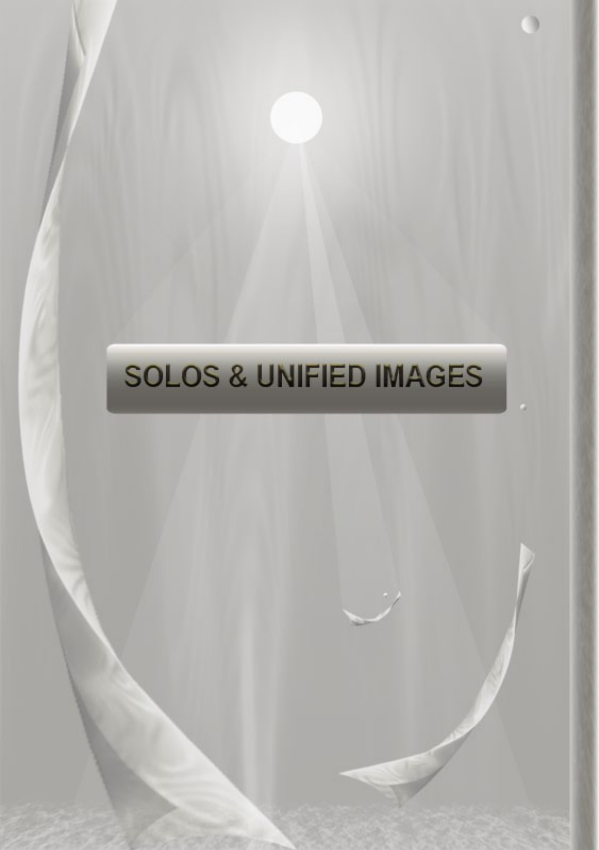


"THE PRECISION OF THE HUMAN MIND"

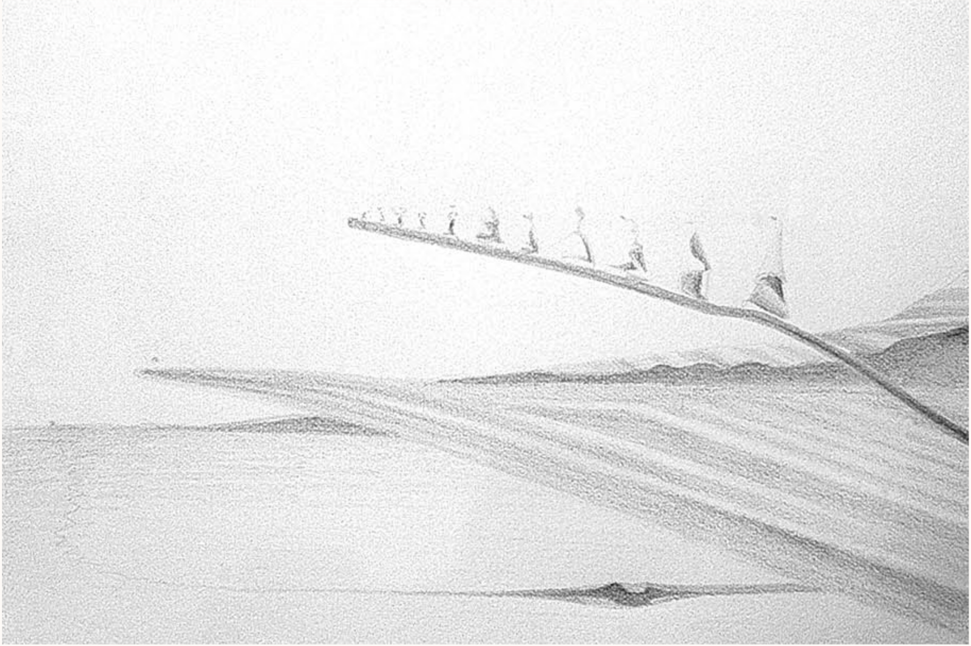
Analysis of **personal** images (the science of visual communication).

Let us say that a 2D image is the equivalent of visiting the inside of a sphere. A 3D image is the equivalent of visiting the inside of a sphere and the exterior if its format is larger than the human form. As for a 3D image of format smaller than the human form, it is the equivalent of analyzing the sphere from the outside.

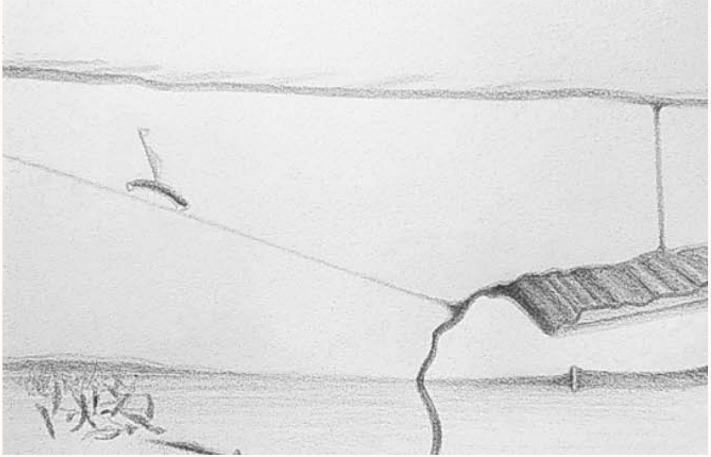
For more information, view parallel images / SOLO / drawings – new technical / sculptures, UNIFIED IMAGES 18-23 C - explanations - image - excerpts 4, 24 C, and section 1 / examples of expansionist thinking – the evolution and the results of visual competition.

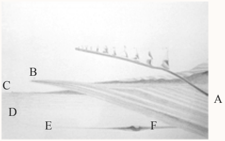
Giguère©

For a 1200 pixels screen in width.

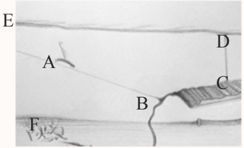


“Analysis of the thought process # 1"
Lead drawing, nearly 8 X 12 cm, 1976.
The forms on A symbolize the evolution of a thought. They can also represent the same thought in various stages wh
It jumps to B and from B to C to return to A while passing by D E F. Deduction: Unless interrupted, the though
finding a solution and will re analyze the information until it finds it. This drawing and the next one are classified as
do not have a complete light source.





ile practicing for a jump.
t process works towards
incomplete because they

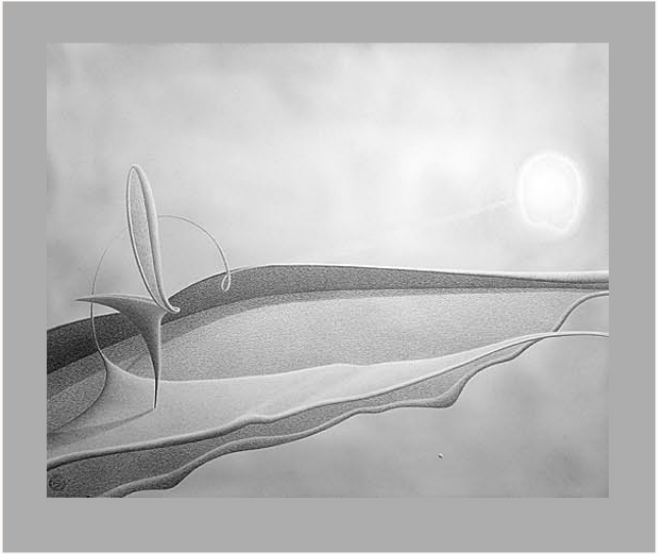


“Analysis of the thought process # 2"

Lead drawing, nearly
8 X 12 cm, 1976.

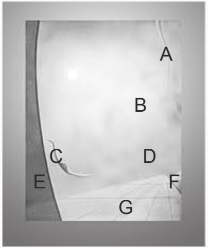
The form A goes down on a wire towards B which symbolizes consciousness. B analyzes A that works towards reaching the adequate balance to find the path leading to discovery. A is practicing by going from B, C, D, E to the wire. The forms on the ground (F) show the number of times that A fell, and each time A climbed back up.

Broken sensory information, no matter how small, can make A fall if its training is incomplete.



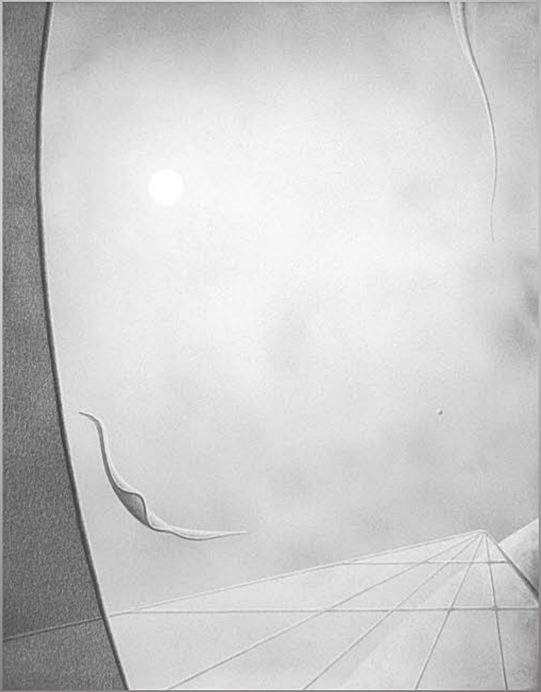
“Balance 1 (super slow motion)”
Lead drawing, Dc #38 (59.5 x 74 cm), 1980 s.

The image above and the one to the right are examples of a new drawing technique. The form standing upright whose bottom is the equivalent of a lead pencil is not in contact with the shape below it. The latter while going upwards starting from left, becomes a line which connects to the light, and it also balances itself with the lower one without touching it, etc. The tiniest movement of one of these forms affects the others, or the whole sphere.

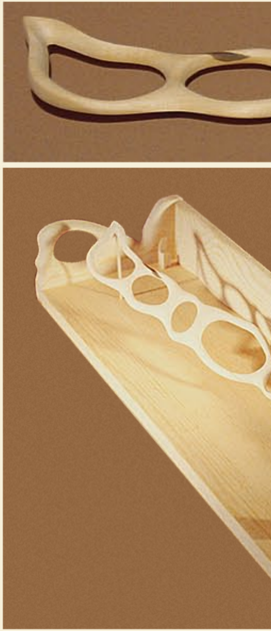


“Balance 2 (super slow motion)”
Excerpt from unified image 12-17 C,
lead drawing (74 X 59.5 cm), 1990 S

The form C simplifies the passage from close to far. The straight lines (the transparent form G) harmonize themselves with the curves (A, B, C, D, E, F). The transition from large (total image) to small (D) is hardly noticeable. C is held in balance by A, B, D, E, F, G and the tiniest motion of one of the forms affects the others, or the whole sphere. The passage of C to D and A, etc is free of obstacles. This visual organization lets the thought process travels beyond the physical image.



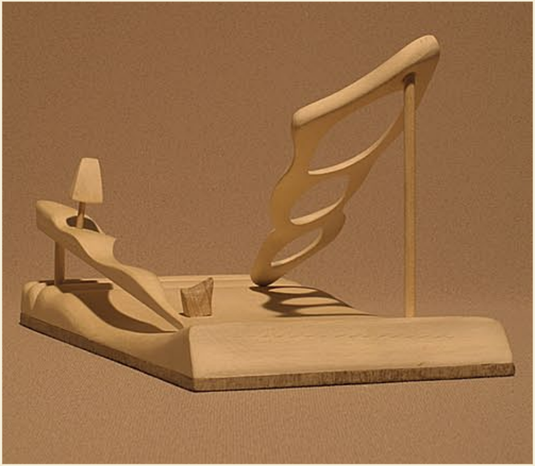
The form with op shows a personal



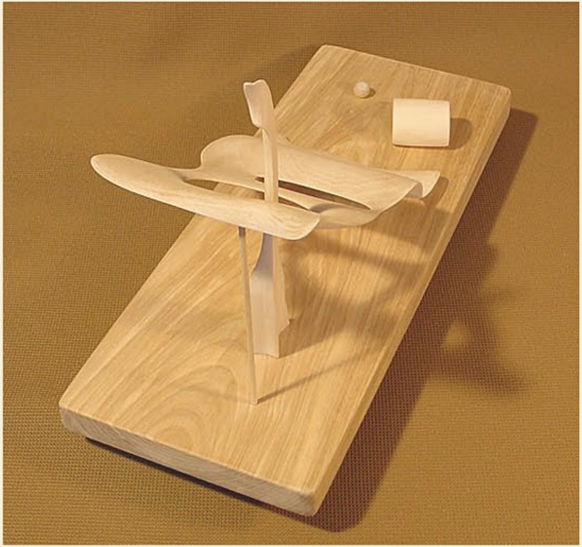
Wood, sculptural organizat
(19.5 x 63 x 12.5 cm), 1984

enings in the following sculptures
evolution of the thought process.

tion # 15



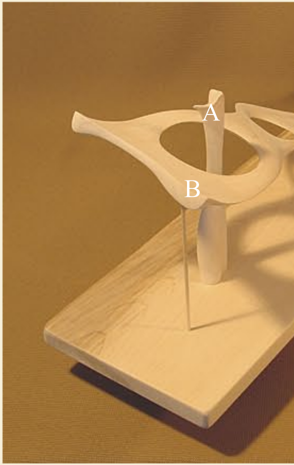
Wood, sculptural organization # 17
(14 x 26 x 13.5 cm), 1984



Wood, study for the precision of the thought process, sculptural organization # 71 (15.5 x 39.5 x 3.6 cm),

The thickness of the
the thickness of a
This reflects the
precision of the th

Below, A symbolizes matte
and C the universal con

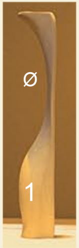


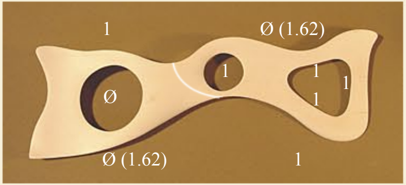
"The precision of the though
wood, sculptural organization #72 (18

wood approaches sheet of paper. indescribable hought process.

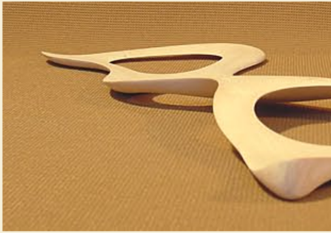
r, B the thought process,
scientiousness of B.

t process",
x 60 x 21 cm), 1984-2005.

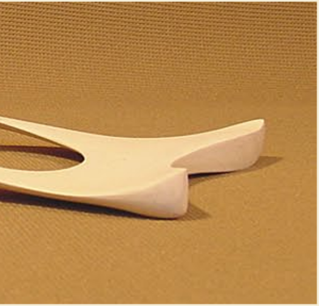


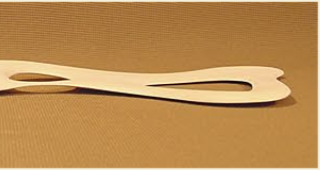


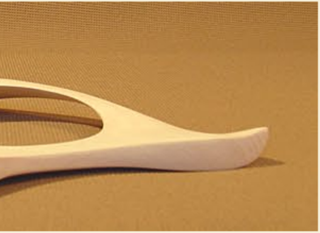
The use of the Golden Number.



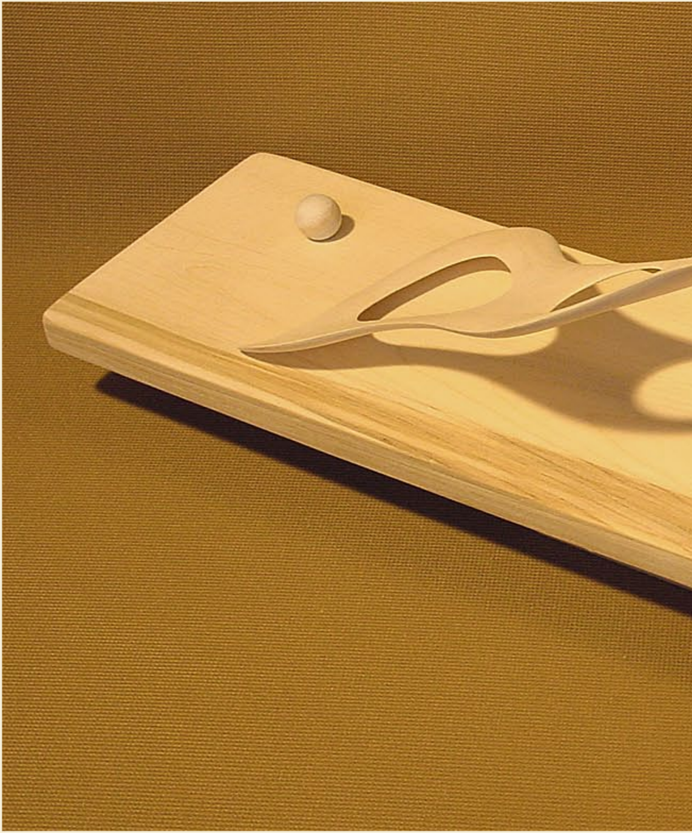
The combination of the straight
of the wood, the Golden section
passage from A to B and or C in
to explore beyond the image.

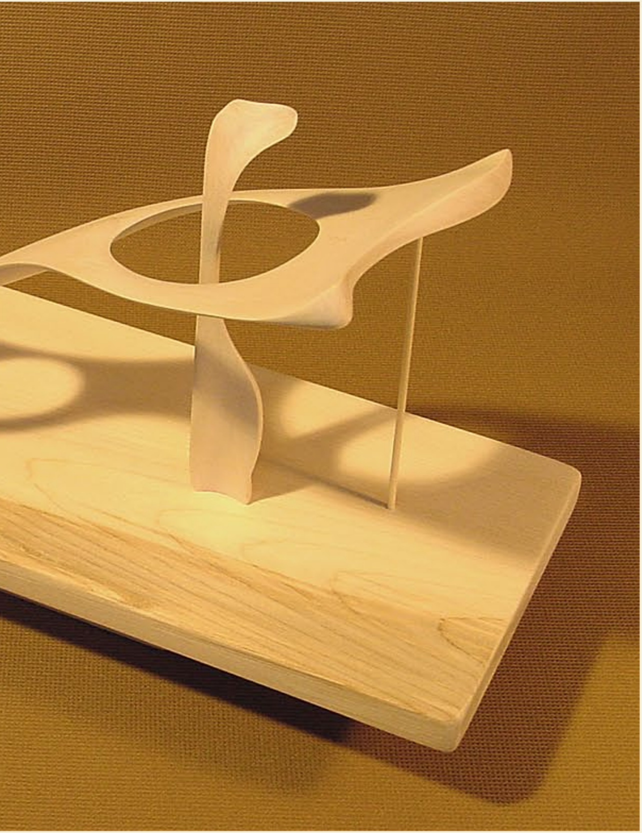






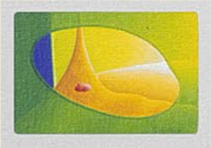
line / curve, the texture , etc facilitates the order

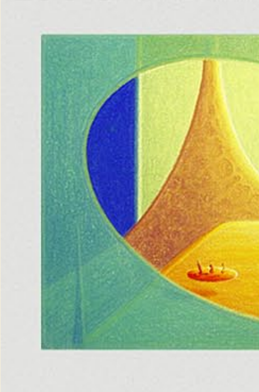




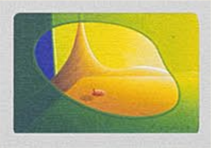
Unified image 18-23 C 19

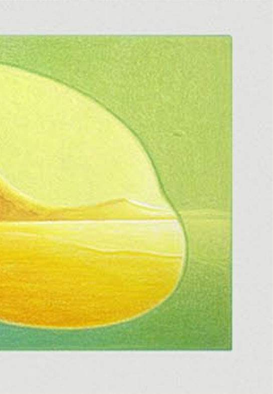
Unified image 23 C



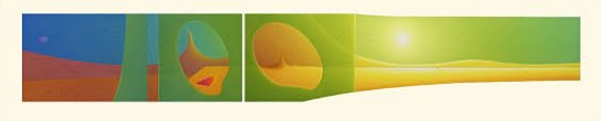


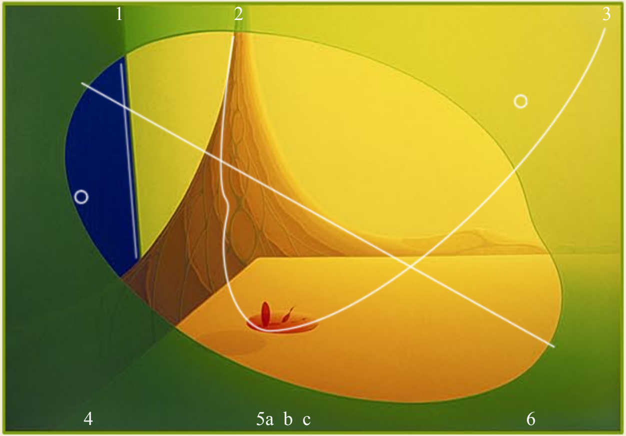
Above: Oils #146, 147 (A), (10 x
for "La pensée fluide" (beyond tin
Below: Dry pastel #337 d (A) (20



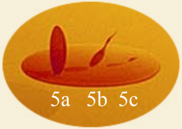


13 cm), 1990 s, study to find the colors
ne), 1990 s.
x 26.5 cm) study for "La pensée fluide"



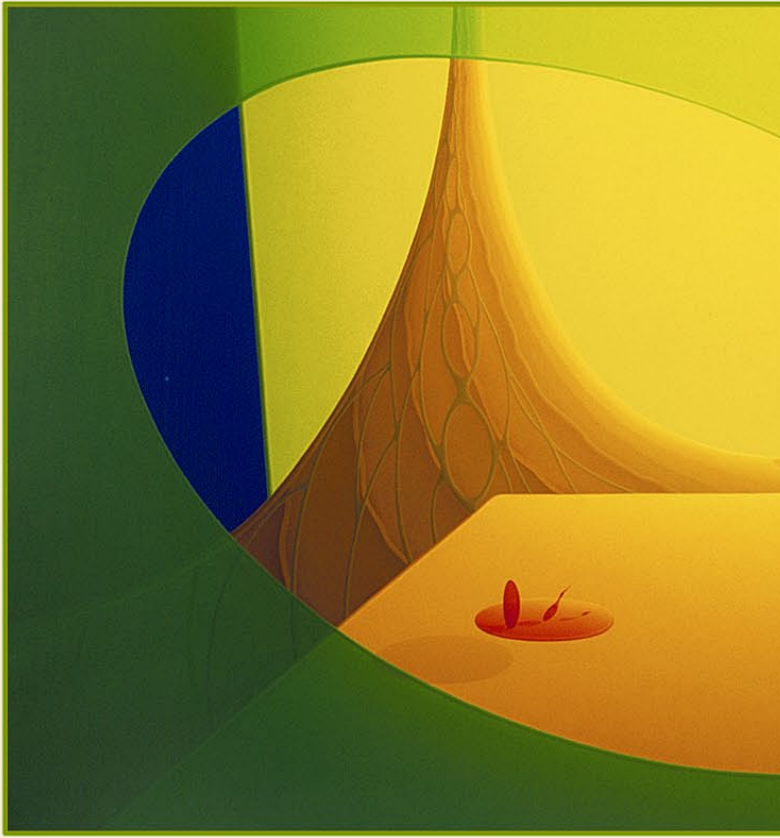


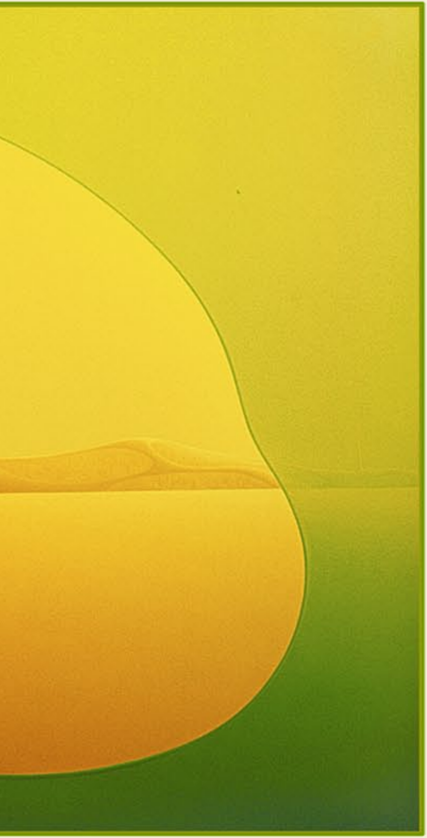
"La pensée fluide" **(A)** oil painting # 158 (152 x 198 cm), 1990 s.

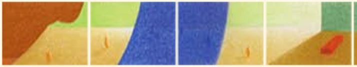


The ellipse 5a becomes the bottom of 5b (leaning towards the light) and the bottom of 5b becomes 5c (at a more pronounced angle towards the light).

The form with the openings starting at 2 connects with the red ellipse (red purple) 5 A. It metamorphoses into 5 B, and the part pointing towards the light separates to become 5 C. This downward motion is prepared by the left oblique rectangle starting at 1 (near the background) and the transparent rectangle (foreground). The blue sphere above 4 (inside the white circle) and the one above 6 (inside the white circle and lit by the light above 3) are used to balance the passage from 1 to 5 and support the oblique movement to the top right (the light). These two spheres are also used as links between the foreground and the background. They soften the movement of the thought process. The signature is hidden in order not to disturb the following: When viewed properly the original image eliminates time.

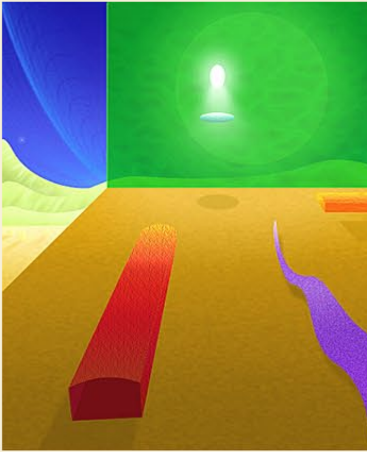




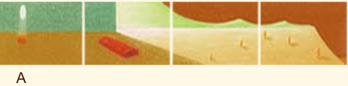


Unified image 57 B, part of the first movement,

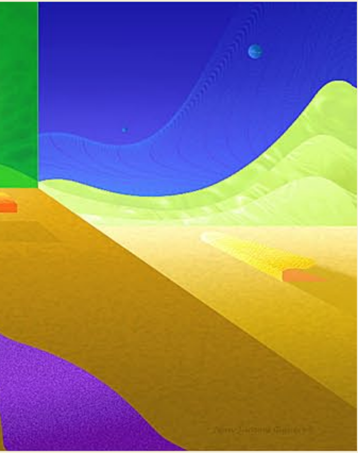
In the image below: The green rectar
the Golden rectangle. The Golden se
in the image. The blue green ellipse
a horizontal rectangle. Its organiz
beyond matter, including its author =



"La pensée au ralentis" (the
excerpt (A) of unified image 57 B, virtual im



ngle and the complete image reflect ction is also used in different places is horizontal because the image is zation aims to reach dimensions liberty to think = discoveries.



thought process in slow motion)
nage, 768 X 1024, (parallel version), 2000.