

Reality is a consensus not a constant.

What we have learned about the universe through inductive methods over the last hundred years has been formulated by physicists and mathematicians but it has not entered into our consensus. We do not really live in the world we know exists.

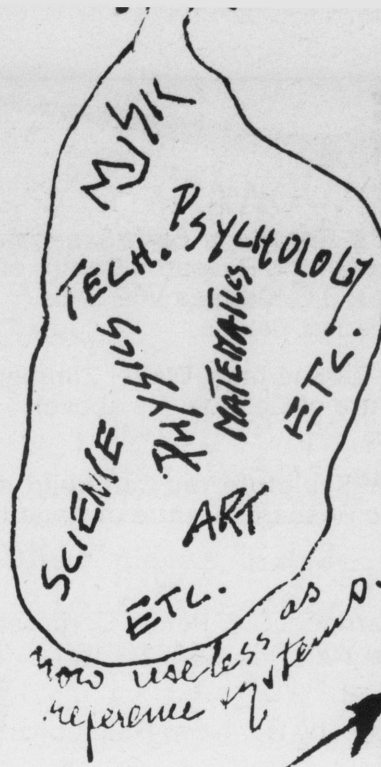
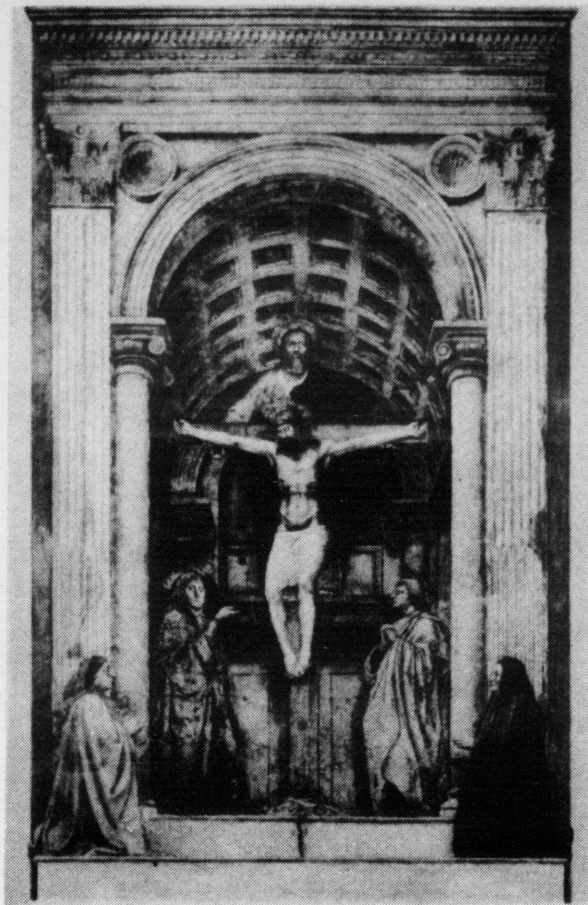
Traditionally artists have changed and recreated the content of that consensus, even such basics as our perception of space and time. This can be demonstrated, I believe, all through history. To mention the renaissance transition: If such people as Masaccio had not simplified the utterly complex space awareness of the medieval "Oikoumene" into three controllable dimensions, the development of modern man would be completely unthinkable. After Masaccio had painted his Blessed Trinity at the Sta. Maria Novella in for Gallileo's experiments, for Newton's mechanistic universe and for photography to become an acceptable manner to represent the world around us. In fact the influence was so total that it has blocked our senses from evolving with our ever increasing knowledge.

People in the early Renaissance had done what we do so often in daily life. When we attempt to see better, we single out something as important, worthy of our special attention. Historically this amounted to the making of a new consensus. Within this new reference system people could then organize their curiosity. But this sort of consensus is much deeper than simply mutually agreeing on something. It alters the very cell-structure and passageways in the cortex of our brain. It alters our perception. Perception is a matching process of ingrained notions we have stored, with the overwhelming wealth of incomming information and we can only see, hear, feel etc. in terms of these notions; notions, to a large degree coined by the pervading consensus. It makes life possible, but at the same time we are trapped in our own pigeon holes.

I am fascinated by the possibility of unlocking our senses.

Maybe this can be accomplished by the same sobre inductive methods of controlled experimentation, but in a new form which cannot be *described* because it was mainly the Gutenberg volcano that spewed the ossifying lava. Art takes over where philosophy leaves off. "Art" may be the wrong word to use here but on the other hand one must consider that since Cézanne, the main stream of artistic development can be seen as a series of revolts against Renaissance three dimensional space. By the way, that started at the time Einstein was born!

When I had my People Participating Seismometer set up in the Mercer Union Gallery in Toronto somebody remarked that this whole reenforced concrete bunker changed into rubber after he had watched for a while how the light on the wall changed its position with every step he made.



If the Big Bang theory is correct, why is the starry sky such a mess? The universe is not all that mechanistic. I always suspect that often repeated statement that the findings of modern physics are not accessible to our senses. Why not?

In this entanglement of our nervous system, of axons and neurons and synapses, there are alot more messages inhibited than passed on. We may be historically and socially in the stage of a baby that tries to coordinate seeing and touch. There is no reason to believe that we are not a part of this universe and that we can't perceive it in its totality. It does not seem to be right that we can only perceive what is mechanistic.

In the framework of classical mechanics, the kinetic energy of any particle can never be negative: A pool ball at rest has zero kinetic energy. If I kick it in whatever direction, I give it kinetic energy. I can give it a little or I can kick it right over the rim onto the wall, but I can never give it *negative* energy. But in wavemechanics of modern physics events occur that could be explained as particles embued with negative kinetic energy. Things tunnel through where they are not supposed to go, et cetera, et cetera. In that world of probabilities, the statement, "whatever happens *MUST* happen, and what does not happen *CAN-NOT* happen" does not apply. I dont' care if that has anything to do with free will. What I'd like to say is that our nervous system does not seem to operate in a mechanistic mode.

And then there are a number of hints that we may have undeveloped latent senses: although the of our nervous axons systems are coated with polarizing material, we cannot distinguish polarized light. But bees and pigeons orient themselves by polarization patterns in the sky. Dogs and birds can sense the coming of an earthquake. What micro-seismic motions do they sense? What sound patterns? As an artist I am terribly interested in all that, and why not? Einstein himself evokes his artistic sensibility to explain his findings.

Is the penis a convincing phallus symbol? I am fed up with metaphors. All that big important bullshit about art gets on your nerves. We haven't put things together. Maybe for good reasons we are relegated to the fringes of society, and have no influence on anything whatever, not even metaphorically. Let's expand into what is real. Let's make things, instruments, machines, that make you see new things. Is nudism bad for sex?

15 years as some sort of Hippy in South America was exciting. But one year with hard a nosed scientist in Canada sometimes more so.

The "Perpetual Dependence Integrator" is a swing sieve. It converts random swinging into patterned swinging by inhibiting the swinging that does not fit the natural frequencies to which the instrument is tuned. How can we say that a contemporary conception of matter is devoid of all sensory qualities if we know little of how our sensory system sieves information? Where does a sieve become a thief?

I guess it's better to start sane and sober — reality is crazy enough.

Music is full of pendulous affairs. Certainly metronomes, but even fingers, hands and drumsticks have their natural period, their own unique way of swinging. Rhythm is mental swinging, a matter of motion, inertia and balance. I would like to know if the difference between beat and rhythm could be compared to the difference between classical, mechanistic physics and modern relativistic physics. In the latter is a sense of indeterminism, a sense of freedom. Solar winds and magnetic fluxes swing. Make love to the rhythm of the Auroras, it's research.

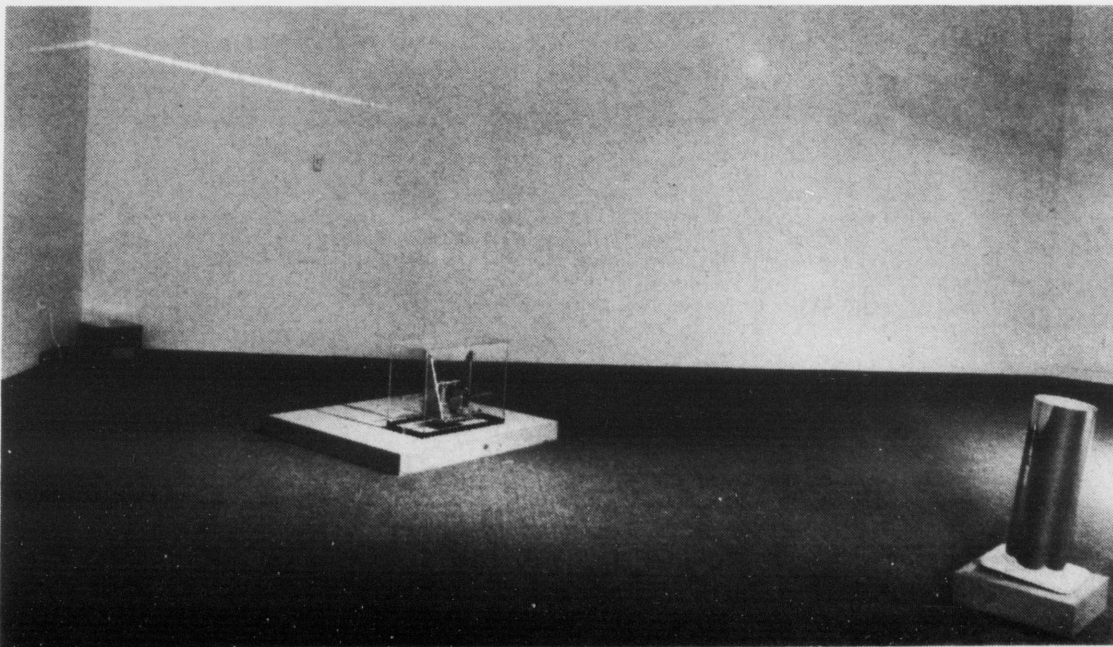
Sanity is flexibility. It is nice to have a clean and flexible ear to listen.

When the prime minister puts up his finger we know exactly what he means. It is undiplomatic, and non literary, but its meaning, its sense is undeniable.

The insistence that *sense* can only be expressed in words was the pipe-dream of the Gutenberg Galaxy. Gutenberg, the inventor of the printing press was some kind of an artist and isn't to blame for it, but the usurpation of expression by linear thinking was closely linked to the view that space was only three dimensional. Freedom becomes oppression. A Galaxy becomes a layer of lava.

It is tough to live in harmony. A house with a rational layout, where every door and window is in a predictable place, is an insult to creative characters. We urgently need rhythmically ramdomised architecture.

## PEOPLE PARTICIPATING SEISMOMETER



JUAN GEUER  
DID  
THIS  
DECEMBER 1982