PERSISTENT IN-FORMATION DETERMINES FORM

An experiment on the visionary capacity of the heart



Mya Lurgo

Aesthetics of the Imperceptible · San Cesario di Lecce, 2019

CURATORIAL DOSSIER
REVISED EDITION 2026

Persistent In-formation Determines Form

An experiment on the visionary capacity of the heart

ARTIST	Mya Lurgo
PLACE AND DATES	Fondazione Lac o Le Mon, San Cesario di Lecce, 19–21 August 2019
WORK	*One Way, Wu Wei*, 2019

“Form follows the traces of the will.”

The Golden Book, 2019

Curatorial dossier. Revised edition 2026, reconstructed from the original materials of 2019. Original title: *La persistente in-formazione determina la forma.*
Cover: Mya Lurgo, *One Way, Wu Wei*, 2019, semicircular diptych, mixed media on canvas, ø 20 cm.

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Editorial note 2026

This dossier brings together and orders in a single document the materials produced in 2019 for the experiment *Persistent In-formation Determines Form*.

It gathers the work carried out at the Fondazione Lac o Le Mon, the participants' de-signs (*di-segni*: drawings that are also signs), the questions that emerged during the research and the passages of Meditative Writing collected in *The Golden Book*.

The 2026 edition does not set out to erase the original character of the research. It does, however, distinguish four levels more clearly: the protocol of the experiment, the observations that emerged, the artist's interpretation and the Meditative Writing.

The Golden Book and the Questions in the course of the work remain an integral part of the genealogy of the research: they are not appendices, but the place where the experiment takes shape, questions itself and goes on generating new questions.

The project at a glance

A work hidden from view, a declared intent and a question: is it possible to glimpse, with eyes closed and before meeting the painting, something of its form?

TITLE	*Persistent In-formation Determines Form. An Experiment on the Visionary Capacity of the Heart*
PLACE AND DATES	Fondazione Lac o Le Mon, Casa Cafausica, San Cesario di Lecce (Italy), 19–21 August 2019, within the cycle *Estetica dell'Impercepibile* (Aesthetics of the Imperceptible) curated by Emilio Fantin, with the artists in residence
TARGET WORK	Mya Lurgo, *One Way, Wu Wei*, 2019, semicircular diptych, mixed media on canvas, ø 20 cm
CONDITION	The work remains covered by a cloth until the end of the exercise; the participants are told only its title and creative intent
METHOD	Breathing, voluntary expansion of the Field of the Heart, visualisation with eyes closed, graphic transcription on paper; a single cycle lasting a few minutes
OUTCOME	In the artist's reading, the de-signs show the basic aspects of the work: the two halves, the central space, the lines, the dots

The project grows out of the intuition that a creative intention held continuously throughout the artistic act may help to determine not only the visible form of the work, but also an inner or immaterial configuration associated with it. The experiment investigates this hypothesis through a practice of guided visualisation, carried out before the participants see the painting.

I · THE PROJECT

Context: Aesthetics of the Imperceptible

From 19 to 21 August 2019 the Fondazione Lac o Le Mon, a centre for artistic research and experimentation in San Cesario di Lecce, hosted the cycle of meetings *Estetica dell'Impercepibile* (Aesthetics of the Imperceptible), curated by the artist Emilio Fantin.

The programme continued the research begun in 2017 on the relationship between reason and intuition, followed in 2018 by an exploration of listening, while continuing to question aesthetic forms that cannot be reduced to ordinary perception alone. The Foundation is based at Casa Cafausica, an early twentieth-century farmhouse surrounded by a park of about two hectares, with olive trees, fruit trees and a *hortus conclusus* with a citrus grove.

In this setting Mya Lurgo proposed to the artists in residence *Persistent In-formation Determines Form*, an experiment built around a work hidden from view and a question: is it possible to glimpse, before the physical encounter with the work, some elements of its configuration through a practice centred on the Field of the Heart?

> Jacob Böhme – German Lutheran philosopher, theologian, mystic and alchemist – teaches that nothing in nature, created or born, fails to manifest its inner form outwardly, because what is inward always tends towards revelation. In the forms we can see and recognise – stars and elements, creatures, trees and plants – the desire of the eternal being shows itself, having taken body in an image. This is why form, the "signature", carries its own reason within it.
>
> After Jacob Böhme, *De signatura rerum* (1622), recalled in the materials of 2019



Fondazione Lac o Le Mon, Casa Cafausica, San Cesario di Lecce, 2019

I · THE PROJECT

The work: *One Way, Wu Wei*

One Way, Wu Wei, or action without action, is a semicircular diptych twenty centimetres in diameter: two halves of canvas separated by a vertical cleft.

While the work was being made, the intent that follows was held steady in the artist's mind throughout the creative arc: no extraneous thought, Mya Lurgo states, crept in. This same text, together with the title, is the only information given to the participants.

ARTISTIC INTENT COMMUNICATED TO THE PARTICIPANTS

> *The work is an apparent duality of forms.*
> *Perceptual deception, mediated by the senses, taints existence.*
> *One Way, Wu Wei is a way not marked by roads or steps,*
> *because the Way of Love is all-pervading.*
> *The Way of Love is a door open onto the Age of the Rainbow,*
> *each with their own colour, yet all united and integrated in A-MORS:*
> *the absence of death.*
>
> Mya Lurgo, concept of *One Way, Wu Wei*, 2019

In the protocol of the experiment the painting remains covered by a cloth until the end of the practice.



Mya Lurgo, *One Way, Wu Wei*, 2019, semicircular diptych, mixed media on canvas, ø 20 cm





Mya Lurgo, *One Way, Wu Wei*, site-specific photographs in the kitchen and dining area of the Fondazione Lac o Le Mon, 2019

I · THE PROJECT

Hypothesis and technique of the Field of the Heart

The original hypothesis is formulated in the materials of 2019 as the possibility of "glimpsing the energetic matrix that sustains and enlivens form", that is, the Archetype of Form, taking the word "archetype" in its Platonic sense: the substantial essence of sensible things.

It all stems from the intuition that persistent in-formation determines form, even though human beings are not yet accustomed to com-prehending — to holding together — the outer constitution and its immaterial counterpart.

In the 2026 edition this formulation is kept as the author's artistic and spiritual hypothesis. On the methodological level, the experiment observes whether, before the work is seen, graphic configurations emerge among the participants with elements that recur or are akin to the structure of the hidden work.

Téchne for seeing within, through the heart

1. Close your eyes and breathe through the heart, ideally widening its field beat after beat, like a large screen or blank sheet.
2. Let the signs, lines or configurations suggested by the imagination emerge in this empty space, while the intent of the work is read again.
3. Open your eyes and transfer the glimpsed signs onto the sheet, without yet seeing the target work.

Origin of the technique

In the documents of 2019 Mya Lurgo specifies that she received this technique of inner vision through her own practice of Meditative Writing, recorded in *The Golden Book*, which at the time of the experiment had reached its seventeenth volume.

Meditative Writing is not presented as an experimental result: it is the inner source from which operative indications, questions and hypotheses emerge, later brought into artistic experience.

> *"Intuition and the heart are synergic and together allow dialogue without dialectics. From form one can trace back to information."*
>
> *The Golden Book*, 2019

II · THE EXPERIMENT

San Cesario di Lecce, August 2019

At the Fondazione Lac o Le Mon the practice was carried out only once and for a few minutes. None of the participants had any previous experience of the exercise.

Original protocol

The work is present, covered by a cloth. The participants are told its title and creative intent. After the guided visualisation, each transcribes onto the sheet the configuration intercepted in their own inner field. Only afterwards is *One Way, Wu Wei* shown.

Already in the original document the artist notes an operative limit: a single session may not be enough, and trained subjects, being more relaxed, might produce more detailed inner images. Hence the indication, for future applications, to propose the meditation at least three times, so that further details may be received intuitively over several rounds.

First formulation of the aim

> *"My experiment aims to demonstrate the morphology of intent, that is, how far persistent inFormation – steady and constant creative intention – induces in the viewer of the work, a priori, even before seeing it, a stylised imagination of the work itself. An original sign. A guiding line."*
>
> Mya Lurgo, text of 2019

The further the viewer is able to enter the Field of the Heart through the meditation guided by the artist, the more they will be able to behold within themselves the whole of the immaterial configuration that animates the work. Intent, when the artist does not stray into misleading thoughts, has a consistency of its own: it is not visible to the naked eye, yet it runs through the warp and weft of the work. It is an integral part of the work, all the more so if the artist is conscious of it and respons-able. One question remains open: will such intent do the viewer good or harm, in their relationship with the work?

II · THE EXPERIMENT

The de-signs and the first convergences

After the exercise, the de-signs are observed and grouped by the artist according to formal similarities, looking for identical and kindred traits: it is this shared objectivity that can bring out the imperceptible configuration, in this case the formative forces of *One Way, Wu Wei*.

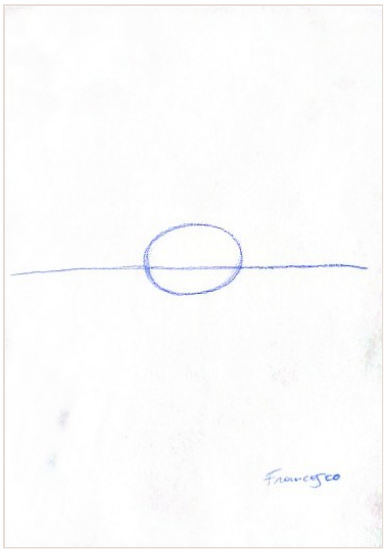
The reading of 2019 identifies recurrences relating to the bipartition of the diptych, the central space between the two halves, lines, radiance, the spiral and forms of unification. These categories are the artist's interpretation, made after the experience, and are kept here as part of the research process.

> *"Some participants glimpsed the two halves of the canvas, others the dots, others again the lines... Taken together, the basic aspects of the work* One Way, Wu Wei *were identified."*
>
> Mya Lurgo, summary of the results, 2019

The participants carried out the exercise only once: a first take. In the pages that follow the de-signs are presented in the five groups established by the artist.

Group I – Diptych, central space, spiral

The first images focus on the diptych and on the space between the two canvases. The spiral form is read by the artist as a reference to the Way of A-MORS declared in the intent of the work: this is why, among the objective archetypes, a universal archetype comes into play.

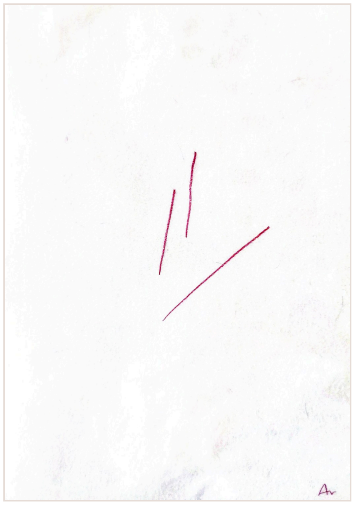
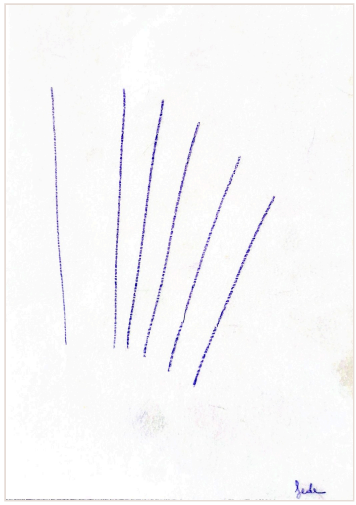






Group II – Edges, lines, waves, dots

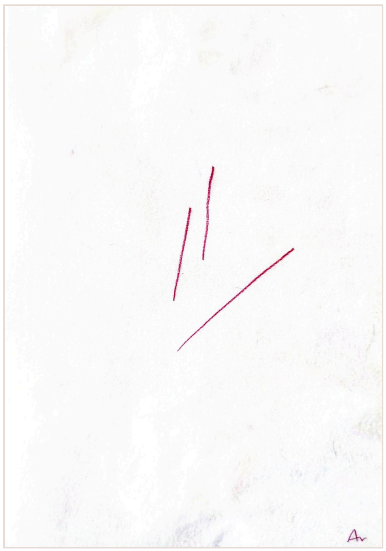
The second series focuses on the physical space between the two canvases and also perceives their edges, like rails within which that space can express itself. The horizontal “waves” enter further into the substance of the work, into the fluidity that is part of the creative gesture, as do the “dots” marked on the canvas to indicate an expansive motion. For Paul Klee, the materials of 2019 recall, a line is a point in motion.

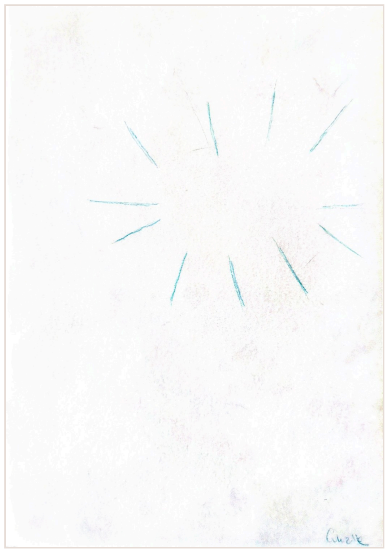






Group III – Radiance and extension

In the third group the focus falls on radiance. In one de-sign it is barely hinted at, yet when the sheet is laid over the work in transparency it fits precisely, both for the space between the two canvases and for the lateral “surge” from which the waves depart. The de-signs that follow tell again of this boundless extension, imaginable beyond the limits of the canvas. The fulcrum remains the spiral.







Group IV – Unifying forms

In 2019 this group is described as the most “impalpable”: what the heart grasped is linked to the universal archetype. What is observed is the appearance of continuous or interlaced forms; the artist’s interpretation connects them with the overcoming of the duality imposed by the diptych, healed by the unifying concept of “one way”.







Group V – The living fulcrum

The last de-signs share the perception of a fulcrum, a living fulcrum: the core of the spiral, that vital *quid* which emerges from action without action, Wu Wei.



Participants' de-signs, coloured pencil on paper, Fondazione Lac o Le Mon, August 2019. Left, two sheets superimposed in transparency. In the reproductions the ground of the paper has been lightened to make the marks legible.

III · THE RESEARCH

Questions in the course of the work

The questions that follow are the philosophical engine of the research: they mark the point at which the experiment meets the problem of the archetype, of creative will and of the artist's responsibility.

- If a human being consciously places themselves in unity with "the Love which moves the sun and the other stars", may they dare to generate archetypes?
- Is the human being destined only to copy from the World of Ideas, without ever being able to bring about a creation dictated by their own creative flair?
- Might the World of Ideas concern minerals, plants, animals and the human physical envelope, leaving to human consciousness that *quid* of free will – epigenetics – needed for an autonomous creation?
- Has the Universe provided for humanity a future as creators, or a life as replicants, according to universal archetypes that determine us at various levels?
- If the Principle of Creativity can be enacted by human potential, what action would allow human beings, too, to conceive archetypes in the immaterial – in that part of heaven not perceptible to the ordinary senses – and which of these would find a place beyond the material veil?
- Can the making of archetypes or intangible models, when sensed or imagined with the sensibility of the heart and not with the ordinary senses, be regarded as the creation of immaterial art?

In 2019 these questions are set in relation to the introspective inquiry developed through Meditative Writing in volumes XVI and XVII of *The Golden Book*. It is this relationship – question, writing, experience, new question – that the 2026 edition intends to make legible.

III · THE RESEARCH

The Golden Book – Meditative Writing

The passages that follow are given as the artist's Meditative Writing, translated from their original formulation.

They are not presented as experimental data, but as material internal to the research: the place from which hypotheses, operative images and orientations emerge, later compared with artistic experience.

A creation without evident intent
has an unconscious intent
Creating for the sake of creating does not produce beauty
beauty is not accidental
Whoever creates with pure intent sets coordinates on the visible plane
and on these matter gathers, is drawn to them
Matter cannot subsist without the first cause that upholds it
You cannot create matter without first having decided, consciously or not, what it will look like
The archetype of the work is traced in the etheric
Whoever remains empty can imagine the content and the substance
(meditation on the field of the heart)

Intuition and the heart are synergic and together allow dialogue without dialectics
From form one can trace back to information
Creative freedom lies in bringing together the known and the unknown
The universe has provided the choice of whether to join the creators or the followers
(cre-Active: those who activate formations already conceived)
When the human being identifies with the Self, they are divinely creative
The human being is not destined to reproduce forms already thought
Their part in creation is to co-create in intent and in form
Whoever creates in unity with God cannot consider themselves solely responsible
the ability is shared

The Art of the Spirit is an ability shared with one's own Self, in unity with God
The energy placed in the deliberate creative gesture can refer only to various forms and colours
Not everything is attracted, because the will imprints the imagination that follows from it
Form follows the traces of the will
By imagination I mean the inner guiding lines and the outer ones
The only creation takes place in the Self; here the will becomes concrete in forms and conformations

The painter who paints the cat connects with the archetype (the universal of cats) and then determines at will the cat they consider ideal for themselves
The painter who takes up canvas and brush without a cause
expresses the shadow or the unknown that still inhabits them
The painter who creates consciously in unity with God and the Self has, and places, another energy in the work;
that energy vibrates on several planes or levels because it is animated by consciousness

Not all works are makers of archetypes; some are inspired by archetypes
Others elaborate several archetypes together, and some are living light, living matter
because the painter's personality is laid aside and the Self works through the physical vehicle
– your hands are celestial branchings; they listen to the voice and produce forms and imaginations –
Heaven cannot choose what to accept and what not from human creation, but the law of attraction holds, and whoever is one with the Self creates celestial works that do no harm to the good. "Black" works find room underground, not in the light

The artist who creates in unity with the Self generates in matter and in light
It is Art of the Spirit, not immaterial art.
Every creator creates in their own image and likeness
You cannot create things beyond your reach
Whoever wears the Spirit creates spiritually
It is not only the form: the substance, too, is part of creation

There are those who remove with the chisel their (own) surplus to bring to light the form given to the spiritual idea (symbol), and those who first create the coordinates of light and then let form follow
In both cases the creative will prevails
Whoever creates is responsible for placing in matter and in spirit "aggregating volumes":
connotations to which similar ideas and forms will attach themselves by elective affinity
It is therefore important that the artistic operation lead to a good and just configuration
so as not to introduce dangers into the circle of cause and effect

The Golden Book XVI–XVII, 2019

Terminological note 2026. In the original texts the name appears as "Arte dello Spirito" (Art of the Spirit). The current research adopts the form ART OF THE SPIRIT. The passage of 2019, "It is Art of the Spirit, not immaterial art", is kept here because it is a direct antecedent of the name used today.

IV · RE-READING 2026

Methodological note 2026

The experiment is artistic research: what it documents is a repeatable protocol and a collection of signs to be compared with the work.

What is observed, what is interpreted

The sequence is precise: the work is hidden; the participants are told its title and intent; a guided practice with eyes closed takes place; the participants trace signs on paper; the de-signs are then compared with the work and grouped by resemblance. In the materials of 2019, recurrences emerge relating to bipartition, central space, lines, dots, radiance, the spiral and unifying forms.

Tracing these recurrences back to an energetic matrix, to an Archetype of Form or to a shared Field of the Heart is the artist's reading, internal to the artistic and spiritual framework of the research. The categories of resemblance were built after the experience, and the title and concept were known to the participants before they drew.

The question of training

The most evident limit of 2019 is the brevity of the practice. At San Cesario di Lecce the exercise was carried out only once, for a few minutes, by people meeting it for the first time. A practice done once in a lifetime remains bound to the subjective predisposition of whoever performs it.

Vision with eyes closed through the Field of the Heart is a trainable faculty: cultivated through consistent practice, it may develop a predisposition, just as happens with attention, listening and gesture.

The artist's hypothesis

Already in 2019 Mya Lurgo noted that trained subjects, being more relaxed, might have produced more detailed inner images. **This is the point the research now intends to put to the test: not what is glimpsed at the first experience, but what happens when the practice becomes continuous.**

Planned developments

The next applications provide for at least three successive cycles of visualisation, groups that practise regularly, blind target works, anonymous codes for the participants' sheets and control images with which to compare the de-signs.

IV · RE-READING 2026

From the research of 2019 to the ART OF THE SPIRIT

Re-read in 2026, *Persistent In-formation Determines Form* appears as an important step along the path that would lead to the ART OF THE SPIRIT.

Several nuclei destined to become central are already present: the responsibility of intent, the continuity of attention during the creative act, the observation of inner processes, breathing as a perceptual device, the relationship between visible form and inner configuration, and Meditative Writing as an instrument for questioning the practice.

In 2019 these elements are not yet organised in the current vocabulary of Integral Alignment and metacognition. Their presence is nonetheless recognisable in the method: the artist tries to keep thought, emotion, gesture and intent coherent, and questions the quality of what she places in the work and in the relationship with the viewer.

“The artist who creates in unity with the Self generates in matter and in light. It is Art of the Spirit, not immaterial art.”

The Golden Book, 2019

This sentence, written in the context of the research of 2019, takes on a particular genealogical value today: it anticipates the name ART OF THE SPIRIT and already marks the passage from the idea of immateriality to the question of the quality of the consciousness that creates.

IV · RE-READING 2026

Open conclusions

Persistent In-formation Determines Form does not close with a definitive answer. It remains open, as a performative gesture.

At San Cesario di Lecce some participants traced de-signs in which the artist recognises the basic elements of *One Way, Wu Wei*. More than a result to be archived, it is an invitation to repeat: the experiment lives each time a work is veiled, an intent is spoken and a group of people close their eyes to meet it before seeing it. Each new performance – with another work, another intent, other participants – is at once work and research.

The central point remains twofold: on the one hand, to understand how far creative intent may contribute to the form and the reception of the work; on the other, to investigate how far perception can be educated to pause before recognition and automatic interpretation.

A glance from scientific research

Neuroscience studies vision with eyes closed within the field of visual imagery. The vividness of mental imagery varies widely between individuals and has been related to the excitability of the visual cortex.[1] In a five-day study, imagery training did not increase imagery strength, but improved participants' ability to evaluate the quality of their own imagery — their metacognition of imagery.[2] In experienced Deity Yoga practitioners, a visualisation-based meditation produced a marked immediate increase in performance on visuospatial imagery tasks.[3]

These studies concern the capacity to generate, maintain and evaluate inner images, not their correspondence with a hidden work: on this point the question remains entrusted to artistic experience.

In this tension between the visible and the imperceptible, form and information, intention and reception, the experiment continues to operate.

1. R. Keogh, J. Bergmann, J. Pearson, "Cortical excitability controls the strength of mental imagery", *eLife*, 2020.
2. R. L. Rademaker, J. Pearson, "Training Visual Imagery: Improvements of Metacognition, but not Imagery Strength", *Frontiers in Psychology*, 2012.
3. M. Kozhevnikov et al., "The Enhancement of Visuospatial Processing Efficiency Through Buddhist Deity Meditation", *Psychological Science*, 2009.

Documentary sources

The dossier was reconstructed and reorganised in 2026 from the original materials in the artist's archive:

- the complete dossier of the experiment at the Fondazione Lac o Le Mon, 2019, with the participants' de-signs, the questions and the extracts from *The Golden Book*;
- an intermediate version of the residency materials and of the de-signs;
- the later summary of the experiment on the visionary capacity of the heart, also published at www.myalurgo.art;
- the photographs of the work *One Way, Wu Wei* and of the places.

References cited in the materials of 2019

- Jacob Böhme, *De signatura rerum*, 1622, on the relationship between inner form and outer image.
- Paul Klee, on the line as a point in motion.
- Claudio Widmann (ed.), *Archetipi. Gli universali che ci determinano*, indicated as a study reference together with readings in theology and anthroposophy and the artist's Rosicrucian path.
- *The Golden Book*, volumes XVI–XVII, Meditative Writing by Mya Lurgo, the internal source of the research.

This edition orders the existing materials and introduces methodological and editorial frames dated 2026. It does not replace the archive originals, which remain historical documents of the research.

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