. It is the antithesis of the romantic spectacle of pyromaniac fireworks, of unfulfilled, of falling, ...

ESSAY

... The art of the 20th century was inspired in its early phase of division, dismantling and of the overthrow of bourgeois salon art of the 19th century. The shocking, the provocation and destruction were to obstetricians of the new. The beauty was suspicious. It was a symbol for ‚emptiness of content‘, for ‘veiling’, for ‘untruthful‘ yes indeed it becomes as synonymous of ‘the superficiality’. The ugly and destructive, however advanced to the universally claimed ‘statement’ and ‘deepness’ in the artwork.

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Today the former provocation is overcome. The destruction in the robe of the ugly has become decent, widely accepted, almost beautiful in its category, presented even by some recipients named to the sublime and museums not only stored, but rather very successful presented. Even senior managers of banks and insurance companies like to show up today in interviews, in their impalpable statement, prior in front of abstract art because that is absolutely "politically correct". The the modern art once incarnated as a counter movement was innocuous decoration for neoliberal images of liberties.

Artists were trained in the course of the 20th century on their introspection. Their place is no longer that of the once threatening water-spitting demons, on the sill of the complacent bourgeois welfare, cheeky trampling around on their nerves. They lost the social theory of the Futurists, the disturbing spirit of the Dadaists, the shocking element of the Expressionists, even the irony of the pop art ... . Long could the list goes on. The political draft now extends little beyond the reflection of the artist's own self out, ore is mostly fixed on historical backward-looking.

The conversation between the individual and itself, his individualized, neurotic and thus increasingly isolated suffering in the society was declared a triumph over the instrumentalized, private and often motivated clerical order and authority of the penultimate century. Quite a few celebrate this condition as ‚liberation'. Existential essential artists are now increasingly supported and sustained by public, state or party-affiliated foundations, selected by curators, who voted to pass it whatsoever scholarships. Such bodies are interested not to compromise the rest of the „establishment". Even private collectors in the enjoyment feel considering of too much message of fine art. With few exceptions, artists have been understood. They avoid messages and content which stand in path of rapid recognition. They likes it to draw on the already well-known.

The claim to the work seems clearly defined: a contemporary work of art must be decoded in a few seconds by itself without any further explanation. Place yourself for a moment in the situation of judges who must screen hundreds of applications in a short time, must select few who come to enjoy a promotion, this makes perfect sense. But what remains? It seems as if the enlightenment come to a standstill. It follows a hermetic division of labor between the art creators and their audiences. Deputize in place of for of the

viewer, 'uncage' in the best case only the artists in their life design and work of art. The art consumer remains the position of an „enlightened" assume that he accepts gratefully, as it frees him from unpleasant surprises in his self-affirmation.

Ask questions was introduced in art as dogma. To answer, however, was by consensus of art professors and critics in the name of the viewer declares to embarrassment. Also the intention of the former provocateurs seems to stand immovably. The art of the 20th century seems obviously to accompany „the universal failure". In a functioning traditional civil society, with solid family, behavioral and value structures may be suitable and exotic entertainment to break old structures and to set contrast. As the primary hypothesis in the present and for the future of the approach it is not enough. Especially not when it is claimed downright lawful of the idea of avant-gardes, who us, at the best, should make us curious again and again for 'the possible' on which we call 'the future'.

Art has the power to generate reality by its own example. In the last nearly 100 years, a procedure in the reflection process repeated so insistently that it became the subject of voluntary self-censorship among the actors. Artists draw out the imperfections of the real world, transforming it into his excessive or rather unaesthetic art form, and return the product to the public. They do this without any doubt, in the best faith that made aware of the grievance and so to have given their best for its abolishment. ‚Someone will now take up the matter already', they will think and engage in the same way for the next scenario. Unfortunately, the desired effect is failing to materialise. In this role of uncovering, of making visible, in my opinion journalists are technically better quality and much more believable in the mass media much more effectively than it could ever be artists in theirs works of art. The staged failure in the artwork creates a real failure of the society. This is followed by the loss of fruitful, positive and constructive vision for the future.

The imaginable has been unified even now on the free fall, on the depletion of culture and society in the broadest sense. On the upper floors of top management and in the high halls of politics, this loss has undoubtedly made as dramatic as in the villas and apartments of the so-called citizens, elector and average consumer. The New, or even just its little sister, the innovation of the ground on which future generating ideas germinate, seems barren. It is the court before the success, before the insight of The New cultivated

actually becoming with more cheaper and spectacular attractions. I am not thinking on the modern magic word innovation, which means to approve the previous with more advanced technological capabilities to reconfirm and to reface. Consumption-oriented fun-loving society, multimedia networking, information society should be at this point only three slogans as examples. The appeal of politicians to the people, now finally spend more money, I would just include it.

Following mental image seems appropriate to describe our cultural evolution and the idea of ‚the forecourt'. Take a staircase, on which any fundamental change, so what is The New, is a cultural stage, that has to be crossed in order to expand the recognitional platform, cement position, cross next stage again etc.. It seems to me as if we were at the end of such a level of recognitional platform before on a mirrored wall. Although our eyes are directed forward to the future, we look into the past. Moreover, because we perceive a mirror, it doubling the past and epear like a version of future. Our own mirror image follows each of our movements and seems to stand still in front of our consciousness. As much as we try it, to take a look past to it that cannot be. To relieve the unpleasant stagnation of the self, almost afraid nobody hesitate to stage a pyromaniac spectacle. No way seems too small, no instigator too aggressive, no drug to addiction to hazardous to fix ‚the forecourt of realization'. Unsatisfactory harmony still spread out currently at the court. It lacks the daring ladders builder in view of the beholder: the ones who stand to realize its inevitable self in the mirror, for the purpose of transcend their apparent inner rigidity, which are not forfeited to the pyromaniac addiction and still continue her dizzy trail as a vanguard on uncertain terrain.

Elsewhere, in jury decisions awarding art grants or grants for art projects, is the exact reflection of the mirror image as a brilliant, promising reference. We all seem to be well established in 'forecourt of failing'. But bear this condition to our individual and collective happiness?

Ask yourself, how art accompanies your individual daily being. Do you feel in your daily encounter with the real world, your family, your neighbors and the daily job, attuned to positive interactions. Feel yourself stimulated, want to make your part for the common future of our increasingly globalized culture? Or you feel, given the many unanswered questions that you face art, banished

into your own individualized fainting, into put into the everything seems--already-thought-and-done-mentality, which you really can not contribute anything more except being consumer?

Let me, my hitherto unspecified words, concrete by this example. The Japanese architect of the World Trade Center in New York Minoru Yamasaki let build for the plaza of his building a sculpture. He commissioned the German artist Fritz Koenig. Title of his work is "The Sphere" and he accomplished it in 1971. I couldn't help but notice that I will allege him ignoble intentions. From my perspective, Fritz Koenig is a nice, reflective and an upright man, as far as I can assess from a distance. Nevertheless, or perhaps because I get this for the art of the 20th century almost seismographic work and their story is not over. I am aware of no other work of art which is so closely associated with in its illustrate vision and ultimately the consequence of his apocalyptic fulfillment. „The Sphere" is an globe, eight meter high, 20,000 kilogram made of bronze and steel.

Fritz Koenig purposed, on the 20,000 square metres plaza in front of the Twin Towers to be aware for a long time and for everyone, in his sculpture the idea of peaceful and honest world trade. An honorable idea for which I can not imagine a better place. To see in his work of art, however, the antithesis of this idea, a orb which on its pedestal standing, is deterrent and menacing watching over the place. It is a globe, which is destroying itself by one side. Violence and unhealthy turbulence change the ideal world on these planet model. From the center of the disaster looks at us a kind of eye ot a hurrykan, an ominous cyclopean appearance.

If we follow the iconography of Fritz Koenig's work, we discover that in his spherical works of art the image of the skull, yes the death in general, is depicted. Let us realize at this point consciously keep in mind. From the first day that since the opening of „The Sphere" in 1971 in the Plaza of the World Trade Center, the vision of the presence of death and the global destruction on earth was present. With the horrific terrorist attacks of 11th September 2001, its approximately 3,400 deaths, confidence of the United States of America appalled in the bone and the lasting change of global political reality, the vision of that artwork has been fulfilled tragically.

The scenario of 9/11 is well known. For the record two 1353 foot high towers collapsed, with several thousand tons of steel and

concrete, collapse on the body of the globe, and buried it among themselves. After the groud zero was largely cleared of debris, showed the miracle. The Sphere was in its body almost completely undamaged. Apart from minor scratches gaped only a long crack on its upper side. Fragments of airplane seats and office supplies accumulated in the internal space of the sculpture. „The Sphere“ made itself to a chronicler of terror. The previously prescient image of destruction, the symbolized death in the artwork, whose vision was fulfilled here,‘survived‘ ultimately this world-shaking assassination. Today, the sculpture stands in Battery Park in New York as a memorandum for the 09/11 and was a monument for the fulfillment of its own apocalyptic vision. Which fatale story it wants to tell us today?

A boundary appears to be achieved. The idea of non-fulfilment and failure, obtainsconsidered before this context a new topicality. Given this history, should we really want the failure of reality who is visualized to be in modern- anymore contemporary art? But wouldn‘d it be not deeply more satisfying for all of us, in our daily encounters with works of art in the broadest sense, if we could identify with the fulfillment of its embodied vision?

It is common knowledge that art and culture underlie an evolutionary process. Accompanied by suffering steps forward have always been quite successful. I find we have suffered enough below events so far. All indicators point in the same direction, the time is ripe to venture a new step. Just as once at the beginning of the 20th century, it is now time to dissolve solidified structures, established autocracy, stagnation processes and decorative exhaustions again to replace. The well outlaw, the constructive theory, yes, even the socially design and ultimately the fulfillment, today are probably the biggest provocation for the established arts scene and civil society.

Settle back for a moment and enjoy the triumph override the bourgeois society of the 19th century. We‘ve done it well. And now look upward, not forward, as usual in the mirror. On the ladders quite a few adventurers are traveling. You only need to change your line of vision to see them. Reach for the stars, then your eyes are already in the right direction and you will realize that you are not alone. Never before have our technical and policy options were developed as wide and high. The challenge now is also to use it constructively.

Imagine what our world would look like if it were possible artists to develop ideas for scenarios where it would be possible, for example, for companies, on civilian markets with civilian technologies to earn more money than in the arms industry. Or if the pharmaceutical industry with a truly healing medicine would achieve greater profits would be to achieve than just relieving medication. Likewise, the idea would be fantastic that all of our energy problems would be solved, and yet the desires of investors would be satisfied in this division. Or if parties with really honest and integratively policy could win elections. You fell that sounds dreamy or even naive? But why? Here I see the play space for the art of 21th century. Since the earliest days of human history, is what suddenly referred since the 9th century as The Fine Art, directly involved in success of daily survival.

Cave paintings of hunting scenes, fertility rites, sky records, calendar, eventually demonstrations of power, religious images, harvest rites, records of seasonal processes, culture techniques, and similar at a time when these positive and functional expression of arts, transmuted its former consciousness focusing and survival function was replaced by another culture techniques. It was split in a way of high "deluxe craft" and in the naive folk art. The first lost its power and second the distraction and naivety become a priority. On the way of expression before arts split I want to connect present opportunities and needs with my personal work and above furthermore originate a movement of asts. I am referring to the whole range of current forms of expression, not just the visual arts, also the complex process of the cinematic, the music in the broadest sense, as well as writers and performers and the theater are involved. In their works, they are able to give modeling and scenarios to viewers, readers and spectators to make alive. With their means they can let ‚the constructive New' exemplary perform and the people ultimately make to a identifying character of the innovating proces. The powerful as well as the powerless. Top managers and politicians can not any longer ignore these models as well as gladly outsource economic studies.

Certainly the current image of contemporary artist has to be redefined. They will have no fear of contact with power. Social envy will be foreign to them. Theirs interests will combine natural sciences, as well as humanities and economics. They will find, the thesis', the draft' and possibly even ‚the answer', not only in their mental reflexion, but rather bring it to alive with their capabilities

and raise them to the platforms of the world scene. More precisely, I do not mean the problem solvong of the technician. What I mean is the reflection of those who are not uphold the old fashioned structure and instead of that breathing free spirit. A talented pair to my mind, give arts synergistically combined with the science in one person or beyond as a team in the broadest sense. There are living already some people, in which these two disciplines very productively came together. Again artists will taking these attitudes and discover forgotten fantasies and claims it at a higher level for themselves. And they will expect in not all too remote future, the viewer get free themselves in reflection with their art works. Artists will discover the modesty of fulfillment, as one of the future provocation and ideal images.

At the end of my presentation, I will draw a line to the theme of the evening. „Beauty“, or more precisely „The Beautiful“ is suitable to go along with these sublime process of change.

I thank you for your attention.

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