$\exists B{:}\forall A{:}\ \neg(A \in B)$

freedom explained logically

What happens, when the lines between artists, curators and artworks are crossed?
Students of Heinrich-Heine-University Düsseldorf, the Art Academy Düsseldorf and the Sint Lucas School of Arts Antwerp want to explore this question in a joint project. An exhibition, that dedicates itself to the freedom of the artistic and curatorial process of creation, will be conceived in an international context.
The exhibition room 'Weltkunstzimmer' will act as a place of symbiosis, where all participants will live, work and exhibit together. The result of the process is aimed to be a performative version of an art show.
Right after, the documentation of the process, together with the created artwork will be exhibited in Antwerp.

The title of the show „$\exists B{:}\forall A{:}\ \neg(A \in B)$ - freedom explained logically"
was created based on the project-manifesto (see below).
The opening at Weltkunstzimmer will take place on 23rd March 2018.
During the exhibition, there will be some fringe events.

You can find more information at: **freedomexplainedlogically.com**.

Manifesto

An open workshop, where artistic creation takes place is given, when the following applies:

1.1 Scope

$$\forall A\ B\ \ (A = B \Leftrightarrow \forall C\ \ (C \in A \Leftrightarrow C \in B))$$

Artistic compositions are only equal, when they contain the same elements.

1.2 Unification

$$\forall A{:}\ \exists B{:}\ \forall C{:}\ (C \in B\ \Leftrightarrow\ \exists D{:}\ (D \in A \land C \in D))$$

For every composition of the first kind there is a composition of a second kind, that contain exactly the same elements of the elements of the artistic composition of the first kind as an element.

1.3 Infinity

$$\exists A{:}(\exists X \in A{:}\ \forall Y{:}\ \neg(Y \in X) \land \forall X{:}\ (X \in A \Rightarrow X \cup \{X\} \in A))$$

There is a composition of the first kind that contains the emptiness and with any random element also the artistic composition, which contains the unification of these random elements with an artistic composition that contains one of these random elements as an element.

1.4 Potency

$$\forall A{:}\ \exists P{:}\ \forall B{:}(B \in P\ \Leftrightarrow\ \forall C{:}\ (C \in B \Rightarrow C \in A))$$

For every artistic composition of the first kind there is an artistic composition of potency, whose elements are exactly a partial composition of the artistic composition of the first kind.

1.5 Regularity

$$\forall A{:}\ (A \neq \emptyset \Rightarrow \exists B{:}\ (B \in A \land \neg\exists C{:}\ (C \in A \land C \in B)))$$

Every non-empty composition of the first kind contains an element, that is a composition of the second kind, so that the composition of the first kind is disjoined from the composition of the second kind.

1.6 Substitution

$$\forall X, Y, Z{:}\ (F(X,Y) \land F(X,Z) \Rightarrow Y = Z) \Rightarrow \forall A{:}\ \exists B{:}\ \forall C{:}(C \in B\ \Leftrightarrow \exists D{:}\ (D \in A \land F(D,C)))$$

If an artistic composition of the first kind exists and if every element of this composition is substituted explicitly by any artistic composition, the artistic composition of the first kind devolves into an artistic composition.