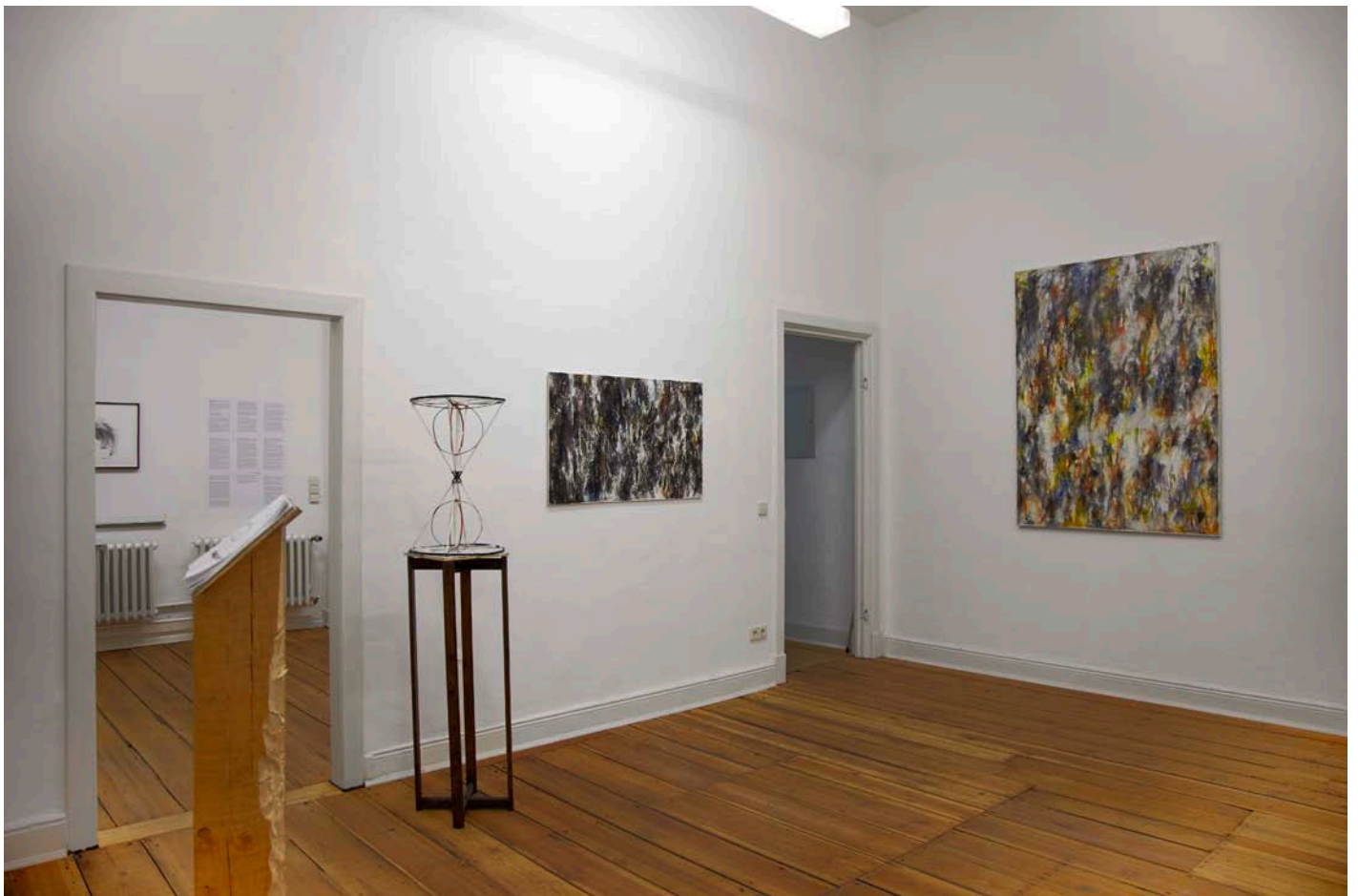


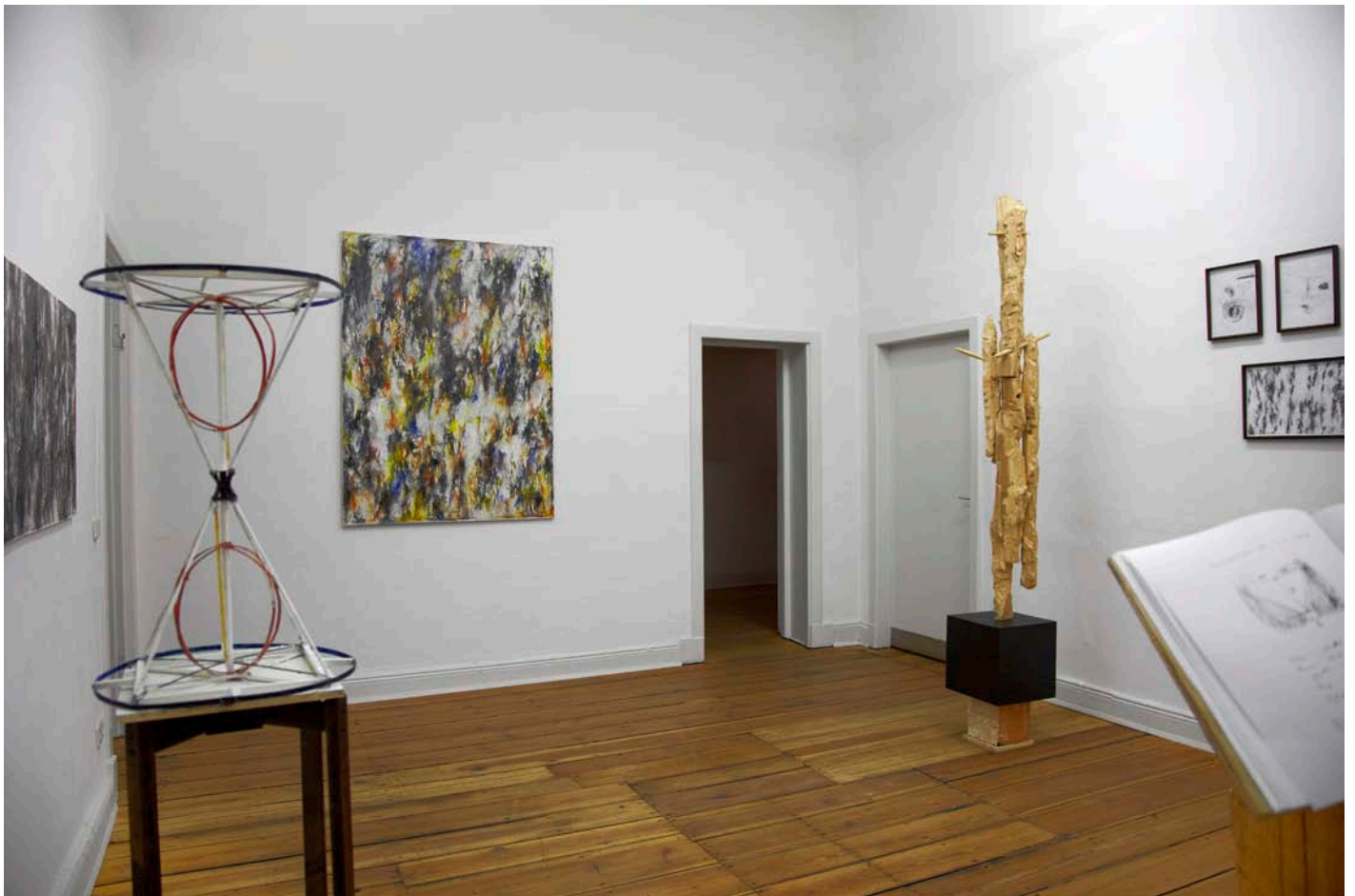
The life is perfect.

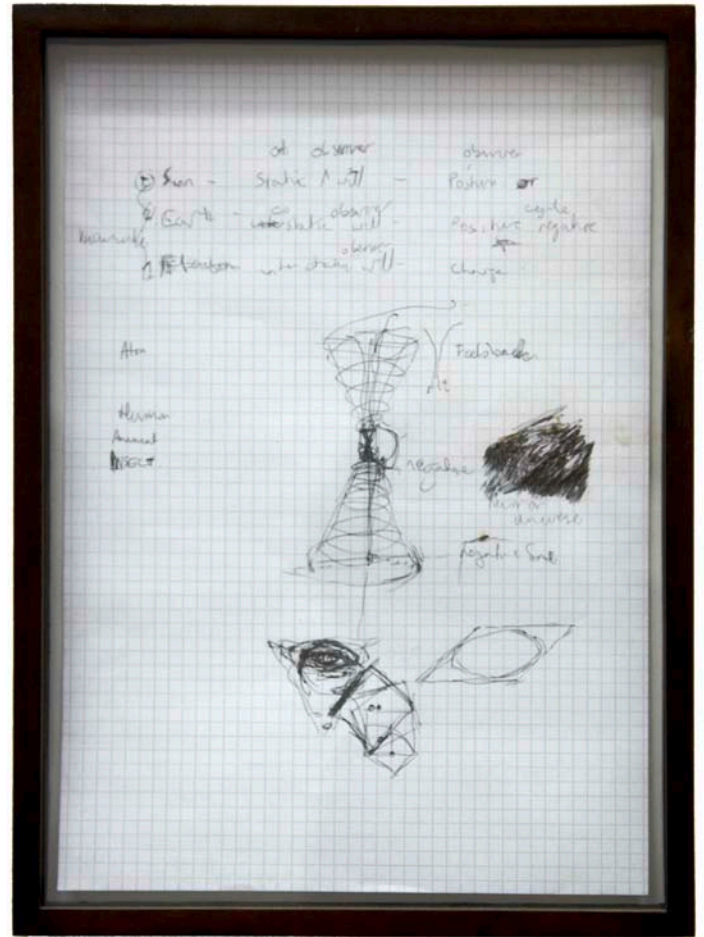
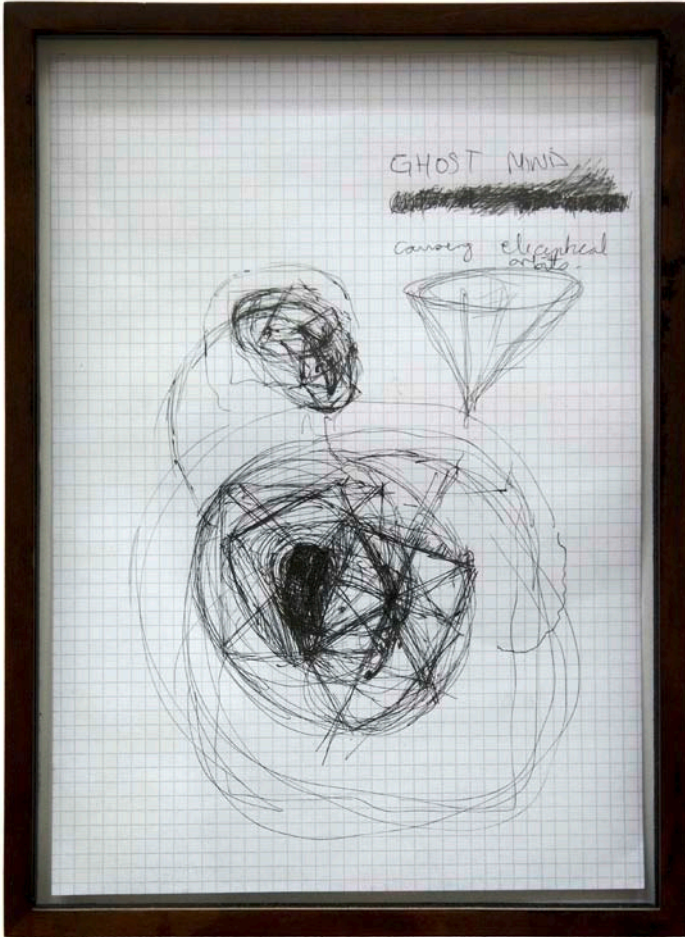
25 x 34 cm gerahmt · Kugelschreiber auf Papier · 2009

Dominic Wood



Dominic Wood





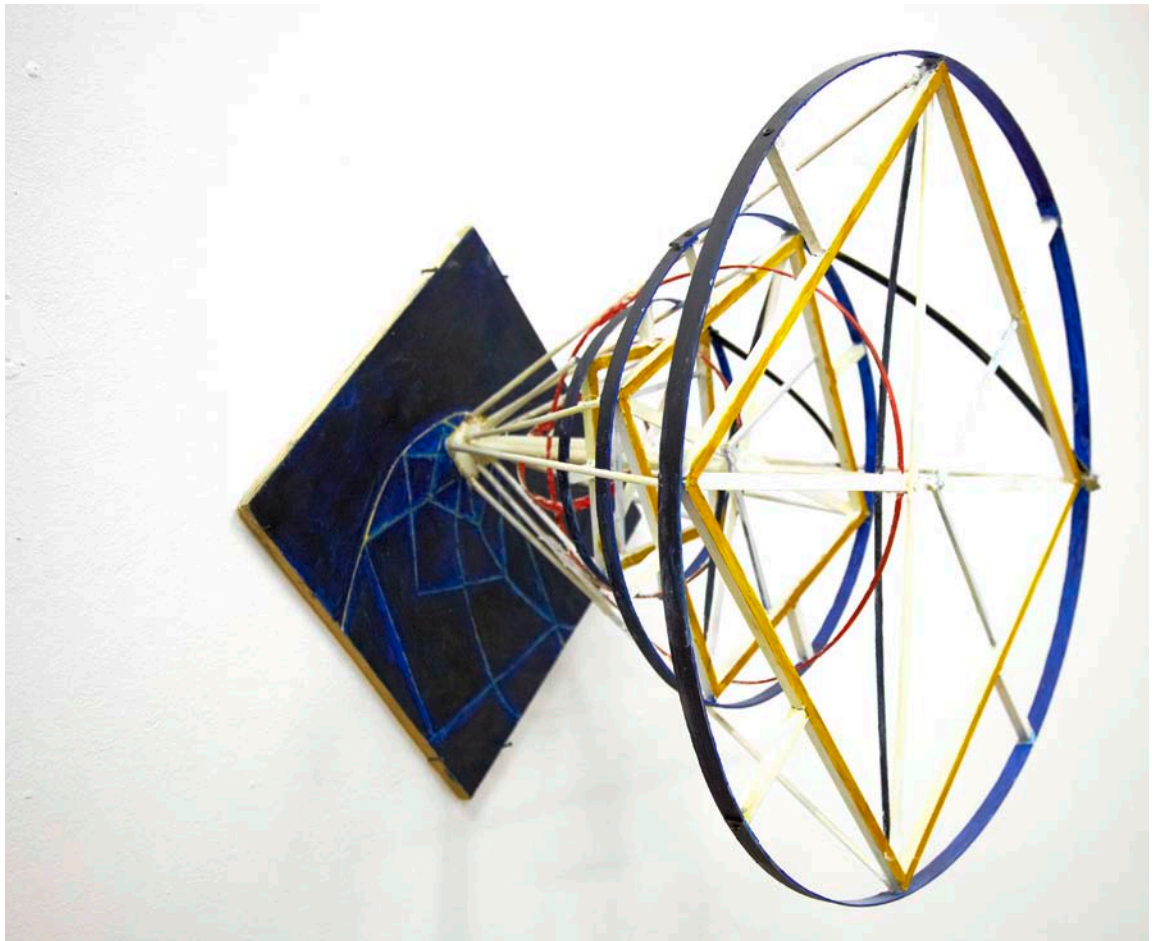
Dominic Wood



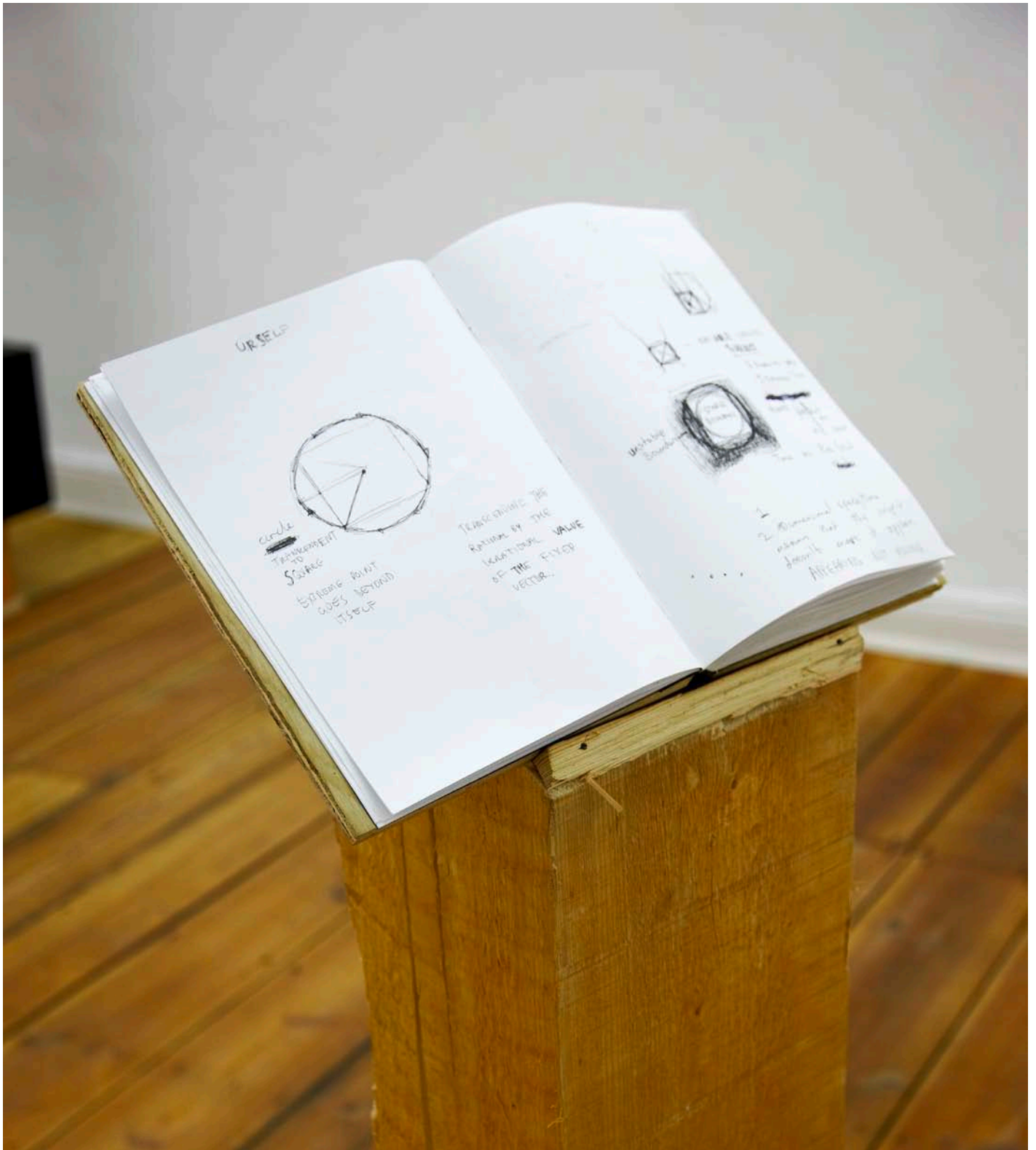
**Cyfonic symphony**

33 x 43 cm gerahmt · 3 tlg., Tusche auf Papier · 2009

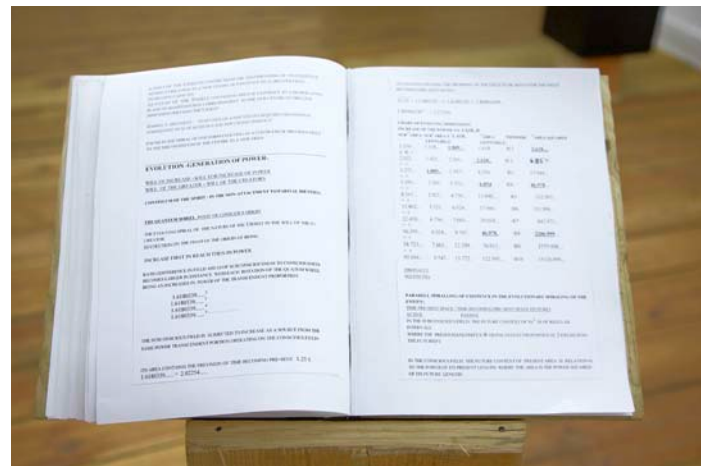
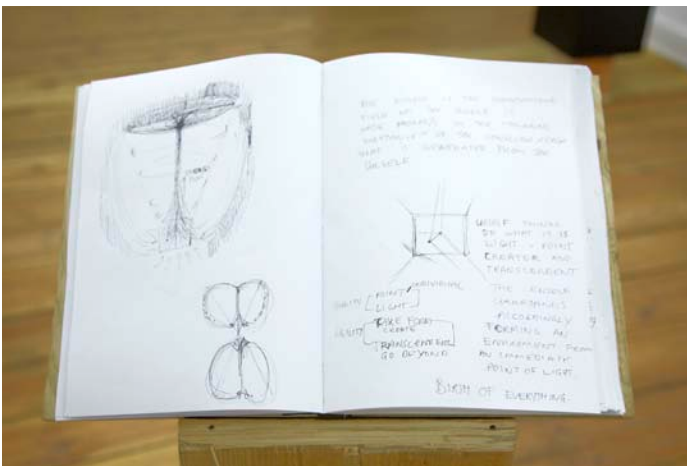
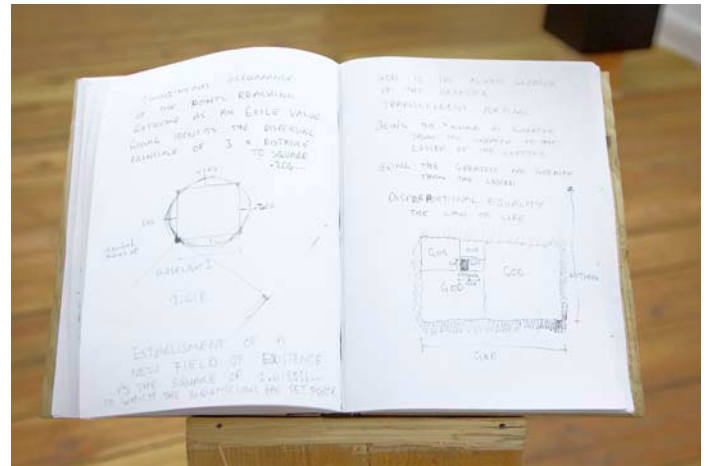
Dominic Wood



**T.F.M. Model I**  
61 x 61 x 45,5 cm · Öl und Holz · 2009

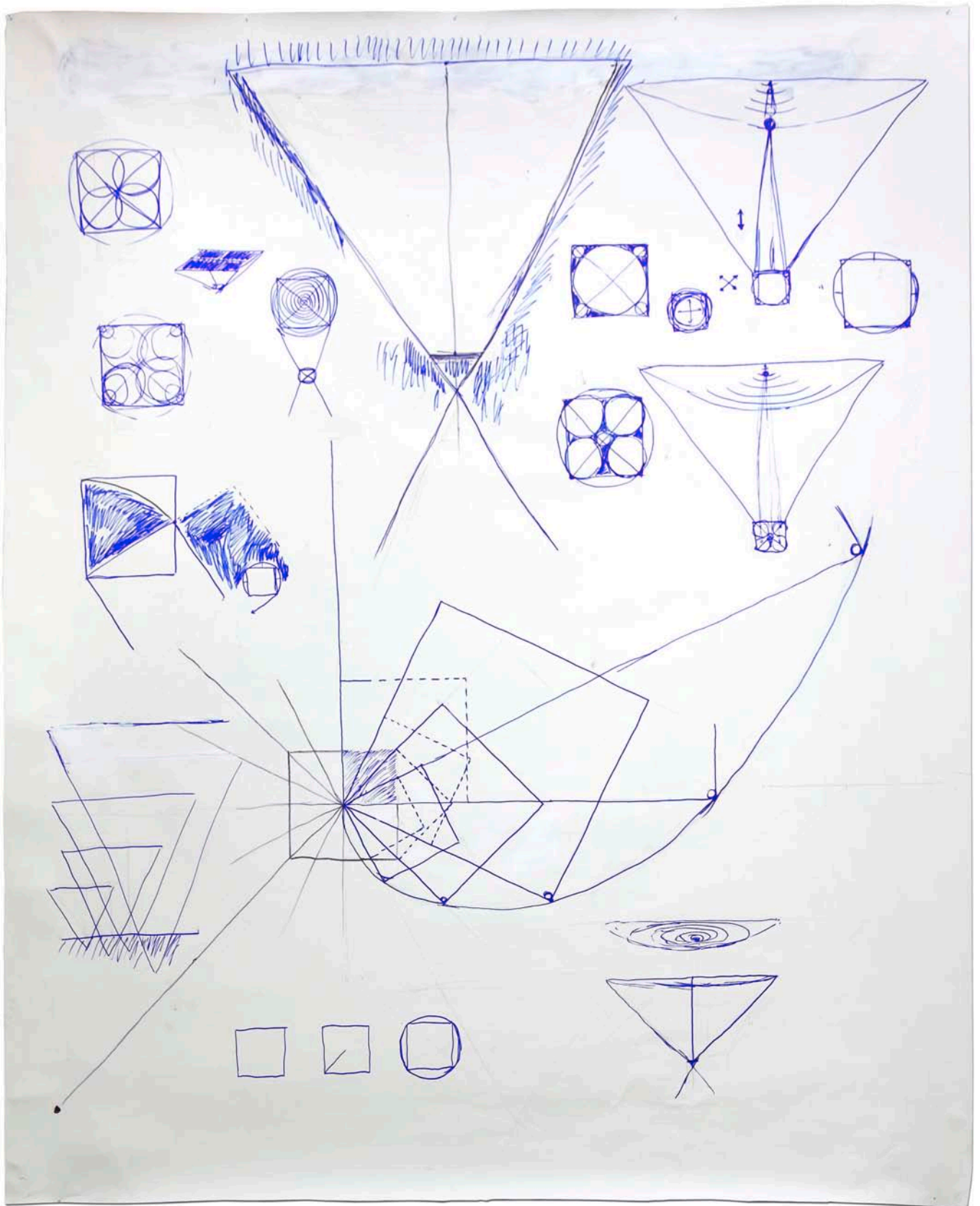


Dominic Wood



Transcendent Field Mechanics

130 x 20 x 30 cm · Buch: Holz, Leder und Papier; 52-seitig · 2010



Dominic Wood



o.T.  
61 x 43,5 cm · Öl auf Holz · 2009

Dominic Wood



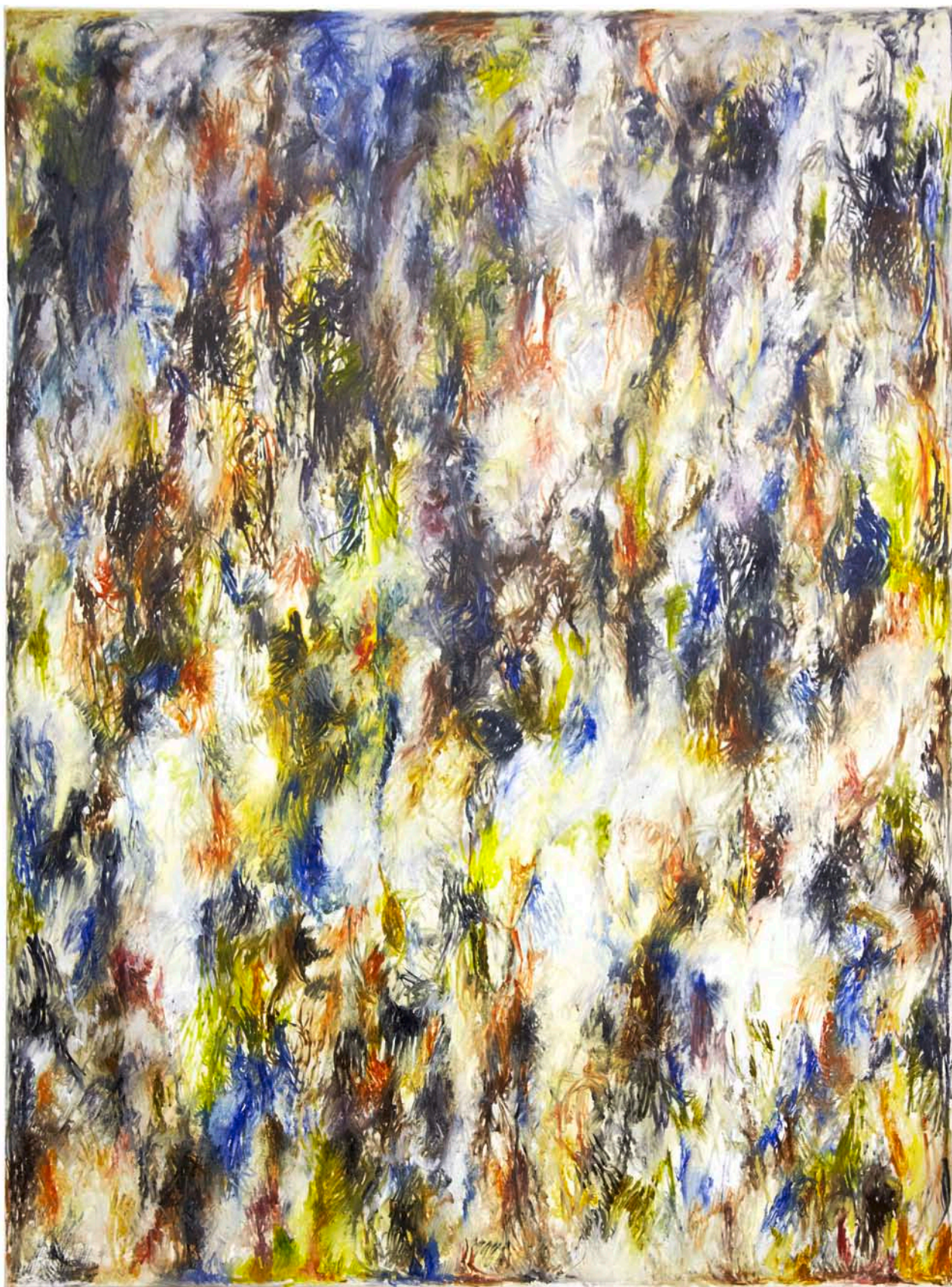
T.F.M. Model LL  
166 x 38 x 38 cm · Öl und Holz · 2009

Dominic Wood



o.T.  
65 x 105 cm · Öl auf Holz · 2008

Dominic Wood



**Infinity of the abstract**  
160 x 120 cm · Öl auf Leinwand · 2010







**o.T. (Diffusion)**

90 x 125 cm gerahmt · Kugelschreiber auf Papier · 2010

Benja Sachau



o.T. (Astro Child)

63 x 49 cm gerahmt · Kugelschreiber auf Papier · 2009

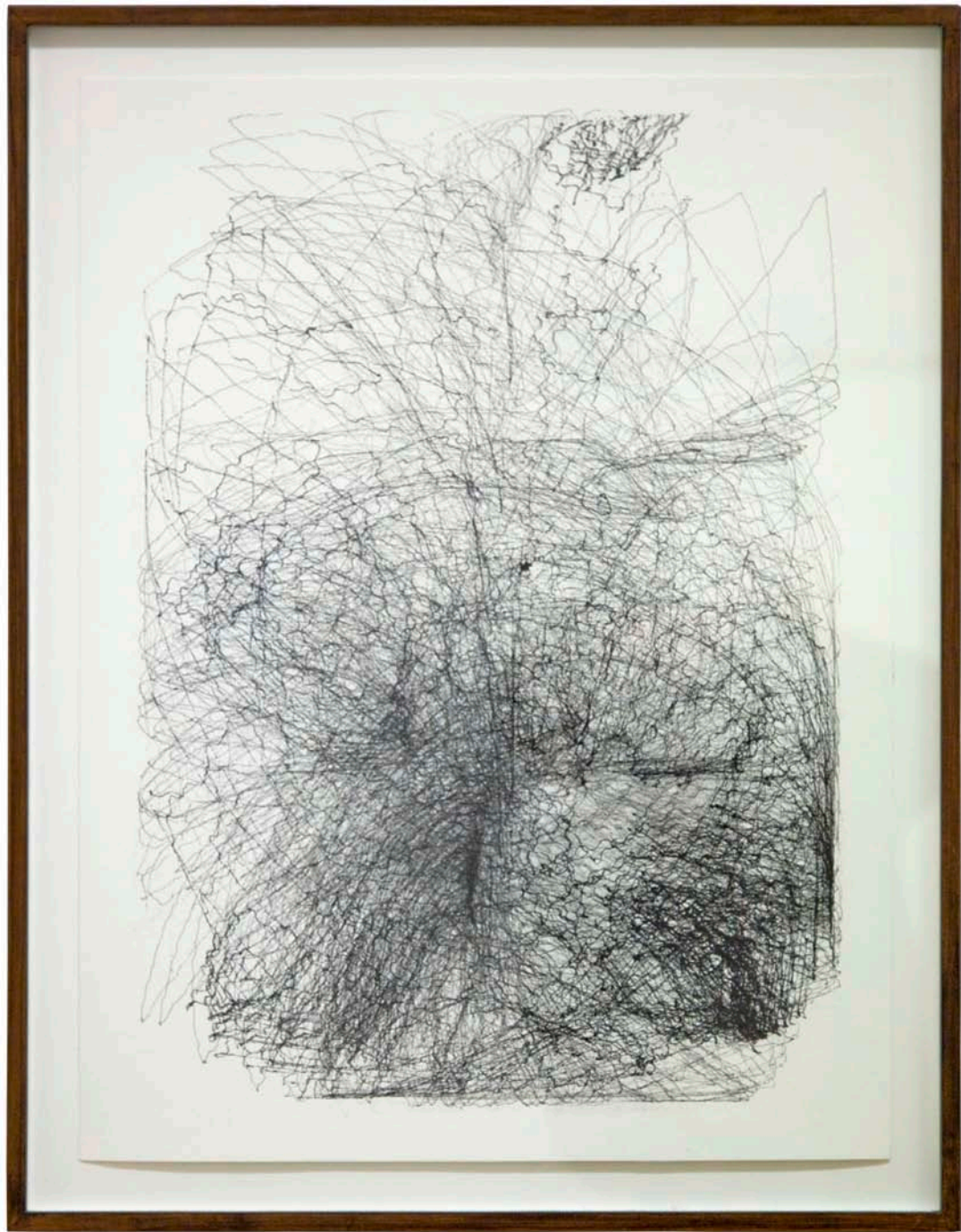
Benja Sachau



o.T. (Dark Star)

63 x 49 cm gerahmt · Kugelschreiber auf Papier · 2010

Benja Sachau



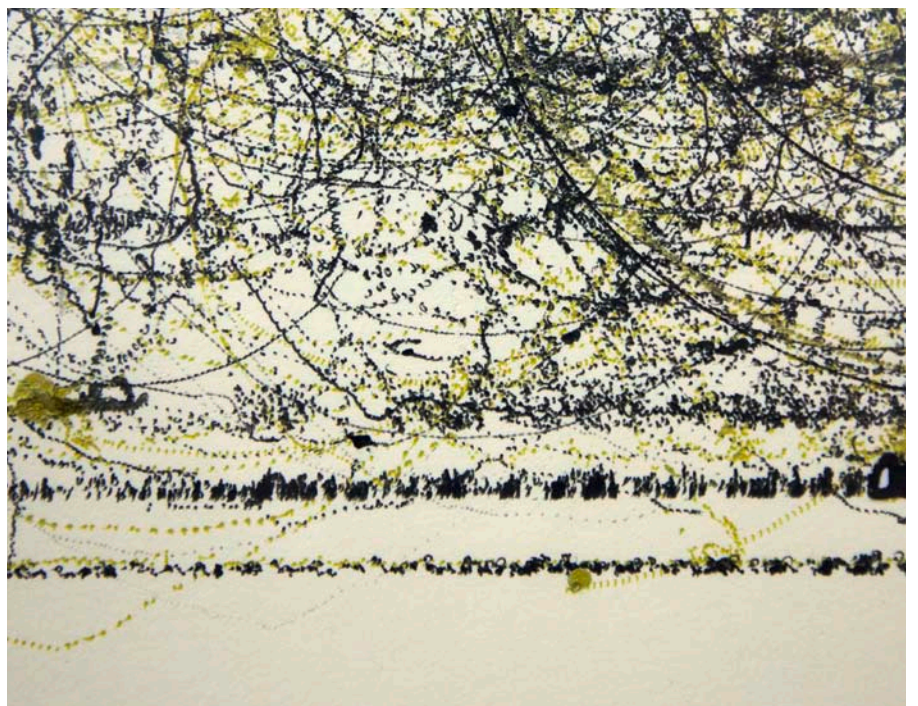
o.T. (Zero II)

63 x 49 cm gerahmt · Tinte auf Papier · 2009



o.T. (Mentorship Programm)

63 x 49 cm gerahmt · Kugelschreiber auf Papier · 2010

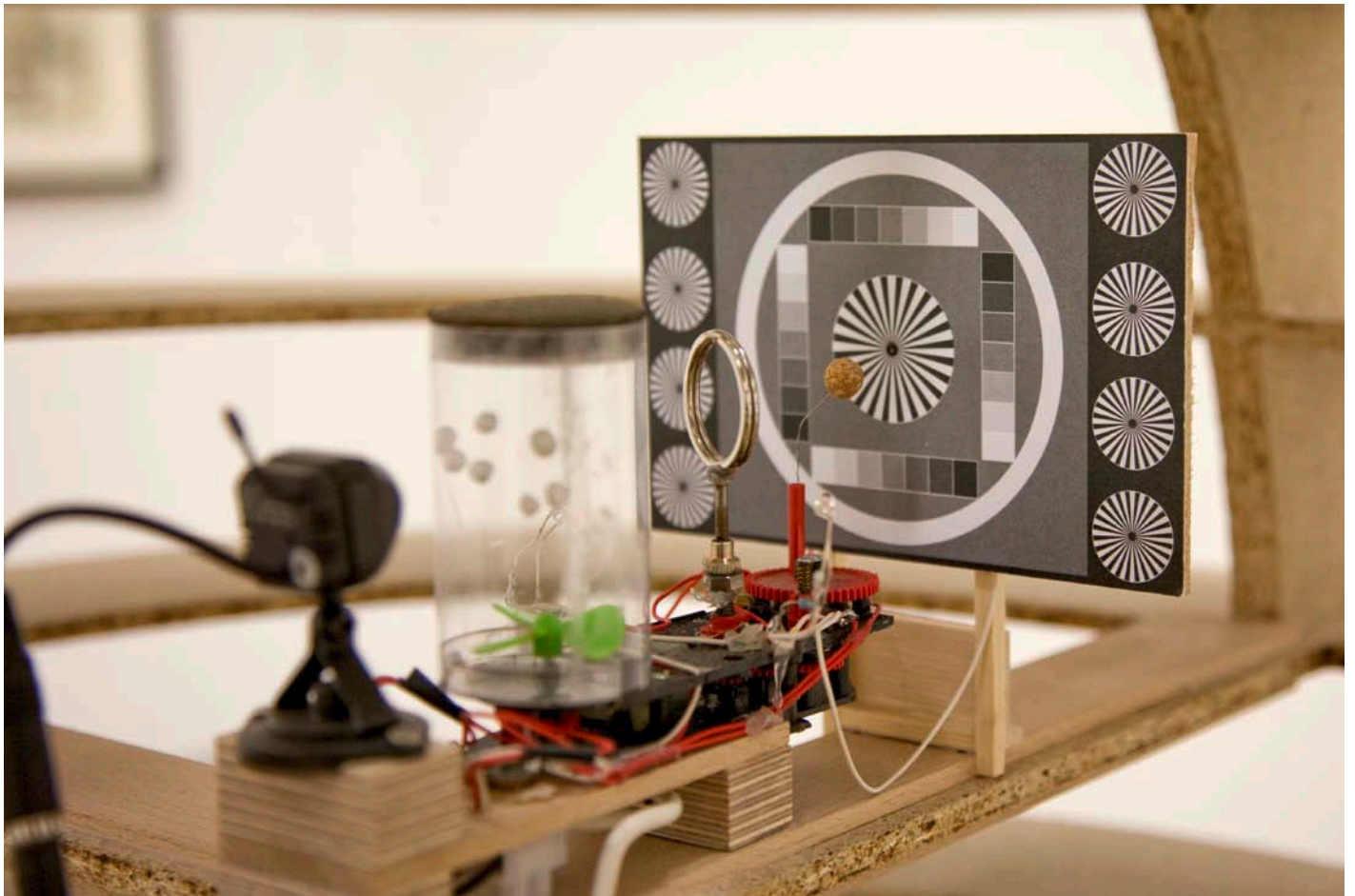


o.T. (Orbit III)  
30 x 40 cm gerahmt · Tinten auf Papier · 2009

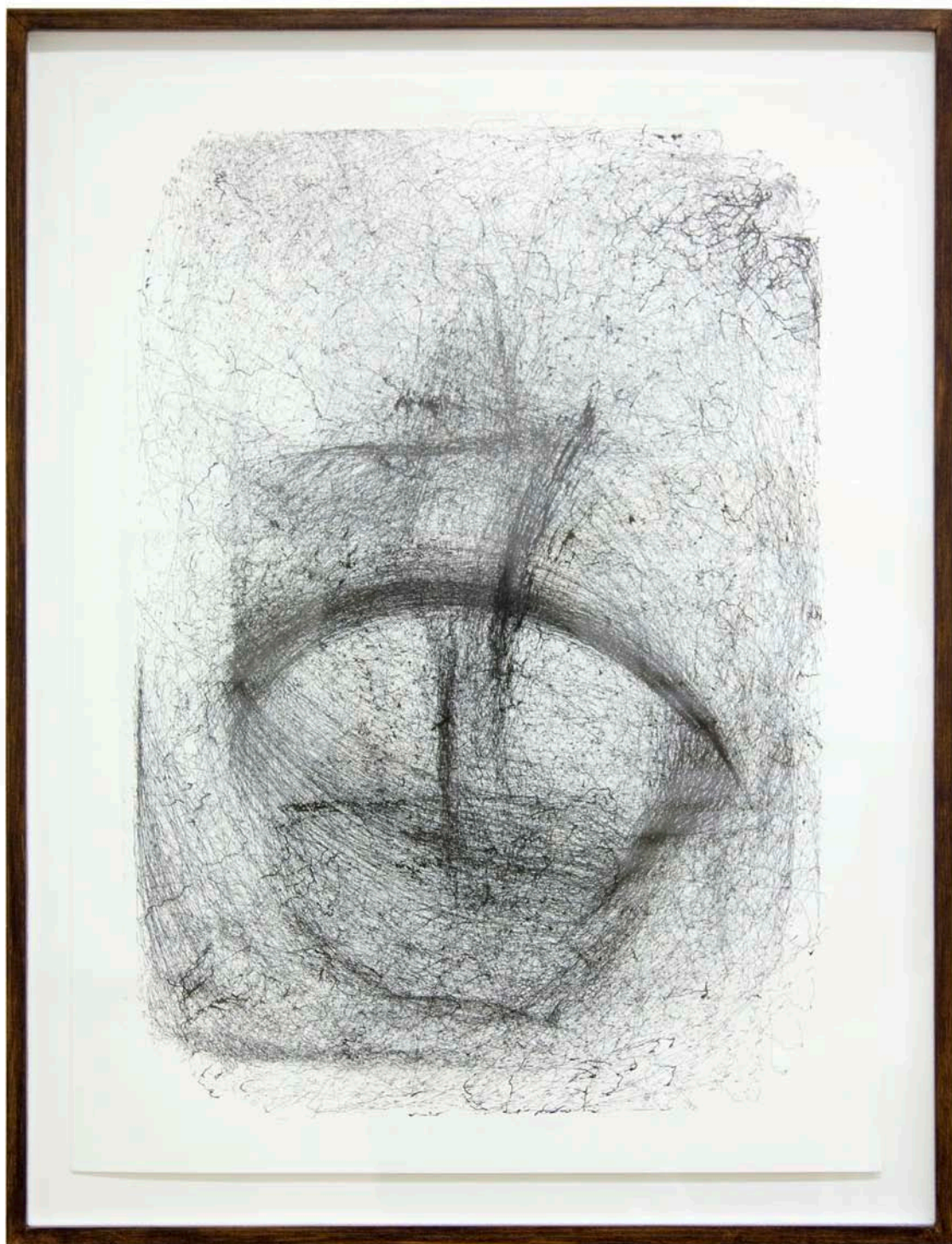


**Dual Theorem**

2tlg. · 186 x 80 x 80 cm; Maße variabel · Mixed Media; Videoprojektion · 2010



Benja Sachau



**o.T. (Babylon)**

63 x 49 cm gerahmt · Tinte auf Papier · 2009





The Professional Sessions: The Hale-Bopp Comet (Annual)

Following the first remote viewing session in a November 1996 pilot project... The project was a success... The project was a success...

Remote viewing sessions were held in a room at the Farsight Institute... The project was a success... The project was a success...

Farsight Professional Hale-Bopp Study 1

The project was a success... The project was a success... The project was a success... The project was a success...

Remote viewing sessions were held in a room at the Farsight Institute... The project was a success... The project was a success...

Farsight Professional Hale-Bopp Study 2

The project was a success... The project was a success... The project was a success... The project was a success...

Farsight Professional Hale-Bopp Study 3

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Farsight Professional Hale-Bopp Study 4

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Farsight Professional Hale-Bopp Study 5

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Farsight Professional Hale-Bopp Study 6

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Farsight Professional Hale-Bopp Study 7

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Farsight Professional Hale-Bopp Study 8

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Farsight Professional Hale-Bopp Study 9

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Farsight Professional Hale-Bopp Study 10

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Farsight Professional Hale-Bopp Study 11

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Farsight Professional Hale-Bopp Study 12

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Farsight Professional Hale-Bopp Study 13

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Farsight Professional Hale-Bopp Study 14

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Farsight Professional Hale-Bopp Study 15

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Farsight Professional Hale-Bopp Study 16

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Farsight Professional Hale-Bopp Study 17

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Farsight Professional Hale-Bopp Study 18

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Farsight Professional Hale-Bopp Study 19

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Farsight Professional Hale-Bopp Study 20

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Farsight Professional Hale-Bopp Study 21

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Farsight Professional Hale-Bopp Study 22

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Farsight Professional Hale-Bopp Study 23

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Farsight Professional Hale-Bopp Study 24

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Farsight Professional Hale-Bopp Study 25

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Farsight Professional Hale-Bopp Study 26

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Farsight Professional Hale-Bopp Study 27

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Farsight Professional Hale-Bopp Study 29

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Farsight Professional Hale-Bopp Study 30

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Farsight Professional Hale-Bopp Study 33

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Farsight Professional Hale-Bopp Study 34

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Farsight Professional Hale-Bopp Study 35

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Farsight Professional Hale-Bopp Study 36

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Farsight Professional Hale-Bopp Study 41

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Farsight Professional Hale-Bopp Study 42

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Farsight Professional Hale-Bopp Study 43

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Farsight Professional Hale-Bopp Study 44

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Farsight Professional Hale-Bopp Study 45

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Farsight Professional Hale-Bopp Study 46

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Farsight Professional Hale-Bopp Study 47

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Farsight Professional Hale-Bopp Study 48

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Farsight Professional Hale-Bopp Study 49

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Farsight Professional Hale-Bopp Study 50

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Farsight Professional Hale-Bopp Study 51

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Farsight Professional Hale-Bopp Study 52

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Farsight Professional Hale-Bopp Study 53

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Farsight Professional Hale-Bopp Study 54

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Farsight Professional Hale-Bopp Study 55

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Farsight Professional Hale-Bopp Study 56

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Farsight Professional Hale-Bopp Study 57

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Farsight Professional Hale-Bopp Study 58

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Farsight Professional Hale-Bopp Study 59

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Farsight Professional Hale-Bopp Study 60

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Farsight Professional Hale-Bopp Study 61

The project was a success... The project was a success... The project was a success... The project was a success...

Farsight Professional Hale-Bopp Study 62

The project was a success... The project was a success... The project was a success... The project was a success...

Farsight Professional Hale-Bopp Study 63

The project was a success... The project was a success... The project was a success... The project was a success...

Farsight Professional Hale-Bopp Study 64

The project was a success... The project was a success... The project was a success... The project was a success...

Farsight Professional Hale-Bopp Study 65

The project was a success... The project was a success... The project was a success... The project was a success...

Farsight Professional Hale-Bopp Study 66

The project was a success... The project was a success... The project was a success... The project was a success...

Remote Viewing at The Farsight Institute

The following material was forwarded to us concerning Courtney Brown and his experiments in remote viewing at Farsight. www.farsight.org/announcements.htm

A. Moving toward earth a celestial object four times the size of earth tracking right behind comet Hale-Bopp, a ringed sphere, self-existing light source, surface uniformly smooth and lustrous even at the pearly an identical in brightness.

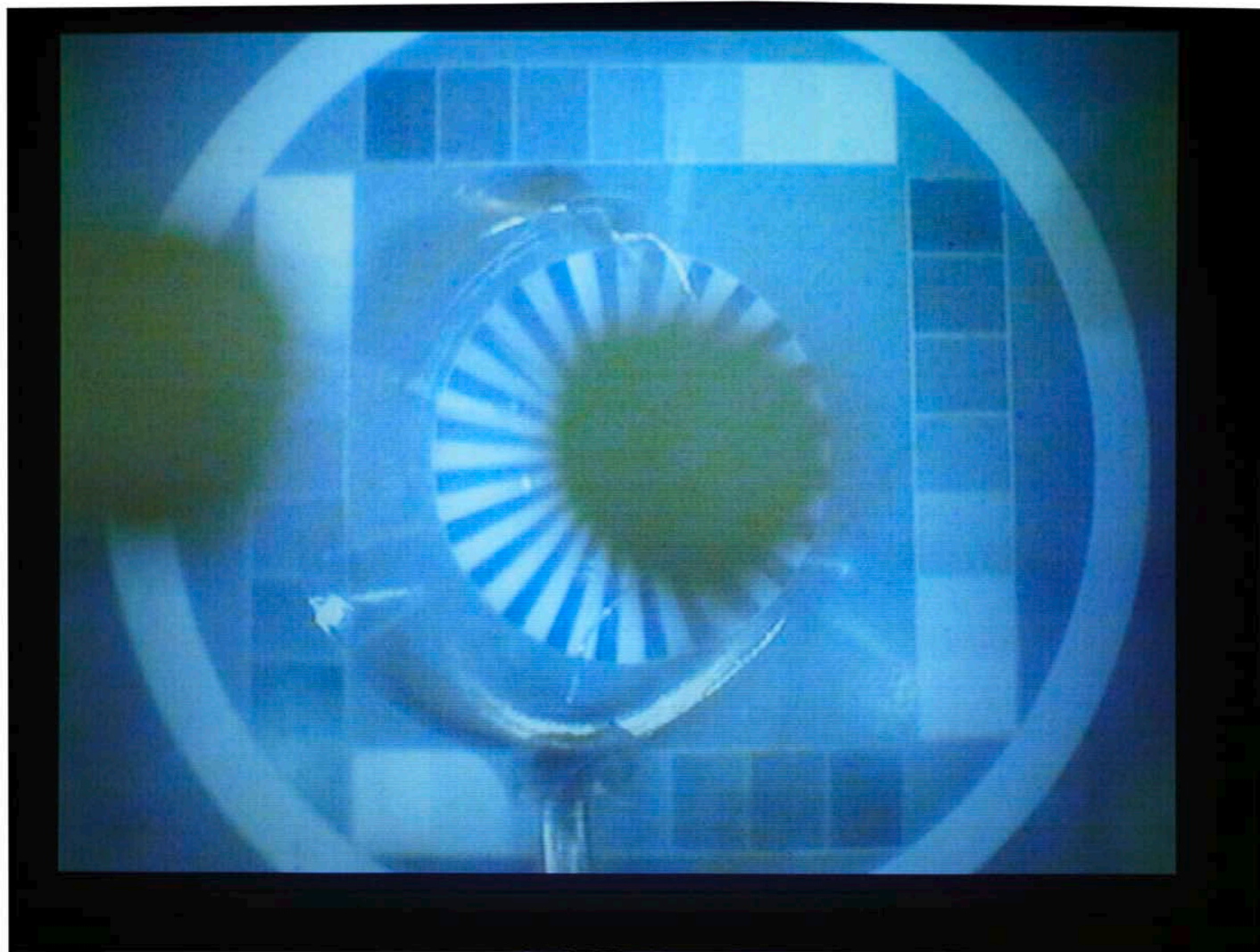
B. This object and event are verified by legitimate astronomers worldwide, but I thought to include remote viewing interpretation below. Courtney Brown's remote viewers have made the following statements:

- 1. The approaching celestial object is built from borrowed technology, including human-assisted perhaps dating back to Atlantis.
2. Not a weapon.
3. Constructed with materials not currently known.
4. Composed of technological and organic materials within a matrix of thought.
5. Object recently appeared from subspace; has been MOVED into position within the last 24 hours.
6. It is under artificial control and will interact with human DNA.
7. The object is acting to awaken us, but is being misunderstood by our world leaders. The decoding process must be made within the notion of space-reality and universal thought forms.
8. Keywords: consciousness, enlightenment.
9. Government began removing Hale-Bopp photographs last May.
10. The object is sentient, self-aware.
11. It is sending a message but decoding processes are not going smoothly by government intelligence sources.
12. Target object is involved with awakening and unfolding. Object has telepathic, recording and transmittal elements within it.
13. The subspace elements are being understood.
14. Subspace grid is the underlying key.
15. More of similar objects will be coming this way.
16. Object was a joint project of many groups of beings, greys, humans, Andromedans.
17. Greys were instrumental in technology because they possessed it. Purpose is galactic evolution. Humans living now have restarted the project, but the failure of space-time is immediate and forthcoming events will be powerful.
18. Object may have function as symbolized by the object in 2001 Space Odyssey.
19. Object could be a transformed planet.
20. The object is a sentient object with an emotion as we understand.
21. The object has multiple parts, involved in process of encountering sectors.
22. Object fulfills destiny. Mission will not be stopped.

C. Additional comments and reports.

- 1. Everything that happened in the past is still going on.
2. It is possible to change a timeline.
3. Energies and phenomena represented by object are not limited to physical realm.
Ken Stradman, SearchNet's IPO Mailing List





**Dual Theorem**

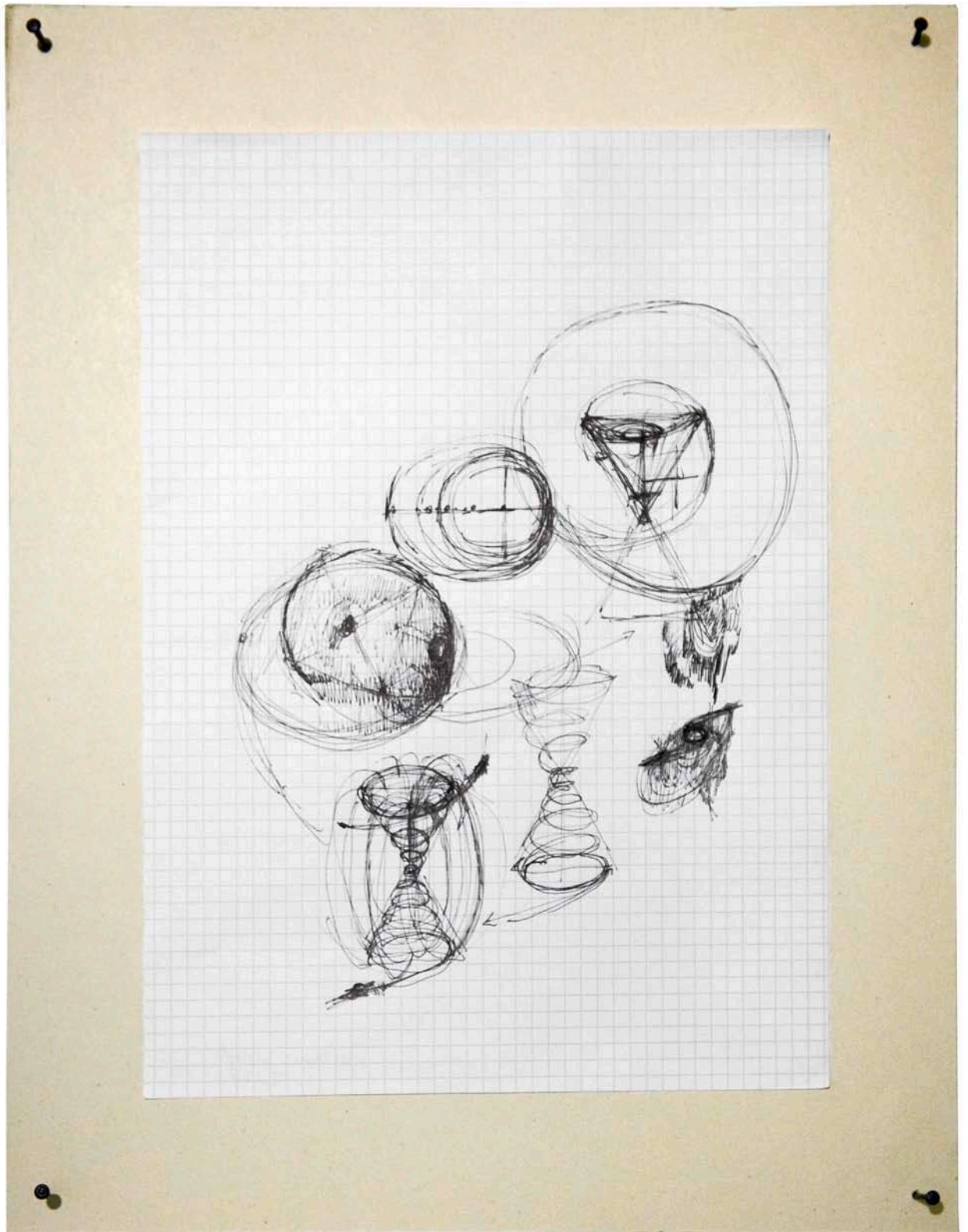
2tlg. · 186 x 80 x 80 cm; Maße variabel · Mixed Media; Videoprojektion · 2010

Benja Sachau



**Supreme Truth**

190 x 80 x 80 cm; Holz, Messing, Stahl und Acryl · 2009



Dominic Wood



Urself  
29,7 x 42 cm · Tusche auf Papier · 2010

## **AUFSTIEG & FALL**

Dominic Wood & Benja Sachau

*Kunst und Transzendenz:*

*Dichotomie oder Einheit? Bedingt das Eine das Andere, oder das Andere das Eine?*

Die Frage, die sich hier stellt, ist natürlich ob sich diese Begriffspaare zwangsläufig nur ausschließen oder ergänzen müssen. Aber in einem ähnlichen Verhältnis stehen die Werke von Sachau und Wood eben zueinander. Wenn man ihr Vokabular als Ganzes nimmt, dann merkt man schnell, dass wir es hier mit einer verwandten Syntax zu tun haben. Im Gesamtkontext bergen ihre Formen und Motive sakrale Elemente. So lassen sich in Woods Werk Totempfehlstrukturen und Mandala ähnliche Muster erkennen. Mit ihren Kompositionen aus Ouija-Brett vergleichbaren Spuren und kosmischen Umlaufbahnen spielen ebenfalls Sachaus Arbeiten auf spiritistische Anwendungsgebiete an. Inhaltlich sind diese Werke keineswegs als okkultistische, religiöse, mystische oder sogar esoterische Stücke zu verstehen. Stattdessen geht es unter anderem um eine prozessuale Auseinandersetzung – sowohl auf künstlerischer wie auch auf rezeptiver Ebene – mit metaphysischen Phänomenen, die allesamt physikalisch eindeutig und nachvollziehbar sind.

Dass die Stücke – oder Forschungswerke – von Sachau und Wood nicht aus ein- und demselben Holz geschnitzt sind, lässt sich wiederum ganz klar in der Variation der Werkschau erkennen. Wo bei Sachau minuziöse, elektromechanische Konstruktionen maßgeblich sind, setzt sich Woods Schaffen mit einer bewussten, meditativen Abwesenheit des Bewusstseins auseinander. Während Sachau ganz spezifische Zitate von sonderbaren – und teilweise gefährlich-exzentrischen – Theoretikern aufgreift und präzise untersucht, entzieht sich Wood jeglichen, klar abgegrenzten Referenzen. Und schafft es Wood in seiner Malerei und Skulptur sich universellen Wahrheiten prozessual anzunähern, so hängen Sachaus Konstruktionen die Manipulationen aus, die partikularen Glaubensbekenntnissen in Sekten zugrunde liegen.

Was bei „Aufstieg und Fall“ demnach gezeigt wird, ist ein Zustand, der sich nicht beweisen lässt, aber trotzdem vorhanden ist. Wie der Strom, den Sachau benutzt um seinen Werken Leben einzuhauchen, oder seine Kugel, die invertiert ist, sehen wir nichts, aber doch alles. Ebenso der Prozess, der sich bei Wood abspielt, wenn er ein Gemälde zu seiner Vollkommenheit erfährt: In ihrer Vereinfachung stellen die Malereien nichts physikalisch Greifbares dar, aber in der Feedbackschleife unserer Rezeption erleben wir mit Wood die simultane Annäherung an Nullpunkt und Unendlichkeit zugleich. Aufstieg und Fall zeigt nicht nur, sondern steht selber im permanenten Spannungsfeld. Zwischen Manipulation und Romantik. Abstraktion und Wahnvorstellung. Theorie und Physik. Sektentum und Erleuchtung. Leben und Tod. Gott und Mensch.

So ist die obige Frage, ob sich – zu einer Zeit in der die Naturwissenschaften das Geistliche weitgehend aus unserem Bewusstsein verdrängt haben – Kunst und Transzendenz noch bedingen, ausschließen oder ergänzen ganz einfach zu beantworten. Wie Sachau und Wood zeigen, sind sie gleichzeitig beides. Und nichts.

**Oliver Köhler**