

# The emperors new paintings: Modern art was an invention of the CIA

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Didn't you ever wonder about artworks like the meaningless color patches of, for example, Mark Rothko? Or about the "Battle of Lepanto" by Cy Twombly? Didn't ever come doubts to your mind that these might all just be clouded lines? another one of his creations, "Bacchus": Obviously unsystematically drawn circles on a big canvas? How could it be that this has been seen as art? How is it possible that museums devote whole saloons to this? Well, certainly just because somebody was assisting, namely the CIA. Why? You will read that here.

The frontage already is a message: The exterior wall of the museum "Brandhorst" in Munich, a highly praised temple of modern art, is decorated by 36.000 tetragonal and colourful ceramic rods. The more you get away from that frontage, the more the colourful rods smear over to a meaningless mud of colours. The message: Desorganisation. That impression continues on the inside. The cycle "Battle of Lepanto" is devoted a saloon of a few hundreds of squaremeters, only in the upper floor. And all consists in a clouded and infantil scrawl of vague runs of a vessel and runny colour.

## Art Bunker Museum Brandhorst (Rufus46)

Art without skills "what the heck? How already mentioned in this spot there has been going on a worldwide campaign against borders since a few decades: against financial, administrative, cultural, intellectual, psychological, sexual, artistic, national and ethnical borders anyway. Because borders are an important element of organisation, their abolishment means desorganisation, even chaos. Just like if you would medically dissolve every cell membran in the human body and/or animate the liver cells to march in the lung. You wouldn't have to wait too long for death.

## The "congress for freedom of culture"

In the field of cultural and artistic desorganisation functioned the so called "Congress for freedom of culture", an organisation of the american intelligence service CIA. The CIA invested a few hundreds of million of dollars after World War II to create a worldwide culture network in one of the biggest postwar operations. "Centre of the CIA-activities was the 'Congress for freedom of culture' " an organisation whose domicile in Paris is under complete control of the there acting US-agents. The 'congress' maintained national sector-organisations in all states of western europe, is said in an article on the website of the french-german tv-station arte. The "congress"-es function was to build a whole new politically acceptable cultural scene. A documentation on arte in 2006 proofed "that the influence of the CIA reached compilations and broadcasting organisations in western germany and also that prominent artists like the future nobel prize

winner Heinrich Böll were working for the American intelligence without even knowing it. A lot of our today's culture goes back to activities of the CIA, because the "Congress" was active in whole Europe.

The "Museum of modern CIA"

The "abstract art" hung "in the marble halls of banks, in airports, in city halls, boardrooms and great galleries. For the Cold Warriors who promoted them, these paintings were a logo, a signature for their culture and system which they wanted to display everywhere that counted. They succeeded", wrote the British Independent. The clouded crawls of Twombly and Rothko

as "a hallmark" for the culture and system as it was wanted by the CIA?

A sentence you should commit to your memory. Because the desorganisation of objective art didn't stop with the cold war. Meanwhile those desorganised artworks are celebrating global success and receive own museums, just like the already mentioned Brandhorst collection. The museum built specifically for this collection cost about 48 millions of euros.

But art is free! For sure it is, and it's supposed to stay like this. But what is also free is speech and that's why you should be allowed to ask for the origin and function of certain developments.

The true, the beautiful and the good

How you know, the human once originally was in search for "the true, beautiful, good" (inscription at the opera of Frankfurt). But where is this coming from? And is this actually objective? The reason and scale for this trace back to the harmony, or more abstractly said: to the organisation.

Rule of thumb: The higher the arrangement of an artwork, the more it "suits" or reveals positive feelings. The work of Bach, Beethoven or Mozart may represent the highest form of musical organisation we know.

Organisation is sensed by the human as beautiful and harmonically by nature (music, painting, architecture etc.), because the human itself is the product of perfect organisation and because the human senses organisation as a godly act of creation. And that's what it truly is. Wherever the brain looks at or listens to, it always tries to detect an arrangement or an order. Just think of the constellations in the universe's chaotic design. Cacophony and disharmony appear strange to it because it can't recognise an organisational sense in it and because of this it can't structure with this. That's why desorganisation is a principle of death.

The emperor's new paintings

## Works

like the ones of Rothko or Twombly are a dark writing on the wall, because they represent the total desorganisation and stand on a pre-stone aged niveau. And thatâ€™s not meant polemic, but referred to the historical development. Because in caves in the stone age you can find more structured work than in our todayâ€™s museums. In doing so the artists come to a higher level with help of the incomprehensibility of their work (and of course with compliant art critics), as if they wouldnâ€™t represent a low, but a high level of organisation, so that nobody understands it. A typical example for the emperors new clothes: In reality, they are naked.

Or you think of Joseph Beuys. His

â€œeverybody is an artistâ€ or â€œeverything is artâ€ marked the resolution of art. The result is well known: Events like the dOCUMENTA 13, whose desorganisation already becomes visible in the writing. The orthographic organisation of a personal name is upside down; instead of a capital letter at the beginning followed by small ones, itâ€™s a small letter in the beginning and then capital ones here. Beuys didnâ€™t just see himself as a heading artist, but also as a social engineer. He spoke about a â€œplan for energy for the western peopleâ€ and of everybodyâ€™s possibility to make their art â€œfor a new social organisationâ€.

A structural war against mankind

In reality this â€œnew social organisationâ€ means the resolution of every social organisation and with this the total resolution of every society. Imagine our governmental and social organisation as a modern artwork of Beuys, Rothko or Twombly. Because the resolution of all concreteness does not only refer to art. The concreteness of social organisation (the structure) is supposed to be dissolved as well, man and society should lose every balance. Thatâ€™s why the thing weâ€™re dealing with isnâ€™t an academical discussion. Itâ€™s a structural war against mankind, the most cruel and most deceitful attack humans ever went through. The effect conforms with the one of a silent atomic bomb.

Original

Because of lack of resources we are only able to provide rough translations here.

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