

Is Covid-19 or Coronavirus a work of Art, as informed by my new 5-pointer ART THEORY - ANTOA?

Subtitle: Can social analysis of Art or Creativity expose false medical science/practice?

According to my **NEW THEOREM OF ART – ANTOA**, a work of creativity displays relevance, sincerity as well as social context, and is up to date, when it complies with at least 3 of the following 5 points:

- 1) Individual history/footprint or personality:** The work needs to contain an individual statement by artist, express his personal preference or reflect sincere creative character.
- 2) Social context:** Show social relevance, weave work in socio-historical background, deal with issues pertaining to the communal or social value of human existence.
- 3) Old and new meet:** Did the artist innovate, revolutionize an old, known technique to create a new, emotionally and spiritually relevant viceversa appealing message?
- 4) Abstraction:** How did the artist explain or present the abstract side of creation, as eg in visual artistry, in poetry, even in photography? Does he/she give viewers, consumers, readers etc., an idea to or explanation of abstraction, eg tells us where it came from and where it leads us to, or is interpretation solely left to our own making, without any hints at why such a colour blotch or specific shape or repetitive, sliced and peeled off pattern expresses creativity?
- 5) Message, value, symbolism:** Does the work contain a message that touches our emotional, personal, inner level, adds value or signifies why we should see the work as Art?

1) **Covid appeared first between the last quarter of 2019 and 1st month of 2020** but only started to effect drastic medical counter-measures from about March 2020, when so-called lockdowns referred to states of health emergencies in a number of countries around the world. Making it difficult to ascertain an individual footprint, specific only to this kind of health threat.

This was due to alleged medical specialists differing widely in its method of treatment.

Especially against a specific, Covid-only character spoke an essay by the German virologist Drosten, whose doctoral qualifications subsequently came into disrepute and whose influence on government decision-making was immense. In an essay already published on 24.1.20, he had defined an irrelevant series of DNA or cell sample tests, identified by fluorescent radiation as negative or positive, but yielding false positives on end. His premature suggestions then outlined the main test method adopted by WHO (which was defunded by the then-US government) and has since been in use worldwide.

However, only 6 people had died of this alleged threat by date of article's publication but results and test method in there henceforth became the ultimate standard in Coronavirus tests worldwide! His essay was insincere, misleading, false, irrelevant. Basically he lied about the individual character or signifying norm of Covid because how could he know after only 6 deaths that this was a major threat to mankind as a whole?

The only individual signifier to Covid thus far is Drosten's doubtful and scientifically controversial essay, published in a magazine that he had edited himself and where no serious peer-review took place before release of the information. And taking into account the many methods of treatment, from blood thinners to antibiotix to anti-malarial tablets to flu medication and now even to alleged inoculations with mRNA fluid, a dangerous and risky cocktail of virus and chromosomes, which does not immunize but only prevents the occurrence of Covid, and thus is an anomaly of language and medicine, no individual character in the substance termed Covid-19 can be detected.

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Were Covid a work of Art, hypothetically speaking but valid in real terms of poetic or lyrical or even language considerations, including literary or Fine Art points of view, so-to-speak, Point 1 of ANTOA would not be valid here.

2) In recent months, but at least for the last half-year, since the detection of a more severe Covid strain in Belgium, medical influencers in Germany and the USA brand this strain as the most lethal and dangerous Covid mutation yet found and call it either the UK or South African variant. Yet viruses do mutate and change, that's part of their nature and this knowledge has been part of any serious virologist's toolbox not only since the discovery of this SARS strain, or Coronaviruses in general, but has been known for decades.

Yet in the German and US medical tyrannies, exercised by a class of extremely foolish at same time powerful fake experts, the alleged high-risk Coronavirus variant or mutation has only been discussed for, let alone discovered since the last 6 weeks or so!

And is discussed in an utterly prejudicial fashion and to the detriment of the real facts and figures on the ground in eg UK and South Africa, in social contexts which seem utterly different to the highly manipulative views, propagated by mass media organisations in Germany and the US, and elsewhere.

This has led to the German TV channel ZDF branding the South African Covid variant as source of all evils and reason for blocking entry into EU from that country. Meanwhile the social contexts in which Corona appears in Germany and South Africa are totally different.

German society has been plagued by a total lockdown of social life since mid-December, 2020, where shops, restaurants, hospitality industries, museums, Art galleries, theatres, cultural institutions and even hair-dressers and fitness studios have been shut down. Strict social distancing and mask wearing regulations came into force, too, and this in utter contravention of constitutionally enshrined rights to freedom of movement and privacy. A court in Thuringia has recently declared these regulations as unconstitutional and struck down a heavy penalty, levied on a group of revellers who had allegedly illegally gathered in April of 2020.

Yet in South Africa, in same period, social conditions are very different, only level 3 lockdown regulations have been in effect. Shops, restaurants, hospitality industries were operational and only had to close after 8pm.

This could not be compared with even the so-called "lockdown light", in operation in Germany from 12 November to 16 December, 2020, which already saw the closure of all hospitality and sports businesses, as well as complete shutdown in amateur sports circles, ranging from team to individual disciplines and effectively shutting out all lower league activities.

Even as late as Sunday, 31-1-21, German TV news on Channel ZDF referred to the South African situation as completely out of hand and chaotic, consequently allowing the ban of all travels from there! Meanwhile on Monday, 1-2-21, only one day later, the South African president himself went on TV, announcing another easing of Covid regulations due to numbers of infections having come down considerably, and registering alcohol sales once more. Effectively announcing a lifting of restrictions to a lighter level 2 plane. And this, while the most lethal and dangerous Covid variation on earth cut down the South African population, according to highly manipulative and propaganda-spreading ZDF news!

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Thus social contexts for Covid spread or health emergencies are rather different in different parts of the world and become objects of manipulation for repressive regimes who force medical insurance on people by law which then is exposed as utterly useless in case of a real health crisis!

Were Covid a piece of true Art, its social relevance had to be universal and applicable independent of regional or geographic difference, same as music is a universal language that transcends all regional and political boundaries. This according to ANTOA, and we therefore find point 2 = pertaining to the communal or social value of human existence as inapplicable. The hypothetical claim that Corona artworks contain relevance of social applicability in a universal concept of human society is invalid.

3) Old meets new and innovation is the result as a true work of Art flourishes, reaches the surface and breaks up our stale standards of perception and evaluation.

Defence minister slams action of soldiers read a headline in the South African media shortly after the level 5 lockdown had been declared in March of 2020. A group of soldiers in uniform beat a man to death who was found in possession of alcohol, yet inside his own private front porch in the township of Soweto near Johannesburg. Surely these measures were worse than the virus itself and remind us of the Apartheid system shortly before it broke down. Another description for the nasty action of the soldiers would be OLD MEETS OLD, the ANC government just like its predecessor, the Apartheid regime, used soldiers in uniform to put down the aspirations of its citizens. The use of alcohol had only been forbidden in public, yet the man who had to suffer dire consequences for his actions was found within his own private quarters. Covid provoked a disgusting work of Art here, so-to-speak, that did not show any signs of innovation or revolutionizing a skill or work technique. Rather it perpetuated what was known and detested among the general public for long.

A 2nd example of OLD MEETS OLD or NEW MEETS INEFFECTIVE in terms of Covid environments, its context in a complicated social network too easily oppressed by non-sensical and anti-social health restrictions, yet whose transgressions are not punished by death but by hefty fines, filling government coffers, is the chemical analysis of swab samples. Used to either pronounce a positive infection or a negative diagnosis, although both could show no symptoms of light flu and dry coughing usually associated with initial stages of this rather new and unusual health threat.

But both, negative and positive findings could lead to utterly different outcomes. And can also be overturned and declared null and void as in the case of the Polish ski jumpers, initially banned from participating in the famous 4 hills tournament in Germany and Austria, then re-admitted on account of one single test result overturned due to political interventions, and going on to dominate and win the event!

One method of detection, together with its implications, came from previous virological testing for HIV/Aids, Hepatitis and other virus diseases that have been with us for quite a while. Back then as much as nowadays, the method uses so-called cycle threshold values (ct values), indicating the presence of the virus. It thus constitutes a well-known technique of determining positivity of a virus in body of test patient. It also helps now as much as it did back then in indicating treatment (with medication or by isolation and medication) and public contact tracing.

And right now a series of studies are underway, connection cycle threshold values (of DNA or cell samples, even respiratory swabs) to likelihood and probability of catching the so-called Covid -19 substance.

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Again it's OLD MEETS OLD or NEW MEETS INEFFECTIVE, taking into account the technique of measuring infections with the onset of fluorescent radiation to establish the cut-off barrier for negative or positive (viral) character of cell or nucleic acid samples. Creative innovation as result of a refreshing overhaul of technique, leading the artist/researcher/medical examiner to a kind of skill-based revolution and facilitating a much better understanding of the issue (virus load of human body cell sample) goes out the window.

And even though some researchers think COVID-19 testing among low incident groups were a method not previously employed for any respiratory virus disease, they disregard the blood-borne element in successful detection and treatment of this dangerous substance, and gallantly overlook the high rate of false positives such tests can produce. Where OLD MEETS NEW may have partly been achieved the concept does not impact significantly on determining a socially based creative value here. Therefore, Point 3 of ANTOA is rarely applicable in the case of the Corona substance as hypothetical and innovative work of Art.

Instead, Covid-19, as becomes clearer and more obvious by the day, should rather be seen as part of a monumental and artificially-created health fraud along colossal and world-infesting bloodlines, promoting false, misleading and inaccurate medical standards! This in opposition to **HEALTHY LIVING** as creative standard, emanating like achievable and up-to-date goal from a yet undefined and confusing globe-spanning medical crisis.

Already, Covid-19 or the substance so created and falsely treated as pulmonary or lung disease, would fail social analysis along skill-based or personality enhancing faultlines, leaving behind a gap of unknown width. At same time shoving this health and welfare risk into the plastic end of mass based curios production, falsely interpreted as works of Art and purchased for all the wrong reasons. Then displayed or given as gifts in toxic, almost lethal environments, lacking any claims to social relevance or to building networks of mutual respect and cultural diversity. Showing without doubt that **social analysis of Art or Creativity can surely expose false medical science/practice!**

Nonetheless, let me continue the surprisingly obvious and valid evaluation of a hypothetical Art value intrinsic in the Coronavirus threat or not, with the remaining 2 points of ANTOA, namely the issues of abstraction and of messages that contain symbols and create value:

4) Would Covid be an abstraction of something else and where would it come from and where would it lead us to? For Abstractionism, as I call it, to work in Art, similar to reduction of chemicals in a photographic lab environment, setting out a clearcut path to meaning, we as viewers, consumers, Art critics and lovas, need to know: Where did it come from, what is its title and where does it lead us to, the controversial piece called Abstract Art?

Covid-19 as disease particle could easily be abstracted or separated from or even peeled off human organisms, off life in general, and constitute an outstanding albeit risky and dangerous Abstraction. Its character real abrasive and even mystifying, an element all too often applied in Abstract Art, yet as often misleading and not really enhancing the Abstract value. Or painting a clearcut path to meaning. One could also say a test swab, taken from a patient, were an abstraction of disease, and could be visualized as serrated, irregular and somewhat upsetting, even disturbing graphic shape. This can be seen in the surprisingly one-sided representation of the virus or new substance called Covid-19, as spiked circle or ball of a human cell, and used as graphic representation in the media and even in scientific publications over and over again. Meanwhile it is rarely a real representation and could have been drawn, painted, photographed in many other ways, from completely different angles. Yet leaving its nature as a well-meant Abstraction of the real thing in place.

However, for ANTOA's 4th point of consideration or insight to be applied, above questions of origin and intent or aim need to be answered. And except to its hypothetical end of killing us and leaving humanity in tatters no satisfactory answers can be obtained. This counts especially for Covid's origins, which some say stem from a High-Security Chemical Lab in the Chinese city of Wuhan, while others point to sewerage network underneath north Italian metropoles and again others point to Harvard University in the USA, to its Bio-Chemical department that has been long known to research genetic modification of body cells. It even hit the headlines in January of 2020, around the same time that German virologist Drosten published his fake essay. Bone of contention was the arrest of two Chinese agents, employed by the Chinese government, who were registered students in Harvard's Bio-Chemical department and wanted to fly to China on behalf of its head, a certain Prof Charles Leiber, but were nabbed at Chicago International airport and held indefinitely in the USA. On pretext of espionage! The Chinese government on the other hand claims Covid-19 was produced in a US chemical warfare lab and came home under disguise of the US delegation for the World Military Games, held in Wuhan earlier in 2019. There is yet another source, saying the French Institute Pasteur, a lab on similar lines than the Wuhan P4 virology centre, the latter expanded with US and French government funding, researched Coronaviruses for the last 30 years and one of their outcomes was the setting free of Covid-19!

Which leaves us groping for the answer to the salient question: where did it come from and where does it lead us to, this almost surreal Abstraction? Surely to worldwide states of medical emergencies cannot be the answer to the 2nd part of the question because we would end up in nowhereland, with the downfall of humanity, let alone of medical knowledge and practice, Covid-19's unsettling aims or goals.

Again, from this short discussion, it can be stated, even Point 4 of ANTOA, the origins and meaning of Abstractionism, which by the way are also disputed inside certain creative or Arty-Party circles, cannot be detected as yet and therefore also Point 4 is invalid.

5) What about creative message that contains symbols and value?

Point 5 of ANTOA allows for message, symbolism and value to judge a creative piece on basis of true, sincere, relevant and up-to-date Art. Meaning: often artworks are difficult to understand or appreciate weren't it for a certain message associated with them, at times expressed in the title, at times expressed in symbolism or value created. So that pieces countering the general decay of our environment eg, be that in urban centres or even out in countryside where certain species seem to be hard to find or rubble is deposited or derived from toxic herbicides illegally sprayed on agricultural fields, speak of creativity in their messaging and symbolism to us. Independent of skills applied or branch of Art chosen or individual element, giving it a specific hand-writing. Yet these works create meaning and social value that may be mistaken for propaganda or technically poor representations of nature. Where soiled rivers, leaked or dried out fresh water streams, toxic underground water tables or even radiation from poorly managed nuclear waste deposits become the focus of relevant and often controversial works of Art.

The American photographer Ansel Adams eg turned the promotion of pristine nature, especially in the Yellowstone and Yosemite National Parks, into amazing, oftentimes outstanding and striking visual Art. He also sharpened the universal application of photographic techniques while defending the urgent protection of the environment.

In one of his contributions on the Covid-19 health threat, French Prof D Raoult from the hospital for infectious diseases in the city of Marseille, has stated that one of the side-effects of exposing and treating Covid-19 is a plethora of prejudicial opinions spread in the name of science.

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As he puts it, people of a low science grade claim greatness of their messaging by manipulating, even restricting the treatment of Covid on account of political posturing, hidden behind the smokescreen of membership in Science Councils or Advisory Boards. Organisations of immense social influence who work closely in cohorts with governments. But who excel with low medical insights and very poor messages, suddenly uplifted to great scientific values! And who, like the German virologist Drosten from the Charity hospital in Berlin, can propose utterly unnecessary lockdowns and other anti-social measures. Spreading messages and giving value to an unsurpassed negativity in health care options and public healing strategies. And in Prof Raoult's case hinder development of guidelines for **HEALTHY LIVING**, eg promotion of the use of antibiotics like ANZ and anti-malarial tablets like **HYDROXYCHLOROQUINE** to effectively fight the Covid-19 threat.

Covid's current message is in fact anti-creative, anti-social and as yet utterly destructive and negative, hindering appreciation of its symbolic worth, if it has any at all, by allowing political interests and profiteering pharma companies to spread confusion, chaos and uncertainty in the world. Communal interest to foster respect and the advance of freedom is turned upside down by so-called distancing and mask wearing rules. And the current form of the Covid monster, rather an anonymous concept without any creative claims, furthermore makes a mockery of such terms as "togetherness", "teamwork" or "the human spirit". So that what is sincere, relevant and up-to-date, namely to protect those at high risk from infection and advise others to follow **HEALTHY LIVING** standards, without much alcohol, even less nicotine consumption, and in support of Mineral and Vitamin supplements, especially in times of a heightened medical crisis, has no place in the Covid or Coronavirus quagmire and shows once more that hypothetical binding with socially based Art or Creativity is a very, very long way off! Rather my application of social evaluation of creative action in ANTOA without doubt **exposes false medical science/practice!**

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This article, entitled <Is Covid-19 or Coronavirus a work of Art, as informed by my new 5-pointer ART THEORY – ANTOA?>

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