

Udo WID

ARTSTUDIES AND A CORRESPONDANCE AS CONTEXT OF DISCOVERY

I. INTRODUCTION

This is the documentation of a correspondence, written in the preparing phase of a conference about art and science in Dresden. The writers first met in 1995 at the 10th Cracovian Meeting, where Udo Wid (U) transmitted his brainwaves (by means of *evocated potentials*) directly to the visitors. Karin M. Hofer (K), an art historian accompanied him and Lukasz Guzek (L) initiated a radio discussion about the meeting and current questions of aesthetics. In the year 2018 the same persons (and Anka Lesinak (A), an artist) met again at a conference in Dresden. Meanwhile Lukasz Guzek had become a professor of art history at the Academy of Fine Arts of Gdansk with a focus on performative art activities and becoming editor in chief of the *Art and Documentation* journal.

An emerging association

Reviewing the email correspondence and the photos from Dresden meeting, they seem able to tell a story about the hybrid and often illogical process of generating thoughts and making them public, and that more boundary conditions or *contexts* than expected determine the result. Suddenly an association with Bruno Latour's famous (photo-) essay "Circulationg Reference" (published 1999 in: *Pandoras Hope: an Essay on the Reality of Science Studies*) appeared, **a classical piece of participant observation¹ in Science Studies,²** Latour became a member of an expedition of scientists to the Amazonian jungle. The scientists analysed the soil between the jungle and the beginning savannah and Latour observed them but also himself **generating knowledge**. The process of transforming (measurable) facts

into corresponding descriptions, the *adequatio rei et intellectus* as a foundation of science for Latour is not a **jump over a black gap**, but a stepwise reduction (which also means an amplification) mediated by **circulating references**. Where reference means a step of transformation of matter into information: for instance the colour of soil into a codified number. The story - from marking the area, then taking samples of soil, then analysing them and at least making a diagram and writing a publication about the results - is documented by photos and text in a vivid way and make the epistemic conclusions very credible and the essay a pleasure to read.

ArtStudies³

But what is the connection of Latour's essay to the following letters? The answer is that: in the terminology of Science Studies, they also belong to **context of discovery**, that uncertain space where interaction of thoughts and facts, individuals and things may perhaps create new points of view. Question: are the methods of (Natural) Science Studies adequate to a situation like here, where for instance artists, curators, art historians, galleries, museums etc. interact and by doing so build up the field of art? Answer: partially this method can perhaps be used, but the aim of these disciplines are complementary: science generates more differentiated discursive content while art generates more differentiated feelings, so their theories of truth seem different (see letter from 3.7.2018). To explore the implicit epistemic rules of the art field, a discipline of **ArtStudies** might be useful to train self-reflexion. This seems more necessary since academies of arts were transformed into universities and a PhD Arts, a high-level doctorate in art and design, is available. Therefore the new universities are forced to develop their own epistemology (in addition to aesthetics) to explain what special kind of **knowledge (Erkenntnis)** they produce. So the new discipline of **Art(istic) Research** uses artistic methods to produce knowledge about the world, while future **ArtStudies** will probably use epistemic methods to produce knowledge about art. Both perhaps will complement each other.

Context of Discovery, Context of Justification, Context of Use

In the philosophy of science, these terms were introduced by Hans Reichenbach⁴ in 1939; then slightly modified by Karl Popper and others. They have been basic terms in this field until today and might be useful for future ArtStudies. While in the **context of discovery** perhaps "anything goes"⁵ and even a falling apple can be important to induce a new idea (Newton) or the craquelure of walls (Leonardo) or alcohol (the doping drug of a lot of artists), in the **context of justification** the rigorous (often implicit) rules and rituals of the specific discipline, the peer review system or the acceptance of important persons or groups of the specific discipline are necessary to make ideas communicable. The term **context of use** had been added later, in times when applied science (or art) in cooperation with technologies, guided by economic interests, became dominant.

In textbooks of science history or art history, in most cases the particular strategies to create ideas, to develop and use them are not treated methodically. So, Science Studies and ArtStudies seem necessary to describe the most important dynamic parameters of these advanced fields. This applies especially to stories of the time of creation: with its eureka point, the martyrdom of being neglected, laughed at and even attacked until slowly the light of fame came through the clouds are the sacred legends of modern times. To deconstruct them seems to be ridiculous, because this scheme really seems to be a part of the *structure of scientific (or art) revolutions*.⁶ We have to understand that myth is an important constitutive element of hope, even in advanced culture. Otherwise, in most cases we have too few documents to verify/falsify/relativise these powerful stories in a correct way. In this case, ArtStudies will not seek for the truth of them, but for their structural function within the whole story.

ArtStudies are also very near to the performative part of art.⁷ Since the so called 'performative turn,' we are beginning more and more to recognize even any picture as



1. We need a SYNERGY OF DISCIPLINES and this lies in our own hand. An exhibition as model case how science, art, philosophy and everyday life can work together...The daily lectures, accompanying the project, were based on own Synergy of Disciplines Studies about epistemic characteristics of the disciplines and the possibilities of interactions and emergent properties between them (more about this project in note 10)

an acting entity (Belting, Bredekamp) and especially performance art, increasingly seen with an aesthetic of reception as a space with the potentiality of personal/collective transformation (Fischer-Lichte). But classic art history just in this point has to change its concept of objectivity or open a defined area where this is possible. This is analogous to how physics did with quantum mechanics.

The following letters

Looked at in an epistemic way, the letters below circulate around a special aim and the writers have similar interests with different priorities: L here is interested in the performative aspects of the art and science theme, U wanted to explain his universalistic approach then K joined the correspondence with a surprising adaption of the term 'echo chamber' and A accompanied the discussion during the conference. Within this correspondence, the question of context appeared, especially the question of the context of discovery. So we looked for examples of this in Dresden's art history: the romantic group with the *universalist*⁸ Carl Gustav Carus was selected by U and the Die

Brücke group by K. So K and U made their kayak tour down the Elbe as a tribute to this avant-gards. After a review of the letters and a meeting of the writers in Vienna, the idea of the possibility of future ArtStudies appeared, because all the letters (seen from now) moved around this theme that had no name before. But also the letters itself could be seen within the subject area of this kind of studies. Of course we are aware that this form of partial subjective approach is unusual, and L urged at least to implement a layer of footnotes, to make the text more compatible in the context of a scholarly journal.

II. THE CORESPONDANCE

6.6.2018 L to U: Call for a proposal

Dear Udo,

I hope that you are well and busy with art works. I have a proposal for you to take part in a conference about art and science. The conference will be held in Dresden in September. Its organizer is OSTRALE, an art institution

based in Dresden. Below is an email with a short description of this project. It would be great if you will participate with a lecture about your experience with brain waves. Let me know if you are interested.

All the best,
Lukasz

3.7.2018 U to L: Proposal for a lecture

Dear Lukasz,

attached here is my proposal for a 20 minutes lecture at the conference in Dresden. The *Epistemic Appendix* is especially for your information, to understand my background better. Perhaps it is too theoretical for this conference? (I have no idea about the 'art and science context' there...).

The lecture should give a short introduction to the concept of my SYNERGY OF DISCIPLINES projects (nearly 200 since 1975). This is because the brain-wave-work should only be understood within this frame.⁹

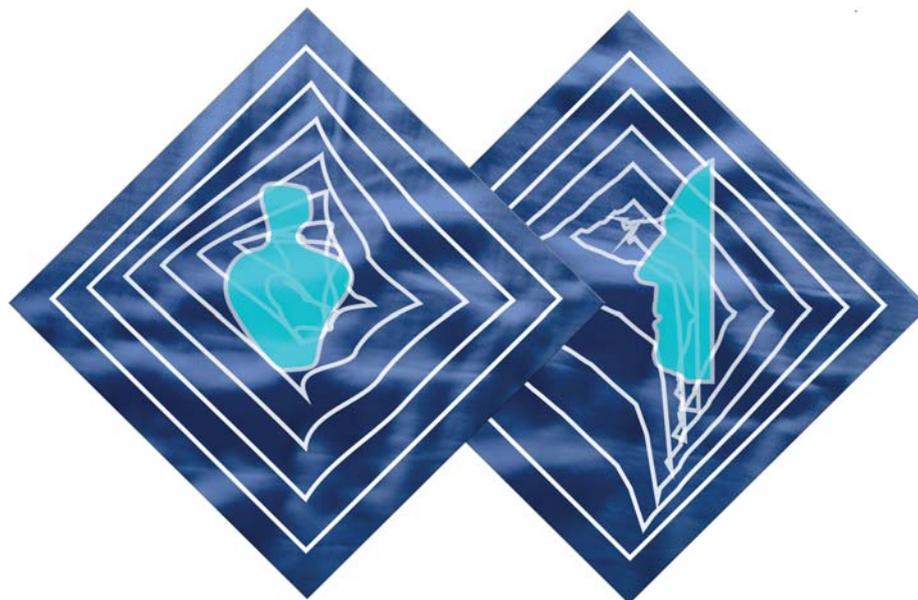
Towards a Synergy of Disciplines¹⁰

Science, art, philosophy and **pragmatics** (technology, economics, policy, everyday life etc.) are the most advanced ways of perceiving and designing the world. In former times this was perhaps unified inside a single persons, then under the paternal guidance of the Church. Today, in a pluralistic, secular (post)modernity, each of these disciplines has developed a lot of specialized sub-disciplines, having their own languages and skills, and therefore became unable to communicate inside and outside. Beside this, rationality, the central aim of the Enlightenment and ethic perspective of all disciplines, was transformed into a cleverness of mainly short-sighted economic maxims. Climate change, waste of resources, overpopulation, the rich-poor-gap and a common lack of sense and hope is the result. And no group of one-track-specialists can help here. Only the **single one**, who has learned to look, think, believe and behave in an ethic,

logical, aesthetic and pragmatic way **at the same time** and in advanced manner can create an island of sense in a sea of entropy. The author himself, once split between biophysics research, conceptual art, philosophy of culture and life-reform healed himself by realizing projects, that bring this partial sights of world in such connection, that a new meaning emerges, simple and complex at the same time, that makes sense on a higher level. With other words: you learn to look upon an object from different points of view (=in an universalistic way) and the thereby arising cognitive dissonances (if you are able to stay them) will force your mind in an autopoietic way to find new surprising solutions.

Epistemic appendix

In his anthropology, *An Essay on Man* by Ernst Cassirer defines man as *animal symbolicum*; as a creature that is able to model his world by symbolic systems: like language, where each particle of our perception is connected with a word as symbol. And instead of real things, we can first operate on trial with words and thoughts before we act. Language, myth and religion were the early Symbolic Forms developed in culture, art, philosophy, science and technology the later ones.¹¹ Cassirer's philosophy was very fruitful and inspired - for instance - Susanne Langer, Pierre Bourdieu, but also Nelson Goodman's *Languages of Art*. A more epistemic-physiological view of culture was developed by the author (Google >Udo Wid, *The Four Cultures*). The four funda-**mental** phenomena of reception: thinking, feeling, willing and doing culminate in their most advanced, cultivated forms and each of them has developed its own theory of truth. In **Science**: thinking leads to science and in science truth lies in the correspondence of facts and their logical description. In **Art**: cultivation of feeling is the basis of art and its truth is represented by the inner coherence of the artifact. In **Philosophy**: considering the aim of will is the content of philosophy/religion and truth appears by evidence. In **Everyday life**: pragmatics (technology, economics, politics, etc.) have the same theory: the truth of doing is proofed by its use(fullness).



2. Generalised form of the two contexts, surrounding an advanced creative process. Here for the case of fine arts: the artist (right) in the middle of his **context of creation**, that consists of a couple of frames as boundary conditions of his doing. Left, in the center of the **context of representation** (exhibition, publication etc.) the artifact and its meaning surrounded by the frames of reception...

The central question now is, whether there is a logical method to find a common denominator of this four-fold truth? This seems methodologically to be impossible, but a heuristic way seems to be possible to find a solution of the tensions that have accumulated between the four different representations in our mind. Contemplating them, *autopoiesis* perhaps can find a solution, which is self-organized and self-evident. So, if tension is strong enough a solution is near.

9.7.2018 U to L: Contexts in Art¹²

Dear Lukasz,

perhaps you were surprised about my doubt concerning the 'context' in the last letter. Therefore here are some considerations to explain my point of view:

Context of Representation

Suppose there is a piece of art that has a special coherence within itself and you put it in a certain context, it develops an interaction, so that the piece of art changes the flavour of its meaning.

Therefore, an artist (scientist, philosopher or pragmatist) has always to anticipate the possible contexts or even design the context himself, if possible. A context of representation (reception) consists of many 'frames.' The **1st frame:** context of representation (reception) of a piece of art: the room of an exhibition, the way objects are placed and illuminated etc. The **2nd frame:** the institution, where the room is located (gallery, museum, public space etc.) and the image of this institution (old-fashioned, progressive, etc) in the mind of the people with art-affinity. This very small group has an important catalytic function in society to change the modes of feeling and seeing (often of the next generation). The **3rd frame:** the image of the artist: associations that appear in the mind if you see a piece of him: the stories about him/her you know and the pictures you have seen from him/her before etc. All these build up an aura around the object, so that it has an effect upon the believing visitor similar to the effect of a relic (Belting, Bredekamp and Fischer-Lichte and their performativity of pictures). The **4th frame:** discourse and criticism: curators and art historians are in a steady discussion about what they define as remarkable by publishing or showing in exhibitions. The **5th frame:** the art-market: perhaps necessary

to feature the epigone art; out of that and against that arise the advanced new.

Context of Creation

But there is also (mostly unseen) a **context of discovery**. This is the term used in the history of (natural) science. In art I would prefer to say: **context of creation**.¹³ Also consisting of a lot of frames:

The **1st frame**: context of creation of a piece of art: character, habitus, individuality (innovative-revolutionary or epigonal-traditional or trivial) and 'evolution' of an artist. The **2nd frame**: the recent mood of the artist. The **3rd frame**: the recent atelier or studio or other possibilities of an artist to realize projects. The **4th frame**: the social and intellectual influences on the artist: his friends, his connection to avant-garde groups or boheme-situations, galleries, journals etc. The **5th frame**: the ability of the artist to influence other artists etc.

Concerning art and science contexts

After this theoretical excursus, the story of my distance to art and science or digital art or technology art contexts: my projects where I often use electronic measurement devices and my connection to biophysics research look interesting for those contexts and I have been invited several times to exhibitions from this corner (for instance Ars Electronica) and recognized that the reception here is mainly dominated by technological interest. They really believe in McLuhan's credo, that the medium is still the whole message. Therefore, very soon I tried not to get in this drawer. Today the Ars Electronica Center, sponsored by the IT-industry is the playground of hundreds of funny children, the coming consumers. The few objects here (and in the festival) that perhaps may have a more complex meaning - lost it: just for fun. So, perhaps you can understand my care better now.

With best wishes,
Yours,
Udo

Post scriptum. Before sending the text, I spoke with Karin about the term 'echo chamber' and she said, that (used with expanded meaning) it could also very good fit to describe the situation of an avant-garde group. She is aware of this, because she looks out for similar pattern within the development of avant-garde groups. For instance she described a descending circular movement of potentiality for innovation beginning with an avant-garde innovation, followed by epigone and at least trivial use of it. But the trivial use is the humus of the new (googlesearch > kunsttexte.de > Karin M. Hofer > *Fluxus, Event, Flashmob, example for a cultural cycle*). The last text, finished perhaps two month ago, was about subversive strategies of avant-garde groups especially of Die Brücke in Dresden. Her considerations about echo chambers and avant-gardes sound very interesting and so I persuaded her to write it down and send it to you.

9.7.2018 K to L: art and echo chambers

Dear Lukasz,

During the past few days I had to help Udo again and again to send his proposals to you per mail from my account. While we wrote it and prepared we discussed a lot on the term of echo-chamber¹⁴ and its different possible meanings in culture and art. As you might remember, Udo is quite a controversial yet inspiring interlocutor. We talked about the different meanings of an echo-chamber. Opposite to a common meaning of determined selected information and narrow-mindedness, it also could be seen as shelter to develop new ideas and attitudes within an advanced group, for instance an avant-garde group of modern art.

Patterns of avant-gardes

During the last few years I have worked on the constant patterns in the development of avant-gardes. One of these patterns could be described as **circle of cultural development**: a short and surprising moment of innovation that defines



3. The dream of a new mankind by a reunion of art and life was realized for some years of early twentieth century by the young artists of Die Brücke group: They designed their special mental and material context of creation (a kind of echo chamber) that encouraged them to live a South Seas life in the middle of western civilisation.

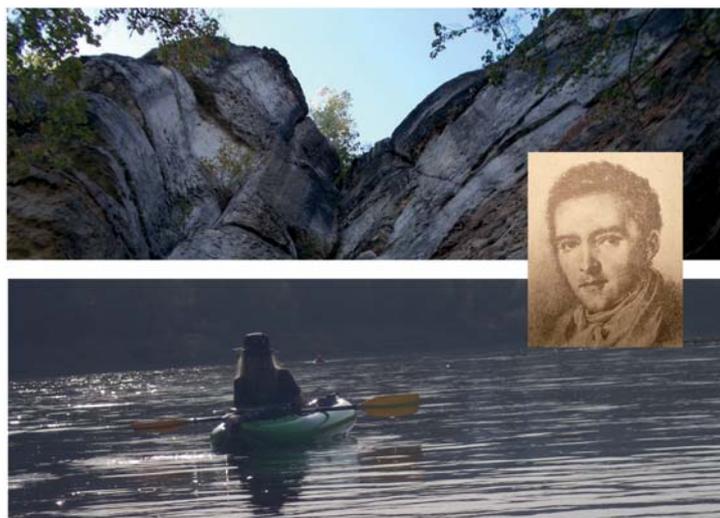
a new avant-garde, is followed by longer-lasting epigone and trivial states. Until the innovation of yesterday became so trivial, that it could be used as humus for the growth of coming innovations. Another constant pattern seem to be a certain subversive strategies. So a 20 page text on the *Subversive Strategies of the Brücke* was the result of it. During the discourse about the echo chamber, this avant-garde suddenly seemed to be a quite good example of a positive effect of this phenomenon.

Die Brücke group seen as echo chamber

In 1905 in Dresden four students of architecture were brought together by similar interests: they were excited about the philosophy of Nietzsche,¹⁵ the paintings of post-impressionism and ethnological exhibitions or books (for example Gauguin's *Noa Noa*) about life and culture of the tribes of South Seas. So they rented a former shop as their atelier (Berliner Straße 80) and furnished it with batik fabrics and exotic objects, which became their ready-built echo chamber, surrounded by the militant behavior of the

Wilhelmine Era. There they imagined they would live the peaceful and innocent life of a Polynesian tribe. Innocently naked they painted their innocently naked models and when the weather was fine, they often spent days, staying in tents, within the reed-areas of the Moritzburg ponds (their South Seas shore North of Dresden) painting and bathing together with their girlfriends. The colourful paintings (together with the myth) of this first years strongly expressed the hope, still alive today, for the utopia of a peaceful world and regained paradise.

This mental paradise continued for four years in Dresden and was shielded by their echo chamber of shared dreams and subversive defense strategies against the establishment. But even the idealistic dreams had a dialectic bias: on one hand the hermit Zarathustra preached the development of consciousness and individuality, and, on the other hand the tribal dream of a peaceful community required the loss of egocentric individualism. This in general seems to be the dialectic of North and South, and its synthesis is difficult to find.¹⁶ So the four ambitious young artists could not prevent the inherent aim of a European-born advanced person to develop the own unique personality. When this tendency



4. A sympathetik boat tour on the river Elbe to Dresden, dedicated to the universalism of C. G. Carus: he lived here, painted the pituresque rock formations, he was a professor of medicine and a philosopher of Romantic Era. Synergy Studies of this kind defragment and recreate our reception easily...

began to dominate, the four drifted apart, but stay together in the myth of art history as a group that looked out for a future of paradise.

Considering the history of avant-garde groups in modern art, the echo chamber effect seems to be an important constitutive element and fruitful to explore the different types of such a phenomenon.

Grateful for this impulse, with best wishes,
Yours,
Karin M. Hofer

11.7.2018 L to K&U: reflecting the context and echo chamber aspects

Dear Karin and Udo,

thank you for your letter. I found both of them, both proposal, extremely interesting and they set me off thinking.

Udo - your five frames of context sounds like a perfect structure for further considerations. It reminds me of a contextual art theory by Jan Swidzinski (*Art as Contextual Art*) and a book by Paul Ardenne (*Un Arte Contextual*). Their aim is to redefine art in particular context (not as a general term).

Karin - thank you particularly for the letter. It is perfect juxtaposition of the notion of echo chamber and references to art history. It paved the way to many methodological approaches. The Die Brücke project as you have described it, is worth of further research also in form of reenactment (reinstallation). It would be an example of combination of scholarly and artistic methods and the proof that this method could be effective in a sense that it brings results as cognitive tool. I forwarded your description to Dresden. As for your article - if you want to publish it in our *Art and Documentation* journal, you are very welcome. It is a peer reviewed journal.

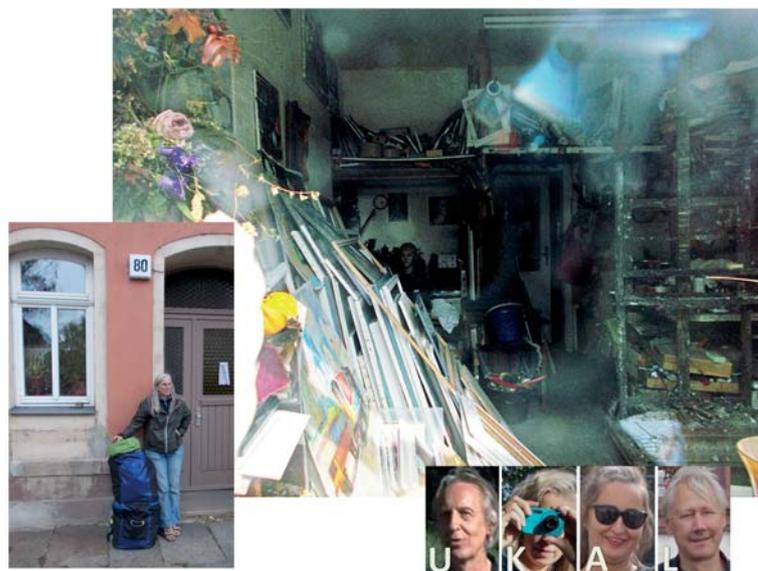
Hope to see you both soon. Probably in Tassilo's place in Ameis? I'm going to be there this Summer.

All the best,
Lukasz

15.2.2019 L to K&U: call for papers

Hello Karin and Udo,

I hope that you are well. I'm working on the next issue of the *Art and Documentation* journal. Please let me know what about your



5. In situ recherche about Die Brücke atelier in Dresden, where the four writers of letters met and - looking into the window of the still existing room had a vision ...

contributions. The topics you took up during our meeting in Dresden were interesting and very much worthy of elaboration and distribution in a scholarly publication. I'm going to come to Vienna for the weekend from 1st - 3rd March. Maybe we could meet & chat?

All the best,
Lukasz

23.2.2019 K&U to L&A: Dresden revisited

Dear Lukasz and Anka,

after your call for papers for the journal *Art and Documentation* reached us, we tried to reconstruct our correspondence¹⁷ and tried to remember Dresden: the kayak tour, conference, Die Brücke in situ recherche:

The kayak tour

From 1800 to 1850 Dresden was a centre for the development of Romantic Art.¹⁸ Especially one person of this era has our admiration for his universality: Carl Gustav Carus. Inspired by his friend and teacher C.D. Friedrich, he painted

a lot of landscapes in the so called Saxonian Switzerland, a district along the river Elbe from the Bohemian border to Dresden, with incredible formations of rocks. Carus (as a researching professor of medicine) explained in his book *Psyche* (1846) the concept of subconscious, the hidden world within. From this point of view, he saw the action of painting and sketching in nature as a special kind of self-therapy. Here he is very near to the ideas of recent neuro-aesthetics. Research in the field of mirror neurons makes it credible, that we project the human body language also in objects and landscapes: an activity called *Einfühlung*¹⁹ (sympathetic understanding) which was more exactly described later (1903) by Theodor Lipps in his book *Ästhetik*. The philosophy of Carus is dominated by the idea of **life as art**, or *Gesamtkunstwerk* and he had enough pragmatic skills to realize this in a discrete way. In the years around 1818 he very often made tours along the Elbe also with boats, painting and recreating. So as an tribute to him we started 200 years later in Bad Schandau and walked through a world of picturesque stone sculptures and trained ourselves to understand the **body language of stones**. Then, we loaded our kayaks and slowly paddled down the sunny

Elbe to the castle of Pillnitz, where the romantic circle often met in the pavilion of the castle, near Carus' house. There we spent some days, living in our tent in a hidden camping site, visited the taverns in the vineyards around and sitting on the shore, wasting time. Then we paddled to Dresden (strong wind and high waves) and landed near the place of the conference.

The conference

We put our boats on wheels, went to the area of OSTRALE and came just in time to the opening, where an exhibition with room-installations in containers was shown. The conference then was guided by Lukasz Guzek as a chairman who first showed an instructive black and white video of Viola Kus about a group of scientists and artists of the University of Torun (Poland) that works in the field between aesthetics and neurophysiology (EEG, EKG, EMG). Then in my lecture, I propagated the Synergy of Disciplines: for every single person a possible way to overcome the slavery of specialists and live the luxury of a universalistic life. Karin M. Hofer then helped me to examine this thesis with the example of the life of the expressionistic Die Brücke group. Finally, Marek Choloniewsky, from the Academy of Music in Cracow, showed his way of composing with brain-waves very engaged via video-streaming. In the following discussion, the advantages and disadvantages of the science and art theme for further exhibitions of the OSTRALE were considered. Tired, we then slept well in a Balinese furnished hotel.

Die Brücke group recherche

Next day we (Lukasz, Anka, Udo and Karin) visited the Berliner Straße, to see, where Die Brücke artists had their atelier and echo chamber, as described in the letter of 9.7.2018. The way we did this viewing seems retrospectively as a kind of *rite de passage*, a term proposed by the ethnologist Arnold von Gennep, and Erika Fischer-Lichte refers to him, writing about

the crucial phase of *liminality*. To her this transformative act includes the very important state of **liveliness**: the fragile subject as an active part of the performative group community goes through a ritual of togetherness and dedication. For Fischer-Lichte, each aesthetic experience of this kind has a transformatory effect. Not only a work of art but also an approach to an artist's territory might be such an aesthetic experience, especially for researchers interested in art. We tried to get closer to the *Lebenswelt* of this avant-garde group. At Berlinerstr. 80, in an apartment of only 27 m² we found the echo chamber we searched for, where the young group together painted their models and took the photos of the South Seas interior decorated with batik work. Looking into the window, we saw surprisingly, that this place is an atelier again with stored paintings, shelves, tools and dried flowers. Was this a vision of over sensitized art historians or an homage respectively reenactment installation or simply the atelier of a living single artist? Because the avant-garde groups seem really have vanished with the end of modern era. We took photos and moved towards railway station to get the train to Vienna, and the highway to Gdansk. Leaving some secrets unsolved...

Notes

¹ The method of **participant observation** was first described by the Polish/British ethnologist Bronislaw Malinowski in 1922.

² The story of Science Studies begins in the middle of the 1930s with the short article *The Science of Science* written by the Polish sociologists Maria Ossowska and Stanislaw Ossowski and the book of Ludwik Fleck (1936) *Genesis and Development of a Scientific Fact* (1935, reprinted in English 1979), that influenced Thomas Kuhn (1962). But it lasted until 1980, when the laboratory studies of Karin Knorr-Cetina in Berkeley (*The Manufacture of Knowledge An Essay on the Constructivist and Contextual Nature of Science*) and of Latour and Woolgar in the Salk Institute (*Laboratory Life*) appeared. This studies were made with an ethnological sight and participant observation in the context of discovery and described the group of (natural) scientists as (tribal) culture with own customs, traditions, beliefs and intentions of career, predominating their pretended objective rationality. This arguments were then used in the *Science Wars* by deconstructivist philosophers against natural scientists that rightly lost a lot of credibility (80% of US-research is influenced by military, pharmacological and basic economic interests). But today Latour recognized, that there is still a small scientific minority (with ethical background) that is fighting against climate change without looking upon career. So inspired by his new studies in *Pandoras Hope* (1999) and an invitation, the author wrote 7 articles in the most read German chemistry journal about the contexts of discoveries, that awarded Lieben-Prizes by the Austrian Academie of Sciences. (See: Wid, Udo. "Makro - Quanten - Mechanik. A Science Study with Participating Observation: on the occasion of the Lieben Award 2007 in Physics from the Austrian Academie of Sciences to Markus Aspelmeyer.")

³ The story of ArtStudies perhaps begins 1550 with Giorgio Vasari's book *The Life of the Most Famous Architects, Painters and Sculptors*, where he describes the context of creation, but also representation of the Italian renaissance artists, beginning with Cimabue and ending with Michelangelo. Some of them he knew personally, others by the collected legends and he tried to *characterise* each of them by telling stories. Another pioneer of ScienceStudies (and quite contrary to Vasari) was Alexander Gottlieb Baumgarten with his book *Aesthetica* (1750): he was the first and one of the few (until today) that saw in art and feeling an equal epistemic way to get knowledge (Erkenntnis). The term 'Studies' today means a 'young' discipline, where the methodology is still in development and that works with an inter- or transdisciplinary approach. Properties, that were sometimes misused, but sometimes opens new possibilities. A good example is the book of Ernst Kris and Otto Kurz *The Legend of the Artist* (1934) was not accepted in the field of art history and perhaps could today belong to ArtStudies like perhaps this article...

⁴ Hans Reichenbach was member of the neopositivist group that was based on the philosophy of Ernst Mach. So the idea of the contexts could be inspired by Mach. (See also: Wid, Udo and Gerhard Pohl. "Was wir von Ernst Mach lernen können (What we can learn from Ernst Mach)." In Karl Acham, ed., *Naturwissenschaften, Medizin und Technik aus Graz*, 103 - 117. Wien, Köln, Weimar: Böhlau Verlag, 2007. <https://books.goggle.de>.)

⁵ These words of Paul Feyerabend as slogan of postmodernism may be a good principle for the context of discovery, but not for the context of justification.

⁶ Thomas S. Kuhn, *The structure of scientific revolutions*.

⁷ At any time, the behaviour of an artist had an influence on the reception of his work and was discussed since Vasari.

⁸ Universality shows its synergetic effects only when fragmented pieces of information find a holistic connection. As creation, representation or reception. This gives the feeling of 'making sense'. (See: Wid, Udo and Gerhard Pohl. "Was wir von Ernst Mach lernen können (What we can learn from Ernst Mach)." In Karl Acham, ed., *Naturwissenschaften, Medizin und Technik aus Graz*, 103 - 117. Wien, Köln, Weimar: Böhlau Verlag, 2007. <https://books.goggle.de> - in the first chapter).

⁹ It seems to be important that (metaphorically spoken) the artist creates also the 'frames' of his pictures.

¹⁰ The story of the SYNERGY OF DISZIPLINES begins **1)** In his mothers' kitchen, where the excentric pupil of the Gymnasium Udo Wid installed his laboratory to develop special colours to print Zarathustrian landscapes and new types of vegetarian food. All this influenced by Nietzsche, who always felt more as an artist, than a scientist (he escaped the philological research) or philosopher and experimented even with his nutrition to find his balance between the Apollonian and Dionysian. He was a profound critic of fragmented education and culture. So his Zarathustra is at the same time art, philosophy, science and a practical guide for living. **2)** Then in Vienna, Wid studied physics, but at the same time was guest student at the Academy of Fine Arts and of the faculty of Philosophy and worked together with an architect group developing the concept of a synergetic settlement for advanced singles that was presented in an exhibition and a lecture at Liechtenstein Museum. **3)** After the regular study Wid worked in biophysics research at Seibersdorf Laboratories and in the same institute on his own dissertation. Then presented his results, getting the rare honour of standing ovation and the offer of a group leader position. But though interested in biophysics, he was disillusioned from the busy operating system of normal science that prevents and slow down new ideas. So he decided to drop out without title and to escape the heavy pressure of parents and institute to make a career on well-trodden paths. But before dropping out he showed his experimental installation (behind thick radiation proof glass windows) as piece of art, and generated indignant head shaking. **4)** So Wid went into the woods of northern Austria to build up an observatory for atmospheric electromagnetism and its biological effects (a very interesting but long forgotten research field between meteorology, geo- and biophysics and medicine, that in the moment gets some actuality by the climate change). The little cabin beside a protected lake and far away from the electro smog of civilisation was then for years Wid's home, laboratory, atelier and place of contemplation. In this time, the recorded measurements showed new aspects, books were printed here, a cycle of diagrammatic pictures emerged and quietness made life meaningful. Surprisingly this circumstances waked the interest of several people and invitations followed. **5)** Since 1980 more than 200 Synergy of Disciplines projects have been realized: exhibitions, lectures, publications, cooperations, performances, videos etc. Among these the Ivory Tower projects (in which Wid lives and works for 40 days) show in concentrated form his synergetic intentions: For the exhibition in

the Viennese Secession he moved his one room ambience for sleeping, cooking, working and contemplating, surrounded by his books (a Hieronymus in the case situation) into the exhibition room and stayed here around the clock for 40 days. Thereby continuing to improve his methods to find reproducible personal specific pattern in the EEG by mathematical means. So (interested) visitors rang the doorbell (possible around the clock), a conversation about Synergy began and if visitors agreed 3 EEG's were taken, mathematically transformed and the enlarged diagrammatic pictures as naturalistic portraits shown in the room before, from where visitors with less interest could watch all procedures from a distance. Every day at 4 pm. Wid hold an 1hour lecture with discussion about the necessity, possibility and benefit of a Synergy of the fragmented Disciplines. The audience was manifold: because (if ringing the doorbell) entrance was free, a lot of students of the universities and academies around (even whole institutes) came, also art-affine visitors, also tourists. And when nobody appeared Wid spoke to himself, continuing his Studies. Publications, concerning this project: (Buchhart, Dieter. „Udo Wid, Synergie der Disziplinen: Brainprints, Secession, Wien, 7. 10 - 18. 11. 1999.“ *Kunstforum International*, 149 (2000): 403.; Wid, Udo. *Synergie der Disziplinen/Synergy of Disciplines*. Exhibition at Secession Wien 1999. Wien: Secession, 2000.; Wid, Udo. “The four Cultures/ Die vier Kulturen. german/english text of a lecture at the International Conference: »Das Verbindende der Kulturen/The Unifying Aspects of Cultures,« Vienna 7-9.11.2003.” Trans no. 15/1.5 (September 2004). http://www.inst.at/trans/15Nr/01_5/wid15.htm). 6) The Synergy of Disciplines Studies are the theoretical part of the projects. Based on brain physiological considerations the 4 funda-mental qualities: thinking, feeling, willing and doing have (self organized?) found their way to a synergetic working together in the evolution of the *conditio humana* and consciousness seems to be constituted by as well the differences as also the interactions of them. Science, Art, Philosophy/Religion and Pragmatic technologies as the advanced symbolic forms of the mental Qualities (and their differences) therefore have a natural tendency in direction of Synergy. Man who cultivated this tendency once were called philosopher, universalist, uomo universalis, universal genius etc and Universality Studies perhaps may help to understand what the personal specific way of an universalist was to find Synergies (See: Wid, Udo and Gerhard Pohl. “Was wir von Ernst Mach lernen können (What we can learn from Ernst Mach).“ In Karl Acham, ed., *Naturwissenschaften, Medizin und Technik aus Graz*, 103 - 117. Wien, Köln, Weimar: Böhlau Verlag, 2007. <https://books.google.de>).. Science Studies and ArtStudies that concentrate upon the heuristic aspect in the context of discovery/creation may point in this direction (See: Wid, Udo. “Makro - Quanten - Mechanik. A Science Study with Participating Observation: on the occasion of the Lieben Award 2007 in Physics from the Austrian Academie of Sciences to Markus Aspelmeyer.” *Nachrichten aus der Chemie, Zeitschrift der Gesellschaft Deutscher/Österreichischer Chemiker* no. 56 (Mai 2008): 602-605).. 7) The project presented here also can be seen under this aspect.

¹¹ Ernst Cassirer used the elliptic library of Aby Warburg in Hamburg to write the *Philosophy of Symbolic Forms* (1920), later condensed in *An Essay on Man* (1944). Susanne Langer, one of his students, especially looked upon art based on feeling as a Symbolic Form. Pierre Bourdieu developed a sociological field theory based on Cassirer, and Nelson Goodman, saw in the Symbolic Forms different ways to create ‘new worlds.’

¹² These considerations have not so much to do with the so called Context Art (exhibition curated by Peter Weibel) or the semiotic approach because there is a systematic examination of the possible surroundings of art piece and artist (and perhaps their interdependence). The awareness of this problem derives from the *fin de siècle*, where exhibitions were often designed as *Gesamtkunstwerke* and it was renewed in the 1980 when for instance the journal *Kunstforum International* very often showed photos not of a single art objects but even of whole exhibition rooms, when they were not a room installations.

¹³ To describe the context of creation of course brings a lot of methodological difficulties, that perhaps find partial solutions in Science Studies.

¹⁴ The term ‘echo chamber’ has its origin in audio studio technique, where the sound of music is passing through rooms with a high degree of echo. Now metaphorically used for groups, that have the same opinion and do not want to hear other opinions.

¹⁵ In 1905 Nietzsche’s *Zarathustra* was cult reading among the students, it influenced the *Lebensreform* (life reform) movement and hit the vital nerve of the young generation.

¹⁶ Today we have to think about the different mentalities of North and South, West and East without valuation. Are they really clichés?

¹⁷ The form of the correspondence were emails, respectively attached word files, without photos and headlines. The letter from 9.7.2018 U to L was given more details *ex post* for better understanding. The notes came later, of course.

¹⁸ The book by Richard van Dülmen, *Poesie des Lebens* with a chapter about the romantic scene in Dresden is a good example that such a phenomenon can only be understood by means of (whole) culture history description.

¹⁹ *Einfihlung* (sympathetic understanding) seen with the view of mirror-neurons and the performative turn appears to be quite contemporary after a century of forgetting.

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Illustrations

Photo-montages: no. 1, 2, 4, 5 made by Udo Wid; no. 3 made by Karin M. Hofer.