

Laboratory as V.I.A. (*Vibrant Intelligence Agency*)

TeZ, Amsterdam, 15 February 2012

"We find ourselves here on the very path taken by Einstein of adapting our modes of perception borrowed from the sensations, to the gradually deepening knowledge of the laws of nature"

Niels Bohr (1928)

This convergence of sensorial aperture and methodical observation is, in my opinion, a pivotal condition for both consciousness and intuition to unfold towards the evolutionary process of humankind.

Many fundamental questions arise from such a dainty statement by Bohr:

- How do we really deepen our knowledge of the laws of nature?
- Which instruments, methods, descriptive codes are we adopting in order to stretch our perception and to comprehend nature's laws?
- What are the actual conventions to which we conform?
- Who dictates them and what chances do we have to reform or update them?
- How can a real interdisciplinary discourse be implemented and acted upon?

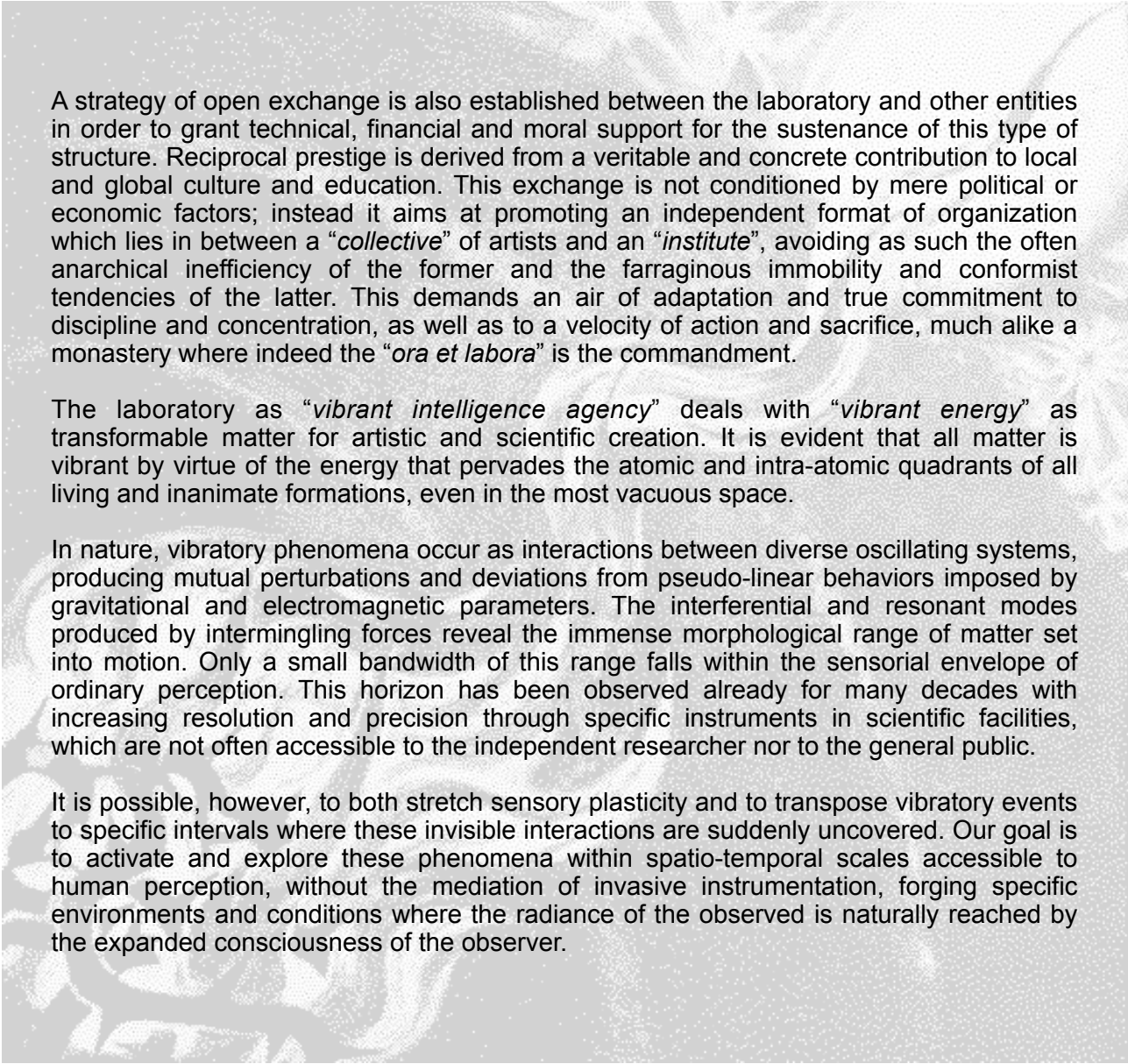
I won't pretend to be able to directly answer such prime and open questions and I'd rather like to describe a real scenario where these can be kept alive and guide concrete actions in a modality that transcends ordinary ways and labels.

A laboratory where research and development of creative investigations can be conducted with freedom, focus and sincerity, is the place where a virtually independent intelligent force is locally nourished and materialized, and thereafter globally diffused.

In such an environment one can rely on some sort of shared and spontaneous intelligence derived from both a set of individual experiences in diverse fields of human activity and a fortuitous combination of standard and autonomous/alternative education. This intelligence also results from the constant process of exchange and re-tuning of ideas and ideals. The process is not exclusively intellectual though. As a matter of fact it entails an exchange of energy which ultimately is also embedded in the object of materialization: the phenomenon and its modes of observation/perception. This energy is the actual "*prima materia*" to be transformed, translated and ultimately sublimated and transmitted. It's the "*opus*", the artwork, dynamic and ephemeral matter, experiment and experience at the same time.

Art is chosen as a tactical ground for operation, being virtually free of fixed constraints and allowing excursions into uncharted territories of human experience. Science is the field of reference for the methods, theories and phenomenology. As grounded as these two domains can be in human history, they're also highly unstable due to the feedback established by their own innovation and impact potential. This uncertainty plays in favor of an open dialogue between sensorial intuition and the methodic rigor, leaving room for new vocabularies to periodically unfold. Metaphysics as well as elements from esoteric traditions and practices are also an integral part of the body of experience to be studied, experienced, dissected, transmuted and finally integrated into creative actions.

Research is inseparable from the developmental process and it's re-oriented at each step of observation and verification of the actual work. All related informational material is gathered and shared at the lab and it's often an object of spontaneous discussion, granting as such a less subjective interpretation and more options for morphing and optimization. Each laboratory member's skills and suggestions naturally flow directly into the creative process for the final quality to best represent the collective's spirit and not just the individual. This doesn't affect the paternity of the work, which remains the responsibility and merit of the creator(s).



A strategy of open exchange is also established between the laboratory and other entities in order to grant technical, financial and moral support for the sustenance of this type of structure. Reciprocal prestige is derived from a veritable and concrete contribution to local and global culture and education. This exchange is not conditioned by mere political or economic factors; instead it aims at promoting an independent format of organization which lies in between a “*collective*” of artists and an “*institute*”, avoiding as such the often anarchical inefficiency of the former and the farraginous immobility and conformist tendencies of the latter. This demands an air of adaptation and true commitment to discipline and concentration, as well as to a velocity of action and sacrifice, much alike a monastery where indeed the “*ora et labora*” is the commandment.

The laboratory as “*vibrant intelligence agency*” deals with “*vibrant energy*” as transformable matter for artistic and scientific creation. It is evident that all matter is vibrant by virtue of the energy that pervades the atomic and intra-atomic quadrants of all living and inanimate formations, even in the most vacuous space.

In nature, vibratory phenomena occur as interactions between diverse oscillating systems, producing mutual perturbations and deviations from pseudo-linear behaviors imposed by gravitational and electromagnetic parameters. The interferential and resonant modes produced by intermingling forces reveal the immense morphological range of matter set into motion. Only a small bandwidth of this range falls within the sensorial envelope of ordinary perception. This horizon has been observed already for many decades with increasing resolution and precision through specific instruments in scientific facilities, which are not often accessible to the independent researcher nor to the general public.

It is possible, however, to both stretch sensory plasticity and to transpose vibratory events to specific intervals where these invisible interactions are suddenly uncovered. Our goal is to activate and explore these phenomena within spatio-temporal scales accessible to human perception, without the mediation of invasive instrumentation, forging specific environments and conditions where the radiance of the observed is naturally reached by the expanded consciousness of the observer.