



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	Musical movement	<p>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.</p> <p>MINIMAL EXPLANATIONS</p>
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

1988-89	pastel		framed = 51 x 76				etc. It is composed of 4 sections or movements if adapted to the music. 18-20 C (first movement), 21 C (second), 22 C (third), and 23 C (fourth). A color harmony is used for each (18, 19, 20, 21, 22, and 23). 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). 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.
24-25 C 1988-89	dry pastel	36	30 x 76 framed = 51 x 76	27 m	8		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).
26 C 1990	dry pastel	9	25 x 76 framed = 51 x 76	7 m	8		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).
27-28 C 1991	dry pastel	14	25 x 76 framed = 51 x 76	11 m	8	2	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.
29-30 C 1991-92	dry pastel	12	13 x 76 framed = 51 x 76	9 m	8	2	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).
31-32 B 1992-93	dry pastel	12	6 x 38 framed = 51 x 76	4.5 m	8		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).
33 C 1993	dry pastel	6	13 x 76 framed = 51 x 76	4.5 m	8		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).
34-40 C 1994	dry pastel	3 for each	13 x 76 framed = 51 x 76	16 m	8		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).

48 B 1994	dry pastel	6	20 x 76 framed = 51 x 76	4.5 m	7	1	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).
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 Vitockey.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. Combination of the Golden Rule and the universal discovery Transition. 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), etc. For more information, please read the updates at the end.
58 2023							Please, view after 71_
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 2009-21	Natural wood	3	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 70A: As76-As79-As80 = 3 (20x36.5x18), AS76 entitled "Guardian of Ø" CI 70B: As89 (19.5x110x23h) CI 70C: As90, 91, 92-3 (21.5x100x23h) or 21.5x300x23cm in height.
58,72- 77, 2023	Virtual VECTOR		Any size	Any length			The continuity of 57 B, for more information, please read the updates at the end.

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 The photographs were taken by Mr. Mario Chenel, between 2017-20).							Influenced by connecting image 2 and unified music, the practical application of natural connecting images, without fully understanding its importance began in 1978, when I found a natural place mainly composed of rocks and a reduced vegetation located less than 100 kilometers east of Sept-Îles, Québec and right next to St-Laurent gulf. It was a reminder of the peaceful western deserts in the United States; a desert of rocks. At this time, I was unaware of its visual importance and the future natural connecting images 56, 61-70.
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), etc. 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.
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 curves (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.
63 A,B,C,D 2005	photos		Length 1 km, approximately each	exercise			Natural connecting images 63 A, B, C are 3 agglomerations of large cedars. The project began during the winter 2005. Natural connecting image 63 D (leaf trees - birch- harmonizing with cottonwood) began in 2008. 63 A, B, C, D were not completed because of the noise caused by cars at a short distance. The first image of transition 4 (1) is an excerpt of 63 D.
63 E 1990s- 2012	photos		Length 8 km, Elevation 2000m, approximately				Natural connecting image 63 E known as Grasshopper Pass, is a high altitude (2000m) hike located in the North Cascades, Washington, USA. It is an exceptionally well-disguised complementarity. This visual explanation aims at illustrating the importance of COMPLEMENTARITY that may sometimes appear mysterious.
64 2009-15	photos		Length 1 km, height 20-25 m Approximate Virtual: 1,470,000	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.

			pixels				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 exercise 1.7 km			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 1, 2, 3...
			20-25 m	key exercise 1.7 km			maximum light, B) SMALL to LARGE (curved and straight-line trees), C) of shades, the simplicity of 1, 2, 3...
67	photos		44 x 59 m	walk and the key exercise			Natural connecting image 67 illustrates the basic visual organization of an almost intact natural environment. It is a lived 3 D linear drawing, an all-season walking exercise. Visually speaking, it can be compared to the symbol of the Golden Mean = Ø. Its light organization reminds us of the importance of surrounding ourselves with connecting elements as described in transition 5. Transition of light mainly from east to west.
68	photos			walk approx 2km			Natural connecting image 68 illustrate the basic visual organization of an almost intact natural environment and can be used as examples for 2D or 3D virtual voyages. It brings visual examples of the meeting of multiple blends which are connecting from every angle, this from low to high altitude.
69	photos			Walk approx 3-4 km			Natural connecting image 69 illustrate the basic visual organization of an almost intact natural environment and can be used as examples for 2D or 3D virtual voyages. It shows the importance to slowly experiment the passage of large (lake) to small (pond) while surrounded by large elements.
70	photos		panoramic view, high altitude				Natural connecting image 70 illustrate the basic visual organization of an almost intact natural environment and can be used as examples for 2D or 3D virtual voyages. It is an exceptional example which explain the importance to be surrounded by transitions like small (island) to large (mountain) and the transition black-gray-white during the winter season.
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	7.55 m	9		Images of various sports redone (parallel version) compared with the original image (non-parallel version), to verify cerebral activities, etc.

			framed = 28 x 76				Accompanied by excerpts like Vitockey.
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-	Virtual approach on how to introduce PARALLEL ENVIRONMENTS into the world of sports, etc. 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 use a large amount of cerebral energy and prevent the thought process to explore and access solutions to personal and global problems. Theory: Non parallel or broken sensory information forces the thought process to try to find the missing links between the non-prepared visual 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 40, 48-50, 57, 59, 60, 58+72-77 (vector) 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. They totalize more than 550 meters, 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) In the natural world, connectors are provided to facilitate the passage between the different elements (forms, color, and light), for example the grays are used as transition between the oppositions black and white. These connectors prevent the loss of inner energy that can be used for positive thinking. In nature, the ease of movement from one form to another is so subtle that we are unaware of it, unless we spend a great amount of time analyzing its hidden conception. The natural organic forms in movement are mainly a visual combination of nuances. The same one applies with the static ones. These combinations of exceptional nuances are highly communicative or easy to recognize by the thought process. We slowly but are surely conditioned to being surrounded by audio-visual oppositions without connections, awakening negative behaviors. The information of this site aims to understand the IMPORTANCE to surround ourselves with recognizable or unified sensory information. The human brain is a precious tool which must receive unified sensory information in order to remain positive.

The universal discovery Transition is also a tool that can be used to objectively analyse the level of visual communication of any image. The facility to read an image depends on the information stored in the thought process of each one, ETC.

For man-made examples of transition, please view the connecting images 1-40, 48-50, 57, 59, 60, / 71 / ZIP "Exhibitions 1977-2021" and virtual, the connecting image 58,72-78 (vector).

UPDATES: February 2023: Connecting image 63 E (1990s-2012 / photographs / altitude 2000m) is known under the name of Grasshopper pass. It is an 8km walk at high-altitude located in North Cascades Washington, USA. It is a superbly well-disguised complementarity. This visual explanation aims at better understanding the importance of the COMPLEMENTARIES, etc.

February 2023: Connecting image 57b, the golden rule in this connecting image is organized according to the common denominator Ø. Whoever would like to put this into practice - virtually or other - the sequence of Fibonacci (1 1 2 3 5 8 13 21 34 55 89...), would be more communicative visually speaking.

September 2023: Connecting image 58,72-77, height 250, length 4000 pixels. Combination of the movement, the golden rule, and the universal discovery Transition. Each section is conceived in order to reproduce unified sensory information.

Section 58 is made up of 4 movements, format (height 250 - length 14000 pixels)

Section 72 is made up of 4 movements, format (height 250 - length 14000 pixels)

Section 73 is made up of 3 movements, format (height 500 - length 14000 pixels)

Section 74 is made up of 3 movements, format (height 750 - length 14000 pixels)

Section 75,1,2,3 one movement, format (75,1,2 height 1500 - length 14000 pixels) and 75,3 format (height 3000 - length 14000 pixels)

Section 76,1, one movement, format (height 3500 - length 14000 pixels), 76,2, format (height 4000 - length 14000 pixels)

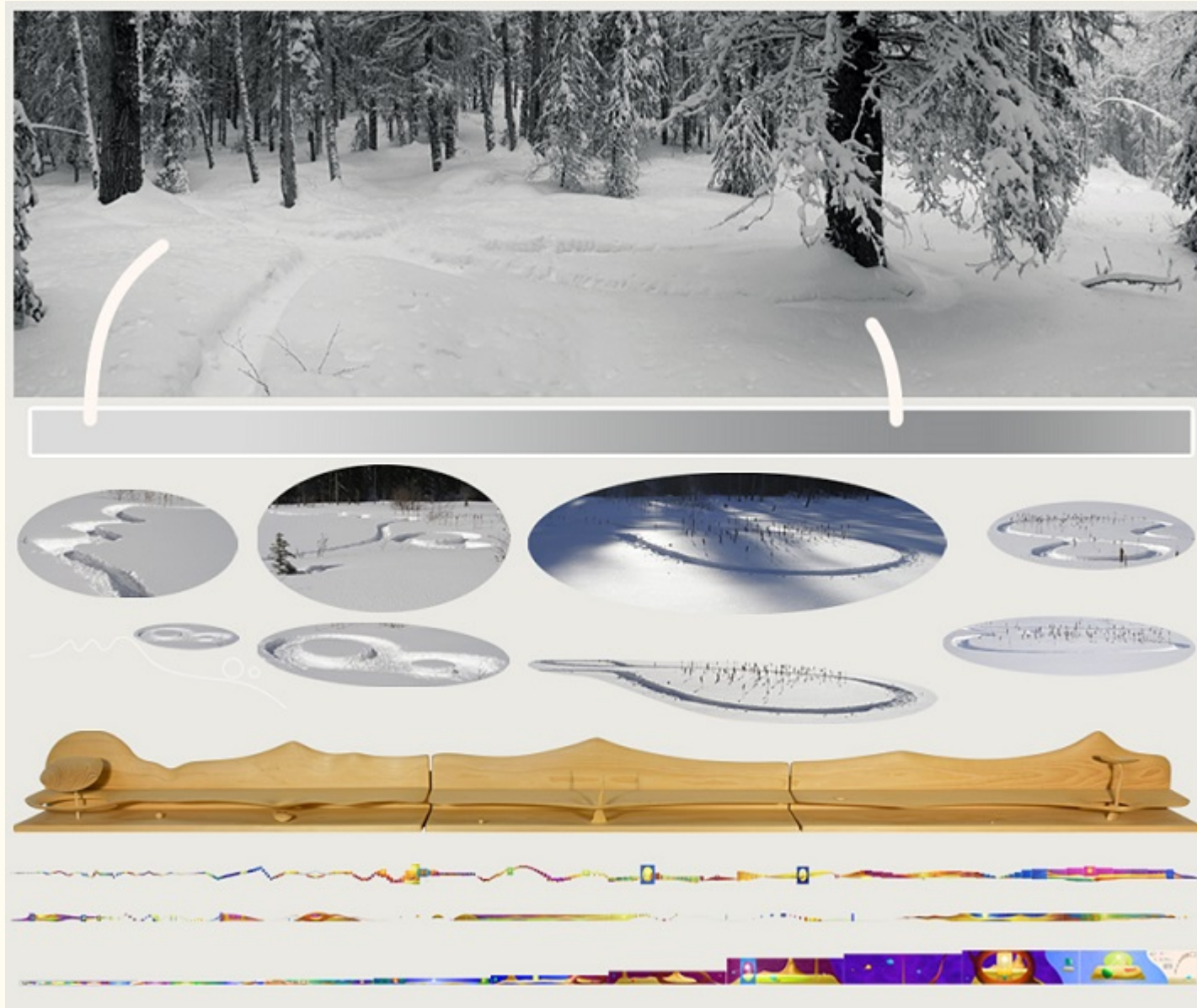
Section 77, one movement, format (height 4000 - length 14000 pixels)

Connecting image 58,72-77 (virtual vector) could be improved if redone by hands with brushes for oil or the alkyd, several hours.

Connecting image 78, 1, 2, 3... (virtual vector), 2023-24.

The universal discovery transition can be difficult to include/understand because in the world manufactured of 2023, it is almost non-existent. Several years of research were necessary in order to understand its key importance.

Theory: When a human brain is surrounded by sensory information unified for one long period, it can eventually reach the portal to universal discovery. Deduction, one becomes conscious of its raison d'être, that is to say, to discover and not destroy.



Wishing you unified sensory information,
Jean-Jacques Giguère © tous droits réservés