

12 Growth of art

In the *intro* of this booklet, there were answers from important people to the question of what art is. Different interpretations were expressed from different points of view. Basically, this is good, because it reflects a little bit the complexity of society. How society describes itself could be read as a mirror image, in sections. But not if the definitions all came from the author himself. That would only be a list that would make little sense. Cf. Abell/Hammond 1979: 389 ff.

New maps of meaning.

Innovative art is about maps of meaning. The time of the old masters? Art is no longer the continuation of master narratives. Future paths are being trodden. We are going on a journey.

In green, red, blue and yellow.

Innovative Abstract European Art is a bundle of practices. Just as Ingo Munz carries the bundle in his poem *Irrweg*, good art carries a future formation.

The beginning is not the object. Painting Roland Scheel starts from the event. Cf. D'Aveni 1995: 255.

Here, Bio-Literatur, poetry and net art tie together.

Mixed colour patterns emerge in a common world. Environmental art, ecosystem networks and the dialogue of cultures become the "*Farbmix_KI_vent*"! Growth of Art.

The author, a bundle of interfaces and formats of the *www.malerei-roland-scheel.de* trigger growth in art.

But what are the variations of growth?

		Markt	
		gegenwärtig	neu
Produkt	gegenwärtig	Marktpenetration	Marktentwicklung
	neu	Produktentwicklung	Diversifikation

Fig. "Product-market matrix" according to Ansoff. Cf. Klein 1988: 109.

Market penetration is an increase in market share in the current art market and with the current products (artworks).

Market development strategy is based on current products (artworks). The aim is to find one or more new markets for them.

The product development strategy considers the development of new products/new artworks (product innovation) in the existing market. This strategy has a high significance. The reason is an increasing market saturation. New works of art can trigger additional demand. The induction for the new products can take place either through a market pull innovation or a technology push innovation.

A market pull innovation occurs when demand needs form the basis for the innovation activity. The starting point for technology push innovations, on the other hand, are technical innovations of the supplier. Market innovations are thus explained by the "market-based view", whereas technology innovations are explained by the combination and development of resources ("resource-based view").

Cf. Steinhoff/Trommsdorff 2007: 6.

The diversification strategy is divided into three types, which can be distinguished according to the type and extent of the deviation from the current service programme.

In the case of **horizontal diversification**, the service programme is expanded with services (art) that are factually related to the current product-market combination. The production depth remains the same, the product range is expanded.

The second type of diversification is called **vertical diversification**. Here the attempt is made to include products in the service programme that belong to an upstream or downstream production stage. Entry into upstream areas is also called forward integration, whereas entry into the downstream production stage is called backward integration.

The third diversification strategy is **lateral diversification**. There is no factual connection between current and new product-market combinations. Overall, the diversification strategy is an extension of the current product-market performance programme to adjacent (horizontal diversification), upstream or downstream (vertical diversification) or completely new (lateral diversification) art fields and markets. Cf. Welge/ Al-Laham 2001: 441 f.

Contours of a post-growth society: Effective settings

Alienation arises from a silencing of resonance and the associated loss of world. We can counter this crisis with a vision and intention of collective design. Attitudes, behaviour and actions should serve the community. As an attitude, it is initially about a reorientation with regard to everyday practices of action. Resonant relationships must be integrated into reproductive everyday practices and no longer take place in special zones or in the out-of-business sphere of private life. The vision of a post-growth society aims to promote an **awareness** of collective design. Breaking through the logic of growth has primarily to do with attitudes and concrete behaviours. It is not always the cheapest mass product, fast food or the quickest solution that is preferable to sustainability, resonant encounters and respect for people, animals and things.

The French convivialists, for example, make good suggestions for a successful transformation: **indignation** about intemperance and about corruption can be conducive attitudes. Also the **feeling of** being part of a common world community. It is also about mobilising **passions**, the desire to build a post-growth society. In the field of behaviour and action, it is about mustering **creativity** to find more resonant forms. Resonance in life, in production, in play, in thinking and in education. Cf. Adloff/ Leggewie: 2014. pp. 72-73.



13 Conclusion

What else is important?

a) From Ingo Munz

Solitaire

She loves to embrace him and she loves to feel him. Sometimes she caresses it gently, sometimes she squeezes it fiercely, as if to assure herself of its physical existence. This is a tree, she says. It's not a tree, the others say. This annoys her. When they begin to harass the tree, she defends it furiously. When any rescue comes too late, she retreats and becomes a solitary. Sometimes she now manages to like herself a little.

b) By Roland Scheel-Rübsam

A new art of living together is important!

Art is a socially just ecologically sustainable process.

Art is environmental movement and commons.

Art is conviviality and red wine.

Art is happiness, social limits to growth.

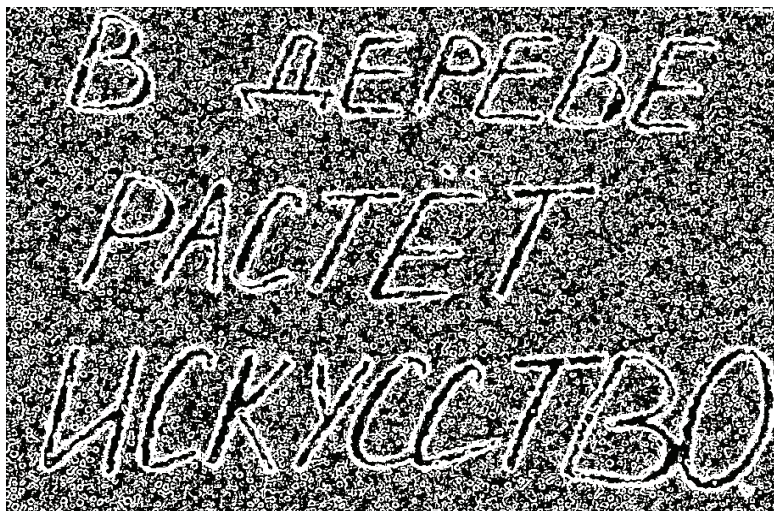
Art is effective collective action practices.

Art is the design of a political philosophy.

Art is urban gardening.

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Art is caring or care economy.
Art is minimalism.
Art is an economic analysis of the growth crisis.
Art is Buen Vivir.
Art is courage.
Art is society and education.
Art is dialogue.
Art is consensus.
Art is literature.
Art is cooperatives.
Art is connecting people, animals and artefacts.
Art is how we shape the digital transformation together.
Art is actively shaping the future of the Fourth Industrial Revolution.
Art is answering questions.
Art is being able to ask questions.
Art is working in networks.
Art is listening and talking.
Art is opportunities for disadvantaged groups.
Art is fair business relationships.
Art is a forward to platform-based co-operativeism.
Art is how we will live and work in the future.



Is there a second meditative arousal?

Yes!

Be yourself. Who else can you be?

In the moment. So in presence, you can really be there.

Experience aliveness.

Space to breathe. Think of fresh air. Mindfulness.

Simplicity. Listening to the sound of bells.

Practising awareness in the here, not the over. The bell rings.

Bringing beauty to you.

Peace and reconciliation. Beat of patience. Civilisation turns to the positive.

Transformation of difficult feelings. Everything flows!

Healing of the narcissistic society.

A flow of feelings. Establishment of feelings. In the singular.

From unpleasantness to acceptance. A natural consequence.
Calmness and clarity. Observing. Insights.
Understanding. More understanding.
A transforming.

What would you write to Myson of Chenai?

Dear Myson, "*The Nature of Prejudice*", a 1954 work by Allport, examines the subject of prejudice from the perspective of social psychology. The work comprises theses, studies and was not written by Allport in a scientific language in order to increase the scope of the work. His work has been cited more than 15,000 times (scientific databases). Cf. Allport 1954: 13.

Myson, you are an old master. You have nature in view. We live now in a time when "winning art" hardly counts. And with nature it's something like this: we've invented plastic in the meantime and have to realise:

The fish are drowning in it.

Certainly, things are progressing with technology and through technology. And the flowers in plastic are moving. Only so much for today. The rest becomes compost. From that then the flowers. We remove the plastic from this cycle again. Let's move on.
Your Farbmix cobbler.

Cited: Bruno Latour and Nikolaj Schultz/

Translated from the French by Bernd Schwibs:

"On the Emergence of an Ecological Class: A Memorandum."

"[...] But in order to grasp the transformation more precisely, in order not to remain with generalities, a tremendous amount of work is needed in advance. [...] However sharp the plough, it is more advisable to harness it behind the ox –

even if the latter is plodding along at a heavy pace. [...] And then, unprepared, penniless, inexperienced as you are, you want to draw the attention of billions of people to the habitability conditions of the planet. As if the undeniable importance of living beings were in itself enough to convert them. [...]

And yet the change of sensibility has become visible and almost universal in one subject: the understanding of living beings and the new perception of the biological. [...]

From now on, living beings reach far beyond the narrow sphere of biology. An encouraging symptom of the change in the world. [...]"

Cf. Latour/ Schultz 2022: 64-67.



14 Why?



This was a book with quirks.

Why do we live in the society of pluralities. Different from what is described in Prof. Dr. Andreas Reckwitz's analysis of society?

Everything flows! Society is constantly renewing itself. Everyone shares this experience. Money, status, material and much more are devalued in the long run.

Only art remains healthy.

This is my criticism of **Prof. Dr. Andreas Reckwitz's diagnosis** of the time, the society of singularities. For in practical life, we actors do not, à la diagnosis of time (Zeitdiagnose), look at individuals, groups, milieus etc. from a distance and, as captured by **Mr Reckwitz**, at the micro level. Practical and social action takes place in multi-level space and in different temporal contexts, i.e. subjectively and intersubjectively. But in the effects and over the course of time in a constant flux and beyond steadiness. A superordinate structure can be grasped in relative terms. However, this remains subject to interpretation.

Thus, neither the individual nor society can be determined or localised in a kind of diagnosis of time, as in "*The Society of Singularities*". At best, it would be a snapshot in close-up perspective.

In consequence, however, it is hardly relevant and also extremely abstractly derived, the book is well suited as a basis for discussion. Thus, the assessments of the Tagesspiegel and Bayerischer Rundfunk on the back cover of the book fit best. Discourse and debate flow out of **Reckwitz's book**, into *The Environmental Capital: Innovative Learning Book with Myson of Cheneae*, *Ingo Munz* and www.wir-aak20.de and hopefully on towards planting trees and shrubs to preserve our beautiful planet. The world is colourful! At the

junctions of the colourful bundles, eight questions remain:

First,

what is a **vision** for good living?

Second:

What reduces overall consumption, waste?

Third:

Who shares sustainable values and who can act socially?

Fourth:

Why are there **inequalities**?

Fifth:

How do we achieve **equity** and **inclusion** of many people in conservation actions?

Sixth,

where are **externalities and long-distance effects** that need to be taken into account?

Seventh:

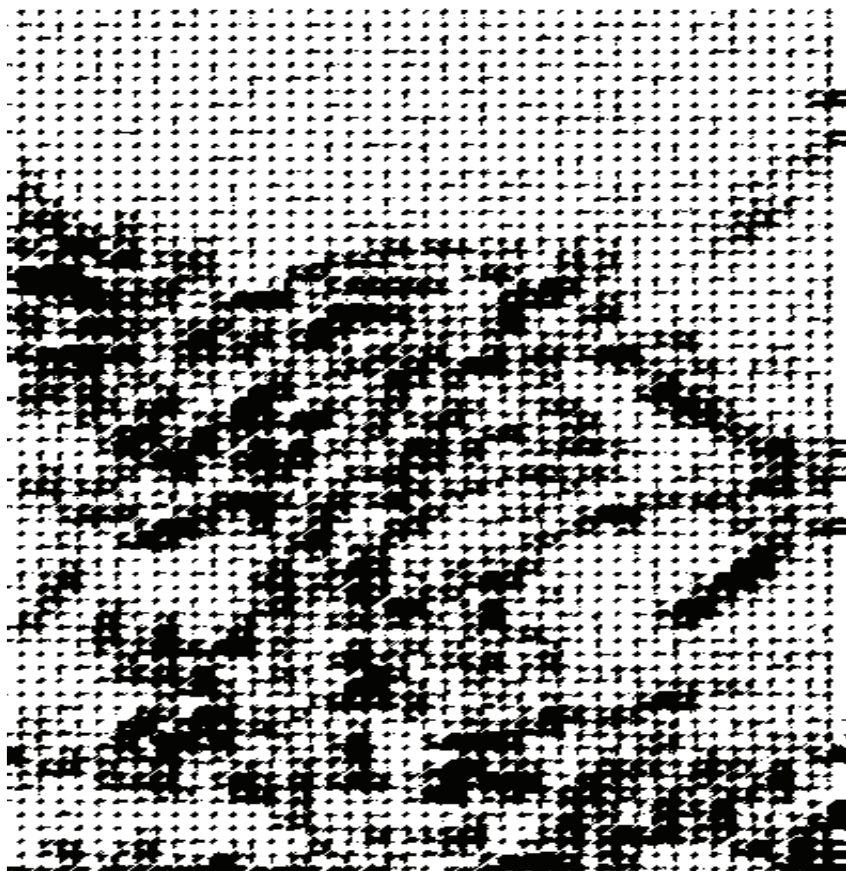
What can **technology, innovation** and **investment** do to help?

Eighth:

Why are **education & knowledge sharing** so important?

Dear readers,

What exactly
are the roots
of the Russian **anger**?





15 Acknowledgement

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This work of art is art at a turning point. A bundle of practices at the interface with language (articulation) and sociology.

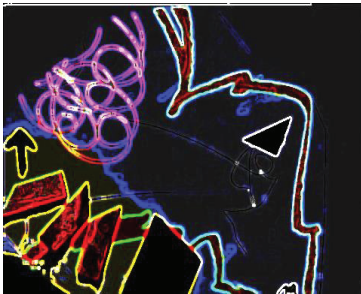
Art as a space for interpretation.

Dipl.-Kfm. (FH) Roland Scheel-Rübsam / Essen, July 2023

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Das Umwelt-Kapital:

Innovatives Lernbuch mit Myson von
Chenai, Ingo Munz und www.wir-aak20.de



Im Buch: Wandelwerke für Nachhaltigkeit
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Für
Ingo Munz, Christian Schröder
und den Dialog der Kulturen!

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Buch I Wir schaffen den Frieden durch Dialog

1 **A**nfang/ Neue Regeln der Kunst



Neue Sinnkarten.

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geb. 16.05.1984

Homepage: www.malerei-roland-scheel.de

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Was? Fokus

Soziologie &

Innovative Abstrakte Europäische Kunst