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SERGEY DOZHD. "COMMITMENT TO A NEW SPIRITUALITY." ON THE RELATIONSHIP BETWEEN REAL AND MENTAL SPACES

As the founder and director of the "Institute of Theoretical Art" in Berlin, I strongly welcome Sergei Dozhd's attempts to systematically reflect on the spiritual dimension in art and science. Why is this research necessary? It is undeniable that mathematics in world practice is of paramount importance, that is, it has a decisive influence on the material and physical reality, although mathematical activities are performed in a purely spiritual inner world. The system of operational rules of mathematics is independent of the empiricism of the life world of mathematicians. The fixation of these activities as logical systems on axioms is a pure spiritual postulation. Especially in the last 600 years, as part of the development of autonomous science and art in Europe, the minds of theologians, philosophers, aesthetics, psychologists and technicians have been captured by the question of how the impact of a spiritual event on the physical outside world can be revealed. Sergei Dozhd attempts to give a new answer to this question through his theory of Sciarism (the unity of scientia and ars).

The following forms of the spiritual are considered generally accepted today:

- "symbols" according to Goethe, that is, the transformation of the perceived image into thoughts;
- "gestalts" according to Ehrenfels, which are understood as psychodynamic comprehension of physically given things, even if only their fragments are before our eyes;
- "spirit of the law", which goes far beyond the character of the legislative text;
- the effect of color in the rooms design on the mood of the people there;

- unified algorithms that allow a computer to carry out the execution of one principle in various forms;
- recognition of ghostly long-range action in quantum physics;
- or, in general, forms of understanding as opposed to the tradition of doing.

Masters closer to us in time, who worked in this field in the German-speaking world (a clear example of geographical and mental space), from Helmholtz to Koffka and Kohler, from Mauthner to de Saussure from Nietzsche to Carnap, from Wagner to George were all motivated by a medieval dispute about universals. Universals were understood as abstract concepts that are valid always, everywhere and for all people. These concepts were obtained by abstraction according to the scheme of constructing the concept of "redness" from a multitude of red objects, or deriving the concept of "love" from examples of people's loving treatment of each other, or the emergence of the concept of "society" from the fact of social life of people with their certain patterns of behavior, laws forms and power relations. The question was whether redness, love, society can be regarded as elements of reality in the same way as red things, loving people and human communities organized according to the rules.

Does the grammatical procedure of adjectives substantiating lead us into the temptation of empty conceptual formalism and tautologies, or, on the contrary, does it open up the spiritual space as another dimension of the three-dimensional space where we act? Mathematics proves that the power of the spirit determines reality.

Since the 14th century the new types of creative artists and scientists have emerged in direct connection with each other. Apparently, the subsequent evolution of working techniques of art and science has significantly moved away from this relationship. Individual attempts to achieve uniformity in art and science, undertaken, among others, by Giambattista Vico or Goethe or Heckel or Benze, by their failures fueled the desire to create ever new structures of synthesis. These include, for example, the decision of the triple A (AAA, American Association for the Advancement of Sciences and Arts), that towards all visual practices, whether new electronic or old artistic, since 1994, the generic designation Imaging Sciences should be used (*Engl. "Science of visualization"*).

In this way, the artist's centuries-old experience of learning through the creation of images for the natural sciences has gained traction. Since every scientist

or medical practitioner is forced to use visualization techniques in their research work, they are also required to have aesthetic skills similar to those developed by artists. This should lead to a higher differentiation of the consciousness of the characters. Although, for example, neurosurgeons can only perform surgical interventions using a visualized diagnostic method, they do not operate on images, but on the human brain, which the images only indicate.

It is this distinction that immerses Sergei Dozhd. His quest is so desperately fearless that it leads him all the way to "automatic engines" and "mental constructors" to establish a connection between work in mental and real spaces. Through this he seeks to discover forms of influence, such as catharsis, that is, the liberation of a "beautiful soul" or creativity, as an endless approach to genius, to the very power of the spirit. For Dozhd this state describes the beauty of unlimited construction of analogies and metaphors in our perception of the world. One of the wonderful examples of the lyrical self "Peter Handke" convinces me of Dozhd's goal-oriented presentation: "Winter cold — the shadow of a house freezes on the back of a horse."

REFERENCES

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2. Ehrenfels Christian (1859–1932) — Austrian philosopher and psychologist.
3. Helmholtz Hermann Ludwig Ferdinand (1821–1894) — German physicist, physician, doctor, psychologist, acoustician.
4. Koffka Kurt (1886–1941) — German and American psychologist.
5. Kehler Wolfgang (1887–1967) — German and American psychologist.
6. Mautner Fritz (1849–1923) — Austrian and German journalist, writer, philosopher.
7. Saussure Ferdinand de (1857–1913) — Swiss linguist, founder of semiology and structural linguistics.
8. Nietzsche Friedrich (1844–1900) — German thinker, classical philologist, composer, poet.
9. Carnap Rudolph (1891–1970) — German and American philosopher and logician, a leading representative of logical positivism and philosophy of science.

10. Wagner Richard (1813–1883) — German composer and art theorist, a major reformer of opera.
11. Gerge Stefan (1868–1933) — German poet
12. Vico Giambattista (1668–1744) — Italian philosopher, founder of the philosophy of history and ethnic psychology.
13. Heckel Erich (1883–1970) — German expressionist painter
14. Benze Iaks (1910–1990) — German scientist, philosopher, representative of existentialist rationalism and logical empiricism
15. Handke Peter (born 1942) — Austrian writer and playwright