

TRANSMEDIA POETICS

Artists are beginning to think in terms that have less to do with arguments for or against the identity (i.e., existence) and relative importance of the author of a work than with the continually changing content and context of the work as it evolves over time.

Using artistic practices and art critical methods that foreground the physical transformation as well as the mediation and interpretation of an art work, art practitioners focus on the implicit and explicit references, effects and relations that are made visible when the work is translated from one medium to another and from one social context to another. Transmedia and transmediation draw attention to the ways in which past and current references to the work conform to or contradict each other, and to the ways in which creators, observers, mediators and interventionists form the galaxy of meaning that surrounds a particular work.

1. Science speaks to the western mind with the voice of god. That the universe is bound by a unified body of law and that this law can be known and used to provide a “complete” description of all things is the dominant intellectual belief of our time. The assumptions underlying this belief are:

- a. Natural selection will produce human beings with the intellect to discover this body of law and
- b. These humans will possess the superiority (i.e. biological, economic, political, etc.) to see their ideas predominate over time.

The philosophy of science is rationalism. The authority of science is based upon mathematics, inductive reasoning and empiricism, all of which are products of the mind.

To assume these tools are sufficient to fully understand the complexity that is a human life and thereby understand the universe is to misunderstand their use. The correspondence between physical and/or chemical activity in the brain and the individual’s thoughts, dreams, emotions and volitions - the content and structure of a human mind - is not verifiable by direct and independent observation. Even if it were, it is not logically necessary that natural selection, scientific method and a unified model of the universe are causally related. The true relationship between one’s inner life and the collective, “objective” experience of the species remains unresolved. As in the beginning the first and most important question remains one of unity and whether it is possible.

2. All logic is man-made. All contradictions are man-made.

There are many in the scientific community who believe the processes that constitute intelligence are ultimately deterministic and will eventually be

replicated by a machine. Such models of the mind include the Universal Turing machine and neural networks. Each model assumes that consciousness is an algorithm (a recipe) expressible in language. It is the goal of Artificial intelligence researchers to discover such an algorithm.

There are a few scientists who believe that there is also an essentially non-algorithmic character to human consciousness. Roger Penrose has cited numerous examples within mathematics of this type of thinking. He has argued that the equivalence of two things can sometimes be derived algorithmically, but that the non-equivalence of two things can only be arrived at intuitively.

We live in an age that presents us with numerous conflicting systems each of which claims the title of "Reality". And for the most part we continue to believe that there must either be one underlying eternal reality (that forces us to decide which reality is the "real" reality), or else that the very concept of reality is outdated and all choices are arbitrary.

3. Contemporary particle physics supports the belief that our universe began somewhere between 10 and 20 billion years ago as a single point infinitely small and infinitely dense. The entire history of our universe from beginning to end was somehow contained in that point. Quantum physics now suggests that the point or singularity that marked the beginning of our universe was not the only one possible. Why do we see this particular universe and not another? It has been suggested that we see this universe as it is because the "laws" of this particular universe made possible the evolution of creatures like ourselves that are able to see this universe. In a different universe with different laws sentient beings like ourselves might not have been possible. Such a universe would remain "invisible".

Is it this coincidence or anthropic principle that has made possible the unity of mathematics and science that began with Euclid's "Elements" and has continued through classical physics, general relativity, quantum mechanics and superstring theory? If the anthropic principle is valid then we are the universe made self-aware, the emerging mind of the universe. The universe has seen itself change from a "Flatland" to a concentric system, to an ever-expanding complex of galaxies. Some physicists now propose the creation of new universes by man. Is there any reason to believe the consciousness of the universe will not continue to evolve? Will a unified field theory mark the "The End" of understanding? Probably not.

An idea closely related to the Big Bang has to do with the existence of multiple dimensions. (There *are* multiple dimensions. We live in four of them: width, length, depth (also known as space) and time). Those scientists supporting the Big Bang theory suggest that the tiny dot from which the universe emerged may have contained ten dimensions. When the Big Bang occurred four of the dimensions flattened out and in doing so took up a lot of space. The remaining

dimensions remain curled up very tightly. At this point in time they are not observable. What makes this idea important is the corollary idea that the more dimensions you have the more reality you can pack into a given space. (Computer scientists use this approach to pack large amounts of information into very small spaces). It is not known yet if there is a limit to this process. If enough dimensions are available you should be able to pack the reality that is the universe into a very small space.

Perhaps this is already the case. Perhaps all the meaning in the universe is already packed into each and every thing there is, into every blade of grass, into every mundane and/or important event in our lives. Perhaps each time a child is born the Big Bang occurs all over again. The current scientific theories of our universe as beginning and ending in singularities (the point at which mathematical theories break down completely – the Big Bang, the Big Crunch) are metaphors for birth, life and death and contain the same mysteries. Even Stephen Hawking's suggestion that the universe may be finite and unbounded in imaginary time (as the surface of a sphere is finite and unbounded) bears a close resemblance to Zen. In Zen we do not begin or end. We simply are.

One of the most important concepts in the history of science, Bell's Theorem, addresses the question of unity in a different way. In essence, Bell's Theorem states that if you take a set of paired subatomic particles (actually just one particle having a coherent superposition), send them off to opposite ends of the universe and then reverse the spin of either particle the observed spin of the other particle will be instantaneously reversed. There is no interval of time involved, no time for any message to be sent. This means that all things immediately and directly affect each other, not only at the particle level but at every level. This means that my existence is somehow intimately connected with your existence, with the beginning and end of the universe, with the smallest living thing and with the farthest galaxies This means that divisions of any sort in the fabric of the universe are arbitrary at best. There are no "objects" and no "events". The entire universe is a unity.

Another example of non-local causality is seen in the formation of quasicrystals. Crystals are commonly perceived as being very symmetric arrangements of atoms that are created through the orderly addition of atoms at the "edge" of the crystal. This is a classic example of cause and effect. The symmetry of quasicrystals (five-fold) does not allow this type of growth. In order for the crystal to be formed correctly, complex "decisions" must be made by other atoms at a great distance from where the atoms are actually forming the crystal.

Even Einstein's universal constant, the speed of light, has come under question. Most recently, experiments in physics have shown that it is possible to establish a sequence of events that allow messages to travel in excess of 300 times the speed of light. By pushing a pulse of laser light into one end of a tube containing cesium vapor, it is possible to detect a pulse of light having exactly the same

pattern as the original pulse before the original pulse of light has finished entering the tube. If light is no longer the universal constant, then what limits are there on the speed at which things in the universe may communicate with each other?

If the potential exists for a sub-atomic particle (or process) to be directly and immediately affected by other non-local particles or processes it becomes necessary to compute the relations (i.e. positions and momenta) of all particles in the system and not just the particles adjacent to that particle. There is not enough storage (at one number per particle) in the universe to hold such a computation. Even if the universe is fundamentally deterministic it is not computable.

Scientists are learning that models of reality that are strictly local in nature must always fail. This applies not only to particle physics but to individuals and civilizations as well. Any idea or society that insists upon its own immutability is already in the act of dying.

4. Language lies at the heart of this. Language is the original metaphor from which all other metaphors are created. The mathematician Kurt Gödel hypothesized that any set of rules used to formally define a language could not describe all of the true (well-formed) statements possible in that language. To do so would require the addition of a new rule. This new rule would in effect create a new or meta-language that in turn could not describe all of the statements possible within itself. What this means is that no formal system (us included) can fully understand itself.

To understand yourself completely you have to somehow evolve to a higher form (i.e. add a rule). Then you can, theoretically, understand what you were. But you still will not fully understand what you are. You still will not have all the answers. You never will.

Ed Fredkin believes the universe is a computer and that it is in the process of executing a program the purpose of which we cannot know. He believes the basic building blocks of the universe are not material in nature but are composed of pure information. Like Democritus, he believes the universe is composed of indivisible "atoms" or cells of information that are part of the cellular automaton (computer) that is the universe.

Sub-atomic particles and processes are not the ground of reality. They are some of the most powerful myths of our age and they will change and give way to more beautiful and sublime myths, myths that are not dependent upon science, art, religion or anything else for their existence. Myths are not fairy tales. A myth is a ritual of understanding that provides deep insight into the individual and collective human experience.

It is no longer necessary to believe in the external universe of physics or the internal universe of mathematics as the ultimate reality. Philosophies of idealism, empiricism, rationalism or linguistic analysis no longer provide viable models either of human existence or external, objective reality. None of these models is large enough to contain the life of a single person.

The individual's experience of life is the only category capable of containing all others. All languages, all knowledge and emotion, values and beliefs, truth and lies are contained within it. All of our concepts of the universe, whether of Western theology or cosmology or Eastern philosophy, are metaphors for this greater universe. The life experience of the individual is the ultimate and absolute authority. The individual's responsibility to herself is her first responsibility and comes before the demands of governments, religions, or economic ideologies. The ground and foundation of reality is life itself. Not only the life of a human being, but all life. If the universe is made out of anything it is made out of meaning. If the universe is a machine it is a meaning machine. If there were no human beings the universe would still contain meaning and the evolutionary process would still create meaning. Meaning is not simply another word for information. Information may or may not matter. Meaning always matters. It has purpose and is important.

We teach our children that much of the energy that supports life on earth comes from the sun. Plants breathe in carbon dioxide and produce oxygen. Animals breathe in oxygen and produce carbon dioxide. Photosynthesis is part of the chain of events that provides us with the oxygen that fuels our brains. As part of the ecosystem we use the sun's energy to discover meaning in our universe, and based upon our discoveries we create new meanings where they did not exist before. We code meaning into everything: our social institutions, our architecture, our art, our goods and services. We code meaning into the planet itself and transmit meaning outward into space. We too are meaning machines. We turn photons into art.

5. In this century certain mathematicians have helped us to understand that any formal definition of reality must by its nature remain incomplete. The instruments of thought that were to be used to prove the existence and infallibility of formal systems (that in turn describe reality, i.e. Hilbert's agenda) have been used instead to prove the dubitability of those same formal systems.

Abraham Robinson through his method of "Nonstandard Analysis" has demonstrated that any "standard" universe of knowledge has a corresponding "nonstandard" universe that contains all of the statements within the standard universe as well as statements not expressible within the standard universe (i.e. infinitesimals). Furthermore, statements that are true in the standard universe are also true in the nonstandard universe but with a different meaning to their truth. The same statement may be true in different ways depending upon the "universe" in which it exists.

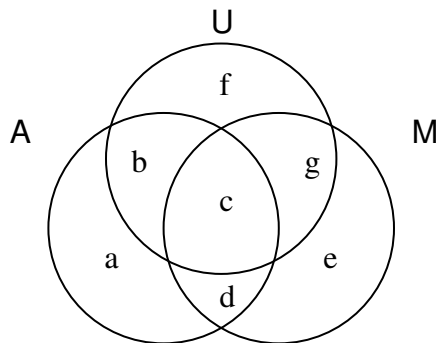
Georg Cantor has shown us that even our concept of infinity is limited and that there are at least two types of infinity (the infinity of the natural numbers and the infinity of points on a line segment). Cantor calls these values transfinite. Recent mathematics has identified many additional categories of infinity.

As children we are taught that scientific knowledge results from a combination of inductive and deductive reasoning. One attempts to derive general rules from observation and experimentation. This is the legacy of scientific method as given to us by Roger Bacon and Rene Descartes and it is a fallacy. There is no question as to whether or not science works. Science works wonderfully, but not in the ways that we are taught.

The work of Karl Popper, Imre Lakatos and Thomas Kuhn has shown us that all logical, mathematical and scientific discourse is based on individual predilection, intuition, and social interaction. Science is not the dispassionate, methodical discovery of an absolute, empirical reality. Science is what scientists do in their everyday lives. The academic journals do not represent the intellectual life as it is lived but as it is idealized by the scientific community. Science is not “value free.”

There are aspects of thought and understanding that have nothing to do with language. Einstein wrote that his initial discoveries were both visual and kinesthetic. His ideas were not expressible in language until after he had become comfortable with them in his mind’s eye and with his body.

6. Individual experience, language and physical reality are forms of life. Within itself each form of life has meanings and truths that are available to it alone. The relationships among these forms may be described as follows:



where:

- A = Human (i.e. personal) experience
- U = Language
- M = Physical Reality

- a = Personal experience that is not a part of physical reality and is not expressible in language (e.g. mysticism, madness)
- b = Personal experience that is not a part of physical reality and is expressible in language (e.g. mathematics, art, religion)
- c = Personal experience that is part of physical reality and is expressible in language (e.g. science)
- d = Personal experience that is part of physical reality and is not expressible in language (e.g. pure sensory awareness)
- e = Physical reality that is not available to human experience
- f = Forms of language that are not a part of physical reality and are unknown to human experience
- g = Forms of language that express characteristics of physical reality and are unknown to human experience

The purpose of such a model is simple. Meaning and truth are not latent within the physical universe waiting to be discovered nor are they arbitrarily imposed upon the world.

Meaning is created from moment to moment out of the ground of one's personal experience of life in all its aspects. The truth exists in things known and unknown, in that which is expressible through language and in that which is not.

7. In all cultures the purpose of art has been to communicate those aspects of human experience that are constant and that possess meaning. Civilizations rise and fall but their art remains. Art bears witness to an age.

The representational forms of western visual art began as windows to the world of reality. Since Giotto's time these windows have by turns faced both outward and inward. At the end of the last century the emergence of the modernist era turned these windows inward once again to the soul, the emotions and the world of absolute ideas. The last half of this century has witnessed the emergence of a postmodernism that treats art as an object of exchange whose value is primarily economic and fully dependent upon the institutionalized, socio-economic system in which it exists. For the postmodern artist the outstanding question is whether meaning in art is even possible.

In this century of "Isms" (Neo-Impressionism, Fauvism, Cubism, Constructivism, Futurism, Surrealism, Expressionism, Abstract Expressionism, Minimalism, Photorealism, Neo-Expressionism, Postmodernism, etc.) the art world has become an industry, like clothing and automobiles, driven not by new ideas but by the requirements of the market.

In a market economy buying decisions are based upon three criteria: necessity, utility and social value. The creation/consumption of art is a necessity only for artists. The idea of the artist is often used to illustrate Maslow's concept of "self-

actualization." An artist will always have the option to create her own art as necessary. The creation of art does not require a "factory."

While the creation of art may be a necessity for some the consumption of art is not. Social organisms can live without art. In societies with a high level of illiteracy art has utility. Images can take the place of words. A common example is the use of religious icons and paintings throughout the medieval period to express the views of the Roman Catholic Church. A society such as ours does not require art for this purpose. We have television.

That leaves social value. Museums and individuals acquire art because of its social value (that readily equates to economic value). People go to museums to see art because of its perceived social value. It is the critic who establishes value and makes possible the continued existence of the art institution as it presently exists.

8. Criticism as a way of proving the worth or meaning of a work of art, a scientific theorem, a political ideology, a life or anything else has as its root the concept of proof. The idea of proof in turn is based on self-evidence, logical discourse and authority. Most often it is a combination of the three.

Because the domain of experience varies for the artist, the critic and the lay observer the meaning of a particular work of art may not be self-evident but may require supporting criticism. This "objective" definition provides the key to understanding the work. In any objective analysis one will always find a predisposition to a particular way of thinking. We normally accommodate such a predisposition by attributing it to a higher authority that we in turn refer to within the body of the argument. Objectivity is a myth.

The fundamental or primary criteria in the establishment of proof is that of self-evidence. This means that something is not only directly verifiable by the senses but that it also "makes" sense, that it corresponds closely with other things of which we are certain, things we intuitively know to be true.

9. Traditional art beginning with the Italian Renaissance was based on a belief in an objective, verifiable reality. To this time its agenda remains consistent. Pictures should be of things and have as part of their meaning the meaning of the things they represent. They may be regarded as illusions by some, but as illusions of things. Perspective came from mathematics and was based on Euclidean geometry. Mathematics is the foundation and authority underlying all forms of purely rational, representational art.

Modern art also sprang from the desire to represent reality, not the reality of appearances as representational art had done but the absolute reality that lay at the heart of the human experience. Among the goals of modern art were: 1) to provide order to the multiplicity of sensory experience, (Picasso), 2) to create

new ways of seeing (Klee), 3) to provide a means of transcending “normal” experience (Kandinsky) and 4) to identify the universal language of reality (Mondrian). All of these were efforts to represent the real.

Early postmodern criticism was concerned with the deconstruction of art in an effort to understand the social, political, and economic realities associated with the work. The problem with deconstruction is the same problem faced by the logical positivists and particularly by Wittgenstein in his early work. The assumption is that statements in a given language (the art image) are reducible to universal primitives that somehow contain the meaning of the original statement. This is not so. Rather, symbols acquire new meanings as the cultural environment in which they exist changes. They become meta-symbols. Meta-symbols are not new. They are the oldest of all symbols.

Current postmodern criticism has followed the path of analytic philosophy. Analytic philosophy began with the empiricism of David Hume and found its most gifted proponent in the person of Wittgenstein whose *Philosophical Investigations* identified the mind, the object and the word as the key components in the discovery and creation of the “language games” that either cloud or clear our understanding of what is knowable. This approach works within its self-defined limits but it removes art from life and reduces it to a narrow field of activity of interest to only a few “specialists.”

10. All approaches to art in our time have been concerned in one way or another with the representation of reality. The first great change after the Renaissance occurred with the Cubists.

11. By the end of the last century the explosion of information resulting from Industrialization seemed impossible to contain or comprehend. How was one to provide order to the multiplicity of sensory experience? An answer in traditional terms seemed impossible. It was Picasso and the other Cubists who adopted ideas from non-Euclidean geometries (i.e. Riemann, Lobachevsky) to support the thesis that all three-dimensional views of an object must be considered in its representation. We know now that two-dimensional non-Euclidean geometry is a model for the sphere within Euclidean geometry. Viewed in this manner Cubism is a more appropriate method for the representation of three dimensions in two-dimensional space.

12. But the Cubists could see no further than the surface of the object. It was Paul Klee who made the next important step in the representation of the real.

Klee painted in two dimensions the way that a poet writes in two dimensions, treating the canvas as a page of information. He treated words, line, color and texture as a meta-language in his description of the world. For Klee the act of painting required that all pertinent information, whether physical, symbolic or psychological, be incorporated in the representation of his subjects. He did not

confine himself to three dimensional subjects but painted voices, thoughts, seasons, dreams, emotions and poems. The flora in his drawings are not “representational” but show the interiors of objects, the pistils, the stamens and the roots all as part of the surface of the study.

13. Mondrian was a Neo-Platonist. He sought to acquire for art the same certainty that mathematics had acquired with Euclid. In that respect he failed as did the entire minimalist agenda. His achievement was in his intuition and mysticism that identified the grid as one of the primary supernormal sign stimuli of the human mind.

The grid is one of the primary ordering mechanisms of the mind and reaches as far back as the caves at Lascaux. “Spirit traps” are normally associated with hunting scenes. The oldest “spirit trap” at Lascaux is a 3 x 3 grid located in one of the lowest caves that was created independently of any other image and is dated at approximately 25,000 years. The grid precedes and contains the square and triangle. It provides the foundation for coordinate geometry and much of the higher mathematics of this century. It is the grid that allows the graphical representation of n -dimensional objects (e.g. the square, the cube, the hypercube, etc) in two-dimensional space. The grid is the “gameboard” of the Western mind, one of the corner stones of essentialist philosophy. In our present culture the architecture of the museum space has created a natural environment for the proliferation of art based on the grid.

What the grid is to the West the circle is to the East. The circle or sphere is another of the primary supernormal sign stimuli through which humans order the world. Its evolution in the West can be traced from its roots in gnostic mysticism (the mandala), through its use in the tondos of Renaissance art, to Riemann’s geometry (the great circles), to its current manifestation as the hypersphere. With few exceptions the sphere has played a much smaller role in western art than has the grid.

14. Jasper Johns redefined the problem of representation in terms of the dichotomy that seemingly exists between the object and its referential symbols. In his flag and target paintings the object is also the symbol for itself. The symbol in turn refers to something that exists outside the art work that in turn requires its own referential symbols creating, in effect, a type of infinite regression. In his later work he introduced symbols of a more complex order that referred to earlier work and to events within his personal life. In doing so he brought attention to the recursive and self-referential nature of individual experience.

15. Some artists have dispensed with all symbol systems other than language in the representation of the visual. Jenny Holzer, for example, uses electronic media to momentarily display strings of words that state generally unspoken, commonly held beliefs. Her “Truisms” directly address the postmodern thesis that direct references to “Truth” or “Reality” are no longer possible. Her concern is not

with any identification with the objects of reality but in the analysis of the “language games” that we use to establish our sense of personal identity and our relative position in society.

16. The meaning of an object is derived from the point of reference or reference structure by which it is defined. Postmodernism supports the thesis that references to an object are based on the institutional and cultural setting in that the object is placed and that these references are arbitrary at best. Within a model meaning is possible. But there are many models of the world.

Some modern artists took as their reference structure Industrialization in all its relationships to politics, economics and technology. Other artists chose psychology or formalist systems. Many postmodern artists have chosen analytic or post-structuralist philosophies as their reference structures. The failure of the systems it represented was perceived as the failure of modern art. The failure of postmodernism will occur for the same reasons.

Which reference structures shall we choose?

17. “Things are identifiable” is a tautology. A “thing” is what is measured and classified. Yet, when all things are taken away reality remains. This distinction between “things” and reality is the same distinction that exists between Science and the Zen mind. They are not mutually exclusive but are categories that intersect and contain each other. Formal definitions vanish as art, like life, overflows the limits of written language. At some point intuition and judgement, “animal faith, are required to go beyond that point at which all models fail, to a place where the art work becomes its own language, its own reference structure.

18. Language is the definition of objects and events. Language discovers the world. It depends on the evidence of our senses and like them points to, but never occupies, those places (we are certain must exist) where reality resides. Words are things. Whatever their physical form, as lead deposits on paper, as sounds waves propagated in the air or as electronic signals within a computer, they have mass and occupy space. They in turn have names and their names have names. They are the catalyst that allows each of us and the world to become unity. They have their place.

19. According to the mathematician Kurt Gödel formal systems can never be completely understood. Any attempt to define new rules that will identify all of the statements in a language defining a formal system will result in the creation of a new system that contains the previous system and which in its turn cannot be completely understood. This process can continue indefinitely.

This suggests that meaning is created moment by moment as isomorphisms emerge from the immediate experience of our lives. An “isomorphism” occurs when two disparate complex ideas or (data) structures “can be mapped onto

each other, in such a way that to each part of one structure there is a corresponding part in the other structure, where 'corresponding' means that the two parts play similar roles in their respective structures" (Hofstadter). Furthermore, it is "such perceptions of isomorphism that create meanings in the minds of people."

This makes it possible for each of us to share a common language and to make statements in that language using the rules of a different language that are unique to each individual. This makes it possible for each of us to speak in many different languages at the same time.

20. Meaning is both created and discovered from moment to moment by each and every human being. Through language we are able to understand the world and through language we are able to affect changes in the world. We must understand that meaning is not confined to language alone, that life and not language is the ultimate ground of reality.

If art is a language it is a meta-language and like life, is inherently unbounded and transfinite.

21. How is meaning created in art? How is reality represented in art through the use of language and other symbol or sign systems? If there is reality in art apart from language what are the mediums for its expression?

22. There are infinite languages and each language is a game. The simplest language contains only two symbols or one symbol and the concept of change or interval. One and zero. On and off. Something and nothing. Nothing and everything.

Everything computers do is done with the equivalent of two symbols. With only two symbols it is possible to represent words, images, sounds. With only two symbols it is possible to mimic each of the five senses.

The American Standard Code for Information Interchange (ASCII) is the world's binary standard for text communications. It uses only two symbols: 1 and 0. Characters are represented as a series of 6, 7, or 8 ones and zeros. The word "god" could be spelled:

g = 1100111
o = 1101111
d = 1100100

The symbols 1 and 0 are arbitrary. Any symbols could be used including color, sound, shapes, textures, etc. This form of representation is the simplest possible and can be used to define any type of data (sensory experience, ideas). With only two symbols a statement in any language can be transformed into a

corresponding statement in any other language. In doing so the meaning of the statement may change dramatically as new isomorphisms emerge.

23. Imagine an art work called "memory" in ASCII composed of a series of blank panels arranged in a 7 x 6 grid. There are no discrete symbols other than the grid. The symbols that allow the meaning of the work to become apparent are found in the title and in an understanding of the ASCII code. If the observer has knowledge of the code, the meaning is apparent within the piece. If not, the meaning is still contained in the title. Without knowledge of the title infinite interpretations are possible.

The ASCII code for "memory" is:

m	1101101	X	X		X	X		X
e	1100101	X	X			X		X
m	1101101	X	X		X	X		X
o	1101111	X	X		X	X	X	X
r	1110010	X	X	X			X	
y	1111001	X	X	X	X			X

Words are not linear. Each word as it is experienced elicits a complex series of events that interacts with other words both near and far. Words are a catalyst in the creation of meaning and reality.

24. Recursion is another step in the creation of meaning. Recursion occurs when a process or event contains the possibility of a decision that may cause the event to be repeated under a new set of circumstances. As events repeat themselves they acquire a familiarity. We begin to recognize those moments when we may change the course or outcome of an event by acting or thinking in specific ways. We also learn not to think or act at those moments. We establish rules by which to predict each moment's outcome. Finally, we learn that each moment is unique, that we literally create the world from moment to moment, that we do it effortlessly, and that we don't know how we do it.

25. We can easily devise a method that will allow us to see for ourselves the ways in which meaning is created. Let us begin with an object having an apparent meaning and try to discover a new meaning within it. Once we have done this we will use this new meaning to create a new object having a different meaning from the first. We could even repeat the procedure with the new object we have created. From this we may gain some understanding regarding the ways in which meaning is both created and discovered.

26. If a string of symbols can be coded to a number, that number can be used to convert the original string into a numerically equivalent string using any other set of symbols. There does not have to be a one-to-one correspondence between the individual symbols in each set. One set could contain as few as two symbols

and the other set could contain many symbols. We should remember that when we speak of symbol strings we are including all forms of language as well as any images, sounds or other sensory stimuli that can be converted to a string of symbols. We should also remember that a symbol string in any formally defined language may be represented and manipulated using the natural (counting) numbers and Peano (basic) mathematics.

27. Counting is the basis for all mathematics. Once we understand the rules for counting we will have a method for converting symbol strings from one language to another.

Here are the rules for counting:

Step 1. Identify a set of symbols. The symbols may be described as shapes, colors, sounds, etc. Designate one of the symbols as the placeholder symbol (e.g. "c"). The number of symbols is referred to as the base of the number system.

The following example represents a base 3 number system:

a
b
c (placeholder)

Step 2. Identify the order in which the symbols will succeed one another during the counting process. The order cannot be anything but arbitrary.

The order is also modulo (it repeats itself indefinitely), as in the following example:

a
b
c (placeholder)
a
b
c (placeholder)

This ordered set of symbols may also be represented by the notation {a, b, c}.

To begin counting from any predefined set of symbols perform the following steps beginning with the rightmost symbol:

Step 3. Place the next symbol in the series under the symbol above it as in the following example:

a a b

c (placeholder)

Step 4. If the next symbol is the placeholder symbol (which in this case it is), move one position to the left and return to Step 3, otherwise continue.

a a b
 b c (placeholder)

Step 5. Bring down the remaining symbols until no non-placeholder symbols remain.

a a b
a b c (placeholder)

Note: Any string of symbols should be thought of as having an infinite number of placeholder symbols to the left of the string:

c c a b c

To continue counting, return to Step 3.

28. Counting may be performed using as few as two symbols or as many symbols as you like. The number of symbols used (including the placeholder symbol) is called the base of the number system. Most are familiar with the base 10 number system (1,2,3,4,5,6,7,8,9,0). Computers store information using the base 2 number system (0,1) since these two symbols can easily represent the two finite states of an electronic switch:

0 = Off, 1 = On.

29. The following example uses four symbols to count with. As an aid to understanding the rules of counting, the symbol set {♣, ♦, ♥, ♠} will be placed in a one-to-one correspondence with the symbol set {1, 2, 3, 0}.

Step 1. Identify a set of symbols and the placeholder symbol:

♣	♦	♥	♠	(Step 1)	1	2	3	0
			♠	(placeholder)				0

Step 2. Identify the symbol order:

♣	(Step 2)	1
♦		2
♥		3
♠		0

To begin counting from the symbols ♥ ♦ ♣ or 3 2 1:

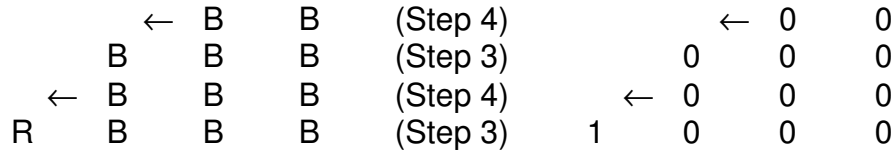
♥	♦	♣		3	2	1
		♦	(Step 3)			2
♥	♦	♦	(Step 5)	3	2	2
		♥	(Step 3)			3
♥	♦	♥	(Step 5)	3	2	3
		♠	(Step 3)			0
		← ♠	(Step 4)			← 0
	♥	♠	(Step 3)		3	0
♥	♥	♠	(Step 5)	3	3	0

30. We can also substitute any class of symbols (i.e. colors, sounds) for any other set (i.e.class) of symbols. Let R = Red and B = Blue.

R	B	(Step 1)	1	0
	B	(placeholder)		0
	R	(Step 2)		1
	B			0

In the following example we begin counting from the symbol R (i.e. Red or 1) in binary:

		R	(Starting with Step 2)			1
		B	(Step 3)			0
	←	B	(Step 4)		←	0
	R	B	(Step 3)		1	0
		R	(Step 3)			1
	R	R	(Step 5)		1	1
		B	(Step 3)			0
	←	B	(Step 4)		←	0
	B	B	(Step 3)		0	0
←	B	B	(Step 4)		←	0
R	B	B	(Step 3)	1	0	0
		R	(Step 3)			1
R	B	R	(Step 5)	1	0	1
		B	(Step 3)			0
	←	B	(Step 4)		←	0
	R	B	(Step 3)		1	0
R	R	B	(Step 5)	1	1	0
		R	(Step 3)			1
R	R	R	(Step 5)	1	1	1
		B	(Step 3)			0
	←	B	(Step 4)		←	0
	B	B	(Step 3)		0	0



Any class of symbols may be placed in a one-to-one correspondence with the natural (i.e. ordinal) numbers {1, 2, 3, . . . } and once the symbols in a given set are ordered we may convert any string of symbols in that system to an equivalent ordinal value.

31. Once we are able to count using any type and quantity of symbols, we can translate any string of symbols in a given number system into a corresponding string of symbols in any other number system. There are many ways to do this. A relatively simple method involves the use of tables to perform the conversion. Since each position in a string of symbols represents a power of the base we can easily convert a number in any base to its corresponding number in a different number system (e.g. from base 2 to base 10).

256	128	64	32	16	8	4	2	1

To convert a base 2 number to its corresponding base 10 number perform the following steps:

Step 1. Beginning with the rightmost digit place the base 2 number in the table one digit per square.

Step 2. Total the base 10 numbers in each of the boxes containing a digit.

The following example shows how to convert the base 2 number 101101001 into its equivalent base 10 expression:

Step 1.

256	128	64	32	16	8	4	2	1
1	0	1	1	0	1	0	0	1

Step 2.

1	x	256	=	256
0	x	128	=	0
1	x	64	=	64
1	x	32	=	32
0	x	16	=	0
1	x	8	=	8
0	x	4	=	0

$$\begin{array}{r} 0 \times 2 = 0 \\ 1 \times 1 = 1 \end{array}$$

$\overline{361}$ (base 10)

32. We can also convert base 10 numbers to base 2 numbers by using a similar procedure.

To convert a base 10 number to its corresponding base 2 number perform the following steps:

256	128	64	32	16	8	4	2	1

Step 1. Find the largest value in the table that is contained in the number.

Step 2. Place a 1 in the box below that number.

Step 3. Subtract the value in the table from the original number.

Repeat the procedure beginning with Step 1 until there is a zero remainder in the number to be converted. Place zeros in the empty boxes to the right of the leftmost box containing a 1. The table now contains the base 2 representation of the base 10 number.

As an example:

To convert the base 10 number 218 into its equivalent base 2 expression:

256	128	64	32	16	8	4	2	1	
	X	Step 1							
	1	Step 2							
		Step 3 (218 - 128 = 90)							
		1	Step 1, Step 2						
		Step 3 (90 - 64 = 26)							
				1	Step 1, Step 2				
		Step 3 (26 - 16 = 10)							
		Step 1, Step 2				1			
		Step 3 (10 - 8 = 2)							
		Step 1, Step 2					1		
		Step 3 (2 - 2 = 0)							
	1	1	0	1	1	0	1	0	

The base 2 equivalent of 218 base 10 is 11011010.

33. We can now convert any set of symbols into numbers by using a combination of the previous methods:

Step 1. Identify the symbols including the placeholder symbols.

Step 2. Place the symbols in sequential order and number them.

Step 3. Create a table to translate the symbols.

Step 4. Place the symbol string to be converted one character per box within the table beginning with the rightmost character.

Step 5. Beginning with the leftmost non-zero character, multiply the corresponding number value for the symbol (see Step 1) by the place value in the table. Repeat the procedure for all non-zero characters and sum the results.

As an example, let the following symbols stand for colors. Y = Yellow, R = Red, G = Green, B = Blue. To convert the symbol string Y Y R G B into its equivalent base 10 notation:

Step 1. Identify the symbols including the placeholder symbol.

Y, R, G, B (Placeholder)

Step 2. Place the symbols in sequential order and number them.

R	1
Y	2
B	3
G	0

Step 3. Create a table to translate the symbols.

1024	256	64	16	4	1

Step 4. Place the symbols in the table beginning with the rightmost symbol.

1024	256	64	16	4	1
	Y	Y	R	G	B

Step 5. Multiply and add the non-zero values.

Y	=	2	x	256	=	512
Y	=	2	x	64	=	0
R	=	1	x	16	=	16
G	=	0	x	4	=	0
B	=	3	x	1	=	3

$\overline{659}$ (base 10)

The equivalent base 10 notation for Y Y R G B is 659.

34. To create a picture from text is a traditional method for creating new art. Oral tradition inevitably leads to images expressed in writing, painting and sculpture as evidenced in mythology (Egyptian, Greek) and religion (Roman Catholicism). Contemporary composers such as Mussorgsky and Cage have used visual images as the starting points for their compositions. It is not unusual for a contemporary artist to base a work on that of another artist working in an entirely different medium.

Using the techniques for string conversion we have discussed it is possible to convert text strings into images and then to convert the images into sounds.

Let us imagine we want to convert an excerpt from Meister Eckhart's Fourth Sermon, "On Eternal Birth" to a binary string of data contained within an image. We can if we desire then convert the image to an audio composition. We will be using symbol strings composed of ones and zeros as the vehicle for the conversion of the initial object (the text) into another (the image).

35. "Thus it is true that, if you are to experience this noble birth, you must depart from all crowds and go back to the starting point, the core of the soul out of which you came. The crowds are the agents of the soul and their activities: memory, understanding, and will, in all their diversifications. You must leave them all: sense perception, imagination, and all that you discover in self or intend to do. After that, you may experience this birth – but otherwise not – believe me! He was not found among friends, nor relatives, nor among acquaintances. No. He is lost among these altogether.

Thence we have a question to ask: Is it possible for man to experience this birth through certain things which, although they are divine, yet they come to the man through the senses from without? I refer to certain ideas of God, such as, for example, that God is good, wise, merciful, or whatever – ideas that are creatures of the reason, and yet divine. Can a man have the experience of the divine birth by means of these? No! Truly no. Even though these ideas are all good and divine, still he gets them all through his senses from without. If the divine birth is to shine with reality and purity, it must come flooding up and out of man from God within him, while all man's own efforts are suspended and all the soul's agents are at God's disposal.

This work, when it is perfect, will be due solely to God's action while you have been passive. If you really forsake your own knowledge and will, then surely and gladly God will enter with his knowledge shining clearly. Where God achieves self-consciousness, your own knowledge is of no use, nor has it standing. Do not

imagine that your own intelligence may rise to it, so that you may know God. Indeed, when God divinely enlightens you, no natural light is required to bring that about. This natural light must in fact be completely extinguished before God will shine in with his light, bringing back with him all that you have forsaken and a thousand times more, together with a new form to contain it all.”

36. The following strings of data are equivalent. The first string is from the above text. The second string is its ASCII equivalent in binary form.

“Thus it is true that, if you are to experience this noble birth, you must depart from all crowds and go back to the starting point, the core of the soul out of which you came.”

```
“101010011010001110101111001101000001101001111010001000001101
0011110011010000011101001110010111010111001010100000111010011
0100011000011110100010110001000001101001110011001000001111001
1101111111010101000001100001111001011001010100000111010011011
1101000001100101111100011100001100101111001011010011100101110
1110110001111001010100000111010011010001101001111001101000001
1011101101111110001011011001100101010000011000101101001111001
0111010011010000101100010000011110011101111111010101000001101
1011110101111001111101000100000110010011001011110000110000111
1001011101001100110111001011011111101101010000011000011101100
1101100010000011000111110010110111111101111100100111001101000
0011000011101110110010001000001100111110111101000001100010110
0001110001111010110100000111010011011110100000111010011010001
1001010100000111001111101001100001111001011101001101001110111
0110011101000001110000110111111010011101110111010001011000100
0001110100110100011001010100000110001111011111110010110010101
0000011011111100110010000011101001101000110010101000001110011
1101111111010111011000100000110111111101011110100010000011011
1111001100100000111011111010001101001110001111010000100000111
100111011111110101010000011000111101101110010101011100001010”
```

37. Let us imagine an image we could make by using the binary text as a starting point. In one sense any image we might create from the binary text would be entirely arbitrary. We might begin by drawing a “horizon” anywhere on the canvas. Above the horizon we will place the beginning portion of the binary symbol string. Below the horizon we will place calligraphic symbols that we create from the remaining portion of the symbol string using methods (such as Gödel numbering) that we have previously described. The symbols in that portion of the string below the horizon are part of the individual language of the artist. We could add other symbols or images as desired. Despite all of this “arbitrariness” the picture still contains the text in its entirety. Given the rules for the conversion of the binary text to the image, the initial text could be recovered.

38. At this point we could if we wished convert the image into an audio composition. There are many ways to accomplish this. A simple method might employ the following steps:

Step 1. Photograph the image and store (digitize) it within a computer.

Step 2. Establish scales for the conversion of light to sound. Once arbitrary scales for conversion are established, each point of light within the image may be coded into a corresponding note based upon the following relations:

hue (color) = tone

value (brightness) = volume, or alternatively, duration

Note: Each point of light (pixel) displayed on a computer screen has number values associated with it describing its color and its relative brightness. Computer screens are normally divided into rows and columns. At this point in time computer screens typically display 1024 columns by 768 rows (1024 x 768) for a total of 786,432 pixels. Each point on the screen represents a point in a Cartesian coordinate system (e.g. the dot in the upper left corner may be represented by the numbered pair (1,1) or the numbered pair (0,0).

Step 3. Establish rules for the conversion of the numbers resulting from Step 2 into music.

39. Methods used by composers in the creation of serial or aleatory compositions could easily be applied to the image. One possibility would be to treat the image as a serial composition in which each point in the image could be directly converted into a corresponding sound. The screen could be read a line at a time. Multiple rows could be played simultaneously to explore chromatic or microtonal compositional techniques. Compositional methods employing formal mathematics (set theory, linear algebra, cosine transforms, wavelet transforms, etc.) could be applied to the image. There are no limits to the possibilities for the conversion of any image into a musical composition. Understood in this way the combination of the image and the model used in its interpretation provide the notation for the musical composition.

40. The recorded composition could be used to re-create the image it was originally created from. Once the image is re-created the original text could be recovered. The "meaning" of Meister Eckhart's sermon could be literally contained within the musical composition.

41. What is the purpose of all this? Why bother doing any of it at all?

Once we are able to map any set of symbols within an existing system (i.e. language, music, visual art) onto another set of symbols within another system a number of important questions arise.

For example, can we convert the new string of symbols “backward” to their original form? If we know the rules by which it was originally converted and the two strings maintain a strict correspondence, we should be able to recover the original symbol string.

If the rules are lost we might discover or devise an equivalent set of rules that will allow us to recover the original string. There is also the possibility that, having no knowledge of the original string, we may devise a set of rules that provides us with a set of symbols in the language of the original string that do not correspond with the original string and yet possess an equivalent meaning. The new string may also contain a meaning that is completely different from the meaning contained in the initial string.

42. If we convert the original symbol string to an equivalent string within another symbol system we may discover that we can make the new string more “beautiful” by adjusting or scaling some set of associated number values as part of the conversion process. We have added to the “meaning” of the new system by doing so. However, we may never be able to recover the original string of symbols from the new string of symbols even if we know the rules for conversion. Given the new string and the rules for conversion we may be able to approximate the original string. By incorporating probability into our conversion process we may be able to predict with great precision the probability that the new string consisted of a particular set of symbols. Is the incorporation of probability within our calculations the result of our having made our systems of understanding more “beautiful” than the original “string” of symbols?

43. Finally, what if we carry the new string of symbols forward another level into another string within yet another symbol system? Will we retain any of the meaning of the original string? Will we retain any of the meanings of the intermediate strings we create?

Is it possible that at some point we may create a string that will contain an entirely new meaning not evident in any of its predecessors? Could this meaning be of a kind never experienced in quite this way before? Could this new string of symbols be used as the beginning point for an entirely new series of conversions into other strings of meaning within other symbol systems?

44. Even if we know all of the conditions for the conversion of one string to another do we reach some point at which we are no longer able to recover the original string? And can we continue this conversion process indefinitely?

At some point we must become aware that our original string is an arbitrary place at which to begin, that all beginnings are arbitrary and that as we continually pursue our conversion process we are no longer going up or down, forward or backward. We never were.

What are the implications if we substitute the word "knowledge" or "truth" for "symbol string" and re-read the above section? Does it change the meaning of the questions? Does it change the process of understanding?

45. Correct observation and prediction are the goals of science. Science is concerned with discovering the ways in which things behave. By establishing rules for the conversion of one symbol string in the language of mathematics into another symbol string and by establishing a strict correspondence between the symbols and the things they represent, science hopes to ultimately devise symbol strings that will control the universe and to create gods (not conceptually but literally) where they did not exist before.

Mathematics is concerned with the creation of the rules used to devise these symbol strings and the mathematical and symbolic languages that result.

The question of the changing nature of reality may be approached in another way.

Experience is sometimes referred to as objects. At other times experience is referred to as events. To use philosophical terms, "What are the primary ontological categories?" and "What are the principal modes of being?" correspond to the ideas of object and event.

Aristotle had ten categories. Kant had twelve. Hegel had the most. Heidegger was the last great meta-physician to attempt to classify states of being.

All such categories tend to be derived from sensory experience. The underlying assumption is that the senses provide the foundation of experience and that all conscious activity is derived from pure sensory awareness in one way or another. The traditional ontological method has been to establish a basic set of categories or classes of human experience from which religion, politics, science, etc. can be constructed.

There are categories more fundamental than Aristotle's or Heidegger's. They are not directly available to the senses but rather result from the generalization of historical modes or forms of classification that in turn emerge from even more general archetypal forms. They are not a priori. They are not intellectual constructs. They are metaphorical in nature and manifest themselves in all periods and cultures. In one sense these forms or categories are analogous to the original counting numbers: one, two, many.

One is unity - the mandala, the circle or sphere, the moon, the indivisible, the identity element, god, being in itself.

Two is division - the dialectic, dualism, duration, interval, time, the Western concept of relation, event and system, I and not I.

Many is the universe, the complex, the infinite.

This provides us with three essentialist categories with which all experience may be classified. All systems of thought evolve in one of two ways: by diverging from the one to the many or by converging from the many to the one.

Notice that the definition of a series or sequence, in fact every function defining an infinite (i.e. transfinite) set consists of two parts, the rational or finite and the transcendental or infinite and that both of these are necessary in order to define the set.

An example is the set $\{1, 2, 3, \dots\}$.

1, 2, 3 is the finite,

\dots is the transcendental,

$\{1, 2, 3, \dots\}$ is the transfinite.

Another example is Cantor's set:

$$\aleph_1 = \{0, 1, \dots, w, \dots, w^*2, \dots, w^2, \dots, w^\omega, \dots, \epsilon_0, \dots, \aleph, \dots\}$$

that defines a set of infinities composed of greater and greater infinities.

There is only one universe, the universe of all that is. Whether or not it is eternal, whether it is bounded by birth and death, the fact remains – the universe of a human life contains and creates the metaphor of a universe of space and time. Everything that is known and understood exists within the limits of a life.

46. If we accept that the binary representation of data is equivalent to a transfinite binary tree, we are left with the distinction between the paths of the branches of the tree represented as the uncountable cardinal number 2^{\aleph_0} and the countable set of nodes \aleph_0 . Regardless of the order or truth values of the nodes and the degree or level of division (i.e. transfinite) in the representation of the data, the resulting representation will be countable and representable as an ordinal number.

The sum or product of the strings of all data is a countable ordinal. That is because the sum of countably many countable ordinals is countable. Knowing

this, it is possible to Gödel number the binary representation of sensory experience in the following manner:

1. Establish rules for the conversion of sensory experience to binary symbol strings. This set of rules is nothing more than a formalized set of arbitrary methods for deriving symbol strings from sensory experience. It can be as simple as digitizing events in time as experienced by each of the senses.
2. Using the above rules convert sensory experience to binary strings.
3. Convert each of the binary strings to a natural number.
4. Code the resulting number sequences using Gödel numbering.

Given the existence of such a string it follows that:

1. All data available to an individual's sensory experience is representable in binary form and containable within the string.
2. The rules for the formation of binary strings from sensory experience are representable in binary form and containable within the string.
3. The rules for the conversion of the binary string to its original sensory data are representable in binary form and containable within the string.

It further follows that:

1. The history of the individual's sensory experience (i.e. the individual's sensory universe) is representable in one dimension as a single string of binary data.
2. This one-dimensional representation is the identity element for the set of all possible n -dimensional representations of the individual's universe.
3. The one-dimensional representation of the individual's universe and any n -dimensional representation derived from the one-dimensional representation are equivalent.
4. For any number N an N -dimensional representation of the individual's universe is possible.
5. For any N -dimensional representation of the individual's universe there exists an equivalent $(N+1)$ -dimensional representation.
6. With the exception of the identity element, for any N -dimensional representation of the individual's universe there exists an equivalent $(N-1)$ -dimensional representation.

It follows that it is possible to code the individual's universe of experience into a transfinite N -dimensional space. This representation of the individual's universe may be expanded or further contracted to produce an equivalent representation in any $(N+1)$ or $(N-1)$ -dimension.

47. Imagine a work of art consisting of a structure containing a computer with digital communications capabilities that can display text and images and can reproduce music. The computer can receive input from anywhere in the world. Imagine as well that all of the computer's input is translated into binary data that is turned into "rain" and that this rain then falls from a man-made device of some sort onto a bed of grass lying beneath the structure.

Imagine as well that you are standing or sitting naked beneath this structure as the rain falls upon you. Imagine that you are singing, playing an instrument, sleeping, doing anything at all and that what you do is captured using some medium such as video or sound, fed back into the art work and turned into more "rain" which continues to fall upon you.

Is the meaning of both the art and your actions contained in the water as it falls? Does it change or disappear as it strikes you or the grass or does it remain somehow contained within you and the grass? If we were able to capture the continually changing image of the grass as the water struck it could we recover the original information and convert it back into words, pictures and sounds? Could we in turn convert this "discovered" information into something completely new? Could we continue to do so indefinitely?

Can all of the meaning contained in the grass be returned to its original forms? Perhaps. If so it will not occur through art or science but through life. And if in discovering the meaning of the grass do we add to it? Yes. We have and we do. What is a human being but the grass speaking?

Imagine that we make many of these "machines" and place them in all parts of the planet: the desert, the mountains, the ocean, the cities? Imagine that each one of them is continually receiving and sending information to each of the others?

What if we place one such "machine" in an open area and allow the rain to fall from the sky, through the structure and onto the ground. What is to prevent us from encoding the rain as information and converting it to images, words and sounds? What is to prevent us from taking what we create and sending it to every other "machine"? What is to prevent every other "machine" from doing the same?

Imagine that these machines are both infinitely small and infinite in number. Imagine as well that they are distributed throughout the universe and that their

communications with each other occur instantaneously and with no cost in energy. What does that say about the “meaning” of the universe and our place in it?

48. Human beings are not linear in their movements. Rather, our motions resemble the non-Euclidean motions of great circles around a sphere in which all lines of inquiry intersect. If we expand the metaphor of a sphere to that of a hypersphere we find that every motion intersects with every other, that we exist in a space “whose center is everywhere and whose circumference is nowhere.”

49. Each of us is a universe. Each individual life is, by the simple fact of its existence, actively involved in the perpetual creation of meaning. Life is not confined to humans. Plants and animals are living things. The world is a living thing. There are no indivisible particles. The universe is finite and infinite by turns. The purpose and meaning of life is life. When life is subjected to the categories of science, economics, politics or religion the greater part of life is denied. There are few categories as large as life. Art is one. Not the art of galleries, museums, or universities, but that art that has no purpose or meaning apart from life. Such art has no value. Such art cannot be judged. It is purposeless. Like life it means everything or nothing.

50. The search for truth and meaning is the search for a perfect language. We have called the world by different names at different times. We will continue to do so.

At this time in history the dominant philosophies seem to be essentialist or existentialist in nature. Neither provides a complete explanation of what it is to be human. Existence precedes essence. We are born existentialists. We become essentialists.

The essentialist discovers and creates “objects.” To see something as an object is the purpose of language. To insist on its “objectness” once it is discovered or created is to deny its existence, its being. Being is not the same as “sensory awareness.” Being precedes words.

51. No language lives forever but grows, gives birth to new languages and dies. With the emergence of each new language, each new form of understanding, the reality of the world seems to change. In the beginning we created gods and kings. We now have governments, religions, sciences, and economies and as a result many new languages have come into being. Human life is a divergent process. It is futile to hope for a single system or method of understanding the world. In the end one has the right to create one’s own languages, one’s own mythologies, one’s own meanings.

We are approaching a time when we as human beings will move about as easily and effortlessly in this sea of language as our ancestors swam in the warm salt

oceans. There will be no more “languages” and no more “truth” but an infinity of meaning contained within an infinity of life.

This text was excerpted from the artist’s book “Red Moon” by Michael Harold.