

*“Checkpoint Ilgen #14”
Information Sheet*

**HOW/WHY DO YOU LOOK AT THE ART YOU LIKE TO LOOK AT
Features common in all humans**

Berlin, Germany, August 1st, 2018

4 Pages / 4 Seiten

The idealistic art-salon hosted by Jacqueline and Fré Ilgen in the salon-studio in their private apartment, Berlin, Germany; format is an informal talk-show, including a one evening international exhibition and an audience of 55 persons.

The 'Checkpoint Ilgen' series focuses on the genuine, natural and straightforward experience offered by artworks. A series publicly acknowledged by Ulla and Heiner Pietzsch through their decision to support “Checkpoint Ilgen” with the grant involved in the Montblanc de la Culture Arts Patronage Award 2014 they themselves received.

Two parts, two dates!

Zwei Teilen, zwei Daten!

PART I: 8th September 2018 English

PART II: 20. Oktober Deutsch

ab / from 18:30
19:00 – 21:00
21:00 – ca 22:30

Willkommen / welcome
Diskussion / discussion
Informal Part + catering;

The “CPI” Series are not public events.
Write us per Email if you like to participate **in one or both** evenings.
Participation after our confirmation only.

Die “CPI” Serie sind keine öffentliche Veranstaltungen.
*Schreiben Sie uns per EMail wenn Sie **an einen oder beiden** Abenden teilnehmen möchten.
Teilnahme nur nach unserer Bestätigung.*

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MOTIVATION

In art the personal statement of the artist would be the most important, but we all know that we apply different selection criteria for art at our own home. These criteria build on features of perception similar in all humans. If one likes to encourage excitement and natural support for art, can we describe these features?

MOTIVATION

In der Kunst wäre die persönliche Erklärung des Künstlers am wichtigsten, aber wir wissen alle, daß wir ganz andere Kriterien anwenden für die Kunst die wir in unseren eigenen Privaträumen aufnehmen möchten. Diese gründen auf Aspekten der Wahrnehmung, die in allen Menschen ähnlich sind. Wenn man Begeisterung für und eine natürliche Förderung von Kunst anstrebt, könnte man solche Aspekte umschreiben?

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PART I: 8th September 2018 *Language: English*

Fré Ilgen, “Checkpoint Ilgen”, moderator;

Note: for more information on the speakers, see page 4
All three main-guests have a special interest in fine art as well as in music



Dr. Moritz Helmstaedter



Dr. Partha Mitra



Chen Ning, MA

Dr. Moritz Helmstaedter, neuroscientist, Germany;

Managing Director at the Max Planck Institute for Brain Research, Frankfurt, Germany, where he heads the department of Connectomics; <http://brain.mpg.de/home.html>

His ambition is to unravel the brain’s computational algorithms, measure the imprints of experience in neuronal circuits, and search for connectome alterations in models of psychiatric disease.

Dr. Partha Mitra, neuroscientist, CSHL, USA, www.brainarchitecture.org

Partha Mitra is Crick-Clay Professor of Biomathematics at Cold Spring Harbor Laboratory. Dr. Mitra initiated the idea of brain-wide mesoscale circuit mapping, and his laboratory is involved in carrying out such mapping in the mouse (<http://mouse.brainarchitecture.org>) and the marmoset (in collaboration with Japanese and Australian scientists at the RIKEN Brain Science Institute and Monash University).

Chen Ning, MA, art historian, art theorist, art educator, stage artist, calligrapher, China;

knowledgeable on art and philosophies from China and Europe, founder of “body intention-the life system of art” in music, dance, fine art, cooking;

PART II: 20. Oktober

Sprache: Deutsch

Notiz: für weitere Informationen über diese Sprecher, sehe Seite 4



Prof. Dr. Erwin-Josef Speckmann



Fré Ilgen, MA

Prof. Dr. Erwin-Josef Speckmann, neuroscientist, artist, Germany,

<http://www.extraktekunst.de/> https://en.wikipedia.org/wiki/Erwin-Josef_Speckmann

specialist and author on physiology and creativity of the self-aware brain, artist, author;

Fré Ilgen, MA, artist, theorist, curator, author, “Checkpoint Ilgen”, Netherlands/Germany,

interested in the question why humans need art, why and how art can contribute to one’s well-being, health, and private environment; www.freilgen.com

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CONTINUING THE “CPI” Series

“Checkpoint Ilgen#13” focused on the reality and economics of “The New Silk Roads” and proposed to involve art as part of business strategies like proven successful in the Renaissance and Baroque. Crucial for business results is the establishing of long-term intercultural friendships. Intercultural communication (and marketing) requires a meeting at eye-level, beyond a conviction of Western/Eurocentric supremacy. Visually strong art, historically worked well to this purpose, allowing individual experiences while building on visual interests common in all humans. For more information, see: <http://www.freilgen.de/activ-checkpoint13.html>

ART - MIND/BODY EXPERIENCE - BIOLOGY

In today’s world it is more important to find mutual interests than to focus on differences. Because artworks offer immediate visual experiences, visually appealing artworks may offer mutual experiences and appreciations. Features of artworks common in all humans are also decisive in what artworks you like to integrate in your own home. Defining such features may help understand why visualization technologies that pretend the making of art could be entirely processed by computers (Artificial Intelligence), do not work as well in our experience as traditional media. These different subjects provide reasons for a discussion on perimeters for art. **We need to loop back to the human condition:** any human experience (including art) results from (biological) processes of and within our mind/bodies, which is more substantial than until now has been addressed. Interestingly, in all discussions about art and technology, everything is discussed from the structure of creative processes to the pictorial analysis up to psychological explanations of how we describe our experiences, but hardly ever how we actually (biologically) view art and why we seem to have a natural need for encounters with manually made art.

FEATURES COMMON IN ALL HUMANS

The discussion will address natural basics of experiencing works of art. Some comparisons will be made to music. Respecting *individual* preferences in art, it is revealing to also acknowledge that some segment of all experiences are *mutual* preferences. Perception involves but is not restricted to the retina but incorporates the whole body. We need to better understand a literal meeting at eye-level, the human need for art and the limitations of visualizations produced by technology. The meeting at eye-level contains various meanings: the focus on visual art being initially perceived through the eyes, the looking each other (across cultures) in the eyes as equals, while in private homes preferences for art are means for self-reflection, a viewing one’s self at eye-level.

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“CPI#14” is not meant to promote one particular view but is an attempt to encourage the discussion on perimeters for art, to encourage art-interested persons to trust their own opinions as well as encouraging art professionals to appreciate the challenges of inter-cultural dialogue, of viewing new technologies critically and to take their target groups serious (beyond the statistics of attendance of museum exhibitions).

EXHIBITION / AUSSTELLUNG

To reflect the discussion topics, each evening will have an exhibition of artworks from a variety of artists, both figurative and abstract, including sculptures, paintings and works on paper.

See page 5.

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Dr. Moritz Helmstaedter

Moritz Helmstaedter is the Managing Director at the Max Planck Institute for Brain Research, Frankfurt, Germany, where he heads the department of Connectomics. He aims at pushing the frontiers of connectomics, a research field aiming at mapping communication maps of nerve cells at high throughput. His ambition is to unravel the brain’s computational algorithms, measure the imprints of experience in neuronal circuits, and search for connectome alterations in models of psychiatric disease. Born 1978 in Berlin, Germany, Moritz obtained his medical license and physics diploma from Ruprecht Karls University Heidelberg, Germany. Doctoral thesis with Bert Sakmann and Post-Doc with Winfried Denk at the Max Planck Institute for Medical Research in Heidelberg. 2011-2014 Research Group leader and Principal Investigator at the Max Planck Institute of Neurobiology, Munich. Since August 2014 Scientific Member of the Max Planck Society and Director at the Max Planck Institute for Brain Research. <http://brain.mpg.de/home.html>

Dr. Partha Mitra

Partha Mitra is Crick-Clay Professor of Biomathematics at Cold Spring Harbor Laboratory. He has a PhD in Theoretical Physics (Harvard) and spent ten years as a member of the Theory Group at Bell Laboratories. He was an assistant professor of Physics at Caltech. Dr Mitra holds a visiting professorship at IIT Madras in India where he has helped establish the Center for Computational Brain Research. Dr. Mitra is interested in understanding intelligent machines that are products of biological evolution (particularly animal brains), with the basic hypothesis that common underlying principles may govern these “wet” intelligent machines and the “dry” intelligent machines that are transforming the present economy. Dr. Mitra initiated the idea of brain-wide mesoscale circuit mapping, and his laboratory is involved in carrying out such mapping in the Mouse (<http://mouse.brainarchitecture.org>) and the Marmoset (in collaboration with Japanese and Australian scientists at the RIKEN Brain Science Institute and Monash University).

Chen Ning, MA

1962 geboren in China. Studiumabschluß mit Kunstgeschichte an FU Berlin mit MA. Beginn der eigenen Kunst-Forschung bereits während des Studiums. Ab Ende 1992 Unternehmer in Berlin, u.a. DATONG GmbH mit dem Schwerpunkt Kulturaustausch. Seit 2008 überwiegend in China, als Kulturberater für eine kulinarische Plattform - Olympiade und Hollywood der Kochkunst, freie Forschung und Lehrtätigkeit, diverse Aktivitäten, Ausbildung und Vorträge an Schulen, Hochschulen, wie Zentrale Kunstakademie Beijing, und Unternehmen, wie Bosch-Siemens Nanjing. 2017 Beenden des Forschungsbuch “Körperintention - Das Lebenssystem der Kunst”

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Prof. Dr. Erwin-Josef Speckmann

1939 in Münster geboren
1950 - 1959 Künstlerische Ausbildung bei Franz Homoet; 1959 - 1965 Studium der Medizin in Münster und Wien; 1986 Übernahme des Lehrstuhls für Neurophysiologie, Universität Münster; seit 2003 Lehrauftrag an der Kunstakademie Münster; 2005 Emeritierung; Fortsetzung der wissenschaftlichen Arbeit im Institut für Physiologie I, Universität Münster; seit 2008 Mitglied der Freien Künstlergemeinschaft Schanze e. V. Münster; zahlreiche Einzel- und Gruppenausstellungen; Lebt und arbeitet in Münster (Wikipedia Erwin-Josef Speckmann); Erwin-Josef Speckmann (EJS) fasst seine künstlerischen Arbeiten, die auf das Wesentliche, den Kern, die Idee des Wiederzugebenden gerichtet sind, als „Extrakte Kunst“ zusammen (www.extraktekunst.de); Das künstlerische Œuvre von EJS enthält Skulptur und Malerei. In der Malerei sind zu den konventionellen Materialien, wie Leinwand und Karton als Malgründe und Öl- und Gouache-Farben zur bildnerischen Gestaltung, Papiere und Tuschen unterschiedlicher Herkunft hinzugekommen.

Fré Ilgen, MA (1956, the Netherlands), based in Berlin, is a sculptor, painter, theorist, curator, author. His work is exhibited and owned widely in the United States, Europe, Asia, the Middle East and Australia. Works vary in size from small paintings and sculptures up to monumental works. His largest work is H5 x W7 x 40 meters, in the main lobby of Heungkuk Life Insurance Building, a prominent office building, downtown Seoul. *Main interest: Why do humans need art, why do we need artworks in our own daily environment?*

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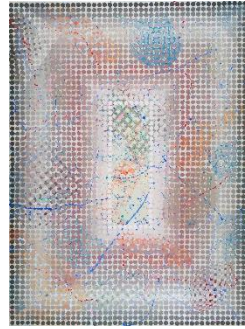
Exhibition:



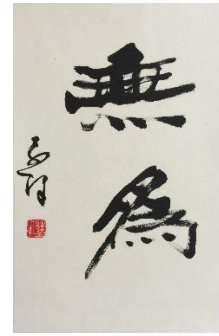
Michael Bette
Germany, painting



Ivo Beucker (1909-1965)
Germany, sculpture



Carol Brown Goldberg
USA, painting



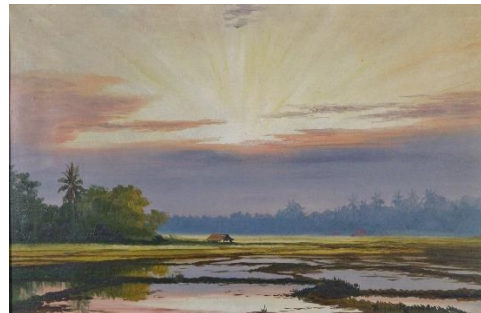
Chen Ning
China, calligraphy



Sollai Cartwright
Australia, sculpture



Fré Ilgen
Netherlands, sculpture



Frederik Kasenda
(1891-1942), Indonesia, painting



Ben Kamili, Macedonia/Germany, painting



Alison Lee
Hong Kong/Canada
Linocut



Young Rim Lee
Korea ROK, mixed media



Bettina Lüdicke
Germany,
Work on paper



Erwin-Josef Speckmann
Germany, painting