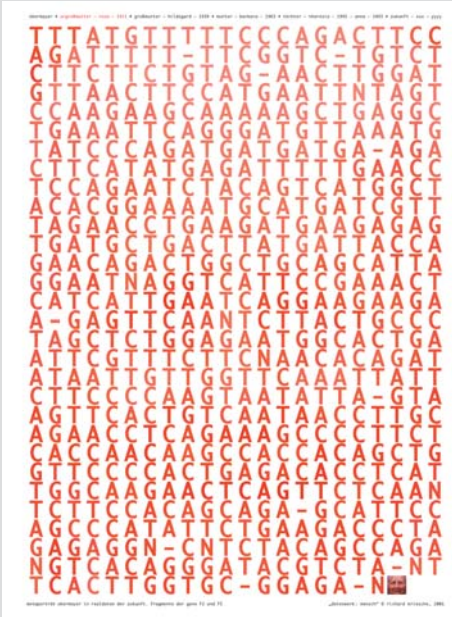


datawork: man

richard kriesche

- 1 within the context of the informational reordering of reality, the grand idea of the *gesamtkunstwerk* undergoes an artistic and sociopolitical reinterpretation in the concept of a *universal datawork*.
2. the *gesamtkunstwerk* as an expression of consummate artistic perfection had as its aim—in an extension of the wagnerian interpretation—the unification of the senses melded together in the arts. in contrast to this conception—thanks to biogenetic findings and insights, and no thanks to the natural sciences’ segmentation and informational fractalization of mankind—the sociopolitical leitmotiv of the *universal datawork* and its claim to ascendancy in art theory aims at revealing shared bio-cosmic data structures, at the universal gestalt of all life.
3. in the *universal datawork*, the artistic process that sought in a state of formative perception to capture the world that can be rationally comprehended and experienced with the senses and to fix that world on the biomorphic level becomes its implicit object.
4. in the *universal datawork*, the *gesamtkunstwerk* achieves expression in the informational reality of the human being as *datawork: man*. *datawork: man* stands before the backdrop of this new human nature: an informational-biogenetic one. it is as a result thereof that the arts as we have come to know them have been suffering their loss of meaning. as bearers of meaning and significance, they, in antithesis to nature, are confronted by a universal paradigm shift, the consequence of which is that art does not emerge as a negation of nature but rather nature is a derivative of art.
5. from the insight that mankind is formed by the “nature” of information, *datawork: man* derives the universal task of forming the “nature” of information in a human-user-friendly way. in light of this claim, *datawork: man* applies the code of images to reality itself. code, understood as the binding key to the understanding of images, becomes the art of understanding reality, of creating, understanding and experiencing a world in and of itself and on its own terms ...

Translated from the German by Mel Greenwald



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"Metaportrait Obermayer in Real Data"
Genetic Portrait of Obermayer's Great-grandmother



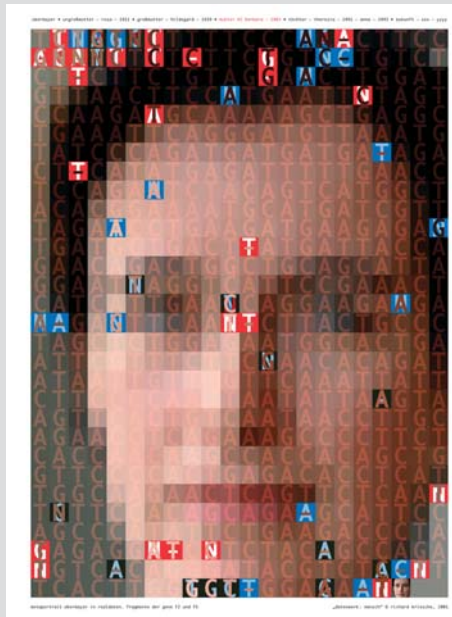
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"Metaportrait Obermayer in Real Data"
Genetic Portrait of Obermayer's Mother



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"Metaportrait Obermayer in Real Data"
Genetic Portrait of Obermayer's Daughter



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"Metaportrait Obermayer in Real Data"
Genetic Portrait of Future Obermayer

"Metaportrait Obermayer": The same gene fragments f2 and f5 in the female line of the family of Barbara Obermayer*—grandmother, mother, Barbara, daughter—were sequenced and displayed in the form of a 657-part A,C,G,T_text. The genetic mutations stand in their respective phenomenological background.
* Prof Barbara Obermayer was a member of the scientific staff of the project "datawork: man."