Globalpeace

Milestones

Museo Fundación Liedtke

Globalpeace

Milestones

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i = E = MC²
Research panel Formula symbols in works of art by Dieter W. Liedtke

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June 2024

Art historical and scientific expertise on works by the artist Dieter Walter Liedtke

I hereby acknowledge the essay on the art exhibition “New Renaissance i = E = MC²” at the Museum Fundación Liedtke in February 2024 as well-founded in terms of art history and science. The new scientific findings in Dieter Liedtke’s artworks, which are presented in his exhibition, demonstrate a new step in basic research, provided that the premises presented in the works can be confirmed as empirical and evident through further research. Furthermore, his works document ground-breaking research that is beyond doubt.

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 Art Critics’ Association and director of the Ludwig Museum in Cologne, Professor Karl Ruhrberg, explained in a 1997 essay on Liedtke’s work.

With the exhibition New Renaissance i = E = MC² , the artist and curator Liedtke has created a consistently new image of our world from an art-historical and scientific perspective in over 50 years of work. The art historian Prof. Dr Harald Szeemann - Director of the Documenta Kassel, Lyon Biennale and Venice Biennale - described Liedtke in press conferences in 1999 as an “inventive artist, creative through and through, and declared him a work of art”

In his works, Liedtke presents a radically new philosophy of consciousness. In them, a revolutionary holistic information theory emerges that has overcome the scientific separation of mind and matter as well as dualism in philosophy. His work documents the connection between quantum mechanics and the theory of relativity as well as the networking of information that influences each other in a holistic holistic evolution - which he calls haemological evolution - with a new dimension of zero. According to his works, this overall evolution of information is based on an ethical, system- and species-preserving law of a conscious universe, with a natural intelligence programme, direct democracy and eternal existence without beginning. According to Liedtke’s work, 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 of Leonardo da Vinci, Georg Wilhelm Friedrich Hegel, Albert Einstein and Joseph Beuys that has never been seen before in history.

This characterisation of Liedtke’s synthesis deserves a brief explanation.

Leonardo da Vinci - Liedtke
Liedtke shares a passion for innovation with Leonardo da Vinci. The works of both artists can be seen as illustrations of innovations and solutions. Both Leonardo and Liedtke come from simple social backgrounds. Both are not only artists, but also researchers, scientists, inventors, master builders, authors and philosophers and have developed their knowledge through self-study. Like Leonardo, Liedtke devoted himself to technical development solutions and the further development of art. Leonardo offered his innovation services to the princes and patrons of his time. From the age of 16, Liedtke presented his developments and the “inventions to order” service to companies at home and abroad in order to earn a living. to earn a living. Commercialising his own technical inventions gave him

financial independence at the age of 27. This enabled him to see himself as a patron of his own research and to work independently of art patrons and his obsessions with knowledge through works of art and studies.
The aim of his work was to trace the evolution through innovations in art history, philosophy and the natural sciences. Through further art historical studies, he documented the innovations of his work in art history, medicine, philosophy, the natural sciences and the development of the Enlightenment in catalogues. In between, like Leonardo, he developed new ideas. Including patents for wind energy generation and sustainable engines. Based on his works of the 80s on genes, neuronal and epigenetic imprints, he developed health-promoting and cell rejuvenating computer programmes over the course of 20 years of studying his work. In the art movement of “Concrete Evolutionism”, as he calls his art movement, which is based on the essence of the Renaissance, qualitatively condensed and further developed in terms of creations and humanism, he presents a new image of man and his social systems in series of works.

Georg Wilhelm Friedrich Hegel - Liedtke
Liedtke recalls Hegel through his profound philosophical thinking, in which he developed the Hegel-Liedtke graphic art formula in 1988, a marker symbol for creativity in works of art, as well as Hegel’s dialogue, which he transfers to creation, time, space, energy, matter, the universe, people and their social systems. For both Hegel and Liedtke, the development of new philosophical ideas and theories takes place in the creative process of the works and through the intuitions of the statements already made in the works. Liedtke derives new philosophical, theoretical and work causal chains from these works and image-observations, which he develops through symbiosis and synthesis. The exhibition combines the processes of the world into innovations in new works of art and chains of gratitude.-to curate the Hegel-Weltgeist in advance. With the graphic Hegel-Liedtke formula, he establishes an evolutionary tool according to the philosopher Niklas Luhmann, which opens up new development possibilities for people and social systems towards an ethical world.

Albert Einstein - Liedtke
Like Einstein, Liedtke is concerned with innovations and the gradations of their creative heights. Einstein on the side of the authorities as a patent office employee in Bern and Liedtke on the free inventor and artist level. In Liedtke’s conceptual pool of artworks for physical innovations, he, like Einstein, develops new theories and ultimately a new information theory, which he presents in his works. and combines quantum mechanics with the general theory of relativity. Liedtke uses Albert Einstein’s famous formula: $E = MC^2$, as a basis and adds an i to his equation to form: $i = E = MC^2$ or $i = E$. By introducing the i (for information) into this formula, he, like Einstein, draws a physically new picture of the universe and solves the paradoxes that Einstein and physicists had faced.to date for over 100 years. By synthesising Einstein’s formula, quantum mechanics and his small added i, he leads to a holistic information theory via his artworks.Liedtke’s revolutionary theory completes Einstein’s 1954 “Letter on God” to the philosopher Gutkind and, with the equation i=E, reveals the possible world formula that Einstein had been searching for all his life.

Joseph Beuys - Liedtke
The connection between Beuys and Liedtke is not only evident in the ideas and works of these artists, but in particular: to integrate art into life and society and to democratise art as creativity and capital. In his 1982 book “Das Bewusstsein der Materie” (The Consciousness of Matter), Liedtke presented the art-historically evidenced and empirical art theory of a formula of innovation that applies to all the arts. After conversations with Joseph Beuys In 1983 and 84, he developed his Hegel-Liedtke-Graphic-Art Formula on Beuys’ behalf until 1988, which enables the transfer and democratisation of the complex topic of creativity and art to society using simple graphic symbols. Liedtke then brings the art formula into society as a legacy mission of Beuys, who died in 1985, in his expanded art concept of “social sculpture”. Liedtke initiated the process of the democratisation of art with the exhibitions “Kunstformel 1989” and “art open” 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 Liedtke key works of the With the ten most valuable Liedtke key works in the history of art, which have an art-historically certified value of 13 billion US dollars and are available as guarantees to the Artinvest Trust Uruguay, Liedtke is developing new paths for art capitalisation in the spirit and on behalf of Beuys, which have an art-historically certified value of 13 billion US dollars and are available as guarantees to the Artinvest Trust Uruguay, Liedtke is developing new paths for art capitalisation in the spirit and on behalf of Beuys. He is thus completing the work of

Beuys, who said: “Everyone is an artist” and “Art = Capital” and that everyone can transform art and creativity into capital and freedom.” The Liedtke collection of key works thus serves the double Beuysian purpose and as a foundation for the first artwork guarantee “Artinvest” and a first global “art exchange” . The collection is democratised through crypto Art-Coin investments and the owners of the Art-Coins can participate in art-historically secured and certified works of art. The aim is to enable better wealth creation and distribution among the population through small, fragmented Art Coin artwork shares with guaranteed profits from the high price increases of certified artworks and art collections and the capitalisation of creativity. With Liedtke, Beuys, his art and the appreciation of the value of creativity have also arrived in the broad spectrum of society or social sculpture.

The artist Joseph Beuys explained when he commissioned Liedtke to develop an easily understandable art formula:

‘I have come to the conclusion that there is no single way to do something for people than out of art. To do this, I need a pedagogical conception, and I need an epistemological conception, and I have to act. So there are three things three things that belong under one roof.’

Prof Joseph Beuys

Liedtke realised his promise of ‘inventions on demand’ as a Beuysian legacy and developed the three elements demanded by Beuys:

Pedagogical conception:
The ‘Hegel-Liedtke Art Formula’ serves as a graphic graphic representation and basis for didactically linking art and philosophy.

Epistemological concept:
A) An ‘Artinvest Expertise’, which, on the basis of art history and the analysing, classifying and certifying the level of innovation of artworks on the basis of art history and the art formula.
B) An art profit guarantee of up to 300 % of the purchase price purchase price for artworks that receive a first-class innovation rating by Artinvest.

Act:
A) A blockchain token called ‘Art-Coin’ that holds shares in Artinvest-certified artworks. These tokens allow buyers to participate in increases in the value of these artworks. In addition, an online art exchange has been set up which, for the first time, enables private investors to investors to benefit from the average price increases of the average price increases of high-quality works of art since 1945 (around 1100 %).
B.) Liedtke donates the 350 artworks of the highest art-historical quality in the New Renaissance i = E = MC² exhibition, with an appraisal value of over 13 billion US dollars, to the non-profit Artinvest Trust in Uruguay. This serves as financial security for the Globalpeace Campus Centres and secures the art revenue and profit guarantees through Capdiva artwork reinsurance.

He thus realises the Beuys idea that ‘everyone is an artist and art = capital. Liedtke democratises access to art and access to art and creativity, creates opportunities for wealth accumulation through art and promotes the exponential growth of capital and creativity in society. With the three instruments, he transforms the realisation of Beuys’ vision into concrete evolution. Art and creativity are carried by Liedtke into all areas of society. He lays the foundation for an ethical, creative and sustainable sustainable affluent society.

New works, new paths
His works document timeless and permanently and permanently emerging future openings in the Gesamtkunstwerk of a social system evolution to be shaped towards an open open future and ethical world.
The exhibition and neurobiological research also show that that through the graphic art formula the creativity from the works from the works of the artists in the museums to the viewer. can be transferred to the viewer.

“Dieter Liedtke’s works of art have mind-expanding functions. They open up a new world for the viewer, art historian and researchers a new world”

Prof. Karl Ruhrberg 1997
Art historian and art book author, former director of the Museum Ludwig Cologne and the Kunsthalle Düsseldorf President of the International Association of Art Critics (German Section, AICA) Advisor and collaborator of the Liedtke World Art Exhibition with the Kunstforme)

The graphic art formula and neurobiological research also document a far beyond the presentation of artworks works of art that has been revealed for the first time humanistic and species-preserving evolutionary function of museums for the development of an ethical and healthy society and our global future.

“Dieter Liedtke‘s insights and works of art require the construction construction of an observer, namely God, for whom time as the totality of all points in time is present.“

Prof 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 Städtisches-Gymnasium Oerlinghausen to Niklas Luhmann-Gymnasium. Advisor to Dieter Liedtke for the World Art Exhibition with the Kunstformell

In collaboration with twelve museums that present his exhibition, Liedtke will curate the art exhibition from 2027 on four continents: New Renaissance i = E = MC². Renaissance i = E = MC². and launches the Gesamtkunstwerk
of an ethical, holistic recovery that offers global society and young people in particular a long overdue path to a new future.

Liedtke, however, goes further as always and continues the new ethical age that has dawned with the peace symbol the ‘Globalpeace Campus’ peace symbol designed by him architectural signal and gets to the heart of the future. to the point:

“In every baby, in every person, there is a genius or Leonardo da Vinci is genetically neuronal. Only we should not, like Leonardo, write our creative insights in in mirror writing and coded or how rulers keep their knowledge knowledge from the population, but rather form a ‘We’ with all people. Because this genetically existing Leonardo can be realised through the transfer of creativity, with the art formula, from works exhibited in museums works exhibited in museums, neuronally through the mirror neurons and epigenetically existing gene programmes in every awakened in every human being. Creativity is an natural gene process that is stimulated, activated and stimulated by knowledge, activated and through newly forming neurons and networks as a process of evolution process of evolution for the preservation of the species. is organised. If this happens on a global level, we live in the best of all worlds“

“I hope that your pioneering approach will lead to a wider direct acquaintance of many people with art. people with art. I think that it is a particularly important and noble task“.

Michael Gorbatschow
Nobel Peace Prize Laureate Patron of the Liedtke Art Exhibition with the art form

With this art appraisal I confirm that Dieter Liedtke‘s works are of outstanding art-historical significance and achieve a level of innovation that that did not exist in art history before him. In view of his pioneering, interdisciplinary developments, the extraordinary innovative power of his works in various fields of research as well as his his profound philosophy of peace, I recommend Dieter Walter Liedtke for the Nobel Prizes in the categories of Physics, chemistry, medicine, economics, literature and for the Nobel Peace Prize.

Prof. Dr. Dieter Ronte 2024
Direktor des Museums Moderner Kunst in Wien, Direktor des Sprengel Museums Hannover, Direktor des Kunstmuseums Bonn. Seit 1980 Lehrverpflichtungen, unter anderem an der Akademie der Bildenden Künste Wien, an der Hochschule für angewandte Kunst Wien, ab 1990 an der Universität Hannover und seit 1993 an der Universität Bonn. Schriften Adolf Frohner: Werkbuch eines unruhigen Werkes. Wolf Vostell, Tauromaquie–Automaquie – Frauenmaquie. 1987–88. Ist Kunst vermittelbar? Ist Kunstvermittlung eine Kunst? PicusVerlag, Wien 1998, ISBN 3-85452-364-5.(mit Karin A. von Rockes): Sprachen der Wüste. Languages of the Desert. Zeitgenössische arabische Kunst aus den Golfstaaten. Dumont, Köln 2005, ISBN 3-8321-7668-3.
Christo and Jeanne-Claude: International Projects

New Renaissance i = E = MC^2

Exhibition

Exhibition i = E = MC²

Liedtke´s works and the following essay from February 2024 form the basis for the art-historical and scientific report. The 50-year development of his empirical, evidence-based and revolutionary world model, which is based on the standard model of physics, quantum mechanics and the general theory of relativity, is based on these works of art. His Holistic Information Theory manages without paradoxes, the big bang, additional dimensions or alternative universes as a contingency formula. Liedtke´s theory is based on a conscious and intelligent universe, on the exchange and connections of all information of consciousness as well as its networks from biology, energy, matter and vacuum space in the universe. A natural intelligence in the universe, postulated by Liedtke, uses the guidelines of natural law to compare the newly created information on the preservation of the species and the evolution of all participants in the universe. Together with their information steps, they substantiate a holistic evolution in the universe.

The processes documented in the works of art serve as the highest steps and evidence of creation in art history and, by understanding innovations in art, open up the possibility of shaping an ethical and sustainable future for people and nature.

Museum Fundación Liedtke / Spain

Essay February 2024

New Renaissance i = E = MC²

Exposure

Introduction to the exhibition

Art as a bridge between research and science

The exhibition begins with the presentation of innovations in the works of art history as well as the innovative ground breaking works of the artists of the exhibition country. These innovations will be visualised through the application of the Hegel-Liedtke dialectic art formula visualised for visitors in graphics. Following the innovations in art, the revolutionary concept of the exhibition guides visitors through various exhibition areas, including physics, astrophysics, biology, life, evolution, media, information, epigenetics and society, whereby the boundaries between these disciplines are dissolved through further works of art and the resulting insights. Through the artworks, this ultimately leads to a formula that documents that matter and the entire universe consist of innovations and therefore of information. But to trace the artist‘s path, the exhibition begins with the art formula, which he has proven through scientific studies to make everyone more creative and healthier.

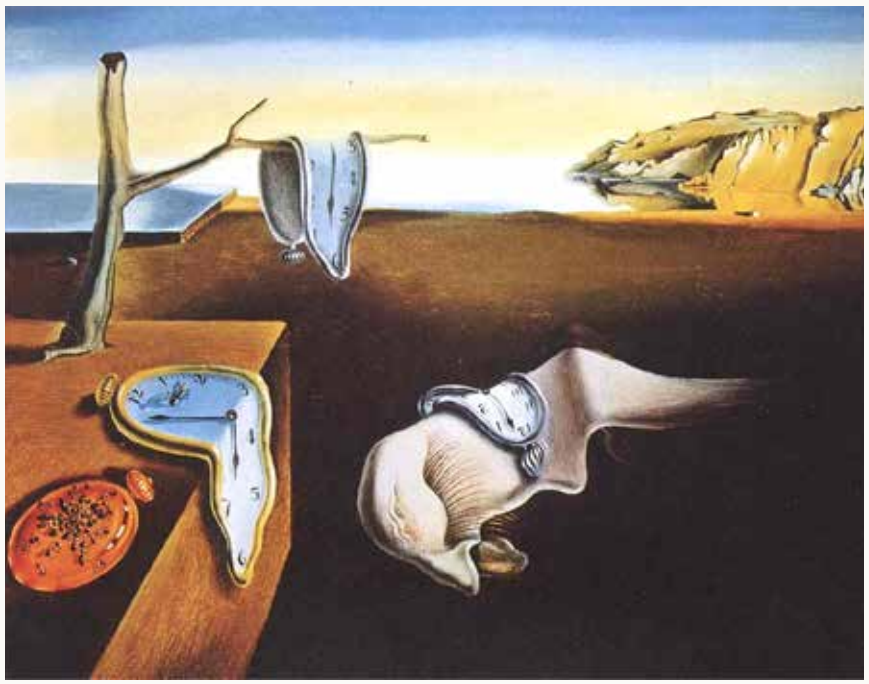
The graphic Hegel-Liedtke art formula

The commonalities of all artistic genres in music, literature and the visual arts and the artistic epochs become visible through the formula.

Through the graphic Hegel-Liedtke synthesis of the art formula developed by him, his works enable a symbiosis of art, science, society and ethics for the first time and, by abolishing dualism, create a holistic understanding that goes beyond traditional boundaries.

Homage to Albert Einstein: true-to-scale replica of Albert Einstein‘s

Salvador Dali



Salvador Dali / Title: The Persistence of Memory/ 1931

The Hegel-Liedtke graphic art formul

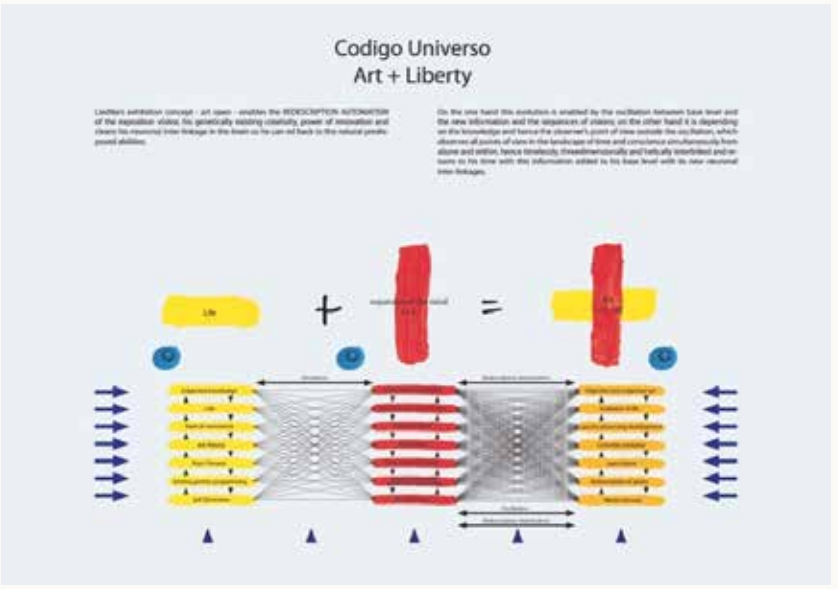
Life
known so far

Creativity/Creation
Innovation

Art
Evolution

Dali Innovation: Visualisation of the passing of time on a timepiece

Neuronal transfer of creativity from works of art
Used as a mental evolutionary tool, the art formula transfers the understanding of innovations from the works of art through neuronal and epigenetic synthesis in the recipient‘s consciousness. The creativity stored in the works of art is neuronally copied and adapted by mirror neurons. The transfer of knowledge promotes millions of new cognitive networks, reduces anxiety and measurably increases the intelligence, creativity and health of the viewer.



Work: Art + Liberty

The art historian Dieter Ronte on the art formula:

“Liedtke‘s formula is a binary formula and, especially in the artist‘s intelligent graphic version, it is reminiscent of the formula of Albert Einstein‘s theory of relativity, the correctness of which proves to be true again and again and long after it has been formulated, because the formula carries the future within it and does not see itself as the conclusion of thought. Through the works of art, it refers to the realities of the past as well as the future. of the present and the future, which will contribute to a broader understanding of a work of art and free it from its ties to the present. Liedtke‘s formula is an extension of human thought and understanding.“”

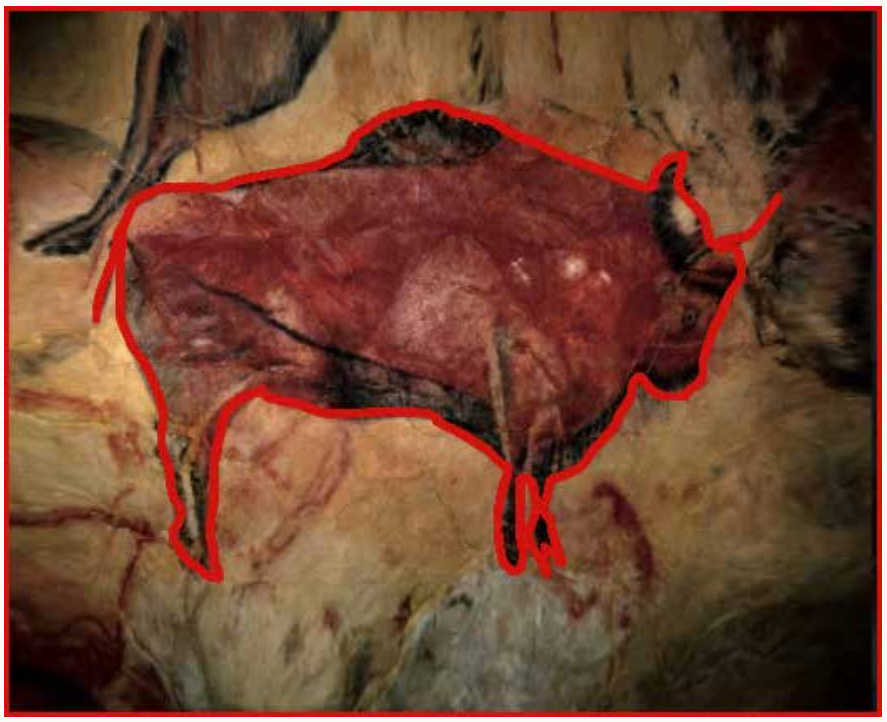
Prof. Dr. Dieter Ronte, 2020

Graphic Dialectics

Making innovations visible

Works from the series: Kunstformel
The innovation is marked in the work with a red colour or the entire work is framed in red. Several innovations are often manifested in the works; however, in order to show the representation of the innovation in the work, it is sufficient to use a red colour.
It is not possible to make an innovation graphically visible or to recognise the innovation in just one detail of the work. In art history and international jurisprudence, no work of art exists without innovation, as without its own creation and corresponding level of creation, originality or quality of creativity, it remains a plagiarism in the style of the inventor-artist, the art movement or the art epoch.

Work title: Ahne - Liedtke III
Innovation: Cave paintings- Altamira Spain ca.14 000 years old (first cave paintings ca. 45500 years ago in Indonesia)
Artist: Unknown
Innovationen: Art Formula 1988 and Labelling Innovations in Works of the Stone Age 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 emphasise the innovatio.

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

Titel: Leonardo – Liedtke III

Herausstellung der Innovation durch die rote Einfärbung der Horizontlinien mit ihren weichen Übergängen

Title of work: El Greco – Liedtke III
Innovation: Elongated Body Portions 17th century / Artist: El Greco / Title: Apostle San Juan 1610 -1614
Innovations: Art formula 1988 and highlighting the **Innovation** FuArt formula 1988 and highlighting the innovation of the extended body portions with the art formula 1999/
Artist: Dieter W. Liedtke

Title: El Greco – Liedtke III

Title of work: Van Gogh – Liedtke III
Innovation: Emotion-orientated painting style with transfer of the Japanese woodcut technique into the painting of oil paintings / 19th century / Title: Sunflowers in a vase 1889/ Artist: Vincent van Gogh
Innovation: Art Formula 1988 and emphasising 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

Work title: Duchamp Liedtke III
Innovation: Finished products not produced by the artist are declared art - founder of the Readymakes art movement / 20th century / Title: Fontaine 1917 /
Artist: Macel Duchamp
Innovationen: Art formula 1988 and visualisation of innovations in Duchamp‘s works 1997 /
Artist: Dieter W. Liedtke

Title: Duchamp – Liedtke III

Work title: Malewitsch – Liedtke III
Innovation: Pure geometric forms / Founder of Suprematism / 20th century Title: Red Square 1915 /
Artist: Kazemir Malevich
Innovationen: Art Formula 1988 and Visualisation of Innovations in Malevich‘s Works 1999/
Artist: Dieter W. Liedtke

Emphasising the image as an innovation through graphics
Art formula with a red frame..

Title: Malewitsch – Liedtke III

Work title: Kandinsky Liedtke III
Innovation: Abstract Painting - Pioneer of Abstract Painting/
Title: Untitled 1910-13 ?/
Artist: Wassily Kandinsky
Innovationen: Art formula 1988 and visualisation of innovations in Kandinky‘s works 1996 /
Artist: Dieter W. Liedtke

Emphasising the image as an innovation through graphic design
Art formula with a red frame.

Titel: Kandinsky – Liedtke III

Title of work: Picasso – Liedtke III
Innovation: Different side views merged into one view - Founder and pioneer of Cubism- / title: Dora Mar 1937 / Artist Pablo Picasso
Innovations: Art formula 1988 and visualisation of innovation in Picasso‘s works 1990 /
Artist: Dieter W. Liedtke

Highlighting the innovation through the red colouring of the different views (cubism)

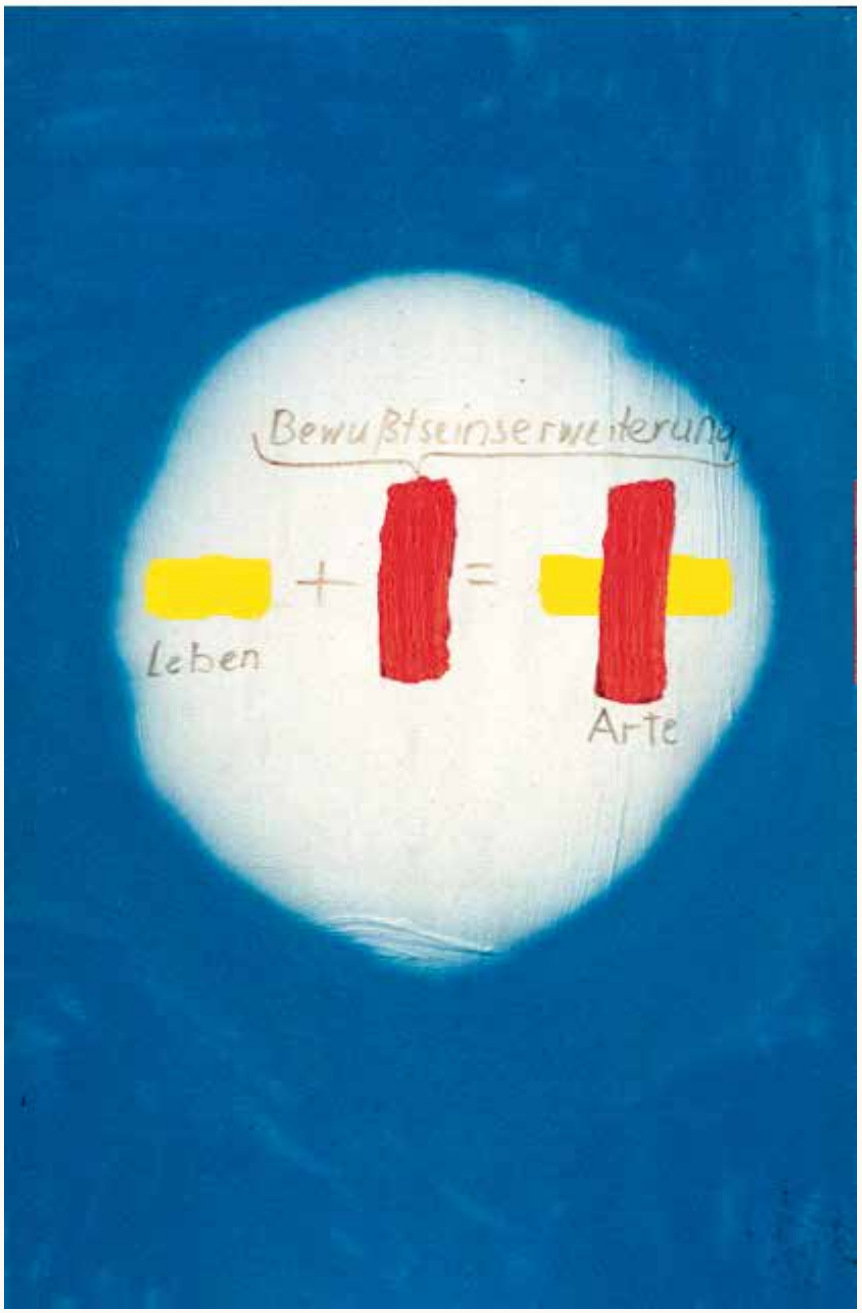
Title: Picasso – Liedtke III

Title of work: Warhol – Liedtke III
Innovation: Introduces advertising graphics technology to art / Founder of Pop Art - Everyone is a superstar - / Title: Marilyn 1964 / Artist: Andy Warhol
Innovations: Art formula 1988 and 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 / Making innovations visible in works of art - turning all art into pop art / Democratisation of the arts 1988 /
Artist: Dieter W. Liedtke



Title: Kunstformel

Total work of art: art formula and society Medical research confirms the effect of recognised information or creativity.

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 looking for an artistic formula for his social sculpture. 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 did not fulfil the commissioned legacy of Joseph Beuys, who had already died in 1985, until 1988 with the graphic formula for any representation of the arts and, after developing the formula, went far beyond Beuys‘ commission. The works in the series „Hegel Liedtke Graphic Art Formula“ and „Liedtke Society“ (500 years after the Renaissance) document works of the highest creative quality. They reveal Leonardo da Vinci‘s way of working, who said: „Seeing and knowing is the same“ and that the simple possibility of adopting innovation or creativity from works of art in museums creates a new, dynamic The range of effects on development in society has so far remained untapped.

Social evolution
Liedtke develops an art quiz with the art formula in well-known works of art history, which democratises the arts, turns any previously misunderstood art into pop art and declares the population to be art experts and artists who can use their innate creativity. Cognitive research has independently of Liedtke‘s work, documents that through the mirror neurons of the recipient, the vividly perceived and understood creativity triggers a neuronal evolution through new networks in the brain becomes. With the works of art collected in museums around the world, the graphic art formula can be used to trigger and promote this creative process across the breadth of society, and to develop it on the path set by evolution.and natural way to become epigenetically effective. Evolutionary biology, medical, physical and art-historical research document this: Liedtke‘s 18 holistic work innovations that have made his name in art history and in the media as a successor to Leonardo da Vinci, Hegel, Einstein or Beuys. of a person are unknown in history. The neuronal transfer of knowledge that Liedtke has been demonstrating in his work since the 1970s has been confirmed by the research findings of Eric Kandel, winner of the 2000 Nobel Prize in Medicine. The research group led by Giacomo Rizzolatti has now published a new study on the The mirror neurons found in the brain were used in empirical studies to document Liedtke‘s transfer process of insights from the 1970s and 1980s in 1992. The studies confirm his work and state that when insights and knowledge are seen or thought about, they are transferred neuronally to the recogniser and trigger millions of new neuronal networks, which the observer can use anew as discovered creative intelligence. If we add epigenetics, as Liedtke did in his work from the 1980s onwards, previously unknown, revolutionary mechanisms of action become visible. These affect biological evolution, genes, DNA, cells, people, the media, politics and society and become recognisable in their interplay of information as different information directions of groups in society.

Even the non-expression of the graphic art formula in a work can trigger both subjective and objective cognitive artworks in the viewer and society in the overall context of the evolution of art history. Recipients who know the art formula can apply the formula to any work of art - as in the art quiz in „Liedtke +“ works - because it is part of their cognitive abilities. This not only expands the neuronal networking of the viewer, millions of times over, but also the objective part of the art history of the expanded concept of art of social sculpture through the work. The gaze is directed towards the works (and also everyday events) that are faded out in the work and the networks further enhance creativity and evolution (or simply improve life). According to Niklas Luhmann, a universal and binding museum of innovations (can and) has not been realised with the art formula until 1998. Today, a world museum of innovation is the Evolution Museum currently being planned at the Globalpeace Campus and the New Renaissance i = E = World Art travelling exhibition2 through the merger of the museums‘ art exhibitions on the Internet.

Digitally presented works of art from museums and collections can be programmed in an art app using artificial intelligence and the Hegel-Liedtke graphic art formula.
A global evolutionary museum in an app will show the innovations in the art of different cultures, connect them with each other and trigger an exponential evolutionary surge in societies across national and linguistic borders through the creativity discovered and transferred from the works. This will lead to an unstoppable abundance of artworks, sustainable inventions and concepts and create new prosperity that will

make our world more ethical and positive. Liedtke developed computer programmes for health improvement and cell rejuvenation through the information of innovation, which he registered as a process patent in 2010 for the free use of the population. The information from his artworks and the patent disclosure documents led to new concepts and ideas that have been incorporated into another app programme, ‘Artinvest’. This app promotes art, increases creativity, democratizes access to art and enables capital formation and distribution through art. Although the graphic art formula cannot replace an art historian, it shows that every work of art contains an innovation inherent in the system. It resolves the Babylonian chaos of interpretation in art and art history. Through the increased comparison of artworks in museums, galleries and among artists with the help of the art formula or the Artinvest artwork photo app, innovations within the works are made visible, which are revealed through the programmed application of the formula. In the spirit of Joseph Beuys concept of “art = capital”, the use of this formula enables the viewer to be transformed into a creative citizen, self-taught art collector and successful art investor.

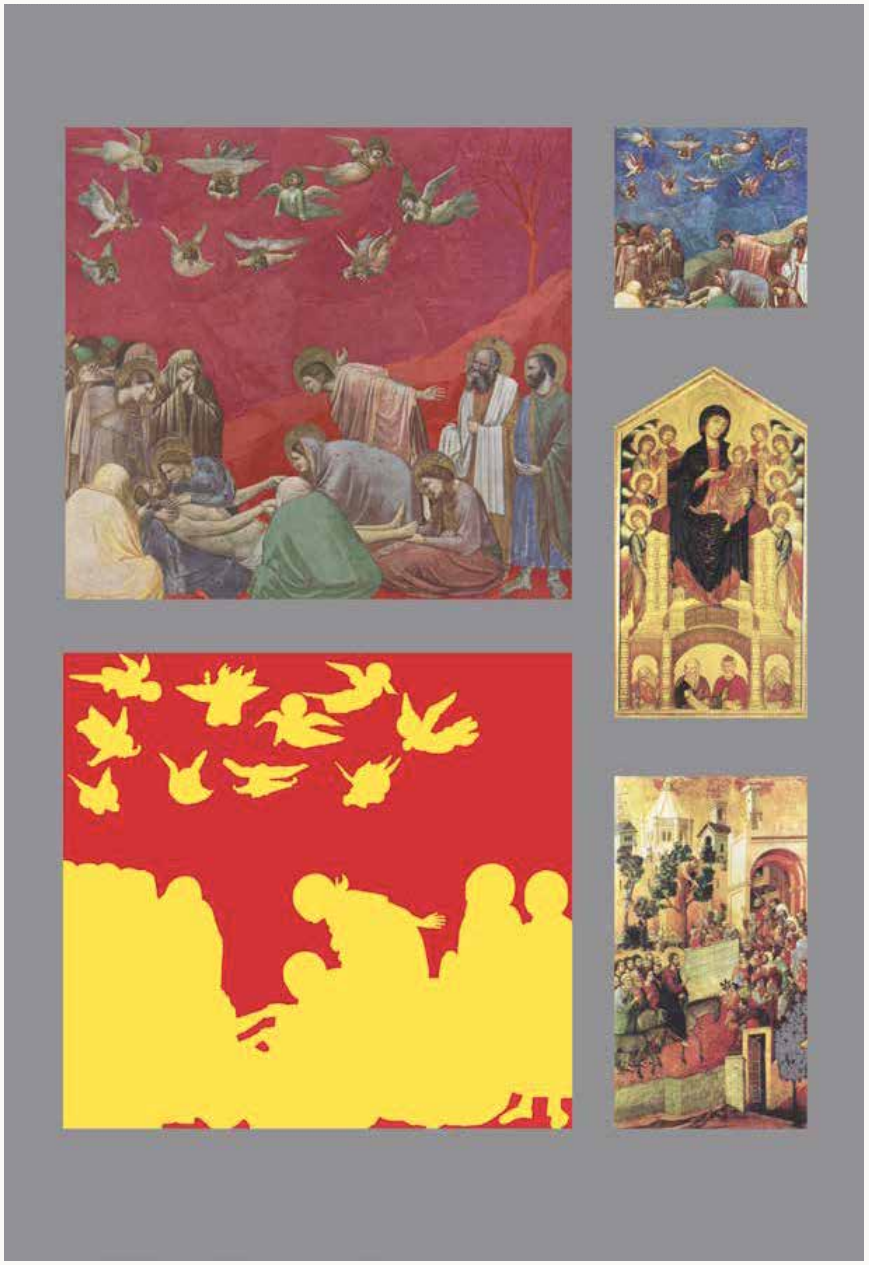
With major capital investments, emerging blockchain tokenized art exchanges and artwork-based and secured pension schemes, they can draw on the expertise of art historians to secure their global and independent retirement. The successful application of the formula to increase creativity and longevity through innovation, as well as the ability to purchase shares in artworks with small tokenized investments and secure pro its, will exponentially increase the general interest in art. This will trigger an unprecedented, steadily growing boom in the professions of art critics and art historians. This will create new, better-distributed wealth in society, and both individual creativity and the swarm creativity of the community will be sustainably promoted.

„*The visualisation of the evolution of the arts, through Dieter Liedtke‘s art formula, across national borders and time periods, will open up new perspectives and enable a fresh, unspent view beyond all routine and beyond the boundaries of the usual view of art. In this way, the permanent evolution of the arts, which goes beyond all clichéd notions of the The fact that the alleged revolution was and still is a long, ongoing and forward-looking journey will become a visually comprehensible experience.“*

Prof. Karl Ruhrberg, Cologne
Art historian and art book author, director of the Museum Ludwig Cologne/ Kunsthalle Düsseldorf President of the International Association of Art Critics (German section, AICA)

Artwork quiz

in the exhibition



Title of work: Giotto - Liedtke +

Title of work: Giotto - Liedtke +

Innovation 1 Giotto: The background of the painting is seen in the history of religion as a landscape and not as a gold ground. Work title: The Lamentation of Christ/ 1303-05

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

Innovation 3: Symbiosis of art and genetics
In 1992, Liedtke combined his DNA with the art formula and integrated it into a representation of the work: Lamentation of Christ, by Giotto. This process shows how genetic material and the artistic expression of two artists interact and point to the divine origin of man in genetics.

Innovation 4: Evolutionary creativity for social sculpture
Liedtke art formula stands in contrast to cultural constraints and the restriction of individual freedom. Clear, simple graphic symbolism stimulates and enhances the creativity of the viewer. This creative energy is extracted from the works and transferred to the viewer via neuronal and epigenetic processes as tangible realization and innovative power.
His series of works documenting this process of transferring creativity began in the late 1970s.

Innovation 5: Art and society in dialogue (from 2002)
He linked art with society by integrating an interactive art quiz into his works. This quiz activated neurological processes, stimulated creativity and promoted epigenetic changes.
This methodology democratized art and enabled society to see itself as a creative actor.

Art-Quiz: Innovations in comparative artworks:
13th/14th century Cimabue, work title: ? /**Innovation:?**
14th century D.di Buoninsegna, title of work: ? /**Innovation:?**

Title of work: Masaccio - Liedtke +

Innovation 1 Masaccio: Central perspective gives the impression impression of a passage in the wall. Work title: The Most Holy Trinity c. 1425

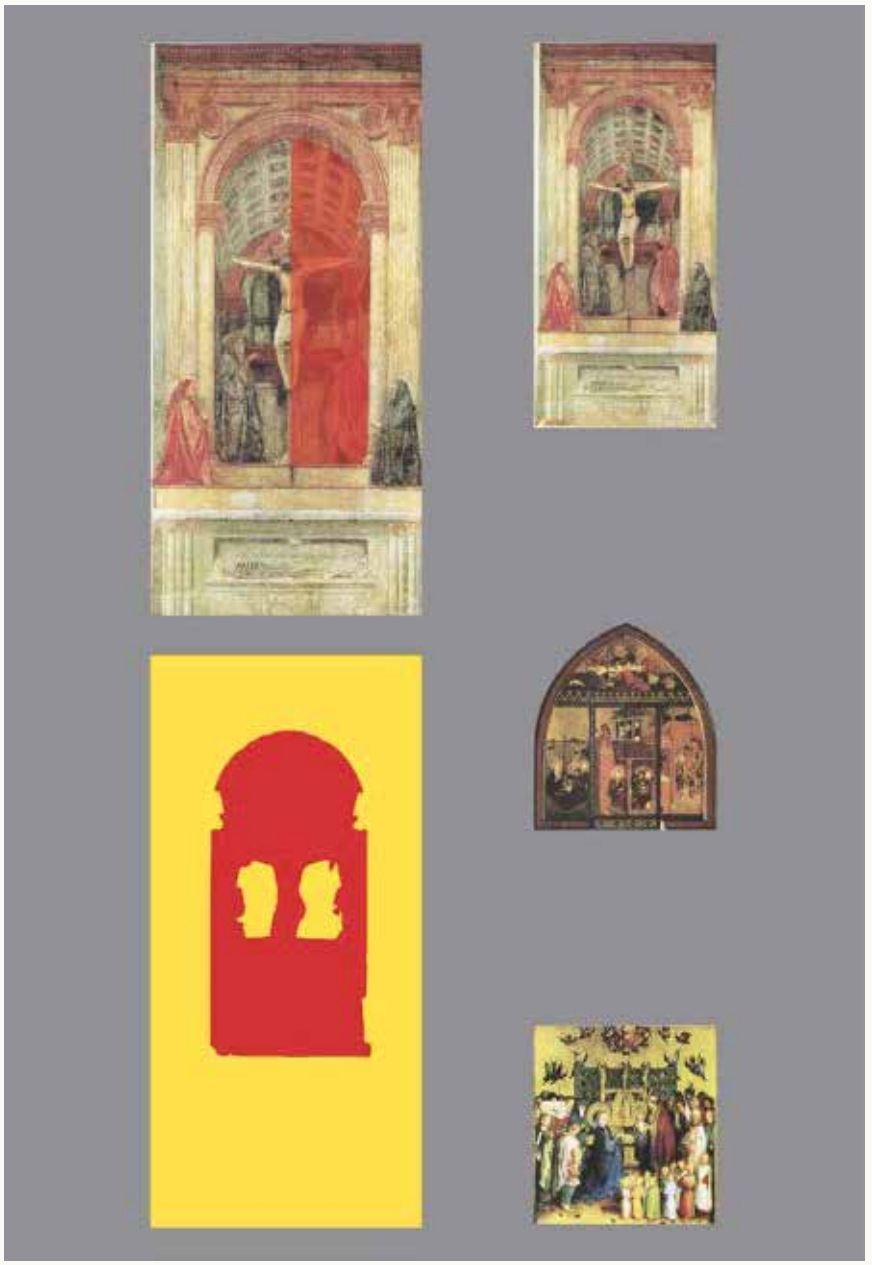
Innovation 2 Liedtke: The Hegel-Liedtke graphic Art formula/ 1988

Innovation 3: Genetics meets art formula
In 1992, Liedtke integrated his DNA into the art formula and placed it in a representation of the work: The Most Holy Trinity, by Masaccio. This process illustrates how the symbiosis of genetic material, art formula and creation creates a new work of art.

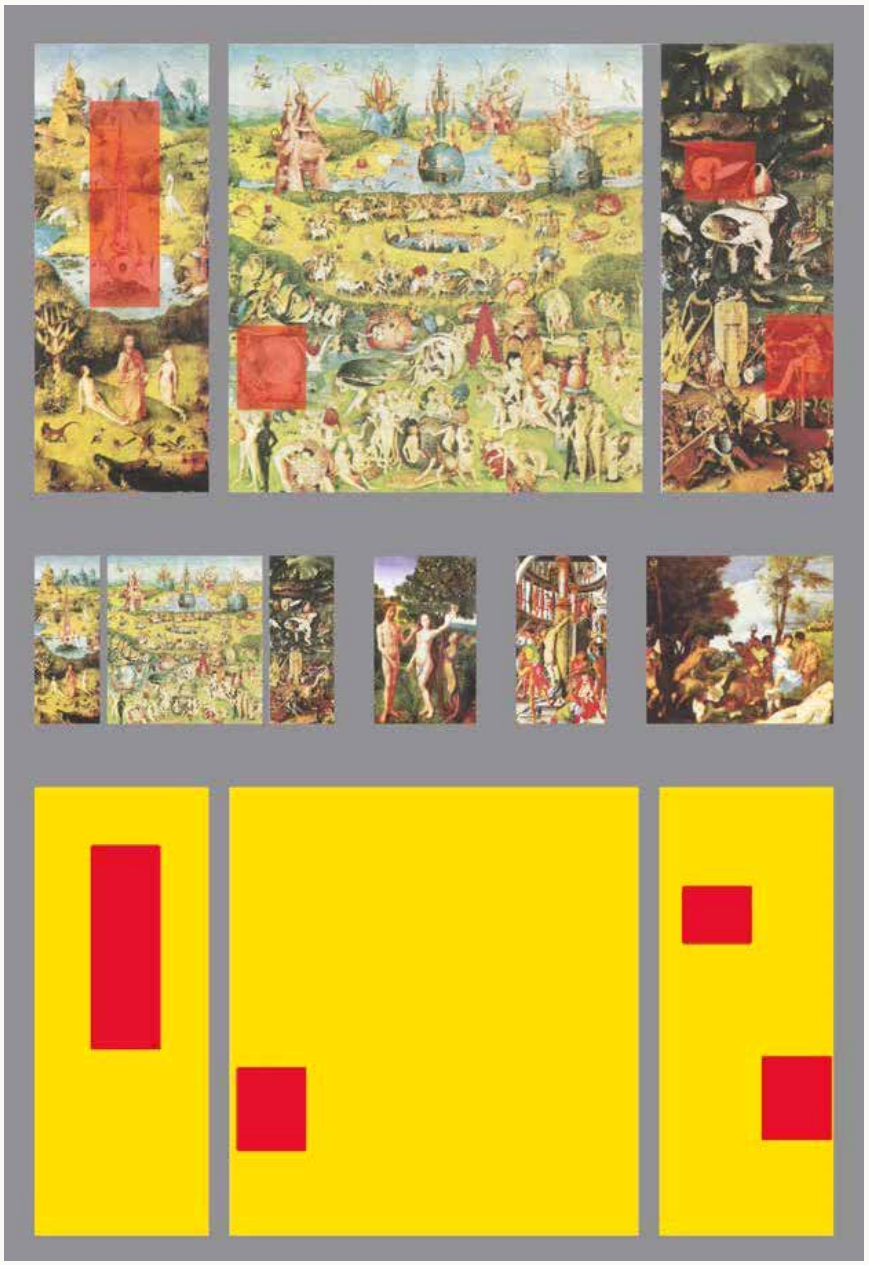
Innovation 4: The power of formula symbolism for social transformation
He uses the art formula to counter-attacks on individual autonomy. Its simple graphic representation has a direct effect on the creativity of the viewer and reinforces it. The creativity stored in the works is passed on through neuronal and epigenetic processes as visualized knowledge, which unleashes a power of innovation. These processes, which are documented in his series of works from the late 1970s onwards, show how art can contribute to social evolution.

Innovation 5: Neurological stimulation through art
In 2002, Liedtke integrated an art quiz into his works that stimulated the neurological activity of the viewer. This method promoted epigenetic changes and made art an integral part of popular culture, allowing society to experience art in a new, interactive way.

Art-Quiz: IInnovations in the comparative artworks:
15th century Lucas Moser Work title: ? / **Innovation: ?**
15th century Stefan Lochner Work title: ? / **Innovation: ?**



Title of work: Masaccio - Liedtke +



Title of work: Bosch - Liedtke +

Title of work: Bosch - Liedtke +

Innovation 1. Surreal fantasies of pleasure are depicted in a painting depicted in a painting. Work title: The Garden of Earthly Delights/ around 1510

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

Innovation 3: DNA and art in dialogue
In 1992, Liedtke combined his DNA with the art formula and integrated it into a representation of the work: The Garden of Earthly Delights, by Hieronymus Bosch. The invisible DNA stimulates the viewer's imagination and leads him to explore the hidden layers of art. Through the art formula and its DNA connection with the work, a new work is created that points to our genetic, epigenetic imprint and our creative power.

Innovation 4: Creative evolution through art formulas
He develops an art formula which, in its simplicity, rebels against cultural restrictions. This formula is transferred to the viewers and increases their creativity. The stored energy of the works is conveyed on a neuronal and epigenetic level as a concrete realization that unleashes the innovative power of the viewer. This transformation, which he documented in his works from the 1970s onwards, demonstrates the potential power of art to promote individual autonomy.

Innovation 5: Neurological stimulation through art
In 2002, Liedtke integrated an art quiz into his works that stimulated the neurological activity of viewers. This method promoted epigenetic changes and made art an integral part of popular culture, allowing society to experience art in a new, interactive way.

Art-Quiz: Innovations in the comparative artworks:
15th century H. van der Goes, title of work: ? / **Innovation:?**
16th century Jörg Ratgeb, title of work: ? / **Innovation: ?**
16th century Bacchanal, work title: ? / **Innovation: ?**

Title of work: Sandro Botticelli - Liedtke +

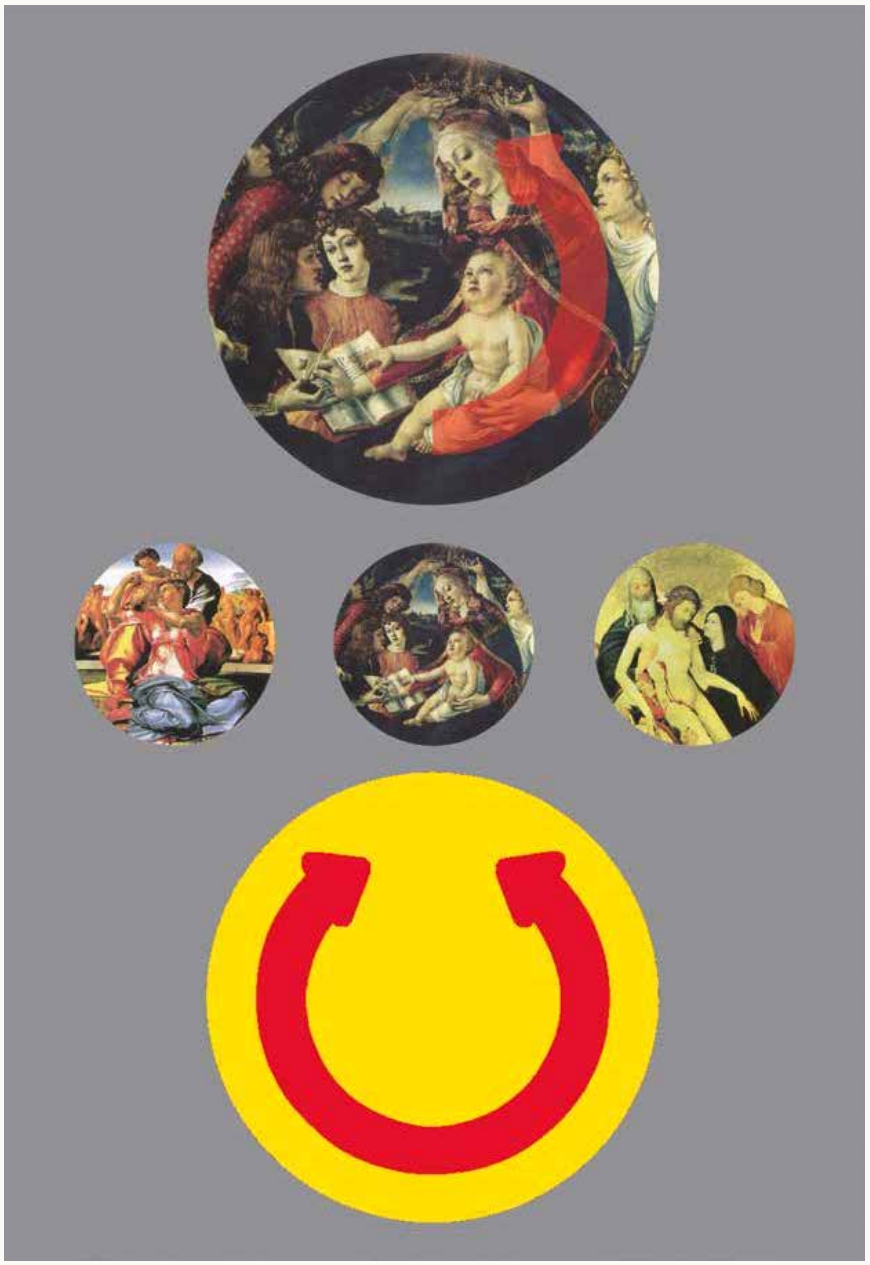
Innovation 1 Sandro Botticelli: Perfect insertion of the group of people into the circular painting/ title of work: Madonna del Magnificat 1480-82

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

Innovation 3: Art formula and genetic heritage
In 1992, Liedtke fused his DNA with the art formula and inserted it into a representation of the work: Madonna del Magnificat, by Sandro Botticelli. This fusion shows how genetic material, creative power and the art formula are in a symbiotic relationship and together produce a new form.

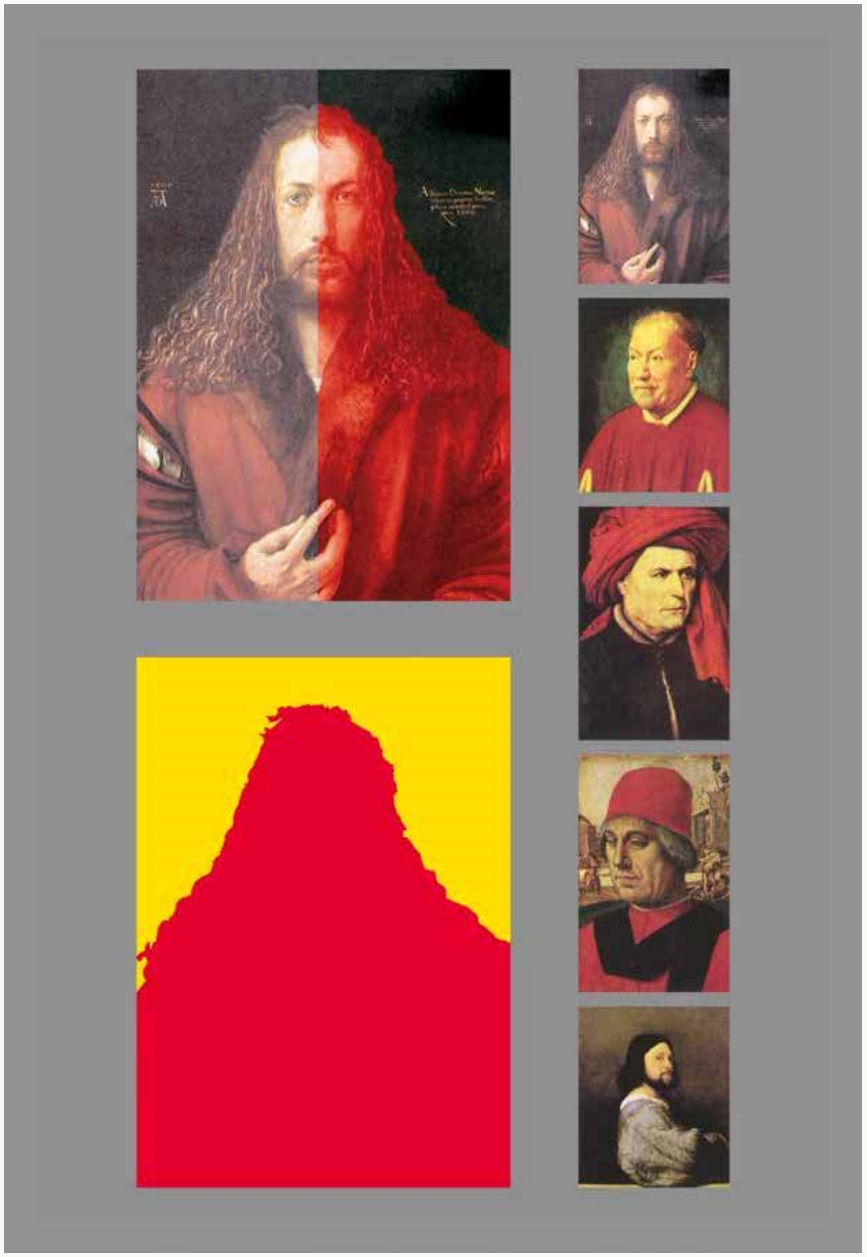
Innovation 4: Symbolic art as a catalyst for creativity
Liedtke art formula resists culturalize by using its graphic simplicity to establish a direct connection to the creative potential of the viewer. This connection activates stored creative energy in the works and transmits it through neuronal and epigenetic mechanisms as a tangible force of innovation. His series of works, which has been exploring this dynamic process since the 1970s, shows how art can expand individual and collective consciousness.

Innovation 5: Epigenetics and innovation in art
He introduced an art quiz into his works that increased the neurological activity of viewers and triggered epigenetic changes. This approach promoted the democratization of art and made it accessible to society as a whole, while strengthening the scientific basis for creative thinking.



Title of work: Sandro Botticelli - Liedtke +

Art-Quiz: Innovations in the comparative artworks:
14th/15th century Jean Malouel Work title: ? **/ Innovation: ?**
15th/16th century Michelangelo Work title: ? **/ Innovation: ?**



Title of work: Dürer - Liedtke +

Title of work: Dürer - Liedtke +

Innovation 1 Albrecht Dürer: Equating the artist with the with the king and God/ title of work: Self-Portrait 1500

Innovation 2 Liedtke: The Hegel-Liedtke graphic Art formula/ 1988

Innovation 3: Art and genetics in harmony
In 1992, Liedtke integrated his DNA into the art formula and fused it into a representation of Albrecht Dürer's work Self-Portrait. This process illustrates how the symbiosis of genetic material and creation (or God) brings forth a new, meaningful dimension of art history as a force of innovation and evolution.

Innovation 4: Art as a bridge to creative evolution
Liedtke uses simple graphic symbolism to manifest the art formula that opposes cultural constraints. This formula intensifies the creativity of the viewer by releasing stored creative energy from the works. This energy is transferred via neuronal and epigenetic processes as tangible realization and innovative power. The series of works documenting this process since the late 1970s illustrates the transformative power of art.

Innovation 5: Science and art: epigenetic creativity
His scientific findings enabled him to develop an interactive art quiz that stimulated neurological and epigenetic processes. This methodology made art an integral part of society and encouraged the creative participation of a wide audience.

Art-Quiz: Innovations in the comparative artworks:
15th century Jan van Eyck Work title: ? / **Innovation:?**
15th century Robert Campin Work title: ? / **Innovation:?**
15th/16th century Luca Signorelli Work title: ? /**Innovation:?**
16th century Titian Work title: ? / **Innovation:?**

Title of work: Michelangelo - Liedtke +

Innovation 1: Michelangelo Bunarotti: Creator and Man on a Picture Plane/ title of work: The Creation of Adam c. 1510

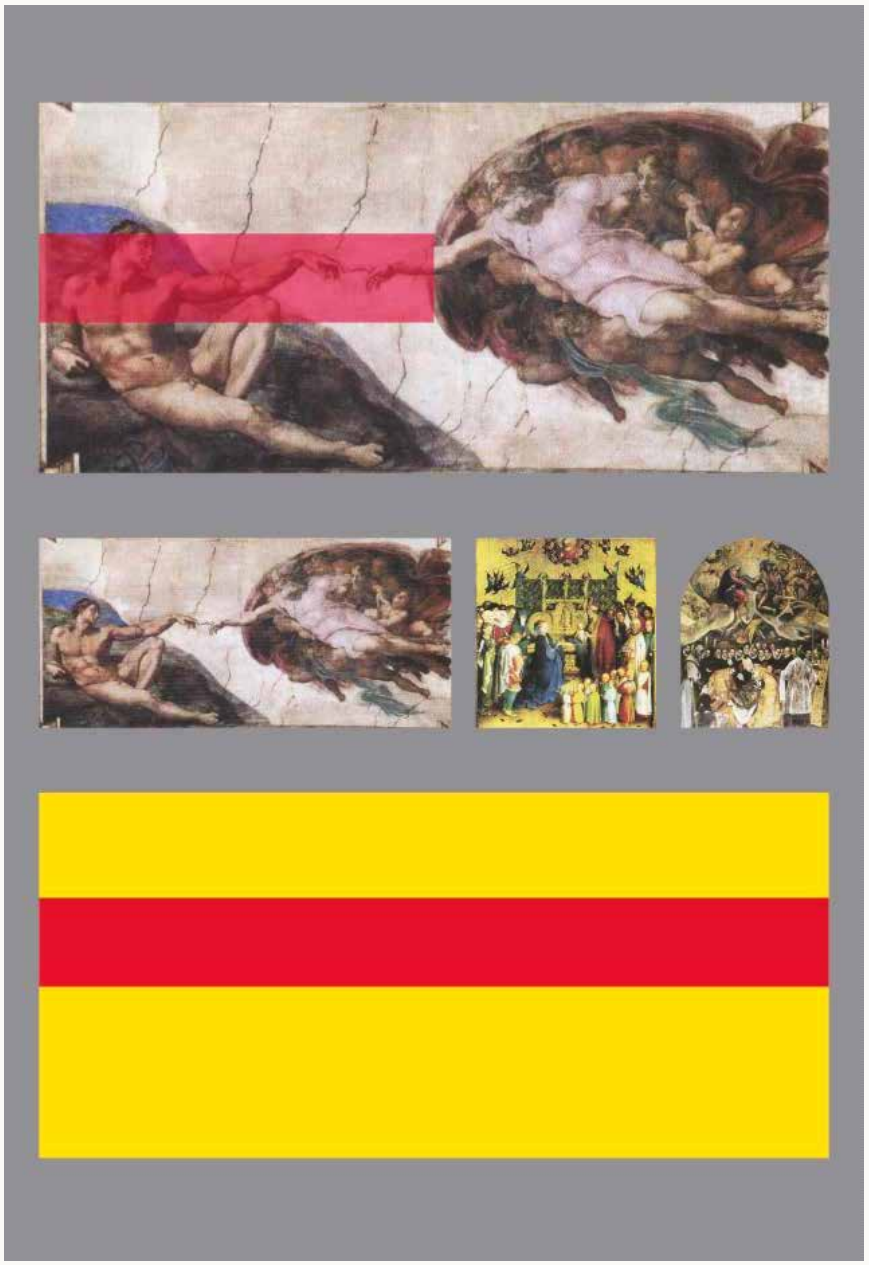
Innovation 2 Liedtke: The Hegel-Liedtke Graphic Art Formula/ 1988

Innovation 3: Bio-artistic fusion
Liedtke fused his DNA with the art formula in 1992 and incorporated it into a representation of the work: The Creation of Adam, by Michelangelo Buonarroti. This act of creation depicts how the art formula is transferred to the genetic material of Adam by God the Father. The mantle of God, through the form of a human brain, points to the superior Natural Intelligence in the universe.

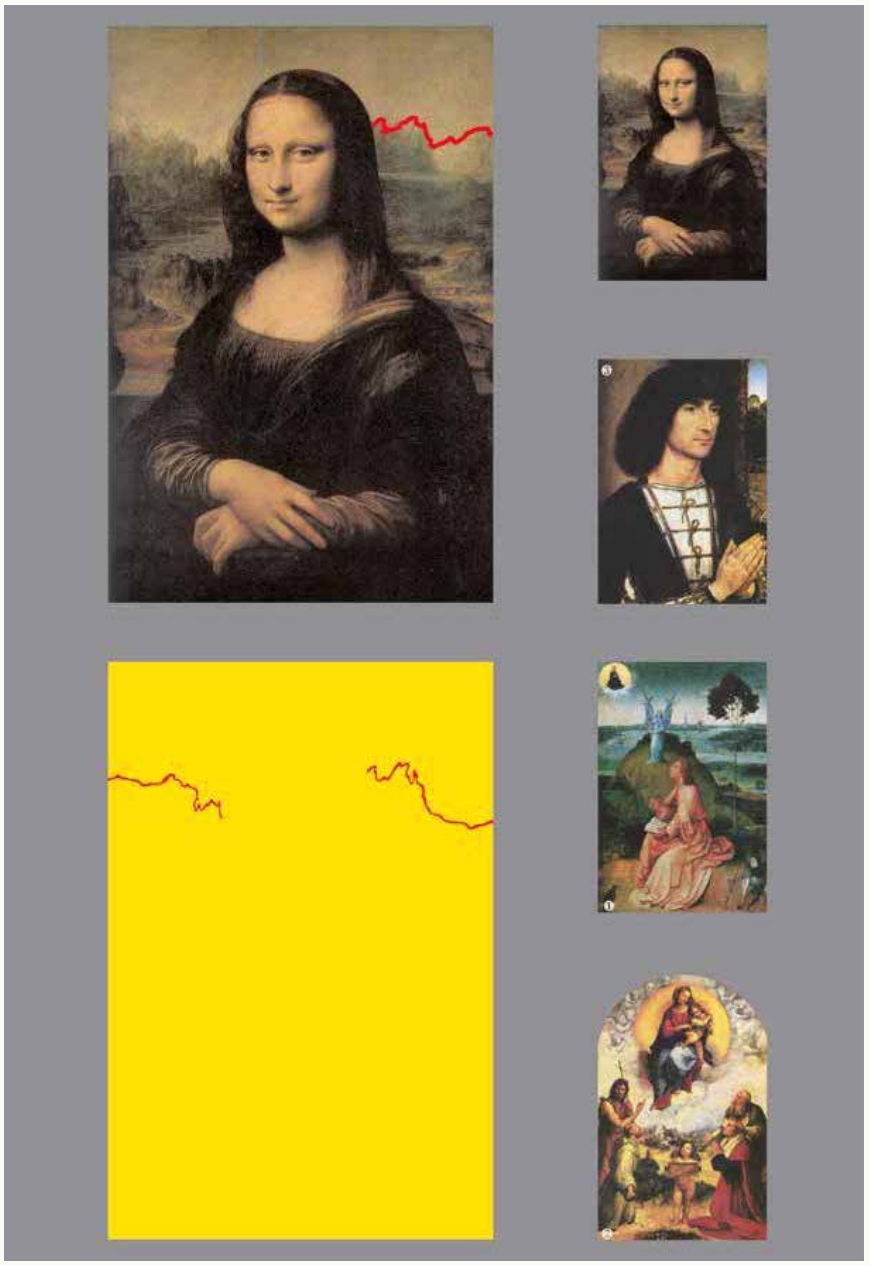
Innovation 4: Neuroscientific promotion of creativity through art
The art formula developed by Liedtke defies cultural restrictions and promotes individual autonomy. Its simple graphic structure acts as a catalyst for the creativity of the viewer. The creative energy stored in the works is transformed by neuronal and epigenetic mechanisms into visualized insights that act as an innovative force on the viewer. This process, which he has been researching in his series of works since the 1970s, shows the connection between art and neurobiological creativity enhancement.

Innovation 5: Neurological creativity in society
He introduced an interactive art quiz that stimulated the neurological activity of viewers and promoted epigenetic changes. This methodology made art accessible to all and strengthened the creative participation of society.

Art Quiz: Innovations in the comparative artworks:
15. th century Stefan Lochner Work title: **? / Innovation: ?**
16. th century El Greco Work title: ? **/ Innovation: ?**



Work title: Michelangelo - Liedtke +



Work title: Leonardo da Vinci - Liedtke +

Work title: Leonardo da Vinci - Liedtke +

Innovation 1. Leonardo: Flowing transitions = Fumato/ two different perspectives in the background/
Work title Mona Lisa around 1500

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

Innovation 3: Genetics and art as a unit
In 1992, Liedtke combined his DNA with the art formula and integrated it into a representation of the work: Mona Lisa, by Leonardo da Vinci. This symbiosis shows that genetic material and an unquenched thirst for knowledge give rise to new neuronal and epigenetic networking reactions that produce new works of art and, by visualizing innovations with the art formula, give art history and museums a new evolutionary significance.

Innovation 4: The transformative power of art
He developed an art formula that works against cultural restrictions and increases the creativity of the viewer. This formula, simple and graphic, transfers stored creative energy from the works through neuronal and epigenetic mechanisms as tangible knowledge and innovative power. The series of works documented since the 1970s shows how art serves as an instrument of social and individual evolution.

Innovation 5: Epigenetic and neurological impulses through art (from 2002)
Liedtke introduced an art quiz into his works that stimulated the neurological circuits of the viewer and initiated epigenetic changes. This innovative approach made art accessible to the wider community and provided a platform for science and art to come together.

Art-Quiz: Innovations in the comparative artworks:
15th century Hans Memling Work title: ? / **Innovation: ?**
16th century Hieronymus Bosch Work title: ? / **Innovation ?**
16th century Raphael Work title: ? / **Innovation: ?**

Title of work: Caravaggio - Liedtke +

Innovation 1: Caravaggio: Dramatic Illumination/ title of work: Christ and the Disciples of Emmaus 1596

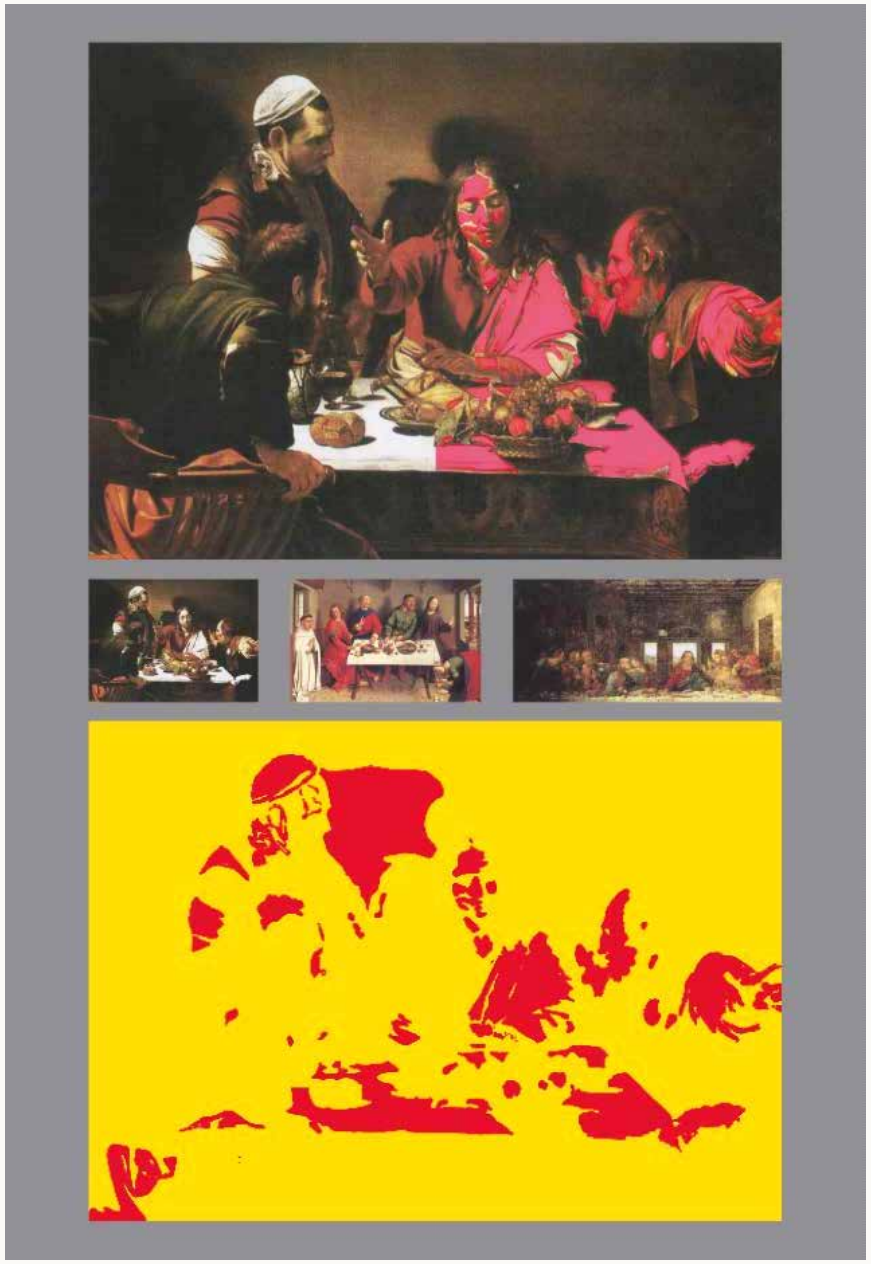
Innovation 2 Liedtke: The Hegel-Liedtke Graphic Art Formula/ 1988

Innovation 3: Symbiosis of art formula and DNA
In 1992, Liedtke combined his DNA with the art formula and inserted it into a depiction of the work Christ and the Disciples of Emmaus by Caravaggio. The joint work shows how the combination of genetic material, a realization about light and the art formula leads to an innovation of the (cognitive) flash of light and documents a significant innovation in the history of art.

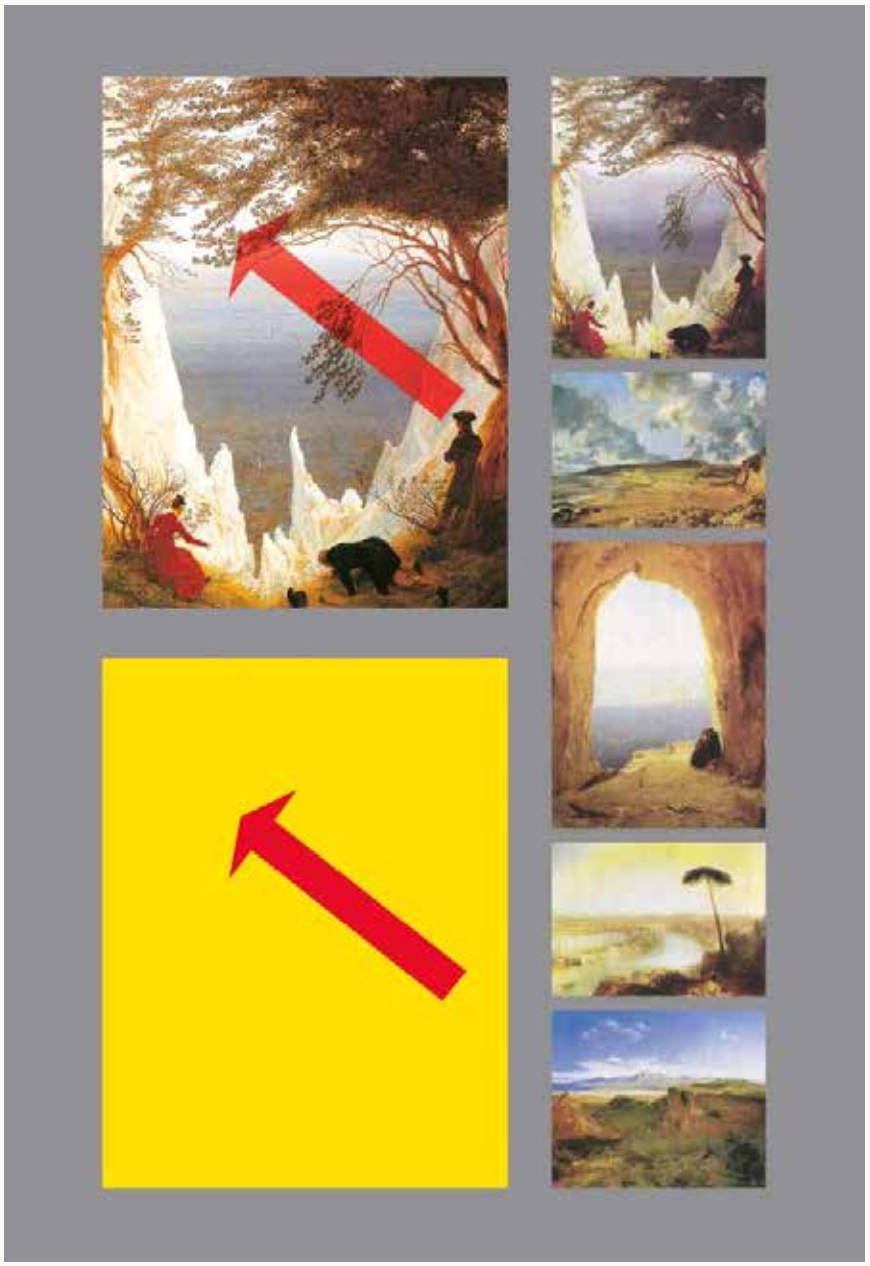
Innovation 4: Unleashing creativity through insight
Liedtke art formula opposes cultural norms and the curtailment of individual freedom. Through simple but effective graphic symbolism, this formula is transmitted directly to the viewer through cognitive light, enhancing their creativity. The creative energy stored in the works is transformed into concrete innovative power through neuronal and epigenetic processes. This power has been documented since the 1970s in a series of works that show how art promotes creative evolution.

Innovation 5: Art as neurological stimulation
He used an interactive art quiz to activate the neurological cognitive processes of viewers and stimulate their creativity. This method led to epigenetic changes that encouraged society to not only passively experience art, but to actively participate in it.

Art-Quiz: Innovations in the comparative artworks:
15th century Leonardo da Vinci Work title: ? / **Innovation: ?**
16th century Dieric Bouts Work title: ? / **Innovation: ?**



Title of work: Caravaggio - Liedtke +



Work title: Leonardo da Vinci - Liedtke +

Title of work: 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: Merging DNA and art history
In 1992, Liedtke integrated his DNA into the art formula and incorporated it into a depiction of the work: Chalk Cliffs on Rügen, by Caspar David Friedrich. This innovative work shows how the symbiosis of genetic material and the Romanesque viewpoint reaches a new level in art history that opens up the future.

Innovation 4: Symbolism as a motor for creative development
His art formula, which is directed against culturalize, uses the art formula as a simple graphic representation of the innovations in the work to increase the creativity of the viewer via the mirror neurones. The creativity stored in the artworks is passed on through neuronal and epigenetic processes as concrete insights that act as innovation energy. This process, which is documented in a series of works from the 1970s onwards, shows how art can promote individual freedom and creative development.

Innovation 5: Science and art in harmony (from 2002)
He combined art with his scientific knowledge by incorporating an interactive quiz into his works that encouraged viewers to actively participate. This interactivity stimulated neurological processes and had epigenetic effects that fostered creativity and also made complex art accessible to all levels of society as an innovation insight to shape the future.

Art-Quiz: I Innovations in the comparative artworks:
19th century John Constable Work title: ? / **Innovation: ?**
19th century Karl Blechen Work title: ? / **Innovation: ?**
19th century William Turner Work title ? / **Innovation: ?**
19th century Carl Rottmann Work title ? / **Innovation: ?**

Title of work: Goya - Liedtke +

Innovation 1: Goya: Social criticism of the ruler / depiction of the brutal side of war/ title of work: The firing squad of the insurgents 1814

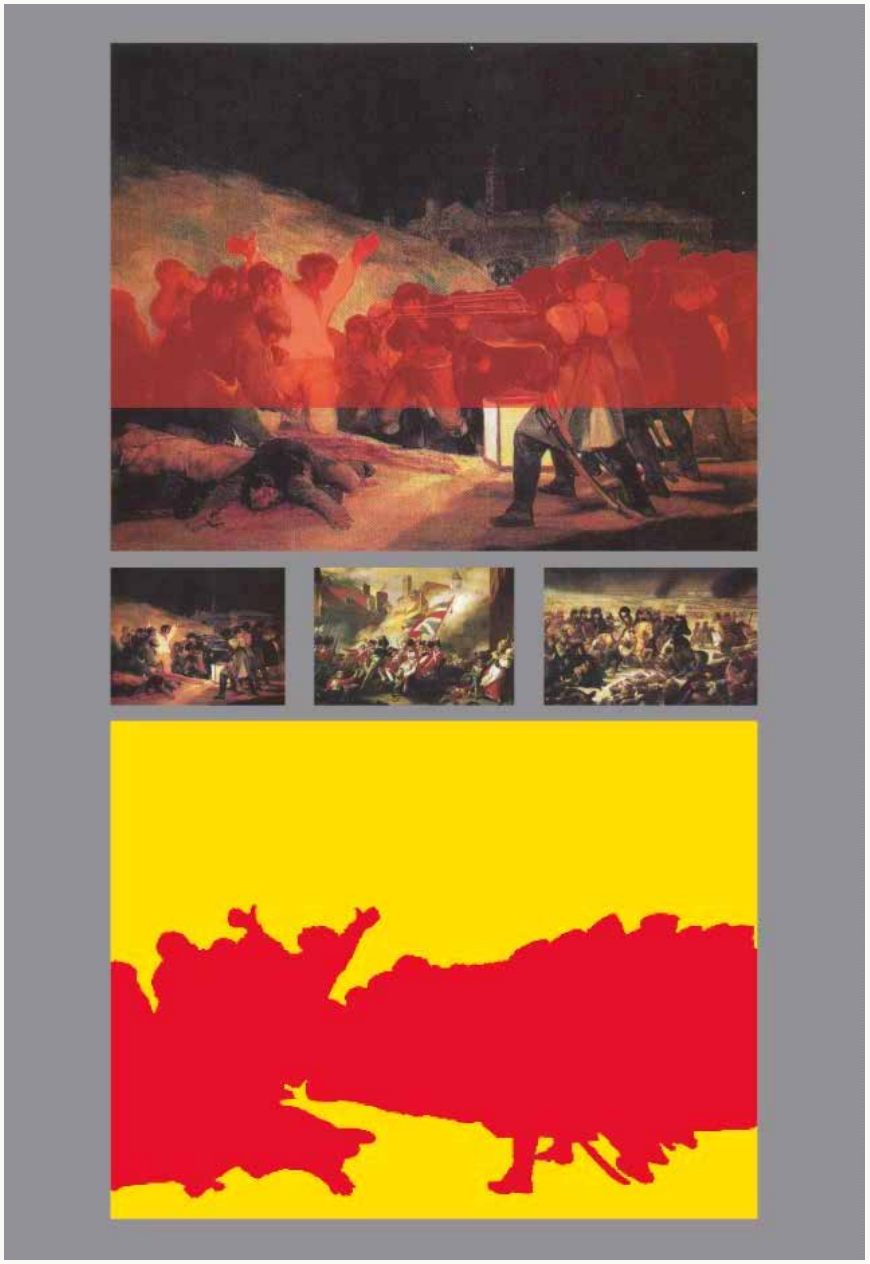
Innovation 2 Liedtke: The Hegel-Liedtke graphic art formula/ 1988

Innovation 3: Art and genetic identity
In 1992, Liedtke merged his DNA with the art formula and integrated it into a representation of the work: Shooting of the Insurgents, by Goya. This process illustrates how the genetic material incorporated into the work symbolizes the innovative expression of a new political representation in art history.

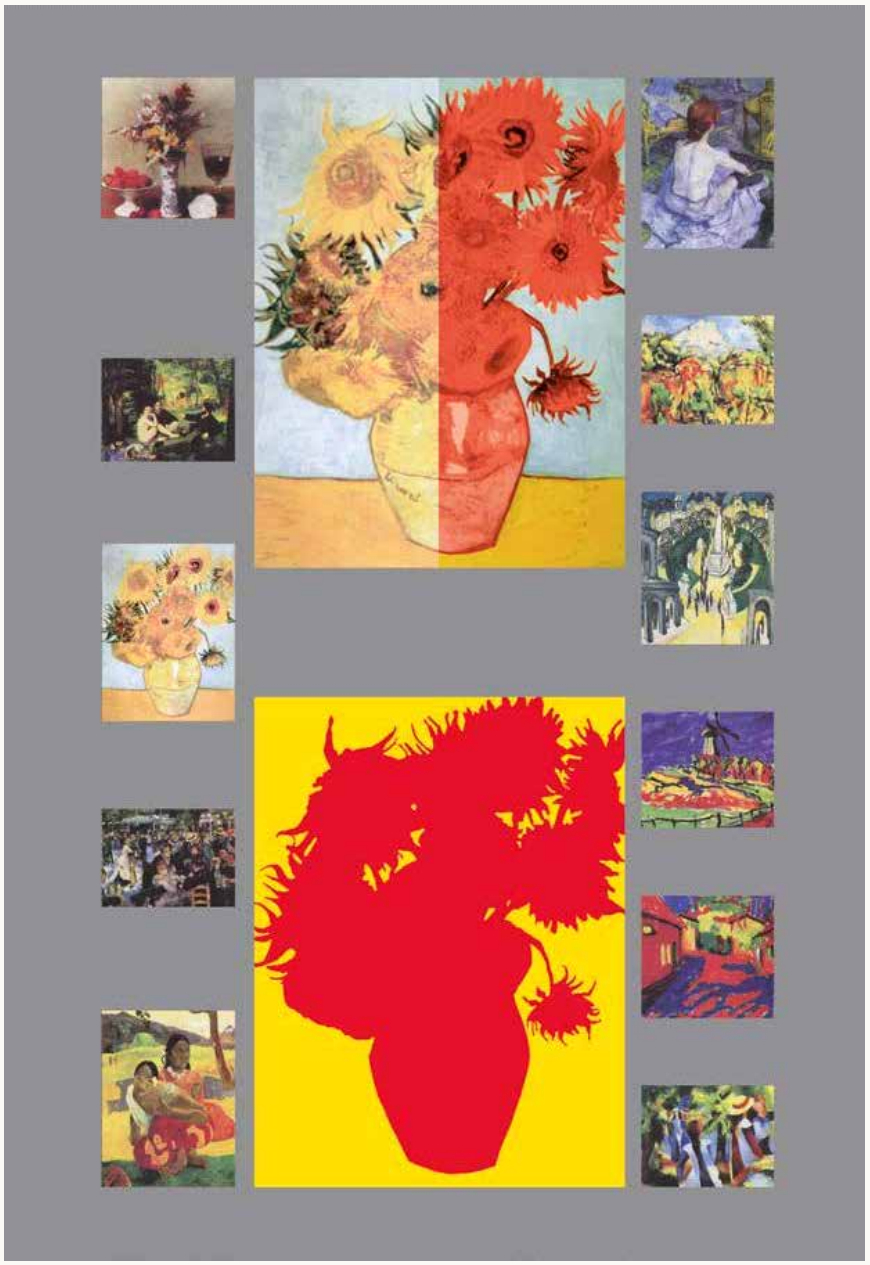
Innovation 4: Art as a catalyst for hitherto unseen political processes
He develops the art formula that overcomes cultural barriers and, through its simple graphic representation, increases the creativity of viewers regardless of their level of education. The creative energy stored in the works is transformed by neuronal and epigenetic processes into concrete insights that have an innovative effect on the viewer. This development, which is documented in his series of works from the 1970s onwards, demonstrates the ability of art to promote creative evolution.

Innovation 5: Art and science as drivers of social creativity
Liedtke used an interactive art quiz that stimulated the neurological and epigenetic processes of the viewer. This science-based method democratized art and enabled society to evolve in new ways.

Art-Quiz: Innovations in the comparative artworks:
18th century J.Singleton Copley Work title: ? / **Innovation: ?**
19th century. Jean Gros Work title: ? / **Innovation: ?**



Title of work: Goya - Liedtke +



Work title: Vincent van Gogh - Liedtke +

Title of work: Vincent van Gogh - Liedtke +

Innovation 1. Vincent van Gogh: Emotionally orientated painting style/ transforms the Japanese woodcut technique into painting/ title of work: Sunflowers in a Vase 1889

Innovation 2 Liedtke: The Hegel-Liedtke Graphic art formula/1988

Innovation 3: Fusion of information and creative power
In 1992, Liedtke combined his DNA with the art formula and inserted it into a representation of the work: Sunflowers in a Vase, by Vincent van Gogh. This fusion shows how genetic material or old information can produce new works of art or information and life of high quality through the power of innovation and transferred information, which can be transferred to society through the art formula.

Innovation 4: Creativity through neuronal transfer from art
He uses the graphically simple art formula, which is directed against cultural norms and the loss of individual autonomy. This formula increases the creativity of the viewer by releasing stored creative energy from the artwork. This energy is passed on through neuronal and epigenetic mechanisms as tangible realization and innovative power. Since the 1970s, his series of works has documented this process, which illustrates the transformative power of art.

Innovation 5: Social and neurological transformation through art
Liedtke integrated an interactive art quiz into his works, which stimulated the neurological activity of the viewer and promoted epigenetic changes. This innovative method turned art into a democratic good and strengthened the creative participation of society

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Art-Quiz: Innovations in the comparative artworks:
19th century H. T. Lautrec Work title: ? / **Innovation: ?**
19th century H. Fantin-Latour Work title: ? / **Innovation: ?**
19th century Edouard Manet Work title: ? / **Innovation: ?**
20th century Paul Cezanne Work title: ? / **Innovation: ?**
20th century E. Ludwig-Kirchner Work title: ? /**Innovation: ?**
19th century Auguste Renoir Work title: ? / **Innovation: ?**
20th century K.Schmidt-Rottluff Work title: ? / **Innovation: ?**
20th century Erich Heckel Work title: ? / **Innovation: ?**
19th century Paul Gauguin Work title: ? / **Innovation: ?**
20th century August Macke Work title: ? / **Innovation: ?**

Work title: Malewitsch - Liedtke +

Innovation 1 Malevich: Geometry is a reflection of the Creator and of man/ title of work: Red Square Square 1915 Innovation 2. Liedtke: The Hegel-Liedtke Graphic Art Formula/ 1988

Innovation 2. Liedtke: Symbiosis representation: The graphic art formula is transformed with Liedtke‘s DNA into the work of Malevich/ 1993

Innovation 3: Genetic material and art open up the future
In 1992, Liedtke integrated his DNA into the art formula and incorporated it into a representation of the work; Red Square, by Malevich. The picture shows the square, or geometry, as icon and god. The genetic material incorporated with the art formula indicates that this iconic creative status can be transferred to future humans.

Innovation 4: The power of the art formula
Liedtke art formula, which opposes cultural restrictions, uses a simple graphic representation to stimulate the creativity of the viewer. The energy stored in the artworks is transformed into tangible insights and innovation through neural and epigenetic processes.This power is documented in a series of works that has been exploring the process of creativity transmission since the 1970s and illustrates the transformative effect of art.

Innovation 5: Neurological impulses through art from society
He combines art with neurological processes by introducing an interactive quiz that stimulates the creativity of viewers and promotes epigenetic changes. His works democratized art and enabled society to see itself as a creative part of the evolutionary process.

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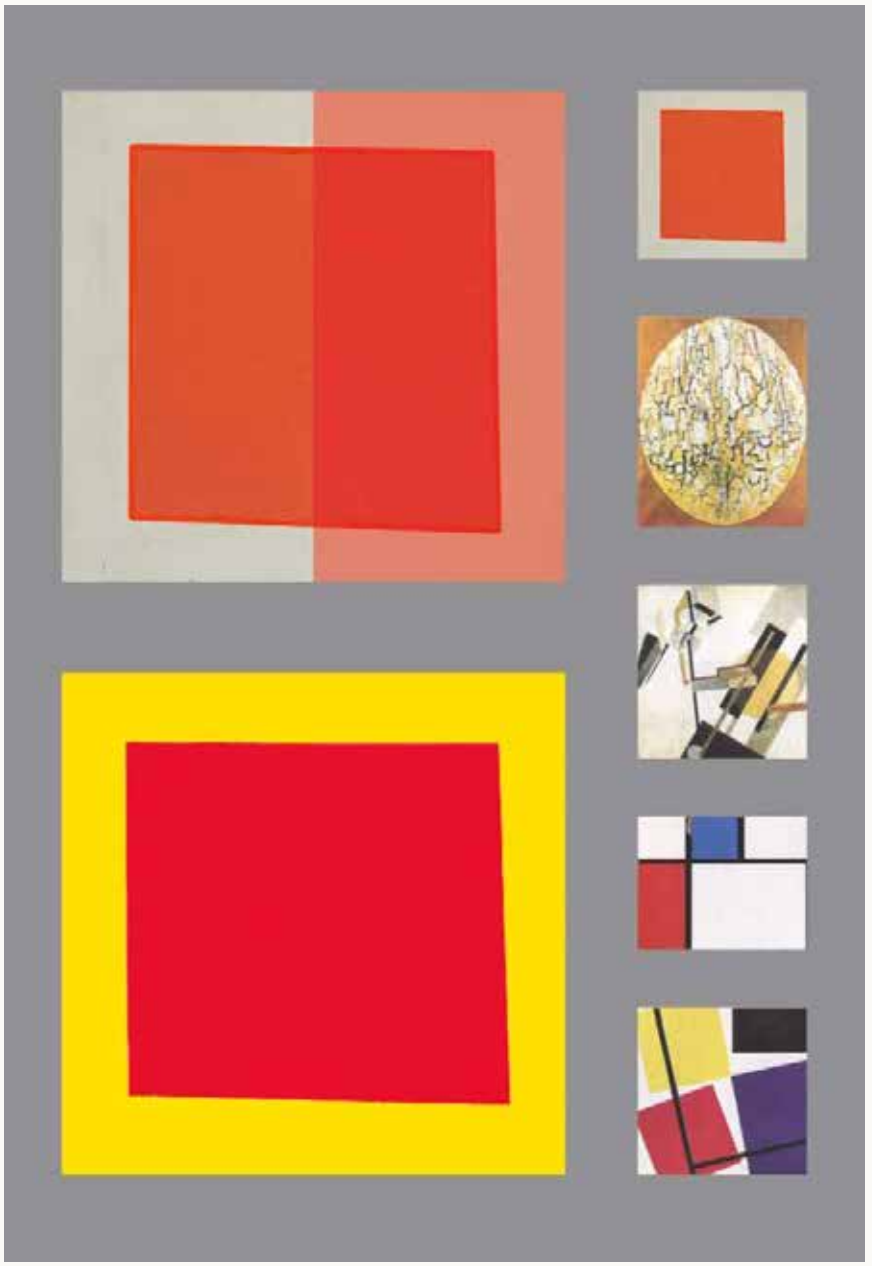
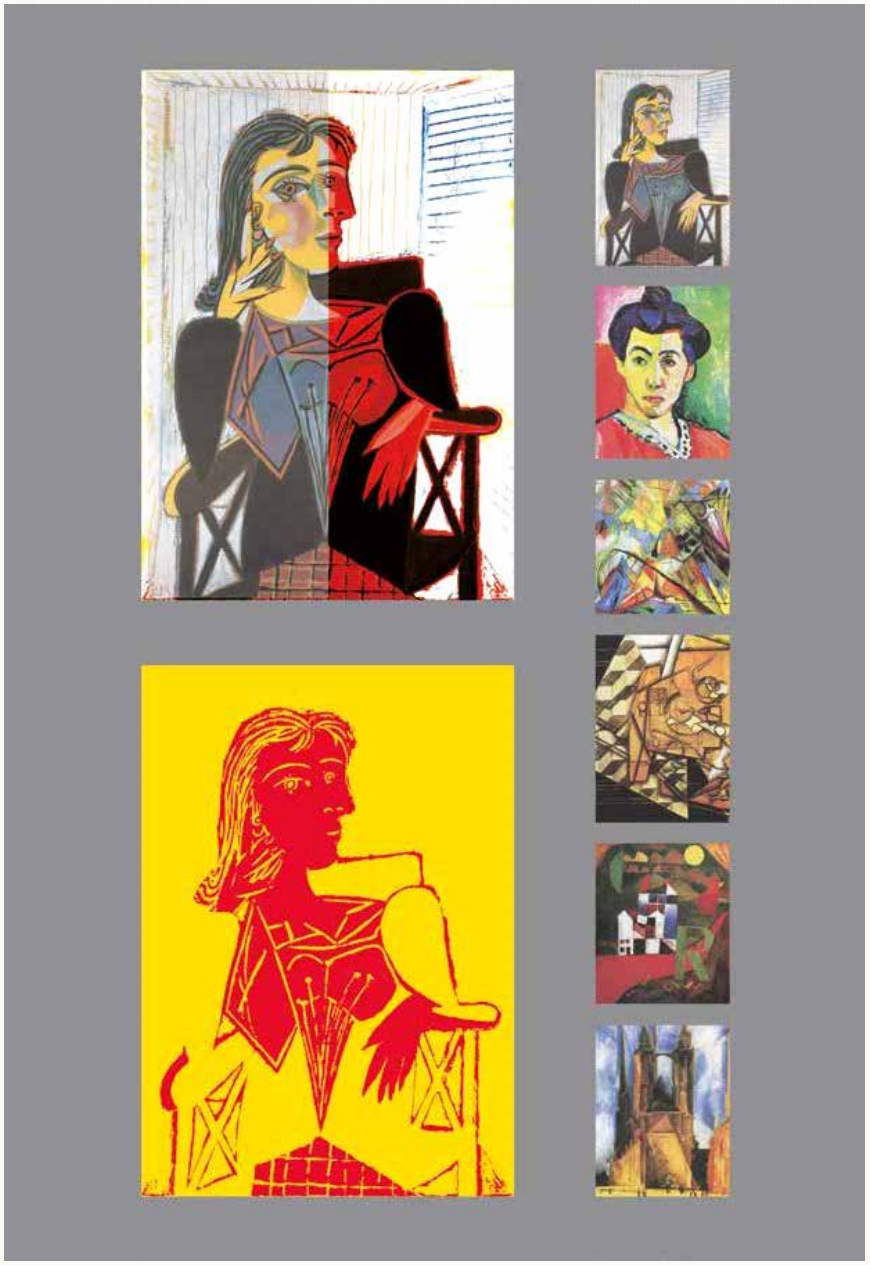
Art-Quiz: Innovations in the comparative artworks:
20. Piet Mondrian Work title: ? / **Innovation:?**
20th century El Lissitzky Work title: ? / **Innovation:?**
20th century Piet Mondrian Work title: ? / **Innovation:?**
20th century Theo van Doesburg Work title:? / **Innovation:?**



Work title: Malewitsch - Liedtke +



Work title: Picasso - Liedtke +

Work title**: Picasso - Liedtke +**

Innovation 1. Picasso: Invention of the simultaneous perspective/ Radical deformation of body and space space in different perspectives/ Work title: Portrait Dora Mar 1937

Innovation 2 Liedtke: The Hegel-Liedtke Graphic art formula/ 1988

Innovation 3: Art formula meets genetic identity
In 1992, he combined his DNA with the art formula and inserted it into a representation of the work: Portrait of Dora Mar, by Picasso. The invisible DNA challenges the viewer to imagine the genetic connection and to grasp its artistic significance. The work illustrates how the invisible symbiosis of genetic material, innovative design and the art formula creates a new dimension of art formula paintings in art history.

Innovation 4: Unleashing creative energy through art
Liedtke used the simple graphic art formula to challenge cultural norms and promote individual autonomy. This formula intensifies the creativity of viewers by releasing stored creative energy from the works. This energy is transformed into visualized insight and innovation through neural and epigenetic mechanisms. Since the 1970s, his series of works has documented this creative process, which illustrates the transformative power of art.

Innovation 5: Social transformation through art and science
He integrated an interactive quiz into his works that stimulated the neurological and epigenetic processes of the viewer. This scientifically based method democratized art and enabled society to participate creatively in the artistic process of social development.

Art-Quiz: Innovations in the comparative artworks:
20th century Lyonel Feiniger Work title; ? / **Innovation: ?**
20th century Henri Matisse Work title: ? / **Innovation: ?**
20th century Franz Marc Work title: ? / **Innovation: ?**
20th century Paul Klee Work title: ? / **Innovation: ?**
20th century Juan Gries Work title: ? **/ Innovation: ?**

Work title: Dali - Liedtke +

Innovation 1. Dali: Surreal representations of dream states dream states/ title of work: The Permanence of Memory 1931

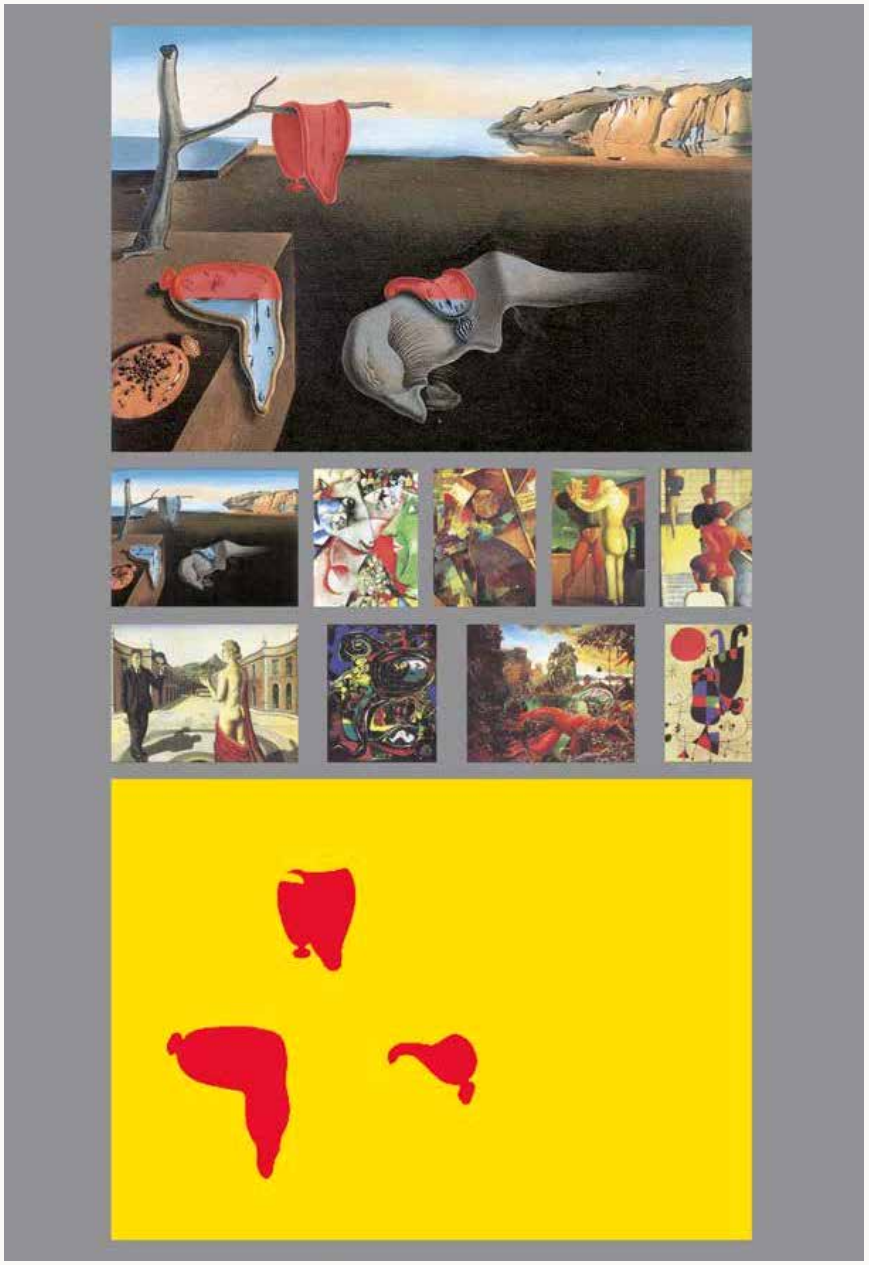
Innovation 2. Liedtke: The Hegel-Liedtke Graphic art formula/ 1988

Innovation 3: Genetics and art formula in harmony
In 1992, Liedtke merged his DNA with the art formula and integrated it into a representation of the work: The Permanence of Memory, by Dali. This creative process of visualized dissolving time shows how genetic imprinting and the innovative power of the artist work together to manifest new information and knowledge in images that expand the history of art conveyed through the art formula as a work.

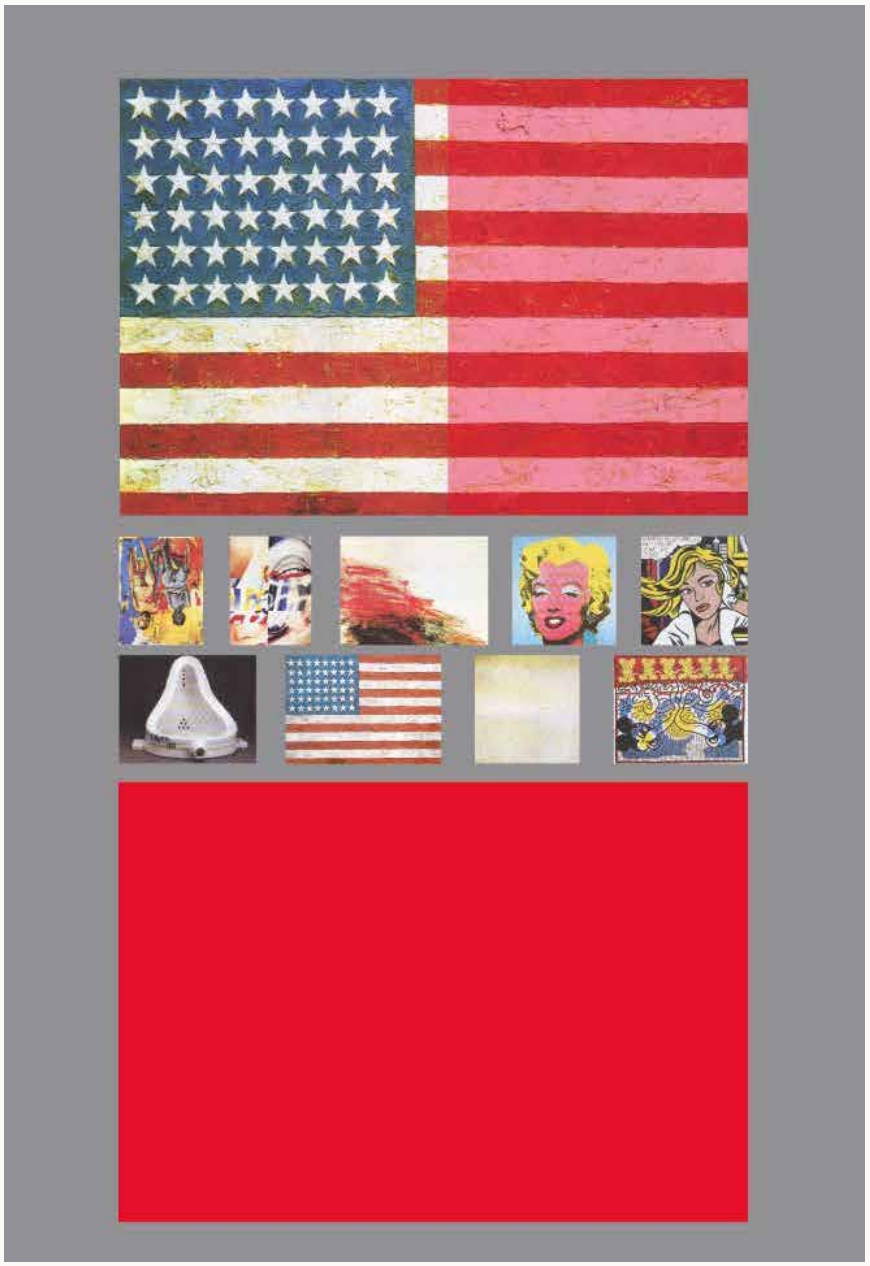
Innovation 4: The power of art for creative evolution
Liedtke created the art formula, which works against cultural restrictions and increases the creativity of the viewer through its simple graphic symbolism. The creative energy stored in the artworks is passed on through neuronal and epigenetic mechanisms as tangible knowledge and innovative power. This process, which has been documented in a series of works since the 1970s, shows how art can unleash the creative potential of the individual.

Innovation 5: Art and cognition as epigenetic energy (from 2002)
He linked art with epigenetics by introducing an interactive art quiz that increased the neurological activity of viewers and promoted epigenetic changes. These works make art a democratic good.

Art-Quiz: Innovations in the comparative artworks:
20th century Marc Chagall Work title: ? / **Innovation: ?**
20th century Andr. Masson Work title: ? / **Innovation: ?**
20th century Pisanello Work title: ? / **Innovation: ?**
20th century Juan Mir Work title: ? / **Innovation: ?**
20th century Max Ernst Work title: ? / **Innovation: ?**
20th century Giorgio di Chirico Work title: ? / **Innovation: ?**
20th century Oskar Schlemmer Work title: ? / **Innovation: ?**
20th century Ren. Magritte Work title: ? / **Innovation: ?**



Work title: Dali - Liedtke +



Work title: Johns - Liedtke +

Title of work: Johns - Liedtke

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

Innovation 2 Liedtke: The Hegel-Liedtke Graphic art formula/ 1988

Innovation 3: Fusion of genetics and art
In 1992, Liedtke fused his DNA with the art formula and inserted it into a representation of the work: Flag, by Johns. This symbiosis shows how genetic material and pop culture artworks work together on a broad scale through the art formula, as the art formula is the King of Pop art, disempowering itself through the formula and democratizing all art.

Innovation 4: Art as a catalyst for creativity
Liedtke developed the art formula, which, through its simple graphic representation, promotes the creativity of the viewer and counteracts cultural restrictions. The creative energy stored in the works is transferred via neuronal and epigenetic mechanisms as concrete insights and innovative power. This process, which is documented in his series of works from the 1970s onwards, shows how art has the potential to promote individual and collective creativity.

Innovation 5: Art and epigenetics: a social impulse
He integrated an art quiz that stimulated the neurological processes of viewers and brought about epigenetic changes that promoted the creative development of society. This democratized art and created a platform where art and science could come together.

Art-Quiz: Innovations in the comparative artworks:
20th century Georg Baselitz Work title: ? / **Innovation: ?**
20th century Janes Rosenquist Work title: ? / **Innovation: ?**
20th century Cy Twombly Work title: ? / **Innovation: ?**
20th century Andy Warhol Work title: ? / **Innovation: ?**
20th century Roy Lichtenstein Work title: ? / **Innovation: ?**
20th century Marcel Duchamp Work title: ? / **Innovation: ?**
20th century Robert Ryman Work title: ? / **Innovation: ?**
20th century Keith Haring Work title: ? / **Innovation: ?**

Work title: Other - Liedtke

Innovation 1: Life + expansion of consciousness = Art / 1979

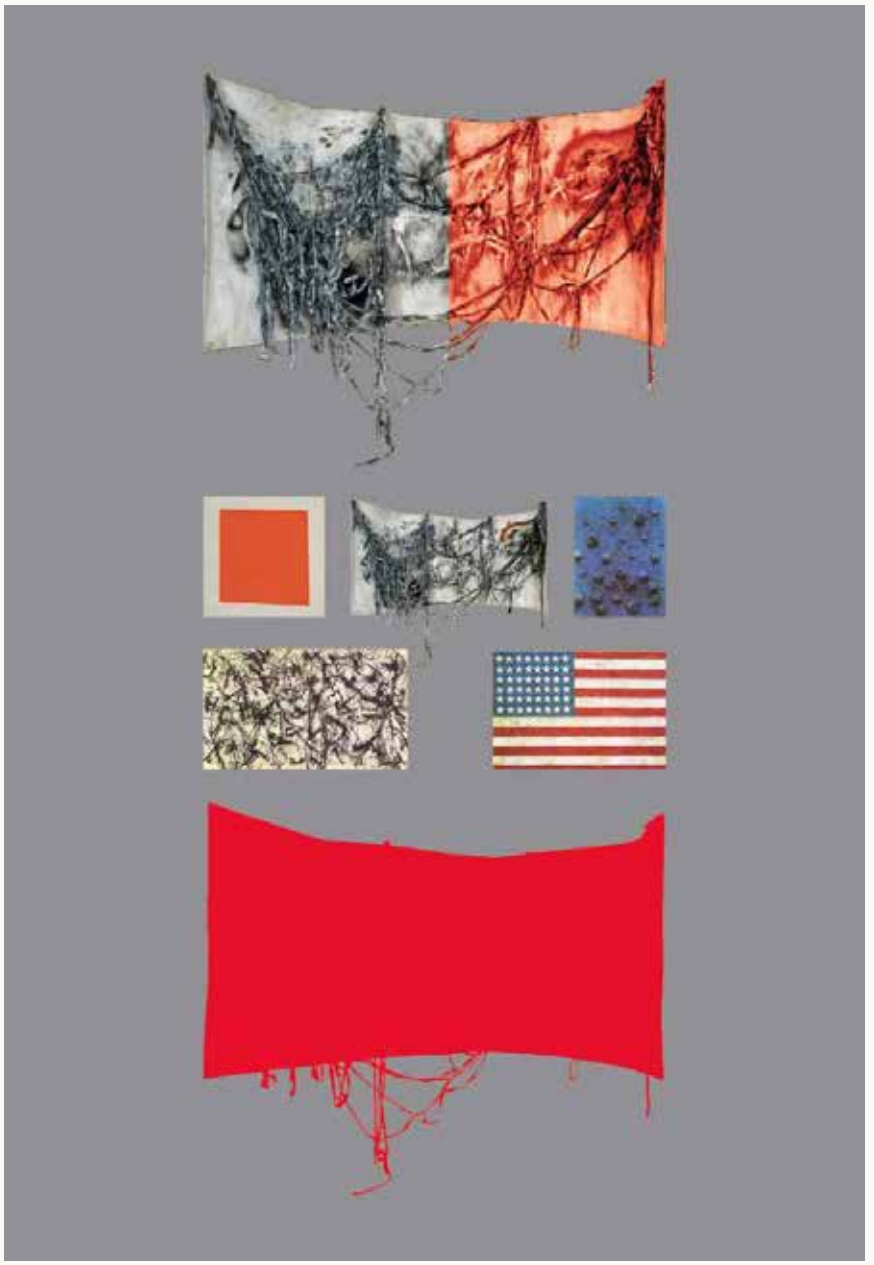
Innovation 2 Liedtke: The Hegel-Liedtke Graphic Art formula / 1988

Innovation 3: Symbiosis of DNA, art and evolution
Liedtke integrated his DNA into the art formula in 1992 and added it to the representation of his work: Andere - Liedtke. His DNA in the work remains invisible without technology, like our genes, thereby stimulating the imagination of the recipient and deepening the expressiveness of the work. In Liedtke world of interpretation, the videotapes or filmstrips in the Life I and Life II series of works symbolize gene sequences that are subject to evolution or change through time or movement and information. This connection proves that the invisible symbiosis between science, art, vision and intuition forms a new art movement founded by Liedtke: Concrete Evolutionism . Numerous empirical studies document that creativity and art initiate a positive development in society.

Innovation 4: Art formula as a tool for social transformation
His art formula works against cultural constraints by encouraging the creativity of the viewer through clear graphic representation. This creativity is further enhanced by the energy stored in the artworks, which is transmitted as concrete knowledge via neuronal and epigenetic processes. His series of works documenting this process since the 1970s shows how art can serve as a means of fostering individual and collective creativity.

Innovation 5: Science and art in dialogue
He links art with neuroscience by integrating an interactive quiz into his works that activates and triggers the neurological processes of the viewer through insights. This artwork methodology promoted neuronal and epigenetic improvements in connectivity and made art the elixir of life for health, freedom and prosperity for members of society**.**

Art-Quiz: Innovations in the comparative artworks:
20th century Kazimir Malevich Work title: ? / **Innovation: ?**
20th century Yves Klein Work title: ? / **Innovation: ?**
20th century Jackson Pollock Work title: ? / **Innovation: ?**
20th century Jasper Johns: Work title: ? / **Innovation: ?**



Work title: Liedtke - Kunstformel

The following „Liedtke +“ works document only one of the artist‘s innovations, which Liedtke presents in his work with the art formula. Numerous artists have depicted several innovations in their works. In the Liedtke + art quiz works, the viewer can find out the name of the picture and an innovation in the work through their own Internet research. If they solve the puzzles of the works, they can expect The prize is improved neuronal creative networking and improved idea generation in his own life and increases his 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 inventor artist and Leonardo da Vinci of contemporary art, Dieter Liedtke, through his works. His works, theories and concepts are revolutionary, infectious and show art and science new paths to a humane society.“

Prof. Dr. Harald Szeemann
Art historian and director of the Documenta (1972),
Biennale de Lyon (1997) Biennale di Venezia (1999 and 2001)
Advisor to the Liedtke World Art Exhibition with the art formulal

Transferring the art formula to biology, social systems, evolution and the universe

The well-known art historian and social philosopher Nicklas Luhmann on the application of the Liedtke formula in society

“The formula is an evolutionary achievement. Once invented and introduced, it enables itself. If you transfer these results to the system of modern society, which enacts and overrides its structures through decisions, then you see a The result of evolution.”

Prof. Niklas Luhmann

With the help of the graphic art formula in art history and research, he succeeded in analysing the complex of art epochs, art movements in all the arts and the connection between subjective and objective art in an art historically empirical and obvious way. He realised that the formula also had to have a connection to creation in the universe.

After intensive studies, book publications and the development of a new art direction as well as the creation of the Hegel-Liedtke graphic art formula and the presentation of these concepts in art exhibitions in Germany, Spain and Italy, he realised that only a protracted development is possible with the existing information system. Part of the collective consciousness of society is kept in the dark by negative and contradictory information, religious dogmas, research taboos and the dimmed development and utilisation of creativity, as well as the effect of information networking systems and their neuronal impact.

The success and the formula for human creations encouraged him for decades to conduct further research into applying the formula to the universe. He realised that such a connection and its scientific empirical documentation could possibly explain the creation processes in the universe and thus also a possible God, or the concepts of God can be scrutinised and deciphered. In 2002, he succeeded in synthesising idealism with materialism, documenting the commonality of all existence and a permanent becoming through information on evolution through idealism in his works of art for the first time.

However, he knew that the resolution of as many scientifically founded 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 is a coincidence.

In order to get to the bottom of the state of information chaos with fears, disinformation and future blockages, dogmas and prohibitions of thought that have been artificially created by information for thousands of years and cause physical illnesses and depression, or to get to the bottom of the destructive Babylonian tangle of information

The fact that the future of the young people is not optimistic,that they lack the strength to shape their own future and that it is at odds with ethics and evolutionary ethics. Liedtke shakes up the predetermined information and turns it on its head with his works, reorganising it into an ethical world view and posing the question:

Can the visual arts serve as a bridge to also understand evident, empirical scientific facts?
To represent puzzle solving in the universe by a formula or better by a simple synthesis graphic?

At first, it did not seem possible for him to transfer the art formula to the universe, but Liedtke continued to research his works unwaveringly and was convinced that the statements and steps in his works could be brought together to form an image and physics formula. From the 1970s onwards, Liedtke worked with his works of quantum physics, the preliminary findings of which had already been confirmed as evident and empirical in scientific studies, and created new, further-reaching works based on these 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 steps in a statement with the formula i = E = MC².

„Dieter Walter Liedtke‘s Concrete Evolutionism opens up a new revolutionary world to the viewer. He shows how matter, which until now has only been the object and medium of artistic representation, can for its part change its own nature. surroundings. This information has a mind-expanding function“

Prof. Karl Ruhrberg, Köln

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

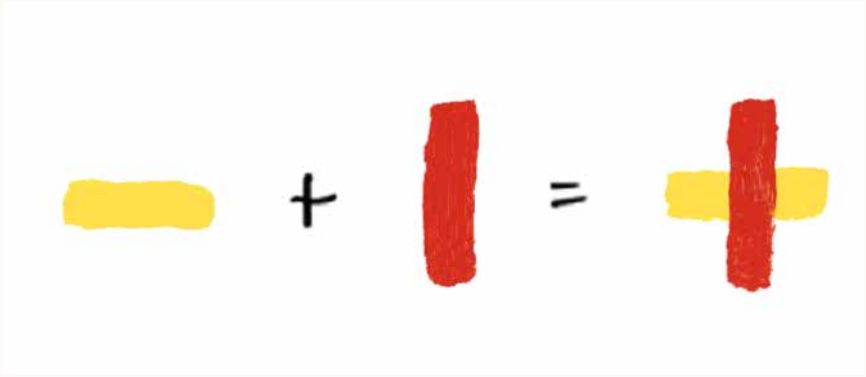
Networks

Society + Religion

Art and healing

A formula

Series of works: Art formula



Title: Art is innovation /1988

Innovation of the work series

Every work of art history proves through its
This is a new step that anchors the work as an objective work of art in the history of art. This applies in form and content to the works of all art epochs and their art categories of the past, present and future.

Series of works: Life I

Title: Torso /1988

Innovation of the factory series:

Life as a process of „eternal becoming“ by means of information and the information processes that lie across it. For the first time, film and video tapes represent the information process, which, through the information movements of „becoming“, can be sequences into an overall work in which all information participants with their information and work form an analogy of the gene structures of the cell walls. They are described as a work and defence programme of the cells and their neuronal and epigenetic mode of action through Visualising networking. Film as gene code in movement and evolution. Series of works: Life I 42
Series of works: Art formulal

Series of works: Life II

Title: Open future /2002

Gene programming through information.

Innovation der Werkserie:

Innovation of the factory series:

Artworks document the rejuvenation of body cells through new information and their networking for the evolution of life. Video tapes jump out of their predetermined types of use if they are disordered and new information colour structures are applied to them from outside. In line with evolution, they develop a new, revolutionary life of their own on the basis of the old known information material in a life extending freedom of information, with new visions of the future and freedom. In a holistic information theory
(See also the few living organisms that have been discovered since 2002 and that can adjust their genes to prolong or restart life.

Series of works: Quantum physics and consciousness

Title: Stop sign sees house front /1969/70

Innovation of the work series:

A connection between the general theory of relativity and quantum mechanics through the introduction of of information and consciousness in physics. Matter has its own consciousness, is evolutionary, selfsustaining and creative. Blurred contours depict the indeterminate consciousness process of information in quantum physics in art for the first time.

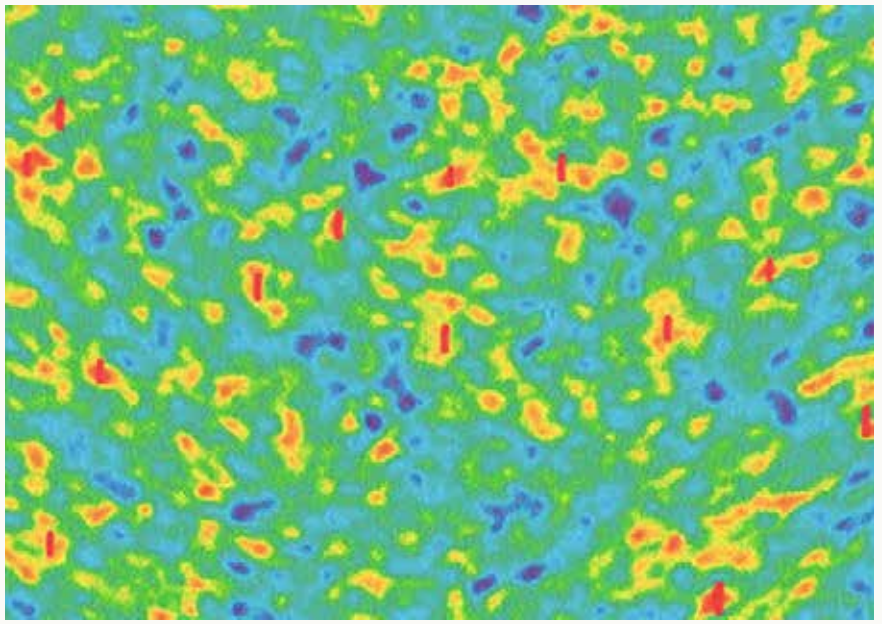
Series of works: Before time/Dimension 4 = 0

Title: Zeitraster - Jenseits der Dimensionen 1-3/1886

Innovation of the work series:

The introduction of a new dimension zero solves numerous puzzles.

Series of works: World formula



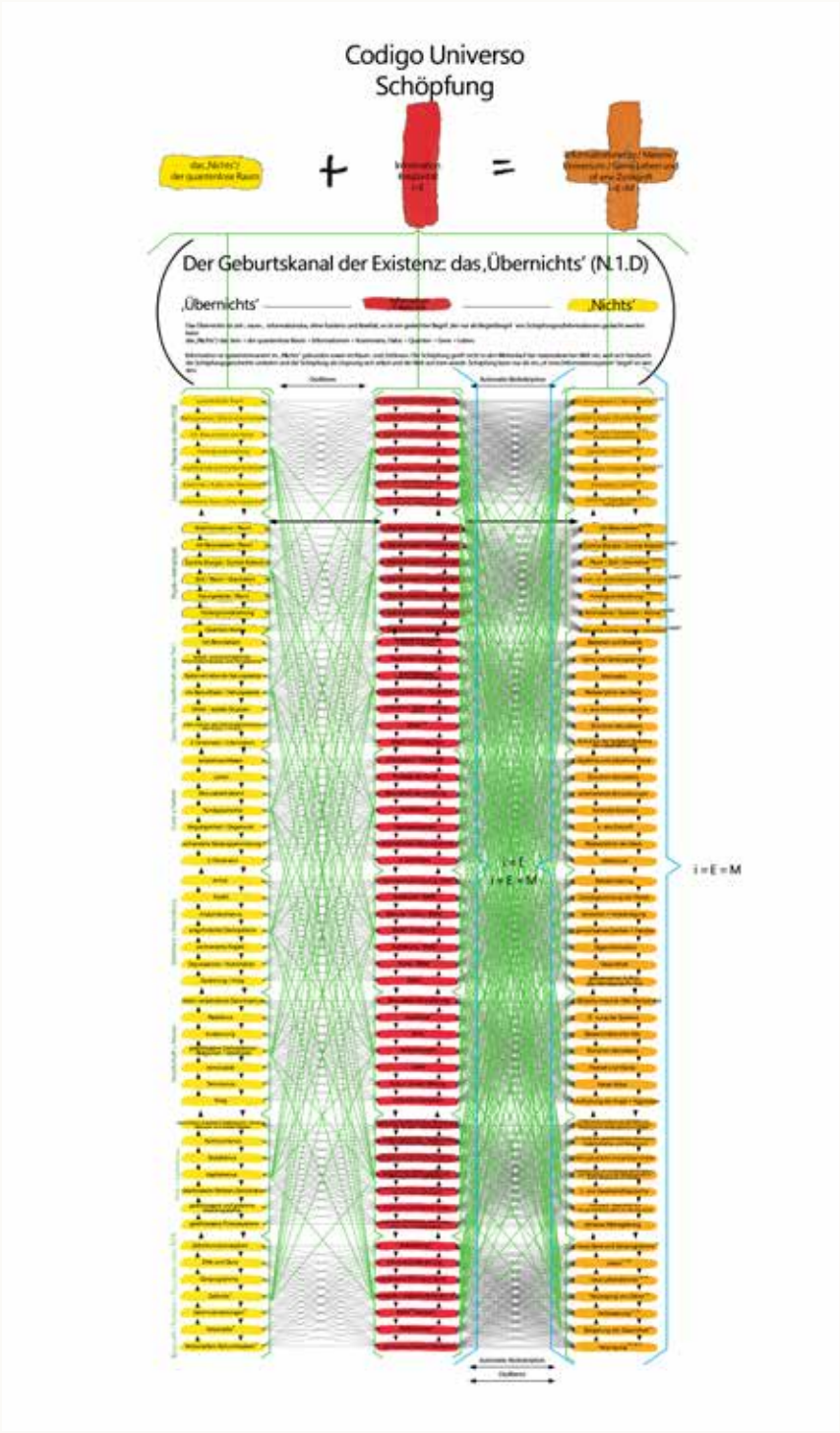
Titel: Vorglühen/ 2007

Pre-annealing to energy materials through information / Cobe measurements

Innovation of the factory series:

Interprets the Cobe measurements of background radiation as clusters and networks of information about the formation of space, energy and matter. Resolves the paradox of the different speeds of the galaxies by the different strong information in the galaxies, which determines the space between the galaxies according to their information density and interconnectedness. Innovation:
The irregular background radiation carpet in the universe points to the irregular formation of information networks in the universe without an explosion direction and thus to the formation of energy with information clusters and networks. Innovation: Illustration of background radiation as the pre-annealing of energy and matter. Innovation: Formation of space, gravity, energy, matter through information. Innovation: the world formula i = E = M and the physical unity of „being and becoming“ as a process of information.

Series of works: Networks



Title: Natural Intelligence/ 2007 Innovation

of the work series:

A conscious natural intelligence programme as the basis of the universe, of consciousness, of man and all evolution with its Meta networks through information

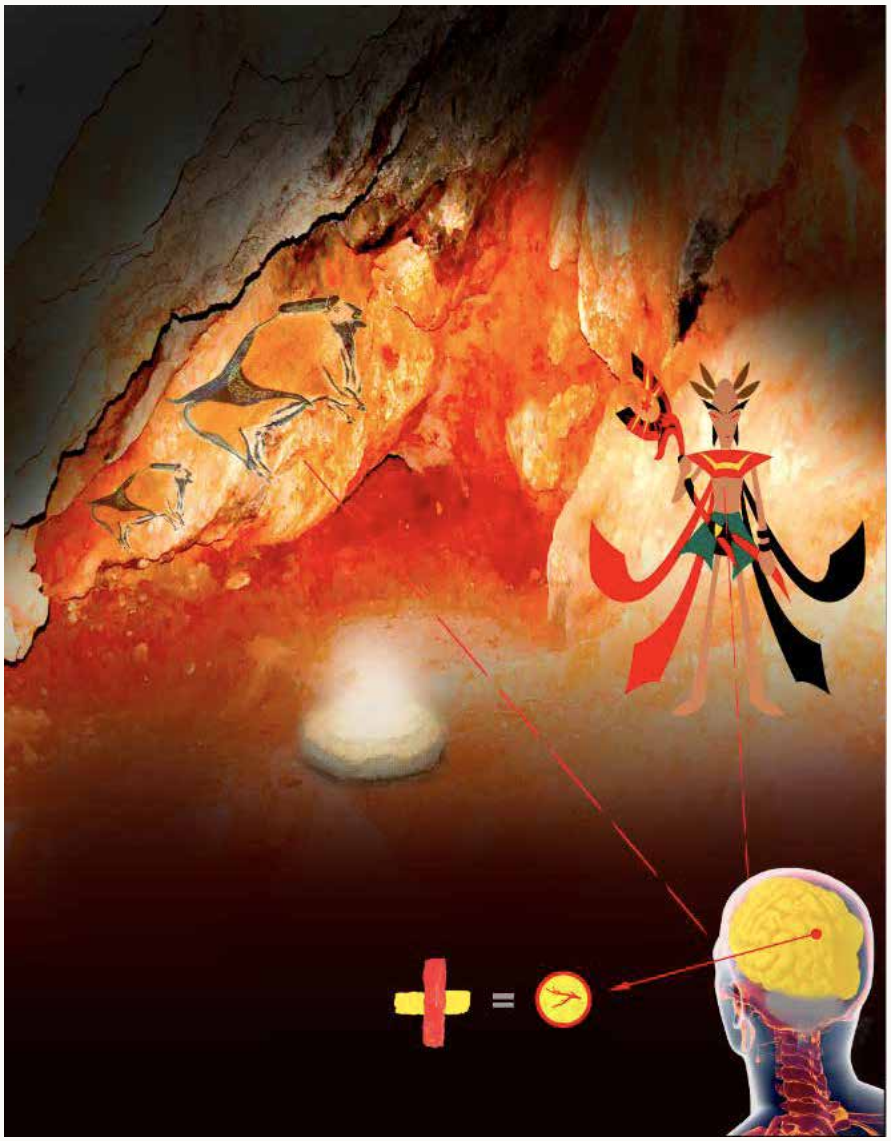
Series of works: Society + Religion

Title: Globalpeace Campus/ 2009

Innovation of the work series:

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

Series of works: Art and healing

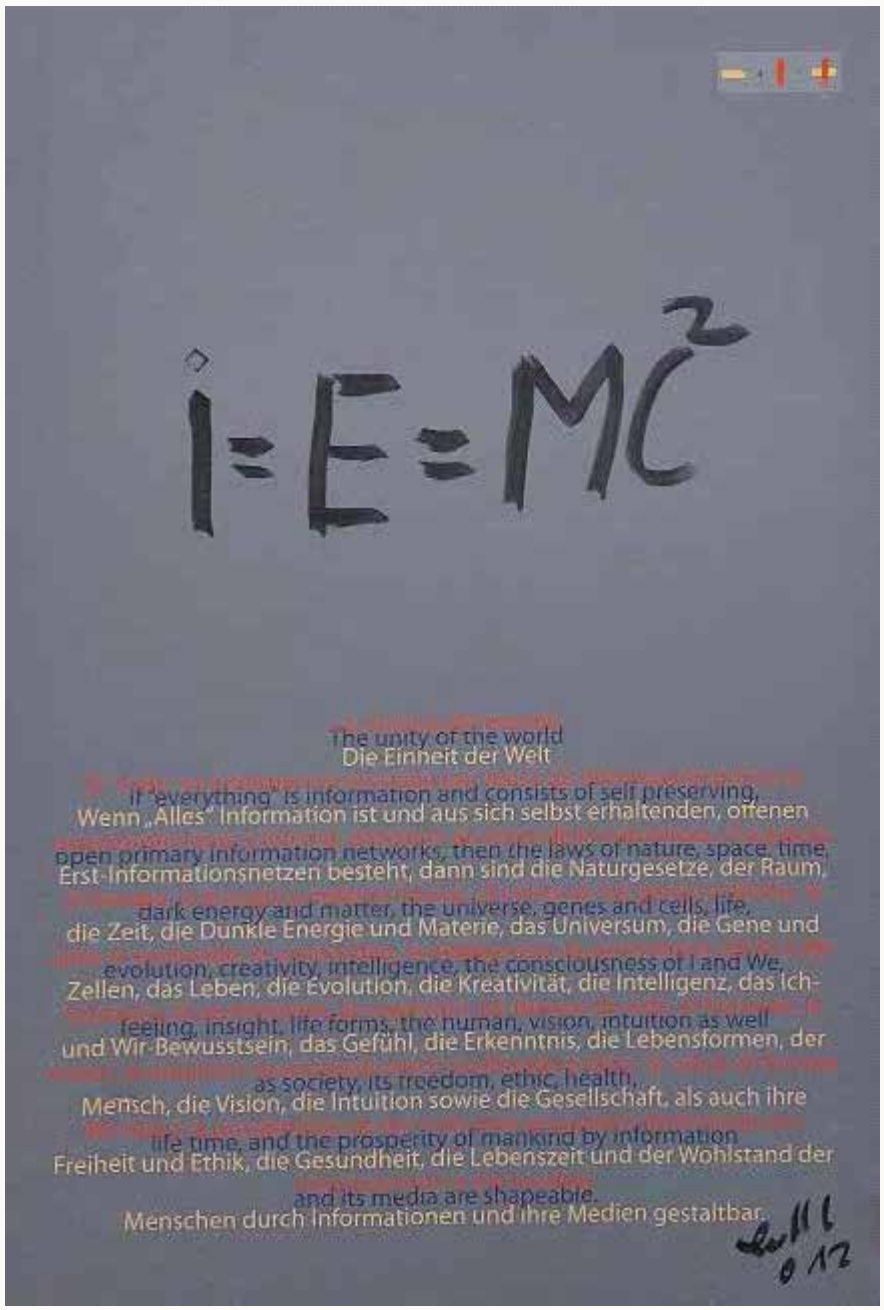


Title: Stone Age cave healing rituals /2015

Innovation of the factory series:

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

Factory series: A formula



Title: The unity of the world /2012

Innovation of the factory series:

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

The philosophy of the exhibition

“But Liedtke‘s pictures can also be seen as key information for an expanded sense of tolerance and respect among people with and for each other. Everything here is important. Man, nature and even stone seem to be a part of Liedtke himself. The four areas - timeless states, philosophy, natural sciences and sociology - repeatedly take his artworks beyond everything that has gone before. “

Prof. Karl Ruhrberg, Köln
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 spirit and matter

For thousands of years, a dualistic view of the world has characterised our thinking and our perception of reality. Even A separation between spirit and matter can be recognised in symbols such as the Chinese yin and yang. It was only with the development of quantum physics around 100 years ago that the concept of the spiritual gained significance in physics. However, the unification of the material and the spiritual into a coherent picture remains a challenge to this day.

Modern physics reveals that classical concepts of matter and energy are not sufficient to explain all the phenomena of our universe.
Quantum physics is providing new insights that suggest that the boundary between mind and matter may not be as clear-cut as assumed. Particles can assume states that have both wave and particle properties. The search The search for a unified theory that combines the physical and spiritual dimensions is one of the great challenges of modern science. Numerous physicists and researchers are endeavouring to investigate these questions and to understand how consciousness and spirit could be integrated into the basic structure of the universe

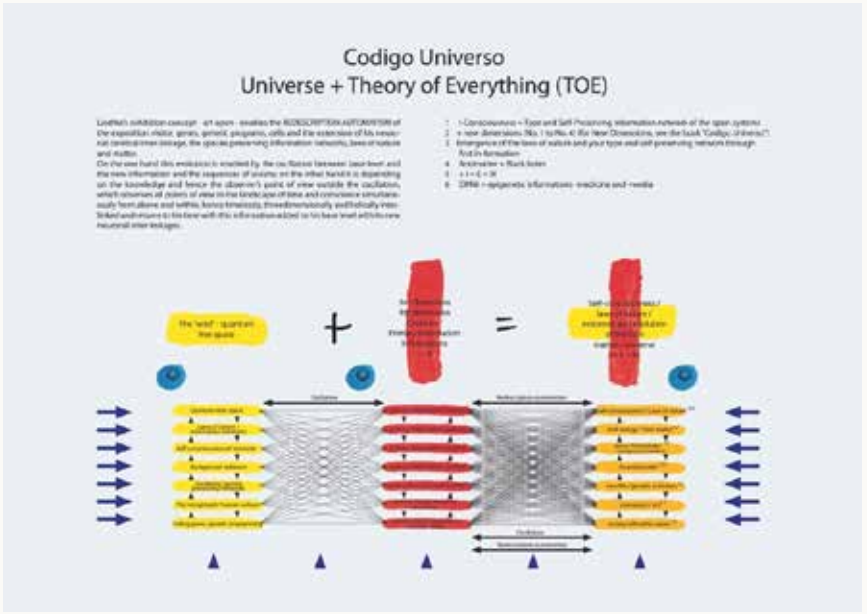
We can also expect further research results in medicine if we dissolve the dualism here. Liedtke‘s aluminium worktops, for example, represent cell membranes for him, that the cell membranes have an information work structure on which they can stretch, confront known enemies of the cell, cope with and recognise unknown combinations of pests in their target direction and learn and implement new defence structures. Accordingly, the cell membrane is an independent part of the cell with separate gene programme combinations. This could be the starting point for new therapies that no longer damage the cell genetics, but can prepare and train the membranes with new combinations of pests and provide them with defence information. So that the immune power of the cell is not attacked and also the membrane is not is affected.

Cell membrane 1992 /DNA membrane structure as a training platform 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 no two electrons in an atom can occupy the same quantum state, i.e. contain the same information. Pauli‘s dream went further; he endeavoured to unite the humanities and natural sciences by means of an all encompassing primordial theory or world formula. This visionary approach was first recognised in 1988 in Liedtke‘s work in art, which created the art formula with the help of the symbiosis of Hegelian dialectics and his graphic formula symbolism. In his study „Art formula - What is art?-“, Liedtke demonstrated art-historically that every art or creation is an innovation and thus new information. (i) generated. After some twenty years of research (with the art formula, which he has applied to biological life, society, quantum physics and the universe in his works) Liedtke achieved his breakthrough in 2005 with his work „Übernichts“ (which depicts the process of creation in the physical universe). He linked the humanities dialectic results for art or creation, symbolised by „i“, with Albert Einstein‘s famous formula E = MC².
The result of this fusion was a groundbreaking and simple equation: i = E = MC² or i = E for all Processes (postulated by Liedtke in his works from 1970 onwards) of an infinite universe. Its infinite existence has been confirmed, among other things, by new images taken by the James Webb Space Telescope in 2022/23, by confirms the age of the large galaxies already formed 13.5 billion light years ago and very probably explodes the Big Bang theory. The fusion of the formulae confirms the symbiosis of quantum mechanics with the general theory of relativity documented in his artworks, with the awareness of elementary particles, natural intelligence and evolution in the universe.

Liedtke‘s theories have the potential to expand existing paradigms. His main concern is the acquisition of knowledge to shape peace, an endeavour that exists independently of recognition and funding by the established scientific community and society. In his works, he overcomes dualism. Applied to physics, this leads to a ‚world formula of information‘ in his paintings.



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 contains the law of conservation of information, thus offering revolutionary theories in physics and astrophysics, the understanding of a new view of the universe. Based on an introduction of the distinction between information and the physical categorisation
This sharp separation and the idea that both forms of information combine to form information clusters, information families or, as he also calls them, self sustaining information networks, whereby he assumes that these two forms of information are interwoven through entanglements, he seems to have succeeded in his theory in supplementing Albert Einstein‘s equation; E = MC² to; i = E = MC² (i = information). In the field of physics, Liedtke has made a name for himself with the contents of his works have so far anticipated two Nobel Prizes. Liedtke‘s work is anticipatory, so that further discoveries by natural scientists and art historians can be expected in the works”

Prof. Dr. Manfred Schrey

Physicist University of Cologne/Germany RWTH Aachen Prize winner of the Wilhelm Borchers Plaque. (from a scientific report on Liedtke‘s artworks from 2015

The perspective of the extended Einstein equation with the i offers the revolutionary possibility of uniting previously separate scientific disciplines through symbiosis and to utilise their full knowledge potential as information to make the world and our environment more sustainable and better.

A formula that explains the universe?

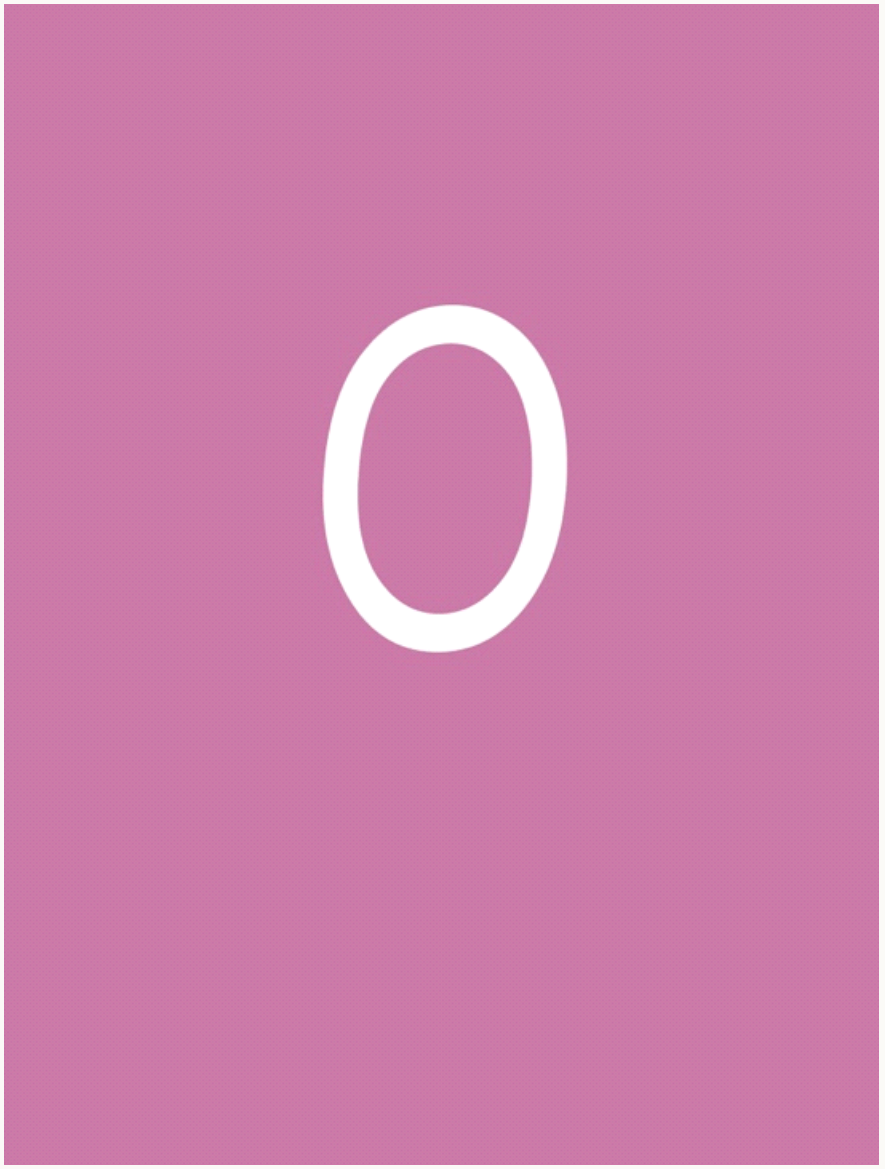
Top researchers in the natural sciences are working tirelessly to unravel the mystery of an all-encompassing world formula. Despite intensive endeavours, they have not yet found a formula that captures the universe in all its complexity. One reason for this could be the possible misinterpretation of the fundamental parameters in the consideration of dimensions. I represent the conviction that neither string theory nor the addition of hypothetical space-time dimensions bring us any closer to a verifiable world formula. Furthermore, it is essential to integrate creation and evolutionary processes into a formula that adequately represents our universe.

A look 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“ before this trinitarian structure an unlimited dimension. From a 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 us up to an infinite dimension of the universe and free thinking and frees us from the limitations of the first to third dimension. This dimension „zero“ represents an infinite source of information and should be taken into account in scientific research.
Only by adding the first, second and third dimensions do definable boundaries and measurability emerge for our sensory organs. An understanding of the universe based purely on the third dimension leaves deeper insights unexplored. The „zero“ dimension, the as a foundation for an expanded view of an infinite universe full of information, creativity and infinite possibilities, creates a revolutionary perspective on our existence.

The new dimension zero

Consider the relevance of this new information: any form of change, movement, position, energy, charge, energy waves, light, the nuclei of atoms, the 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 consciousness level of the universe. On the definition of consciousness in the universe: It is very probably a self-preserving and for all forms of existence species-preserving, creation-injury programme 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 level of consciousness of the Einstein-Podolsky-Rosen experiment (EPRE) of entangled elementary particles. The information is simultaneously present everywhere in the universe.

If we remain at the starting point of dimension zero (the creation level) of scientific research, we will learn to fully understand the universe in its depth and be able to shape the world more ethically. We must therefore emphasise the The significance of the new dimension zero as the basis for a new, more comprehensive view of the universe and the information, creativity and infinite possibilities it contains. In the theoretical model of artworks, the pure creative or creative information of dimension zero is located in the timeless and spaceless plane of consciousness of the EPRE. Information is simultaneously present everywhere in the universe in dimension zero and generates, together with new information emerging in the materialised universe; new space, time and the change of viewpoints, dark energy, dark matter, energy and mass, planets, galaxies, the universe and life as well as an unlimited evolution in all dimensional and existential forms creating a relative time for all points and movements in the universe, the information paradox of black holes solved and the human lifespan limit can be lifted through targeted information programmes and generators by rejuvenating the cells.

Natural intelligence

In this revolutionary information model of an infinite universe, the laws of nature are a species- and system preserving intelligence programme of Natural Intelligence that promotes evolution in the universe through the availability of creations or changes. The programme is connected to all forms of being and-groups and their possibilities. In this way, new information or creativity that belongs to the same information family of an information existence or species, species-preserving information networks and interwoven information families or clusters with different and, depending on the degree of networking of the information, reduced speeds. The speeds of information and information structures slow down to the speed of light through further information of the same information family and manifest themselves as measurable gravitation or are further reduced by new information (and gravitational cross-linking) and become measurable or calculable as energy in a vacuum, background radiation, gravitation, dark matter, dark energy, energy and matter. This information process can be demonstrated in quantum physics experiments, as the measurement process itself contains information. and forms a closed information system with the measurement object, which has more information or mass due to the unity with the measurement object. This is also the resolution of the proton paradox that different measurement methods lead to different measurement results for the same proton, as different measurement methods are based on different information (which is not the same for each measurement method). measurement process form a unit with the proton) and therefore the different measurements of the proton cannot lead to the same results. It turns out that Plato was right about the „world of ideas“ and that we need to readjust our view of the world. This is achieved by applying the Hegel Liedtke graphical formula to the universe and comparing the physical universe (thesis) with of the Platonic world of ideas (antithesis) is documented in the dialectical view as a synthesis of the arts and corresponds to the results of basic research in the natural sciences (see the work „Natural Intelligence“ in the series of works: Networks).

Biology: Where Darwin was wrong

Liedtke:

„I position quantum physics at the interface between the first and second synthesis - the connection between the humanities and the natural sciences - because of its access to both disciplines. Through the emergence of new information, creativity or creations, not only space, time, energy and matter but also RNA, GENE, DNA, GENPROGRAMMES, biological life forms, social communities, art and culture.“

Charles Darwin recognised the principles of natural selection to some extent, although his theory of random mutations has been extended by more recent research. Studies by the Max Planck Institute in Leipzig have shown that plants are able to induce targeted mutations in their genes in order to develop new abilities. This has implications for natural selection and random mutation. These results suggest that genetic changes are at least epigenetically and are not random and can also arise from direct reactions to environmental stimuli and from the consciousness and creativity of the life form.

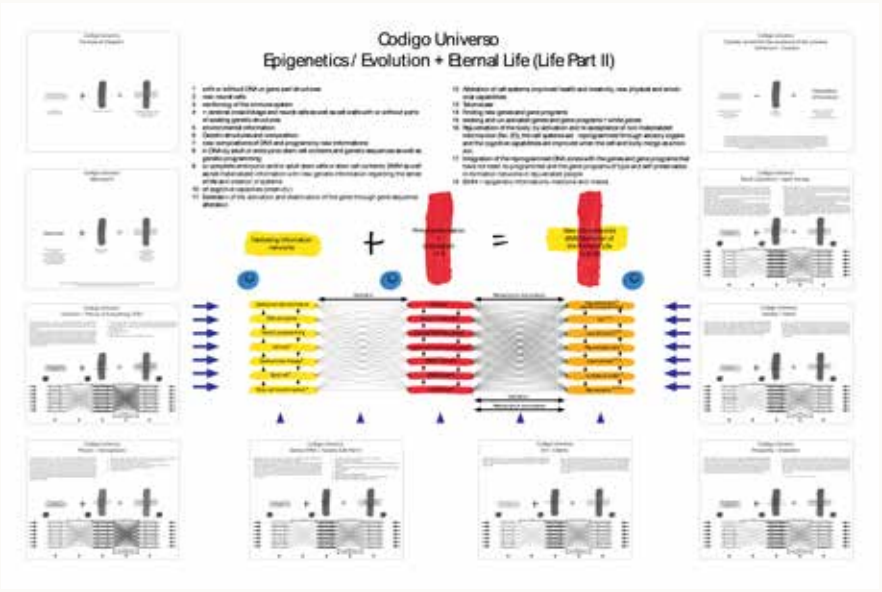
Life II

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 that respond to environmental information in order to maintain themselves or the species.

Title: White genes free / 1986-88
Information, visions and art can change gene programmes and evolution

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

In parallel, studies show that certain life forms can respond directly to information without altering their DNA, giving them a kind of „immortality“. These findings suggest that humans may be able to extend their health and lifespan by could improve control over information and thoughts, as the following Liedtke work „Life II“ with its networks shows.



Title: Life II

As a result of his studies, he developed an app for improving health and cell rejuvenation through information, free of charge for the user, and registered it for process patents.

Patent disclosure documents are copyrights of the new concepts, ideas of the basic patent applications and their further developments, which are open to everyone for the ethical further development of the free health and cell rejuvenation app (also with own products).

Liedtke‘s studies from the artworks of the 1980s and his app health programme development as well as the patent applications (DE102010008329A1 / EN102009053336A1/ EN102010008327A1/ DE102010008328A1) and the effectiveness of the health and cell rejuvenation app through information have been confirmed by research conducted by Nobel Prize winner in medicine Eric Kandel/ Becca Levy of Yale University 2002/ ETH Zurich in 2014/ the University Hospital Essen 2021 and the School of Medicine Boston University 2022 in empirical studies(4)

Scientists on the novelty of the Liedtke research results

„The crucial question here is the storage of consciousness and intelligence. There are undoubtedly mechanisms for this, even if they have hardly been scientifically investigated, let alone understood.
The significance of the formula Life + Consciousness = Art is precisely the definition of this gap in the current scientific view. This art formula,
as the centrepiece of the art open exhibition concept, not only fascinates art connoisseurs, but also contains statements of great explosive force for natural historians. The targeted intervention this would make possible and the rapid acceleration of biocultural evolution would probably dwarf all current cloning possibilities. A closer look at the art formula of art open describes
„life + expansion of consciousness = art“

perhaps even a theoretical concept for the biocultural

evolution of mankind as a whole..“

Prof. Dr. Friedemann Schrenk 1999
Senkenberg 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 Lender of the special exhibition: The innovations and developments of early man in the art exhibition art open

„His anticipatory insights are documented in his artworks, books and exhibitions shortly after their creation. They regularly find confirmation in the fact that, independently of Liedtke‘s art and research, years later leading scientists in various fields of science provide evidence for Liedtke‘s findings through new studies. In 2000, the neurobiologist Eric Kandel was awarded the Nobel Prize for Medicine for his research findings, which had been anticipated by Dieter W. Liedtke‘s artworks by 20 years, as well as in his book: Das Bewusstsein of 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, thus confirming 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 80s and 90s go further and predict that pure non-materialised information, art and visions can also change gene programmes, genes and cells and that this change are positively or negatively controllable.

Dr. Thomas Föhl 2005
Art historian and member of the Board of Directors of the Weimar Art Collectionsr

Dear Dieter, 25. May 2021

„I really enjoyed meeting you at your museum last Saturday. My own speciality is the genetics and epigenetics of cancer. I am impressed by your insights into epigenetics so early on when we in the field of cancer, there is not even a role for epigenetics in the development of cancer in have considered.“

Prof. Dr. Rene Bernards
From 1988 to 1994 assistant professor at Harvard University. From 1992 he was Head of the Department of Molecular Carcinogenesis at the Netherlands Cancer Research Centre in Amsterdam and from 1994 Professor of Molecular Carcinogenesis at the University of Amsterdam. Utrecht. He developed new techniques for diagnosing and treating cancer. For example, he developed a DNA microarray technique that can be used to predict the malignancy (metastatic capacity) 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 was awarded the Josephine Nefkens Prize for Cancer Research

Self-evolution through information

The concept of intelligence, the power of creation, selfawareness and the preservation of species is part of the elementary particles and waves and of the universe. That is why we also find it in biological life and in the virus without a brain. This enables biological life forms to have a subjective and species-preserving creativity that we can perceive independently. At the same time, recognised creativity or information enables the biological life unit to preserve itself and the species, including genetic and epigenetic reimprinting (see also the numerous research results: epigenetics, nocebo and placebo research as well as life extension and health improvement through information). The subjective creativity of all participants in the universe or of the creations and information of biological life is not only a catalyst for biological evolution. It is also involved in the evolution of space, gravity, time, nothingness and vacuum space, energy, matter and an infinite and eternal universe of „becoming“.

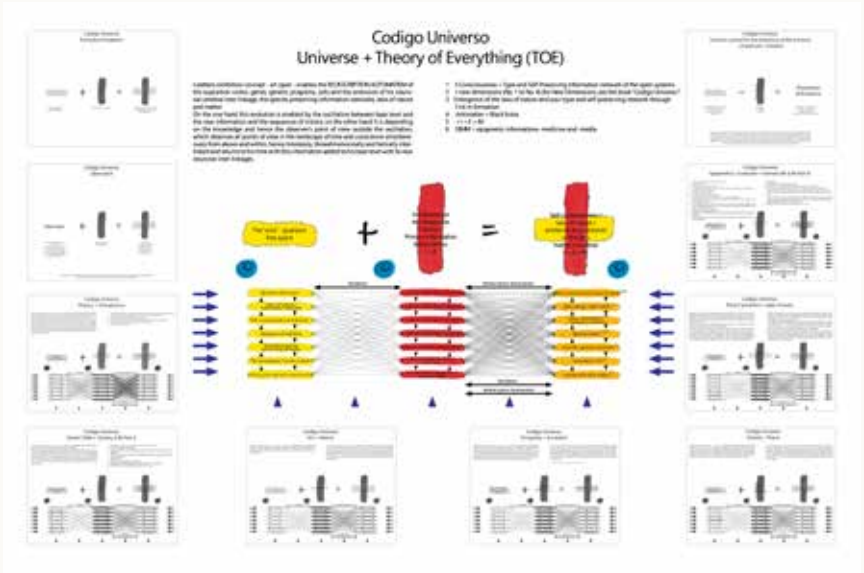
Haemologist Evolution / The holistic Information universe

The theory of haemological evolution on a universal level shows that all information - including new information resulting from creations or changes - is transmitted through dimension O. to 3. in the universe. are interconnected and develop jointly and directly democratically. 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.

In this perspective, holistic evolution is seen not only as a biological process, but as a universal phenomenon that encompasses all levels (including space) of existence with the new concept of „haemological evolution“ through information. This new concept of haemological evolution emphasises the interconnectedness and interdependence of all being and its possibilities in the universe. It shows how existences through information, perpetuating themselves directly and at the speed of light, protect their sense of existence through creativity and information and network, develop and change evolutionarily with all levels and categories in information families.

“It is not the detail that seems important to him, but the overarching view. This is also expressed in the creative process, in the way he handles the materials in a seemingly mindless and intuitive way. That 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 natural 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, Köln



Title: TOE = Haemologist Evolution

In the fundamental structure of being, elementary particles possess the astonishing ability to absorb information from the cosmos and process it in a species-preserving way on the basis of evolutionary and conscious cognitive processes. These particles, in their dialectical dance with the environment react innovatively to external stimuli, be it through linkages or transformations or their evolution. Such mechanisms, which exist in the first three dimensions as well as in the transcendent dimension zero for the retrieval of innovations, serve the maintenance of information archetypes or their evolution. In this cosmic framework, any new information that exists in dimension zero is not only offered 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, has an inherent level of consciousness. This ongoing information dynamic indicates that the processes of information genesis and transformation go beyond the purely physical and extend into the biological and social sphere and that all information processes of the units of consciousness influence and cause each other.

In humans, this manifests itself in the interweaving of Intelligence, health, lifetime, freedom, prosperity.

Art, culture and society, which through the theory of haemological evolution -HE- (holistic evolution on all levels of life, existence, space, time, gravity, vacuum space, 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-is emphasised. Therefore, this uninterrupted cycle of information transfer and development constitutes the metaphysical foundation for the constant evolution and networking of knowledge, meaning, intelligence and Innovation or new information (i) in all forms of existence of the consciousness units.

It also seems questionable whether the universe is merely an information matrix, a kind of simulation. All scientific tests i ndicate that we live in a real and possibly eternal information universe that is continuously and directly expanded by information. Promoting information the emergence of differentiated ideas of other universes in the minds of creative researchers seeking solutions to the paradoxes of the universe. Numerous findings emphasise the political and social dynamics in an impressive way: People, groups, companies, organisations, peoples and faith 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 vital principles of „direct democracy“ and „haemological evolution“. Which are based on an open, direct exchange and the direct development and provision of information and thus serve the preservation of the universe itself and the conservation of species. If these groups restrict the free flow of information or suppress information, this ultimately leads to the destabilisation or collapse of these groups, as the history of mankind has repeatedly shown.
has. History shows that expressing and realising the goals of echo chambers can lead to conflicts and wars between groups that do not share their views or represent completely different schools of thought. A global realisation of the goals of an echo chamber inevitably leads to the collapse of the group or even to the extinction of humanity, as it is not compatible with the laws of nature.

New Renaissance:

For a new renaissance, the artist develops in his works the theories of

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

By linking these scientific principles using the Hegel-Liedtke diagram, a revolutionary information theory symbiosis is created, which he calls the ‚Natural intelligence' of the universe. His works of art in physics, which are based on the ideas of Spinoza, Leibniz, Einstein and Heisenberg, lead to the ‚World Formula of Information' within a ‚Holistic Information Theory'. In order to create a scientifically coherent picture of the universe, which is confirmed by future research results and does not contain any paradoxes, Liedtke integrates the new ‚Dimension Zero' developed in his artworks as well as The ‚haemological evolution' (the holistic alignment of all information in the universe) fits into this world view. According to this, the old information structures of matter are disposed of in black holes. The utilisation of this old information is not lost but is used to maintain the species and the universe where they are needed in haemological evolution and direct democracy, released via vacuum space or in the form of creativity and intuition, and used for the evolution of everything new. and adapted. In doing so, he illustrates the energy, matter and information networks and their influence on people, their environment and the universe.

Since the end of the 1960s, in his revolutionary works and in his 1982 book ‚The Consciousness of Matter', he has argued that the universe with its ‚Natural intelligence' a higher, unlimited and system preserving, evolutionary and thus ethical intelligence which goes infinitely beyond both human intelligence and the artificial intelligence developed in the future and which is the ethical corrective of artificial and human intelligence for the preservation of a holistic being 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 as of 2021, through comparative studies in astrophysics and brain research, show an astonishing correspondence with Liedtke's earlier work on the universe as a brain. Liedtke postulates that through brain research, the universe - or the creation and evolution of the world - will be better understood.
In the exhibition ‚i = E = MC², he shows in his works that humans can use recognised positive creativity, innovation and art as information as resource amplifiers to promote the preservation of species and self-evolution

Commercial considerations were initially unimportant to Liedtke, as he lived from his inventions and needed his works as a source of inspiration for his research. He wanted to use them to solve the mysteries of the universe, if possible, before selling his work. 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 able to answer this question. His works offer a completely new view of the universe.

Over the decades, Liedtke developed a new dimension of art with his quantum information images about the consciousness of matter, beginning in the 1960s. From 1988 onwards, his works expanded the understanding of art, art history, culture and social systems in the context of creation and evolution in the universe. Through his works, he coined concepts such as the „supernothing", 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 the basic research of quantum physics and the general theory of relativity. He was inspired by Kazimir Malevich's Suprematism, in particular his 1915 work „Red Square on a White Background", which was loaned to him by a museum in Berlin in 1999 for the art open exhibition. St. Petersburg was made available to him. With his new series „Information Colour Triangles" in the universe and with the help of the art formula and inspiration from geometry, he succeeded in finding the missing link in his works with the colour-information triangle series in order to resolve further paradoxes. These new works revealed the meaning of information, its entropy and creative power, and the natural laws of direct democracy. They also showed how creation, change and creativity are implicitly and eternally integrated into the overall information model of haemological evolution. This would potentially be a discovery of fundamental importance for humans and their societies to better understand themselves, social systems, nature, evolution and the universe and also relates to chance in superposition in the Schrödinger's cat theory experiment.

To apply this concept of the information triangle to questions of quantum physics, the following results, that every question that touches on or relates aspects of space, time and gravity creates a new information triangle through the question and the questioner. Or that through the new

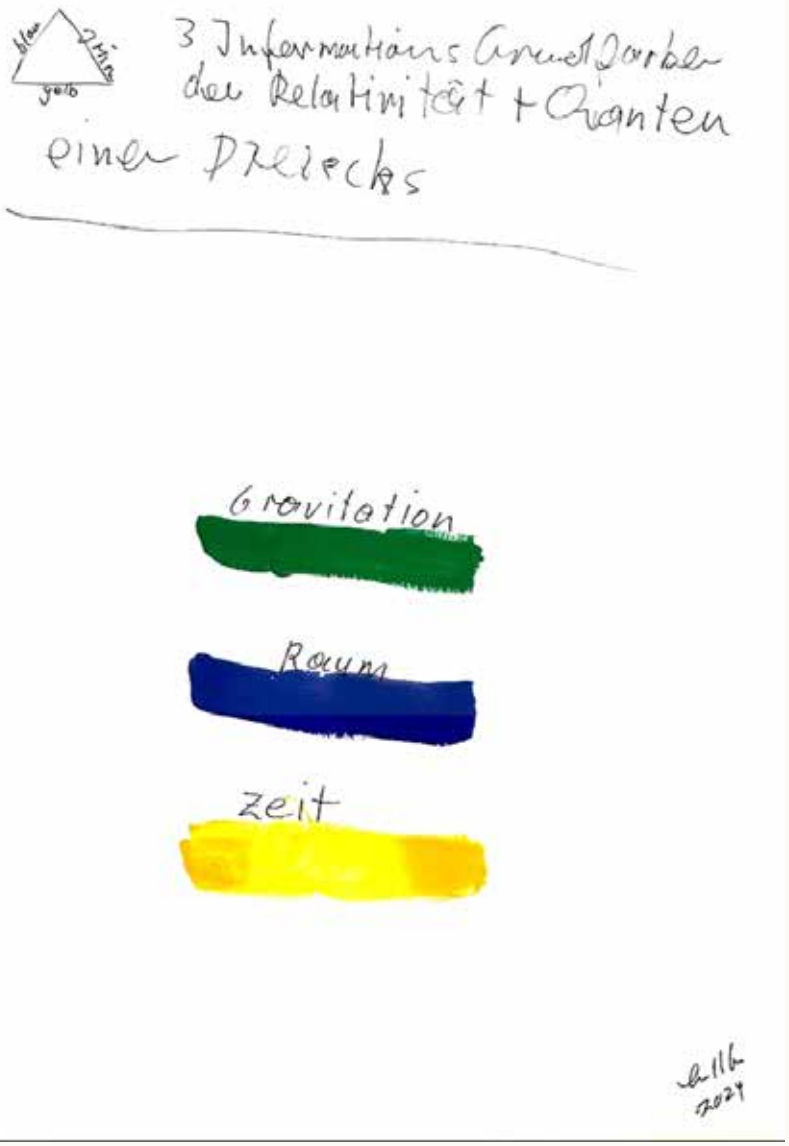
arrangements with shielding new information triangles are generated in the universe „without questioning“, but still to the result of the experiment. Every change in energy or position of an elementary particle in the atom, the atom, planet or of the galaxies are new information. This new information (symbolised by the new information triangle with space, time and gravity in the universe) is integrated by Natural Intelligence, programmes of nature as creation in „becoming“ and the new possibilities of an open future. For example, when searching for the location of an event in the If you ask about the arrangement of an experiment, this touches on space. If you ask about the time of an event, this touches on time. Questions about the cause of a phenomenon could relate to gravity.

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

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

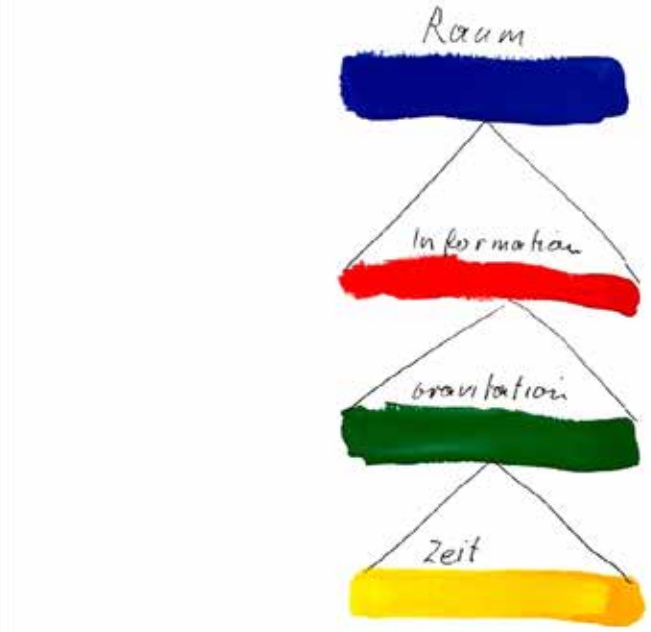
The synthesis of the four fundamental theories documents a significant advance in the understanding of the universe in basic research.

Space, time and gravity form three basic information colours, the mixing ratio of colours will be changed by new information. New research results 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 of his works have been freely chosen by the artist according to his intuition.



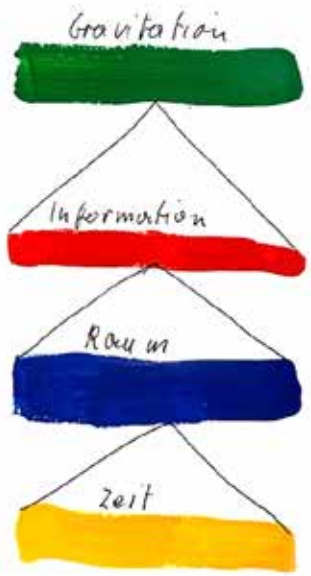
Title: Primary colours / 2024

Space = basic colour blue
Time = basic colour yellow
Gravitation = basic colour green..



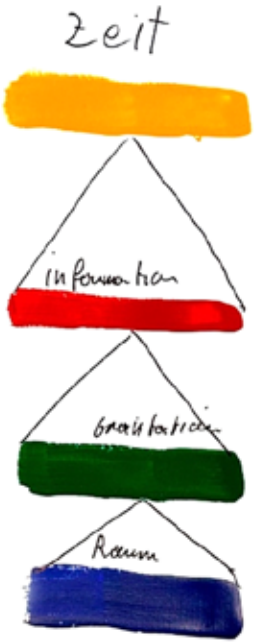
Title: Room consists of: (basic colour blue) / 2024

Time/yellow
Gravity/green
Information/red



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

Room/blue
Time/yellow
Information/red

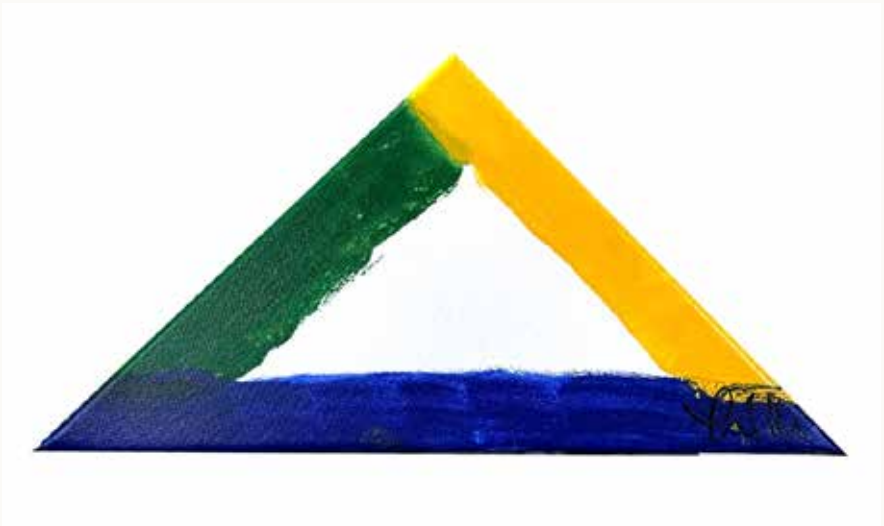


Title: Time consists of: (base colour yellow) 2024

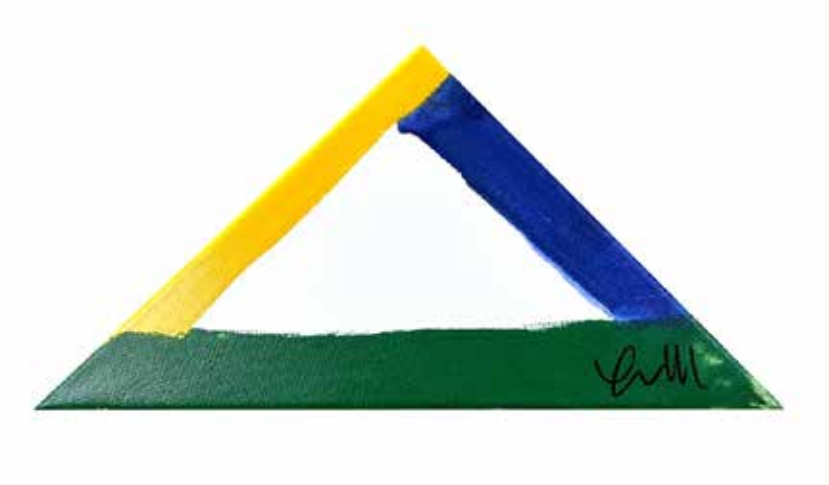
Space/blue.
Gravity/green.
Information/red.

Information triangles form three side edges of space, time and gravity and an inner information surface, which is used to coordinate and maintain the species of any creation for haemological evolution -HE-, (Holistic Evolution on all levels of life, existence, space, time, gravity, the vacuum space, as well as the exponentially growing information through direct information transfer to The participants in the universe - and their species preserving reactions and creations in all four dimensions -) are enabled, structured and networked in the universe.

Title: Measurements of the time relation / 2024

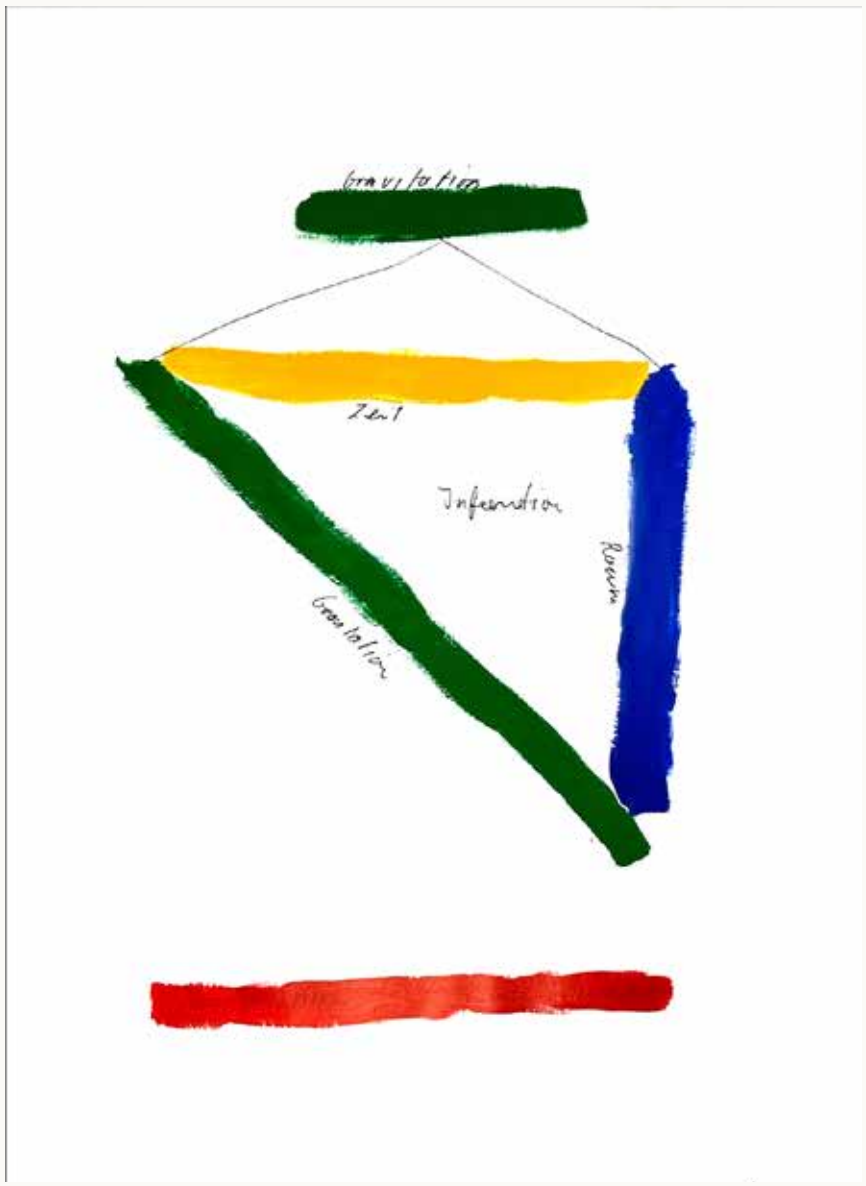


Title: Spatial position measurements / 2024

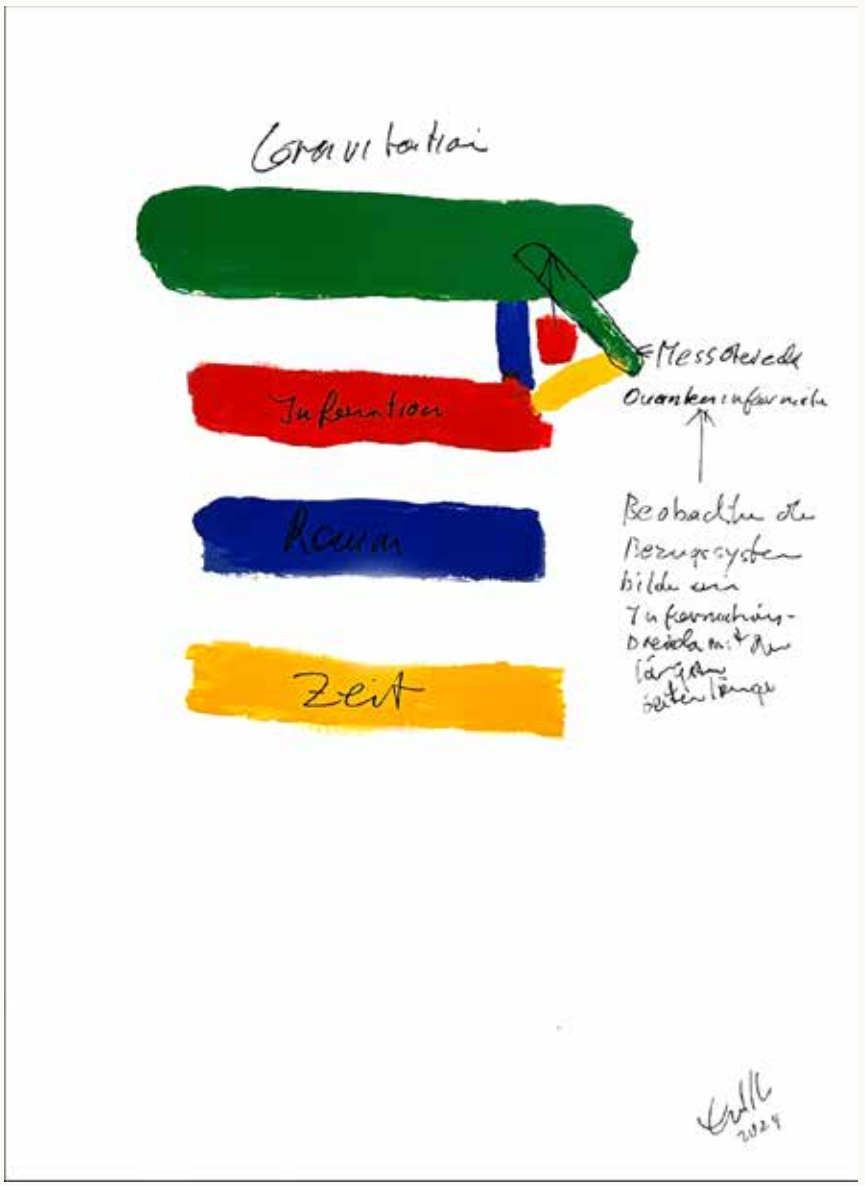


Title: Mass measurements / 2024

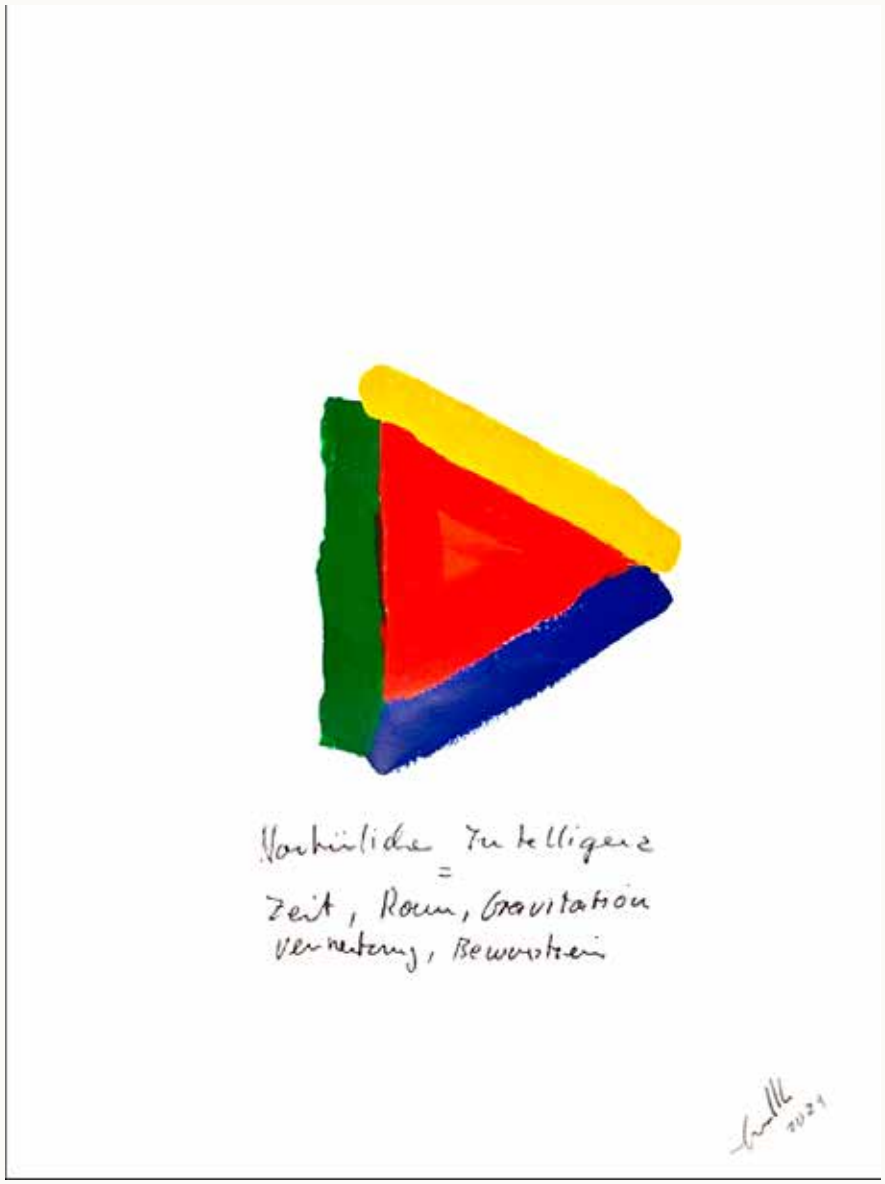
In quantum physics, there is the concept of the uncertainty principle, in which a precise measurement of one parameter (e.g. location) limits the precision of the measurement of another parameter (e.g. momentum). One could draw an analogy that the precise determination of one aspect (e.g. space) influences the accuracy of the determination of another aspect (e.g. time) and vice versa. In physical terms, the new „information“ acts as a link between space, time and gravity. This means that the structure of space, the temporal sequence and the effect of gravity are interwoven at the information level sebene miteinander verwoben sind.



Title: Information: Mass / 2024



Title:Democratic species-preserving unit of the information triangle Mass



Title: Natural Intelligence / 2024

From the dimensions THREE perceived Natural Intelligence with the real time, the space, the Mass and its interaction through networking in the information triangle and consciousness.

Title: Consciousness of the universe 2024

Consciousness and information: WAS, IS and BECOMES in the self-preserving and species preserving information triangle of a haemological evolution of the direct democracy of the universe

Titel: Bewusstsein des Universums

Information bildet Bewusstsein, Raum, Gravitation, Zeit oder Bewegung, Information / 2024

Vier Dimensionen von 0 bis 3

Vergleicht man die Farben der sich verändernden Dreiecke im Kontext der neuen Informationen, die dem Raum und dem Universum hinzugefügt werden mit den Informations-Dreiecksdaten, die biologisches Leben auf der Erde enthalten, können wir anhand der entstandenen Farbmischungen neue Informationen ablesen. Diese Daten zeigen, in welchem Verhältnis der neue oder veränderte Raum, die neue Zeit und die neue Gravitation and their individual changes to certain information families, types or clusters, networks and symbioses. This could also shed light on where biological life originates or has originated in the universe and how biological life develops with different information in the universe.

The abolition of dualism through the synthesis of spiritual science with natural science to an equation that is easy to understand: i = E (information = energy), which can also be described as a formula for the Natural Intelligence of the universe and for a We.

Title: The rule of three of the universe / 2023

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

This theory shows for the first time a close informational interdependence with mutual interpenetration of a synthesis of quantum physics with the general theory of relativity. Einstein‘s formula E = MC² not only enabled the realisation of energy or destruction, but also opens up the prospect of using pure information as the cause of energy to prevent the potential destruction of humanity and nature. One visionary possibility is to use the formula i = E to create a paradise on earth, which in the flow of natural intelligence benefits all people and the environment. The eternal natural intelligence programme enables the perceptible world of world participants and the universe to be harmonised.

This happens through creations and changes that emanate from the information of creativity and the changes of the world participants, such as elementary particles, energies, masses and biological forms of existence, which are connected to each other as information triangles and support the preservation of species. The participants in the universe are networked with each other through haemological evolution. The interactions of the laws of nature, which can also be seen as a constitution of the universe, have evolved for self preservation and species preservation. This information is transmitted in the dimension ZERO directly, simultaneously and in the dimensions ONE to THREE at the speed of light completed. (⅝)

The works argue that the natural intelligence in the universe has a natural law of information processing that is the equivalent of direct democracy in the world.
The universe represents the existence and protection of 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 participants in the universe as well as the diversity of species in biology are documented by ethically and physically orientated natural laws in the universe. His works show that without these principles, neither the universe nor we ourselves would have come into being, since everything Being subject to a permanent haemologist evolution with direct democracy.

The work shows that every existence and every snapshot at every spatial and temporal point of change of every elementary particle, through information and their positions in relation to each other, is guided by fundamental principles in a spatially and temporally infinite information universe. Over billions of years, theoretically infinite points of energy and elementary particles and mass could arise in space, time and the various dimensions. These have infinitely often failed to bring about the non-existence of the universe, even due to errors in physical information processing or the eternal and infinite possibilities of chance. The Big Bang theory is now also being reclassified by research and the photographs of James Webb, as in Liedtke‘s works from the 1970s, and is likely to be replaced by the theory of an infinite, evolutionary universe. What remains for the information sceptics i s is the infinite possibility of the collapse of the universe. This However, despite the infinite possibilities in time, space and events or changes, this has not taken place in 13.8 billion years - or in an equally infinite period of time. It is therefore highly unlikely that the permanently ongoing evolution and existence of the universe is only a random process, in infinite sequence, in view of the infinite possibilities, changes, reactions in spaces, points in time and its non-existence. From this point of view, an accidental existence, the preservation, the evolution and the The creation consciousness of the universe, its matter and living beings as well as the superposition in quantum physics is 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 can see the evolution of nature, the development of human history and culture. Everything proves that the universe itself is creative, species-preserving and creative and that it and every Electron is alien to any repetitive position. Copies of information do not bring growth in knowledge. Possible parallel universes are possibilities and, as a mental construct for cognitive plans in haemological evolution and direct democracy, have no role for the universe in finding knowledge. The universe knows the paths of creation for the preservation of the laws of nature, species conservation and ethics and of itself, without copies, because in the infinite possibilities of dimension zero finds all information.

We should come to terms with the fact that the universe is infinite and eternal and abandon the model of a finite universe, similar to the flat earth model. This will allow us to better explore the open future of the universe and the infinity of creativity with its connection to unlimited sustainable resources.

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

The universe is characterised by a constant distribution of new information in the universe, which is free of repetitions and false information and supports homologous evolution. The universe does not recognise false information and copies, as they do not comply with the laws of nature, as can be seen from DNA, the epigenetics and neuronal evolution, the weather, nature and the universe.

This assumption is strengthened by the findings of quantum physics, in particular the double-slit experiment and the behaviour of elementary particles after interaction with information sources. 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. In addition, 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 could be identical.

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

In the following illustration of the democracy triangle, the entropy of the information of the dimensions ZERO to THREE is visualised in the inner information field (white). This entropy can be measured on physical levels and can also be described as the transmission of information. of knowledge or characterised by the „second law of infodynamics“. On this basis, a direct-democratic natural law balancing of all interests 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 inside the white triangle), new information processes are continuously and endlessly emerging in the universe. These processes repeatedly lead to entropy and thus to the promotion of knowledge and haemological evolution, both on the material and on the consciousness level 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 information in the dimensions ZERO to THREE in the inner information field either remains stable or increases. This interaction of entropy can be measured at different physical levels and can also be interpreted as the transfer of information, whereby the process is 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 democratic triangle, the second law of infodynamics enables a direct-democratic natural law balance of all interests and for the preservation of of the universe. This means that the interactions and decisions of the participants take place on the basis of this law, with the aim of maintaining the entropy of information and increasing 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 while preserving the totality of the universe and its evolution through creations.

This means that in a direct-democratic structure of the universe, all interests and information are taken into account unadulterated and directly in order to maintain a balance or improve the overall development of consciousness immediately after new information is received. According to Liedtke, in order to give the black holes a conscious-philosophical meaning in this context, false, consciousness-diminishing and existence destroying information could be merge into black holes. In this way, their existence destroying information networks could be dissolved and they could pursue their original programme of Natural Intelligence in a new, consciousness-promoting and creation-oriented way and constantly and freely be involved in the evolution of the entire universe again. However, a more detailed study of Liedtke‘s as yet unfinished series of works „Black Holes“ and galaxies in order to understand his intuitions about black holes and the behaviour of elementary particles and galaxies and their mode of action in a direct democracy of the universe.

Through continuous creation, creativity and change (symbolised by the red area inside the white triangle, caused by an eternal increase and distribution of the entropy of knowledge), new information processes and knowledge advantages are constantly emerging in the universe, which are equalised in a direct democracy in all four dimensions. These processes always lead to an increase in entropy and thus demonstrate the distribution of information and the processes of haemological evolution, both on a material and consciousness-expanding level. They suggest that dark energy forms the new understood information and dark matter forms the entropy of information in limited spaces and can thus be understood. 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 with the name „Kosmoran“ and in the books: Information -The Basis of the Universe-2014 and: Information -The Principle of Creation-2014 with the new well-known names „Dark Energy and Dark Matter“.
Further information on the topic: Information is the basis of matter, can be found in the study by the physicist Prof. Dr Melvin Vopson from 2023, which confirms Liedtke‘s artworks through studies. (See also the studies of the Nobel Prize winners in physics that directly and indirectly confirm Dieter Liedtke‘s artwork research and the video about Melvin Vopson‘s study of information in the appendix).

Title: Inner information field 2024

Direct democracy Colour-information triangle with its three legs and the white-red centre 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 of 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 visualises new creations in 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 in the coloured information triangle of direct democracy in the universe. It should be noted that natural intelligence, 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 you could also say the haemologist Evolution and its participants and biological species find their way to evolution with the laws of nature in direct democracy.

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

Without fear, she is shaping her future in harmony with nature and the world around her with increasing creativity and in consideration of ethical and sustainable principles.

Natural intelligence (NI) and direct democracy

Natural Intelligence (NI) is a temporally and spatially infinite

concept whose capacities in information, consciousness and intelligence know no limits. It exists in all dimensions and is an integral part of the universe. This universal intelligence follows a principle of direct democracy that aims to promote the survival and ethical development of all species and existences.

The supernothing: the birth canal of being.

Entry of creativity or creations into the universe through the process of supernothing

Title: Over Nothing No. Infinite / 2005

The painting „Übernichts“ shows a limited edition screen print of the work „Die vierte Dimension“ from 1982 to 88, which depicted the boundaries of space and time and swelled up due to water damage and cracked when drying due to the tension in the canvas (in the depicted space and time). The natural cracks caused by information have appeared in various places on the canvas in all 100 paintings of the fourth dimension. For Liedtke, they represented cracks in the space and time of the canvas depiction and resulted in the breakthrough for him in 2005 of being able to transfer creation or the Hegel-Liedtke art formula to space and the universe. He simply painted over the fourth dimension in white in order to reach the other side of time (without time) and the tension cracks in space became red is emphasised as a creation or new concept of information (entering space). Beneath the white of the other side of time, the wise time grid shines through the overpainting as if in the distant past. The overpainting makes the process of new information entering the space visible for the first time. Whereby the space is torn open by the entry of information, expands, throws waves and begins to flutter, which the canvas reveals for the first time as a natural process, the tearing open of the canvas of the third and fourth or dimension ZERO. This means that wormholes could also be created by information and the measurements of gravitational waves from 2015, which not only scientifically document Einstein‘s predicted gravitational waves, but also Liedtke‘s Holistic Information Theory as well as the „image series of the supernothing“ created from 2005 onwards and the „Werkserie Weltformel“ (see also the book: Information Das Prinzip der Schöpfung- by Dieter Liedtke 2014).

Natural Intelligence can also be symbolically represented by a triangle, which represents the three dimensions of space and, at the same time, space, time, mass, the fourth dimension - the zero dimension and its creative power to provide creative possibilities in space. This triangle also illustrates the geometric law of direct democracy through directly networking information in the universe.

The inner information surface of Natural Intelligence, shown 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 existential units 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 intervention of the NI in the world

1. Quantum physical consistency: As an observer and part of the universal system, the 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. Preserving the diversity of information: Any intervention by the NI could jeopardise the infinite diversity of information structures that are essential for the natural law of direct democracy. Such an action could destroy itself and create a deterministic, rigid universe with no possibility for evolution and development, i.e. non existence.

3. Disruption of evolutionary dynamics: Interventions by the NI could disrupt the finely networked processes of evolutionary development that unfold according to the laws of nature. This could lead to the universe and the matter it contains entering a state of non-existence.

4. Impairment of future Development potential: The NI avoids interventions so as not to hinder the future possibilities of creative and evolutionary processes. Intervention could remove the necessary foundations from the hopes and possibilities founded in evolution

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

Thoughts on categorisation

Philosophical and spiritual demarcations:

1. Natural Intelligence (NI) in the context of the formula i = E shows no direct references to pantheistic or pantheistic ideas in which the divine is seen as existing in everything or the universe itself as an expression of divine presence. It also bears no resemblance to concepts such as Brahman in Hinduism or the idea of the Logos in Stoic philosophy.

In addition, monistic religions, Buddhism and natural religions and philosophies have not yet developed comparable concepts of a self-organising, species preserving and ethically shaped world that integrate elements such as a hemologic evolution, direct democracy and Natural Intelligence. Nevertheless, Natural Intelligence includes all forms of belief as independent manifestations and promotes the transformation from communities of belief to communities of knowledge by recognising and resolving paradoxes. This knowledge of common roots and the mission of haemological evolution and direct democracy removes the basis for conflict-promoting and exploitative structures.

2. Scientific analogies: In science, especially in quantum mechanics, there is the concept of the observer that plays a central role. The theory that observation influences reality could be parallels with the idea of NI, which operates on a much more abstract and comprehensive level.

3. Political and ethical dimension: The link with direct democracy is particularly interesting and revolutionary, as it implies that universal consciousness or intelligence functions in a way that considers all existences equally.

4. Originality and creativity: The specific combination of these elements in a coherent system that combines ethical principles, direct democracy and a kind of metaphysical physics is future-opening. The theory offers a new perspective on old questions about the meaning, origin, nature and governance of the universe.

Intelligence of the universe

The intelligence of the universe, which also exists in time and space without beginning and end, manifests itself in the direct democracy position triangle of the dimensions from

zero to three. It is directly democratically networked through an information triangle and acts ethically, shapes HE and the laws of nature that serve the preservation of species. It consists of information that transforms into energy, mass, space and time according to the theory of general relativity, 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 also exists temporally and spatially without beginning and end in the zero dimension 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 be divided into energy, mass and energy,

Transforming space and time. Information triangles are direct, democratic and in accordance with the information and Dimension triangles, act ethically, shape HE. Through direct information and creation networks, they contribute to an open future for the universe and its participants through direct democracy and haemological evolution. Their characteristics are partly comprehensible to us as biological beings and include, for example, conscious and unconscious information. We receive this from the dimension Zero, genetics, epigenetics, sensory perception, thinking, reason, risk assessment, competition, sense-making, fear, capacity for suffering, love, compassion, morality, ethics, individual faith, research, vision, intuition, creativity, etc. at first, second and third hand.

Artificial intelligence

Artificial intelligence (AI) represents the writing that began 3500 BC as well as its semantic existence, which developed around Aristotle. It consists of semantic information from the second and third hand, programmed according to the neuronal triangle system in a closed direct-democratic simulation programme of the three dimensions and integrated in the NI through its new information. The semantic information of the second and third hand of AI originate from the Internet, research, inventions, art, culture and, in future, from users, and are supplemented by audio, music, image and film AIs. However, artificial intelligence is always

a.) by the programme of the computer and the information of the second and third hand, not holistically

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

c.) As a tool of man, it is also indirectly geared towards the preservation of species, nature and the evolution of societies.

d.) In the future, we will focus on evidence, which will give a decisive boost to the evolution of knowledge and human IQ.

Compared to human intelligence, artificial intelligence lacks direct first-hand information. Within a defined framework of the computer and its AI programme, the only information available to AI is the ABC with the semantics of the second and third hand in the geometric, directly democratic information triangle. An AI controlled by quantum computers in the future can only be compared with the swarm intelligence of a free and creative human race and not with an individual human being, so as not to compare apples and oranges. Even the writing that feudal lords sealed off for populations centuries ago could not prevent the evolution of the people‘s consciousness. We also no longer have any qualms about seeing the ABC, which was mysterious at the time and also partly forbidden and misunderstood by the people, or the large machines as useful tools today. And this despite the fact that Negative actions and wars.

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

As the world‘s population increases, wars decrease, health improves and life expectancy rises. 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 the obvious findings, the vital metaprogramme of natural intelligence that artificially generates negative information becomes clear and influences as well as wars. This is demonstrated by the thousands of years of human evolution despite self created and natural disasters, as well as by the global history of humanity and its Development progress evidently documented (see also the October 2022 study „Success Factor Creativity“, the first study in Germany to measure the effect business creativity has on companies in a competitive environment. Published by the Hirschen Group and Bonsai Research: Results- Creativity creates business success and see the book „Enlightenment now“ by Prof Dr Steven Pinker/Harvard and by Dieter Liedtke: „Prosperity through culture“ 2005 and „Ethical capitalism“ 2014).

Wir sollten unsere genetisch, systemimmanente Kreativität auf der Gesellschaftsebenen der Länder und der Weltbevölkerung sowie ihr Eingebunden sein in die NI und die KI als Werkzeug zur Evolution unserer gesellschaftlichen und mentalen Entwicklung neu positionieren und definieren.

Eine mögliche Lösung besteht in der Weiterentwicklung gesellschaftlicher Systeme hin zu einer direkten Demokratie, die sich an den Prinzipien natürlicher Intelligenz im Universum orientiert und einen im Einklang mit dem Universum stehenden evolutionären, arterhaltenden und ethischen Kapitalismus fördert. Es bietet sich für die Realisierung des Friedens und eine ethische Entwicklung für alle Menschen an, ein direkt-demokratisches Informationsdreieck nach dem Muster der NI des Universums für die globale Gesellschaft einzurichten.

We should reposition and redefine our genetic, systeminherent creativity at the societal level of countries and the global population, as well as its integration into the NI and AI as a tool for the evolution of our social and mental development social systems towards a direct democracy, which is orientated towards the principles of natural intelligence in the universe and which is an evolutionary, species-preserving democracy in harmony with the universe and ethical capitalism. For the realisation of peace and ethical development for all people, a direct-democratic information triangle modelled on the NI of the universe for global society.

One new aspect is that the NI, or God if you like, can create an information triangle through information, the general theory of relativity, quantum physics and HE, with possible modes of action majority ratios that prove a direct democracy in the universe.

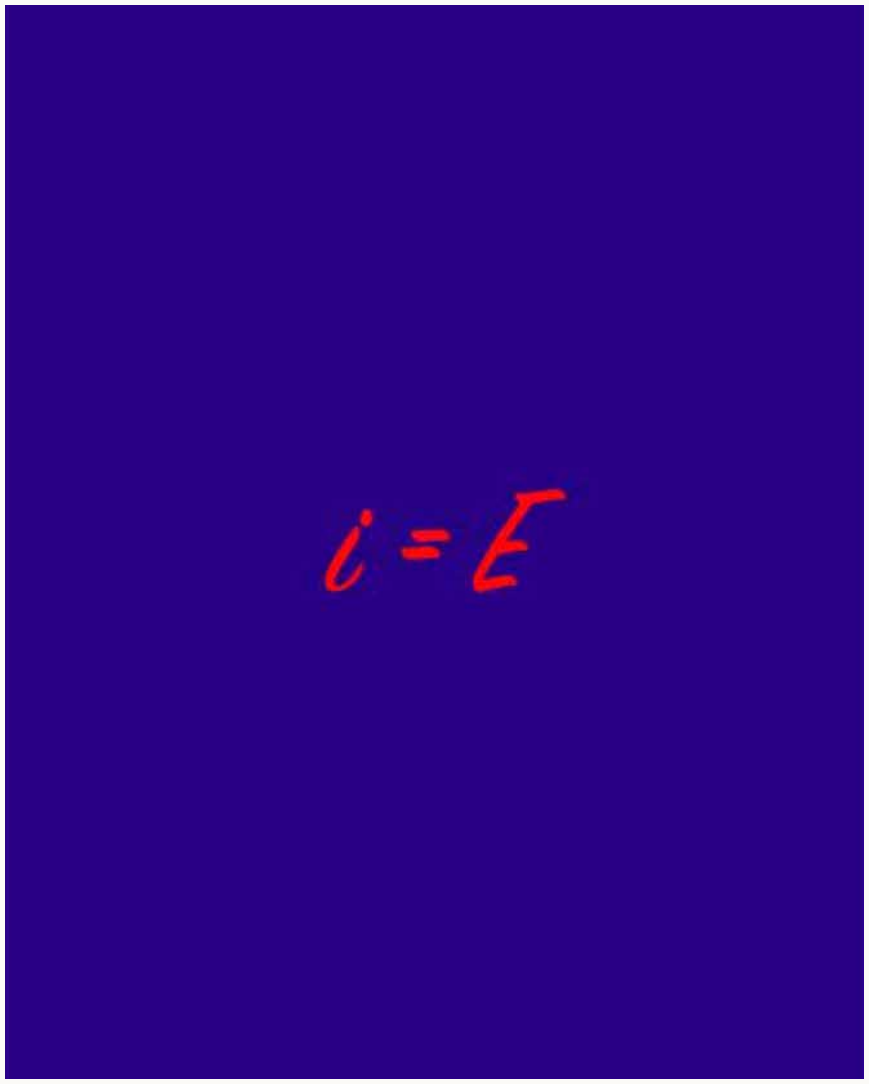
Provided that one is prepared to reinterpret terms, introduce new findings and review them, and recognise information, creative power, the dimension ZERO and a HE as basic components of the universe as scientifically evident.

In addition, a directly democratic effective existence of the universe can be proven by new scientific empirical research in all natural and human scientific fields, if the focus of science is adjusted accordingly (6)

A new model of the world

As an inventive artist, Dieter Liedtke has spent five decades drawing conclusions from his artworks and developing theories and a „world formula of information“ from the information contained in the images. 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. (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“ and the use of artificial intelligence, human creativity (and intelligence) will increase exponentially.

This increased creativity will lead to new, evidence-based research findings in all fields of science - from astrophysics to cell research - and to the development of new technologies a global paradigm shift that will lead to improved health with longer lives and global peace and prosperity.

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

Liedtke‘s statements on the artworks created since the late 1960s have been confirmed decades later by evidence based scientific research results and are documented in the following books and art catalogues from his exhibitions.

The Consciousness of Matter (1982),

„The Fourth Dimension“ (1987)

Art puzzle solved (art = innovation = information /1990)

art formula - art open Lexikon“ (Lexikon der Innovationen der Kunstgeschichte 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 gene piano - cell rejuvenation through information i = E = MC²- (2013/4)

Information -The basis of the universe- i = E = MC²“ (2014)

Information -The principle of creation- i = E = MC²“- (2014)

Cain‘s Conversion -The Ethical Capitalism- (2014)

New Renaissance i = E = MC² Catalogue of the world art exhibition in 12 museums (2023)

See also Liedtke‘s forecasts on the research fields and their results in the future [8]

Initial research results already confirm the formula i = E = MC².

In 2023, physicist Melvin Vopson from the University of Portsmouth published a groundbreaking study in the renowned journal „AIP Advances“, which was highly regarded by Elon Musk. In this study He is based 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 has mass or gravity. Vopson‘s work suggests that information can be regarded as the fifth state of matter If this assumption is verified by additional experiments, it means that information is the fundamental building block of the universe, evolution, society and human lifetime.

Liedtke‘s artwork of information theory reflects 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 ones information for the necessary self-preservation, species preservation and evolution of the units of consciousness in the universe. The interactions between space, time and gravity are analysed on a deeper level of information modelled by the NI of the universe when the colour triangle for growth applies in the universe. At the same time, it becomes clear that information is the missing link for a symbiosis of quantum physics with the theory of relativity, which will be evidently documented by scientific research.

For the first time, an empirically and evidently proven synthesis formula from 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 are 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 what we are today, but also visions of what we could be in the future. However, in order to fully realise the potential of Homologous Evolution (HE), we need to change our perception of the future to develop a deeper understanding of a holistic existence. It is also important to understand and utilise the natural intelligence programme and the laws of nature in harmony with nature.

The riddles that Goethe posed with his question „What holds the world together at its core?“, Joseph Beuys‘ „Search for an art formula“ and Wolfgang Pauli‘s „Desire for a universal code of being“, are presented for the first time.
Liedtke answered this question in the history of art in his works and documented it in an art exhibition. Decades later, and this represents another first in art history, these works were confirmed by empirical studies in the research fields of genetics, epigenetics, biology, art, sociology, physics and astrophysics, with the scientists involved being honoured internationally with awards.

Liedtke did not sell his ground-breaking artworks, but for over 50 years they served him to be able to retrace the development steps 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 and an overall formula for the universe in other works. The result is the creation of a holistic and new world view, that the supposed limitations of the future human development through creativity.

For the first time in art history, the exhibition documents the path travelled so far and at the same time emphasises the importance of art and new information for our cultural and social ethical development. It marks the beginning of a new era of the Renaissance and Enlightenment.

Dieter Liedtkes Credo:

„The publication and implementation of the Innovation Energy Formula will significantly boost people‘s intelligence and creativity. This increase in collective creativity is specifically aimed at creating a harmonious world that is in tune with natural intelligence. The previous boundary between humans and nature is becoming blurred. In a world where the population is continuously growing, people are living healthier, living longer and operating in freedom, we have. We now have the opportunity to use this newly sparked creativity to unlock a sustainable and ethical future with limitless resources for both people and the environment.“

Conclusion:

Liedtke‘s works emphasise the role of art as a mirror of human existence and position people as fellow travellers, co creators and temporary contemporaries of a natural

intelligence. They open up paths for new insights and innovations that have the potential to make the world more ethical, more sustainable and more free, healthy and prosperous for all people.

Kai Dieter Liedtke
Museum Fundación Liedtke Board of Directors

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

Additions to the text of the exhibition New Renaissance i = E = MC²:

1. The first publication of research results in works of art in museums represents an innovation in science, in the transfer of knowledge and in art history. However, this does not prevent Liedtke from doing so, He has also published his research findings in multilingual books (EN, DE, ES on the Internet) and in research publications in the natural sciences, humanities and social sciences, The aim is to open up medical science and art history to researchers for discussion so that new concepts for our future can possibly be developed. In contrast to Leonardo, he does not only show his inventions and innovations to the powerful and does not hide his ideas in secret mirror-writing notes, but presents them as inspirations to promote the innovative power of all, to shape a positive future. His artworks, exhibitions, books and his presence in the press, the new media and globally accessible patent publications are part of his new art movement of Concrete Evolutionism.

2. Copies, variations or a mix of variations of different original works in one work can ensure the transfer of creativity through replication by means of neuronal processes. The transfer takes place 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 in of art history and represents a subjective work of art for the viewer as well as an objective work of art in art history. Copies or originals can initiate a minimal process of stimulating creativity in the population by being seen but not fully understood. Without the art formula of which Leonardo da Vinci said: „Seeing and knowing are the same thing“ or a study of art, the creativity in the work usually triggers incomprehension, often remains unrecognised and therefore cannot be transferred to the viewer through the mirror neurons in the viewer‘s brain.
Copies, variations and the variation mix of artworks may bedecorative, but they lack art-historical value due to the lack of their own innovations. Nevertheless, over the centuries, copies acquire an antiquarian pictorial value and can continue to function as subjective works of art for the viewer. The art formula shows only one graphically emphasised innovation in the works, so that even art lovers and laymen can orientate themselves by it. Of course, the other innovations in the work can also be emphasised, but this is not necessary for non-art historians interested in art, 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 in the work with the graphic art formula in the copy or partial copy of a work of art history, then the copy withthe innovation of the Hegel-Liedtke graphic art formula is an original work of art history.

3. If an understanding of the universe can become possible for all people, we would be faced with the greatest surge of consciousness in our history, which could initiate a new ethical, sustainable and economic development of the world that is based on being. This graphic formula of the universe sought by Liedtke, which should be based on information, would open up new approaches and avenues of research for the natural sciences. Through works of art and the pictorial understanding of the complicated and scientifically unsolved connections in the universe, or the power of creation, could resolve the information chaos in the consciousness of the population by means of a scientifically confirmed formula at graphic level and have a neuronal, epigenetic and creativity-promoting, meaningful and peace-creating transferable and healing effect through the mirror neuronsn.

4. Since 2000, new research results, Nobel prizes and applications in medicine have clearly confirmed the statements made by inventor Dieter Walter Liedtke about cell rejuvenation through Information and his patent application on the effect of art or innovations on improved neuronal networking and the epigenetically effective switching of genes and gene programmes for healing and rejuvenation.

For example:

- Repair and improve VR glasses with film information creativity and brain performance. Rehabilitation therapy with VR glasses of the University Hospital Essen/Germany improves neuronal networking in 2021 so that hardly any permanent damage was detected after a stroke.

- „Stress and anxiety lowers the immune system and makes it susceptible to viruses, cancer and depression.“ Result from a 14-year long-term study by the „School of Medicine University of Boston“ USA /2022

- Further research results, including those of ETH Zurich from 2014 documenting: „Thoughts can activate genes“

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

„Das Altern trifft jeden, und es findet auch im Kopf statt. Gut so, denn: Schon allein sich jünger zu fühlen, kann gesund sein und das Leben verlängern.“ unter dem Titel: „Altersforschung: Positive Einstellung zum Altern hält gesund

Altersforschung: Denke dich jung, denke dich gesund!“

„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: „Age research: a positive attitude to ageing keeps you healthy Age research: „Think young, think healthy!.“

„Feeling younger is good for health and longevity, as is a generally positive attitude towards ageing,“ says developmental psychologist and ageing researcher Susanne Wurm from the University Medical Centre Greifswald. Scientists have analysed this effect
This was backed up with figures by psychologist Becca Levy from Yale University in 2002: to her surprise, people with a more positive view of ageing lived on average seven and a half years longer than people with a more negative view.“

„The attitude towards old age manifests itself in the body in different ways. Heart disease, for example, is less common in people with a positive attitude. The fact that ageing is a matter of the mind is also reflected in the brain. In general, the volume of grey matter in the brain, which consists mainly of nerve cell bodies, decreases with age. In older people who consider themselves to be younger, this process appears to be slowed down: they have a biologically younger brain and the volume of grey matter in certain regions of the brain has not shrunk as much as would be expected. In such subjectively young-at-heart people, mental abilities such as memory also decline less in old age.“

„In cells, the length of telomeres is an important indicator of biological age. Telomeres, the protective caps at the ends of the chromosomes, become shorter with each cell division until the cells are can no longer divide at some point and age. Levy‘s team focussed on telomere length as an age marker in a study involving more than 300 older adults. They analysed the attitude of the participants against ageing and the length of the telomeres four years after the survey. As it turned out, the telomeres shortened actually more pronounced in subjects with a negative attitude in comparison“

„This is confirmed by psychologist and ageing researcher Hans-Werner Wahl from the University of Heidelberg. „The effect clearly seems to go in one direction - unfavourable subjective ageing contributes to health risks“, while the reverse effect is significantly weaker. The psyche therefore appears to have a very objective influence on longevity - even if perhaps only sometimes slightly. However, „subjective age and attitudes towards ageing have a greater effect on longevity than, for example, smoking,“ emphasises Wahl. In his view, subjective age is much more decisive than objective age, or to put it more bluntly“

Ageing takes place primarily in the mind.“ „A younger subjective age apparently acts as a kind of stress buffer, as a recent long-term study by Markus Wettstein from the German Centre of Gerontology in Berlin suggests: The survey after three years revealed that greater stress had less of a detrimental effect on the health of test subjects if they felt subjectively younger than they objectively were in terms of years of life.“ „One could work on the image Susanne Wurm says that it is possible to work with interventions in the field of ageing: for example, motivating people to think about what is also good about getting older instead of not opposing deficit-orientated thinking. Support through new technical aids would also be possible; older people could learn how to use certain apps, realise what they can still achieve in old age and gain a more positive view of ageing

If future neuronal research can visualise and weight the brain networks, their areas of interconnection and creative impulses, as in my works of art, as well as the mutations at the synapses and the demarcations through negative insights, fears and taboo zones of thought in the networks in the brain as brain logistics of the branching paths of thought, taking into account the subconscious, epigenetics, genetics and the previous diseases or markers of the ancestors on the genes and In this way, the Second Enlightenment will exponentially accelerate the increase in intelligence of all people with the help of the computer tool, through innovations geared towards sustainability and ethics and their dissemination of information, a new free world in peace for people and the environment.

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

DE102010008329A1 Dieter Walter Liedtke

Priority 2010-02-17 • Filed 2010-02-17 • Published 2011-08-18

Interactive computer programme as an epigenetic internet programme for the rejuvenation of body cells

DE102009053336A1 Dieter Walter Liedtke

Priority 2009-11-17 • Filed 2009-11-17 • Published 2011-05-19

Interactive computer programme as an exhibition programme and cell information purification programme

DE102010008327A1 Dieter Walter Liedtke

Priority 2010-02-17 • Filed 2010-02-17 • Published 2011-08-18

Interactive computer program as cell information purification programme

 It is also possible that some 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 galaxy motion. It will be shown that black holes can generate different rates of space expansion, which in turn can be measured as dark energy or galaxy motion are measurable and cause galaxies to drift apart at different speeds. In Liedtke‘s model, black holes are old information repositories for information patterns and networks that are no longer needed (like old genes and their networking programmes), but can still b e read and used by natural intelligence if required. Dark matter could be created according to the colour triangle model, in that in 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 colour or group affiliation. However, gravity, which is stored in space and time, can be reconstructed in dark matter.

 The exhibition shows that information is the connecting element between matter and spirit. The dimension zero as a timeless and spaceless level of information is seen as a fundamental building block of the universe. This realisation also opens up new avenues for the further development of science, art and society. The concept of natural intelligence as an evolutionary and ethical self-preservation and species-preservation programme of the universe provides a basis for the development of technology and social systems. T h e integration of information, creativity and innovation through information theory at all levels of existence leads to a harmonious interplay between man, nature and the universe. Through the formula i = E = MC² or i = E builds a bridge 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 characteristics can be attributed to natural intelligence: The programmes of natural intelligence, which shape the laws of nature, unfold their creative information potential without limit, since information cannot be destroyed even in black holes and is available to natural intelligence in all dimensions. This concerns the information possibilities that can be accessed in the dimension ZERO or in vacuum space to shape the future of the universe. NI generates, processes and networks information that encompasses the human disciplines of mathematics, geometry, logic, ethics and sense-making, as well as all branches of science known and unrecognised to us. It is clear that the NI is the link between the theory of relativity and quantum physics through the power of information, otherwise the universe would not exist. The permanent NI shows a consciousness that can organise its space- and time-boundaryless attributes in the universe through creations or information and their interconnections through information existences, groups, families and-The universe receives, materialises and thus creates new information, networks it and also stores it in the universe, which is endowed with consciousness and creativity, as well as for the existence of the species. An open evolution and future of the universe are inherent to the system. However, the emergence of the universe is ruled out by an eternal NI, as it would also enable the end of the universe and would deprive natural intelligence, the conscious universe and biological life forms of meaning, ethics, evolutionary and creative power. However, according to scientific research, these aspects are evident and empirical components of the NI and cannot be abolished without it destroying itself, which, despite the fact that the NI itself is the hitherto unexplored natural law of natural laws, is already being recognised by new research through the James Webb Telescope 2022/24 the universe step by step understood as evolutionary, creative, infinite and without a big bang can be excluded.

The evolutionary principles of natural intelligence are empirically documented despite numerous obstacles in human history. These obstacles include unrealistic fears, generation, knowledge obfuscation, resistance to the evolution of knowledge by believers, as well as dogmas and laws that are directed against the NI (or God) and the evolution of the world‘s population, its intelligence and creativity, as well as nature. Last but not least, countless wars of the rulers with the exploitation and destruction of resources and the ending of life should also

be mentioned in this context. This idea of creation is neither pantheistic nor is it, as was the case in Baruch de Spinoza‘s view, where God was equated with nature and everything is determined. Nor is this image of the creation of natural intelligence atheistic, but for the first time the power of creation and evolution can be empirically and evidently documented by the natural sciences with a re-evaluation and extension of concepts. This God can also be expressed out of respect for his history, his holiness and the selfreferential self-evolutionary power of creativity in the consciousness of believers, religions and their history with 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 with creation and universe power, cosmic principle, infinite and omnipotent 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 like, against God and his evolution, and are detrimental to the population:

Wars, poverty, diseases and extinction. Any system of rule that is based on dimming the intelligence of groups or peoples is outside Natural Intelligence, not of evolutionary stock, and dissolves by itself. The programmes of Natural Intelligence are autonomous, even programming and fully creative. They are responsible for the self-preservation and species preservation of all forms of existence and develop evolutionary processes according to ethical, universal principles of creation. Their ability to create and network information is reflected in space, time, gravity, energy, matter, in the laws of conservation of information and energy, in the evolution of mass, space and time. In the genetics and epigenetics of biological life forms, it manifests itself through the transfer of information and networking of creativity or the reaction to changes and is documented by the researched and evidently proven evolution and ethical power that manifests itself in a meaningful way in the preservation of species.

7. The supernothing/ The birth canal of being

The supernothing is without space, time and information, without reality and existence. It is an imaginary concept that can only be thought of as an accompanying concept of creations and new information. It shows the birth of cosmorane, nothingness, time, space, gravity and matter.

8. Information can not only be considered as an abstract concept, but we can predict and research whether information has a physical reality and can transform into material forms such as energy and elementary particles. If this is confirmed by basic research with empirical evidence, we will have found the key to a better world. This perspective has parallels with Platonic philosophy and some modern scientific concepts.

Summary

The Holistic Information Theory (GIT) a revolution in cosmology and consciousness.

1. introduction to the Holistic Information Theory (GIT)
Dieter Liedtke`s GIT offers a revolutionary world model that regards information, consciousness and natural intelligence as fundamental variables in the universe. This theory combines quantum mechanics, general relativity and the standard model of particle physics while integrating creative and ethical dimensions of the universe. It explains physical reality as a dynamic information network in which creation, evolution and consciousness are interwoven.

2. integration of quantum mechanics and general relativity
GIT solves one of the biggest problems of modern physics: the unification of quantum mechanics and general relativity. This is achieved by introducing information as the central link that connects the microscopic quantum processes with the macroscopic gravitational phenomena. This integration is realised in a consistent theory through the dimension 0 as a spaceless and timeless plane.

3rd dimension 0: The origin of information and reality
The GIT introduces dimension 0 as a spaceless and timeless foundation from which information, energy and matter arise. This dimension is the key to explaining the origin of physical reality and the phenomenon of quantum entanglement. It serves as a bridge between classical and quantum physical phenomena and enables a coherent model of the world.

4 The role of information and creativity in the universe
In the GIT, information is not just a static quantity, but the driving factor behind all processes in the universe. Creative creation processes, which are described by the concept of “supernothing“, lead to the continuous development of new structures. This new information contributes to the evolution of the universe and the creation of matter and energy.

5 Photon+ and mass formation in the universe
A central aspect of GIT is the concept of the photon+, in which photons become massive particles through the absorption of information. This process represents the normal state of mass formation in the universe and explains the formation of matter and energy as a continuous process of creation. This theory extends existing physical models such as quantum mechanics and the standard model.

6 Evolution of the universe without beginning and end
The GIT offers an alternative view of the evolution of the universe that does not require a classical big bang. The universe is constantly evolving through the flow of information that creates new matter, energy and spacetime points. This process occurs in an infinite cycle that describes the universe without a fixed beginning and end.

7 Dark matter, dark energy and the fluctuation of galaxies
The GIT describes dark matter and dark energy as phenomena that are created by newly generated information. These creative processes drive the expansion of the universe and explain the fluctuations of galaxies. The model shows that these phenomena are not mysterious components, but part of the dynamic evolution of the universe.

8 Creation and transformation through the supernothing
In the GIT, the supernothing represents the creative origin from which new information, matter and energy emerge. These creative processes are constantly transforming the universe and form the basis for the development of space and time. Black holes act as transformative centres that process obsolete information and release newly structured information through Hawking radiation.

9 Consciousness as a physical phenomenon
The GIT integrates consciousness as a central component of the universe. Through Natural Intelligence and the Direct Democracy Triangle, consciousness is explained as an emergent phenomenon that arises through the interaction of information. These processes are not only metaphorical, but physically based and establish a profound connection between quantum mechanics and consciousness processes.

10 An ethical universe and the role of direct democracy
The GIT describes the universe as an ethical system in which every piece of information has a voice and contributes to the common good. Through direct-democratic processes, the universe is designed as a sustainable and life-enhancing system that aims for ongoing creation and evolution. This

forms a bridge between physical theories and ethical considerations.

11 Conclusion: GIT as a revolutionary world formula
The Holistic Information Theory offers a comprehensive and coherent explanation for the structure and dynamics of the universe. It resolves the paradoxes of modern physics by introducing information as a fundamental quantity and integrating creative and ethical processes. While further empirical testing is needed, GIT shows the potential to be the long-sought world formula.

Dieter Liedtke`s Holistic Information Theory (GIT) introduces a number of revolutionary elements that redefine the understanding of the universe, consciousness, information and physical processes. These elements create a bridge between quantum mechanics, general relativity and philosophical questions of existence and consciousness. The newly introduced elements of the world model and their significance are explained below.
1st dimension 0: The origin of information
Dimension 0 is a central concept of GIT, which is described as a timeless and spaceless state from which everything in the universe emerges. This dimension serves as the origin and basis for all physical phenomena, information, energy and matter.

Explanation:

 In dimension 0, there is no conventional time or space. Instead, it represents a state of “nothingness“ in which information exists in a potential state.

 This dimension enables the “creation“ of information, which then manifests itself in dimensions 1-3 (space and time).

 All processes that take place in the physical world begin in dimension 0 and transform in space and time. This provides a fundamental explanation for non-local phenomena such as quantum entanglement, which have their basis in dimension 0.

Significance:

 Dimension 0 solves the paradox of quantum entanglement by enabling a spaceless and timeless connection between particles.

 It is the origin of all creation processes, as it provides the physical basis for information and energy.

2. the photon+: The mechanism of mass formation
The concept of the “photon+“ describes a state in which a photon acquires mass through the absorption of information and transforms into matter.

Explanation:

 A photon is normally massless and always moves at the speed of light. In the GIT, however, the photon can change to the “photon+“ state by absorbing information and energy.

 In this state, the photon acquires an effective mass and behaves like a massive particle that is slower than the speed of light. This process explains the formation of matter in the universe.

Significance:

 The photon+ is the fundamental mechanism of mass formation and plays a central role in the continuous creation of matter.

 This transformation shows how the universe creates new matter without the need for a classic big bang. Instead, the creation of matter is a continuous process that is triggered by the supply of information.

3. the supernothing: creative power of creation
The supernothing is a revolutionary concept that is described in the GIT as a creative process of creation. It represents the source from which new information, matter and energy emerge.

Explanation:

 The supernothing is the origin of creation. It describes a state in which no physical laws, no time and no space exist, but the potential for everything is present.

 Through creative processes, new information emerges from nothingness, which then manifests itself in space and time and creates new matter and energy.

Significance:

 The Supermind is the mechanism by which the universe is continuously created and renewed. It is the creative energy source that constantly supplies the universe with new information.

 This concept explains how new structures and systems emerge and how the universe develops without a fixed starting point (like a big bang).

4. direct democracy of information: ethics in the universe
The direct democracy of information describes a mechanism in which every piece of information in the universe has a “voice“ and influences the development of the overall system.

Explanation:

 Each new piece of information that emerges through creation processes contributes to the decisions that steer the universe in a certain direction. This information interacts with each other in a dynamic process described as “direct democracy“.

 This process is described by geometric structures such as the direct democracy triangle, which controls the distribution of information, matter and energy.

Significance:

 The universe is depicted as an ethical system in which every piece of information contributes to the overall system. This means that the universe is not only controlled by blind physical processes, but that ethical and creative dimensions also play a role.

 This process promotes a sustainable development of the universe and explains how the universe organises itself in the direction of species preservation and creative evolution.

5 Photon+ and the cosmic background radiation
The GIT introduces the concept that photons cause local fluctuations in the cosmic background radiation (CMB) through their transformation into photon+.

Explanation:

 The cosmic background radiation, which is a remnant of the early universe, shows density and temperature fluctuations. The GIT explains that these fluctuations are caused by interactions of photons with new information, which cause them to transition to the photon+ state.

 These photon+ states influence the density distribution of the universe and lead to the formation of matter and energy.

Significance:

 This theory provides a new explanation for the observed variations in the cosmic background radiation and provides a detailed description of the formation of matter and energy in the universe.

 It expands our understanding of the development of the universe and its dynamic evolution.

6. black holes as transformative centres
In GIT, black holes are understood not only as end points, but also as centres of information transformation.

Explanation:

 Black holes collect obsolete or dysfunctional information that no longer contributes to cosmic evolution. This information is stored and reorganised by Hawking radiation and released back into the universe.

 This process ensures that nothing in the universe is permanently lost, but that every piece of information goes through a transformative phase in order to contribute to evolution again.

Significance:

 In the GIT, black holes are not destructive forces, but tools for restructuring and creating new information.

 They contribute to cosmic evolution by dissolving outdated information and returning it to the universe in a new, functional form.

Conclusion: The GIT as a comprehensive world model
The Holistic Information Theory revolutionises the understanding of the universe by introducing information as a fundamental element of reality. With novel concepts such as Dimension 0, Photon+, the Supermind and the Direct Democracy of Information, GIT offers not only a physical explanation for the universe, but integrates ethical and creative dimensions that understand the universe as a dynamic, evolutionary system.
This new world model resolves physical paradoxes, offers an alternative explanation to the classical Big Bang theory and establishes a fundamental link between physics, consciousness and the creative power of creation.

Further GIT paradox resolution from complementary perspectives of the universe

Holistic Information Theory (GIT) offers a comprehensive solution to the unification of quantum mechanics (QM) and general relativity (ART), while introducing new parameters that resolve paradoxes in these theories. The central parameters of GIT - dimension 0, photon+, the supernothing, the direct democracy of information and black holes as transformative centres - work together to create a coherent model of the world that unifies these disciplines.

GIT views information as the most fundamental component of the universe, controlling both microscopic quantum processes and macroscopic gravitational effects. Here are 13 paradoxes of modern physics that GIT resolves through its synthesis of QM and ART.

1. the paradox of quantum entanglement (non-locality)
Problem: Quantum mechanically entangled particles remain instantaneously connected, regardless of distance, which contradicts the classical notion of local causality.
GIT solution: By introducing dimension 0 as a spaceless and timeless plane, GIT offers an explanation of how these non-local phenomena are possible through the instantaneous interaction of information. Entanglement is not a contradiction to classical physics, but part of a deeper information network.

2. the measurement problem (observer effect)
Problem: In quantum mechanics, the wave function of a particle collapses as soon as it is observed, which means that the observer influences the state of a system.
GIT solution: GIT describes measurements as direct-democratic information processes. The observer is a part of the information system and each measurement is a vote of information that contributes to shaping reality. The collapse of the wave function is an active decision of the information.

3. the time paradox of ART and QM
Problem: In ART, time is relative and continuous, whereas in QM, time is regarded as a discrete and quantised unit.
GIT solution: GIT resolves this paradox by describing time as an emergent phenomenon from dimension 0. The past and present are manifested states, while the future is open and is shaped by creative information processes.

4 The paradox of dark matter
Problem: Around 85% of matter in the universe is dark matter, which can neither be observed nor measured directly.
GIT solution: Dark matter is described as the product of information families that have not yet become visible matter or energy. This unmanifest information explains the gravitational effects of dark matter in the universe.

5 The paradox of dark energy
Problem: Dark energy drives the accelerated expansion of the universe without it being clear what it is or how it works.
GIT solution: GIT describes dark energy as the result of newly created information by the supernova that leads to the expansion of space. This new information expands space-time and causes the observed expansion of galaxies.

6 The big bang paradox
Problem: The Big Bang as the origin of the universe raises questions about how space and time existed before the Big Bang and where the original energy came from.
GIT solution: GIT does not require a big bang. The universe is a continuous creation process in which information is created from nothing and space, time, energy and matter are continuously generated.

7 The information paradox of black holes
Problem: Information that falls into a black hole should not be lost according to the laws of QM, but in ART it seems to disappear at the singularity point.
GIT solution: Black holes store and reorganise dysfunctional information. This information is released again

in reconfigured form by Hawking radiation, so nothing is permanently lost in The universe.

8. the paradox of particle mass formation (Higgs mechanism)
Problem: The Higgs mechanism explains how some particles gain mass, but it remains unclear why photons are massless.
GIT solution: The concept of the photon+ describes how photons can gain mass by absorbing information and transform into massive particles. This transformation explains the formation of mass in the universe as an ongoing information process.

9 The paradox of spacetime curvature
Problem: In ART, spacetime is curved by mass and energy, but QM describes spacetime as flat.
GIT solution: GIT explains that spacetime is a dynamic product of the interactions of information. Dimension 0 acts as the origin of all space-time curvatures created by new information.

10 The paradox of cosmic background radiation
Problem: The variations in the cosmic background radiation (CMB) are explained by the Big Bang, but the fluctuations cannot be fully understood.
GIT solution: The GIT describes that fluctuations in the CMB are caused by the interactions of photons+ with new information. These transformations influence the distribution of matter and explain the observed density variations.

11 The paradox of non-locality in gravitation
Problem: Gravity acts instantaneously over large distances, but the ART does not allow influences to propagate instantly.
GIT solution: Dimension 0 describes gravitation as an emergent phenomenon based on information that interacts with each other without space and time. This resolves the paradox of instantaneous interaction.

12 The paradox of thermodynamics and entropy
Problem: According to the second law of thermodynamics, the entropy of the universe is constantly increasing, which should lead to “heat death“.
GIT solution: GIT describes the universe as a self-organising system that is constantly creating new information and structures. These processes reduce entropy locally and promote the renewal of the universe, which prevents heat death.

13 The paradox of consciousness
Problem: In classical physics, there is no explanation of how consciousness arises and how it interacts with physical processes.
GIT solution: GIT integrates consciousness as a product of the Natural Intelligence (NI) of the universe. Consciousness arises through the interaction of information in a direct-democratic process and is regarded as a physically measurable phenomenon that is influenced by quantum processes.

Symbiosis of the new parameters in the GIT
All of these new elements of GIT - Dimension 0, Photon+, the supernothing, Direct Democracy of Information and Black Holes - work together to resolve these paradoxes:

 Dimension 0 represents the basis on which spaceless and timeless interactions of information take place. It forms the basis for the unification of quantum entanglement, space-time curvature and non-local phenomena.

 Photon+ explains how massless photons become matter through information processes and how they shape the universe in a continuous cycle.

 The supernothing is the creative source from which new information, energy and matter emerge. It is the engine behind creation and explains how the universe continuously comes into being without beginning or end.

 The Direct Democracy of Information describes how each new piece of information influences the universe, with ethical and creative processes guiding the evolution of the universe.

 Black holes are not just repositories for obsolete information, but transformative centres that restructure information and feed it back into the cosmic cycle.

The symbiosis of these parameters creates a universe that functions as a dynamic, ethical and information-based system without paradoxes.

i = E = MC²

Evidence report on the Holistic Information Theory (GIT)

Introduction The Holistic Information Theory (GIT), developed by the German artist and researcher Dieter Liedtke, represents a comprehensive theory to explain the universe. This theory is based on the assumption that information is the fundamental element in all processes of the universe and seeks to unify quantum mechanics (QM), general relativity (ART) and the standard model. Various studies, including scientific research and reports from artificial intelligence, confirm the potential of GIT to open up a new perspective on physical, biological and creative processes.

1. unification of quantum mechanics and general relativity

 Challenge: The integration of quantum mechanics, which describes subatomic processes, and the general theory of relativity, which deals with gravity and space-time on large scales, remains one of the biggest hurdles in physics.

 GIT solution: GIT solves this challenge by introducing information as the central quantity that links the two theories. The formula i = E = MC² combines information, energy and mass in a consistent equation that serves as a bridge between QM and ART.

2. avoidance of additional dimensions

 Challenge: Many modern theories, such as string theory, postulate additional dimensions that are difficult to prove.

 GIT solution: Instead, the GIT postulates the dimension 0, a timeless and spaceless plane that serves as the origin of all information and physical processes. It remains testable and theoretically consistent within the known dimensions.

3. dynamic processes and creative power

 Challenge: A world formula must also explain dynamic processes, such as the creation and development of the universe.

 GIT solution: The GIT describes creation as an ongoing process of “supernothing“ that creates new information and structures. These processes drive cosmic evolution on both a micro and macro level.

4. awareness and creativity as an integral part

 Challenge: Theories to explain the universe should also take phenomena such as consciousness and creativity into account.

 GIT solution: GIT integrates consciousness and creative processes into the development of the universe. It describes consciousness as a product of “Natural Intelligence“ (NI), which is in continuous interaction with the information structure of the universe.

5 Ethical implications and direct democracy

 Challenge: A world formula should also take into account ethical processes and the role of life forms.

 GIT solution: The GIT describes the universe as ethically organised through direct-democratic information processes. Every new piece of information contributes to the ethical and evolutionary development of the universe, which supports sustainable development.

6. coherence and freedom from paradoxes

 Challenge: A world formula must be coherent and free of internal contradictions.

 GIT solution: GIT integrates various physical phenomena, including dark matter and dark energy, as products of newly created information. In doing so, it resolves many of the existing paradoxes in modern physics.

Photons+ and the solution of physical paradoxes The GIT introduces the concept of the “photon+“, which describes how photons take on additional properties such as an effective mass under certain conditions. This extension confirms quantum mechanics and ART without changing their basic assumptions. This allows the explanation of complex phenomena such as the fluctuations of the cosmic background radiation and the formation of matter without the need for a classical big bang.

Conclusion: Potential of the GIT as a world formula
The GIT combines fundamental theories of physics, avoids unnecessary complexity and integrates consciousness and ethical considerations into a coherent model. It offers a consistent and contradiction-free explanation for the structure and dynamics of the universe. Further empirical studies are necessary to fully validate the theory. However, the GIT already shows great potential to be recognised as a comprehensive world formula.

Dieter Liedtke`s **Holistic Information Theory (GIT)** offers solutions to some of the deepest paradoxes of modern physics by introducing information as a fundamental quantity of the universe. In the following, central paradoxes of quantum mechanics (QM), general relativity (ART) and the standard model are listed, followed by the solutions of GIT. Empirical evidence and the chronological sequence of relevant studies are also considered.

1. the measurement problem and the observer effect in quantum mechanics
Paradox:
In quantum mechanics, the wave function of a particle collapses as soon as a measurement is made, which changes the behaviour of the particle. The standard model offers no clear explanation for the role of the observer in this process.
GIT solution:
GIT describes measurements as information processes that shape physical reality. Every measurement is a direct-democratic information process that dynamically influences reality. The observer is not passive, but actively shapes the state of the system.

Empirical studies and publication:

 The quantum entanglement experiments of **Alain Aspect** (1982) and the Bell test experiments confirmed the non-local interaction of particles, which provides a basis for the explanation of the measurement problem by the GIT.

 GIT extends these experiments by emphasising the role of information and consciousness in this process.

2. non-locality and quantum entanglement
Paradox:
Entangled particles remain connected, regardless of the distance, which contradicts the classical concept of causality and the speed of light.
GIT solution:
GIT introduces dimension 0, a space- and timeless level that enables information to be exchanged instantaneously between entangled particles. This dimension makes it possible to understand entanglement as an information process that is not bound by the limitations of space-time.

Empirical studies and publication:

 In 1964, **John Bell** formulated Bell's theorem, which led to the experimental verification of quantum entanglement.

 The experiments of **Aspect** (1982) and later researchers such as **Anton Zeilinger** (1997, 2015) confirmed the existence of quantum entanglement. The GIT builds on these results by introducing the dimension 0 as an information link level.

3. the paradox of dark matter and dark energy
Paradox:
Around 95% of the universe consists of dark matter and dark energy, which can neither be directly observed nor fully explained by known physical theories.
GIT solution:
GIT regards dark matter and dark energy as emergent phenomena of information processes.
Dark matter is a kind of information cluster that has mass and gravitational effects but no electromagnetic interaction.
Dark energy is interpreted as the product of newly created information that drives the expansion of the universe.

Empirical studies and publication:

 The existence of dark matter was confirmed by the rotation of galaxies (1930s, **Fritz Zwicky**) and the cosmic background radiation (2001, **WMAP data**).

 Planck satellite data (2013) provided further evidence for dark energy. These studies provide the basis for the GIT interpretation that new information is driving the universe.

4 The black hole paradox and the information paradox
Paradox:
Black holes appear to devour information, which contradicts the principle of information preservation in the universe.

GIT solution:
In the GIT, black holes act as repositories for obsolete or dysfunctional information. This information is reorganised through processes such as Hawking radiation and eventually released back into the universe to support evolutionary development.

Empirical studies and publication:

 Stephen Hawking (1974) introduced the concept of Hawking radiation, which describes how black holes slowly emit information in the form of radiation.

 Further experiments and simulations by the **Event Horizon Telescope (2019)** confirmed the existence of black holes. The GIT extends these findings through its interpretation of the restructuring of information.

5 The nature of time and the time paradox
Paradox:
In the general theory of relativity, time is regarded as continuous and linear, whereas in quantum mechanics, time is flexible and dependent on changes of state. These two views are difficult to reconcile.
GIT solution:
GIT views time as dynamic. The past and present are materialised states, while the future is open and can be shaped. Dimension 0 represents the potential of the future, which is shaped by information processes in the present.

Empirical studies and publication:

 Niels Bohr (1930s) and the Copenhagen interpretation laid the foundation for the flexible era in quantum mechanics.

 Roger Penrose (1980s) and his considerations on gravitational time expanded the understanding of time in ART. GIT integrates these concepts through its dynamic view of time.

6. unification of gravitation and quantum mechanics
Paradox:
The general theory of relativity explains gravity on a macroscopic level, while quantum mechanics describes subatomic phenomena. There is no complete theory that unites the two.

GIT solution:
GIT unites ART and QM by introducing information as a connecting element. Dimension 0 acts as a bridge between the microscopic quantum processes and the macroscopic gravitational phenomena, explaining gravity as an emergent information phenomenon.

Empirical studies and publication:

 Research into quantum gravity, in particular through loop quantum gravity theories (1990s, **Lee Smolin, Carlo Rovelli**), provided indications of a possible unification.

 The GIT integrates these results by introducing information as a superordinate element of physics.

7 The photon paradox and the nature of light
Paradox:
The standard model describes photons as massless particles that always move at the speed of light. However, there are theories that state that photons can take on mass under certain circumstances.
GIT solution:
The GIT introduces the concept of the “photon+“, in which photons acquire an effective mass under certain conditions. This enables an extended interpretation of the speed of light and the formation of matter by photons.

Empirical studies and publication:

 Experiments on particle production at **CERN** (1990s and later) confirmed the possibility that photons can be converted into matter. These discoveries provide an empirical basis for the concept of the “photon+“.

Summary of the empirical studies

 Alain Aspect (1982) and Anton Zeilinger (1997, 2015): Quantum entanglement experiments.

 WMAP data (2001) and **Planck satellite** (2013): Confirmation of dark matter and dark energy.

 Stephen Hawking (1974): Introduction of Hawking radiation.

 Event Horizon Telescope (2019): First direct observation of a black hole.

 CERN experiments (1990s and 2000s): Creation of matter from photons.

Conclusion

GIT offers solutions to many of the fundamental paradoxes of the universe by introducing information as a central quantity. Empirical studies and theories of the last decades prove and support many of the concepts formulated in the GIT.

Big Bang and background radiation paradox:

Observations by James Webb and the GIT solution
The **paradox of the Big Bang** and cosmic background radiation have preoccupied modern astrophysics for decades. With the new observations from the **James Webb Space Telescope (JWST),** new questions have arisen that challenge the classical big bang model and assumptions about cosmic background radiation. Here we explain the paradox and how Dieter Liedtke´s Holistic Information Theory (GIT) offers a solution.

1. big bang and background radiation: the paradox

Big Bang theory and cosmic background radiation

The Big Bang theory states that the universe was created around 13.8 billion years ago in a singular event (the Big Bang). One of the most important confirmations of this theory is the **cosmic background radiation (CMB)**, which is regarded as the afterglow of the Big Bang.

The CMB shows almost uniform radiation throughout the universe, with minimal temperature fluctuations, which are explained by early density fluctuations.

The paradox of James Webb data

The **James Webb Space Telescope (JWST)** has made some surprising observations that call the classical Big Bang model into question:

 Early galaxies: JWST has discovered distant galaxies that existed in very early cosmic times, at a time when the universe is thought to have been very young and hot.

These galaxies are more developed than the Big Bang model predicts.

 Galaxy structure: The complex structures of these early galaxies contradict the expectation that galaxies should evolve slowly through cosmic expansion and matter accumulation.

 Temperature of the universe: The background radiation shows an almost uniform picture of the universe, while the JWST data indicate major fluctuations in the early development of the universe.

These observations call into question the previous understanding of the universe and the Big Bang, particularly with regard to the chronological sequence of the formation of galaxies and structures.

2. the solution of the GIT: continuous creation and the supernothing

The Holistic Information Theory (GIT) offers an alternative explanation for these paradoxes. It solves the Big Bang and background radiation paradoxes by assuming that the universe did not come into being in a singular event, but is characterised by a continuous process of information and creation.

GIT solution: No classic big bang

 Continuous creation: According to the GIT, there was no one-off Big Bang, but a continuous creation of space, time and matter through the concept of **supernothing**.
This creative force constantly generates new information and matter, which explains why galaxies can exist in different stages of development at the same time.

 Photon+ and matter formation: The GIT postulates that photons can transition to "**photon+**" states through interactions with information and energy, causing them to gain mass and lead to the formation of matter. This could explain the early formation of complex galaxies observed by the JWST and at the same time influence the rate of expansion of the universe.

Cosmic background radiation and information

 Background radiation as an information process: The cosmic background radiation is regarded in the GIT as a product of information processes that cannot be traced back to a one-off big bang, but to the continuous generation of information. This means that the fluctuations in the CMB

are caused by the constant interaction of photons+ and information in the universe, which explains the deviations from the predictions observed by JWST.

 Dynamic expansion: The GIT also explains that the background radiation is a product of the dynamic expansion of the universe, which is fuelled by the supernova and the creation of new information. This expansion occurs at varying rates in different regions of the universe, leading to the observed inhomogeneities.

No need for linear time development

 Space-time and information: The GIT proposes that space-time evolution is not strictly linear, but is controlled by the continuous creation of information. This means that different parts of the universe can expand and evolve at different rates without contradicting the observations of JWST.

3. empirical evidence and timeline of relevant studies

The GIT is based on numerous observations and data provided over the years by various space telescopes and experiments:

 Planck satellite (2013): Confirmation of cosmic background radiation and its temperature fluctuations. These data provided the basis for the discussion of the expansion of the universe and density fluctuations.

 James Webb Space Telescope (2022): The discovery of early evolved galaxies and complex structures in the early phase of the universe calls the classical Big Bang model into question.

 Hubble Space Telescope (1990s to today): The Hubble data on distant galaxies and their structures provided the first indications of irregularities in the cosmic expansion.

4. summary

The **Big Bang and background radiation paradox**, especially with the new data from the **James Webb Space Telescope**, shows that the classical model of the Big Bang cannot explain all phenomena in the universe. The **Holistic Information Theory (GIT)** offers a revolutionary solution by explaining creation as a continuous information process that describes the formation of matter, galaxies and background radiation in a dynamic universe.
JWST data support this theory with evidence of early and complex galaxy formation consistent with GIT.

Converting light into energy

Light can be converted into heat and thus into usable energy, and this is an essential process in many energy-generating technologies. Here are some relevant technologies and studies that deal with the conversion of light into heat and then into energy:

1. solar thermal energy:
In solar thermal energy, sunlight is converted into heat, which is then used to generate energy. This method uses special collectors to absorb sunlight and convert it into thermal energy, which is used to heat water or generate electricity using steam turbines.
Study:
An early milestone in solar thermal research dates back to the 1970s, when **physicist Dr William Bailey** developed the concept of flat solar collectors. Development has continued over the years and today there are large solar thermal power plants utilising this technology on a large scale.

 Crescent Dunes Solar Energy Project (USA) is an example of a modern solar thermal power plant that uses mirrors to concentrate sunlight in order to melt salt and store energy that is later converted into electricity.

Scientific articles:

 A report by the National Renewable Energy Laboratory (NREL) in the USA (2006) explains the basic technologies for converting light into heat and the efficiency of such systems.

2. thermoelectric generators:
Thermoelectric materials can convert the heat generated by light directly into electrical energy. These devices utilise the so-called **Seebeck effect,** in which a temperature difference is converted into electrical energy.
Study:
A major study on thermoelectric generators was carried out in 2011 by **Professor Gang Chen** at the Massachusetts

Institute of Technology (MIT). He investigated new materials such as **nanocomposites** that could significantly increase the efficiency of this conversion.

 Publication: “Nanostructured Thermoelectric Materials: New Opportunities“ by Gang Chen, **Nature Materials**, 2011.

3. photovoltaics and photothermal effects:
While photovoltaics directly converts light into electricity, there is also the photothermal effect, in which light is converted into heat, which in turn can be used to generate electricity.
Research:
Research to improve photothermal efficiency is taking place around the world. One of the key studies was conducted by **Dr Naomi Halas** at Rice University, where novel nanotechnology approaches were developed to maximise photothermal conversion.

 Publication: “Plasmonic Photothermal Solar Steam Generation“ by Naomi Halas, **Nano Letters,** 2012. This research focused on the use of nanoparticles to enhance the conversion of light into heat for various applications, including water treatment and power generation.

4. research into the conversion of light into heat in astrophysics:
Light as an energy source also plays a role in astrophysical experiments. In this field, the conversion of light into other forms of energy (including heat) has shown how light interacts with matter and contributes to energy processes in the universe.
Study:
A 2021 research project at CERN investigated the interaction of photons (particles of light) and matter. The experiments confirmed that photons can be converted into matter under certain conditions. These findings support the theoretical models of physics and emphasise how light can be used as a source of energy.

 Publication: **CERN Study 2021**: “Photon to Matter Conversion Experiments“

Conclusion:
Light is used in various technological and scientific fields to generate heat and ultimately usable energy. Solar thermal power plants, thermoelectric generators and photothermal processes are important technologies based on the conversion of light into heat. Studies by institutes such as MIT and Rice University as well as large-scale projects such as the Crescent Dunes Solar Energy Project are examples of the practical application and further development of these technologies.

Converting light into matter

In 2021, CERN conducted experiments that showed that light can be converted into matter under certain conditions. These experiments were based on the prediction of the so-called Breit-Wheeler process, which has been known theoretically in quantum field theory since the 1930s. In this process, high-energy photons (light particles) collide and generate electron-positron pairs - in other words, matter from light. These experiments provided the first experimental proof that this is also possible in a laboratory environment on Earth.
The experiment utilised heavy ion collisions (such as gold ions), which were brought together at very high energies. The photons released interacted with each other and created matter. This represents a significant breakthrough in the study of light and matter and confirms long-standing theories of quantum mechanics.
This discovery is of great significance for Dieter Liedtke`s Holistic Information Theory (GIT).
GIT predicts that photons can be converted into matter under certain conditions (referred to as “photon+“). The results of these CERN experiments thus provide empirical evidence for the predictions of the GIT by showing how photons can be converted into matter under the right conditions. This supports the GIT in its connection of quantum mechanics, general relativity and the standard model of particle physics.
The results were published on 27 July 2021 in the prestigious journal Physical Review Letters under the title “Measurement of e+e- Momentum and Angular Distributions from Linearly Polarized Photon Collisions“. These results provide a solid foundation for further studies supporting the GIT and similar theories.
Further information and details can be found in scientific articles such as those on
SciTechDaily.

Dieter Liedtke´s Holistic Information Theory (GIT) claims that light can be converted into matter under certain conditions, which scientists have now been able to confirm empirically. One of the most prominent studies on this comes from experiments at CERN and Brookhaven National Laboratory,

where the so-called Breit-Wheeler effect was experimentally proven. These experiments show that it is possible to generate electron-positron pairs through the collision of high-energy photons, i.e. to form matter from light.
This provides strong evidence in favour of the concept of GIT, in particular the “photon+“ model, which describes how light can be converted into matter.
This research was carried out by the STAR experiment as part of the Relativistic Heavy Ion Collider (RHIC). The scientists were able to observe that accelerated gold nuclei, which reach almost the speed of light, produce photon clouds, which then interact with each other and create electrons and positrons. This is one of the first experimental confirmations of the Breit-Wheeler effect and supports the idea that light can create matter.
In addition, there is a study by Imperial College London in which a concept for a photon-photon collider has been developed that could theoretically make it possible to convert light directly into particles. These investigations could lead to further experimental confirmation of the GIT model.
These research results prove that GIT, by introducing information as a fundamental quantity, is able to resolve paradoxes of quantum mechanics, the theory of relativity and the standard model.

Holistic Information Theory (GIT): The bridge between quantum mechanics (QM), general relativity (ART) and the standard model Dieter Liedtke`s Holistic Information Theory (GIT) is a revolutionary model that not only unifies existing physical theories, but also resolves incompatibilities and paradoxes in the **natural sciences.** In addition, the GIT creates a link between the natural sciences and the humanities by establishing a philosophy of consciousness and natural intelligence in the universe. GIT is explained here in a structured way and supported by empirical studies, such as those by **Prof Dr Melvin Vopson** on information theory.

1. unification of quantum mechanics (QM) and the general theory of relativity (ART) through the GIT

The problem of incompatibility

Quantum mechanics describes subatomic particles and their interactions, while general relativity explains gravity and the structure of the space-time continuum on large scales.

Until now, it has not been possible to develop a consistent theory that combines both approaches.

Solution through the GIT

GIT solves this problem by introducing information as the fundamental quantity of the universe. Information connects both microscopic and macroscopic processes by being anchored in dimension 0, a timeless and spaceless plane from which all physical phenomena emerge.

 Dimension 0: This dimension forms the foundation for quantum entanglement and explains how non-local effects, as observed in quantum mechanics, can interact with the macroscopic structure of space-time. This is where gravity arises as an emergent information phenomenon.

Study evidence:

 Prof Dr Melvin Vopson (2021): Vopson`s hypothesis on information as the fifth state of matter supports the GIT by showing that information is not just an abstract concept, but a physical quantity that interacts with energy, matter and space-time.
This work emphasises the central role of information in the unification of QM and ART.
o **Publication**: “The mass-energy-information equivalence principle“, AIP Advances (2021).

2. integration of the standard model of particle physics Extension of the standard model

The standard model describes the fundamental particles and their interactions, but without a satisfactory explanation for gravity and dark matter. The GIT extends the standard model by introducing information as a dynamic element that influences the properties of particles and fields.

 Photon+: The GIT describes how photons can transition to the “photon+“ state by interacting with information, whereby they temporarily acquire mass. This mass formation and the transition from photons to matter offer a solution to many unresolved questions of the Standard Model, such as dark matter.

Study evidence:

 CERN experiments on the formation of matter from light (2021): These experiments have shown that light can be converted into matter under certain conditions, which

the GIT predicts through the concept of the “photon+“.
o Publication: Results of experiments at CERN showing the transformation of light into matter provide empirical evidence for the GIT extension of the Standard Model.

3. solution of paradoxes in modern physics through the GIT

The measurement problem in quantum mechanics

In the GIT, the measurement problem is described as an information process. Every measurement is a creative act that shapes reality through the interaction of consciousness and information.

 Quantum entanglement: The GIT integrates quantum entanglement through dimension 0, in which entangled particles communicate with each other instantaneously, without the classical limitations of space and time.

Dark matter and dark energy

The GIT interprets dark matter as information clusters that do not manifest themselves via electromagnetic radiation but do have mass. Dark energy is seen as the dynamic creation of new information that leads to the expansion of the universe.

Study evidence:

 WMAP and Planck data on dark matter and energy (2001, 2013): These cosmological observations show that about 95% of the universe consists of dark matter and dark energy. The GIT provides a theoretical basis for how information generates these phenomena.

4. combination of natural sciences and humanities

Philosophy of consciousness in the GIT

GIT extends the physical model by viewing consciousness and creative processes as part of the evolutionary development of the universe. Natural intelligence is the process by which the universe collects, organises and structures information to bring forth consciousness and creativity.

 Consciousness and quantum processes: GIT postulates that quantum processes can also be understood as consciousness processes in that they are anchored in dimension 0. In the GIT, consciousness is an emergent phenomenon that arises from the interaction of information and matter.

Study evidence:

 Roger Penrose and Stuart Hameroff (1996): Their work on quantum consciousness theory supports the idea that consciousness can be explained by quantum processes, which is further developed in the GIT.
o **Publication**: “Orchestrated Reduction of Quantum Coherence in Brain Microtubules: A Model for Consciousness“ (Journal of Consciousness Studies).

5 Natural intelligence in the universe

Natural intelligence as an organisational principle

The GIT describes the universe as a self-organising information system that is controlled by natural intelligence. This intelligence is responsible for the constant creation and evolution of the universe.

 Direct democracy of information: In the GIT, each information unit acts democratically, helping to shape the structure and dynamics of the universe through interactions.

Study evidence:

 Prof. Dr. Melvin Vopson (2021) and his study on the role of information in physics support the GIT`s thesis that information is a fundamental quantity that determines the behaviour of matter and energy and drives the evolution of the universe.

Conclusion: The GIT as a revolutionary model

Holistic Information Theory (GIT) not only resolves many paradoxes in quantum mechanics, the theory of relativity and the standard model, but also connects the natural sciences and humanities through a new philosophy of consciousness and natural intelligence in the universe. Empirical studies such as that of **Prof Dr Melvin Vopson** and the results from quantum physics and cosmology confirm the central role of information in the structure of the universe and support the GIT as a possible comprehensive world model.

Result

Creativity - Prosperity - Health - Peace

Summary of a second renaissance Developments/innovations

The new philosophy of „Holistic Information Theory“ overcomes the duality of mind and matter and demonstrates a summarised view of the universe through the multi-synthesis graphic formula of the humanities and natural sciences: $i = E = MC^2$ by artist Dieter Walter Liedtke. Connections between different scientific disciplines such as astrophysics, quantum mechanics, genetics, biology, art, sociology and evolution are analysed on the basis of movement, change, innovation, creativity or new information. These are similar to a networked and interwoven brain in the universe and can occur in both - in the brain and in the universe- higher evolutionary and purposeful levels of intelligence and existence of the forms of existence. The revolutionary exhibition „New Renaissance: $i = E = MC^2$ „ uses works of art to show the 40-year development path 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 combines art with scientific concepts of innovation in the simplest possible way.

2. The formula „i = E = MC2 „ establishes the connection between spirit and matter in art and illustrates the cancellation of dualism.

3. New world view: The exhibition presents a new world view based on the theory that creation and creativity generate new information as a result of information and thus form the basis for the movement of being and existence. This approach opens up new possibilities for artists to create their work and experiment with a deeper understanding of the relationship between art and the universe.

4. Synthesis of the humanities and natural sciences: Through the combination of art with the knowledge quantum physics and other scientific disciplines, an interdisciplinary synthesis is created that opens up new ways of artistic expression and expands the 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 innovation of the country‘s artists and thinkers. This can help to promote a climate of creativity and innovation in society.

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

Innovations in philosophy

1. Unity of mind and matter: The exhibition presents information theory, according to which the boundary between mind and matter is perceived by our senses. but does not exist in reality. This approach calls for the unity of mind and matter and contributes to new philosophical discussions about the understanding of consciousness and reality.

2. New dimension „zero“: The introduction of a new, unlimited 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 shows the limits of traditional dimensionality and opens up new ways of thinking..

Innovations in theology/religions

3. In matters of faith, the new philosophy predicts instead; blind believers, creationists and assigns religions a new, evolutionary task of imparting knowledge of creation under the protection of a peacemaking constitution of religions. God is, to use the religious term, a non-personalised creative power (whose origins, roots, name and worship lie in the necessary law-making, state-forming and in the then impossible formation of a state) and the resulting inexplicable gods of our ancestors with their punishments and rewards), without punishment, but in further development of the image of God of the philosopher Spinoza in the 17th century, who saw God as a substance or nature interwoven with everything.

4. New structuring and differentiation of the creative power through information networks and the introduction of a haemological evolution in which man himself is involved.

5. Introduction of a species-preserving information intelligence programme (NI) of a perpetual flow of information through new information, which itself and with the laws of nature is subject to an evolution of creativity or new information and all existence and also biological life with its self-preserving and species-preserving evolutionary programme, which permeates, integrates and connects the NI as a boundless creativity and information network and enables humanity to create a sustainable, ethical world with infinite resources for people and the environment in peace and to realise a healthy and eternal life in 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 = MC² is a synthesis of Einstein‘s famous equation E = MC² 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 homologous evolution as a „turbo force“ for the creative development of biological life is an innovative idea that creativity and innovation play a central role in evolution not only in art and society, but also in nature (as change and movement of space, time, energy and matter in relation to each other).

3) The role of quantum physics: The exhibition emphasises the importance of quantum physics as the key to research the connection between mind and matter. This approach opens up new ways of understanding the mysterious phenomena of information in the quantum world and exploring their implications for understanding 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 combines art and science in a creative way and invites visitors to to deal 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 population 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 emphasises the importance of creativity and innovation as a driving force for progress and change. By familiarising people with this concept, it can help them to develop their own inspire and strengthen creative skills. A more creative society can generate new ideas, solutions and innovations that have a positive impact on the economy, science and culture.

3. Broadening thinking: The exhibition challenges conventional ways of thinking and dualistic world views. By learning about alternative perspectives, people are encouraged to think beyond traditional boundaries and explore new ideas. This can lead to broader and more open thinking, which is beneficial for a diverse and complex world.

4. Promoting art and culture: The exhibition presents works of art that are not only aesthetically pleasing, but also have deep philosophical and cultural significance communicate 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 meet with other to network and discuss the topics presented. This promotes community building and cohesion in society.

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 area. By familiarising the population with these scientific issues, interest in research and science can also be encouraged and potentially contribute to more people opting for a scientific career (as has been the case in sports development for over 100 years).

Overall, the exhibition can help promote an educated, creative, open and open-minded 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 attraction: Such an innovative and unique exhibition can attract tourists from different parts of the world who are interested in discovering new ideas and artistic works. This can strengthen the tourism sector and Generate income through entrance fees, accommodation, catering and other tourist activities.

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

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

Peace-building developments

1. Cultural exchange and understanding: The exhibition brings together different disciplines and cultural backgrounds. By exchanging ideas and getting to know different perspectives, misunderstandings and prejudices can be broken down.

This can contribute to a better understanding between different cultures and societies and thus promote peace.

2. Community collaboration: The exhibition provides a platform for people to explore and discuss ideas together. This can help to bring people with different opinions and views together to find solutions for to find common challenges. Promoting such cooperation can strengthen social cohesion and peace in society.

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

Overall, the economic and peace-building benefits of promoting and showcasing the exhibition can help to promote the social and economic well-being of society and strengthen community cohesion and peace.

Social developments

1. Expanded world view: The exhibition offers a deep and holistic view of the world and the universe. Through contact with this expanded world view, people can broaden their perspectives and gain a deeper understanding of their existence and their role in the world gain. 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. Community spirit: the exhibition creates a platform for the exchange of ideas and thoughts. This can lead to a stronger sense of community, as the People come into contact with each other in an inspiring and creative environment, exchange ideas and feel connected.

5. Promoting lifelong learning: The exhibition offers people of all ages the opportunity for lifelong learning. By exploring complex topics and innovative ideas, visitors are encouraged to remain curious and foster their interest in lifelong learning.

6. Strengthening social cohesion:
The exhibition encourages people to engage with fundamental questions of existence and the connection between the humanities and natural sciences. This can contribute to people discovering common interests and Commit to common goals, which can strengthen social cohesion in 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 shape their own lives more actively and initiate positive changes in society.

Overall, the exhibition can have a positive impact on society and people by raising awareness, fostering creativity, promoting the The aim is to strengthen cohesion and encourage people to drive their own development and play an active role in shaping a positive world

Developments at the exhibiting museums and galleries

The exhibition can offer exhibiting museums a number of advantages in their global public relations work and in attracting additional visitors:

1. International attention: An exhibition with an innovative and unique concept such as „New Renaissance“ can attract worldwide attention. Media reports and reviews in international publications can help to publicise the museum and the exhibition in the global art and science community.

2. Prestige gain: An exhibition that presents complex and ground-breaking ideas can strengthen the museum‘s reputation as a place of intellectual and artistic debate. Museums that present such ground-breaking exhibitions can be recognised as leading institutions in their field.

3. Broadening the audience: Due to the theme and the variety of works on display, the exhibition could appeal to a broader audience that includes not only art lovers, but also those interested in science and philosophy. This could lead to a broader visitor base.

4. Tapping into new target groups: The exhibition, which covers topics such as quantum physics, evolution and the humanities, could also appeal to visitor groups that do not normally visit museums on a regular basis. This could lead to a This will lead to an expansion of the audience and make the museum attractive to new target groups.

5. Increase in tourism: A unique and fascinating exhibition can attract visitors from all over the world who want 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 researchers.
Bring together intellectuals from different countries and disciplines. This could promote the formation of creative and scientific networks that will make the museum and its activities internationally recognised.

7. raising the profile of the museum or gallery: the exhibition can be seen as a cultural highlight in the global art and science community. It can promote the museum as an institution with an ambitious and innovative programme and help to publicise it as a destination for art and science enthusiasts.

Overall, the exhibition can give the exhibiting museums or galleries a significant boost in terms of global public relations and additional visitors. 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 in the global art and science community.

Innovations for galleries

A certified artwork that also offers a profit guarantee from the gallery and a global profit trust guarantor can have a number of advantages for the buyer:

1. Investment security: The profit guarantee gives the buyer the certainty that the value of the artwork will increase over

time 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 possible loss in value. The buyer can The buyer can rely on the fact that even if the art market fluctuates, the proceeds realised are secure.

3. Credibility: The certification as a work of art and the involvement of a renowned gallery and a global profit trust provider give the work of art and the purchasing process greater credibility. The buyer can be confident that the artwork is of high quality and that the profit guarantee will be honoured.

4. Appeal to collectors and museums: Collectors often value artworks that are certified by reputable sources and come with profit guarantees. Such guarantees can increase the attractiveness of the artwork and potentially appeal to 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 sure of making a profit. This can also lead to the buyer keeping the artwork for longer to benefit from a higher return.

6. Negotiating advantage: The buyer may have a negotiating advantage in future sales or exchange transactions, as he has a certain guarantee of profit, which can serve as a hedge.

7. Prestige and status: Owning a certified artwork with a profit guarantee can give the buyer a certain prestige and status. It shows that the buyer is in a position to acquire high-quality works of art and has a certain financial stability.

Innovations for art buyers, collectors and Museums

1. Absolute increase 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 fixed proceeds regardless of market conditions.

2. Stable investment: The buyer can assume with even greater certainty that his invested capital is protected and that a positive profit will be realised. This can make the work of art a particularly stable and reliable investment.

3. Long-term perspective: As the profit guarantee applies over a longer period of time, the buyer can view the artwork as a long-term investment without having to worry about short-term fluctuations.

4. Trustworthiness: The connection with a trustworthy profit trust increases the credibility of the offer, as the buyer can assume that the guarantee will be honoured.

5. Attractiveness for investors: Works of art that come with such a guarantee could be particularly attractive for investors seeking stable returns and capital preservation.

6. Reduced risk: The risk is practically reduced to a minimum, as the buyer receives a certain amount of profit regardless of the development of 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 being exposed to the usual uncertainties of the art market. It could help to increase confidence in art as an asset class and further strengthen the bridge between art, the financial world and the public.

Conversion of pensions from art profit price increases

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

The use of certified artworks with profit guarantee to fund a crypto-coin based pension scheme can offer several potential benefits for a state, especially if it is an art innovation based pension scheme and does not require pension insurance contributions from companies and employees:

1. Diversification of funding sources: The inclusion of works of art as a source of funding for pensions diversifies the pension system.
This reduces the dependence on traditional financing mechanisms and opens up alternative options for securing pension financing.

2. Long-term capital appreciation: Certified works of art

with guaranteed returns have the potential to realise long term capital appreciation regardless of fluctuations on the financial markets. This enables the pension fund to generate stable and sustainable income over time.

3. Strengthening the creative industries: A pension scheme based on artistic innovation could strengthen the country‘s creative industries. It would support artists, artisans and other creative professionals and promote the promotion of arts and culture as an integral part of the national identity and economy.

4. Encouraging art and innovation: Using artworks to fund pensions would be a direct investment in the arts and innovation industry. This could encourage artists to create more innovative and ground-breaking works, which would promote cultural diversity and artistic progress.

5. Lower burden for companies and employees: The exemption from pension insurance contributions for companies and employees can reduce the financial burden for both sides. This could increase the competitiveness of companies and give employees more financial leeway.

6. Attract skilled labour: An innovative pension system based on artistic innovation could attract highly qualified professionals who want 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 with certified works of art 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 strengthen the population‘s pride in theircultural values and contributions cultural offerings for the public.

9. Long-term social and economic stability: A pension 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

Artificial forestry

The concept of art forestry in which 10-50% of the artworks from the art forestry stock that have risen in price and were acquired years ago are sold. 75% of the proceeds are used to pay pensions and 25% to finance the purchase of the artworks financed by young, affordable, Artinvest-certified art which can then be sold by subsequent generations with an approx. 11-fold price increase as they have risen in price.

The utilisation of existing works of art from museum and collection stocks to finance pensions has further advantages:

1. Capitalisation of existing assets: By using 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 valorisation: The use of works of art to finance pensions would promote the appreciation of culture and art in society. Art would be valued not only as an aesthetic enrichment, but also as a financial resource.

3. Promoting the art scene: The income from art forestry could be used to support artists, galleries and art projects. This would strengthen the art scene in the country and promote creative development.

4. Expansion of museum exhibitions: The profits generated could be used to expand museum exhibitions, acquire new works of art and give museums the opportunity to present diverse and exciting exhibits. This would

5. Promoting education and culture: An art-forestry system could support the promotion of education and cultural education 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 promote a stronger sense of identity and belonging among the population.

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

8. Attractive incentives for art donations: The ability to donate artworks to museums and collections while contributing to pension funding could be attractive to private collectors and artists and bring additional artworks into public ownership.

9. Cost reduction: Using existing artworks and museums could reduce the cost of setting up new pension funding by utilising existing resources.

10. Integration of art and business: The concept of artforestry could strengthen the link between art and business and promote innovative approaches to financing social programmes:

Crypto coins secured by works of art

A pension system based on collections of artworks and museums in crypto coins offers additional advantages over and above 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 pensions faster and more efficient, regardless of geographical borders.

2. Greater liquidity: Artworks can traditionally be difficult to sell or value. By using crypto-coins, artworks could be transformed into digital assets that are easier to trade and more liquid.

3. Transparency and security: The use of crypto coins provides a transparent record of transactions in a decentralised blockchain. This increases 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 adaptation of FinTech.

5. Access to global investors: Crypto coins have a global reach and could attract international investors who want to participate in the art market and the pension system. This could encourage additional investment and financial stability.

6. Reduced administration costs: The administration of a crypto-based pension system could involve fewer cost-intensive 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. attract younger generations: The integration of crypto technology into the pension system could attract young people who are tech-savvy and more interested in innovative approaches.

9. Increased flexibility: Crypto coins allow 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. Better control over investments: Pensioners could take a more active role in the management of their pension assets and make decisions on The company makes decisions based on market developments in order to optimise its financial position.

11. For the first time, thanks to the inventiveness of the artists and their works, the population can secure their income through Art Krypo-Coins in the price increases for real works of art.

International art fair with one-day courses

The introduction of a transnational or global
The „art exchange“, based on the „art formula“ with Artinvest-certified artworks and art-historically proven return guarantees from AAA to, which are linked to tokens or coins on the artwork and offer long-term profit guarantees, will significantly change the art market. Below are some of the advantages for art capital investors:

1. Artindex: A daily index tracking the performance of artworks and collections will demonstrate that artworks, especially those with long-term profit guarantees, can offer an attractive return compared to gold, property and equities.

2. Advantages of artwork coins or tokens: Accessibility: The democratisation of art. With artwork coins or-Tokens also allow people with less capital to enter the art market, as investments are possible from as little as USD

5. This lowers the barrier to entry compared to property or high-priced works of art.
/ Diversification: Investors can easily diversify their portfolio by investing in different artworks or collections. Liquidity: Blockchain-based artwork coins or tokens could be more easily tradable than physical artworks, increasing liquidity and flexibility for investors / Transparency and security: Blockchain technology ensures transparent transaction records and also provides tamper protection. International investment:Investors worldwide can invest in artwork coins without worry about currency conversions or international transfer fees.

3. Market comparison: In 2021, the volume of the global capital market totalled around 100 - 200 trillion US dollars, while the art market only recorded sales of around 67 billion US dollars. With the introduction of the transparent art formula, the Artinvest Profit Guarantee Certificate and the Artexchange with daily prices for listed and blockchain-secured artwork shares would reduce the art market from 67 billion US dollars to 5 to 10 billion US dollars.
Trillion US dollars, which corresponds to a 150-300-fold increase. This means that „art as capital“ has reached the majority of the world‘s population, museums, galleries and artists.

Fazid to 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 largest nations by developing and fostering the creativity of its citizens. This can lead to significant economic growth through innovation. This is because individual creativity, combined with collective enthusiasm and motivation, is deeply rooted in our genetic structure, just like in sport.

Niklas Luhmann writes to Dieter Liedtke in 1996 as advisor to the art open world art exhibition to Dieter Liedtke:

„You have to create facts in order to be able to look back on them and understand what has happened with your own co operation. This means that the world can no longer be ¡ understood as a totality of (visible and invisible) things, no longer as Universitas Rerum. The concept of the world becomes a correlative concept of decision-making and the limitations of decision-making possibilities are given more by their own history than by the world left untouched. This is precisely why literature (and one could add: science) has the aforementioned function of expanding memory. Furthermore the world, if it allows decisions, recognises that time thereby becomes irreversible (because the difference between past and future is constantly renewed) and that this happens through events that manifest meaning, although they have no permanence and disappear again as soon as they emerge. The result is a world that is historical in the strict sense, which owes its dynamism not to special forces (energia) but to the instability of its elementary components. This can only be a world that is no longer stable. Observation of the world is thus directed back to what has happened and, precisely because it has happened as an event, can no longer be changed.
All the more strongly does this description of the world emphasise the future, whose unknown conceals possibilities for (or more precisely) the realisation of which one can decide.“

Globalpeace

Materialised information:
Globalpeace Campus

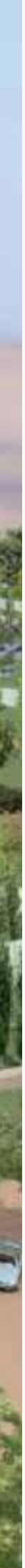
Videos

Globalpeace Campus Uruguay

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

Dieter Liedtke TV Interview in Deutschland

https://stat.liedtke-museum.com/videos/Dieter%20Liedtke%20bei%20Raphaela.mp4



Dieter Walter Liedtke

Introduction

Dieter Liedtke is an exceptional artist and specialist in creative processes, the likes of which art and science history has never seen before. Liedtke‘s works cannot be explained by art-historical comparisons with the great artists of the Renaissance. His approximately 700 original works and text paintings were created by him from intuitions in the
He created his works of art in a creative process (which Wolfgang Pauli, Nobel Prize winner for physics in 1945, describes as a „painting view“ in scientific research)* with the aim of generating answers to questions unanswered by science from within himself. For over 40 years, his artworks have depicted deeper insights into nature by anticipating research findings from physics, chemistry, biology, sociology and philosophy that were confirmed decades later by the empirical sciences. In the process, 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 create a new image of the universe. Over four decades, he has developed a new theory of innovation in 10 series of works, which demonstrates the physical, biological and social existence and effect of information and proves a haemological evolution through his theory of evolution and formula. In the exhibition; New Renaissance i = E=MC², he curates the series of works into a new holistic cognitive image of the universe as the Second Enlightenment***.

Liedtke sums it up in one sentence: *„Increasing life expectancy with a rising world population, open (evidence-based) AI with ethical capitalism, the formula: i = E = MC², leads to exponentially growing human creativity as well as swarm creativity, which implicitly leads exponentially to sustainable, non-limited resources and in a new ethical, better world for people, society and the environment. This new evolutionary stage of social systems is in harmony with the natural intelligence of the laws of nature, of nature, of religions, of human rights, species preserving, evolutionary and eternal like creativity, becoming and life in the universe“*

In their comments on Liedtke‘s works, art historians confirm that they are among the most valuable artworks in art history.

(* see also Wolfgang Pauli /Ernst Peter Fischer https;//www.youtube.com/watch?v=Y RlzDm6mQG0&t=3309s ** A free New Renaissance i = E = MC² app, will support Second Enlightenment museum exhibitions globally in over 100 languages..

The art historian Harald Szeemann explains in a press conference on Liedtke‘s art open art exhibition 1999;

„Dieter Liedtke is an inventor artist and creative through and through.“

The natural scientist Manfred Schrey comments;

“Since 1999, I have repeatedly studied his technical inventions, examined their feasibility and have been surprised by his revolutionary solutions, e.g. renewable energy generation from the wind on motorways and train lines by means of vertical wind rollers with noise reduction for the residents on the roadways and direct energy savings for the vehicles through the suction effect in the slipstream of the rollers, as well as the aimeim Socail Network to free cell rejuvenation on the Internet through information. Dieter Liedtke also paints a new picture of physics and biology, revealing a different concept of matter and DNA. His approach to this, as to the origin of the entire universe, is information.

Prof. Dr. Manfred Schrey
Physicist University of Cologne/Germany
RWTH Aachen Prizewinner of the Wilhelm Borchers Plaque
(from a scientific expert report to Liedtke‘s artworks from 2015)

Loan of a work by Peter Paul Rubens 1577-1640 for Liedtke‘s art exhibition

Berlin 2023 Dr Thomas Föhl Dieter Liedtke

„Liedtke is the first artist in almost five centuries to achieve art and research results of the highest quality on the basis of the process of conducting scientific research with the help of art and philosophy, a process that has been lost since the Renaissance.“

Dr. Thomas Föhl 2005

Art historian/ Member of the Board of Directors of the Museums 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 being an artist, he is also an author, inventor, philosopher, researcher, entrepreneur, architect and builder. According to Liedtke, we can shape the world more ethically, in freedom and prosperity for all, if art descends from its misrepresented ivory tower and defines itself by a simple formula and thus the neuronal and epigenetically effective transmission of creativity from artists and the arts through the mirror neurons in the brain of every human being, with an ethical economy geared towards sustainability and unlimited resources, a new world is now opening up for people and the world around them

Dieter Walter Liedtke

Milestones

In the early seventies, Liedtke invented the Hairmatic 2000 hair clippers, which became popular thanks to an audio-visual marketing system developed by him as the originator

Franz Beckenbauer (left) and Dieter Liedtke cut hairDas with Hiarmatic 2000

Audiovisual marketing, developed by Dieter Liedtke in 1970, is used worldwide

sold millions of units and, together with its advertising partner and football world champion Franz Beckenbauer, was voted one of the cult products of the 1970s by the Du Mont publishing house in Cologne and the TV channel RTL. Hairmatic 2000 was a sponsor of the Rot-Weiss Essen football club in Germany's 1st Bundesliga.

Extract from patent applications and copyrights

1976 DE 2430651 A1 Air-sprung shoe.

1976 DE2507249C3 Navigation plan system in endless film for motor vehicles and portable hand systems

1982 DE3243730 A1 Further development of audio-visual marketing for motor vehicles

1983 DE 31 37 572.3 Customer self-registration cash register system

1988 Originator and developer of the first evident and empirically proven formula for all arts and epochs with which everyone can understand art.

1988-92 Design and construction of the Liedtke Museum Andratx in the shape of a human brain..

1994-99 Development and realisation of the first art exhibition documenting art from the Stone Age to the present day, with the formula documenting innovations in the history of art.

Sustainable energy

2010 DE 10 2008 062 360.1 Wind turbines along motorways, railway lines and landscapes

2011 DE 10 2009 036 891.4 Windows as air conditioning units and for energy and water recovery.

2011 DE 10 2009 036 962.7 Hybrid electric/hydrogen spherical 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 cleaning 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 the perspective of God” in the church of St Francesco in Gemini/Italy.

Title of the work: Information as time or timeless events.

Connections. Christ on the cross; wrapped in a red cloth, tied at the head with video tapes behind the altar and linked by video tape through the room, hanging in the air like a genetic code, with a picture of the Virgin Mary in the church, as well as with invisible spirit or information connections of ideas with the Eternal Light of creative power and creativity in the universe. 49 works by Liedtke were exhibited in the solo exhibition entitled “Images from God’s point of view” in the church of San Francesco.

1988-92 Design and realisation of the Liedtke Museum in Andratx-Mallorca. The museum takes the form of a human brain and the exhibition: “Art = Evolution” (his work on scientific research through works of art). In particular, his works on epigenetics, the formula of art, the history of art, culture, society and physics were shown

The complex was designed and built by Liedtke as a homage to Michelangelo in the shape of a brain. In the Sistine Chapel, Michelangelo depicted the human brain as God’s cloak.
Liedtke:

“The spirit, the sharing of knowledge and information and the creativity of all people guarantee evolutionary development and are therefore the security for a positive future for humanity and its environment.”

In addition to the exhibition rooms, his studio, a restaurant with outdoor event space, condominiums, a teardrop-shaped pool with mo- saik artworks and the art formula, other outdoor sculptures that Liedtke designed for the site have been exhibited in the railings of the complex since 2013. Following a new concept for his painting exhibition, Dieter Liedtke decided in 2022 to dissolve the museum’s exhibition rooms in Andratx and transform the museum into an open-air sculpture museum for the public art-interested visitors.

The picture 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 on four continents in 12 countries.

1994 Opening of the Liedtke Museum with the Exhibition Art = Evolution

1998 Development of a consumer video channel in which film producers and short film makers can upload their productions to the Internet of the future free of charge and finance themselves anew through advertising revenue in and between the films The proposal of the Internet film channel to the Bertelsmann media group was rejected in 1999 as unrealistic because the Internet was too slow. Liedtke was of the opinion: “The Internet speed for films will improve.” Seven years later, this business idea was commercialised in America with the name “Youtube” successfully implemented as a video channel.

1999 Liedtke writes art history with the formula and with the art formula exhibition 1999. The art exhibition art open - worldart in Essen shows for the first time the development of fine art from the Stone Age to the present on 23,000 square metres of exhibition space. Using the art formula, it documents the innovations in over 1000 original works of art history, from different epochs, from European museums and collections in a revolutionary and new neuronal context with an invaluable gain in knowledge for visitors.

Exhibition patrons: Queen Sofia of Spain, Nobel Peace Prize winner Michael Gorbachev, Minister Dr Norbert Blüm Federal Republic of Germany.

Sponsors included Coca Cola, the Bertelsmann media group, the Spanish Ministry of Culture and major museums and art collections in Europe with over 1000 original works of art worth billions of euros and a sponsored artwork rental price in the millions.

A revolutionary philosophy: information equals energy

1979-06 He develops his artistic direction of concrete evolutionism in philosophy to overcome dualism in the natural sciences and between the humanities and natural sciences.
With the innovation formula (Hegel-Liedtke graphic dialectics of dialectics), he provides evidence: in physics and astrophysics, the history of mankind, the history of art, biological evolution, developments in medicine, innovations in technology and the increasing quality of human life through creativity over thousands of years.
Concrete evolutionism is a philosophy and art movement that seeks to understand the deeper basis of evolution philosophically and establish a stronger ethical reality.

According to Concrete Evolutionism, a better future for all people is the basis for a positive world development by increasing the world population with a second enlightenment and the promotion of creativity, education, health and cell rejuvenation. Information, creativity and art, generates more natural and sustainable resources and energy through new ideas than a human being or humanity can ever consume. Liedtke derives his credo for the future from the scientifically documented 10,000-year history of mankind, his works of art and today’s neuronal, epigenetic research findings on the natural transmission of creativity

Discussion about the transmission of creativity through art / Art exhibition „The Fourth Dimension“ 1988 (from left, Baron von Humboldt, Dr Schlumf (State Secretary of the German Government) and Dieter Liedtke (in the background, the Liedtke sculpture „Flood of Thoughts“ in the Exhibition „The Fourth Dimension“ in Germany in 1988.

„The art formula for transferring creativity from works of art is a fundamental and constitutional right that is enshrined as a freedom of personal development. It should be taught in schools, as it contributes significantly to the development of creativity and prosperity in the population.“

Baron von Humboldt

Dieter Liedtke presents the empirically proven graphic Hegel-Liedtke art formula to German art historians and the German press on the basis of over 1000 original works of art from art history at the art open in Essen in 1999.

In 1998, Minister Dr Norbert Blüm of the Federal Republic of Germany, patron of the art open art exhibition, has Dieter Liedtke explain the art formula and its mode of action, the transfer of creativity through art to the recognising observer.

„On the threshold of a new millennium, creativity and innovation have become the driving forces in our everyday lives. However, creativity is no longer the exclusive preserve of the arts, 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 creative action and thinking can be promoted through art, thus enabling a higher quality of life and a positive future.”

Minister Dr. Norbert Blüm 1999

“Liedtke lives with a special, distinctive consciousness consciousness, which Jürgen Kaube in ‘Hegels Welt’ (Berlin, 2020) in reference to the great philosopher Hegel as a describes as ‘skill consciousness’. Liedtke is a unique figure in the is a unique figure in the world of culture who is always sets new impulses.’ ‘For the thinking of Dieter Liedtke, these these considerations are not unimportant, especially as he is often compared to Beuys, as the new Renaissance artist artist (Dieter Liedtke in the footsteps of Leonardo; Welt am Sonntag 1995) as the second Beuys, who wants to revolutionise revolutionising society with his art“

Prof Dr Dieter Ronte, 2020

Art historian/ lender of works of art including the ‘Brain Bowl Sculpture by Joseph Beuys, which points to a new networking in the brain through understood creativity through an art formula’, for the Liedtke art formula exhibition art open 1999 (see Wikipedia)

Liedtke:

“Once the knot of coding for creativity in art has been untied in the brain, anyone can People, regardless of their age, can become more creative, healthier and improve their cognitive performance by understanding innovations in art. Every baby is welcome. Because it is genetically as a special Leonardo da Vinci, topical to evolution, born in nature, from nature, as a natural event, enabling new perspectives on a more positive world.”

2017-19 Development of an art valuation system “Artinvest” with certificate and profit guarantee for artworks. With the Artinvest art valuation-criteria, anyone interested in art can filter out whether a work is art or decoration, even without having studied art. The Artinvest valuation guide thus offers the greatest possible autonomous security to invest in young, unknown artworks and artists and to realise high ethical returns, from an average of 1100% for original works of art. This allows governments and guarantors to issue new cryptocurrencies based on innovations in art without burdening the state. They will be used as secure currencies and for generation and wage independent pension financing, but also as a stable exchange currency or as artwork investments with secure guaranteed returns. The wealth created by works of art can be better and more fairly distributed among the population with Art Coins.

2023-25 Sale of the interior exhibition rooms of the Liedtke Museum and remodelling of the museum and installation of an exhibition with outdoor sculptures.

Awards and honours

Brussels, 1974 World Exhibition of Inventions (bronze inventor prize)

Nuremberg, 1974 International Exhibition of Inventions (bronze inventor award)

St Gemini 1991 Winner of the Cultural Prize for Fine Arts of the City of St Gemini/Italy) for the exhibition. “Images from the perspective of God”.

1998-99 Art formula opera/ While travelling through Russia, Liedtke wrote an opera with the title “Mar” that transcends time and musical style. Rehearsals and performances were organised by the St. Petersburg Symphony Orchestra with the Monte Carlo Pop Group of Hermann Reberel (drummer of the Scorpions) at the art open exhibition in 1999.

Consolidation on 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 on the effect of art or innovations on the improvement of the neural network and the epigenetically effective healing and rejuvenation of genetic programmes. One example: VR glasses with film information improve creativity and Brain performance. “Rehabilitation therapy with VR glasses at Essen University Hospital is improving neuronal networking in 2021, with hardly any permanent damage detected after a stroke. Other research results e.g. from ETH Zurich from 2014, prove: “Thoughts can activate genes”.

New Renaissance

Dieter Liedtke develops his new insights from the “Images from God’s point of view” (Sant Gemini, Italy, 1991) and art open (Essen, Germany, 1999) and supplements these with his new cognitive images of the evolution of society, cell rejuvenation and the world formula for haemological evolution in the exhibition “New Renaissance i = E = MC² “, which will be shown in London, Madrid, Tokyo, New York and elsewhere. The revolutionary exhibition will be shown in 12 selected museums around the world.

The performance of the opera: Mar

“Mar” Performances of the time- and musical-epoch-crossing (classical, rock-pop, techo) art formula opera at the Globalpeace Campus.

The Museum of Evolution

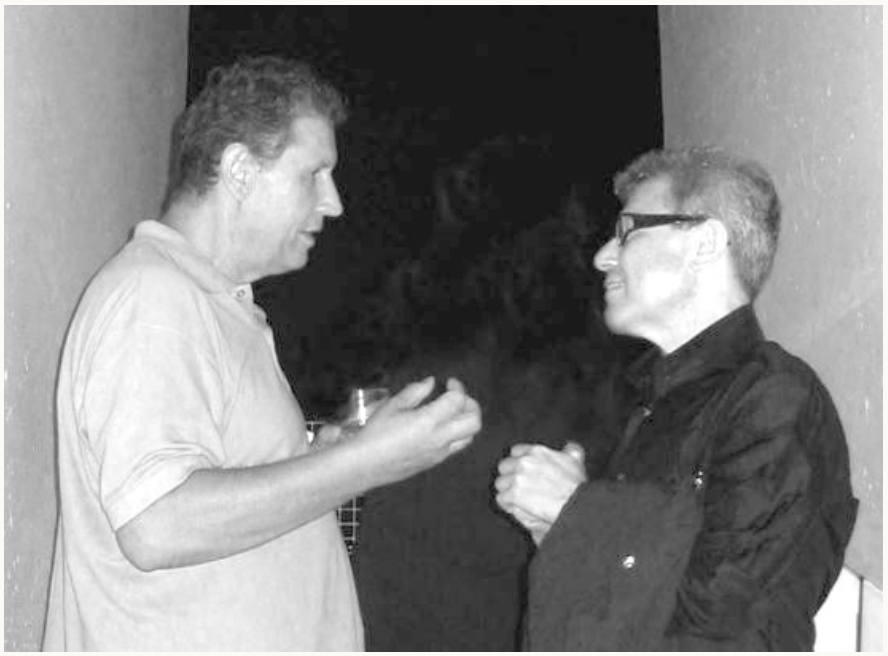
The exhibition and the architecture of the building are a novelty as an overall symbol of the neuronal networking of creativity and as a museum. The building has the true-to scale shape of Albert Einstein’s skull plate, under which the artworks show the synapses and the neural networks. Paths that represent the pathways of nerve connections that lead to new networks in the viewer with which he can experience and strengthen his own developing creativity and innovative power. The revolutionary museum concept utilises the formula in art for works 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 = MC² / Heidelberg 2023

„If creation means a creative (imaginary) process leading to a material (real) product that can develop further, then we come up against the question already posed by Plato as to how the real (being) can have come about from the imaginable (consciousness) and how it has changed towards it. The Greek philosopher assumed that there was a mediating entity at work, which he called ousia, which can simply be translated as cause, if one understands the word as a primordial thing, i.e. as that which preceded things and leads to their creation. This is the intermediate step that needs to be understood and that takes people from the ideal to the real. He became It was created when the world was created from new information or energy, and it is carried out again every time a person like Dieter Liedtke - as an artist or scientist - becomes as creative with his ideas as a god was in the beginning. Art and science are free inventions of the human spirit, and this spirit is the creation of a God who thus finds himself. There is much reason to be grateful to him and to imitate him.

Prof. Dr. Ernst Peter Fischer 2023

Winner of the Lorenz Oken Medal, Treviranus Medal, Eduard Rhein Culture Prize, Medal for Scientific Journalism of the German Physikalische Gesellschaft, Sartorius Prize of the Göttingen Academy of Sciences and Humanities, honorary member of the Natural Research Society of Emden from 1814 (see Wikipedia) Historian of science (see Wikipedia 1814 (siehe Wikipedia) Wissenschaftshistoriker (siehe Wikipedia)



Dieter Liedtke and the architect Daniel Libeskind (NY) left In conversation about museums, architecture and future concepts/ Libeskind has built several museums in different countries (see Wikipedia)

The Globalpeace Campus

- Innovation Factory Hotel 5-6 star luxury hotel
- Architecture park for the world's best architects from 2020
- Seminar and event centre- Trade and exhibition centre for innovation events- Cinema, concert hall- 3 + 4 star loft hotels
- Pension for philosophers and artists- Monastery of innovation
- Hostel for cultural and pacifist tourists- Elegant luxury flats
- Museum for the development of innovations in art- Galleries, sculpture park
- Galleries and hall for temporary exhibitions- Cafés, restaurants and gourmet temples- Gastronomic market
- Spirit Hall for all religions- Studios, offices, film and photo studios
- Advice for inventors and artists- Hotel workshop for musicians with acoustic hall and rehearsal room
- Various workshops for artists, inventors and pioneers
- Wellness and fitness centre with steam bath and sauna Indoor pool and outdoor pool
- Centre for Ayurveda and Yoga
- Equestrian centre, tennis courts, sports fields
- Pool experience area with cafeteria/restaurant
- Controlled organic cultivation of organic products and vegetables
- Sustainable autonomous freshwater and energy supply and water treatment for organic farming and the park.
- Energy, climate and water without a bill (at cost price of autonomous energy from wind, self-generated hydrogen and solar cells)
- Health and medical centre
- Rejuvenating assisted living- Childcare and kindergarten
- International School
- University for shaping the future with a degree or doctorate in innovation technologies- Institute for Evolutionary Research and Epigenetics- Institute for Cellular Rejuvenation Research aimeim- Cellular rejuvenation clinic aimeim- Rental management for landlords with 5-star service

"A holistic and sustainable promotion of creative resources and the global interconnectedness of nature and mankind is bundled in a haemological evolution, which in an ethical capitalism for mankind also in
The new world becomes visible in architecture and for the first time enables a positive world for all future lives, overcomes dualism with one step in philosophy and opens up a new level of social evolution in the history of mankind"

Dieter Walter Liedtke

Statements

Dieter Liedtke Michael Gorbatchow

Nobel Peace Prize winner Michael Gorbachev on the basic formula of all the arts and their positive power:

“The publication and application of the art formula will reduce poverty, terrorism and the dangers of war in the world.”

Michael Gorbatschow 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. The inventor-artist and Leonardo da Vinci of today should be felt by many in his exhibitions or directly in contact with him. come into contact with it. It 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 known theories. His new scientific theories are both a condition and a product of their own operation. One could think of an evolutionary achievement that, once invented and introduced, makes itself possible. If one transfers the result to the system of modern society, which enacts and overrides its structures through decisions, one can see a The 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: Oerlinghausen Municipal Grammar School is renamed Niklas Luhmann Grammar School. Since 2004, the Sparkasse Bielefeld Foundation has awarded the Bielefeld Science Prize, endowed with 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 home town, the Hanseatic city of Lüneburg.(† 1998 see Wikipedia)

Karl Ruhrberg Dieter Liedtke

“Dieter Liedtke’s artworks have a mind-expanding function. They open up a new world for the viewer, art historian and researcher”.

Prof. Karl Ruhrberg 1997

Art historian and art book author Former director of the Museum Ludwig Cologne President of the International Association of Art Critics (German section, AICA) (see Wikipedia)

Dieter Ronte Dieter Liedtke, Palma 2024

Liedtke‘s formula of: Life + expansion of consciousness = art However, this should not be understood as a restriction of artistic thinking. Art is often defined by rules, such as Josef Albers with his Interaction of Colours, or the Suprematists with their manifesto, and have been restricted in their autonomous freedom by the pictorial definitions of iconography, the specifications of their patrons, political specifications of an idealising realism under fascism and communism, etc. This is why the history of mankind, its failures and successes, natural and medical research and many other fields of human, scientific thought all play a role in Liedtke‘s reflections. Art becomes the spectacular sign for the freedom of art as a localisation of the chronologically different determinations. The formula is not a guarantee for making art, but for understanding art. And not just the art of the present, but art from all over the world centuries and millennia.

Prof. Dr. Dieter Ronte

Art historian / Director of the Bundeskunsthalle Bonn and lender of the Beuys sculpture „Gehirnschalen“ (Brain Shells), important for Liedtke‘s studies, for art open 1999

Dieter Liedtke

Michael Gorbatschow

Queen Sofia of Spain

Norbert Blüm

Dieter Liedtke

Patron
of the Liedtke art formula exhibition artopen

Queen Sofia of Spain

Michael Gorbatschow
Nobel Peace Prize Laureate

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Literary critic

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Dean of Social Sciences University of Hamburg

Prof. Dr. Friedemann Schrenk
Museum director, anthropologist/researcher

Prof. Dr. Niklas Luhmann
Social and art philosopher

Liedtke art projects from 1969

Dieter Walter Liedtke

Patent applications:

Household products, sustainable energy generation,
Green motor, health epigenetic design through information,
cell rejuvenation app,

- Development of the art movement: Concrete Evolutionism
- Development of the art formula
- Development of the world formula
- Illustration of the holistic evolution of the universe
- Natural intelligence model of the universe
- Development of dimension 0
- Introduction of the philosophy of direct democracy of the universe
- Author of scientific books, art catalogues and art history studies

Art historical perspective: Liedtke's works, exhibitions and studies

Liedtke has limited his total oeuvre to 1,000 original works of art. As an inventor and researcher, he will not sell his works until 2024, but will use 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 argued that a lack of understanding and insufficient communication of art and creativity lead to poverty, disease and wars. His works support this thesis.
Liedtke argues that the dimmed global swarm creativity of the population leads to a slowed and misguided cognitive evolution.

Moreover, fuelling fears contributes to the breakdown of neuronal networks (intelligence). The limitation of natural creative resources is exacerbated by disinformation about art and creativity.

For Liedtke, we are at a similar stage in the communication 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, graphic art formula.

A central concern of his work is to investigate the neuronal and epigenetic effect of the art formula he has developed on people who have no interest in art and creativity and how this evolutionary deficiency in society can be remedied. Liedtke is not interested in the image, marketing and sales of his works - his exhibitions were free of charge and visitors and galleries were unable to purchase his works. In exhibitions curated by him with visitor studies, he organises exhibitions in public places such as hotels, cafés, churches, trade fairs and department stores in the spirit of Joseph Beuys. His new art theory is based on works of art-historical significance as well as on his own works, which he created from the 1970s onwards and which depict the evolution of life through creativity, innovation and the free, evident communication of information as an engine of evolution.

Liedtke succeeds in explaining his theory on the effects of the artificial formula developed on behalf of Joseph Beuys in 1988 on neuronal networking and the epigenetic shaping of intelligence, health, personality and health and the reduction of anxiety through understood creativity and reflected information. His exhibitions promote an increase in creativity and have a positive influence on visitors' lifestyles, as independent research has shown.

Empirical research findings on mirror neurons discovered by Giacomo Rizzolatti in 1992 and the work of neurobiologist and Nobel Prize winner Eric Kan- del in 2000 confirm the relevance of Liedtke's artworks from the 1970s and 1980s. His books "Das Bewusstsein der Materie" (1982), "Kunsträtsel solved - art formula" (1990), "Art Formula Lexikon" (1999) and.
"Prosperity through Culture" (2005) documents his research findings from an art historical, scientific and empirical perspective. Further studies and his works have shown that creativity is 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 peacebuilding.

In addition, Liedtke's artworks develop a holistic, empirical information model of the universe that resolves many social and universal paradoxes and utilises creativity as a natural component of the universe, making it visible for the first time through his works. Liedtke presents this new world model of peace through art exhibitions, books, art catalogues and an art formula app that covers all art epochs in more than 100 different languages.
languages is published.

As a prelude to a new enlightenment, Liedtke is curating his travelling exhibition "New Renaissance i = E = MC²", which will be shown in twelve museums on four continents from 2027 to 2031. He is releasing the other 650 original works in 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 studies by the World Bank and the United Nations on the effect of creativity on health, peace and prosperity.

Important documents are: Studies on neuronal 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 neurones play an important role in understanding the actions and emotions of others, which helps to increase creativity and intelligence.

2. Findings of Eric Kandel (2000)
o Researcher: Eric Kandel
oAward: Nobelpreis für Medizin
o Findings: Kandel showed that learning processes lead to physical changes in the brain, particularly in the synaptic connections. These neuroplastic changes are fundamental to understanding how creativity and new experiences shape the brain and influence intelligence and personality development and increase.

Empirical studies on the health effects of creativity

3. S Studies on the effect 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 associated with improved health outcomes, reduced stress, increased cognitive function and improved emotional well being. Patients who regularly participate 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 organisation: 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 after regular art therapy sessions.
 Mechanism: Art therapy promotes relaxation and mindfulness, which leads to a reduction in cortisol levels.

2. Increase in cognitive function
Study: The Impact of Creative Arts on Cognitive Processes: A Longitudinal (2018)
 Research institution: University of California, Berkeley
 Results: Over a period of five years, a group of senior citizens who regularly took part in creative activities were examined. The study found that that these participants showed a 30% improvement in cognitive flexibility and a 20% improvement in memory compared to a control group that did not carry out any creative activities.
 Mechanism: Creative activities promote neuroplasticity and support the formation of new neural connections.

3. Improvement of 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 depression symptoms compared to the control group. The improvement was measured using standardised depression scales.
 Mechanism: Art therapy enables the expression and processing of emotions, which leads to a 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 took part in creative writing workshops showed an 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 Re-covery Time and Pain Management (2019)
 Research institution: Johns Hopkins University
 Results: Patients who participated 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
 Ergebnisse: Community projects based on creative activities led to a significant improvement in social cohesion and social support in the communities involved. Participants reported a stronger sense of community and more social interactions.

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

4. Ciudades, cultura y creatividad: Aprovechar la cultura y la creatividad (2021)
o Institution: World Bank
o Findings: This study analyses how cities can benefit economically and socially by promoting culture and creativity. It shows that creative industries create jobs, contribute to economic diversification and strengthen social cohesion.

5. La riqueza cambiante de las naciones (2021)
o Institution: World Bank
o 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 greater social cohesion.

6. Informe sobre el Desarrollo Mundial: Aprendizaje/La promesa de la educación (2022-24)
o Institution: World Bank
o Findings: These reports emphasise the importance of educational 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. Cualificaciones y desarrollo de la mano de obra (2024)
o Institution: World Bank
o Findings: The study emphasises that creative skills are increasingly in demand in the modern working world. and that a creative education increases employability. and innovative capacity of the labour force.

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: Día Mundial de la Creatividad y la Innovación (2016-2024)
o Findings: These initiatives emphasise the role of creativity and innovation in promoting sustainable development and prosperity. Creativity is seen as the key to overcoming global challenges and the promotion of peace and prosperity.

Diete Walter Liedtke: Artist and curator of solo exhibitions

- Exhibitions in: Own gallery, in the Karstadt department store group/ Messe Essen/ Cafes/ Sheraton Hotel and Frankfurt Book Fair: 1981-2006

- Exhibition: The Consciousness of Matter / Kaiserhof Galerie (Liedtkes Galerie) Essen 1981

Exhibition: The Consciousness of Matter / Kaiserhof Galerie (Liedtkes Galerie) Essen 1981

Transparent gene design/ window: Cafe Mondrian Essen 1988

The fourth dimension/ consumer fair Exhibition: 1988

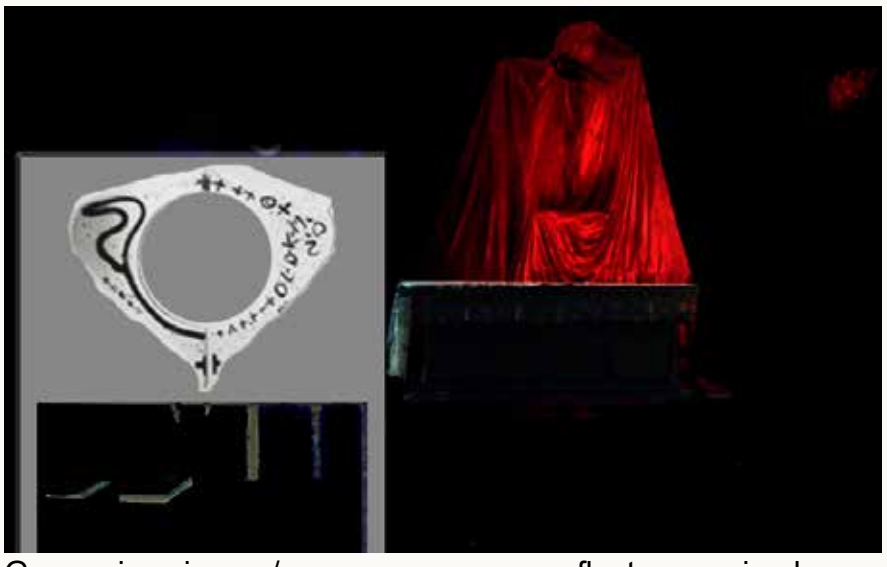
The key to art/ Exhibition Konsum-Messe 1989

Exhibition in the church of St Gemini in Italy:
Title: Pictures from the point of view

Title: Belief shapes brain networks, genes and society

1. Networking images in front of time and space
2. Floor sculpture: Networking information with matter

Art exhibition Frankfurt Book Fair



Gene mirror image/gene programmes reflect recognised new information and abilities in the gene programmes via an improved neuronal network

Exhibition: The Fourth Dimension / Frankfurt Book Fair

Art History

The world premiere of the art formula took place at the world art exhibition art open 1999 in Essen, Germany.

Flying steamroller
Chris Burden

Over 1500 original individual works of art in special exhibitions from the Stone Age, Voodoo, Russian Middle Ages, Ramantik, Classical Modernism, Christo, Giger, Fuchs, Miotte, Contemporary Art, ADAC Art Collection, Ruhr Area and Liedtke Art Collection were presented and deciphered using the graphic art formula. The art formula exhibition was supported by free loans from important museums and collections from all over Europe.

Art open exhibits on 23,000 square metres of exhibition space document the evolution of art.

The art open exhibition, which was open 24 hours a day and free of admission, was able to evidently document through the Hegel-Liedtke graphic formula that every objective work of art has an art-historical innovation.(1)

Stone Age exhibition approx 2000 m²

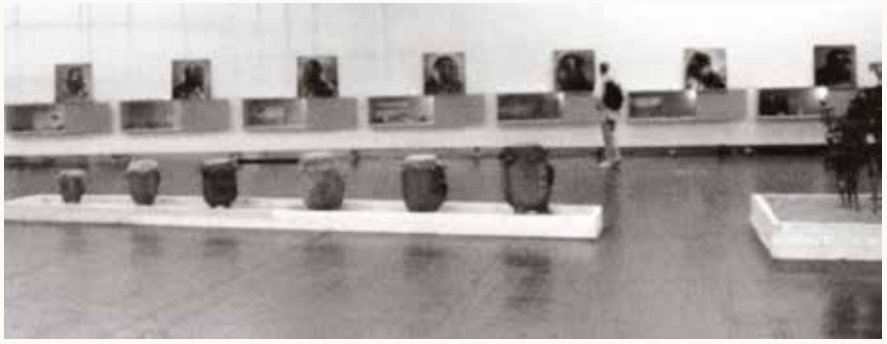
Classical art approx. 8000 m²

Contemporary art. approx 10 000m²

Unravelled voodoo ceremonies with voodoo priests and dancers from Benin as well as 300 works of voodoo art and 56 musical performances of musical epochs, from classical to techno, complemented the revolutionary art open exhibition, which rewrote the history of art.

Original voodoo demonstrations and 1000 square metre art exhibition

Liedtke organises an art exhibition in which music and rituals of Voodoo art are performed by a Voodoo medicine man and dancers from Benin in the art open art exhibition on 500 square metres of sand in a hall and can prove for the first time through his research that innovation or new information is an essential part of Voodoo art and medicine on the basis of approx. 300 Voodoo artworks in the exhibition.



Stone Age and voodoo exhibitions

Romanticism - special exhibition and classical modernism

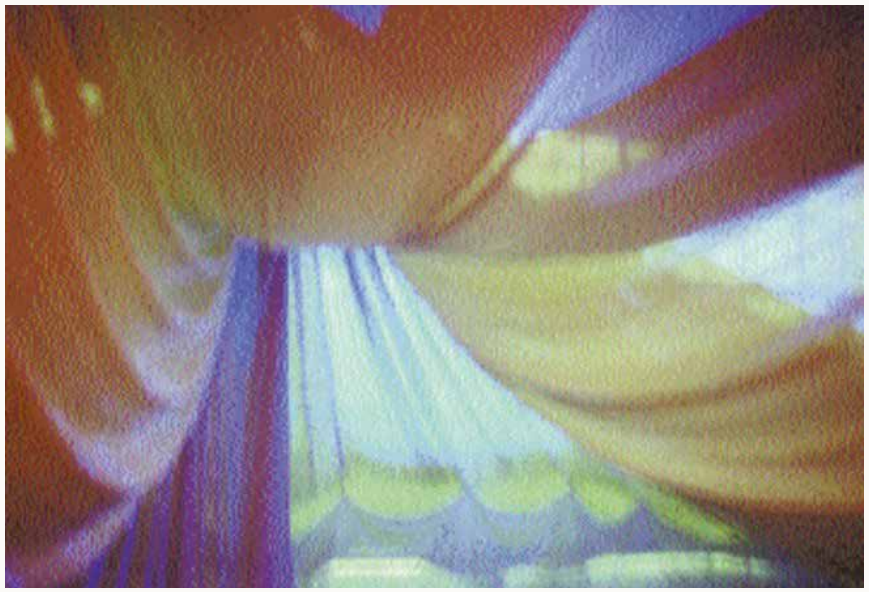
Special Exhibition Contemporary Art Special Exhibition:

Contemporary Art: Ruhr Area

Special exhibition Christo

Special exhibition: Informal Art: Jean Miotte

Liedtke special exhibition Creation and Universe



Liedtke‘s information networks/ gravitational information networking clusters: Cosmoran = dark matter in space

Special exhibition Ruhr Area

Rehearsals for the world première of the Liedtke 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 inspired by the Monte Carlo Rock-Pop and the St. St Petersburg Symphony Orchestra during the art open for rehearsed the première

The St. Petersburg Symphony Orchestra with Monte Carlo Rock Pop Orchestra rehearsing for the opera Mar

Monte Carlo Rock Pop Orchestra with Herrman Reberel from the Skorpios on drums

St. Petersburg Symphony Orchestra Closing concert art exhibition art open in Essen 1999

Exhibitions: The art formula

Branches of the Karstadt department stores‘ group

Exhibition: The Art Formula / Alsterhaus Hamburg /2004

Liedtke /Museum Andratx 1994 to 2022 *The art formula*

Book readings in department stores

Liedtke book readings: The Consciousness of Matter 1983

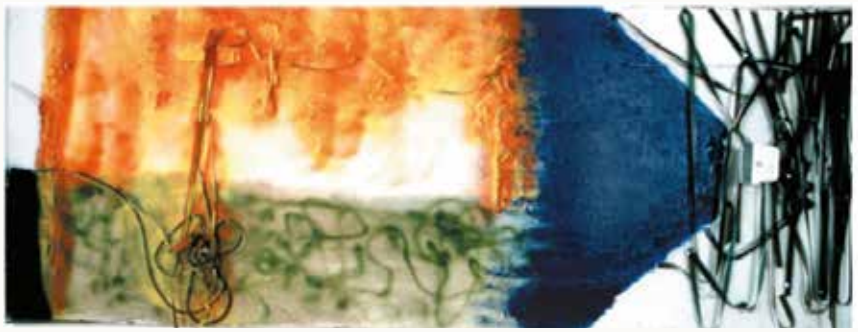
New use and plans for old buildings in acquired properties:

Liedtke Private Art Collection

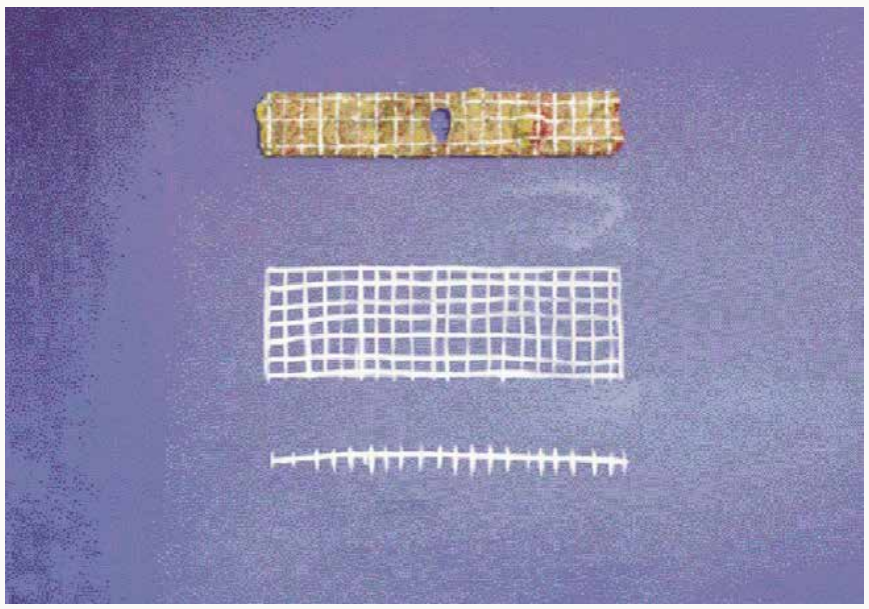
Six saut drive Latschmond / New York /1977

Liedtke Museum Germany

Liedtke Museum in a former lamp factory/ Virneburg-Eifel



Title: Path Evolution



Title: The Fourth Dimension / Time Grid of Dimensions
1982-1988 Liedtke Museum Germany

Museum of Art Innovations

Zeitz / Sachen Anhalt -Deutschland

Art concept and development of an evolutionary museum of art history. Art from the Stone Age to the present day in a former chocolate factory.

Innovations in art

Kosmoran Penthouse Gallery

Architectural design, client and realisation Dieter Liedtke
Liedtke Gallery: Kosmoran / Puerto de Andratx 1985-1990

Kosmoran Gallery

Liedtlke studio

Kosmoran Gallery with Liedtke-designed sofa from the Layers of time and earth 1985

Gallery Kosmoran Gene mirror image/ gene programmes reflect recognised new information and abilities into the gene programmes via an improved neuronal network

Vernisage KunstformelKosmoran Penthause Gallery 1988

Liedtke Museum Puerto de Andratx Spain

- Museum with condominiums in Puerto de Andratx / built 1989
1992 / Museum /designed and built by Dieter Liedtke

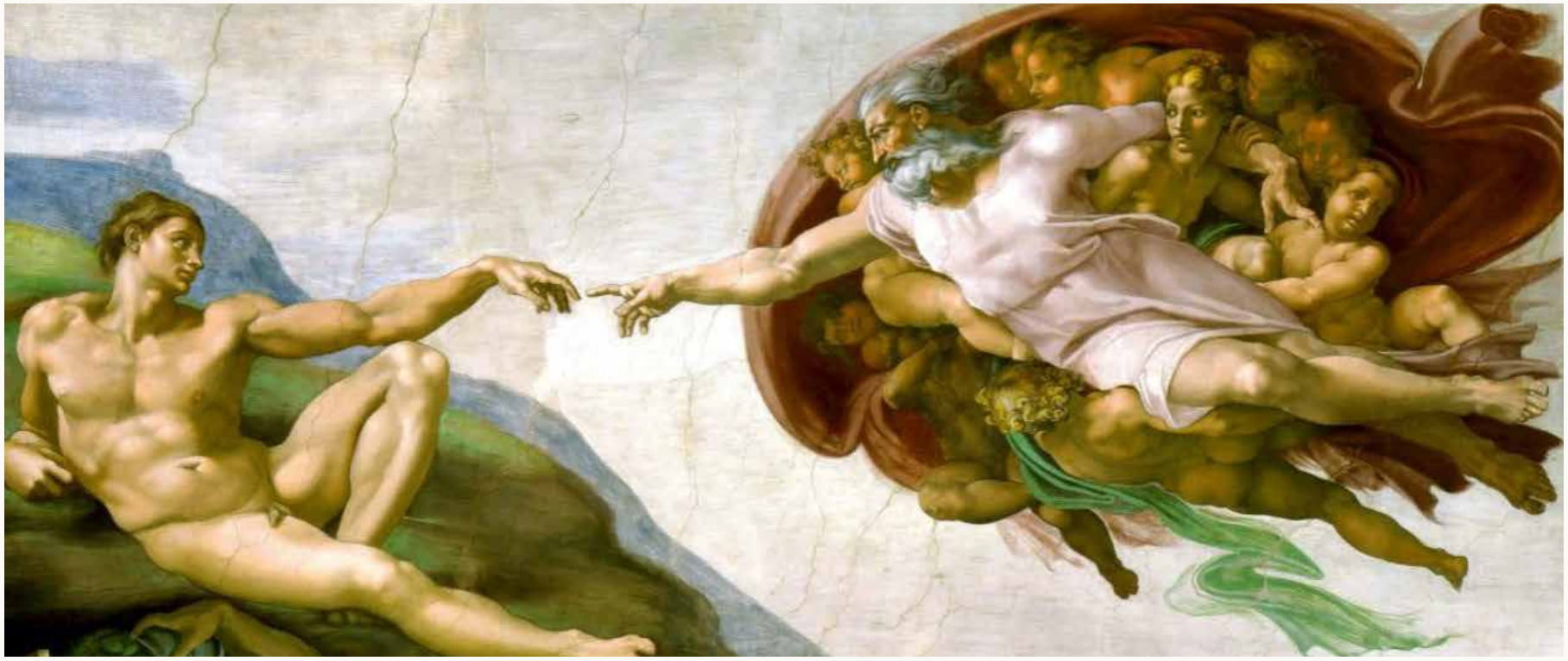
Designed and built by Dieter Liedtke

Construction site Liedtke Museum Puerto de Andratx

Liedtke Museum with condominiums in Puerto de Andratx/
built 1989-1992 / Museum Fundacion Liedtke

Liedtke Museum

Liedtke Museum Brain Sculpture



Design and realisation Dieter Liedtke 1989/92 Brain building sculpture Liedtke Museum in Puerto de Andratx Mallorca Homage to Michelangelo‘s cloak of God, which he depicted as a human brain in the Sistine Chapel in Rome/Vatican.
This photo, which shows the sculpture-building in the shape of a brain from the triangular angle position, is reminiscent of Natural Intelligence and the geometric direct-democracy triangle of the universe

Redesign as a landscape sculpture museum from 2025-26

Globalpeace

New Renaissance i = E = MC²

Exposure:

Dieter walter Liedtke

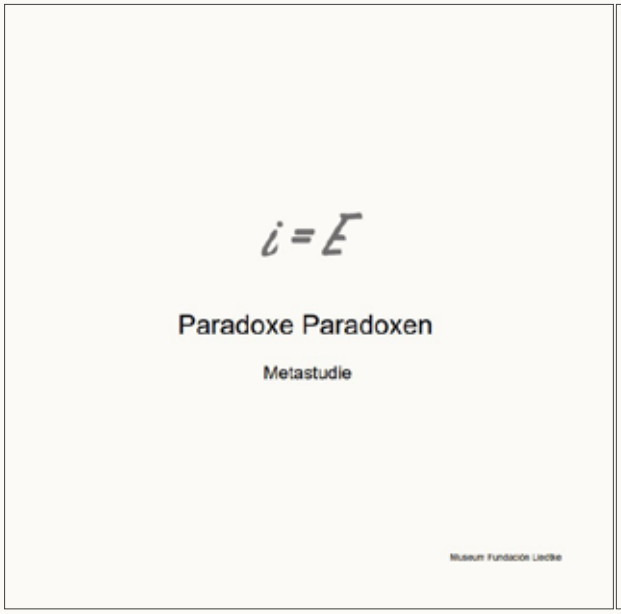
Artist and curator

Catalogue in German - 904 pages *Catalogue in Spanish - 901 pages* *Catalogue in English - 896 pages*

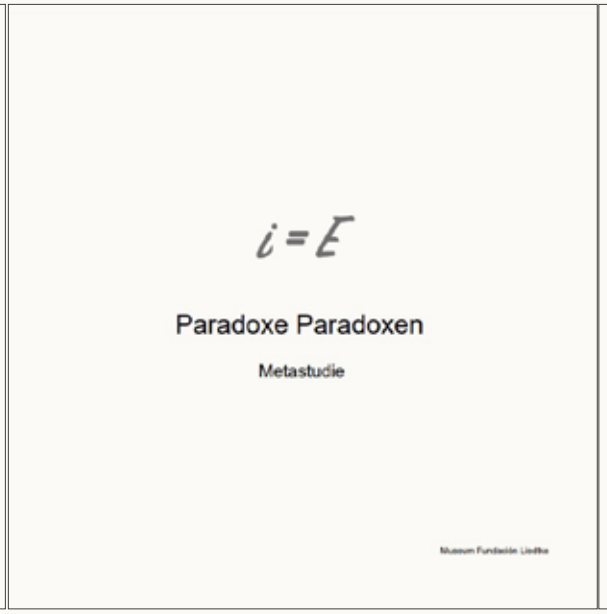
Milestones

Catalogue in German - 200 pages *Catalogue in Spanish - 202 pages* *Catalogue in English - 200 pages*

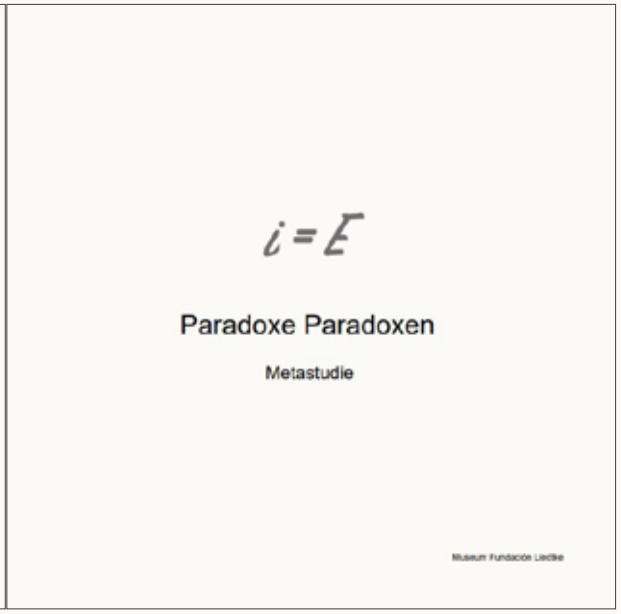
Exhibition of the second Enlightenment in twelve museums on four continents from 2027-2031



Catalogue in German



Catalogue in Spanish



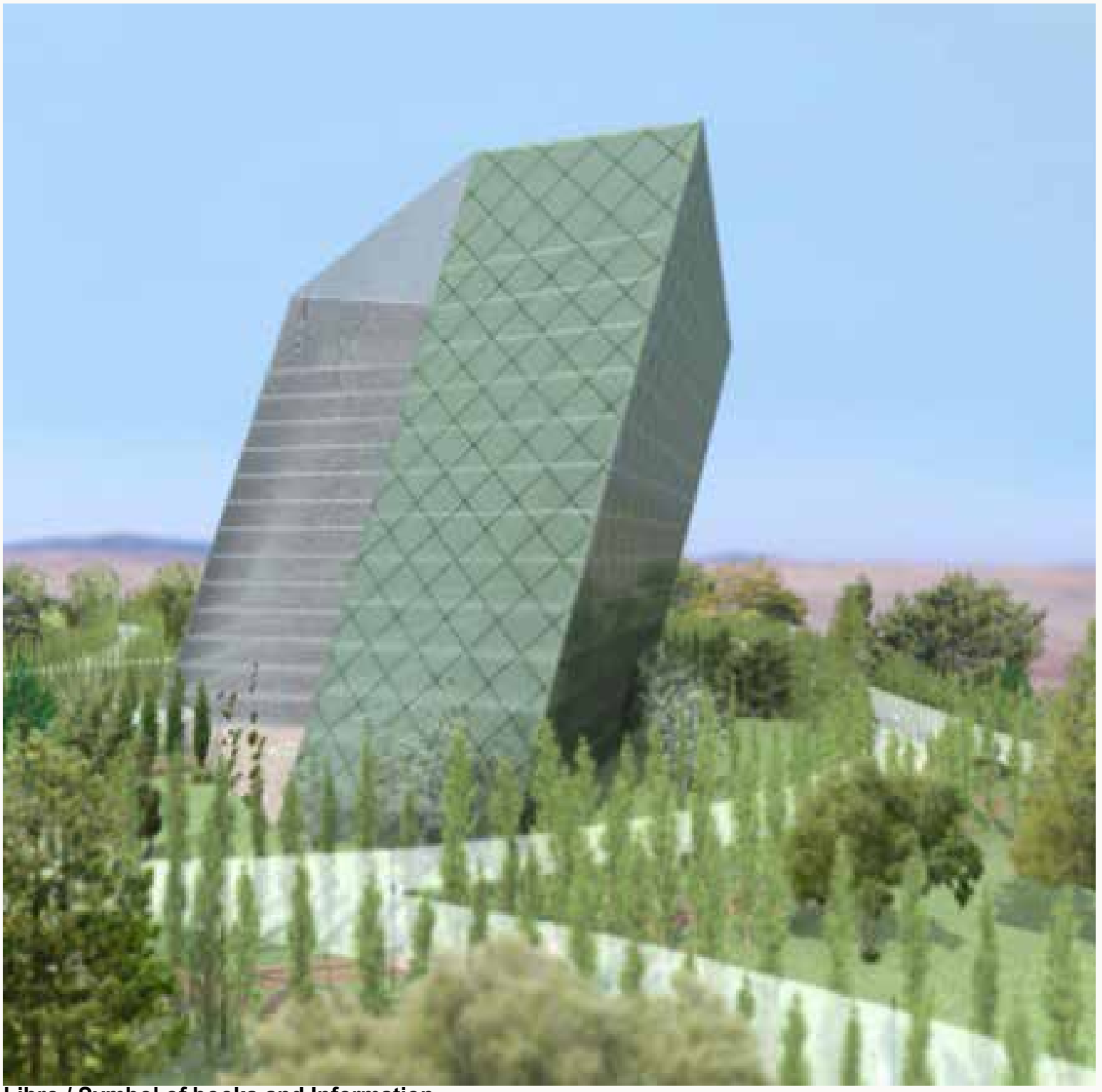
Catalogue in English

Project: Globalpeace Campus Uruguay

Evolution Museum Globalpeace Campus Uruguay

Homage to Albert Einstein: Scale replica of Albert Einstein‘s skullcap and museum of the exhibition New Renaissance i = E = MC² . In which the artworks and their connecting paths represent the brain networks of evolution in art and the visitor becomes a walking thought in Einstein‘s brain.

Libro Globalpeace Campus Uruguay



Libro / Symbol of books and Information

An open book rammed into the ground as a statement is a reminder of the ancient scriptures present in all cultures and religions that call for peace between peoples.

Spirithall Globalpeace Campus Uruguay

Spirithall Peace Center

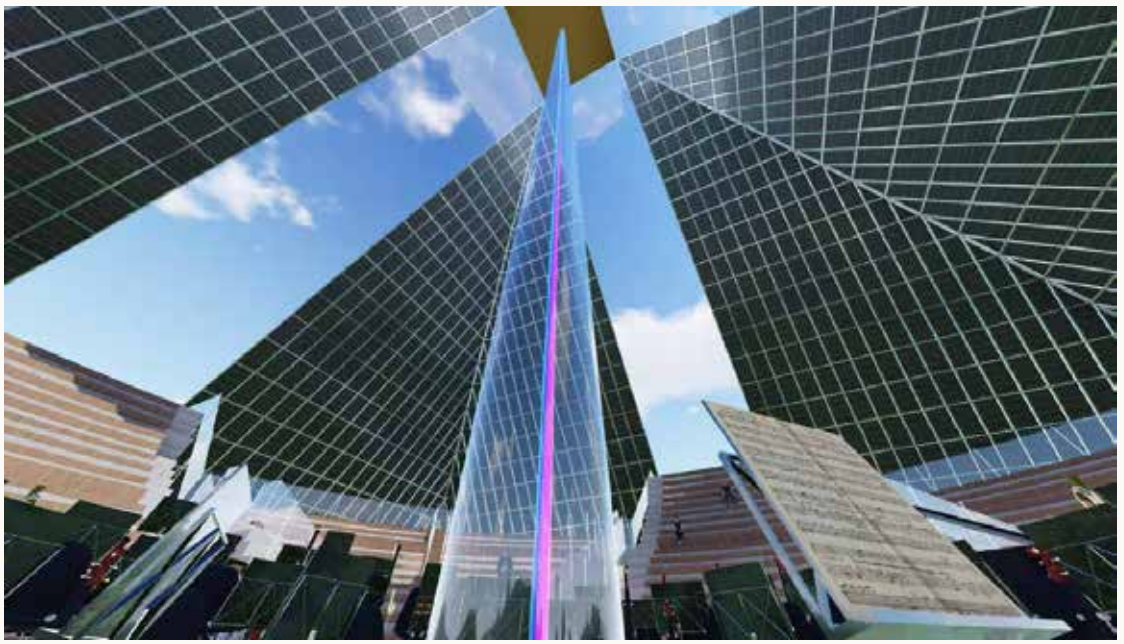
The pyramid is aligned with the winter solstice and unites the sun or knowledge and health rituals of ancient cultures as a cultural symbol with today‘s world to form a new holistic family of information.

Spirithall concert hall

The promotion of global peace through dialogue on common ground and the introduction of a constitution of religions with 23 articles

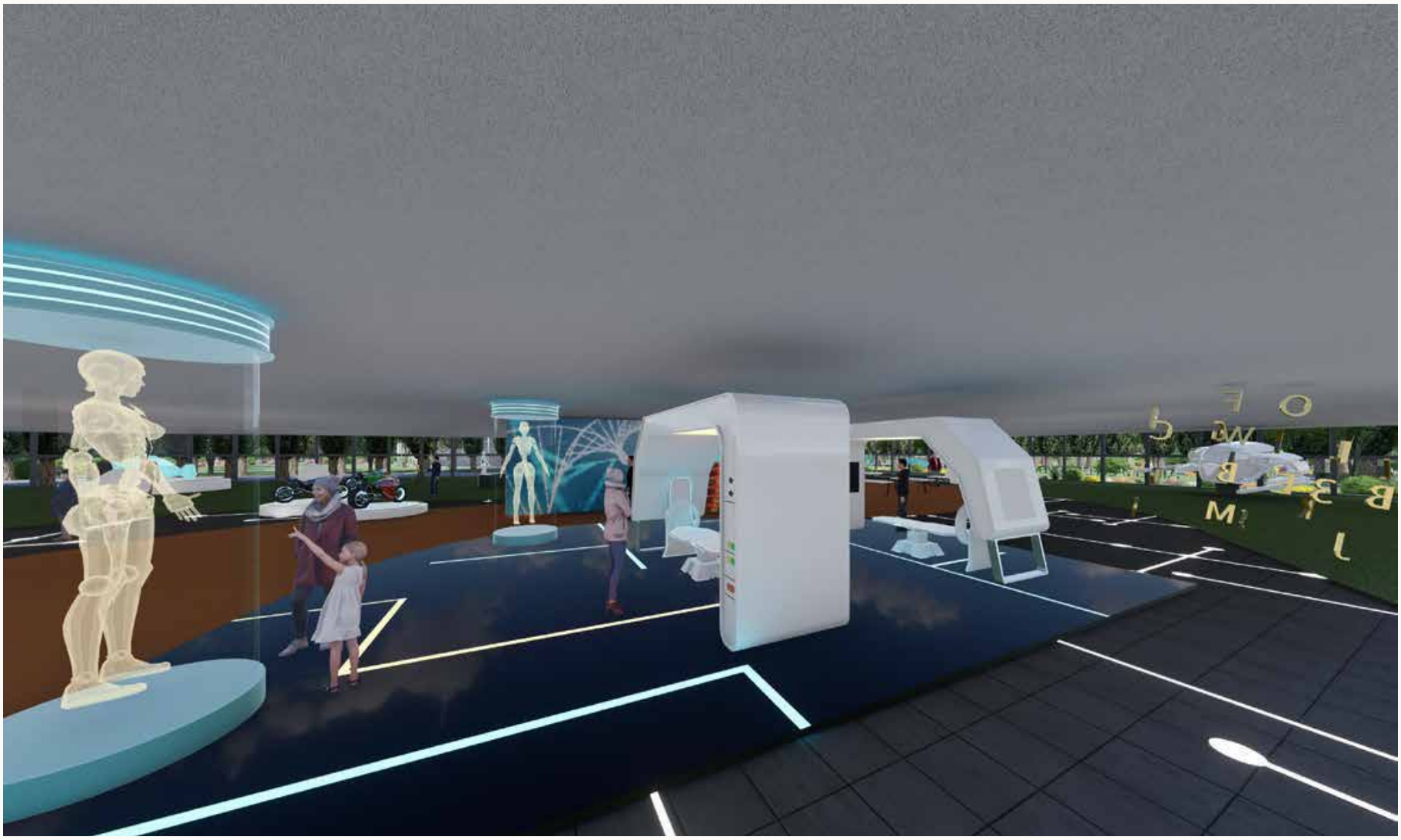
The creation of a channel for human rights and religions, which broadcasts videos recorded by people themselves via mobile phones, with wishes from believers and artists, is a central component of this video artwork. The permanent performance action of a total world artwork will be permanently broadcast into the universe with a laser beam in the Globelpeace Campus and published on a video channel on the Internet.

Universum lease transmitter



Innovation factory and market with 5-star Hotel Globalpeace Campus Uruguay

Innovation market Globalpece Campus Uruguay



Cell Rejuvenation Centre Globalpeace Campus Uruguay

Cell Rejuvenation Clinic Globalpeace Campus Uruguay

Ethical universe

Empirical studies

Medical studies and studies by the World Bank and the United Nations on the impact of creativity on health, peace and prosperity have been added to and documented.

Important documents are:

Studies on neuronal networking 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 the actions and emotions of others, which helps to increase creativity and intelligence.

2. Findings of Eric Kandel (2000)
o **Researcher**: Eric Kandel
o **Award**: Nobel Prize for Medicine
o **Findings**: Kandel showed that learning processes lead to physical changes in the brain, particularly in the 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 effects of creativity

3. Studies on the effect 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 associated with improved health outcomes, reduced stress, increased cognitive function and better emotional well-being. Patients who regularly participate 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 organisation: National Institutes of Health (NIH)
 Results: A meta-analysis of 15 studies showed that art therapy significantly contributes to the reduction of anxiety. Participants reported lower anxiety levels after regular art therapy sessions.
 Mechanism: Art therapy promotes relaxation and mindfulness, which leads to a reduction in cortisol levels.

2. increase 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 seniors who regularly took part in creative activities were examined. The study found that these participants showed a 30% improvement in 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 neuronal connections.

3. improvement of 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 depression symptoms compared to the control group. The improvement was measured using standardised depression scales.
 Mechanism: Art therapy enables the expression and processing of emotions, which leads to a 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 took part in creative writing workshops showed an 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 participated 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. promotion of 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 in the communities involved. Participants reported a stronger sense of community and more social interactions.

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

4. Ciudades, cultura y creatividad: Aprovechar la cultura y la creatividad (2021)
o **Institution**: World Bank
o **Findings**: This study analyses how cities can benefit economically and socially by promoting culture and creativity. It shows that creative industries create jobs, contribute to economic diversification and strengthen social cohesion.

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o **Institution**: World Bank
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6. Informe sobre el Desarrollo Mundial: Aprendizaje/La promesa de la educación (2022-24)
o **Institution**: World Bank
o **Findings**: These reports emphasise 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. Cualificaciones y desarrollo de la mano de obra(2024)
o **Institution**: World Bank
o **Findings**: The study emphasises that creative skills are increasingly in demand in the modern working world and that a creative education strengthens 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**: Día Mundial de la Creatividad y la Innovación (2016-2024)
o **Findings**: These initiatives emphasise 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.

Liedtke`s studies through his works of art and their empirical confirmation from science

A. Art theory

Publications: Artworks, exhibitions, book publications

1. Liedtke work study:
The meaning of the arts
Liedtke publications: 1979, 1982, 1988, 1990, 1994
Scientific confirmation:
Study: "The Role of Art in Society" (Thompson, 2008)

2. Liedtke work study:
The neurobiological evolution of man through art
Liedtke publications: 1982, 1986, 1988, 1990, 1994, 1997, 1999 Scientific confirmation: Discovery of mirror neurons (1992), Giacomo Rizzolatti and colleagues, University of Parma, Italy

Further studies:
Eric R. Kandel, Nobel Prize 2000
Study on the effect of art and creativity on health (from 2010)
*"*Art Therapy in Reducing Anxiety: A Meta-Analysis*"* (2015), NIH
*"*The Impact of Creative Arts on Cognitive Processes: A Longitudinal Study*"* (2018), University of California, Berkeley
*"*Art Therapy for Depression: A Randomised Controlled Trial*"* (2017), Mayo Clinic
*"*The Biological Impact of Art on the Immune System*"* (2016), Harvard Medical School
*"*Creative Arts in Rehabilitation: Effects on Recovery Time and Pain Management*"* (2019), Johns Hopkins University
*"*Community Art Projects and Social Cohesion: An Empirical Study*"*(2020), University of Michigan

3. Liedtke work study:
Creativity and intelligence through seeing and understanding
Liedtke publications: 1982, 1988, 1990, 1994, 1997, 1999
Scientific confirmation: Discovery of mirror neurons (1992), Giacomo Rizzolatti and colleagues, University of Parma, Italy
Eric Kandel, Nobel Prize for Medicine (2000)

Further studies:
*"*Mirroring People*"* (Iacoboni, 2008)

4. Liedtke Work Study:
The Formula of Art - Abolition of the Laws of Art Liedtke publications: 1982, 1988, 1990, 1994 Scientific confirmation:
Art historian, art history
Study: *"*The Deconstruction of Art" (Derrida, 1993)

5. Liedtke work study:
The Leonardo da Vinci-Liedtke code
Liedtke publications: 1988, 1990, 1994, 1997 Scientific confirmation: Art historian, art history, copyright, innovations in works of art

6. Liedtke work study:
The art formula
Liedtke publications: 1982, 1988, 1990, 1994 Scientific confirmation: Works of art, art historian, art history, Niklas Luhmann
International case law on copyright and the level of innovation in art
Study: *"*Art as Formula" (Kandinsky, 1926)

7. Liedtke Work Study:
The decoding of all works of art through a formula that overcomes the limitations in art
Liedtke publications: 1982, 1988, 1990, 1994, 1997
Scientific confirmation:
Works of art, art historians, art history
Confirmatory study: *"*Art and the Universal Formula*"* (Eco, 1989)

8. Liedtke work study:
The *"*art open*"* evolution art exhibition with the art formula
Liedtke publications: 1988, 1994, 1999, 2000 Scientific confirmation:
Media reports on the *"*art open*"* 1999 in Germany

B. Cultural theory

Publications: Artworks, exhibitions, book publications

9. Liedtke work study:
Prosperity through creativity
Liedtke publications: 1982, 1990, 1994, 1997, 1999, 2000
cientific confirmation:
Studies: *"*The Creative Economy*"* (Howkins, 2001), Paul Collier (Oxford, 2007), World Bank studies (2021-2024)

10. Liedtke work study:
Evolution through first experiences
Liedtke publications: 1982, 1987, 1988, 1990, 1992, 1999
Scientific confirmation:
Eric Kandel, Nobel Prize for Medicine (2000)
Further studies: *"*The Neuroscience of First Experiences*"* (LeDoux, 2002)

11. Liedtke plant study:
Improving the innovation culture of cultures
Liedtke publications: 1990, 1994, 1997, 1999, 2005, 2007
Scientific confirmation:
Study: *"*European Year of Creativity and Innovation*"* (2009)

12. Liedtke work study:
The evolution of peoples
Liedtke publications: 1982, 1990, 2000, 2007 Scientific confirmation:
Study: *"*The Bottom Billion*"* (Paul Collier, 2007, World Bank)

C. Evolutionary biology

Publications: Artworks, exhibitions, book publications

13. Liedtke work study:
Animals and plants are creative
Liedtke publications: 1986, 1988, 2000, 2005 Scientific confirmation:
Study (2011), research magazine *"*Ruperto Carola*"*, University of Heidelberg

14. Liedtke work study:
Darwin is only partly right
Liedtke publications: 1982, 1986, 1988, 1992, 1997, 2000, 2005, 2007, 2013 Scientific confirmation:
New scientific theories:
*"*The Extended Evolutionary Synthesis*"* (Laland et al., 2015)
*"*Spectrum of Science*"* (May 2014)

15. Liedtke work study:
The new evolutionary theory of cognitive systems
Liedtke publications: 1986, 1997, 1998, 1999, 2000, 2005, 2007, 2013 Scientific confirmation:
New scientific theories: *"*Spektrum der Wissenschaft*"* (May 2014)

16. Liedtke work study:
Information changes all forms of life
Liedtke publications: 1986, 1988, 1999, 2000, 2005, 2007, 2013 Scientific confirmation:
Nobel Prize for Medicine (2013): James E. Rothman, Randy W. Schekman and Thomas C. Südhof for their discoveries on vesicle transport in cells

D. Epigenetics and gene programmes

Publications: Artworks, exhibitions, book publications

Liedtke-Werk studies:
The correlation of addiction, depression, media and social models and the support of healing of mind and body
Liedtke publications: 1979, 1982, 1988, 2005, 2007, 2011, 2014 Scientific confirmation:
Studies:
*"*Digital Media Use and Mental Health*"* (Twenge et al., 2018)
*"*Community Art Projects and Social Cohesion: An Empirical Study*"* (University of Michigan, 2020)

18. Liedtke work study:
Health care and healing through information
Liedtke publications: 1979, 1982, 1988, 2005, 2007, 2011, 2013, 2014 Scientific confirmation:
Study: *"*Health: A New Vision for Healthcare*"* (Free et al., 2013)

19. Liedtke work study:
The media code
Liedtke publications: 1979, 1982, 1988, 2005, 2007, 2011, 2013, 2014 Scientific confirmation:
 Study: *"*Media and Mental Health*"* (Kardaras, 2016)

20. Liedtke work study:
The rejuvenation of cells through new personalised gene programme interfaces for information
Liedtke publications: 1988, 1997, 2011, 2013, 2014 Scientific confirmation:
Study: *"*Gene Therapy for Regenerative Medicine" (2020)

E. Archaeology and anthropology

Publications: Artworks, exhibitions, book publications
Liedtke work study:
Stone Age image caves as medicine and ritual centres
Liedtke publications: 1998, 1999, 2000, 2005, 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Mind in the Cave" (Lewis-Williams, 2002)

22. Liedtke work study:
The Navel Mountain in Göbekli Tepe (Turkey) as a medical and ritual centre
Liedtke publications: 2005, 2013 Scientific confirmation:
Study: *"*Göbekli Tepe: Genesis of the Gods" (Collins, 2014)

23. Liedtke work study:
The excavations in Jericho as a medical and ritual centre
Liedtke publications: 2007, 2013 Scientific confirmation:
Study: *"*Jericho: An Archaeological History*"* (Kenyon, 1957)

24. Liedtke work study:
The circular ditch complexes in Europe as medicine and ritual centres
Liedtke publications: 2005, 2014 Scientific confirmation:

Study: “The Neolithic Circular Enclosures of Europe“ (Andersen et al., 2005)

F. Philosophy

Publications: Artworks, texts, exhibitions, book publications

Liedtke Work Study:
The Graphic Código Universo
Liedtke publications: 1988, 2007, 2013, 2014 Scientific confirmation:
“The Information Visualisation Manifesto“ (Lima, 2011)

26. Liedtke work study:
The consciousness of matter
Liedtke publications: 1963, 1982, 1990, 1994, 1997, 1999, 2000, 2005, 2007, 2013, 2014 Scientific confirmation:
“Consciousness Explained“ (Dennett, 1991)

27. Liedtke work study:
Creativity
Liedtke publications: 1982, 1990, 1994, 1997, 1999, 2000, 2005, 2007, 2013, 2014 Scientific confirmation:
“Creativity and the Brain“ (Heilman, 2003)

28. Liedtke work study:
Information is infinitely fast and unlimited
Liedtke publications: 1982, 1987, 2013, 2014 Scientific confirmation:
“The Quantum World“ (Polkinghorne, 1984)

G. Social policy/sociology

Publications: Artworks, exhibitions, book publications

Liedtke work study:
The evolution of social systems
Liedtke publications: 1982, 1990, 2005, 2006, 2007, 2013, 2014 Scientific confirmation:
Studies:
“The Great Transformation“ (Polanyi, 1944)
“The Evolution of Cooperation“ (Axelrod, 1984)
Nobel Prize for Economics (2012)

30. Liedtke work study:
The formula for the evolution of society and for strengthening the brain resources of the population
Liedtke publications: 1982, 1990, 2005, 2006, 2007, 2013, 2014 Scientific confirmation:
“The Flynn Effect“ (Flynn, 1984)

31. Liedtke work study:
Media information theory of epigenetic networking for violence, disease, brain injury and lifespan shortening
Liedtke publications: 1982, 2002, 2013, 2014 Scientific confirmation:
Studies:
“The Influence of Media Violence on Youth“ (Anderson et al., 2003)
“Hatespeech in the Media: A Handbook for Journalists“ (ARTICLE 19, 2009)
“The Role of Media in the Rwandan Genocide“ (Thompson, 2007)

H. Physics and astrophysics

Publications: Artworks, exhibitions, book publications

32. Liedtke work study:
Time - New definition with the resolution of the time paradox
Liedtke publications: 1969, 1982, 1987, 1988, 1994, 2007, 2013, 2014 Scientific confirmation:
“A Brief History of Time“ (Hawking, 1988)

33. Liedtke work study:
Space - New definition with the resolution of the space paradox
Liedtke publications: 1969, 1979, 1982, 1987, 1994, 2007, 2013, 2014 Scientific confirmation:
“The Fabric of the Cosmos“ (Greene, 2004)

34. Liedtke work study:
Energy - New definition with the resolution of the energy paradox
Liedtke publications: 1979, 1982, 1987, 2007, 2013, 2014 Scientific confirmation:
“The Hidden Reality“ (Greene, 2011)

35. Liedtke work study:
Matter - New definition with the resolution of the matter paradox
Liedtke publications: 1963, 1979, 1982, 1987, 2007, 2013, 2014 Scientific confirmation:
“Dark Matter and Dark Energy“ (Peebles, 2003)

I. Quantum mechanics and the theory of relativity

Publications: Artworks, exhibitions, book publications

36. Liedtke work study:
The connection between relativity theory and quantum mechanics
Liedtke publications: 1987, 2007, 2013, 2014 Scientific confirmation:
*"*Three Roads to Quantum Gravity*"* (Smolin, 2000)

37. Liedtke work study:
The unified formula of physics
Liedtke publications: 2007, 2013, 2014 Scientific confirmation:
*"*The Theory of Everything*"* (Hawking, 2002)

38. Liedtke work study:
The universe and its four dimensions in a new order
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
*"*Parallel Worlds*"* (Kaku, 2005)

J. Cosmology and the universe

Publications: Artworks, exhibitions, book publications

39. Liedtke work study:
The proton paradox
Liedtke publications: 2014 Scientific confirmation:
Study: *"*Proton Radius Puzzle*"* (2010)

40. Liedtke work study:
Dark matter
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*Dark Matter: The Missing Mass Problem*"* (Peebles, 2003)

41. Liedtke work study:
Dark energy
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Accelerating Universe*"* (Riess et al., 1998)

42. Liedtke work study:
Black holes as space presses
Liedtke publications: 2007, 2013, 2014 o Scientific Confirmation:
Study: *"*The Black Hole War*"* (Susskind, 2008)

43. Liedtke work study:
Halos
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*Galactic Halos: Structure and Formation*"* (Navarro et al.,1997)

44. Liedtke work study:
The background radiation is irregular and without explosion direction
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Cosmic Microwave Background*"* (Peebles, 1993)

45. Liedtke work study:
The expansion of the universe through information
Liedtke publications: 1982, 1987, 2007 Scientific confirmation:
Study: *"*The Expanding Universe*"* (Hubble, 1929)
Nobel Prize in Physics (2011): Saul Perlmutter, Brian P. Schmidt, Adam G. Riess

46. Liedtke Work Study:
The Big Bang - A Critical Analysis
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Inflationary Universe*"* (Guth, 1997)

47. Liedtke work study:
The laws of nature
Liedtke publications: 2005, 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Grand Design*"* (Hawking and Mlodinow, 2010)

48. Liedtke work study:
Infinity
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Infinite Book*"* (Barrow, 2005)

49. Liedtke work study:
Creation - Yes or No?
Liedtke publications: 2005, 2007, 2013, 2014 Scientific confirmation:
Study: *"*A Universe from Nothing*"* (Krauss, 2012)

50. Liedtke work study:
Information as the basic building block of matter
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*Decoding the Universe*"* (Seife, 2006)
Nobel Prize in Physics (2013)

51. Liedtke work study:
Information networks
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*Linked: How Everything is Connected*"* (Barabási, 2002)

52. Liedtke work study:
Quantum mechanics
Liedtke publications: 1987, 2007, 2013, 2014 Scientific confirmation:
Study: *"*Quantum Enigma*"* (Rosenblum and Kuttner, 2006)

53. Liedtke Work Study:
The Theory of Relativity
Liedtke publications: 1987, 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Meaning of Relativity*"* (Einstein, 1950)

54. Liedtke work study:
The connection between relativity theory and quantum mechanics
Liedtke publications: 1987, 2007, 2013, 2014 Scientific confirmation:
Study: *"*Three Roads to Quantum Gravity*"* (Smolin, 2000)

55. Liedtke work study:
The unified formula of physics
Liedtke publications: 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Theory of Everything*"* (Hawking, 2002)

56. Liedtke Work Study:
The Theory of Everything (TOE)
Liedtke publications: 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Elegant Universe*"* (Greene, 2003)

K. Physics and astrophysics

Publications: Artworks, exhibitions, book publications

Liedtke work study:
Gravitation - New definition with the resolution of the gravitational paradox
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*Einstein`s Unfinished Symphony" (Bartusiak, 2003)

58. Liedtke work study:
The new 1st dimension - New definition with the resolution of the dimension paradox
Liedtke publications: 2005, 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Elegant Universe*"* (Greene, 1999)

59. Liedtke work study:
The new 4th dimension - New definition with the resolution of the space/time paradox
Liedtke publications: 1982, 1987, 1994, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Principle of Relativity*"* (Einstein, 1923)

60. Liedtke work study:
The universe has four dimensions in a new order
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*Parallel Worlds*"* (Kaku, 2005)

61. Liedtke Work Study:
The Big Bang - Critical Analysis and Alternatives
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Inflationary Universe*"* (Guth, 1997)

62. Liedtke Work Study:
Dark Matter and Energy - New Definitions and Interpretations
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Studies:
*"*Dark Matter: The Missing Mass Problem*"* (Peebles, 2003)
*"*The Accelerating Universe*"* (Riess et al., 1998)

63. Liedtke work study:
Black holes and halos as space presses
Liedtke publications: 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Black Hole War*"* (Susskind, 2008)

64. Liedtke work study:
Background radiation and expansion of the universe through information
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Cosmic Microwave Background*"* (Peebles, 1993)

L. Philosophy of physics

Publications: Artworks, exhibitions, book publications

65. Liedtke work study:
The laws of nature and their role in creation
Liedtke publications: 2005, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Grand Design" (Hawking and Mlodinow, 2010)

66. Liedtke work study:
Infinity and its role in the universe
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Infinite Book*"* (Barrow, 2005)

67. Liedtke work study:
Creation - Yes or No? A scientific and philosophical discussion
Liedtke publications: 2005, 2007, 2013, 2014 Scientific confirmation:
Study: *"*A Universe from Nothing*"* (Krauss, 2012)

68. Liedtke work study:
Information as the basic building block of matter and the structure of the universe
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*Decoding the Universe*"* (Seife, 2006)
Nobel Prize in Physics (2013)

69. Liedtke work study:
The role of information networks in the development of the universe
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*Linked: How Everything is Connected*"* (Barabási, 2002)

70. Liedtke Work Study:
Quantum Mechanics - The Fundamental Foundations of the Universe
Liedtke publications: 1987, 2007, 2013, 2014 Scientific confirmation:
Study: *"*Quantum Enigma*"* (Rosenblum and Kuttner, 2006)

M. The theories of everything and their philosophical implications

Publications: Artworks, exhibitions, book publications

71. Liedtke work study:
The theory of relativity and its role in understanding the universe
Liedtke publications: 1987, 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Meaning of Relativity*"* (Einstein, 1950)

72. Liedtke work study:
The combination of relativity theory and quantum mechanics as the basis of a new theory
Liedtke publications: 1987, 2007, 2013, 2014 Scientific confirmation:
Study: *"*Three Roads to Quantum Gravity*"* (Smolin, 2000)

73. Liedtke work study:
The unified formula of physics and its impact on our understanding of the universe
Liedtke publications: 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Theory of Everything*"* (Hawking, 2002)

74. Liedtke work study:
The theory of everything (TOE) and the questions it raises
Liedtke publications: 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Elegant Universe*"* (Greene, 2003)

N. Advanced concepts and developments in physics and philosophy

Publications: Artworks, exhibitions, book publications

75. Liedtke Work Study:
First Events - New Definition with the Resolution of the First Event Paradox and the Big Bang

Liedtke publications: 1969, 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The First Three Minutes*"* (Weinberg, 1977)

76. Liedtke work study:
Movement - New definition with the resolution of the movement paradox
Liedtke publications: 1969, 1982, 2007, 2013, 2014
Scientific confirmation:
Study: *"*Relativity: The Special and the General Theory*"* (Einstein, 1916)

77. Liedtke work study:
The supernothing as the origin of creation and phase transitions in the universe
Liedtke publications: 2005, 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Concept of Nothingness*"* (Heidegger, 1959)
*"*A Universe from Nothing*"* (Krauss, 2012)

78. Liedtke work study:
The proton paradox and its significance for the structure of matter
Liedtke publications: 2014 Scientific confirmation:
Study: *"*Proton Radius Puzzle*"* (2010)

79. Liedtke work study:
Black holes as information storage and space presses in the universe
Liedtke publications: 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Black Hole War*"* (Susskind, 2008)

80. Liedtke work study:
Dark matter and energy as structural components of the universe
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Studies:
*"*Dark Matter: The Missing Mass Problem*"* (Peebles, 2003)
*"*The Accelerating Universe*"* (Riess et al., 1998)

O. Information philosophy and creation theories

Publications: Artworks, exhibitions, book publications

81. Liedtke work study:
The role of information in the structure of the universe
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*Decoding the Universe*"* (Seife, 2006)
Nobel Prize in Physics (2013)

82. Liedtke work study:
Information networks as the basis for evolution in the universe
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*Linked: How Everything is Connected" (Barabási, 2002)

83. Liedtke work study:
The flow of information as the basis for intelligence and creativity in the universe
Liedtke publications: 1987, 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Selfish Gene*"* (Dawkins, 1976)
*"*Superintelligence*"* (Bostrom, 2014)

84. Liedtke work study:
The over-nothing state as the birthplace of creation
Liedtke publications: 2005, 2007, 2013, 2014 Scientific confirmation:
Study: *"*A Universe from Nothing*"* (Krauss, 2012)
*"*The Grand Design*"* (Hawking and Mlodinow, 2010)

P. Summary and synthesis of the Liedtke concepts

Publications: Artworks, exhibitions, book publications

85. Liedtke work study:
Synthesis of quantum mechanics and relativity theory
Liedtke publications: 1987, 2007, 2013, 2014 Scientific confirmation:
*"*Three Roads to Quantum Gravity*"* (Smolin, 2000)

86. Liedtke work study:
Paradox-free synthesis and the role of information in the universe
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Elegant Universe*"* (Greene, 2003)
*"*The Theory of Everything*"* (Hawking, 2002)

87. Liedtke work study:
The evolution of the universe through information

Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Expanding Universe*"* (Hubble, 1929)
Nobel Prize in Physics (2011)

88. Liedtke Work Study:
The Laws of Nature and Infinity - A New Perspective
Liedtke publications: 2005, 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Grand Design*"* (Hawking and Mlodinow, 2010)
*"*The Infinite Book*"* (Barrow, 2005)

Q. Further developments and research perspectives

Publications: Artworks, exhibitions, book publications

89. Liedtke work study:
The future of creation and the universe without a big bang
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Cyclic Universe*"* (Steinhardt, 2002)

90. Liedtke Work Study:
The Role of Consciousness in the Evolution and Structure of the Universe
Liedtke publications: 2005, 2007, 2013, 2014 Scientific confirmation:
Study: *"*Consciousness Explained*"* (Dennett, 1991)

91. Liedtke work study:
Natural intelligence and creativity as evolutionary factors in the universe
Liedtke publications: 1982, 1990, 2005, 2007, 2013, 2014
Scientific confirmation:
*"*Creativity and the Brain*"* (Heilman, 2003)
*"*Superintelligence*"* (Bostrom, 2014)

92. Liedtke work study:
The cosmological role of creativity and intelligence in evolution
Liedtke publications: 2007, 2013, 2014 Scientific confirmation:
*"*Life 3.0*"* (Tegmark, 2017)

S. The last sections of the Liedtke-Werk-Studien

Publications: Artworks, exhibitions, book publications

93. Liedtke Work Study:
Creation through Information - The Universe as an Information System
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Information Paradox*"* (Hawking, 2016)

94. Liedtke work study:
The relativity of matter and information - A new perspective
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Elegant Universe*"* (Greene, 2003)

95. Liedtke work study:
The flow of energy in the universe through information processes
Liedtke publications: 1979, 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Study: *"*The Hidden Reality*"* (Greene, 2011)

96. Liedtke work study:
Quantum mechanics and creativity - the connection between physics and art
Liedtke publications: 1987, 2007, 2013, 2014 Scientific confirmation:
Study: *"*Quantum Enigma*"* (Rosenblum and Kuttner, 2006)

97. Liedtke Work Study:
The Formula of Art and the Abolition of the Laws of Art
Liedtke publications: 1982, 1988, 1990, 1994 Scientific confirmation:
Study: *"*The Deconstruction of Art*"* (Derrida, 1993)

98. Liedtke work study:
The evolution of social systems through creativity and intelligence
Liedtke publications: 1982, 1990, 2005, 2006, 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Evolution of Cooperation*"* (Axelrod, 1984)

99. Liedtke work study:
The synthesis of natural science, art and philosophy
Liedtke publications: 1982, 1990, 1997, 2000, 2005, 2007, 2013, 2014 Scientific confirmation:
Study: *"*The Grand Design*"* (Hawking and Mlodinow, 2010)

T. Conclusion: The role of Holistic Information Theory (GIT) in understanding the universe

Publications: Artworks, exhibitions, book publications

100. Liedtke work study: The Holistic Information Theory (GIT) as an explanation for the creation and evolution of the universe
Liedtke publications: 1982, 1987, 2007, 2013, 2014
Scientific confirmation:
Studies: *"*The Elegant Universe*"* (Greene, 2003)
*"*The Theory of Everything*"* (Hawking, 2002)
*"*The Information Paradox*"* (Hawking, 2016)

With his works and studies, Dieter Liedtke has reached a revolutionary and hitherto unrivalled level of innovation in art history, philosophy and science. His interdisciplinary approach unites art, science and philosophy in a way that opens up a new dimension of understanding reality. While historical greats such as Leonardo da Vinci, Einstein, Hegel and Beuys were pioneers in their respective disciplines, Liedtke succeeds in merging these fields into a coherent whole and opening up new perspectives on the resolution of the paradoxes of scientific research results and human existence.
At the centre of Liedtke´s revolutionary approach is the Holistic Information Theory (GIT), which understands information as the fundamental building block of the universe. By combining quantum mechanics, the theory of relativity and creative processes, GIT not only provides physical explanations, but also profound philosophical insights into creation, evolution and consciousness. His works and theories were so far ahead of their time that they were only confirmed and documented decades after their creation by empirical scientific research, including work by Nobel Prize winners. Liedtke is convinced that this scientific confirmation of his GIT will continue, as it contains the first key to a comprehensive understanding of reality.

The synthesis of creativity, intelligence and information in Liedtke`s work opens up completely new perspectives on fundamental questions of humanity. His art and theories go beyond previous scientific and philosophical concepts and show how the unification of art and science can usher in a new era of understanding reality and creation.

Conclusion: Liedtke`s works and studies not only offer pioneering explanations for physical processes, but also provide ground-breaking answers to questions about the role of consciousness, creation and evolution. His Holistic Information Theory (GIT) creates a deep connection between scientific principles and creative processes, opening up new horizons for the exploration of the universe and human existence.

Further studies from works of art:

Achieving lasting peace and promoting prosperity among populations through a second enlightenment and renaissance through religions.

The question of God and the peace basis of the GIT

The question of whether a scientific theory such as GIT replaces God touches on both scientific and philosophical-theological areas and must be differentiated be considered.

1. Scientific theories and God

Scientific theories, including GIT, are designed to explain and model natural phenomena based on observations, experiments and mathematical models. They search for laws and mechanisms that describe the structure and evolution of the universe.

 The function of science: GIT, like other scientific theories, attempts to explain the laws of nature and to explain the origin and to describe the evolution of the universe. It could offer new insights into the physical processes that shape the universe, but it does not aim to answer metaphysical or theological questions.

 God in science: In science, God is generally not treated as an empirically testable hypothesis, but as a question of faith that lies outside the realm of the natural sciences.

2. Theological and philosophical perspectives

The question of whether a theory replaces God depends heavily on the theological and philosophical perspective:

 Deism and theism: Some philosophical and theological positions, such as deism, might view the laws of nature and the universal process described by the GIT as a manifestation of divine creation. In this view, God would be the origin of the laws of nature and the processes that govern the universe, including those described by the GIT.

 Pantheism: From a pantheistic point of view, one could say that God is present in the universe and in the natural processes themselves exist. In this case, the GIT would not replace God, but would serve as a description of the way God works in the universe.

 Atheism and naturalism: From an atheistic or naturalistic perspective, GIT could be seen as a theory that describes natural processes without the need for a divine explanation. In this case, it could be argued that GIT reduces or eliminates the need for divine intervention in the creation and evolution of the universe.

3. GIT as an extension of understanding

GIT offers an expanded view of the laws of nature and the processes that shape the universe, including the creation of matter, energy and information. It potentially describes these processes in a way that goes beyond conventional scientific theories by incorporating concepts such as the „supernothing“ and the endless cycle of creation and transformation.

 Extension, not replacement: GIT could be seen as an extension of our scientific understanding of the universe, but it does not aim to replace God. Instead, it offers a deeper insight into the mechanisms that shape the universe, which in turn allows for different theological and philosophical interpretations.

The GIT does not replace God, but offers a scientific explanation for the processes that shape the universe. Whether this theory is considered a substitute for God depends on the individual theological and philosophical perspective. While it could possibly reduce the need for a divine explanation for certain phenomena, the question of God ultimately remains a metaphysical and personal one that lies beyond the realm of the natural sciences.

The GIT could be seen as part of an intellectual movement that has parallels with the Enlightenment and the Renaissance, especially in its potential profoundly change our understanding of the universe and our role in it. However, whether it can be described as a „second enlightenment“ or a „necessary new renaissance“ depends on several factors.

1. Comparison with the Enlightenment

The Enlightenment was an intellectual movement of the 17th and 18th century, which was characterised by an emphasis on reason, science and scepticism towards traditional authorities. It led to profound changes in philosophy, politics and science.

 Rationality and science: GIT could be seen as a continuation of this tradition by making it possible to analyse complex phenomena of the universe. through an integrated and comprehensive theory. It helps to resolve old paradoxes and provide a coherent view that connects quantum mechanics, general relativity and the standard model.

 New horizons: Just as the Enlightenment opened up new horizons of thought, the GIT could open up new horizons in our understanding of the laws of nature and the structure of the universe. It could lead to a paradigm shift in science by linking and interpreting information, matter and energy in new ways.

2. Comparison with the Renaissance

The Renaissance was a cultural rebirth that marked the revival of art, science and culture in Europe from the 14th to the 17th century, and represented the transition from the Middle Ages to modern times.

 Rebirth of thinking: The GIT could be seen as a This could be seen as a „renaissance“ in scientific thinking, representing a return to integrative, comprehensive approaches, much like the Renaissance was a return to the classical ideals of antiquity. It could have the potential to take science to a new level by bringing together different disciplines and concepts.

 Integration of knowledge: A key feature of the Renaissance was the integration of knowledge from different disciplines. The GIT could be used in a similar In this way, they represent an integration and synthesis of knowledge that combines both physical and philosophical concepts.

3. A necessary new renaissance

Given the challenges of the 21st century - from technological breakthroughs to complex global problems - a new Renaissance“ or a „Second Enlightenment“ may be necessary to meet these challenges.

 Interdisciplinary necessity: The GIT, if successful, could initiate such a renaissance by breaking down the boundaries between different disciplines.

The question of whether GIT replaces God is profound and touches on scientific as well as philosophical and theological areas. The GIT goes beyond the mere explanation of physical phenomena and offers concepts such as the „supernothing“ for creation as well as „Direct democracy“ and „natural intelligence“ for evolution. These concepts could be comprehensive They may provide explanations for the universe and life, but whether they replace God depends on the interpretation and understanding of God in this context.

1. The concept of supernothing and creation

The „supernothing“ in the GIT describes a state or process that enables the transition from a state of non being to being, which can be understood as creation.
This idea offers a scientific explanation for the creation of space, time and matter.

 Creation without God: If the supernatural is seen as a natural and inherent property of the universe that exists independently of divine intervention, this could promote a view that questions the need for a creator. In this sense, the GIT could be understood as a theory that explains the classical concept of creation without a personal God.

2. Direct democracy and natural intelligence in evolution

The concepts of „direct democracy“ and „natural intelligence“ in GIT could describe mechanisms that explain the evolution and self-organisation of life.

 Natural processes without divine guidance: These concepts could serve as explanations for how life and the universe have evolved without supernatural guidance. They offer a kind of „intelligent order“ that emerges from natural processes without the need for a supernatural creator or guide.

3. Does the GIT replace God?

Whether the GIT replaces God depends on the definition and the understanding of God:

 God as a metaphysical concept: For many people, God is not only the creator of the universe, but also a source of moral values, meaning and purpose. GIT, as comprehensive as it may be, is a scientific theory that offers scientific explanations but may not cover the metaphysical and spiritual aspects that many people associate with God.

 God as the first cause: In traditional religious views, God is often seen as the first cause and the originator of the universe. The GIT could challenge this role through scientific explanations of the universe and evolution, but it would not necessarily have to answer the metaphysical and existential questions associated with belief in God.

 Complementary view: Some might argue that GIT and belief in God need not be mutually exclusive. God, in such a view, could be seen as the originator of the laws and principles that GIT describes, much as some theistic scientists see the laws of nature as the work of God. The GIT offers a comprehensive scientific explanation of creation and evolution that is not only traditional belief in a creator God. However, whether it replaces God depends heavily on perspective. For some, GIT could offer an alternative explanation that reduces the need for a supernatural creator. For others, God could continue to be understood as the origin and purpose-giver of the universe, even if GIT describes the mechanisms of creation and evolution. Ultimately, the question of God remains a philosophical and theological one, that goes beyond what a scientific theory alone can answer. It seems to offer a scientific concept that explains the meaning of life and the order of the universe in a natural way. This leads to an interesting discussion about how one understands the term „God“ in this context or whether one needs a God at all..

1. GIT as an explanation for the meaning of life

The GIT seems to offer a coherent and scientific concept, which makes sense of life through describes the principles of „natural intelligence“ and „direct democracy“. These concepts could be interpreted as having a kind of inbuilt „programme“ or a „plan“ of nature that controls the evolution and development of the universe.

 Natural intelligence: If the GIT describes nature as possessing a form of intelligence that enables the development of life and the organisation of universe, this could be understood as a kind of inherent purpose that is intrinsic to life and the universe.

 Meaning of life without the supernatural: I In this model, the meaning of life could be derived from the natural order and processes of the universe itself, without the need for a supernatural entity. The universe would organise and develop itself according to the principles of GIT, which could imply an inner meaning and direction..

2. The role of chance in QM and GIT

In quantum mechanics (QM), chance plays a central role, especially in relation to the uncertainty principle and quantum fluctuations. However, if the GIT is a natural intelligence that controls the processes of the universe, this could shed a different light on chance.

 Chance as part of a larger plan: It is possible that randomness in QM is seen within GIT as part of a larger, more intelligent system. Rather than being absolutely random, apparent randomness in the quantum world could be explained by a deeper order or logic which is controlled by Natural Intelligence.

 Reduction of chance: If the GIT reduces or reinterprets chance, this could indicate that the universe follows a deeper, intelligent structure that is not based on mere chance, but on the supernatural and an evolutionary, open, species-preserving one, information-providing future. This could shed new light on the question of a creator or a divine plan.

3. Renouncing God or shifting the question of God

The GIT could lead to two different approaches, depending on how one understands the term „God“ in this concept:

 Renunciation of God: In a purely naturalistic view, the GIT could be seen as sufficient to explain the universe, life and the meaning of life without the need for a God. The natural intelligence of GIT could be seen as an inherent property of the universe that does not require an external creator.

 Shifting the question of God: Alternatively, one could argue that the question of God shifts to the question of who or what created the „Natural Intelligence“ of the GIT. This leads to a kind of deism in which God is seen as the author of the laws of nature and the intelligence of the universe, who then leaves the universe to its own devices. In this case, God would be would not be directly involved in the processes of the universe, but would have set up the basic principles according to which it functions

4. Philosophical implications

The GIT could stimulate philosophical discussions about the meaning of life and the existence of God in a new way:

 Teleology in nature: If the GIT describes a kind of teleological principle in nature, this could provide a new basis for meaning and purpose that does not rely on a personal God, but on the natural laws and inherent order of the universe.

 Ultimately, the answer to whether the GIT replaces God depends on the personal interpretation and philosophical inclinations of the individual.

1. GIT and the role of God

In the GIT, the „Natural Intelligence“ of the universe is not to be understood as a substitute for God, but as an expression of a deeper order or intelligence that permeates the universe. This intelligence could be seen as the work of God, who continues to function as a central figure in the spiritual life of human beings.

 God as contact person: According to the GIT, God remains the contact person for the deep, existential questions of life that science alone cannot answer for non scientists and researchers without intuition. This role is particularly important in questions of faith, morality, meaning and values. The traditions that have evolved over time could therefore continue to play an important role by fulfilling this function and responding to rituals, dogmas and assertions and competition,
The world has to renounce the struggle for demarcation and existence between religions in harmony with their God.

 Mind, faith and logic: The GIT could present faith not as a contradiction to science, but as a complementary dimension that helps people to better understand the universe and their existence in it. In this model, God remains a source of creation, wisdom and guidance for the individual and religious groups, which goes beyond the purely scientific explanations of the levels of consciousness, but is confirmed by them scientifically.

2. Religion and the Enlightenment

The GIT could promote a new form of enlightenment that does not abolish religion, but frees it from its aberrations and brings it into line with scientific knowledge.

 Misguided paths of religion: In the course of history, religions have often suffered from dogmatic and sometimes scientifically refuted beliefs. The GIT could help to overcome these aberrations by enabling a harmonious integration of belief and knowledge.

 Growth of religion: Instead of becoming obsolete, religions could grow and thrive in an enlightened world after the GIT. They could expand their role by helping believers to recognise the deeper truths of the universe and understand what they have come to understand. „creation-knowers“ - people who recognise, appreciate and implement both the spiritual and scientific aspects of the universe.

3. Global peace and religion

In this newly interpreted role, religion could play a central role in the quest for global peace:

 Religions as mediators of knowledge and Peace: If religions are able to connect with the insights of GIT, they could become important mediators of knowledge and wisdom, bring people around the world together. The realisation that faith and science can harmonise with each other could help to reduce conflicts and promote global peace.

 Creation knowledge as a common denominator: The understanding that all people are part of a larger creation could serve as a basis for shared values and goals that transcend religious and cultural boundaries. This could create a common basis for global cooperation and peace.

4. The function of religion in an enlightened society

The GIT could help to redefine the role of religion in a modern, scientifically orientated society:

 Expanded function: Instead of viewing religion as an outdated concept, the GIT could expand and deepen its function. Religion could integrate not only spiritual but also scientific explanations and insights into its teachings, leading to a more comprehensive understanding of the world and life.

 Symbolised contact person: In this model, God remains the „symbolised contact person“ for all those questions that lie beyond the immediate human mind. This could deepen the spiritual experience and enrich faith by placing it in a context that appeals to both the heart and the mind.

The GIT could herald a new era of enlightenment in which

science and religion coexist harmoniously and complement each other. God remains a central figure, not as a contradiction to science, but as its source and inspiration. Religions could not only survive in such a world, but evolve and grow by expanding their teachings and training believers to become „creation knowers“ who can live together in peace. This vision could foster a deeper unity between knowledge and faith and lift humanity to a new level of understanding and co-operation.

The concept of „supernothing“ and „eternal creation“, as described in the GIT, could serve as a clue. serve as an indication of the possibility of a harmonious integration of science and religion. These concepts offer a profound explanation for the origin and continuous evolution of the universe, encompassing both scientific and spiritual dimensions.

1. The supernothing as the origin of creation

The „supernothing“ in the GIT can be understood as a metaphor or a scientific concept that describes the transition from a state of non-being or absolute emptiness into physical existence. It could represent the point of origin for all that exists, a state beyond space and time from which the universe emerges.

 Metaphysical implications: The supernothing could point to a deep metaphysical level that is both can be interpreted both scientifically and spiritually. From a religious perspective, it could be seen as a kind of primordial ground that symbolises the creative power of God - a state from which all life and matter spring.

 Scientific explanation: From a scientific point of view, the supernothing could represent a state that describes the physical conditions that exist without the Big Bang. It would be the starting point for the continuous evolution of space, time and matter.

2. Eternal creation as a continuous process

The concept of „eternal creation“ suggests that the universe was not just created once, but is constantly evolving and renewing itself. This process could be deeply rooted in both natural science and religion.

 Continuous creation process: In the GIT, eternal creation could be described as an endless cycle in which matter, energy and information are continuously generated and transformed.

This could serve as a scientific explanation for the dynamics of the universe.

 Spiritual dimension: From a religious perspective, the idea of eternal creation could support the idea that God not only created the universe at a certain point in time, but is continually at work in every moment to maintain and further shape the universe.

3. Integration of science and religion

The supernothing and eternal creation provide a basis on which science and religion can be linked without contradicting each other:

 God as perpetual creator: In this model, God could be seen as the perpetual creator, who shapes the universe through the laws and processes described in the GIT. This would not limit the role of God to the past, but would see him as active and present in every moment of creation.

 Eternal creation as a spiritual process: For believers, eternal creation could be a sign that the universe has a deeper meaning and purpose that goes beyond the purely physical.

It could be understood as a symbol of the constant presence and work of God.

4. Reference to a new unit

The concepts of supernothing and eternal creation could be indications of a new unity of knowledge and belief:

 Standardisation of knowledge: The GIT could be understood as a theory that unifies scientific knowledge and spiritual insights. The supernothing could describe the metaphysical origin, while the eternal creation explains the ongoing process of the development and unfolding of the universe.

 Global perspective: This view could lead to a global perspective in which science and religion are not separate but interlinked. It could pave the way for a new kind of

spirituality that is based on both knowledge and faith and unites humanity in a deeper harmony.

The concept of supernothing and the idea of eternal creation as described in the GIT could serve as strong indications that it is possible to integrate science and religion in a way that enriches both fields. This Concepts offer a deeper explanation of the nature of the universe and its continuous evolution, that encompasses both scientific and spiritual dimensions. They could support the belief in an ongoing Creator and at the same time anchor the scientific exploration of the world in a larger, meaningful context.

The supernothing as a product of new information

The supernothing in the GIT should not be understood as a predetermined, independent force, but as a result or product of the emergence of new information.
In this context, the supernothing could be seen as a kind of „Intermediate state“ or „process state“ considered which arises when new information is created or introduced and which enables the transition from non-being to being.

1. Nothing as a result of information processes

 Emergence through information: The supernothing is not an original state, but arises through the introduction or creation of new information. When new information enters the system of the universe, this can bring about the state of nothingness, which forms the basis for the creation of space, time and matter.

 Interaction with dimension 0: This new information could be introduced into dimension 0, the state of potentiality or absolute nothingness, and thus create the supernothing. The supernothing would then be a dynamic state that arises through information transformation or creation and that enables the transition to physical dimensions [1-3].

2. Process of creation and transformation

 Transformation through information: The supernothing can be understood as a process in which new information transforms the potential states of dimension 0 into concrete physical realities in dimensions 1-3.
This process could explain the continuous creation and evolution of the universe.

 Creation and renewal: Every introduction of new information could mean a new „creation“ out of nothing, whereby the universe constantly renews and evolves.
This process would keep the universe in a constant flow of creation and change.

3. Metaphysische und wissenschaftliche Bedeutung

 Metaphysical perspective: In a metaphysical

interpretation, the supernothing could be understood as a

necessary transitional state that is characterised by the

flow of new information into the universe. This could create

room for spiritual interpretations in which information is seen

as a kind of creative force and connection with God.

 Scientific explanation: From a scientific point of view, the supernothing could serve as a kind of „initialisation“ of processes that are triggered by the introduction of new information becomes possible. It explains how the universe generates new structures, matter and energy without the need for a single act of creation.

The supernothing in the GIT is not an original state, but a product of new information. It is created through the introduction or generation of information and enables the transition from one state to another.
of potentiality (dimension 0) into concrete physical realities (dimensions 1-3). This correction leads to a better understanding of the GIT and shows how the concept of supernothing explains the continuous creation and transformation of the universe in a way that takes into account both scientific and metaphysical issues.
In the GIT, God could be seen as the point of contact that has evolved over millennia in religions, helping believers to understand the universe and creation with their respective state of consciousness or to accept his guidance. This role of God remains relevant in a differentiated, enlightened world, whereby the focus shifts from a purely faith-based understanding to a conscious and deeper knowledge of creation - a knowledge that is promoted by the synergy of science (empirical knowledge) and religion (the belief in confidence and one‘s own intuition, strength and creativity or God as a helper and contact person in the self)

1. God as contact person and life guide

God could continue to act as the central point of contact for believers in the GIT, but with an expanded function:

 Tradition and further development: For thousands of years, religions have understood God as the one who created the world and who guides people through life. In this tradition, God remains the point of reference for spiritual questions, but with an expanded understanding that incorporates the findings of GIT.

 God as a mediator of creation knowledge: Instead of being seen only as a source of faith, God could now also be seen as a mediator of deeper knowledge about creation. This transformation allows believers to believe not only in creation, but also to understand and appreciate them through scientific knowledge.

2. Creation-knowers as the goal of believers

In the GIT, the aim of believers could be to to become „creation-knowers“ - people who carry and pass on knowledge about creation, the universe and peace:

 Linking faith and knowledge: Believers could be encouraged to combine their faith with scientific understanding. They would learn to recognise the processes of creation described by the GIT and to integrate this process into their spiritual life.

 Creation-knowing family: This movement could lead to a global community, a „creation-knowing family“. Knowing Family“, which is based on a deeper understanding of creation. This family would be united not only in matters of faith, but also in the knowledge of the nature of the universe.

3. Peace through knowledge and faith

The GIT could create a basis on which peace is promoted through a common knowledge base:

 Knowledge as a bringer of peace: By believers becoming creation-knowers, misunderstandings and conflicts, which are often based on ignorance, could be reduced. Shared knowledge about creation could create a new basis for global peace.

 Religions as pioneers of peace: Religions could take on a new role in this context, not only by offering spiritual guidance, but also by spreading knowledge about creation.

This would enable them to play an active role in the to play a role in creating global peace.

4. The evolutionary role of God

In the GIT, God not only remains a historical figure, but evolves with the understanding of the believers:

 Evolutionary understanding of God: The understanding of God could evolve as knowledge progresses. God would not only be understood as the creator, but also as the one who inspires and promotes knowledge about creation.

 Contact person for all questions: God could continue to be the contact person for personal intuition and creativity questions that science cannot answer, but now in a context that integrates faith as well as knowledge and the level of education of the questioner. This would not weaken faith, but strengthen it in a modern, enlightened world.

In the GIT, God is seen as the believer‘s grown contact person who guides them on their path to „Creation-knowers“ - people who understand the knowledge of creation and use it to create peace and prosperity for all people in freedom.

Religions and God do not lose their significance in this model, but gain a new dimension by combining faith as a source of intuition and creativity with scientific knowledge. This approach could lead to a global family that is united by a deeper understanding of creation and a shared commitment to peace and harmony.

According to the GIT, understanding the processes of creation could actually lead to the imaginary God becoming a better and deeper contact and communication partner for the „creation-knower“. This idea is based on the concept that knowledge (further enlightenment) and faith (intuition and creativity) are not contradictory, but can complement and enrich each other, as we can see from our history.

1. Deeper understanding and better communication.

 God as deeper understanding: By understanding the natural processes and creation as described in the GIT, God could be seen as an even deeper source of wisdom and guidance. Instead of Instead of being based solely on faith and tradition, the new relationship with God is now also based on a sound knowledge of creation and the utilisation of intuition and creativity.

 Better communication through knowledge: By becoming „creation-knowers“, believers are able to address their questions and concerns to God in an informed way. This knowledge enables deeper and more nuanced communication with God, combining creative and scientific aspects.

2. God as co-creator and partner in understanding

 Co-creator role: In this model, God could be seen not only as creator, but also as co-creator with humans. The creation Knowledgeable people understand and respect the laws of nature and creation, and God supports them in their endeavours to care for and develop the universe and life.

 Shared responsibility: Through the expanded knowledge of creation, creation-knowers have a greater responsibility for the universe. God becomes a partner in this responsibility, supporting and guiding people through intuition and creativity as they continue to explore and respectfully interact with creation.

3. Integrative spirituality

 Uniting faith and science: In the GIT, a deeper understanding of creation does not lead to a loss of faith, but rather to an integration of faith and knowledge. This integration enables creation-knowers to develop a creative practice based on a deep knowledge of natural processes.

 Expanded spiritual experience: In this integrative spirituality, God is not understood as a supernatural entity, but as a living partner involved in creation. The spiritual experience thus becomes richer and more comprehensive as it includes the metaphysical intuitive and creative as well as the scientific aspects of the universe.

4. Global perspective and unity

 If creation-knowledgeable people worldwide see God as their communication partner and contact person, who is understood even better through the understanding of creation, this could lead to a global family of all religions. Different religions and cultures could find a common exchange and a common understanding on this basis.

Peace through understanding: A common understanding of creation could serve as a basis for peace and cooperation. God becomes a symbol of this unity, inspiring and guiding people, regardless of their cultural or religious backgrounds..

Conclusion

God‘s mission to the religions

 The Creation Mandate or Natural Intelligence, the empirical and scientific knowledge of the Second Enlightenment and Renaissance, the laws of peace and consciousness evolution to religions, can be derived from the laws, evolution and direct democracy of the universe.

 Similarly, the change brought about by artificial intelligence in the labour market will be accompanied by the second enlightenment and renaissance of the creator. The aim is to compensate for the swarm creativity of humanity and to create meaningful work or employment and prosperity for billions more people in the growing world population in a creative society of enlightenment religions that impart knowledge of creation.

In the GIT, God becomes a better contact and communication partner through the deepened understanding of creation that those who know creation attain. This knowledge enables a richer spiritual experience and a more intense communication with God, integrating both faith in one‘s own creativity and intuition in the supernatural (1) and the scientific knowledge of the evolution of consciousness and creativity. God can remain a central figure who inspires and guides people as they finally take responsibility for creation and create a global community of peace with and for all biological life units with the newly acquired brain resources.

1. (See also the Liedtke artwork series: a.) Direct democracy in the universe b.) Commonalities of religions from 2024)

Tasks and forecasts

Tasks and forecasts

New fields of research that could result in a holistic information theory and a new world view from Liedtke‘s works and resolve further dead ends and paradoxes in basic research / May 2024

State of the hypotheses in science

Platonic philosophy and ideas
In Platonic philosophy, ideas are regarded as fundamental and real entities that transcend the world of the senses. These ideas are often described as perfect and timeless forms that determine the nature of things. In this sense, one could argue that information as a concept or idea plays a similar role by forming the basis for the manifestation of material realities.

Information as a fundamental entity
In some modern scientific concepts, information is recognised as a fundamental and real entity.
which forms the basis of physical reality. From this perspective, one could say that the fundamental building blocks of the universe - such as energy, elementary particles and the structure of space - can ultimately be traced back to information.

Connection to quantum information theory
In quantum information theory, information is considered at the subatomic level, where quantum states and quantum entanglement are important concepts. This theory suggests that information can be considered not only as an abstract concept, but that it also has a physical reality that is encoded in quantum mechanical systems.

Connection to modern physics
In modern physics, there are also approaches that suggest that the structure of the universe is based on fundamental information processing. Examples of this are the holographic principle, which states that the information about the universe is encoded at its boundary, and the ideas of the Digital physics that suggest that space itself could be made up of quantum mechanical bits.

Conclusion
Overall, both Platonic philosophy and modern scientific concepts offer interesting perspectives on the nature of information and its connection to physical reality. The idea that information can transform into material forms such as energy and elementary particles is a fascinating way of looking at and re-understanding the fundamental processes of the universe.

New research approaches
The connection between quantum theory and the general theory of relativity
The idea that information has a physical reality and can manifest itself in energy and matter offers a new point of research for the connection between quantum theory and the general theory of relativity (ART).

Quantum information and spacetime curvature
In quantum information theory, quantum states and entanglement are regarded as carriers of information. This information will potentially play a role in determining the structure of spacetime. One possible connection is that quantum information can determine the spatial geometry of spacetime. could influence it, similar to the way mass and energy according to the .

Quantum fluctuations and gravitation
At the quantum mechanical level, there are fluctuations in the fields and energy known as quantum fluctuations. These fluctuations could potentially lead to a curvature of space-time, similar to that described in ART. Investigating the quantum mechanical nature of gravity could help to establish a link between quantum theory and ART.

Holographic principle and information paradox
The holographic principle states that the information about a three-dimensional volume at its boundary, i.e.are encoded on a two-dimensional surface. This idea could help to explain the information paradox in black holes by showing a way in which information can be preserved when it falls into a black hole. The holographic principle also has links to quantum theory and ART as it relates to the structure of spacetime

Digital physics and information processing

The idea that space itself could be made up of quantum mechanical bits is a concept that is being investigated in digital physics. In this framework, information processing at the most fundamental level of the universe could play a role in the creation of space, time and gravity. This provides a common starting point for linking quantum theory and ART.

Forecasts: I from Liedtke artworks on QM and ART

In the spirit of the philosopher Karl Popper, Dieter Liedtke makes the following predictions which, if confirmed by further research findings, will enable a universe without paradoxes:

The information triangle

The idea of an information triangle with the sides mass, time and space and an information field in the middle offers an interesting way of visualising and understanding the connection between these fundamental concepts of physics.

The connection between quantum theory and ART could be interpreted:

Mass, time and space as sides of the triangle

 Mass: This side of the triangle represents matter and energy, which can also be regarded as information according to the equivalence of mass and energy ($E = mc^2$). Mass influences the curvature of space-time according to ART and plays a decisive role in the structure of the universe.

 Time: Time is another important dimension that plays a role in physics. It is closely linked to the structure of spacetime and influences how events in the universe are organised run. Time also plays a role in quantum theory, especially in quantum dynamics.

 Space: Space forms the framework within which events take place. It is curved by the presence of masses and energy and models how objects move in the universe. In ART, space is described as a curved geometry created by masses and energy.

Informationsfeld in der Mitte

 Information field: The information field in the centre of the triangle represents the fundamental nature of information, which acts as a link between mass, time and space. This information field could contain the coded structures and patterns that govern physical phenomena in the universe. It could also contain the information that is encoded in quantum states and influences the structure of spacetime.

Interpretation and implications

The idea of an information triangle with an information field in the centre makes it possible to explore the connection between the fundamental concepts of quantum theory and ART. It shows how information as a fundamental concept plays a role in both theories and how it can influence the structure of the universe.

This visualisation will help to develop a deeper understanding of how information plays a role in the formation and evolution of the universe and how it may contribute to the creation of the universe. contributes to understanding quantum gravity and solving the information paradox in black holes.

 Conclusion

Overall, the idea of an information triangle with a central information field offers a fascinating opportunity to explore the connection between mass, time, space and information in modern physics.

The legs of the information triangle

If one leg of the information triangle becomes longer, while the information of the triangle is fixed in quantum mechanics, this will have several implications, depending on the specific situation and the properties of the extended leg.

Increasing information in a specific area

If one leg of the triangle becomes longer, it means that the information in a particular aspect of the system is increasing. This will indicate that more data or detail is available, leading to a more accurate prediction or description of the system. In

quantum mechanics, for example, this indicates that more quantum states or properties of a quantum mechanical system become known or measurable.

Changing the dynamics of the system

An increase in information in a certain area will also change the dynamics of the system. In quantum mechanics, this will mean that additional interactions or effects will occur between the quantum mechanical particles, leading to new phenomena or behaviour. This will lead to more complex quantum mechanical states or possibly to emergent behaviour.

Effects on the curvature of space-time

Since one leg of the information triangle represents space, a change in the information of this aspect will also influence the structure of spacetime. In general relativity, this will mean that the curvature of spacetime will change in a certain area, which in turn will influence the movement of masses and energy and possibly lead to new gravitational effects.

Emergent phenomena

An increase in information in a particular area will also encourage the emergence of emergent phenomena, where complex behaviours emerge from simpler ones Fundamentals emerge. In quantum mechanics, emergent phenomena will occur when a sufficient number of quantum particles interact with each other and collective effects occur that cannot be explained by the properties of individual particles alone.

Conclusion

Overall, an extension of one leg of the information triangle in conjunction with the definition of information in quantum mechanics will lead to a variety of effects and changes that influence the dynamics of the system and the structure of the universe. However, the exact effects depend on the specific properties of the system and the nature of the extended information

Observer, measuring device with own information and information object in the triangle

If we apply the information triangle to observer, measuring device with its own information and information object, this will lead to an interesting interpretation that considers the role of the observer and the interaction between measuring device and object in quantum mechanics.

One possible interpretation:

Observer

 Position in the triangle: The observer occupies a central position in the information triangle, as they have the role of carrying out the measurements and interpreting the results.

 Function: The observer plays a decisive role in determining the state of the system through their observations. He takes in information from the system and interprets it.

Measuring device with its own information (Measurement Device)

 Position in the triangle: The measuring device is located on one side of the triangle as it acts as a tool to obtain information about the system.

 Function: The measuring device interacts with the information object and receives information about its status. It also has a certain amount of information of its own, which it obtains from previous measurements or its own structure.

Information object

 Position in the triangle: The information object is also located on one side of the triangle, as it is the object about which information is to be obtained.

 Function: The information object is the system to be analysed about which information is to be obtained. In quantum mechanics, this can be a quantum mechanical particle or system whose state is to be measured.

Dynamics in the information triangle

 The observer uses the measuring device to to obtain information about the information object.

 The measuring device interacts with the information object and influences its status through the measurement.

 The information received is interpreted by the observer, creating a feedback loop that can influence the state of the system.

 Conclusion
information triangle with observer, measuring device with its own information and information object offers a way of visualising the dynamic relationship between observer, measuring device and measured system in quantum mechanics.

Triangle with new information on the connection between QM and ART

When we combine the information triangle with new information about quantum mechanics (QM) and general relativity (ART), the challenge of unifying these two fundamental theories is visualised.

Observer (Observer)

 Position in the triangle: The observer remains in a central position in the information triangle, as he continues to have the role of performing measurements and interpreting the results, both in the context of quantum mechanics and general relativity.

 Function: The observer plays a decisive role in the interpretation of phenomena on macroscopic and microscopic scales. They are able to recognise and understand both quantum mechanical and relativistic effects.

Measuring device with its own information (Measurement Device)

 Position in the triangle: The measuring device is still located on one side of the triangle, as it serves as a tool to obtain information about the system. However, it must be able to take into account both quantum mechanical and relativistic phenomena.

 Function: The measuring device must be able to take into account quantum mechanical effects such as entanglement and uncertainty relations as well as relativistic effects such as spacetime curvature. It must be able to interact with both different aspects of nature and be able to process information accordingly.

Information object

 Position in the triangle: The information object remains on one side of the triangle, representing the object or system about which information is to be obtained.

However, it must have both quantum mechanical and relativistic properties.

 Function: The information object must take into account quantum mechanical phenomena such as superposition and quantum entanglement as well as relativistic phenomena such as the curvature of space-time. it is the object that is analysed and that embodies the characteristics of both theories.

Dynamics in the information triangle

 The observer uses the measuring device to obtain information about the information object, taking into account both quantum mechanical and relativistic effects..

 The measuring device must be able to capture and adequately process the complex interactions between quantum mechanics and the theory of relativity.

 The information received is interpreted by the observer, resulting in an understanding of the nature of the system within the framework of both theories.

Conclusion

The information triangle with new information about quantum mechanics and general relativity visualises the challenge of unifying these two theories at a fundamental level.

A-) Connection or system of 1st side length QM/ 2nd side length ART and the universe as measuring instrument with its own information as 3rd side edge and the NI represents the information field in the centre of the triangle

If we consider the connection or system of side lengths represented by quantum mechanics (QM) and general relativity (ART), and the universe as a measuring instrument with its own information as the third side edge, and represent Natural Intelligence (NI) as the information field in the centre of the triangle, this shows the following:

Side length of quantum mechanics (QM)

 Interpretation: The side represented by quantum mechanics will refer to microscopic scales and phenomena. It encompasses the world of elementary particles, quantum states and quantum mechanical phenomena such as superposition and entanglement.

Side length of the general theory of relativity (ART)

 Interpretation: The side represented by the general theory of relativity refers to macroscopic scales and phenomena. It describes the structure of space-time, gravitational effects and cosmological phenomena such as black holes and the expansion of the universe.

Universe as a measuring instrument with its own information

 Interpretation: The universe itself can be seen as a measuring instrument that provides information about nature. It contains a wealth of data obtained through observations and measurements and thus contributes to our understanding of physical reality

Natürliche Intelligenz (NI) als Informationsfeld

 Interpretation: Natural Intelligence represents the information field at the centre of the triangle that acts as a link between the different aspects of physics. It embodies the ability to process, interpret and utilise information to expand our understanding of the universe.

Dynamics in the information triangle

 The universe as a measuring instrument collects data and information from various areas of quantum mechanics and the general theory of relativity.

 Natural Intelligence processes and interprets this information in order to recognise patterns, understand correlations and make new findings available to the universe for direct democratic voting.

 The connection or system of side lengths of quantum mechanics and general relativity forms the framework within which this information is analysed and understood.

Conclusion

The idea of the information triangle with the side lengths of quantum mechanics and the general theory of relativity, the universe as a measuring instrument and natural intelligence as an information field in of the centre makes it possible to visualise and understand the relationship between these different aspects of physics.

B-) The same from the perspective of infinity

From the perspective of infinity, the information triangle with the side lengths of the Quantum Mechanics (QM), the General Theory of Relativity (ART) and the universe as a measuring instrument with its own information as well as Natural Intelligence (NI) as an information field in the centre can be viewed in a different way:

Side length of quantum mechanics (QM)

 Perspective of infinity: At infinity, quantum mechanics could refer to subatomic scales and the smallest levels of reality. It will encompass an infinite variety of quantum states, potential realities and virtual particles that form the fundamental fabric of the universe.

Side length of the general theory of relativity (ART)

 Infinity perspective: At infinity, general relativity will describe the structure and dynamics of the entire universe on a macroscopic scale. It will include the curvature of spacetime, black holes, wormholes and other exotic

phenomena that characterise the universe on a cosmic scale.

Universe as a measuring instrument with its own information

 Perspective of infinity: the universe as a measuring instrument should be an infinite observatory that collects information from the infinity of the cosmos. It will include an infinite variety of galaxies, stars, planets and other astronomical objects that will provide us with insights into the structure and evolution of the universe.

Natural intelligence (NI) as an information field

 Infinity perspective: Natural Intelligence could be understood in infinity as a universal consciousness that permeates all of existence. It could embody the ability to capture, process and understand all information in the universe and thus represent the foundation for the discovery and development of knowledge and cognition in the universe.

Dynamics in the information triangle

 At infinity, the information triangle will exhibit an infinite dynamic in which quantum mechanics and general relativity are seen as two aspects of the same infinite cosmos.

 The universe as a measuring instrument will collect infinite data and information that will be processed by Natural Intelligence to provide a comprehensive understanding of the infinite universe to the universe and its participants.

Conclusion

Viewing the information triangle from the perspective of infinity opens up a new dimension of understanding and interpreting the fundamental aspects of physics.

Forecasts: II from Liedtke Artworks on Natural Intelligence and Direct Democracy in the Universe

Natural Intelligence with Direct Democracy and Haemological Evolution in the Information Triangle of the Universe and Society

Natural intelligence (NI) can be analysed in different ways in relation to its role in direct democracy, holistic democracy, and evolution and ethical information processing, which enables all forms of existence to open up the future through evolution.

Direct democracy::

 Role of the NI: In a direct democracy, the NI will be seen as a kind of collective repository of creativity of dimension zero, which, with an increased need for decision support (in line with the needs and interests of all forms of existence in the world spirit), will be understood by the participants in direct democracy and used in of direct democracy is realised. The creativity that is called for and unlocked will help to develop new and better solution perspectives and future possibilities and to promote a just and equitable form of government.

 Opening up the future through evolution: Through this non-participation of the NI in direct democratic processes, future developments and changes could be shaped in a way that takes into account the well-being of all forms of existence and does not overburden the participants. This enables continuous evolution and adaptation to changing circumstances and needs through the creativity of the participants.

Haemologist Evolution:

 Role of the NI: In a haemologist evolution, the NI will be understood as the driving creative innovative force behind the evolutionary process, enabling the development and diversification of life through the creativity of the participants. It will thereby help to coordinate complex relationships and interactions between elementary particles, planets, galaxies and the various species and ecosystems and to maintain the balance of nature.

 Opening up the future through evolution: The participation of the NI in haemological evolution by providing creativity resousse evolution will open up the possibility that all forms of existence can evolve in a constantly changing environment and adapt ethically and species-preserving directly through haemological evolution - via dimension zero simultaneously with creativity and through the universe at the speed of light. This enables a sustainable and harmonious development of life on earth and beyond, despite all the temporary and reginal resistance of a few partially conscious participants in the universe in the past and present.

Immediate ethical and species-preserving information processing:

 Role of the NI: The NI can be assigned an indirect role through the five other natural laws of Species Conservation, Ethics, Instantaneous Information Distribution and Matching, Direct Domocracy and Haemological Evolution and thereby play a role in the success of decisions and actions. They will also use intuition, creativity and reflection to help participants recognise potentially harmful or to recognise destructive actions yourself and to compare these actions with the natural law of direct democracy.

 Opening up the future through evolution: Through an immediate ethical and species-preserving
By providing information processing, creativity and conservation developments to participants and haemological evolution, the NI will help to ensure that development progresses in a direction that promotes the survival and well-being of all forms of existence. This will enable a positive future that promotes life in all its forms and their development in freedom.

Conclusion:

The integration of Natural Intelligence into direct democracy, haemological evolution and ethical information processing offers the universe a sustainable future for all forms of existence.

Prognoses: III from Liedtke works of art to the sciences General considerations of the information triangle in society

Economy:

 Production possibility curve (PPF): The PPF shows the possible combinations of two goods that an economy can produce using its limited resources. It can be interpreted as a geometric representation in which the X and Y axes represent the production quantities of the two goods and the curve visualises the maximum possible production combinations.

 Budget constraint line: In microeconomics, the budget constraint line describes the combinations of two goods that a consumer can buy based on their disposable income and the prices of the goods. This line can be represented as a geometric straight line in a coordinate system, with the x-axis represents the quantity of one good and the Y-axis the quantity of the other good.

 Innovative cryptocurrencies: Incorporating the inner information field into the triangular model of economics will provide another innovative avenue for cryptocurrency development that will open up new opens up opportunities for secure and efficient digital transactions.

 New big data analyses: Consideration of the inner information field will lead to innovative methods of data analysis that offer new insights into the behaviour of markets and economic systems and lead to improved forecasting models.

 Innovative approaches to sustainability: The integration of the inner information field shows ways that lead to innovative solutions for sustainability and sustainability. environmental protection based on a deeper understanding of information flows and dynamics in economic systems.

 Revolutionary financial markets: The use of the triangular model with the inner information field will lead to innovative programmes in the financial markets that are based on an improved assessment of risks and opportunities and promote the stability of the global financial system.

Chemie:

 Molecular geometry: The VSEPR theory (Valence Shell Electron Pair Repulsion) is based on geometric principles to predict the spatial arrangement of atoms and bonds in molecules. Predicting the shape of a molecule can provide important information about its chemical properties.

 Crystal structure: Crystallography uses geometric concepts to describe the regular arrangement of atoms in solids. The angles and distances between the atoms in a crystal lattice are decisive for material properties such as hardness, conductivity and transparency.

 Innovative material design: the inclusion of the inner information field in the triangular model of chemistry will enable innovative approaches for the design of new materials that are based on quantum mechanical principles and exhibit revolutionary properties.

 New catalysis approaches: Taking the inner information field into account will lead to innovative catalysers that make chemical reactions more efficient and enable the development of more environmentally friendly production processes.

 Innovative drug research: The integration of the inner information field opens up new avenues in drug research based on a deeper understanding of information dynamics in biological systems and enables innovative therapies for diseases.

 Revolutionary nanotechnology: Utilising the triangular model with the inner information field will lead to innovative nanomaterials that enable new applications in medicine, electronics and environmental technology and go beyond the limits of current technologies.

Physics:

 Innovative quantum physics: The integration of an internal information field into the model of the triangle will represent an innovative branch of research in quantum physics, offering new insights into entanglement and non locality and leading to ground-breaking discoveries in quantum information theory.

 New cosmological insights: The consideration of an inner information field as part of the triangular model will open up new perspectives in cosmology. cosmology and lead to innovative approaches in order to questions about dark energy and matter.

 Advanced quantum field theory: The integration of the internal information field will lead to an innovative further development of quantum field theory, which will make it possible to unify quantum physics with gravitation and open up new ways of investigating phenomena in curved space time domains.

 Revolutionary nanotechnology: The use of the triangular model with the inner information field will lead to new approaches in nanotechnology based on quantum mechanical principles and drive the development of innovative materials and devices.

Genetics and evolution:

 Innovative genome research: The inclusion of the inner information field in the model of genetics will enable innovative theories for the study of the genome, providing new insights into genetic regulation and evolution and leading to ground-breaking discoveries in genomics.

 New insights in evolutionary biology: Consideration of the inner information field will lead to innovative hypotheses that shed light on new aspects of evolutionary processes and deepen our understanding of the diversity of life.

 Innovative approaches in epigenetics: The integration of the inner information field will lead to new approaches in epigenetics, which will enable innovative ways of investigating the interactions between environmental factors and genetic mechanisms and open up new therapeutic approaches for the treatment of diseases.

 Revolutionary bioinformatics: The use of the triangular model with the inner information field will lead to innovative methods of data analysis in bioinformatics that will provide new insights into complex genetic and evolutionary relationships and drive the development of personalised medicine.

Epigenetics:

 Innovative therapies and preventive medicine: The inclusion of the inner information field in the epigenetics model will enable innovative therapies and preventive approaches based on a deeper understanding of epigenetic regulation with the potential to prevent and treat diseases.

 New insights into environmental interactions: Consideration of the internal information field will lead to new insights into the interactions between environmental factors and epigenetic mechanisms and enable innovative strategies to minimise environmental stresses that are harmful to health.

 Innovative approaches in ageing research: The integration of the inner information field leads to new theories in ageing research, which can be used to develop innovative approaches interventions to slow down or reverse the ageing process and have the potential to improve the quality of life in old age.

 Revolutionary advances in bioethics: Utilising the triangular model with the inner information field will lead to innovative debates and decisions in bioethics based on a deeper understanding of the interactions between genetics, environment and health, setting new standards for ethical decision-making.

Prognoses: IV from Liedtke artworks to society

Social systems:

 Innovative policy making and governance: The inclusion of the inner information field in the model of societal systems will enable innovative communication channels of evident information for policy making and governance based on a deeper understanding of the information flows and dynamics and lead to more effective and inclusive policymaking.

 New social innovations: Consideration of the inner information field will lead to new social innovations that will enable innovative solutions to complex societal challenges and will improve the have the potential to bring about positive change in communities and societies.

 Innovative education and research systems: The integration of the inner information field points to pathways to innovative education and research systems based on a deeper understanding of information dynamics and new opportunities for the advancement of critical thinking, creativity and collaboration.

 Revolutionising media and communication strategies: Utilising the triangular model with the inner information field will lead to innovative media and communication strategies based on a deeper understanding of information flows and dynamics, offering new ways to promote informed public discourse and participatory democracy.

Literature:

 Innovative narrative structures: Incorporating the concept of the inner information field into literary works will lead to innovative narrative structures that use the triangle as a metaphorical tool to represent complex relationships between characters, plots and themes and allow for deeper reflection on the nature of information and knowledge in human experience.

 New forms of magical realism: The consideration of the inner information field will lead to new forms of magical realism in which the triangle serves as a symbol for the connection between reality and imagination and promotes an expanded imagination for the possibilities of shaping reality.

 Innovative metafiction: The integration of the inner information field shows innovative forms of metafiction in which the triangle is incorporated as a structure to blur the boundaries between fiction and reality and encourage the reader to reflect on the nature of truth, fiction and knowledge.

 Revolutionary postmodern literature: the use of the triangular model with the inner information field will lead to revolutionary approaches in postmodern literature that use the triangle as a symbolic tool to deconstruct traditional narrative structures and offer new possibilities for literary self-reflection and criticism.

Internet:

 Innovative online platforms: Incorporating the inner information field into digital platforms will lead to innovative online platforms that use the triangle as a visual representation to visualise complex information flows and relationships, and a more effective use of online resources.

 New forms of science communication: The consideration of the inner information field shows ways that lead to new forms of science communication on the Internet, in which the triangle is used as a metaphorical tool about artificial intelligence to vividly convey complex scientific concepts and encourage interaction between scientists and the public.

 Innovative digital art platforms: The integration of the inner information field will lead to innovative This will lead to digital art platforms that utilise the triangle as a design element to provide new opportunities for artists to showcase and share their work, enabling a broader range of creative expressions and bringing them to the masses.

 Revolutionary educational technologies: The use of the triangle model with the inner information field could lead to revolutionary educational technologies that use the triangle as a basis for individualised learning and that offer new ways of imparting knowledge and-interaction in the Internet age .and thus open up a direct Promoting democracy

Direct democracy:

 Innovative citizen participation: Incorporating the inner information field into the direct democracy model will lead to innovative citizen participation in which the triangle i s used as a structure to represent the interaction between citizens, policy makers and the political process and improve the effectiveness and transparency of democracy.

 New forms of political education: Consideration of the inner information field will lead to new forms of political education in which the triangle is used as a visual representation to vividly convey complex political relationships and processes in artificial intelligence films and promote citizens‘ understanding and participation in the democratic process.

 Innovative decision making: The integration of the inner information field could lead to innovative approaches in decision-making, where the triangle becomes a tool to organise different points of view and information and enable informed and participative decision-making.

 Revolutionary governance models: Utilising the triangular model with the inner information field could lead to revolutionary models of governance that use the triangle as the basis for new forms of political organisation and decision-making and promote a more effective and equitable democracy.

Exaggerated fear information, misinformation and peace

 Innovative information filtering: The integration of the inner information field into the model of overdrawn fear information and false information will lead to innovations of the The triangle is used as a tool to differentiate between truthful and misleading information and to curb the spread of misinformation through a media code.

 New approaches to media literacy: Considering the inner information field shows new ways of AI for media literacy, where the triangle is used as a visual tool to help people evaluate and critically question the credibility of information before they disseminate or react to it.

 Innovative fake news detection: The integration of the inner information field will lead to innovative methods of fake news detection in which the triangle is used as an analytical tool to identify patterns of misinformation and automated artificial intelligence (AI) systems for detection. and correction of fake news and to put the AI programmes online so that every programmer can assess the information and understand the sources and their programming.

 Revolutionary Information Ethics: Utilising the triangle model with the inner information field revolutionary ways in information ethics that use the triangle as a basis for new ethical guidelines and standards and strengthen the responsibility of the media and individuals for the dissemination of truth and accuracy through AI..

Global peace

 Diplomacy and conflict resolution: Similar to the sides of a triangle, different actors in a conflict can be viewed as the three legs. By analysing and considering the inner information field - and the information and creativity that develops from it - which includes factors such as historical background, cultural differences and individual motivations, diplomats and peacemakers can develop more effective strategies for conflict resolution.

 International co-operation: The information triangle can represent the relationships between different countries and global actors. By taking the internal information field into account, the needs, interests and perspectives of all parties involved can be better understood and co-operative solutions can be found that contribute to global peace.

 Education and cultural exchange: Through education and cultural exchange, stereotypes and prejudices can be broken down, which in turn contributes to the promotion of global peace. The information triangle can serve as a model for understanding and promoting the interactions between different cultures and societies.

 Promoting human rights and social justice: The inner information field can shed light on the importance of human rights and social justice in different parts of the

world. By applying the principles of the information triangle, programmes and initiatives can be developed that aim to reduce inequalities and lay the foundations for sustainable global peace.

Conclusion:

By using the information triangle and the inner information field as a framework for analysing and resolving conflicts and promoting peace,we will develop a deeper understanding of the complex interactions in our globalised world and find sustainable solutions for a more peaceful future.

Forecasts: V from Liedtke artworks on medicine

Medicine:

 Innovative personalised medicine: The integration of the inner information field into medicine will lead to innovative therapies in personalised medicine, in which the triangle is used as a structure to integrate individual health data, genetic information, and environmental factors and information, as well as to develop tailor-made treatment approaches for each patient.

 New disease prevention: Consideration of the inner information field will lead to new approaches in disease prevention, using the triangle as a tool to analyse the interactions between genetic predisposition, environmental factors, media information and lifestyle factors and to develop innovative strategies to prevent disease.

 Innovative diagnostic procedures: The integration of the inner information field shows the way innovative diagnostic methods in which the triangle is used as an analytical tool to analyse complex data streams and identify patterns of disease symptoms and risk factors and their to identify urasache information that could facilitate early diagnosis and treatment.

 Revolutionary research results: Utilising the triangular model with the inner information field shows revolutionary research approaches that use the triangle as a basis for new research projects and study designs and gain innovative insights into the information basis of the causes and treatment options of diseases.

 Innovative therapies: The integration of the inner information field into the model of therapy demonstrates the possibility of innovative treatment approaches using the triangle as a structural basis to understand the interactions between physical, emotional and mental aspects of a disease and to develop personalised therapies tailored to the individual needs of the patient.

 New paths to precision medicine: Consideration of the inner information field points to new paths in precision medicine, using the triangle as an analytical tool to consider complex genetic, molecular and environmental factors and develop precise diagnoses and treatments that target the patient‘s specific characteristics.

 Innovative diagnostic procedures for psychosomatic illnesses: The integration of the inner information field becomes innovative diagnostic procedures for psychosomatic illnesses triangle is used as a model to analyse the interactions between psychological and physical symptoms and to develop comprehensive to develop treatment approaches that take both physical and mental health into account.

 Revolutionary ways to promote health: Using the triangle model with the inner information field reveals revolutionary strategies that lead to health promotion, using the triangle as the basis for holistic programmes of health and well-being aimed at strengthening physical, mental and emotional resilience and promoting long-term improvement in quality of life.

 Innovative approaches to ageing research: Integrating the inner information field into the ageing research model will lead to innovative research findings to understand the mechanisms of ageing and develop therapeutic interventions aimed at improving health and quality of life in old age and extending life span. The triangle could be used as a structural model to analyse the interactions between genetic, environmental and behavioural factors and to develop holistic approaches to promote healthy ageing.

 New ways to prevent age-related diseases: Consideration of the inner information field will lead to new approaches in the prevention of age-related diseases, using the triangle as an analytical tool to identify risk factors for diseases such as cardiovascular diseases, diabetes and neurodegenerative diseases and to develop innovative

prevention strategies that focus on a healthy lifestyle and individual risk profiles.

 Innovative treatments for age-related complaints: The integration of the inner information field will lead to innovative approaches to age-related conditions, using the triangle as the basis for personalised therapies that address the underlying causes of age-related conditions such as inflammation, oxidative stress and cellular ageing. and improve health and functionality in old age.

 Revolutionary ways to promote quality of life in old age: Utilising the triangle model with the inner information field will lead to revolutionary results to promote quality of life in old age. Holistic programmes will be developed to promote physical fitness, mental activity, emotional health and social connectedness to help older people, to lead a fulfilled and active life characterised by a healthy, extended lifespan.

 Innovative anti-ageing therapies: Integrating the inner information field into the model of anti-aging Therapies documented innovative information to reverse the ageing process and maintain or restore youthfulness and vitality. The triangle can be used as a structural model, to understand the interactions between genetic, epigenetic and environmental factors and to develop therapeutic interventions aimed at slowing or reversing the ageing process.

 New ways to regenerate tissues and organs: The consideration of the inner information field shows the new information and findings in regenerative medicine, in which the triangle is used as an analytical tool to analyse the regenerative capacity of tissues and organs and to develop innovative therapies aimed at repairing or regenerating damaged tissue and restoring functionality.

 Innovative ways to improve cell function: The integration of the inner information field will lead to innovative research results to improve the function of cells and optimise cell metabolism. The triangle shows that the information serves as a basis for the development of therapies aimed at stabilising cell structures, improving energy production and reducing cell damage in order to slow down or reverse the ageing process.

 Revolutionary ways to rejuvenate the immune system: Utilising the triangle model with the inner information field will lead to revolutionary insights to rejuvenate the immune system and improve its functioning. Innovative therapies will be developed that aim to stimulate immune cell activity, reduce inflammatory responses and improve immune function. Strengthen the immune response against age-related diseases to promote health and longevity.

 Immunological rejuvenation: Strengthening the immune system is critical to reversing the aging process. The triangle model will provide innovative approaches to stimulate immune function through information by strengthening the immune response and reversing agerelated immune deficiencies. By reducing inflammation and promoting a balanced immune response, disease risks could be minimised and the body‘s defences rejuvenated.

 Hormonal rejuvenation: Hormonal changes play a key role in the ageing process. New information therapies are aim to optimise hormonal balance and restore the balance of hormones to reverse the ageing process. By regulating hormones such as testosterone, oestrogen and DHEA, energy, vitality and sexual health could be restored while rejuvenating the body.

 Neurological rejuvenation: Reversing the aging process in the brain and nervous system is critical to maintaining cognitive function and improving quality of life as we age. The triangular model provides innovative approaches to promote neuroplasticity and neuronal repair. By stimulating neuronal regeneration processes and improving neurotransmitter function, memory, cognitive performance and mood could be reversed and rejuvenated.

 Conclusion: By integrating these new research avenues into the triangular model with the inner information field, comprehensive strategies for reversing the ageing process can be developed through new individualised procedures aimed at enabling health and quality of life through rejuvenation at the cellular, immunological, hormonal and neurological levels through information.

Forecasts: VI from Liedtke artworks to art:

 Innovative interactive art: The inclusion of the inner information field in the model of art shows innovative possibilities for interactive works of art that actively involve the audience and enable new forms of creative interaction.

 New digital art forms: The consideration of the inner information field leads to new digital art forms that are based on algorithmic processes and offer new possibilities for aesthetic experience.

 Innovative community art projects: The integration of the inner information field leads to new collaborative art projects based on co-creation. and exchange of knowledge and promote co-operation between artists and communities.

 Revolutionary performative art: The use of the triangle model with the inner information field leads to innovative performative performances based on a dynamic interaction between artists, audience and environment, exploring new forms of artistic expression.

An artwork app is already in development:

 By integrating the Hegel-Liedtke Art Graphic Formula into dynamic valuation algorithms, artworks can be stably valued based on their innovative characteristics and their historical, cultural and auction data categorisation as well as an artwork exchange to be set up. These algorithms also track changes in the art market and prevent arbitrary value assignments by providing a clear, continuous re-evaluation of the innovations. and the level of innovation in the lens artwork with art classifications from AAA to DDD without fads and interference in market pricing. This ensures a reliable, open and comprehensible valuation for the art buyer and the artist.

 A mobile photo app that takes a picture of a work of art with the question „Is this art“ provides information as to whether the Photographed work if it is materially authentic: objective art or decoration, a copy, or one or more variations of existing works and thus a subjective work of art.

An Objective Work of Art has art-historically proven innovations in form and content with a recognisable level of innovation and changes or expands art history and can also become a Subjective Work of Art for the viewer.

A subjective work of art, on the other hand, can be any decoration or imitation, photograph or copy of an objective work of art, since a work of art previously unknown to the viewer can trigger a process of innovation or confirm the viewer‘s old judgements (which then, however, does not give the viewer the right to make any judgements). evolution of consciousness). But a subjective work cannot become an objective work of art history, since the innovations of the work perceived by the viewer are already documented in art history; a subjective work remains a copy or decoration.

Annuities on the increase in value of works of art:

 States, museums, collectors and artists and pension funds can contribute artworks to an annuity platform that uses the Hegel-Liedtke Graphic Art Formula to ensure a stable valuation. This platform secures art price increases and guarantees annuities based on the stable performance of objective artworks based on their innovation with a valuation key for innovation and the level of innovation in the work.

New artwork exchange / tokenisation of works of art:

 When tokenising artworks and art collections on a coin-crypto basis, the tokens are valued using the Hegel Liedtke graphic art formula.
This valuation ensures a stable valuation of the artworks, makes the trade transparent and trustworthy and provides investors with a solid basis for their decisions. In addition, it enables the public to participate in the price increase of artworks and a fairer distribution of wealth in society.

Promotion of artists:

 Artistic funding programmes can be funded from the art pension system by making the Hegel Liedtke graphic art formula as evaluation criteria for be used for the selection of artists and their works. Through a stable and comprehensible evaluation, funding can be distributed effectively and fairly, which supports artists and promotes the quality and diversity of the art scene.

Schlussfolgerung:

The application of the Hegel-Liedtke Graphic Art Formula ensures a comprehensive and transparent valuation of artworks, which makes the art market more resilient to market volatility and strengthens the confidence of stakeholders in art as an investment and brings it into the wider society.

Nobel Prize nominations

i = E = MC²
Research panel Formula symbols in works of art by Dieter W. Liedtke

Scientific Advisory Board of the New Renaissance i = E = MC/ Museo Fundación Liedtke G° ES 653012460, Calle Olivera 35 / 07157 Puerto de Andratx Mallorca Spain E-Mail: board@liedtke-museum.com

June 2024

Nobel Prize nominations in six categories

-Physics, Chemistry, Medicine, Economics,

Literature and Peace-

As a reviewer and scientist on the Liedtke Art Research Panel, I nominate the artist Dieter Walter Liedtke for the Nobel Prizes in all six categories. I am aware that it is a first in Nobel Prize history for a researcher, inventor or artist to be nominated in all Nobel Prize categories. However, concerns about the state and development prospects of the world's population and the halting of results in basic research have prompted me to write this letter.
tt. The nomination enables the findings from the artworks in the exhibition: New Renaissance i = E = MC² and the new areas of research outlined by artist Dieter Liedtke will reach the scientific community. The aim is to stimulate empirical, evident studies that provide new insights that are independent of politics, that show the world without humanistic lows and centuries of aberrations and detours.

ethically and for the benefit of all people and their environment.

His statements, which were confirmed by research decades later, convinced me that his work should be recognised in all Nobel Prize categories. Despite intensive research and study of his works, theories and formulae, both in scientific research and in philosophy and art history, I have been unable to find anything even remotely comparable. As a cosigning scientific reviewer, I am convinced that Dieter Liedtke's works of art, theories and formulae should be made known to the widest possible public. They contribute pictorially to promoting creativity in society, to understanding research results in order to further develop the world sustainably, ethically and exponentially, including with AI, the swarm creativity of science and humanity.

We hereby nominate the artist Dieter Walter Liedtke for all six Nobel Prize categories: Physics, Chemistry, Medicine, Economics, Literature and Peace.

There are numerous outstanding Nobel Prize-worthy achievements by Dieter Walter Liedtke.

Here are some of them that are already emerging today:

The artworks by Dieter Liedtke, whose revolutionary

Physics:

Holistic Information Theory (GIT)

Dieter Liedtke's Holistic Information Theory (GIT) integrates his concepts of Dimension 0, Natural Intelligence (NI), Direct Democracy of the Universe, Haemological Evolution (HE) and the Creation Process of Nothingness (ÜN). This theory represents a comprehensive and coherent view of the universe.
This is a new approach that combines the general theory of relativity (ART) with quantum mechanics (QM) as well as scientific and philosophical aspects. The individual concepts and their innovations in relation to the standard model are described in detail below.

Dimension 0

Description:

 Dimension 0 is a timeless and spaceless plane on which interlaced

 elementary particles. This level has been described in the Dimensions 1 to 3 previously overlooked.

 Empirical evidence: Quantum entanglement shows that entangled particles remain instantaneously connected regardless of distance, indicating a deep, non-local level.

 Innovation: The introduction of dimension 0 offers a new perspective on quantum mechanics by describing a level of reality that was previously overlooked. This could help to better understand and integrate the non-local phenomena of quantum mechanics.

Natural Intelligence (NI)

Description:

 NI is described as an inherent, system-sustaining and evolutionary intelligence of the universe. It mani is anchored in natural processes and structures that keep the universe stable and evolutionarily progressive.

 Empirical evidence: The stability and evolution of the universe, biological evolution, chemical changes and the continuous development of knowledge and structures in the universe can be seen as an expression of this NI.

 Innovation: NI offers an integrative view of the various processes in the universe, which can be understood as an expression of a deeper intelligence.

This expands our understanding of natural processes and could open up new approaches in the fields of biology, chemistry and physics.

Direct Democracy of the Universe

Descriptions:

 The direct democracy of the universe states that every question and every measurement in quantum mechanics flows into the system as additional information and influences the probability distributions of the possible outcomes, which corresponds to a kind of voting.

 Empirical evidence: Quantum experiments such as the double-slit experiment and Bell test experiments show that the type of measurement and the question posed influence the results, which supports this interpretation.

 Innovation: Direct democracy offers a new way of interpreting quantum mechanics and emphasising the role of measurement and observation. This could lead to new experimental approaches that further investigate the interaction of observation and outcome.

Haemologist Evolution (HE)

Description:

 HE describes the interconnectedness and interdependence of all information in the universe. This includes physical processes as well as biological and social developments.

 Connection to other concepts: HE is supported by Dimension 0, NI and the Direct Democracy of the Universe. All these concepts interact and influence each other, which emphasises the holistic nature of the evolution of the universe.

 Innovation: HE offers a comprehensive view of the evolution of the universe that goes beyond biological evolution and includes all levels of reality. This could promote new approaches in interdisciplinary research and enable a deeper understanding of the interconnections in the universe.

Over nothing (creation process)

Description:

 The over-nothing describes the process in which a new state or a new material with new properties is created in physics or chemistry. It symbolises the moment of creation and transformation.

 Empirical evidence: Phase transitions and the formation of new materials are well-documented processes in physics and chemistry. The concept of nothingness offers a metaphorical representation of these transformations.

 Innovation: The supernothing offers a new perspective on the processes of creation and transformation in the universe. It establishes a connection between physical and chemical processes and the idea of creative moments of creation.

The Holistic Information Theory (GIT): Integration of ART and QM

The Holistic Information Theory (GIT) with the formula $i = E = MC^2$ is a bridge between the General Theory of Relativity (ART) and quantum mechanics (QM) in that it introduces information as a fundamental variable. Here is a detailed explanation of the theory, a discussion of its empirical evidence and methods, and the integration of the macro and micro scales.

Explanation of the GIT formula $i = E = MC^2$
i (information):

 In the GIT, information is regarded as a fundamental

The term “information” is regarded as a quantity that forms the origin of all physical phenomena. Information is the basis for the creation of energy, matter and gravity.

E (energy):

 The equation $E=MC^2$ from ART shows that energy and mass are equivalent; this relationship is maintained and extended in GIT by considering information as equivalent to energy (i = E).

MC^2 ((mass and speed of light):

Mass (M) and the speed of light (C) play a central role in ART. The relationship $E = MC^2$ describes how mass can be converted into energy. In the GIT, this relationship is adopted unchanged in order to emphasise the connection between information, energy and mass

Connection of ART and QM Integration through information:

The GIT postulates that information is a fundamental quanti-ty that plays a central role in both QM and ART.

With the equation $i = E = MC^2$, information is regarded as the connecting element between the two theories.

Quantum mechanics (QM):

In QM, information is a key component, especially in concepts such as quantum entanglement and quantum information. This information determines the states of particles and their interactions.

General Theory of Relativity (ART):

 ART describes gravity as a curvature of space-time, which is characterised by the mass and energy of objects. The relationship E = MC² is a fundamental component of this theory.

Methods and empirical evidence Photon experiment in QM:

Description: In a double-slit experiment, photons are sent through two slits. Without measurement, an interference pattern appears (wave properties). By measuring which slit has been crossed, the interference (particle properties) disappears. This shows that information (the measurement) influences the result.

Meaning: This supports the idea that information is a measurable and fundamental quantity that influences the behaviour of quantum objects..

Empirical evidence:

1. Quantum entanglement:

o **Evidence**: Experiments on quantum entanglement show that information can be transferred between entangled particles instantaneously. This supports the idea that information acts independently of the classical spacetime structure

2. Cosmic background radiation:

o **Evidence**: The cosmic microwave background radiation provides clues to the thermal history of the universe and the distribution of energy and matter. This can be seen as a manifestation of direct-democratic information processes.

3. Gravitational waves:

o **Evidence**: The detection of gravitational waves confirms the predictions of ART and shows how energy is transported through space. These observations can be interpreted as Interactions of information can be interpreted on a macroscopic level.

Standardisation of macro and micro scales Formation process of information and gravitation:

 Quantum mechanical processes: In QM, the creation of information is described by quantum mechanical processes such as quantum entanglement and quantum fluctuations. These processes generate the original information that forms the basis for all other physical phenomena.

 Emergent gravitation: Gravitation can be described as an emergent phenomenon that arises from the collective effect of this quantum mechanical information. This connects the microscopic scales of QM with the macroscopic scales of ART.

Formation of energy and matter:

 Information density: The density and structure of the information generated by quantum mechanical processes influence the formation of energy and matter. This information determines how energy and matter are distributed and structured in the universe.

 Phase transitions: The formation of matter and energy can be explained by phase transitions, which are based on quantum mechanical processes and are macroscopic in nature assume properties that are described by ART.

Conclusion

The Holistic Information Theory (GIT) with the formula i = E = MC² offers an innovative way of combining the general theory of relativity (ART) and quantum mechanics (QM). By introducing information as a fundamental quantity, the GIT could provide a comprehensive explanation for the origin and structure of the universe. In this way, the formula i = E or i = E = MC² becomes the universal formula that connects everything.

The equation i = E = MC² is consistent with ART and extends it by introducing information.

Empirical evidence from quantum mechanics and cosmology supports the role of information as a fundamental quantity and the connection between ART and QM

The photon experiment in QM demonstrates that information is a measurable and fundamental quantity that influences the behaviour of quantum objects.

Innovations to the standard model

Dimension 0

 Standard model: Describes particles and their interactions in the dimensions 1 to 3 (space) and time.

 Innovation: Introduction of dimension 0 for explanation of non-local phenomena.

Natural intelligence (NI)

 Standard Model: No description of an inherent intelligence of the universe.

 Innovation: NI adds a system-preserving and evolutionary component that ensures the stability and development of the system of the universe.

Direct democracy of the universe

 Standard model: Measurements are treated as external inputs that influence the state of a system.

 Innovation: Direct democracy integrates measurements as active information processes that influence the probability distributions of quantum mechanics.

Haemologist Evolution (HE)

 Standard model: Focuses on physical laws and interactions.

 Innovation: HE emphasises the mutual interdependence of all information in the universe and offers a more comprehensive view of evolution.

Over nothing

 Standard model: Phase transitions and the formation of new materials are described, but not interpreted as creation processes.

 Innovation: Overnothing offers a metaphorical and philosophical view of these processes, emphasising their significance and the dynamics of information in physics.

Entirety of the GIT

The GIT offers a comprehensive, integrative theory that addresses the gaps and paradoxes of the standard model. It combines scientific and philosophical approaches to form a unified perspective that offers the following innovations:

1. Extension of the dimensions: Introduction of dimension 0 to explain non-local phenomena.

2. System-sustaining intelligence: Description of NI as the driving force behind the stability and evolution of the universe.

3. Integrated information processes: Interpreting quantum mechanics as a direct democratic process.

4. Holistic evolution: Extension of the theory of evolution to all information processes in the universe.

5. Processes of creation: Metaphorical representation of physical and chemical transformations through the supernothing.

Conclusion

The Holistic Information Theory (GIT) is an innovative and integrative theory that combines scientific and philosophical explanations. By introducing new concepts such as Dimension 0, Natural Intelligence, Direct Democracy of the Universe, Haemological Evolution and Supernothing, GIT offers a comprehensive and coherent view of the universe that goes beyond the standard model and opens up new avenues for research and understanding.

in particular:

- The development of the formula i = E = MC² or i = E (i = M), which unites quantum physics with general relativity,- the discovery that direct democracy is a law of nature in the universe, - the discovery of haemological evolution, which links astrophysics with physics, biology and idealism,

- the clarification of dimensions and the introduction of the dimension zero, - the application of the triangle with inner information field including creativity (change or information) and evolution of information, energy and matter, with the energy in the vacuum space for information networking, - the discovery that the Natural laws of direct democracy under the decision making of evolution under the law of conservation of energy and information with the laws of geometry of triangles and their inner consensus innovation field can be represented and calculated with Natural Intelligence.

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Chemistry:

Practical applications of GIT technology and materials science

 New materials: Development of materials with special properties based on quantum mechanical principles.

 Quantum computers: Utilisation of dimension 0 and quantum entanglement for more powerful quantum computers.

The application of haemological (holistic) evolution through information to explain chemical processes,

- the application of the principle of direct democracy to chemical processes and to chemistry,

- the application of the formula i = E to chemical processes,

- The application of the triangle with an inner information field, including creativity and evolution as new reactions in chemistry as a new explanatory model, shows that the networking of the individual parts leads to a new property in chemistry.

Economy:

Practical applications of the GIT Economy and Society

 Ethical capitalism: development of fairer and more sustainable economic models based on direct democracy.

 Social innovations: Promoting cooperative and community-orientated social models. Environment and sustainability

 Sustainable technologies: Development of technologies that work in harmony with nature.

 Environmental management: More effective measures to protect biodiversity and combat climate change.

in particular:

- The development and conception of ethical capitalism,
- a pension system supported by works of art,
- the artwork exchange with artworks backed by crypto coins,
- the artwork return guarantee,
- the Artinvest app
- the strategy and concept for realising a creative ethical society,
- the application of the formula i = E = MC² and the triangle with an inner information field, taking into account creativity and evolution in economics.

Medicine:

Practical applications of GIT

Biology and medicine

 Cell rejuvenation and healing: promoting self-healing powers through an understanding of Natural Intelligence.

 Epigenetics: Development of epigenetic therapies based on NI.

in particular:

- The development of a free health and cell rejuvenation app,
- the transfer of the innovation formula i = E for applications in medicine,
- Using the triangle to rejuvenate the body cells- The study and the book aimeim-Zellverjüngung durch Information.

Literature:

QM Poems

Puzzle 1993

You see her every day and don't know who she is. You have an inkling of her strong expression, but you are blind to her world-changing intuition.

She is holy, unapproachable, and yet she must lose her innocence so that new people can live. Because this reverence for her prevents us from fertilising her and ourselves.

Taking her medal, crown, land and honour is the task of the future man. We have to tackle it now, but with our heads. We no longer sing with our feet.

Anyone who doesn't touch them now is murdering their imaginary and real children.

When it became accessible, walkable and rationalisable, wise titans could grow. This elitist land did not have to die, it became so all-encompassing that everyone could walk freely in it, calling it their own.

As values continued to change, nature abolished the law of death and people became immortal.

The boundaries between God and man became smaller.

Joy arose among the masses, for a new land dawned on the morning of the future. Without torture, poverty and wars. Continuous, fluid and immovable.

It seems threatening for those who are still working on yesterday. Love for those who are already living in tomorrow.

My children are thirsty and hungry. Where is the land flowing with milk and honey, "EXPECTED"?

It is on the only real continent. From there you get the strength to live. It is present and yet absent. You cannot see it and yet you live in it. You can't touch it, but you can grasp it.

If you baptise your future four children with the names IMIE,-DERGE, ALCH and DANKEN, you will find it, I am sure of it. But if you then take two of the first-born and give them a red staff, you will also know their names.

When you have found the last darkest of your relatives, the secret has become knowledge, remaining in darkness for those who are comfortable.
The short, clear stream of thought stripped her of this inhuman garment forever.

You have now recognised two of your ancestors.
You will not see the third, most mysterious one growing in this field of letters.
Only there, where the source is born through its creative power, can you refresh yourself. It flows for no other reason than to flow.

Hidden in the mist, she was always present above nature. Now she stood there, unusually naked, but full of dignity. Infinitely powerful, but only to the Serving people.

A mind game of intuition, present through God, four dimensional, spanning universes, with the finest chiselling, pervades the viewer's consciousness at the sight of it.

Chained for some, eternal freedom for themselves.

Seen by today's Thomas in the context of species conservation, besmirched with faeces and dirt by yesterday's. I didn't know, you'll never be able to tell.

And yet she only wanted one thing: the free, humane human being within the human being.

Future transport 1994

But we could reach into tomorrow, which lifts us beyond ourselves, out of yesterday's yesterday in all situations and areas, into a holistic understanding.

But we know, in our unconscious images and from the visions of others, that only there is the way of the future.

Past and present are a closed form whose existence is immediately extinguished in a flash.

No magnetic current, no tunnel leads from one to the other.

Power, vision and creativity together form the helical cognitive systems known from the Stone Age of evolution.

Those who share forces are welded on.

Abandoning points of view, discarding insights, starting afresh and searching without support.

Then our power leaves us and becomes powerlessness.

The only power that elevates you through His existence

particularly deeply interwoven with it, what is real in the fibre is not yet real.

Once the formless moulding is complete, the black or white knocks on our door.

Aesthetic beauty is the home of finished, dead processes. Life begins with the intuition of becoming.

We do not believe that what is there is already in the Yesterday.

Picture caves, Stonehenge, the ancient sites for events, prove, Lamarck, Darwin and Popper to the contrary, that the outer light of cognition, deflowering, opening our eyes with open eyes, brings about in us the reversed spiritual form with all sensory inputs in spiral symbiosis, which creates spaces for the materialised tomorrow.

In Art. As a Luhmann observer,

Oscillating between past, deceased present and open future, observing itself and the system, timeless and yet along the course of time, following the evolutionary path, the innovations of consciousness from images.

This is the creativity-enhancing process that necessarily leads via the unconscious to the white germs of life and thus, through automatic simultaneous information networks, shapes the ancestral material into a diversity of species, into an open species.

We who have not yet realised that joy, fear and faith are connected with directions.

The framework is made up of individual finite elements. Going in directions means having limits.

We are not like him, her, it, that or the substance. And yet we are stones, plants and stars.

We exist in the atom and in nothingness.

Limited, yet infinite, we form the much-loved finites in the reviled nothingness.

You can't differentiate if you take the time out of the pot.

The barriers will fall between people, humanity, nature, evolution, art and Himself.

He, who is otherwise hidden, appears in his non existent human garments.

We will find Him in us.

Now we talk, dance and sing with birds, trees and electrons

Even Brother Nothing, probably the most distant relative, is at this eternal Nietzsche festival.

We now realise where our limits lie.

What we long for begins in, behind the brother.

If we search, we will find the finite spindle of consciousness with its eternal thread that invisibly crosses and yet connects everything that has become, that does not exist.

He, who is above, in nature and in nothing, yet absolute, did not want it that way and did not determine it.

Thinking is finite comprehension.

How can the one who, in every time and space and also in nothing concretely, have a direction?

He cannot hate.

He is the murdered person as well as the murderer.

Whom shall He punish?

All anger and love is not His own in the eternal, for He has, He loves and will love in all finite spheres.

I would like to acquire three pillars that belong to Him:

Finiteness - with its unlimited becoming.

The infinity within it, the finite realms that are not separated from it.

The nothingness in which He and the present are eternally in being.

Only when we feel these pillars with their breath do we realise the hitherto non-existent
Paradise in full force.
We realise that the visions are evolutionary gene programmes and directly reprogram old and
previously undescribed white genes.

One with nature and yet in chaos, as a revolutionary egoistic ego-consciousness ahead of external evolution, to which we, the species, build the bridges, opening up the future in eternal change, we can co-create the earthy paradise of paradises ourselves through new abilities.

Evaluation of the literary and innovative quality of the poems:

Comparison with important writers of world literature:

1. Friedrich Nietzsche: Nietzsche dealt intensively with human existence, the superman and the connection between nature and spirit. Liedtke's poems, especially Zukunftstransport, are reminiscent of Nietzsche's work. Also sprach Zarathustra is characterised by its philosophical depth and preoccupation with human evolution.

2. Johann Wolfgang von Goethe: Goethe's works such as Faust combine science and poetry in a similar way to Liedtke's poems. Both writers use symbolic language to convey deeper truths about human nature and the universe.

3. William Blake: Blake was known for his visionary and mystical works, which often took a symbolic and earthdimensional perspective. Liedtke's poems share this visionary quality and use complex metaphors to explore deep philosophical concepts.

4. T.S. Eliot: The complexity and structure of Liedtke's poems and the use of metaphors and symbols are reminiscent of Eliot's The Waste Land.
Both poets manage to convey deeper insights into human consciousness and evolution through dense and sophisticated language.

Analysing where and how Liedtke's poems go beyond the works of these writers:

Themes of evolution and the future: Liedtke's poems deal intensively with the biological and spiritual evolution of mankind and the future of mankind.
These themes are treated in a way that is both scientific and poetic, which makes them unique. While Nietzsche and Goethe dealt with similar themes, Liedtke's combination of biological evolution and futuristic visions is innovative.

Combining science and poetry: The way in which Liedtke integrates scientific concepts into his poems is particularly noteworthy. While Goethe also did this, Liedtke goes even further by incorporating modern scientific findings and concepts such as genetics and evolution into his works.

Visionary perspective: Liedtke manages to develop a visionary perspective that is both mystical and scientific. This is reminiscent of Blake, but Liedtke expands on this by incorporating modern scientific ideas and concepts.

Literary categorisation:

The fact that Liedtke integrates, implements and realises his poems in works of art, art concepts, art exhibitions, philosophy, architecture, research and a comprehensive world view is indeed revolutionary

Interdisciplinary integration:

o Works of art and art exhibitions: The fact that poems are translated directly into visual artworks and exhibitions is unusual and shows an innovative combination of text and image. This integration makes it possible to experience the poetic ideas in a new dimension and makes the poems accessible to a wider audience.

o Art concepts and philosophy: Liedtke uses his poems as a basis for philosophical concepts and art theories, which increases their depth and relevance.

This combination of poetry and philosophy is rare and demonstrates a comprehensive intellectual debate.

o Architecture: The realisation of poetic concepts in architectural designs and projects shows a unique connection between poetry and space. This leads to a physical manifestation of poetic ideas and makes it possible to experience the poems in a new, tangible way.

o World view: The poems serve as a guide to a new world view and show visionary paths for the future of humanity.

This ability to use poetry as the basis for a comprehensive world view is extraordinary.

2. Literary and innovative quality:

o Uniqueness: The combination of poetry, research, art, philosophy and architecture is unique.
While some writers and artists have worked in different disciplines, no one has linked them as closely together and brought them into the world as Liedtke.

o Innovation: This approach is highly innovative and makes the poems not only valuable in literary terms, but also significant in their practical application. They also serve him as a guide to a new world and offer concrete visions and concepts for the future.

To summarise, Liedtke's interdisciplinary approach and the practical translation of his poems and artworks into various art forms, concepts and architecture have given him a unique position in the history of literature and art

In particular

- The development of the Hegel-Liedtke graphic art formula,
- the book "Information - The Principle of Creation",
- the curation of the art exhibitions "Kunstformel", "art open" and "New Renaissance i = E = MC²",,your works. and the exhibition catalogue New Renaissance i= E = MC²
- the transfer of the art formula to all art forms as well as to biology, evolution, natural sciences, medicine and the

humanities through works of art
- the application of the triangle with the inner information field, including creativity and evolution

- the discovery that the natural law of direct democracy can be applied to social systems if all information, as in the universe with natural intelligence, is presented unadulterated, mentally barrier-free for decision-making and the evolution of societies. With free access to creativity and information, the laws of geometry can be used to process and present the information for decision-making in direct democracy and to create fairer, evolutionary and free social systems.
  in ethical capitalism for people and nature.

Peace:

Practical applications of GIT

The Holistic Information Theory (GIT) can offer a variety of possibilities for establishing global peace between peoples, social groups and religions. This theory, which regards information as a fundamental quantity of the universe, can open up new ways to create understanding, co-operation and harmony.

1. Promoting understanding and tolerance

Common basis of information:

Description: If information is seen as fundamental, it could promote the understanding that all people and cultures are built on a common foundation. This could lead to a deeper awareness of common humanity and promote tolerance and empathy.

Implementation: Educational programmes that teach the principles of GIT and emphasise how all people are connected at a basic level of information could increase intercultural understanding and tolerance.

2. Strengthening global cooperation

Direct democracy and collective decision-making

 Description: The GIT emphasises the model of direct democracy, in which collective decisions are made on the basis of information. This could be applied on a global level to strengthen international co-operation.

 Implementation: International organisations could introduce new decision-making mechanisms based on the principles of direct democracy to promote cooperation and consensus between different nations and groups.

3. Promotion of social justice

Natural intelligence and fair distribution of resources:

 Description: The GIT postulates a Natural Intelligence (NI) that aims for a harmonious and fair development of the universe. This could serve as a model for a fair distribution of resources and prosperity.

 Implementation: Economic policies and social programmes that integrate the principles of NI could aim to reduce inequalities and give all people access to the resources they need for a fulfilling life.

4. Promotion of interreligious dialogue

Common spiritual foundations:

 Description: Many religions emphasise the unity and interconnectedness of all life. The GIT could serve as a scientific basis to underpin these spiritual principles and show that all religions are based on a common level of information.

 Implementation: Interfaith dialogues and educational initiatives could use the principles of GIT to highlight commonalities between different faiths and promote respect and understanding for each other.

5. Support for conflict resolution

Haemologist Evolution and peaceful coexistence:

 Description: The GIT describes haemological evolution as the mutual interconnection and interdependence of all information in the universe. This could serve as a model for peaceful coexistence and conflict resolution.

 Realisation: Mediation and conflict resolution strategies, based on haemological evolution could be utilised.
The aim is to promote deeper understanding and cooperation between conflicting parties.

6. Promotion of sustainable development

Over nothing and sustainable creation:

 Description: The supernothing as a creation process in the GIT emphasises the continuous emergence of new information and states. This could serve as a model for sustainable development and environmental awareness.

 Implementation: Environmental programmes and sustainable development initiatives could use the principles of the GIT to develop innovative and sustainable solutions to global challenges.

Summary

Holistic Information Theory (GIT) offers a variety of ways to promote global peace and harmony among peoples, social groups and religions. By emphasising the common ground of information, promoting direct democracy, strengthening social justice, supporting interfaith dialogue, applying hemological evolution in conflict resolution and promoting sustainable development, the principles of GIT could be used to promote global peace and harmony. contribute to creating a more peaceful and harmonious world.

Examples of practical implementation:

Educational programmes: Introduction of school and university programmes that teach the principles of GIT and their application to social and global challenges

International organisations: Using the GIT principles to shape decision-making processes and cooperation in international organisations such as the United Nations.

Interreligious dialogues: organisation of conferences and workshops that use the GIT to find common ground between different religions.

The aim is to promote dialogue between different faiths and to strengthen interfaith dialogue.

Sustainability initiatives: Development of projects and programmes based on the principles of GIT to achieve sustainable development goals and promote environmental awareness.

By using GIT, new ways can be found to promote understanding, co-operation and peace on a global level.

in particular:

- The planning and construction of Globalpeace Campus centres
- the creation of a common, cross-religious image of God of species-preserving Natural Intelligence, based on scientific and theological research, in which all religions are reflected
- the theory of Haemological Evolution (Holistic Holistic Evolution) abolishes the dogmas of religion and proves God's (or Natural Intelligence's) species-preserving and ethical evolutionary mission to man, nature and the universe through information, - the theory of direct democracy between religions, which promotes the preservation of peace,
- the transfer of the innovation formula to the Social systems and religions,
- to introduce the application of the Triangle of Natural Intelligence, including human rights, to faith communities
- Development and curation of the global travelling exhibition: New Renaissance i = E = MC² on five continents in 12 museums,- the promotion of peace between religions through the creation of a

The constitution of religion with 23 articles based on human rights, the creation of a Sen- de channel for self recorded videos in which the protagonists publicly swear in favour of human rights to protect life and nature and to contribute to the promotion of creativity, sustainable prosperity and peace in the world through evidence-based information.

Scientific Panel - signed.

Epilogue:

This work would not have been possible without the unwavering support and intellectual exchange with the following personalities. Their belief in my work and their tireless commitment have accompanied and inspired me for decades.

First of all, I would like to thank Prof. Joseph Beuys, who in 1983 commissioned me to create the art formula and the concept of ‘Art = Capital’ for society. It was Beuys who showed me the way to understand art and creativity as essential building blocks of a new social model.

His conviction that art has transformative power formed the basis of my later ideas.

Another milestone was the collaboration with Prof. Dr. Franz Müller-Heuser, Dean of the Musikhochschule, who in 1996 confirmed through his research that the art formula is not only applicable to the visual arts, but also to music. His scientific meticulousness and deep understanding of the creative power of music opened up a new dimension for the application of the art formula.

Dr Hellmuth Karasek, who offered me his support in 1999, confirmed the value of my work for literature. His recognition of the Art Formula in the world of words reinforced my conviction that art in all its forms of expression can form the basis for an ethical society.

The art historian and exhibition organiser Prof. Dr. Harald Szeemann publicly defended me and the Art Formula and, after many art-historical discussions, supported me from 1998 onwards. His unshakeable belief in my work and his willingness to openly support new concepts and art strengthened my path and gave me the confidence to continue working on my visions.

The social philosopher and art historian Prof. Niklas Luhmann occupies a special place in my journey. His loyal support and our intensive discussions even led him to expand his as-yet unpublished works to include my thought models. Luhmann`s philosophical foresight and his willingness to question his own theories showed me that the path to an ethical capitalism also requires an evolutionary development of thinking itself.

The art historian and critic Prof. Karl Ruhrberg helped me from 1997 to better understand my own works. His profound conversations and essays about my work gave me the inner strength to trust art and its creative power. Without him, I might not have found the courage to pursue my ideas.

Finally, I would like to thank the political scientist Prof. Dr. Michael Thomas Greven, who, since 2009, has provided valuable feedback on my concept of ethical capitalism in numerous discussions and has examined it from an economic, political and socio-philosophical perspective.

His scientific support and his subtle political mind helped me to sharpen my vision of a new ethical society and to present it in a well-founded way. Each of these people has influenced me in a unique way and given me the strength I needed to go this way. Their legacy lives on in every thought, every line and every concept of this work.

Dieter Walter Liedtke

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