

## OLFACTORY, GUSTATORY AND COLOUR LABORATORY OF THE MUSEUM NAPLES

heimito von doderer once said poets are people who sensory perception of things is more intensive. poetry became for me an exploration an examination of the sensuous. the word was the factor transmitting the richly-tinged sensuousness of authors from all ages, the earliest testimonies connected with religion cult and myth, old testament new testament the grand epics of antiquity the greek tragedy through to the achievements of more recent literature and the idea of my own theatre. my painting is also an exploration examination of our senses. i try to show how a sensual experience is tied to the collective realms of myth. through the example of psychoanalysis we experience how the exceedingly extreme demands placed on us by hygiene and civilization repress and constrict the senses. we ourselves are hindered by the narrowness of our current sensual perception. in prehistoric times as we were hunters and collectors our sensual perception was not constricted but was strained to the utmost, right up to injuring and killing even going as far as penetrating into the body of the hunted animal. sensual experience can escalate into tragic aggression into obliteration. sensuousness encompasses birth death gentle meditative comprehension as well as the most extreme excessive excitation. the senses lead us into the intensity of our human condition and into the vehemence and force of our being-present, into the vehemence and force of our being, the strenuous attainment of a state of being, which language cannot express, the cry is called on the cry of pain, the cry of fear, the cry of pleasure, moaning, whimpering, grunting etc., as far as the prehistory of verbal expressions recoils to the grounds of music, through expressions conditioned by extreme excitation through clamour and noise. in "grasping" in touching, in the kneading tearing smearing besmirching with faeces ultimately the ingesting of food (devouring) food is to be seen as the ultimate consequence and climax of the tactile sense. we have arrived at the fact of smearing faeces. we are all familiar with freud's bold theory that the origin of culture lies in smearing faeces, in particular painting. whether this idea is correct or not is anyone's guess, but it is fascinating. what a monstrous force and range is assigned here to the dionysian upsurge the creative. the discontent with the obsessive demands for cleanliness imposed by civilisation triggers the dionysian excess activates it, a revolutionary gigantic eruption occurs. our earth sheathes itself with forests cultivated gardens and fields, fruit flesh luxuriant harvest is to be expected. abundance is striven for not only bare survival. breaking out of the pietistic compulsion neurosis is called for. vineyards cover the hills the dionysian state of delirium determines us. religions come into being which claim our immortality. cities palaces churches, temples, cloisters, fanes, holy cities and enclosures, hallowed halls, theatres, concert houses, universities, museums, schools, the nurturing of science and art and even a culture of vitality, covers our earth, this dionysian revolutionary force drawn from the source of nature ultimately effectuates the abundance called culture. which ultimately also brings about metaphysics, cult and rites, prayer, meditation. what is this fundamentally creative force which ultimately develops all that is decisive? should we call this movement nature or the essence of the blessed god or quite simply the work of being. full sensory perception

is sought artists in particular will make up for the deficiency in this direction in our civilised age, sensory perception also knows warnings, the wretched, fear misery pain, we artists specifically artists of my direction we seek out the unhygienic sensual, disgust, nausea, putrefaction, decay destruction self-destruction and hence renewal of nature for the purpose of recurrence. since naturalism the unhealthy has brought smells of putrefaction, the rank stench into the worldview of artists. Kant still dealt with base ignoble smells, sensations. what we want is the full sensory perception that does not repress any of the senses, on the contrary the experiential zones of sensual perception are to be extended. what confronts us at present is the restricting of the zone of sensual experience. in the supermarket food products above all meat are so hygienically packed, are so unfamiliar that one can no longer recognise that an animal has had to die. the abysses of sensual experience, the forceful staggering sensory impressions closely related to ecstasy, excess are explored and compared with sublime sensual perceptions. the better one explores elementary sensual impressions the more intimately and sensitively one can tap into the sound, the tone, the colour, the light. the circle completes the whole spectrum, does not tolerate censorship, there is no restriction no repression there is only a penetration into the whole zone of the sensual, perception is to become sensually total. just as nature conceived it for our species from the depths. we want to extend our nature and not truncate ourselves the full spectrum of sensual feelings and perceptions should be examined savored by us so that we penetrate deeper into being, experience it more intimately. language is no longer enough to characterise to systematise our external world. sensual experience itself should lead us into the reality and the revelation of our possible states. it is repeatedly said that it is not essential how the world is, its almost infinite diversity, but that it is at all which is crucial. we want to do justice to the circumstance that we are and attain this state. but what do we do with the diversity around and in us. we identify with it, we are simply in everything. we are in the diversity of things. but we must realise that everything around us is temporal temporary elapses (and returns) as our consciousness perceives it everything has a beginning and an end. the cycle of a process the process of entering life and leaving it again is thus given. thinking and wishing has given us the possibility to think to wish the endless the continuous the limitless, in this sense the eternal and the boundless, the eternal and infinite are given. it is, it is transformation

#### EVERYTHING IS

EVERYTHING THAT HAS EVER BEEN EVERYTHING THAT WILL EVER BE AND FURNISHED WITH THE PREDICATE IT IS. EVERYTHING THAT IS NOW CORRELATES TO THE FACT OF BEING.

EVERYTHING THAT EVER WAS, EVERYTHING THAT IS NOW, EVERYTHING THAT WILL EVER BE IS BEING.

what we can discern is an eternal flow a chain of eternal transformation. we are facing an endlessness. flow and continuous movement and change is around and in us. it is only a matter of attitude, a matter of consciousness, a matter of belief if one feels finite and accepts the fact of beginning and end or if one identifies with the continuous, with beginning-less, the origin-less with movement with flow. there are many

known paths which lead from the temporal perception of the world to infinity, to grasping infinity and eternity. the path from ego to self, to epiphany, enlightenment, the path of a fundamental belief. the christian religion boasts a giant mystery which points from temporal existence to the everlasting this intensifying event, this self-becoming and enlightenment process has above all a socially effective character because the idea of christian love begins to take hold in this communion. i mean the event, the process of the eucharist. the further-developed hero of ancient tragedy a redeeming god explains eternity and infinity with the help of his divine father, promises and augurs eternal life to those who drink his blood and eat his flesh. in the central act and mystery of this play, the mass. a second act of creation is staged a second miracle. distant sheet lightning on the horizons flashing infinity and eternity. the redeeming god inaugurates us into immortality. a wish growing out of us is validated through a god, t this at the price of a strict separation of this life and the hereafter, life is devalued in favour of utopian vision, it is from now on only a preparation for the absolute fulfilment in the afterlife. but let us return once more to the second act of creation, to the second miracle and mystery, the first act of creation is that there IS and that there is not nothing. wine the juice the vine the secret of the grapevine wrested through transfiguration in the direction of brewing and fermentation, which causes wild enthusiasm in intoxication and drunkenness. the secret of the ecstasy lies already in wine, the all-enveloping intoxication of being in and through itself. through transubstantiation wine is transformed into the **blood of god for the believing christian**. The staple food of bread is transformed into the flesh of god through transubstantiation. man is a gregarious animal he needs leaders, kings, kaisers, priests, gods. the myths of the gods perform life allegorically. during the drama of the mass the christian god suffers the drama of his crucifixion each time anew bloodlessly. transubstantiation is also bloodless act, the communion occurs through eating and drinking the temporal substances ad and wine and the **spiritually** divine substances flesh and blood, the bloodless victim of the cross, the path of the cross is bloodlessly re-enacted by all. a tremendous all-encompassing-social act of love takes place, all are summoned to heaven. through the archaic assimilative ingesting a totemic act is completed retrospectively one that brings us **the resurrection, the second birth**.

drinking from the chalice of life (swill, putrescent blood, fermenting mashed bile, acetic wine) consume god  
sweat blood (fever, bile)  
oily sanious blood  
flagellate (fibrin)  
the cross-bearing god falls for the third time  
disrobing throwing the dice  
squashed grapes?, raw flesh tom into shreds (dionysus)  
death on the cross  
seeping wound on the side  
descent into the grave  
destruction of the body  
sacrifice of the body  
**resurrection RESURRECTION**

the temporal is voided in favour of life in eternity. the direction is given, with the **olfactory, gustatory and colour laboratory of the museum** there is once again an essence of vitality, a church, a sacred space, an alchemistic myth-searching [incorporating sacraments] extreme intensive spiritualized? sensuousness of metabolism, of food, of intuition gains an action field. myths will be searched for, found, analytically construed out of the collective unconscious. metabolism becomes the miracle of transubstantiation; the flesh and blood of god claims eternity. the temporal and perishable substances of flesh and blood become the eternal substance that never ceases to happen, [the resurrection of the flesh (the eternal recurrence of the flesh)] imbibing becomes the holiest act. metaphysics expresses itself emphatically but also brings to light just as emphatically the separation between the worldly and the hereafter. the worldly is devalued and deemed to be a preparation for the hereafter an ethical trial. it is always the second and essential venture into being, into the **miracle** and the intrinsic **mystery** that is to be broached. the miracle of transubstantiation hauls us out of the temporal and demands that we relinquish the sensuous which constrained is only permitted to run through specific channels. valuations change, but through science, through nietzsche and freud an affirmation of life is elaborated. particularly through the former a passionate affirmation of life and being is claimed. life itself is recognised to be a central value. metaphysics no longer plays a role in separating immanence from transcendence, metaphysics is the event as such, it takes place in and through us, around us. we awaken here and now in our **enlivened enlightenment**. life unfurling is our triumph, the host of sensual experiences and the states arising from them are ours, so too the belief in the eternal and the recurrence. we are reawakened once again **illuminated and resurrected here and now**. lush organic vivacious flowers, a voluptuous rapture of colour surrounds us. narcotic scents and smells make us drunk. light, light, warm mild light of the sun. very warm air intermingles with the vapours of plants. fields covered with the harvest-ripe fruit of the field. orchards cover hills and plains. healthy cows with full udders graze on mountain meadows and pastures. landscapes almost solely covered with vineyards with ripening grapes swelling in the sun. forests still in massive dimensions enrich the culture of agriculture, splendid buildings of politics and religions reveal the (miracle), the event of form. a technology which matches nature, the nature of human consciousness, is our temptation and our aid. we have exchanged hell for the consciousness of the tragic. death as the outcome of the flow has to be recognised, as eternal leave-taking. as counterpoint to this the joy of resurrection, the unceasing return the awakening and recognition in the state of enlightenment. the diversity of **how the world is** shall be brought together to a singular **that the world is**. one should not cling onto the transitory the temporal but identify with the whole that is the incessant flow, the whole of the flow is **being**. all that ever was, is and will be, what fills out the space of infinity and eternity. the fullness of life faces the fullness of dying, this brings forth life again. we are surrounded by boundlessness. we are here to enjoy and to live. suffering is the prerequisite of the creative necessity that being is because **being** is movement. if we just spoke about overcoming the divide between temporality and eternity through eating and drinking the flesh and blood of the god promising eternity and immortality, now the situation is

different. all eating is pleasure, fathoms **being** completely in the **here and now** and in the sense of the eternal recurrence, our third birth and resurrection has taken place. the call of the senses sounds out all that is given, calls into or out of all existing reality, we have found this being that is ours. metaphysics is not the discipline of the beyond, it is the discipline or the experience of this being that is ours, happening and becoming boundlessly in eternity and infinity. when I now eat partake of the holiest communion (metabolism), then i **eat** and assimilate in me the very substance of being. the flesh of the redeemer is now the flesh of being. there is no separation between the worldly and the beyond everything is securely combined in the "**miracle**" of the that-is. there is no separation between sensual and transcendental pleasures **being IS A BOUNDLESS WHOLE THE ONLY WHOLE THE ABSOLUTE WHOLE**. what have we discovered what have we experienced? consciousness has recognised the whole has experienced our partaking of the whole. life and death are threaded on the structure of the eternal flow, show themselves to be eternal transformation and recurrence and perpetual resurrection, perpetual enlightenment on the brink of tragedy. **IS, EVERYTHING IS, ALL IS, NOTHINGNESS IS AS WELL, ALL THAT IS = BEING**. we have attempted in our temple, the olfactory, gustatory and colour laboratory to tell the story of consciousness in particular along the path taken by the christian drama (which has a happy end). the drama of christianity promises the feast of resurrection, beyond this we experienced: there is no separation between the worldly and the beyond, the festival of being gathers everything in being, there is only the festival of being. the event of being is festive. **when we now eat so we partake of the blood and flesh of life, when we drink we partake of the wine and blood of life**. every moment is tremendous when grasping and experiencing the omni presence of being. tremendously sweeping without touching the limits because there are no boundaries. it is naïve to want to understand everything through language, to want to express everything with language, language has its limits. this is not a critique but an observation, just like the observation that italy has borders is not a critique. the wish to change borders is a political one. **a state of being** is unambiguously prior to language, therefore can a state only be partially described with language, it has to be experienced first. the description of a state can never replace the experience of a state. a host of objects (substances) associations and symbol-bearers mirrors our consciousness in the olfactory, gustatory and colour laboratory, the movement of the history of our consciousness. being is able to unify dissolve structural opposites like body and soul, flesh and spirit, intellect and nature, dionysian and apollonian. it is not the struggle of concepts that is given but their ever-present mutual conditioning is necessary. **unifying opposites**