



CONNECTING IMAGES & COMPARISONS

CONNECTING IMAGES 2D (1, 3-40, 48-50 et 56-57) and 3D (2, 59, 60, 61, 62)

COMPARISON of images 2 D (41-47 et 51-55)

A = spontaneously, B, C, D = accompanied by preliminary studies (can vary = aaa, aa, A).

CM = centimeter, M = meter

* wall = neutral grey (black is 1 and white is 10)

O-C-O = obscur clair obscur

List	Medium	Pieces	Size in cm	Length of wall in m	* Grey for the wall	Mu sical mou ve ment	With patience, the technique of dry pastel can approach the precision of the oil paint medium and is definitely faster. Each connecting image is conceived according to the discoveries: Transition 8 & expansionist color©, except for 2, 4, 10, 49 (black and white), 41-47 (images from magazines) and 63 (natural wood). Application of Ø in 57-60, 63, 66 et 71.
							MINIMAL EXPLANATIONS
1 A 1976	oils	10	76 x 100	10 m	8		Yellow green followed by green, blue green, blue, blue purple... for the shapes inside the image surrounded by either a warm or a cold grey in the background. The greys serve as link between the forms and the frames (in color), etc (o-c-o).
2 A 1978	oils	99	10 x 10 à 100 x 100	58 m	7	1	Transition from small to large: The small paintings (10 x10 cm) have a dark background –almost black- which becomes gradually pale –almost white- in the larger ones (the largest is 100 x 100 cm). 150

							<p>The disappearance of the dimension time leads to hyper abstract thinking. . Accompanied by extracts. (c-o-c-o-c-o-c-o-c-o-c-o-c-o-c-o-c).</p> <p>As the connecting image 12-17, it was conceived from nothing: Each form, line, color, and light complement one another in order to create a continuity of visual sensory information precise enough for the thought process to become unaware of the physical presence of the image. This visual connecting image can help the thought process to act clearly and instantaneously in order to eventually reach dimensions where resides the solutions to any problem.</p>
24-25 C 1988-89	dry pastel	36	30 x 76 framed = 51 x 76	27 m	8		<p>The use of a) realistic forms beside geometrical forms that are used for continuity, b) of the line in its purest form, c) of motion, the Curve. Architectural environments, buildings made of doubled curves, sports, one color harmony for 24 and 25, etc. Accompanied by excerpts. (c-o-c-o-c-o).</p>
26 C 1990	dry pastel	9	25 x 76 framed = 51 x 76	7 m	8		<p>The organization of the image is basically the same as 24-25. Visit of a relaxing center that was supposed to be reality in the south of France. Its organization was meant to be a parallel environment according to the seasons (buildings, vegetation, roads, swimming pool, rooms, cafeteria and meditation room, no cars were to be allowed on the grounds). One color harmony, etc. Accompanied by excerpts. (c-o).</p>
27-28 C 1991	dry pastel	14	25 x 76 framed = 51 x 76	11 m	8	2	<p>The use of a) blue purple opposed to red purple, realistic forms beside geometrical forms that are used for continuity, b) the line in its purest form, c) motion, the Curve... 27 C – Elevation building, castle, creative room, Tonquin valley / Jasper Park, Gran Teton / Wyoming, Glacier Park / Montana, desert / Utah, Rocky Mountains, Inner freedom. 28 C revision of 27 C. A color harmony for 27 and 28, etc. 27 C is the key for 33 C. 27 C (c-o-c-o-c) 28 C (o-c). Accompanied by excerpts.</p>
29-30 C 1991-92	dry pastel	12	13 x 76 framed = 51 x 76	9 m	8	2	<p>Transition from figurative images to pure geometry, the use of the Curve and accelerated motion in connecting image 30 (form ajouré) and elimination of time (blue ellipse)... 29 C = Olympic Peninsula / Washington, Monument Valley / Arizona, Utah, Devil's Tower / Wyoming, Glen Finnan / Scotland. 30 C = Use of the Curve, Inner freedom. Music (29C is the first movement and 30C the second). A color harmony for each, etc. Accompanied by excerpts. 29 C (c-o-c) 30 C (o-c).</p>
31-32 B 1992-93	dry pastel	12	6 x 38 framed = 51 x 76	4.5 m	8		<p>Two film scenarios (Paris, Vancouver) done according to parallel environments, not completed because the resulting connecting image (unified sensory information) was too different from our present day life, and etc. A color harmony for each, etc Accompanied by excerpts. 31 B (o-c-o) 32 B (o-c).</p>
33 C 1993	dry pastel	6	13 x 76 framed = 51 x 76	4.5 m	8		<p>Excerpt from connecting image 27 C (the left side), use of various sources of light... Exterior and interior visit of a castle (view of the castle, garden, entrance, dining room, meditation room, library, reading, rising sun, tennis play), one color harmony, etc. Accompanied by excerpts. (o-c-o-c).</p>
34-40 C 1994	dry pastel	3 for each	13 x 76 framed = 51 x 76	16 m	8		<p>Parallel environments for 34 C (a meal outside), 35 C (summer, 3 seasons), 36-37 C (summer landscape moving towards inner light), 38 C (visit of a museum), 39 C (summer games), 40 C (vacations in the tropics), one color harmony for each, etc, accompanied by excerpts. 34 (o-c-o-c) 35 (c) 36-37 (c-o-c-o-c) 38 (o-c-o-c) 39-40 (c).</p>
48 B 1994	dry pastel	6	20 x 76 framed = 51 x 76	4.5 m	7	1	<p>Excerpt from connecting image 9 C and 23 C, "The burial of the memory": "Livre ouvert (opened book)", a vision, motion towards that vision, tombs (use of the red), and motion towards discovery, and dance to the membership of knowledge, ascent of the thought process towards the simplicity of knowledge. A harmony of color, etc Accompanied by extracts. (o-c-o).</p>

49 B 1994	lead	6	28 x 38 framed = 28 x 76	2.26 m	9		Conceived according to a new drawing technique, not published, but explained on the internet at Vitokey.com Autumn, waterfalls, ocean, one old building with a new one, surrounded by fog and light, etc. Accompanied by excerpts. (o-c-o).
50 B 1994-95	dry pastel	2	13 x 16 à 16 x 46 framed = 28 x 76	1.51 m	7		"Visits of the yellows and the reds". Part 1 = estate, part 2 = view of a book, part 3 = revision of 1 and 2. Key for 57 B. Accompanied by excerpts. (o-c-o).
56 B 2000	dry pastel	15	11 x 120	1.5 m	9		56 B: Visit of a natural environment (symmetrical and asymmetrical trees, wild flowers and plants, alpine meadows, rocks, little water ponds, mountains, blue sky, clouds...), altitude, approximately 2000 meters (c). The virtual version (3000x16000 pixels) is accompanied by 6 photographs.
For natural connecting image 56 C, please view below							
57 B 2000	dry pastel	117	3.25 x 916	11 m	9	4	Organization of 2 D images for a visual music work. Advanced combination of the Golden Rule with Parallel & Expansionist Color [®] . One color harmony for each movement (4) accompanied by excerpts, etc. (o-c-o-c-o-c-o-c-o-c-o-c-o-c-o-c).
58 A 2000-	dry pastel and virtual						In preparation, the continuity of 57 B.
59 C 2002-05	latex on cement and wood	26	7.1 x 10.3 4.9 x 11 9.7 x 18.3 meters	39.6 m	9		Unique mural "Transition from Static to Expansionist Thinking". This connecting image is the combination of the tree of Life, the Golden Rule, Transition 8 & Expansionist Color [®] , the Curve, and the Four Directions. The external organization of a building: The front of the building (7.1 x 10.3 = wood): 5 windows and a form (circle and light which prepares the light of mural on the side) & the side of the building (4.9 x 11 m = blocks of cement and 9.7 x 18.3 m = wood). 11 painted (latex) forms on the blocks of cement in the static part and 15 painted (latex) forms made of plywood screwed on the wood wall in the expansionist part. Marriage of the 2 D (wall) with the 3 D (tree)... Except for the tree, the image was destroyed by a fire in 2015.
60 C, D 2004-	Wood and stained glass	16	9.5 x 36 x 3 to 24 x 130 x 3 and 11.5 x 50 x 41 to 11.5 x 60 x 41cm (height)	35.5 m	9		Ongoing project: Transition from reduced to maximum interior light & from SMALL to LARGE forms. This connecting image is an excerpt of 27 C. It is conceived to counter balance the visual assault of the straight lines and the symmetry of the manufactured world. Application of asymmetry, the Golden Rule, the Curve, Parallel & Expansionist Color [®] , marriage of 2 D with 3 D.
71 A,B,C 2009-13	Natural wood		Dimensions to the right	3 m			"Transfer of knowledge", excerpt from connecting images 61 et 62. The use of the Curve, Ø... Dimensions in centimeters CI 63A: As76-AS79-As80 = 3 (20x36.5x18), AS76 entitled "Guardian of Ø" CI 63B: As89 (19.5x110x23h) CI 63C: As90, 91, 92 3 (21.5x100x23h) or 21.5x300x23cm in height. More information in 2016-18.
NATURAL CONNECTING IMAGES 56 and 61-70 (photos to virtual images) For a better understanding, it is recommended to view the discovery TRANSITION.							
INTRODUCTION, 1978-84				Influenced by connecting image 2 and unified music, the practical application of natural connecting images, without fully understanding its importance began in 1978, more information in 20176-18.			

56 C	photos	27	Length 1 km Approximate Virtual: 810,000 pixels	walk			Natural connecting image 56 C is a visual documentation for a virtual voyage 3D. It is composed of 27 PDFs files (4000 in height x 30000 in length pixels) except for the introduction 3000x30000 pixels, for a total of 810,000 pixels in length. One of its purposes is that we become aware that there is an alternative to non-connecting elements (broken sensory information).
61 C, D 2001-	photos		C = 2.7 - 3.2 km D = 2.7 - 3.2 km Section 2 53 x 118 x 30-34 m (height)	walk and exercise 3.2 km exercise			Natural connecting image 61 C, "Transition of light". Live 3D linear drawing on snow using snowshoes (walk for the winter season): Part 1 = 1.4 km of almost continuous medium light, Part 2 = 118 m of almost continuous reduced light, and Part 3 - a slow transition from continuous medium to continuous maximum light (1.6 km for the east side & and 2 km for the west side), total = 3 to 3.4 km. Virtual format: 1000-3000 in height x 14000x3000 for a total of 260,000 pixels in length. Natural connecting image 61 D: Extended part 2 of 61 C. Live 3 D linear drawing on the ground (spring-summer-fall walking exercise). This connecting image was influenced by connecting image 60C and the music of Bach, Beethoven, and Ravel (Boléro)... Section 2 explains TRANSITION 2.
61-62 2010-	photos						"The link" the natural elements that consciously and unconsciously help the mind to either go to natural connecting image 61 or 62. More information in 2017-18.
62 2008-	photos		C = 30 x 97 x 25 m (height)	exercise			Natural connecting image 62 C is a live 3 D linear drawing (all season walking exercise). The use of long curves leading to four continuous curve (circle = analysis of the surroundings from every angle)... Natural connecting image C = 30 x 97 x 20-25 m (height), D = 60 x 120 x 20-25 m. This connecting image will be used for explaining TRANSITION 1. More information in 2017-18.
63 A,B, C,D,E 2009-	photos			exercise			Natural connecting images 63 A, B, C are 3 agglomerations of large cedars. The project began during the winter 2009 and was not finished because of the distance location. Natural connecting image 63 D (leaf trees - birch- harmonizing with cottonwood) will not be completed, because of the noise caused by cars at a short distance. The first image of transition 4 (1) is an excerpt. Natural connecting image 63 E, more information in 2017-18.
64 2009-15	photos		Length 1 km, height 20-25 m Approximate Virtual: 1,470,000 pixels	walk 1 km			Natural connecting image 64 is a live 3 D linear drawing, an all season walking exercise. It contains transitions like: A) an important passage from reduced to maximum light, B) SMALL to LARGE (curved and straight line trees), C) of shades... Virtual format (3000-5000 pixels in height to 1,470,000 pixels in length). This is an example of a very high level of natural transition that nature provides for free.
65 2011-16	photos		Length 1 km, height 20-25 m	walk and the key exercise 1.25 km			Natural connecting image 65 is a live 3 D linear drawing, an all season walking exercise. It includes the passage of vertical natural forms re-used horizontally for the walking trail, the use of Ø (1 versus 1.62), an almost equilateral triangle, and transitions: A) an important passage from maximum to reduced light, B) SMALL to LARGE (curved and straight line trees), C) of shades... It played an important role in further clarifying the importance to include the connecting elements between the OPPOSITIONS. There is no inner balance without the middle. Virtual format, 4,590,000 pixels (1077 meters) in length by 4000-6480 pixels (94-152cm) in height.
66 2013-	photos		Length 1.7 km, height 20-25 m	walk and the key			Natural connecting image 66 is a live 3 D linear drawing, an all season walking exercise. It contains many elements using Ø (1 versus a 1.62), transitions: A) an important passage from reduced to maximum light, B) SMALL to LARGE (curved and straight line trees), C) of shades, the simplicity of

				exercise 1.7 km			1, 2, 3... More information in 2016-17.
67	photos						Natural connecting image 67, to be completed in 2017-18.
68	photos						Natural connecting image 68, to be completed in 2017-18.
69	photos						Natural connecting image 69, to be completed in 2017-18.
70	photos						Natural connecting image 70, to be completed in 2017-18.

COMPARISONS

41-47 A 1991-92	magazines images	122	2.5 x 2.5 à 40 x 76 framed = 39(30 x 76)	29.4 m	9		Magazines images retouched with acrylic (parallel version), compared with the original image (non parallel version), to verify cerebral activities, etc. 41 A (interior and exterior decoration), 42 A (sports), 43 A (locomotion), 44 A (publicity), 45 A (fashion), 46 A (comic strip), 47 A (ballet, opera, circus), etc. (O) for each one.
51 B 1995	dry pastel	19	14 x 22 à 16 x 22 framed = 28 x 76	7.55 m	9		Images of various sports redone (parallel version) compared with the original image (non-parallel version), to verify cerebral activities, etc. Accompanied by excerpts like Vitokey.
52 A 1995-96	dry pastel	29	5 x 13 à 22 x 28 framed = 51 x 76	8.3 m	9		Original images starting from the year 1100 A.D were photocopied and retouched with acrylic or redone with dry pastel (the parallel version) to be compared with the original image (the non-parallel version). This research was purely objective and demonstrated that almost all images from 1100 A.D are non-parallel. We all follow our destiny.
53 B 1995-96	dry pastel	24	23 x 31 framed = 51 x 76	8 m	9		Ten identical images (forms and light) were duplicated in two versions, one parallel and one non-parallel, to verify cerebral activities, etc.
54 B 1996	dry pastel	20	23 x 31 framed = 51 x 76	6.3 m	9		Identical images (forms and light) were duplicated in color for comparison.
55 A 1997-	dry pastel and virtual						Natural images virtually retouched (minimally speaking) compared with the original image, to verify cerebral activities, etc. Please view COM 55 A, B, C.

2015-	VIRTUAL IMAGES 1- : The discovery transition COMPARED to the present man-made world.						
2000-	<p>Virtual approach on how to introduce PARALLEL ENVIRONMENTS into the world of sports, etc.</p> <p>Research towards reproducing virtual images that can clarify why of the 300 people who participated in viewing parallel and non parallel images (next to each other) 55 to 70% chose the parallel version, 1990's. These people lived in high urban environments. Eventually neurophysiologists will verify the physical, emotional and psychological effects of parallel and non parallel environments. Unfortunately, non parallel information activates the brain, and makes it search for non-existent solutions. Such non-participatory experiences uses a large amount of cerebral energy and prevent the thought process to explore and access solutions to personal and global problems.</p> <p>Theory: Non parallel or broken sensory information forces the thought process to try to find the missing links between the non prepared visual</p>						

and audio contrasts resulting in static thinking. This almost full-time unconscious search prevents the thought process to access knowledge. The confusion caused by this building stress is greatly responsible for awakening negative behaviors.

2001- Clarification and explanations of various discoveries and inventions.

When the connecting images 1-40, 48-50, 57-58 are exhibited on the four walls of a room (horizontal circle), a sculpture is used to reproduce the link between the floor and the ceiling (the vertical circle, example: PDF connecting image 2 A). It symbolizes the infinite sphere. The lights used must be on the level of conservation or lower if the walls are in the grays as numbered. The color of the walls can vary depending of the connecting image if they are exposed together or separately. In order to experience this visual sensory information adequately pure white opaque cannot be used for anything inside the room because it is already being used for the light in the images. These connecting images are conceived according to the principle that all the elements of the universe are complementary. Each form works for the unity of all, the Tree of Life. They are presently 488 meters in total length. The connecting images 56, 61-70 have not been added.

NOTICE: Except for a large number of downloads from the web site www.vitockey.com, the great majority of my research has never been seen in public. After having tried to communicate with the experts in image making for more than 30 years (1972-2000s) in North/South America and Europe, through exhibits or meetings, I decided to completely withdraw myself from that world of competition and to concentrate my energy on finding out why it is nearly impossible to work together. Is this because of the confusion triggered by the broken sensory information of the present manufactured world that condition us to believe that the purpose of existence is to collect human thoughts instead of spiritual exploration? For example, the presence of INFINITE LOVE...

Thanks to this decision, solitude brought the following discovery: The repetition of physical exercises surrounded by connecting elements - unified sensory information or TRANSITION - facilitates objective or expansionist thinking = access to personal and universal solutions.

For example:

1) On sunny days, Not only do the natural forms complement one another, but each one's shadow INCLUDES a transition between the shade of the form lit by the sun and its surroundings, absent in the manufactured world. The level of this preserved cerebral energy becomes very high when there is motion caused by the wind, the clouds... For more information please view Transition 5.

2) Nature provides BLENDS that serve as connectors to the opposed HARD EDGED elements. The ease to connect these oppositions is so precise that we are unaware of its existence unless we spend a great amount of time surrounded by nature or unified sensory information. Theory: By not taking into account this simple natural organization, the manufactured world saps an enormous amount of energy especially when there is motion... For more information please view Transition 6.

3) The discovery "TRANSITION" brings the following theory: NATURE IS A VISUAL BLUEPRINT OF THE HUMAN MIND. For more information, please view transition and NCI 65 / examples of transition at vitockey.com.

4) There is no inner balance without the middle (the connecting elements between the OPPOSITIONS).

5) ETC.

For man-made examples of transition, please view the images, moderately lit in the PDF "Exhibitions".

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