

*(English )*

# FRANK C. HAUSER

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Visual Art Artist - Technological Surrealism



# Frank C. Hauser

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**Frank C. Hauser** is a person without borders. This concerns his residences, his art and other activities. Hauser lives anywhere and nowhere. Artistic disciplines he puts into practice are - among other things - painting and designing jewellery and cinematographical surroundings.

Hauser had exhibitions all around the world. His art opens a world of symbolism and refers to occult and art historical traditions. He is not a magical realist nor a surrealist, but he calls himself a 'magical surrealist'. His artwork can be classified as 'technological surrealism'.

Early in his life Hauser wanted to become an artist. Forced by his parents, he followed a scientific education and the academy of arts at the same time. He graduated in physics and parapsychology. Later on prof.dr. Frank C. Hauser gained benefit from this combination of studies. "Because of this, my work radiates a well-considered, scientific attitude of life," he explains, "mixed with the fantastic insanity of the artist."

### **Ectoplastic forms**

In his earliest childhood Frank C. Hauser was faced with spiritual apparitions. He attended seances of his mother, an Austrian aristocrat, secretly. Strange, ectoplastic forms he saw there. Was this real, or fraud of the participants?

His American father lived by that time in the world of science and technology, of aircraft construction and missile engines. Frank became highly interested and made sketches and drawings of it. His interest in technology discharged into designing spaceships for 'Alien 3' and 'War of the Gods'.

The dreamworld of his childhood led Frank from the protection of the elderly house, high up in the mountains, to dimensions with supernatural creatures – from Earth or other planets. These visions, combined with interest in technique, led to his own unique style, his 'technological surrealism'.

### **Eroticism**

Another part in Hauser's artistical development was his fascination for the plasticity and beauty of the female body. This resulted in artwork that combines eroticism and surrealism, together with a breath of neo art nouveau. Due to Hauser's twofold background, his models tend to absolutely anatomical perfection.

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## **Science and fantasy**

As a realist Frank C. Hauser is very aware of the perceptible world that surrounds him, but he is convinced by his fantasy that this reality is also imaginary.

His studios breath a magical atmosphere. The visitor imagines himself in an Asian or Egyptian environment. The windows are blinded, light is regulated on drawing tables and easels with innumerable spotlights.

In this way the artist creates his own world, in which he arranges sunrise and sunset by himself – a universal pipe dream, that came to life by the ‘Hauserical’ combination of fantasy and technological precision.

"Something considered voluptuous by one person, might be seen as a demonstration of tangible beauty by another."

*What do you mean with surrealistic-ectoplasic dreamworld?*

My theme follows partly from compulsive act; important is reproducing my psychic and mental reality by painting. Difficult for me is: the innumerable possibilities that take place in completely different situations of existence, completely different dimensions.

*What do you mean with 'other dimension'?*

In the first place it is a matter of space and time. But also: an ectoplasic situation in an environment we don't know at all, of which we only have vague assumptions. A surrealistic, abstract place to be that runs parallel to our world. A corridor to comprehension of immense space and time. Our life on Earth is apparently three-dimensional, we can hardly imagine a fourth dimension. Unless one practises meditation in a far-reaching way, like Tibetan monks, maybe then one can penetrate into more dimensions.

*The dimensions penetrate each other?*

Creatures of light and planets exist, that are so complex and hard to believe and describe, that it is practically impossible to scientifically approach them. On the other hand possibilities of transport exist, that are so illusory and complex that they outrule our imagination.

So don't expect you can explain plurality of dimensions! With a spectrum of colour and light that we don't even know, and that has other, unknown colour values, absolutely strange and unknown as they are to us.

If you want to call something like that 'heaven', I could imagine. However I think you can't give such places a name. Yet I try to describe those worlds, by painting them.

*Value of colour?*

Value of colour, yes. In principle the colour of my work is rather amorphous. Things I see in my mind's eye, I perceive them in a kind of diffused light, it seems amorphous because of that. In flowing tints, without becoming screaming tints. In our well-known, three-dimensional world, the spectrum of colour is more vivid, more obvious and dominantly present.

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*How is colour in proportion to shape?*

I don't base my surrounding shapes only on imagination, I just see them like that. I perceive it like that! In my opinion an artist may see insane things and reproduce them. I don't mind people criticizing this. I am an artist after all, so I may do this. Perceiving such forms and colours happens during a kind of coming loose of your material body. Sometimes I am watching myself while I am painting, you could say.

*You mean...*

Coming out, yes. Nothing strange for someone who has done extensive research on parapsychological matters, is it?

*Do you attempt to translate these perceived realities as realistic as possible to our familiar, common world of shapes?*

Of course it is not just about simple realism. Take a look at my 'women paintings' for example. You are confronted with a beautiful woman, but in an environment narrating and expressing so much more! The total picture of the surrounding is architectural, but also the woman is in essence architectural, as she is a biological-technological demonstration. That is my opinion.

Perceiving a woman on a surrealist chair for example, as on some of my representations, you might say it is a chair on one hand, but on the other hand the woman is one with it. Normally spoken you can be seated in a chair and get up again. That is our life: get seated and get up on your feet again. But in my work a chair isn't just the comfort of a seat, but rather a basis where you can identify yourself with that other possibility of existence. You could say the chair is softening the birth trauma.

*Sounds cryptical!*

What I mean is: I try to bring back the models in that state of security, which is not to be found in our everyday world. These women, these models, are intertwined with 'extraterrestrial' matter. There is no talk of inability to leave or forbidden to leave. It is all about the safety they find in the situation they are in. In the animal world you can also see that tendency for a safe, secure hiding place.

Yet I try to penetrate into unknown, invisible realities, of which I have certainty they exist. In there, our normal, visual world (the one we know)

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has come to an end. Therefore my diversity in presentation. Sometimes I present a nirvana situation and sometimes a world of hell-fire, a bardo.

Another example: a presentation called 'The power of passion' should not just be seen erotical, but also in the sense of passion in your thoughts, in your mind. This passion is much more intense than when considered only bodily, sexually. Meditating, pushing through intense thoughts and emotions you can't practically describe, because they are so intense.

The combination of strong passion and meditation is not common.

It is difficult to express in words, therefore I make performances. Back to the women: If you look at overall performance, you should also consider the chakras lodged within, which are so providing for harmony in life. Eroticism is an important part of that, although not everyone likes that. The surrounding of the woman is of more essential importance than the woman herself, presented as a form within. The astrality of the environment predominates.

*Your repertoire of uncommon entities hasn't exhausted the possibilities by using creatures of light, demonical figures and imaginary women?*

No, in my recent works aliens also make their presence. In the long run spaceships will be steered by telekinetical mind control, I am sure about that. A technology aliens already have in their package of knowledge. By getting better acquainted with my work, you will discover many secret alien technology is interwoven. And how should I know about that? Find out for yourself! I don't care what people think about that.

*Is there a 'link' between all kind of entities you present?*

All shapes on Earth are of alien origine in my opinion.

An example: is it correct to interpret voluptuous forms as being voluptuous? If merely considered Indian culture, every issue concerning eroticism and erotic body language should be interpreted completely different already. Isn't it only the cosmic aesthetic, the beauty of material shapes, therefore something of a much higher significance and value? Something considered salacious by one, might be a presentation of materialized beauty for another. A voluptuous bodyshape is an universal form you find again in nature, but also in technique. Look at the design of the most recent airplanes!

## **Cosmic healing: the philosophy of Frank C. Hauser**

Frank C. Hauser is a person without limits. This concerns his residences and his art and scientific activities. But especially regarding his outlook on life and philosophy: you can't consider them apart from the person and his work.

### **Birth as resurrection**

Hauser doesn't put limits to our existence. The phenomenon 'birth' stands for him for the resurrection out of a totality of energies, as expressed in his artwork 'Light of Signal'. Hauser regards the environment as "the womb of birth" of the material being.

### **Biological machines**

Hauser doesn't recognise the natural restrictions of the human body. He considers the body, that was born and dies again, purely as a biological machine. "I don't attach absolute value to it," Frank Hauser puts forward. "Someone who has undergone a drastic medical operation, knows this is an experience that changes the vision on the human body radically for the rest of his life."

### **Evolution to perfection**

Human bodies and other existences are not completed realities for him. The present existences won't maintain, he postulates. In the long run man will become a mandroid: half human, half robot. A creepy vision on the future? No, man will be better off, Frank Hauser expects. The physical and mental problems will decrease, harmony feelings will increase. In our present form we experience enormous restrictions, through which we end up in a "spiral of degeneration".

"We must reach an even higher level of technology, in connection with a more advanced psychological level. That will prevent degeneration and lift us up to a higher standard of living. If we fail, we will revert to former mistakes, still grown worse by the immense technological progress we are confronted with by then. Without mental evolution, destruction will grow merely worse."

### **Total picture of energy**

Hauser doesn't believe in restrictions. His mythical themes are those of an artist that considers himself "very religious". They refer to a "total

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picture of energy”, which everything comes to development and evolution from. A prehistoric process of unprecedented energies. Hauser’s physical, academic background has no room for blind religion, only for knowledge. Nevertheless Hauser regards his ‘religion’ as great as a system of science; it isn’t a matter of believing in but of being convinced of. He is convinced of the existence of an Allmightiness, with which he is confronted as well as in science as in his dreamworlds and artistical performance.

### **The world is a laboratory**

Hauser erases the borders between nature and the artificial. He regards the world as a huge laboratory. We might live in a gigantic workshop for “extraterrestrial experiments”. Therefore he often depicts women on an altar of sacrifice. They sacrifice themselves for the experiment. For renewal. For survival. Women symbolize survival for Hauser, they are a source of survival.

And the men? They are not able to develop life in such a way, they are only supplier of building materials. Therefore women play an more important part in Hauser’s work. But most certainly, the man is a source of power, a “potential of being”. This comes to life in his work as well.

### **Cosmic healing**

In his artwork and attitude to life Hauser crosses borders between disciplines. His art is also a therapy, the artist is a shaman as well. The energy of Hauser’s paintings is positive, its forms and colour combinations bring about cure and purify the body. Be lost in the shapes and colours of Frank C. Hauser and feel better.

Look at Hauser’s women. Apparently they are tied down in matter, but at the same time they are being cosmically cured by it. They are a tangible part of an all-embracing ethereal reality. Look at it and be cured. Rise again in the totality of energies.