

Abstract

On 'R' - intermediate 'R' and the collective as a unit

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(Art History, Aesthetics and Philosophy)

Wittgenstein's 'Ethics and Aesthetics are one.' is the starting point of this research. "In the Notebooks, Wittgenstein states that 'the world and life are one', so perhaps the following can be said. Just as the aesthetic object is the single thing seen as if it were a whole world, so the ethical object, or life, is the multiplicity of the world seen as a single object". (Diané Collinson, *The British Journal of Aesthetics*, Volume 25, Issue 3, SUMMER 1985, pages 266-272)

Art transcends boundaries of race, nationality and gender. It is a creative act of unifying in the context of humanity, from the subject to the various topics, by asking questions. This point is the lack of "reality" (dealing with reality) from a sociological perspective. But it is impossible to define humanity and reality based on sociological statistics alone—is my perspective of Wittgenstein's "Ethics and Aesthetics are one". Thereby, I examine 'world and life' from the 21st century perspective.

In current artistic research *Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific Perspective II* (2025), I am exploring two types of communication "near and far", on-site community and long-distance community. Here, I refer not to community, which is a social function, but to methodologically about the intermediate 'R' between social and meta-knowledge and its notion of the collective as a unit. - on 'R'

Thus, I challenge myself to deal with *Mental Imaginary* (Bence Nanay, 2023, OUP) Ch. III. Multimodal Perception and IV. Cognition in the context of a Neuroscientific Perspective.

Keywords: transversality; interface (interact); post-conceptual; assemblage; spatiality; randomness;

Introduction

“Neither the sense nor the meaning of a proposition is a thing. These words are incomplete symbols. It is clear that we understand propositions without knowing whether they are true or false. But we can only know the meaning of a proposition when we know if it is true or false. What we understand is the sense of the proposition.

To understand a proposition p it is not enough to know that p implies " p is true", but we must also know that $\neg p$ implies " p is false". This shows the bi-polarity of the proposition. We understand a proposition when we understand its constituents and forms. If we know the meaning of " a " and " b " and if we know what " xRy " means for all x 's and y 's, then we also understand " aRb ". I understand the proposition " aRb " when I know that either the fact that aRb or the fact that not aRb corresponds to it; but this is not to be confused with the false opinion that I understand " aRb " when I know that " aRb or not aRb " is the case."¹

This artistic research in *Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific Perspective* (2024, Erika Matsunami) further explores the thesis that "nature has no answers." in *Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific Perspective II* (2025, Erika Matsunami) Namely, it explores the concepts of time and space in terms of aRb through art. On the preposition²: “A and B”, “A or B” and “A into B”, and so on—it makes a new sense for us. Therefore the question is how ‘into’ might be possible to be a preposition? I mention a possible time and space in “A into B” and my suggestion is to explore it as an account methodologically. The question now is: What is a proposition?

Time and Space - from Niels Bohr³ to Albert Einstein:

¹ Harry T. Costello, Ludwig Wittgenstein, ‘Notes on Logic’, *The Journal of Philosophy*, Apr. 25, 1957, Vol. 54, No. 9 (Apr. 25, 1957), p.232
<https://www.jstor.org/stable/2021898>

² A preposition is a word or group of words used before a noun, pronoun, or noun phrase to show direction, time, place, location, spatial relationships, or to introduce an object. Some examples of prepositions are words like "in," "at," "on," "of," and "to." Prepositions in English are highly idiomatic.

³ Niels Bohr's time period: If in Bohr's model, for unieletronic atom, time period of revolution is represented as T_n , where n represents shell no.

Niels Bohr's theory: In 1913, Niels Bohr proposed a theory for the hydrogen atom, based on quantum theory that some physical quantities only take discrete values. Electrons move around a nucleus, but only in prescribed orbits, and If electrons jump to a lower-energy orbit, the difference is sent out as radiation.

I refer to

<https://www.oxfordreference.com/display/10.1093/acref/9780191843730.001.0001/q-oro-ed5-00001812>

My research perspective on Joseph Nechvatal's work is about the logic of time and space from the perspective of perception. We understand that time is not a tempo, nor a line, nor a circle, nor a line that connects the dots in the 21st century. Therefore, I explore this multifarious idea of time and space.

“For me, the validity of art noise rests on the assumption that while rhizomatic growth and inter-relations are unpredictable, this does not mean that they proceed randomly. Noise may break some connections, but connections will always continue to grow in other directions, creating new thoughts and new affects. The notion of noise as creation itself is thus an important one that needs to be reconsidered and reevaluated.” - Joseph Nechvatal⁴ in *Immersion Into Noise* (2011)⁵

What is ‘nature’?

What is ‘human nature’?

Joseph Nechvatal explored *noise music* and *art noise* as well as a *noise* culture which was the ‘desire’ of artists in American Art and Culture in Post-War, but it was started before the end of the second world war II. He drew our human cultural desire in the art historical context. My focus in this artistic research *Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific Perspective II* (2025) addresses ‘Subjective-Objectivity’⁶ by Joseph Nechvatal in *Immersion Into Noise* from the aspect of Bence Nanay's research ‘Mental Imagery’ which is based on Philosophy, Psychology and Neuroscience. For me, that is for an exploration of Proposition and Subjectivity and Objectivity between mind and logic, or mind and body.

In *B.O.D.Y.* Project⁷:

What is ‘Nature’ into our body methodologically?

I explore thereby *Time and Space* - from Niels Bohr⁸ to Albert Einstein—On light and waves.

What are the shape(s) and boundaries in our body? – towards transversal aesthetics.

As a conclusion I suggest methodologically about the intermediate ‘R’ between social and meta-knowledge and its notion of the collective as a unit—on ‘R’.

⁴ Joseph Nechvatal is a Paris based American Artist. Dr. Nechvatal earned his Ph.D. in the philosophy of art and new technology at The Centre for Advanced Inquiry in the Interactive Arts (CAiiA) University of Wales College, Newport, UK. From 1999 to 2013, Nechvatal taught at the School of Visual Arts in New York City (SVA).

⁵ *Immersion Into Noise*, Joseph Nechvatal, Michigan: Open Humanity Press, 2011, p.10

⁶ ‘Subjective-Objectivity’ is one of my research topics in terms of ‘Awareness’.

⁷ Art Project by Erika Matsunami since 2000 www.art-identityem.de

⁸ *ibid.* 2.

The aim of this artistic research *Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific Perspective II* (2025) is a methodological exploration towards 'knowledge and peace' in the context of art and science in the 21st century. In other words, my challenge in this artistic research is to explore the ethical and aesthetic logic of regenerative, sustainable and coexistence.

The significance of this exploration lies in the investigation with Wittgenstein's aRb with the development of circularity and its structure as a solution to the problem of eternally continuing "beginnings and ends", how it breaks off. Therefore, Joseph Nechvatal's essay *Immersion Into Noise* is a possible solution towards collectivity through our bodily senses.⁹

Immersion Into Noise

I have been exploring in France based American Artist Joseph Nechvatal¹⁰'s contribution "Immersion Into Noise" (2011). Thereby I am challenging myself to explore his great contribution from the perspective of neuroscience. His contribution is not about what noise is, but rather about the creativity of facing noise and facing oneself. However, it also addresses the historical and cultural (philosophical) role of knowledge of noise - Imagination through knowledge.

I argue that it is no exaggeration to say that cultural noise and noise art refer to latent human chaos and suffering, as well as latent social problems, particularly social environmental issues, which addresses and explores the subjective of 'being' ethics in postmodernism.

Here I selected three works of Joseph Nechvatal and an image (Figure in the book *Immersion Into Noise*) in terms of flowing citations.

- Uplifting, 1983, 11x14", graphite on paper, Joseph Nechvatal¹¹
- Palace of Power, 11x14" graphite on paper, 1984, Joseph Nechvatal¹²
- End of the World, 1980, Joseph Nechvatal¹³
- Hiroshima after the dropping of the atomic bomb, 1945¹⁴

Hiroshima lost everything except the memories of individuals and the deceased, or fragments of individuals and the deceased, when the atomic bomb was dropped on August 6, 1945. It is a city that disappeared from history. The same goes for Nagasaki, which lost everything when the atomic bomb was dropped on August 9, 1945.

⁹ The context I'm referring to is about group commonalities being your nature, not a category. For example, are you homosexual because you're in a homosexual group (identification)? Or is it your desire? These questions are a re-thinking of collectivity, particularly in German culture towards „Die Grundlegung zur Metaphysik der Sitten“ (1785) by Immanuel Kant.

¹⁰ Joseph Nechvatal

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¹⁴

“With this in mind, we shall now turn our attention to what I perceive as the genesis of immersive noise vision: the adorned prehistoric cave. We shall approach the resplendent prehistoric cave by keeping in mind that, according to Marshall McLuhan (1911-1980), form determines the action of mediation which determines meaning.

A prehistoric *painted cave* is all that, enhanced moreover through the emotional defamiliarizational powers of art. (...)

Gradually during the Gravettian Period (approximately 20,000 to 25,000 years ago), people began to embellish the walls and ceilings of a few small shallow caves. (...)

To enter a cave is to move into it and, as such, initially involves a directedness away from the periphery and toward depth, toward noisy density, and away from dispersion. (...)

The regular waxing and waning of light is often dramatically altered in its character and intensity by the apparent vicissitudes of changing atmospheric conditions. In order to realize how essential this combination of direct and diffused light is to our sense of well-being, one need only recall the deadening aftermath of a heavy overcast day when the whole world seems to be enshrouded in a pervasive melancholy.”¹⁵

Maybe ancient memories in caves are close to the memories I have from when "I" was fertilized until I was born into this world from the darkness - to feel the light and to start to cry.

His exploration of *noise* culture extends beyond the advances in science since the modern 19th century to the origins of "human cognition, linguistics, and space-time."

What is human evolution? I believe it is semiotically linked to language. For example, DNA is code for life.¹⁶

The insights generated by *Noise* went beyond Renaissance geometry and proposed a new economy of time and space in the 20th century. Probably, we live closer to nature today, but it is synthetic in the sense of *Simultaneously*, *Stimuli*, and *Simulation*. They go beyond the concepts of "materiality and immateriality" and bring us a new linguistic quality.

Joseph Nechvatal mentioned in the chapter *Noise Vision* “Now the noise eye and ear has been removed from the action of the rite and separated from the whole and placed at rest, aloof and detached through distance by the mounting stone seats which semi-circle the spherical omphalos-based orchestra pit. What an emphasis on aesthetic immersion into noise does, is to place us back into a ritual position by dragging art down into the felt 360° noise-perspective of the enthusiastic and participatory (if we fight to overcome cultural impediments).”¹⁷ While subjectively reading the cultural history of ancient Greece from the mind-boggling ancient murals, I feel that this essay *Immersion Into Noise* by

¹⁵ *Immersion Into Noise*, Joseph Nechvatal, Michigan: Open Humanity Press, 2011, pp. 64-66

¹⁶ DNA (or deoxyribonucleic acid) is a long molecule that contains our unique genetic code. Like a recipe book, it holds the instructions for making all the proteins in our bodies.

¹⁷ *Immersion Into Noise*, Joseph Nechvatal, Michigan: Open Humanity Press, 2011, p.103

Joseph Nechvatal, which embodies the origins of Western art, is itself a dark underground cave. And then, I come out at the exit of the modern age.¹⁸

Destruction, death, chaos, hallucinations - At the end of the world in the 20th century:

(Please imagine: Figure 2– *Palace of Power*, 11x14” graphite on paper, 1984, Joseph Nechvatal)

“One can say with assurance that his thinking consisted of a meditation on, and fulfilment of, *transgressions through excess*. Thus Bataille's *Visions of Excess* immediately impressed me as it resonated handsomely with the overloaded nature of my palimpsest-like grey graphite drawings from the early-1980s (which were reflective of the time's concerns with the proliferation of ideology connected to the proliferation of nuclear weapons).”¹⁹

“On further reflection, I found the Apse noise encounter to be in rapport with the philosophy of Hegel where he maintains that *our absolute sense is first a pure being identical with non-being*.” (Immersion Into Noise, Joseph Nechvatal, Michigan: Open Humanity Press, 2011, p.83)

Mmmmmmm

(Ich bin Wim Wenders‘ Film „Anselm – Das Rauschen der Zeit“ dankbar.

Mir wurde klar, dass „stillstehende Zeit“ und „angehaltene Zeit“ philosophische „Ewigkeit“ bedeuten. Was bedeutet es, wenn die Zeit stehen bleibt?)

(Please imagine: Figure 3– End of the World (1980), Joseph Nechvatal)

“As Rudolf de Lippe pointed out in his book *La Géométrisation de l'Homme en Europe à L'Epoque Moderne*, increasingly in the Modern era the geometricization of human vision became the general methodical condition in the West, characterized by an analytical sight which decomposes the immersive noise vision sphere into geometricized fragmented parts. This is a modern technological vision whose effectiveness lies in its tendency to isolate and decontextualize noise scope. Indeed, modern technology had an enormous social impact in the 20th century in this, and other, respects. The automobile and electric power, for instance, radically changed both the scale and the quality of 20th century life, promoting a process of

¹⁸ I am impressed by Joseph Nechvatal's research methodology, which starts from a prehistoric painted cave, and takes this essay, "Immersion Into Noise," beyond the conventional classical formulations of Western art and music history.

Noise Methodology in the chapter "The Art of Noise Noologies"; Immersion Into Noise, Joseph Nechvatal, Michigan: Open Humanity Press, 2011, p. 27

¹⁹

rapid urbanization and a substantial change in lifestyle through mass production of household goods and appliances. The rapid development of the aeroplane, the cinema, and the radio made the world seem suddenly smaller and more accessible. Since 1900, the speed of travel has increased by a factor of 10 to the 2nd power, known energy resources by 10 to the 3rd, explosive power of weaponry by 10 to the 6th, and speed of communication by 10 to the 7th power. Such new ways of understanding involve a change in perspective, and that change is marked in the 20th century by an extended propensity for immersion into noise.”²⁰

I am grateful that Nechvatal's essay "Immersion Into Noise", is true. It strongly points to the need for the 21st century to break away from the 20th century Western concept of nation-state: Those are which imperialism is based on socialism in liberal economics and which militarism is based on socialism and communism, and which notion of 'universality' in worldview to move towards neocolonialism in the 21st century.

“I have deduced that something in the consciousness of society was altered following the war and have further deduced that the bombing of civilian centers in the course of the war (that is, Köln, London, Tokyo) culminating with the American atomic bombings of the civilian Japanese cities, Hiroshima on August 6th, 1945 (circa 140,000 victims) and Nagasaki on August 9th, 1945 (circa 70,000 victims), changed the world's sense of space radically.

(...)

The first nuclear weapons were bombs delivered by aircraft. War- heads for strategic ballistic missiles, however, have become by far the most important nuclear weapons. The U.S. stockpile of nuclear weapons, which included the hydrogen bomb that was first test exploded in 1952, reached its peak in 1967 with more than 32,000 warheads of 30 different types. The Soviet stockpile reached its peak of about 33,000 warheads in 1988. Throughout the ballistic missile arms race, the United States tended to streamline its weapons, seeking greater accuracy and lower ex- plosive power, or yield. Most U.S. systems carried warheads of less than one megaton, with the largest being the nine-megaton Titan II, in ser- vice from 1963 through 1987. Meanwhile, the Soviet Union, perhaps to make up for its difficulties in solving guidance problems, concentrated on larger missiles and higher yields. The Soviet warheads often exceeded five megatons, with the largest being a 20 to 25-megaton warhead deployed on the SS-7 Saddler from 1961 to 1980 and a 25-megaton warhead on the SS-9 Scarp, deployed from 1967 to 1982. Hence in the mid-20th century, space became the range of both humanity's greatest fears (nuclear extinc- tion of life on the planet) and its boldest aspirations (co-operative peace- ful space exploration).

(...)

In terms of a transformation of our sense of internal space, I find it amazing that Dr. Albert Hofmann (a biochemist at the Sandoz pharmaceutical firm in Basel, Switzerland) accidentally discovered LSD (lysergic acid diethylamide tartrate) the same year that rocket-launched bombs began to drop from the sky: 1943. LSD was first synthesized in 1938

²⁰ *Immersion Into Noise*, Joseph Nechvatal, Michigan: Open Humanity Press, 2011, p.140

(Please imagine: Figure 15 / 4– Hiroshima after the dropping of the atomic bomb, 1945)



Figure 15 - Hiroshima after the dropping of the atomic bomb, 1945

by Hofmann but he did not know what he had synthesized until 1943 when he accidentally absorbed a small amount of LSD (which is colorless, odorless, and tasteless) and thus discovered its visionary properties. With this ingestion, Hoffman, after surveying the room he was in, realized that he now formed a nice noise continuum with everything in sight. The room seemed to shimmer in the sunlight, and he became aware of the atomic substructure that underlay the visible world of the senses.

The problems of LSD's experiential description are notorious, and the typology of its effects vary, but the central experience is one where a new level of consciousness emerges. As this cultural phenomenon did much to change the art of the 1960s to the 1980s, I shall attempt to describe LSD's salient properties as they apply to the art noise experience. Foremost in this regard is that, when experiencing the chemical, the awareness of individual identity somewhat evaporates and subject/object relationships tend to dissolve. The world seems as if it is simply a fluid, shifting extension of mind and it shimmers as if it were charged with a high-voltage electricity. Additionally, the subject often feels melted into the environment and somehow contiguous with it and there is an acute awareness of the atomic substructure of reality which makes it seem that one could pass through a wall or another person. Most importantly, the subject is somehow united with a sense of *unified ground of being*, and that urge, as we have seen, has driven the Gesamtkunstwerk ideal since the beginning of time.



Hiroshima, 2022

According to my grandfather, there was a flash of light, the house collapsed, an explosion (wind pressure) occurred, and then a fire broke out, but the fire did not start immediately after the bomb was dropped on August 6, 1945 in Hiroshima.

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The speed and sophistication of mobilization within the new world organisation of the erased borders, in the digital age in the 21st century, means that it showed us to have even more nuclear weapons than in the 20th century.

On March 15, 2025 according to Deutsche Welle: “US missiles in Germany: Germany has lived under the US nuclear shield for decades. Up to 20 US nuclear weapons are stationed at a Bundeswehr airbase in Büchel in the state of Rhineland-Palatinate. Only the US president has the code to release them. However, the Bundeswehr supplies the fighter planes that would fly them to their targets in an emergency. "Nuclear sharing" is what NATO calls this jointly organized nuclear deterrence with US weapons, and which also extends to other European countries.”²² Would you entrust the future life, death, and destruction of humanity to the

²¹ *Immersion Into Noise*, Joseph Nechvatal, Michigan: Open Humanity Press, 2011, pp. 152–58

²² <https://www.dw.com/en/germany-debates-issue-of-nuclear-weapons/a-71924424>

President of the United States or/and the president of Russia or both? – To understand a proposition *p* it is not enough to know that *p* implies "*p* is true", but we must also know that *p* implies "*p* is false".²³ – These military conflicts around the world, which at first glance seem to be caused by bipolar politics, but rather our *reality* of capitalism and the world economy and politics, so called the *world* and our *life*.

“This reciprocity of rupture and rapture is of utmost consequence. The rupture of noise is the embedded, immersive and immanent space from which the signal comes and to where it goes. Noise in art deconstructs signalness/thingness by functioning as a self-withholding ground for signal: something raw beneath and beyond conceptual language. (From Notes 389: In this sense, noise art equates to the sound of the rage of the sea—the sea being the source of all life.)

But noise has no inherent value. It can be awful for you, or grand. It can be grand when it reminds us of the marvellous: that preeminent primal energy that surrounds and forms us, both beneath and beyond us—and when it de-metaphors our techno-mechanical society. (Notes 390: For a probing investigation of this subject, see Quentin Meillassoux’s *After Finitude: An Essay on the Necessity of Contingency* (London: Continuum, 2008).)

But mostly, it is gradational and, as such, a conceptual tool for the judicious revolutionary: those that coordinate reason and irrationality, harmony and dissidence, lucidity and obtuseness in the interests of open-minded transformation.”²⁴

How Joseph Nechvatal evokes through art *those that coordinate reason and irrationality, harmony and dissidence, lucidity and obtuseness in the interests of open-minded transformation* may not be far-fetched from the perspective of 21st-century molecular biology and neuroscience.

A problem with logic: Kant's idealist paradigm²⁵ assumes that any difference from reality is a "false." - Is it true or false? For example, the difference between an indigenous Brazilian activist in Brazil (Private) and a poster of indigenous (anti-racism) by a white Brazilians' in Brazil (Institutional) about artistic research in Germany. In this case, I think it's not Kant's idealist (Idealism) paradigm that's false, but rather the problem lies in the ontology. Thereby, I am exploring a new polarity in a lithography studio in Berlin by contrasting (on polarity) lithography with the Japanese aesthetic of wabi-sabi is because I am exploring it for the invisible German culture that was lost in academia when the German Nazis burned books almost 100 years ago.²⁶

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²⁴ *Immersion Into Noise*, Joseph Nechvatal, Michigan: Open Humanity Press, 2011, p.228

²⁵ Kant's Transcendental idealism Kant's philosophy holds that we only have knowledge of our experiences, which consists jointly of intuitions and concepts. As such, our experiences reflect our cognitive structures, not the intrinsic nature of mind-independent things.

²⁶ In May 1933, book burnings took place in more than 20 university towns and cities across Nazi Germany. The Nazi government supported—but did not organize—these book burnings. They were the initiative of German university students. During these events, students threw tens of thousands of books into bonfires. <https://encyclopedia.ushmm.org/content/en/article/book-burning>
The books burned were Jewish, Marxist, Bolshevik, or other "disreputable" or non-German books. These included the works of Heinrich Heine, Sigmund Freud, Thomas Mann, Erich Maria Remarque,

Is visible true? or is invisible true?

– On *R*

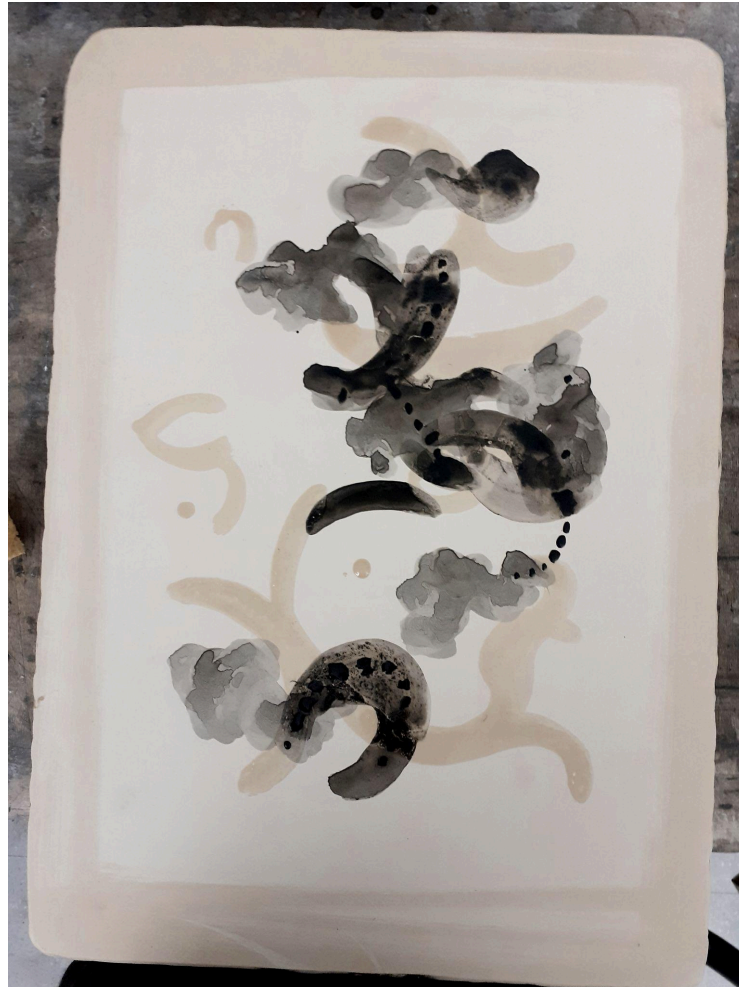


Figure 5 –Lithography *Untitled*Synapse*, “Memory of the Stone”, Drawing on Stone (in the process)
Erika Matsunami, 2025



Figure 6 –Lithography *Untitled*Synapse*, “Memory of the Stone”, Drawing on Stone (completed), Erika Matsunami, 2025²⁷

²⁷ With Japanese Ancient Binding Technique for painting with Lithography Ink



Figure 7 –Lithography *Untitled*Synapse*, “Memory of the Stone”, two template and two colours on paper, Erika Matsunami, 2025²⁸

In the 20th century, our creation was mainly intentional, but in the 21st century, we are exploring interactive and its diversity with half-automatic creativity – so-called *Human and Non-human society*.

What is a space (world) and time (life) in terms of ‘conscious’ and ‘unconscious mind’²⁹:

²⁸ With Japanese Ancient Binding Technique for painting with Lithography Ink, two templates and two colours on paper.

²⁹ In psychoanalysis and other psychological theories, the unconscious mind is the part of the psyche that is not available to introspection. Although these processes exist beneath the surface of conscious awareness, they are thought to exert an effect on conscious thought processes and behavior.
https://en.wikipedia.org/wiki/Unconscious_mind

I have been exploring Bence Nanay³⁰'s research since I subscribed to and explored his book "Aesthetics as Philosophy of Perception" (OUP, 2016) in 2016. Understanding art as philosophy led me to the question, "What kind of knowledge can art become, rather than a cultural custom?" However, I had doubts about Western "recognition" (the worldview of traditional epistemology that has become habitual over a long history).

Around the same time, I read an article about Aesthetics from Neuroscience (Neuroaesthetics, which was coined as a term by Semir Zeki in 1999), a presentation of the research of Dr. Semir Zeki who is a French and British neurobiologist and his research with Japanese neuroscientists.

The reason I am exploring Bence Nanay's research book "Mental Imagery" (OUP, 2023) is what we call "心象/shinsho" in Japanese. I do not translate "心象/shinsho" into English as mental image. What is the difference?: Is it the difference between written characters (象形文字/shoukei moji-association) and alphabets (phonetic language-articulation)³¹? No, more than that, I argue that the perspective is different. This perspective expression, I call "subjective objectivity."

"Here is an analogy that might be helpful for explaining the role mental imagery plays in these two experimental paradigms. Imagine a ball that has a letter A painted on one side. The ball rolls on, and the letter A is no longer visible because it is now at the side of the ball that is facing away from us. We know from the amodal completion studies that it is still represented amodally—by means of mental imagery. The same goes for the object-specific preview benefit cases.² And, *mutatis mutandis*, for trans-saccadic memory.

The general gist of my argument is that we should not underappreciate mental imagery. Mental imagery is intricately complex. And it can do all the jobs that object files were posted to do."³²

Unconscious: In brain death, you're unconscious and you can't breathe on your own. Healthcare providers follow medical criteria (guidelines) before diagnosing brain death.

Brain death is not the same as coma, because someone in a coma is unconscious but still alive. Brain death occurs when a critically ill patient dies sometime after being placed on life support. This situation can occur after, for example, a heart attack or stroke.

³⁰ Professor of Philosophy and BOF Research Professor (ZAPBOF), Centre for Philosophical Psychology, University of Antwerp. <https://bencenanay.com/>

³¹ The International Phonetic Alphabet (IPA) is a system of Latin- and Greek-based symbols that represent the sounds of spoken languages. The IPA's purpose is to allow users to transcribe the sounds of almost any spoken language into a written form that anyone can understand.

³² Chapter. 18 Object files, Part III. MULTIMODAL PERCEPTION, *Mental Imagery*: Philosophy, Psychology, Neuroscience; Bence Nanay, Oxford: OUP 2023, p. 141

2. In quote: This effect can last for several seconds (Nolesetal.2005)—a result very much consistent with new findings about the early visual cortices (Fritsche et al. 2022). More generally, the similarity in the mechanisms of amodal completion and the persistence of object files is further emphasized by the experiments in Yi et al. (2008) and Flombaum and Scholl (2006).

The development of technology has put limits on our "knowledge through perception," which calls into question our human capabilities. - It changes in the "world"

When we consider these things from a religious perspective, in Christianity, when we humans begin to be able to academically confirm the vastness of the universe and the depth of the ocean, we realize that no one can know that God is a man. Our desire is "academic freedom," and we know that pursuing "academic freedom" also means the freedom to choose not to study. In Buddhism, it is the teaching of nature that life is always about exploration.

Bence Nanay in his book "Mental imagery" (OUP. 2023) explores in a modern way how these actions are essential for us humans until we die.

“In short, mental imagery can lead to new information and even knowledge. But even if mental imagery can lead to new information and even knowledge, this does not mean that it always, or even often, does so. And given the significant role mental imagery plays in everyday perception—our primary source of knowledge—we need to examine the epistemic credentials of the forms of mental imagery that are involved in perception.

(...)

Perception is supposed to be a good source of knowledge because perception tracks truth. But mental imagery is, by definition, a step removed from the truth it is supposed to track. Of course it can track truth, albeit in a fallible manner. The mental imagery used for filling in the blind spot, for example, is really very reliable. It can be fooled, but in the vast majority of cases it isn't. So the mental imagery that is used to fill in the blind spot does track truth—not 100 percent reliably, but nonetheless reliably enough. And the reason we know this is that we know the exact mechanisms of how the visual system uses the sensory stimulation around the blind spot as an input when filling in the blind spot. If this mechanism were less reliable, this mental imagery would fail to track the truth.

(...)

The conclusion is that the question of perceptual justification is, at least in part, an empirical question—it requires the examination of the reliability of the forms of mental imagery that play a role in perception per se. This is a sense (a fairly narrow sense, to be sure) in which

Note: Transsaccadic memory is the neural process that allows humans to perceive their surroundings as a seamless, unified image despite rapid changes in fixation points. Transsaccadic memory is a relatively new topic of interest in the field of psychology.

These saccades are generated by a neuronal mechanism that bypasses time-consuming circuits and activates the eye muscles more directly. Specific pre-target oscillatory (alpha rhythms) and transient activities occurring in posterior-lateral parietal cortex and occipital cortex also characterize express saccades.<https://en.wikipedia.org/wiki/Saccade>

epistemology needs to be naturalized.”³³ In doing so, I attempt to reflect on "consciousness and unconsciousness" phenomenologically and epistemologically, replacing them in the juxtaposition with "visible and invisible," "materiality and immateriality," and "digital materiality and physical materiality." Figures 4 and 5 show the same drawing on a stone. What do I perceive? – I see visible and invisible "time and space" materially on the stone. The visible was drawn with lithographic ink, the invisible with gum arabic³⁴. Both are physical materiality.

In *Immersion Into Noise*, Joseph Nechvatal explored how noise art has been progressing in digital materiality:

“By refusing the dichotomized, utilitarian, manageable codes of representation with free non-logocentric associational operations, noise art triggers a multitudinous array of synaptic charges and thickens perception to the extent that it prevents the achievement of a prior determinate aesthetic. This threshold component of the immersive noise aesthetic adds enough uncertainty to the usual signals in the internal circuitry of the human biocomputer so as to make new configurations of the self probable (by organizing the internal energies of the self more broadly via disembodiment). *The subsequent and ultimate aesthetic benefit of noise art, then, is in attaining a prospective realization of our perceptual circuitry as a self-re-programmable operation.*

This self-re-programmable ontological operation occurs specifically in a constructed space between the noise art and the subject, similar to how Wolfgang Iser locates the encounter with a written text by its reader in a third realm of indeterminate interaction which he calls the *work*: a transaction situated “somewhere between” the text and the reader.³⁵

From a natural scientific perspective, synaptic transmission can be either electrical or chemical—in some cases, both at the same synapse. Chemical transmission is more common, and more complicated, than electrical transmission. Traditional electricity is generated by the motion of free electrons, but the electricity generated by neurons results from the motion of sodium and potassium ions across the cell membrane. The electrical signals only help to transfer information from the cell body through the axon to the synapse (**The electrical signals serve only to transmit information from the cell body along the axon to the synapse.**). Through physical materiality, I explore a third realm of indeterminate interaction on the lithography stone— thereby a transaction situated “somewhere between” polarity.

According to Paul Thagard, “Neurons have special properties that make them capable of contributing to representation. (...) The chemical reactions inside each cell body enable it to

³³ Chapter. 24 Knowledge, Part IV. COGNITION, *Mental Imagery*: Philosophy, Psychology, Neuroscience; Bence Nanay, Oxford: OUP 2023, pp. 181–85

³⁴ Gum arabic is a complex mixture of glycoproteins and polysaccharides, predominantly polymers of arabinose and galactose. It is soluble in water, edible, and used primarily in the food industry and soft drink industry as a stabilizer, with Gum arabic is a key ingredient in traditional lithography and is used in printing, paints, glues, cosmetics, and various industrial applications, including viscosity control in inks and in textile industries.

³⁵ *Immersion Into Noise*, Joseph Nechvatal, Michigan: Open Humanity Press, 2011, p.218

accumulate electrical charge, which it can discharge in a process called firing or spiking. Each neuron has an axon, a fiber connects it to other neurons by means of extensions (dendrites) that have junctions (synapses) with the axon.”³⁶

Philosophical input in *Immersion Into Noise*: “According to Brian Massumi, the translator of *A Thousand Plateaus* the *body without organs* is “an endless weaving together of singular states, each of which is an integration of one or more impulses”. These impulses form the body's various “erogenous zone(s)” of condensed “vibratory regions”, zones of intensity in suspended animation. Hence, the *body without organs* is “the body outside any determinate state, poised for any action in its repertory; this is the body in terms of its potential, or virtuality”.¹⁷⁶ “

Finally I reached out in Hegel's philosophy, *our absolute sense is first a pure being identical with non-being*³⁷ – is false from the aspect of molecular biology, however it applies in music theory even today.

Transversality and juxtaposition without contrast and dispositive in the digital age:

“B.O.D.Y.” (2010)³⁸

– Self-Awareness, Memory, Collective, and Ecology

The most important element of exploration in this work “B.O.D.Y.” (2010) is light³⁹ and sound. The exploration of light is photography, and the exploration of sound is sound

³⁶

³⁷ According to Hegel, being is ultimately comprehensible only as an all-inclusive whole (das Absolute). Hegel asserted that in order for the thinking subject (human reason or consciousness) to be able to know its object (the world) at all, there must be in some sense an identity of thought and being.https://en.wikipedia.org/wiki/Absolute_idealism

³⁸ B.O.D.Y. - Contemporariness: <https://www.researchcatalogue.net/view/3309491/3309492>

³⁹ Light actually travels as a wave. A wave has crests and troughs on it which keeps on repeating. Similarly, light also has this wave pattern with crests and troughs but due to having a very small wavelength, we can't really feel it. So, we observe it as a straight line.

Reflection. Reflection is when incident light (incoming light) hits an object and bounces off. Very smooth surfaces such as mirrors reflect almost all incident light. The color of an object is actually the wavelengths of the light reflected while all other wavelengths are absorbed.

It doesn't lose speed, light always travels at the same speed, but, even for a perfectly reflecting mirror, it does lose energy. When a photon reflects off a mirror it undergoes a change in momentum (momentum is directional so the photon leaves with a momentum of opposite sign).

The speed of a wave is determined by the medium through which it travels, and since the medium does not change during reflection, neither does the speed. As the speed of a wave is directly related to its wavelength and frequency (speed = wavelength x frequency), these properties also remain constant during reflection.

composition, and this work is an actual work of art. The exploration of light in photography is a transition from the 20th century to the 21st century in the history and philosophy of photography. It has brought about a very big change in the history of visual art (art history and art philosophy). The exploration of sound is sound composition, and explored "What is sound?". The progress in the exploration of light has allowed us to know the vastness of the universe. And the progress in the exploration of sound has allowed us to know the depths of the ocean. In the last 100 years, we have developed technology that allows us to know without going to the place and surveying it. Regarding the body and medicine, the change from dissection, which involves cutting and seeing, has brought about a big change in our cognition.

For example, Magnetic Resonance Imaging (MRI) and Echocardiogram (echo). These are peaceful uses of science, and digital advances have further contributed to peace by making these tests available to many people and everyone. Magnetic Resonance Imaging (MRI) is a non-invasive imaging technology that produces three dimensional detailed anatomical images. It is often used for disease detection, diagnosis, and treatment monitoring. And an echocardiogram (echo) is a graphic outline of your heart's movement. During an echo test, your healthcare provider uses ultrasound (high-frequency sound waves) from a hand-held wand placed on your chest to take pictures of your heart's valves and chambers.

Photography: The word photograph was coined in 1839 by Sir John Herschel and is based on the Greek φῶς (phos), meaning "light", and γραφή (graphê), meaning "drawing, writing", together meaning "drawing with light". Photography is the process of recording an image—a photograph—on light-sensitive film or, in the case of digital photography, on a digital electronic or magnetic memory.

Sonic Art, Sound Composition, Noise Music: "Sonic" in Sound, The adjective "sonic" means relating to audible sound, or the speed of sound waves. When something travels faster than the speed of sound, it creates a sonic boom, a shock wave like an explosion. Sonic waves are a type of sound wave in the inaudible frequency range. Normal human ears cannot hear this type of sound wave. However, many animals can hear these sounds. The frequency of these waves is above 20,000Hz.

Sound composition refers to the intellectual creation that underlies a musical work: melody, harmony, and lyrics. It is a "musical work" that is the basis of publishing rights and is protected by copyright law. It refers to an original musical composition. Noise music is a musical genre characterized by the use of noise. This type of music tends to challenge the traditional distinction between musical and non-musical sounds. Noise music often includes "non-musical" sounds (electronic noises, feedback sounds, screams, etc.), but exaggerates (excessive monotony and happening) or strips away (melody and harmony) musical characteristics. Noise is classified in four different ways. What we hear throughout the day can be either continuous noise, intermittent noise, impulsive noise, or low-frequency noise.

According to John Cage⁴⁰ “Noise is a sound that has not yet been intellectualized. The ear can hear them directly, but cannot assign them to abstract preconceptions. (The failure of attempts to harmonize these sounds results in noise.)”⁴¹

Computer music is the application of computing technology to music composition, either to assist human composers in creating new music or to allow computers to create music independently, for example using algorithmic composition programs. Computer-created music, or "electronic music", is broadly defined as a collection of musical genres created using electronic instruments, circuit-based music techniques and software, or general-purpose electronic devices (such as personal computers). It includes both electronic and electromechanical means (electroacoustic music). Computational musicology includes any field that uses computing to study music. It includes fields such as mathematical music theory, computer music, systematic musicology, music information retrieval, digital musicology, acoustics and music computing, and music informatics. So experimental music is a general term that refers to music or musical genres in general that push the boundaries and definitions of genres.

Experimental music has an element of uncertainty, allowing composers to introduce chance and unpredictability into their compositions and performances. Artists may incorporate a fusion of different styles or incorporate unconventional and unique elements.

Figure–8 “B.O.D.Y.” (2010), Exhibition: *Wo ist Sophia? Die Weisheit des Leibes*, Frauenmuseum Bonn, 2011

Figure–9 “B.O.D.Y.” (2010), Exhibition: *Wo ist Sophia? Die Weisheit des Leibes*, Frauenmuseum Bonn, 2011

Figure–10 Photograph (detail), “B.O.D.Y.” (2010), Exhibition: *Wo ist Sophia? Die Weisheit des Leibes*, Frauenmuseum Bonn, 2011

These drawings are from my memory on the topic of Hiroshima, which is so far but in a specific point it is very near.

⁴⁰ John Milton Cage Jr. (1912–1992) an American composer and music theorist. A pioneer of indeterminacy in music, electroacoustic music, and non-standard use of musical instruments, Cage was one of the leading figures of the post-war avant-garde. https://en.wikipedia.org/wiki/John_Cage

⁴¹ <http://www.deconstruction-in-music.com/john-cage/cage-and-noise/317>

Figure–11 Drawing I, “B.O.D.Y.” (2010), Exhibition: *Wo ist Sophia? Die Weisheit des Leibes*, Frauenmuseum Bonn, 2011

Figure–12 Drawing II, “B.O.D.Y.” (2010), Exhibition: *Wo ist Sophia? Die Weisheit des Leibes*, Frauenmuseum Bonn, 2011

Cybernetics: Intermediate between Analogue and Digital for concerning of materiality from Analogue to Digital

In short, in a part of our body and its collectivity in a cybernetic system. – The shift from art to appreciation to art to embody

“The modern means of communication, of feedback and viable interplay-these are the content of art. The artist's message is that the extension of creative behaviour into everyday experience is possible.”⁴² – Roy Ascott

Cybernetics⁴³ is the transdisciplinary study of circular causal processes such as feedback and recursion, where the effects of a system's actions return as inputs to that system, influencing subsequent action.

These include artificial intelligence, bionics, cognitive science, control theory, complexity science, computer science, information theory and robotics. Some aspects of modern artificial intelligence, particularly the social machine, are often described in cybernetic terms.

In essence, cybernetics is concerned with those properties of systems that are independent of their concrete material or components. This allows it to describe physically very different systems, such as electronic circuits, brains, and organizations, with the same concepts, and to look for isomorphisms between them.

The term cybernetics refers to an approach for exploring and understanding different systems and how they interact, particularly in regard to circular causality. Circular causality, or a

⁴² Roy Ascott: Behaviourist Art and the Cybernetic Vision. In: Randall Packer and Ken Jordan (ed): Multimedia. From Wagner to Virtual Reality New York, London: W. W. Norton & Company 2002, pp. 104-120

⁴³ <https://www.britannica.com/science/cybernetics>

feedback loop, is when the results of one part of the system are taken as inputs for a following part.

Figure–13 Performance “B.O.D.Y.” - Minotaurus (2010), Exhibition: *Wo ist Sophia? Die Weisheit des Leibes*, Frauenmuseum Bonn, 2011⁴⁴

Sound composition–1 *B.O.D.Y.* (2010), Erika Matsunami

Link:

With a 7 members sound series as a composition for listening with headphones individually, the audience can choose. The cognitive story of the sound composition has no beginning and end and always begins a new story.

Which number you choose and line up is up to you.

I composed the sound which was based on drawing with the motive of ‘near and far’ fragmentary. They are electroacoustic experimental music. I didn’t deal with tonality, but rather with Klangfarbe (timbre) musically. Characteristic tonality consists of randomness, thereby the question is mathematical meaning methodologically. What I would like to emphasize in musical context is noise is informational musical data which might be possible ‘R’ in the context of musical notation.

(Please imagine: Figure 14– *XS the Opera*: Shakespeare Theater Boston 1986⁴⁵)

“With this art of noise as an unlimited field of representation in mind, we will now open our eyes.”⁴⁶ – Joseph Nechvatal

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Conclusion

“Wittgenstein's ‘Ethics and Aesthetics are one.’ is the starting point of this research. "In the Notebooks, Wittgenstein states that 'the world and life are one', so perhaps the following can be said. Just as the aesthetic object is the single thing seen as if it were a whole world, so the ethical object, or life, is the multiplicity of the world seen as a single object". (Diané Collinson⁴⁷, *The British Journal of Aesthetics*, Volume 25, Issue 3, SUMMER 1985, pages 266-272)

Ethics and aesthetics are one, as Wittgenstein's state: world and life are one. The diversity of the world, viewed as a single object, is humanity and humanity. The question, however, is: What is "world"? How can we express this "world" universally? "Unity" can be a measuring instrument; it gives meaning to the "world." In musical composition, a world is notation; in music, it is a sheet of music that is a world. In new media art, I explore a world and the space between the world and outside its world, for example between written characters (象形文字 /shoukei moji-association) and alphabets (phonetic language-articulation), it is possible to transmission. In short, in nature, on R in between virtual and physical worlds.

Methodologically, how it would be set a condition in the context of a natural phenomenon as a fact, which is based on the law of nature. Namely, Probability, Randomness, Coincidence and so on.

In the creative context, briefly I express R - between virtual and in-situ in two compositions. What is ‘in-situ’ in a sound composition? The recognition of sound sources as facts and their meaning: semiotics of artificiality.

In order words, in humanity ‘being’ is in each world originally from each life biologically. -
X

– Metamorphosis II (2025)

⁴⁷ <https://www.oxfordreference.com/display/10.1093/oi/authority.20110810104633547>

One of the reasons I have not been able to finish this essay yet is that I have not sufficiently explored the differences in the “unconscious” between the thematic perspectives of “Mental Imagery” (Bence Nanay, OUP, 2023) and “Immersion Into Noise” (Joseph Nechvatal, Open Humanity Press, 2011), that is, between the neuroscience and philosophy aspects.

-> From my research aspect, it is subconsciousness

To finish it within the specified word limit, I need to narrow down the scope a bit more and take time to specialize the theme. In this context, I need to have more time to deal with "in Hegel's philosophy, our absolute sense is first a pure being identical with non-being" in Music.

“On further reflection, I found the Apse noise encounter to be in rapport with the philosophy of Hegel where he maintains that *our absolute sense is first a pure being identical with non-being.*” (Immersion Into Noise, Joseph Nechvatal, Michigan: Open Humanity Press, 2011, p.83)

Mmmmmmmm

(Ich bin Wim Wenders‘ Film „Anselm – Das Rauschen der Zeit“ dankbar.

Mir wurde klar, dass „stillstehende Zeit“ und „angehaltene Zeit“ philosophische „Ewigkeit“ bedeuten. Was bedeutet es, wenn die Zeit stehen bleibt?)

I refer to "freedom" when something ends, not when moving towards freedom, is probably an illusion.

Untitled*Synapse

<https://www.researchcatalogue.net/view/1722487/1938089>

What is pollution? What is the "problem" of pollution? If we don't understand the problem, we can't solve it. This is the process of research to free our bodies, time, and space from pollution.

Let's open our senses and our minds to be creative!

What about the ecology of microorganisms in such a polluted environment? It's the same as the environment in our intestines. Colon cancer, etc.

The large intestine is often referred to as the body's second "brain."

The reason why this research method is important is that

even though cancer is said to be an environmental pollution problem, the cancer cells themselves originate from the patient's own cells and are not the result of an external attack, so it is not treated as an environmental problem like an infectious disease.

For example, there is the legal recognition of cancer patients who were exposed to radiation from the atomic bomb dropped on Hiroshima and then indirectly exposed to environmental pollution afterwards.

On Metaphysics in Arts between Western classic Fine Arts and Japanese Traditional Fine Arts:

Generally, Metaphysics in Western classic Fine Arts addresses Godheit, such as Theology in Western classic Fine Arts, namely it refers to the study of German classic epistemology, as well as the study of German classic philosophy.

In Japanese Traditional Fine Arts, Metaphysics was the study of nature (natural law), such as Minimalism.

in Western classic Fine Arts, so-called 'Decorative Art' which was opposed to Minimalism in Japanese Traditional Fine Arts.

In the Natural Science, Niels Bohr's model lies in metaphysics, and he explored it in philosophy also. His model was a sort of Metaphysics, in the arts, it was a sort of 'decorative art' - Western creativity (Today after 1945, many researchers in computer music and art (computer science) have been exploring it mathematically towards metaphysics.)

So, it started our civilization today with the energy and communication, particularly - speed of the world.

Other way of creativity in natural science is 'solving the issue' - was by Non-Western creativity mostly.

Today, there is a solution between Western and Non-Western creativity. It is a circular method of methodology, however nature has no answer. It lies also between humans, and our cultures.

What is 'creativity' for us or What is our human creativity?

Study in Anthropology

https://docs.google.com/document/d/1dATU_59xh1ptkVKeALB6AEmgKS3KVH9rAOOD8BFiZOU/edit?usp=sharing

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