

The Morphological Disclosure and Executive Summary of the Mechanics of Consciousness

In October 2014, I set forth on the Mechanics of Consciousness paintings. It is the first manifestation of art that I have created where my intention was to create an artifact that would embody my skills, ideas and aesthetics as a product that would bestow the commentary of it's own context in the market of fine art. However, the art and its endeavor was not limited or bound by the commercial undertaking in its production. Further, This disclosure has been drafted to fulfill the purpose of satisfying the universal standard and practice exhibited by the fine art community as the statement of the Artist, Dylan Korelich pertaining to the series of oil paintings produced in continuum titled Mechanics of Consciousness.

Upon moving forward in my disclosure pertaining to how, what and why I have painted and continue to paint the Mechanics of Consciousness series, first and foremost it is important for me to address to you the reader with a suggestion. This being, that before you continue to read through this document to satisfy your diligence and curiosity of my intent for the expression behind the mechanics of Consciousness paintings, I encourage that you take an inventory of all the presumptions you may hold in your beliefs in the experience of your life and in your comprehension of what it means to be conscious. I ask this of you because in disclosing to you the essence of the message I have painted into the mechanics of consciousness series, you will have to be aware that the truth to your life and the filter of your consciousness is not held by any philosopher, theologian, politician, friend or family member and I can not guarantee that it will be disclosed to you at the time of your death. However, death is the place where we know that the truth behind our life will change.

The Mechanics of Consciousness paintings is an exercise in which I am questioning the system of operation of the apparatus of my experience called consciousness. It is a test through which I can manifest an object before my being and record the reverberating effects in the spheres of cognition. I hypothesize that through this examination I just may be able to extend the field my consciousness and achieve a deeper comprehension to the position of my existence. However, as nothing comes from nothing and everything comes from something the inception of the Mechanics of Consciousness paintings was born in the three conscious spheres of cognition where it is being tested.

The first is the troposphere of communication and polarity. Today in our modern age, ideas and experiences are transmitted through many new forms of technology. What we forget, is that our very language is a technology. Further, in the development of language, the technology to record a signal of a notion congruent to an oral equivalent came in the form of pictures and signs long before a phonetic alphabet was invented. This technology is referenced today with our current and subsequent technology in the form of the term "prehistoric art." These pictures and signs which I will extended to the term "visual art" has evolved throughout history but the physical mode in the way it is received has not changed. It still remains a visual sign to expressing something from the signifier. I chose to use painting to record a message and this falls under an even broader contextualization we call "Art." However in its essence it is a sign...
A signal.

In the series, Mechanics of Consciousness, I am encoding a signal in a form of painting that explores the transmission between me, the signal and the receiver. By sending these signals

through our ecosystem under the context called “Art”, the encoded message is exposed to the largest interference and noise. The source of this disruption can originate from a multitude of points or any singular point of the transmission. It can originate from the environment it passes through. The physical environment exemplifies this very fact. People who are not in a place or do not have access to see these paintings will not receive the message. Disruption can originate from the receivers. People create filters to navigate through the random noise they encounter in the environment of their experiences. These filters can be their sense of aesthetic, their cultural or religious values. But I too understand that as the creator, I can be the source of the disruption.

The tautology above is the first conscious sphere I must address in my endeavor when encoding the message because a polarity in a person can only manifest if they have become a receiver. I refer to this as the troposphere of communication and polarity because it is the ephemeral surface of contact. In this sphere I must be cognizant of the following:

I know that I am doing this because I want to find if there is a connection between my being and the being of others.

I know I have a message to be received.

I know I am going to use the technology of painting to convey this message.

I know that I am going to encode these paintings with the invention of a lexicon appropriated from the most basic and recognizable morphemes and symbols history can provide.

I know that these paintings are going to have a human figure because the receivers are going to be human.

I that I will paint the Christ as the human figure because he is a symbol that has a high probability to generate a strong polarity.

I know that I'll paint this figure in the style of realism the landscape of abstraction because these painting will be received in an ecosystem which will classify it under the term "Art".

I know that its value will be determined by a market of receivers.

I know the scope of my message encoded in these paintings go beyond the superficial attempt to fit the aesthetics of a broad spectrum of people that may constitute a market for my work.

These presuppositions are the formation of my wishes that manifested the motif in the Mechanics of Consciousness series, but it does not convey the magnitude of my desire that these wishes come true. And this can be understood through the second sphere of cognition I call the mesosphere of contextual and temporal space.

It is impossible to predict the future value of art made in it's own time. It is difficult in present times for people to build a thesis or hold a conviction for the value of art created in it's own time.

As the creator, expressing a message in the form of painting in the attempt to have this message received, I have to encode it in a way that penetrates beyond the initial contact that is

generated in the troposphere. I have to encode into it, a signal of greater value that can increase the polarity because it must resonate in this mesosphere of contextual and temporal space.

I can only create art in the present moment of my experience. That moment instantaneously turns into a memory held in the physical object and the a-temporal form called a "painting." This gives it a position in the history of time and space. However, time and space are usually thought to be linear in their dynamic. And, the importance of the time/space position of a painting is more than just a function of its relationship to the present, because every receiver is at a different time/space position at the moment of reception. This relationship gives rise to the cognition of a contextual dimension in which the magnitude of its variance is immeasurable because every moment of reception is different. Therefore, it can only be modulated through the encoding of a self referential feedback loop to amplify the resonance that vibrates in the contextual and temporal space of every discrete reception.

The simplest example of this is creating a symbol that refers to itself. In a closed system the amplitude of its resonance is bound by the noise and the size of the system it exist in. If a person created a self referential symbol and did not communicate it's meaning to anyone else, then the vibration of it's resonance can only exist in the creator's experience and the amplitude of its resonance is the time/space and importance it has in the creators conscience. If the system is opened then this amplitude is bound by the threshold created from the ratio between the noise and the size of the system which is infinite and unknowable because it's open. If the creator of this symbol shares its meaning with another person in the community, then the amplitude is bound by the threshold of the time/space and importance it holds in every moment

of conveying the symbol's meaning to other members and their ability to communicate its meaning and importance. Therefore, my choices of the types of self referential feedback loops encoded into the Mechanics of Consciousness paintings must be encrypted to vibrate in the mesosphere of contextual and temporal space outside my presence. Just like this sentence and the next sentence are self referential feedback loop. This document you are reading now is an associative artifact created to serve as a feedback loop to amplify the resonance encoded in these paintings through the cypher of a written language for those who experience art primarily through words.

This cypher is a key to understanding the nature that has given rise to the impulse of reasons for the self referential feedback loops encoded into the Mechanics of Consciousness paintings. It is the elucidation of my consciousness in the form of my opinion and commentary on art history. However, it is important to understand that this version you will read is abridged due to the reverberation of aliasing properties produced by the same historical events that shaped the occidental epistemology of our present collective conscience. Therefore, in this present moment you must allow yourself to hold a space for the following axioms.

The technology of alphabets produced a psychic schism in the consciousness of mankind that caused a synapsal break between signs, symbols and language.

The alphabet is abstract art that predates the very conception of modern abstract art more than 3000 years.

The Christ is the most referenced figure in recorded history.

The industrial revolution shifted the styles of painting from realism to abstraction through the advancement of technologies that made materials and tool more accessible and an economy that supported the democratization of trade secrets of the esoteric vocation of painting.

Dadaism and the idea that art can be anything produced a dissonant vibration of decontextualization in the mesosphere, agitating the contextual dimension towards entropy.

Dissonant vibration in mesosphere of contextual and temporal space were amplified by magnitudes of order due to two world wars and continual armed conflicts, the political bifurcation of economic philosophies, and the crystallization of the industrial economy.

In the 20th Century the interest of modern and contemporary art has shifted away from the execution and towards the idea or concept encoded into it.

The idea has always been encoded into art.

The harmonics created by the contemporary understanding of art and art history is shaped disproportionately more by words and modern communication technologies than it is by the experience of the art.

These harmonics give rise to a cognitive dissonance in the comprehension of the value and importance of art in the present contemporary collective conscience.

If you allow yourself to receive these axioms, they will assist in the amplification of the self referential feedback loops encoded into the Mechanics of Consciousness paintings. I will decipher the three principle loops which have already been referenced in the previous text of this document.

The first of these encoded loops are the basic signs, symbols and morphemes that I am appropriating from the ancient wisdom encoded by our ancestors. They are the fundamental vocabulary to understanding the portal of the visual component of our conscience. They reverberate as the reflection of the coherent forms and shapes we see in our environment. They are intrinsic because they are the visual embodiment of concepts that can be transmuted through the apparatus of our being. These concepts circulate through the system of our consciousness to allow us to form the picture of our experience. But more importantly, they expand its frame. These figures are the technology I am using to modulate the amplitude of the second self referential feedback loop encoded into these paintings. The field of abstraction.

The field of abstraction is the pictorial embodiment of the unknowable. It is the entropy and randomness. It is the place where a paradoxes and the absurd live. It can be seen in the a shapeless hue or a scrambled sequence of nothingness. In the current Mechanics of Consciousness paintings I am painting it in a grey scale because it is the contextual field of art where the resonance of polarity and its amplitude are simply untraceable and can not be modulated by any associative reasoning. But, it points to an idea that may not be detectable in its execution. This being that it is something. Maybe a picture?

The third principal feedback loop is the encoded symbol of the Christ. The Christ is the most referenced figure in recorded history. In western culture he is the most painted figure and particularly at a moment in the history where the coherence between the vibrations of science, technology and creativity reach an apex in the domain of art. During this Renaissance it manifested a cognitive evolution that led to the use of the study and application of perspective, human anatomy and the chemistry of oil mediums that preserve the vibrancy of pigments. This new understanding entered into the systems of artist that allowed them to paint hyper real life like figures. However, this shift towards realism was integrally connected with the Christ because of the ideas and values he represented. Christ, the figure that represents God in the flesh, is the symbol of the human perfection that transcends the physical world through martyrdom. This idea of self sacrifice for the greater good of humanity represents the detachment from the very mechanism in the human psyche that produces ideas of uniqueness and self importance that feed the ego. To be important was to be of service to this greater ideal. This loop resonates far beyond the context of art in the mesosphere of contextual and temporal space because it is the most used temporal reference in the mesosphere.

With the cypher above it should become clear as to the nature of how these principal self referential feedback loops resonate in their intersecting reflective vibrations. But my desire for encoding them into the Mechanics of Consciousness paintings is to test the union of their resonance in the contextualization of “modern contemporary art” in the present mesosphere.

In the late 20th Century when the awareness of art entered into my consciousness, the context of my understanding of it developed through my direct experience of it and my exposure to

records of its history and contextual theory. Through this development it was the Dadaist movement that became the beacon to a point in time when art began to morph into contextual entropy. The idea that art could be anything disrupted the resonance in the mesosphere which through decontextualization gave rise to a dissonance. This dissonance was amplified by two world wars, the global expansion of the industrial economy and the rapid development of communication technology. Further, these developments increased the importance given to the "idea" encoded into the art which inversely depreciated the value of its "execution". These events have manifested into what I have witnessed to be an environmental recessive trait in the aspiring contemporary artist psyche which appears similar to an existential crisis. The filters of money and publicity have become measurement of an artist's present value. This cognitive dissonance created by the consumerism in our culture has led to this need for branding in which artists are struggling with much less the question, "how to procure the materials, tools and the knowledge in striving to achieving great art?". On the contrary it has become "how do I stay relevant in a market through the reduction of material efforts and increase the access to the network that decides the value of art through the importance of an "idea". And this "idea" is only recognizable to that network even if that "idea" is not the original reason it was deemed valuable in the first place? If this is confusing, it is because it describes a community that has standards that arise from a self referential feedback loop in an insulated system. The access is indiscernible to most outside parties because it is made up from the chemistry of self-organizational accreditation, money, politics and sycophancy. What is interesting is that this enclosure today exhibits a similar pattern to the one the Dadaist movement intended destroying in the early 20th Century. However, due to the rigid patrician society, the boundaries of art and culture were opaque as the prodigious lines of Picasso.

Today these barriers are about as clear as the difference between the black paintings of Rothko and Kelly with out a cypher for their context. The result is a system that appears to be anarchistic in aesthetics but still stands on the same pillars of monetary, material status and the aesthetics that feed the ego. Challenges to redefine the value of art continue and the Art Renewal Center is an example of an organization that was created for the purpose to change this system of enclosure by challenging the contextual obfuscation of its standard in the current contemporary art community.

The ARC's interest is explicitly, to move the pendulum back to the aesthetic of realism. Their atelier curriculum is similar to very established organizations like the Arts Students League founded in New York in 1875. However, their mission goes beyond preserving the classical execution of the craft. Their campaign through the similar framework of self-organizational accreditation, monetary awards and politics is the endeavour to create a community through the nexus of members who share the interest in defining art through the lens of realism and discrediting the modern art value proposition.

The ARC's chairman, Frederick Ross is both an art critique and appraiser who believes that painters like William Bouguereau, define the archetype of great artists. On the ARC website he describes "20th century art a scam!" This hardline position on art, appeals to art lovers that don't see value of the "idea" encoded into art that can only be detected through a contextual cipher. More importantly the ARC appeals to artists that spend a great amount of time to master the classical skills of realism and have suffered a lack of recognition by many contemporary curators, gallerists and patrons that sit on the boards and committees of the most prestigious art

collectors and museums. Unfortunately, for the artists the ARC's alternative system is built on the same vibrations that caused the present cacophony.

As an artist, the thought of somehow being able to flip this paradigm is as silly as it is for Oedipus Rex to tempt fate because the present consciousness I am experiencing is integrally connected to the phase portraits of these systems. However, as a painter, I can make waves with my brush in the exercise to observe the oscillations that reverberate in the mesosphere.

I have encoded these three loops as the structural foundation in the Mechanics of Consciousness paintings to reconcile the cacophony that manifests this discord and ambiguity that I witness in Art. In me, the union of their vibrations produce the contrapuntal pattern that harmonizes and ameliorates this dissonance I experience in the mesosphere of contextual and temporal space. However, the affirmation to whether the phase portrait of these feedback loops produce the same in the receivers is out of my control. It will only ever be a question. And, it is "the question" that is best understood in the third sphere of cognition, the meta-sphere of the mechanics of consciousness.

In order for me to allow you the reader to be a witness to the meta-sphere of the mechanics of consciousness, it may be best for me to direct you through a famous self referential feedback loop that shaped the science of our modern philosophy. This is René Descarte's "I think... Therefore I am!". The properties of this symbol should instantiate a reflective query in your being to question its truth. But further, it should urge you to investigate the dynamic of its limits in conveying the encoded message. What does it mean to be? And... What does it mean to think?

In these queries you must remain conscious that the nature of the cypher Descarte has encoded his message can mislead you, the receiver, to narrow your examination through the lens of a singular portal of consciousness binding you to the mode in which it receives and processes information. This constriction gives rise to a skewed feedback loop that results in the phenomena of cognitive isolation which can trigger acute cognitive paralysis and is the root cause of a chronic cognitive dissonance disorder. It's operation can be detected by its cyclical automation and the atrophy in other portals of consciousness. These portals are the instruments that allows us to triangulate our position in the meta-sphere. My reasoning for raising your awareness of this condition of cognitive isolation is that it may invoke in you a curiosity of the paradoxical nature of the mechanics of consciousness. This nature is the perpetual motion mechanism in the human psyche that propels us to keep asking the question. However, if in a moment you awake from a state of perpetual motion and recognize that you have slipped into the phenomena of cognitive isolation you may want to take note of the cause of disruption. You may just find that this shock is the result of a highly charged pulse that has forced an aneurysmal dilation in one or more of the other portals of consciousness. With your understanding of the nature of this malady and its relationship to the mechanics of consciousness you are in a place to receive the notion of how these painting fit into the meta-sphere of the mechanics of consciousness.

As the creator, the Mechanics of Consciousness paintings is the exploration into the operation of mechanisms and processes of the system that connects my conscience to other beings that occupy perceivable capability to be conscious. This exercise requires the full presence of the apparatus of my being. It starts with the physical instruments, "my senses" to acknowledge all

my internal and external receptors. I then “make sense” of all the inputs and identify their corresponding polarities and the patterns of their vibration. Upon this point, I am able to articulate a question... a message. I sculpt the message on to the canvas with my physical consciousness. I shape the paint with my brush through the acuity of my touch and sight. And I continue to ask myself am I seeing? Am I touching? Am I feeling? Am I thinking? Am I conscious? Am I in a dreaming? Is this message real? Do receivers for this message exist? Am I the only receiver?

The messages I have encoded into the mechanics of consciousness paintings can not be communicated or understood in words. Although, I have titled this series to create a beacon for those who live in the chatter of communication technology and have trouble identifying pathways that can draw their sense of their “understanding of experience” away from the framework of language. I developed the visual syntax of these paintings through my interest in semiotics and esoteric symbolism... And, of course all “Art” that has come before my present being. I have ingested the lexicon and morphemes of shapes, signs and symbols to encode these paintings with a message that can only be comprehended by beings willing to open the apparatus that makes possible for them to be more conscious... And therefore, allowing them to access the technology encoded into their being in which they can work in the meta-sphere of the mechanics of consciousness. Thus, opening up the possibility to transmute the question into a narrative of higher cognitive functioning. However, this idea of a higher cognitive functioning sits outside the meta-sphere of my own conception because it is a sphere of cognition that I is equal to divinity. To even try to express it in words, pictures, sounds or sensations will not create any understanding in you because it is the paradox of paradoxes and it’s existence or denial can only sit inside a belief. However, I will attempt to express it to you in the way I have

encoded into these paintings in the function of a metaphor shaped into an allegory. It is a story of the three days between the death of the Christ on the cross and his resurrection. The Christ returns to the heavens and reunites with his ever present and all knowing form of the Great Creator, God. During this period as the Great Creator he is reconstructing the universe from the beginning of time with the data into symbols that informs its organization structure. With this the Great Creator re-encodes into mankind the apparatus to develop the cypher in his conscience to transcend the binding dissonance of false positive polarizations. This gives him the capability to examine the autopoetic nature of the integral relationship between the universe, his experience and his suffering through the new mechanics of consciousness.

And so, I leave with this...

I wear the night sky as crown upon my head. It's moon is the center-stone. The stars are the diamonds that adorn it. And their everlasting twinkle is a forever reminder that the birthplace of the imagination is in the heavens.

Dylan Korelich