On ‘R’ - intermediate ‘R’ and the collective as a unit

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Abstract

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

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

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

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

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

Introduction

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

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

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

Time and Space - from Niels Bohrto Albert Einstein:

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

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

What is 'nature'?
What is 'human nature'?

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

In *B.O.D.Y.* Project:

What is 'Nature' into our body methodologically?

I explore thereby *Time and Space* - from Niels Bohr to Albert Einstein–On light and waves. What are the shape(s) and boundaries in our body? – towards transversal aesthetics.
As a conclusion I suggest methodologically about the intermediate 'R' between social and meta-knowledge and its notion of the collective as a unit–on 'R'.

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

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Immersion Into Noise

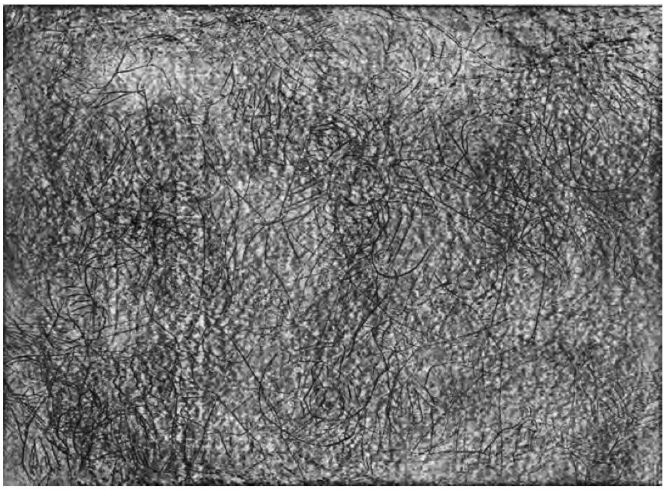


Figure 1 – Uplifting, 1983, 11 x 14", graphite on paper, Joseph Nechvatal. In the collection of the Frederick R. Weisman Art Museum, University of Minnesota

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

"With this in mind, we shall now turn our attention to what I perceive as the genesis of immersive noise vision: the adorned prehistoric cave. We shall approach the resplendent prehistoric cave by keeping in mind that, according to Marshall McLuhan (1911-1980), form determines the action of mediation which determines meaning.
A prehistoric *painted cave* is all that, enhanced moreover through the emotional defamiliarizational powers of art.
(...)
Gradually during the Gravettian Period (approximately 20,000 to 25,000 years ago), people began to embellish the walls and ceilings of a few small shallow caves.
(...)
To enter a cave is to move into it and, as such, initially involves a directedness away from the periphery and to- ward depth, toward noisy density, and away from dispersion.

(...)

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

Maybe ancient memories in caves are close to the memories I have from when "I" was fertilized until I was born into this world from the darkness - to feel the light and to start to cry.
His exploration of *noise* culture extends beyond the advances in science since the modern 19th century to the origins of "human cognition, linguistics, and space-time."
What is human evolution? I believe it is semiotically linked to language. For example, DNA is code for life.

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

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

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

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

"As Rudolf de Lippe pointed out in his book *La Géometrisation de l'Homme en Europe à L'Epoque Moderne*, increasingly in the Modern era the geometricization of human vision became the general methodical condition in the West, characterized by an analytical sight which decomposes the immersive noise vision sphere into geometricized fragmented parts. This is a modern technological vision whose effectiveness lies in its tendency to isolate and decontextualize noise scope. Indeed, modern technology had an enormous social impact in the 20th century in this, and other, respects. The automobile and electric power, for instance, radi- cally changed both the scale and the quality of 20th century life, promoting a process of rapid urbanization and a substantial change in lifestyle through mass production of household goods and appliances. The rapid development of the aeroplane, the cinema, and the radio made the world seem suddenly smaller and more accessible. Since 1900, the speed of travel has increased by a factor of 10 to the 2nd power, known energy resources by 10 to the 3rd, explosive power of weaponry by 10 to the 6th, and speed of communication by 10 to the 7th power. Such new ways of understanding involve a change in perspective, and that change is marked in the 20th century by an extended propensity for immersion into noise."

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

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

(...)

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

(...)

In terms of a transformation of our sense of internal space, I find it amazing that Dr. Albert Hofmann (a biochemist at the Sandoz pharmaceutical firm in Basel, Switzerland) accidentally

discovered LSD (lysergic acid diethylamide tartrate) the same year that rocket-launched bombs began to drop from the sky: 1943. LSD was first synthesized in 1938
by Hofmann but he did not know what he had synthesized until 1943 when he accidentally absorbed a small amount of LSD (which is color- less, odorless, and tasteless) and thus discovered its visionary properties. With this ingestion, Hoffman, after surveying the room he was in, realized that he now formed a nice noise continuum with everything in sight. The room seemed to shimmer in the sunlight, and he became aware of the atomic substructure that underlay the visible world of the senses."
The speed and sophistication of mobilization within the new world organisation of the erased borders, in the digital age in the 21st century, means that it showed us to have even more nuclear weapons than in the 20th century.

On March 15, 2025 according to Deutsche Welle, "US missiles in Germany: Germany has lived under the US nuclear shield for decades. Up to 20 US nuclear weapons are stationed at a Bundeswehr airbase in Büchel in the state of Rhineland-Palatinate. Only the US president has the code to release them. However, the Bundeswehr supplies the fighter planes that would fly them to their targets in an emergency. "Nuclear sharing" is what NATO calls this jointly organized nuclear deterrence with US weapons, and which also extends to other European countries." Would you entrust the future life, death, and destruction of humanity to the President of the United States or/and the president of Russia or both? – *To understand a proposition p it is not enough to know that p implies "p is true", but we must also know that - p implies "p is false".* – These military conflicts around the world, which at first glance seem to be caused by bipolar politics, but rather our *reality* of capitalism and the world economy and politics, so called the *world* and our *life*.
"This reciprocity of rupture and rapture is of utmost consequence. The rupture of noise is the embedded, immersive and immanent space from which the signal comes and to where it goes. Noise in art deconstructs signalness/thingness by functioning as a self-withholding ground for signal: something raw beneath and beyond conceptual language. (From Notes 389: In this sense, noise art equates to the sound of the rage of the sea—the sea being the source of all life.)
But noise has no inherent value. It can be awful for you, or grand. It can be grand when it reminds us of the marvellous: that preeminent primal energy that surrounds and forms us, both beneath and beyond us—and when it de-metaphors our techno-mechanical society. (Notes 390: For a probing investigation of this subject, see Quentin Meillassoux's *After Finitude: An Essay on the Necessity of Contingency* (London: Continuum, 2008).)
But mostly, it is gradational and, as such, a conceptual tool for the judicious revolutionary: those that coordinate reason and irrationality, harmony and dissidence, lucidity and obtuseness in the interests of open-minded transformation."
How Joseph Nechvatal evokes through art *those that coordinate reason and irrationality, harmony and dissidence, lucidity and obtuseness in the interests of open-minded transformation* may not be far-fetched from the perspective of 21st-century molecular biology and neuroscience.

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

Is visible true? Or is invisible true?
– On *R*



Figure 4 –Lithography *Untitled*Synapse*, “Memory of the Stone”, Drawing on Stone (in the process) Erika Matsunami, 2025



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

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

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

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

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

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

“Here is an analogy that might be helpful for explaining the role mental imagery plays in these two experimental paradigms. Imagine a ball that has a letter A painted on one side. The ball rolls on, and the letter A is no longer visible because it is now at the side of the ball that is facing away from us. We know from the amodal completion studies that it is still represented amodally—by means of mental imagery. The same goes for the object-specific preview benefit cases.2 And, mutatis mutandis, for trans-saccadic memory. The general gist of my argument is that we should not underappreciate mental imagery. Mental imagery is intricately complex. And it can do all the jobs that object files were posited to do.”

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

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