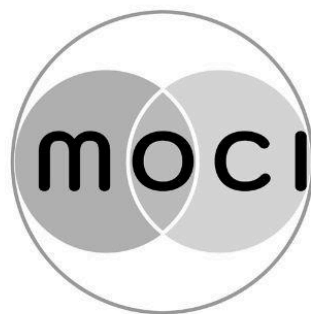




# Activational Art

An Essay by James Mahu



Movement of Consciousness and Interconnectedness

[moci.life](http://moci.life)

# Activational Art

James Mahu

## Question:

Your digital artwork is quite different from your physical paintings. This difference is comprehensive. Could you explain the reasons behind these differences?

## Answer:

Digital art can never compare to physical art, anymore than a photograph compares to the real experience of a place or experience. There is an entity that is created within my physical art. It isn't something I talk about because it scares people to hear this truth.

The painting itself is an entity, and this entity has depth. It is not contained in the two-dimensional world. Its depth arises from a fundamental purpose: To activate the higher self, it is like a doorway that has been closed and is now opened—through the painting itself. The painting becomes a doorway, but not to a new world, to an ancient one. The one we came from. The one we always exist in. The one where we are truly ourselves, as a sovereign individual and an infinite, interconnected intelligence.

I realize those sound like tall orders and high expectations to place on a two-dimensional plane, but this is why the entity exists. It acts only as an activator, not a decider. The decider is always the viewer. The viewer decides to walk through the door or portal or stay put in the realm of human physicality. If they decide to walk through, then they can experience a small measure of this true self that dreams the illusory, temporal self into existence—the very one that is looking at the painting.

Activational art, as I refer to it, is a little like a Post-It Note from our true self that says: "I'm reminding you of who we are."

I did a small selection of digital art that was really a compilation of physical art. It was an experimental effort to see how the intermixing of digital and physical art could work. To me, it did not possess the expressionary force of an entity. So, I stopped. I haven't tried generative AI art for the same reason. What I have seen is soulless. The entity is different because it comes from silicon and computer chips. From networks and servers. From electricity and power grids. It crosses the planet at lightspeed in fiber optic cables and satellites are directing its signal.

Physical art requires physicality. It is grounded. The way I work is a very physical process. I am as physically connected to the paper/canvas as a sculptor is to the marble they sculpt. It is, in part, through this physical contact that the entity is created. There is no digital counterpart for

this. The entity that is represented in each work is built from the imaginative, mental, emotional, and physical focus to build depth into the work, and for the artist to step aside from the creation process and be a facilitator of the work, *not* its creator. The entity is doing the creation.

Why do I call it an “entity?”

Entity, in my definition, is simply a soul who desires to be activational in the human world of physicality, and chooses a painting as its vehicle or body in this world. As souls, we each chose a human body, but another soul can choose a different body—in this case, a painting. The entity is the real artist. The painter—me—is the facilitator. I provide the body, will, energy, and stamina to co-create with these various entities. I have availed myself to them. This is what activational artists do, and non-artists have an understandably difficult time understanding this.

The artist is a facilitator, and therefore, they are also a co-creator. We are not creative fountainheads if we are creating activational art. The sources of activation cannot be from the three-dimensional realm, they must be from higher-dimensional realms, or else the activation cannot be felt. They manifest through the facilitator, and the facilitator-artist adds the style and personality of the painting or acting or dancing or writing or anything that is deeply creative.

So, in the framework of activational art, the “body” is the *painting* itself, imparted by the entity; and the “clothing it wears” is the *style*, imparted by the facilitator-artist. The facilitator is focused on the movement of their dominant hand, and nothing more. How much pressure they apply, the length of the brush stroke, the swiftness of their application; but every decision is left to the entity. The color choice, color intensity, subject and general form, all of these decisions are not from the facilitator. The artist only implements these through the singular focus of their dominant hand.

There is no way to replicate this in digital art or generative art. The entities that will come through those technologies will represent higher dimensional technologies. They are not organic DNA—they are inorganic creations *from* organic DNA. The entities will be different, the worlds they beckon the viewer into will be different, and this is not to say they are uninteresting or unuseful. I’m only suggesting that activational art for human consumption is best left to human artist-facilitators.

It is in the depth of the painting that the entity pulls the eye into the work. Once our eyes are truly within the 2D world, they are embraced by the entity, and the viewer can then journey through the entity’s doorway into a new understanding. You see the entity is not trying to create a “trip” for the viewer, but rather an *understanding* and *awakening*. It is not a visual

experience despite the fact that the viewer is looking at a painting. It is instead an activation of understanding that the entity wants us to remember, realize, contemplate, and ultimately integrate within us—our physical self.

Thus, the entities within activational art are guiding us to deepen our understanding of who we are. On the other hand, representational art, which is all forms of art that are not activational, its entities are not higher dimensional. They are of the physical dimension and 4-D spacetime. They are here to be mirrors of our world. To deepen our understanding of this world and this spacetime. They are not trying to remind us of who we are as a soul, but rather who we are as a human being.

This is not a judgment in any way. Both forms are much needed on our planet. However, what it means to be human is very much connected to who and what we are as souls. The old adage: *As above, so below* is wrong. As above cannot move through the various dimensions as quickly and assuredly as we would like. Ultimately, the adage is probably right, but throughout spacetime it is wrong, because representational art has covered the soul.

Representational art has unintentionally pretended to be of the soul, but it has largely failed with only a handful of exceptions. Artists engaged in representational art own the creation of their art. They do not believe in things like entities or interdimensional muses. They don't believe that art can be activational, but rather they believe art is entertaining and educational, underneath a sought-after aesthetic, conditioned by their preferred style and personality.

Activational art will grow as our collective knowledge grows. There are two forms of art: Activational and Representational, and within these, there are organic DNA-created and inorganic technology-created art forms. Where the growth will come from will be activational art and inorganic technology-created art. Activational art is the soul calling the human self to remember its original self and its interconnectedness with all life. Inorganic technology-created art is the entity of our future self as a merged technological human calling for us to envision it.

Those are very different orientations, and both are needed.