

A tutorial in

DIGITAL FINE ART

D'après Red Peonies of Fantin Fantin



BY KHOBE

Volume 3
Advanced

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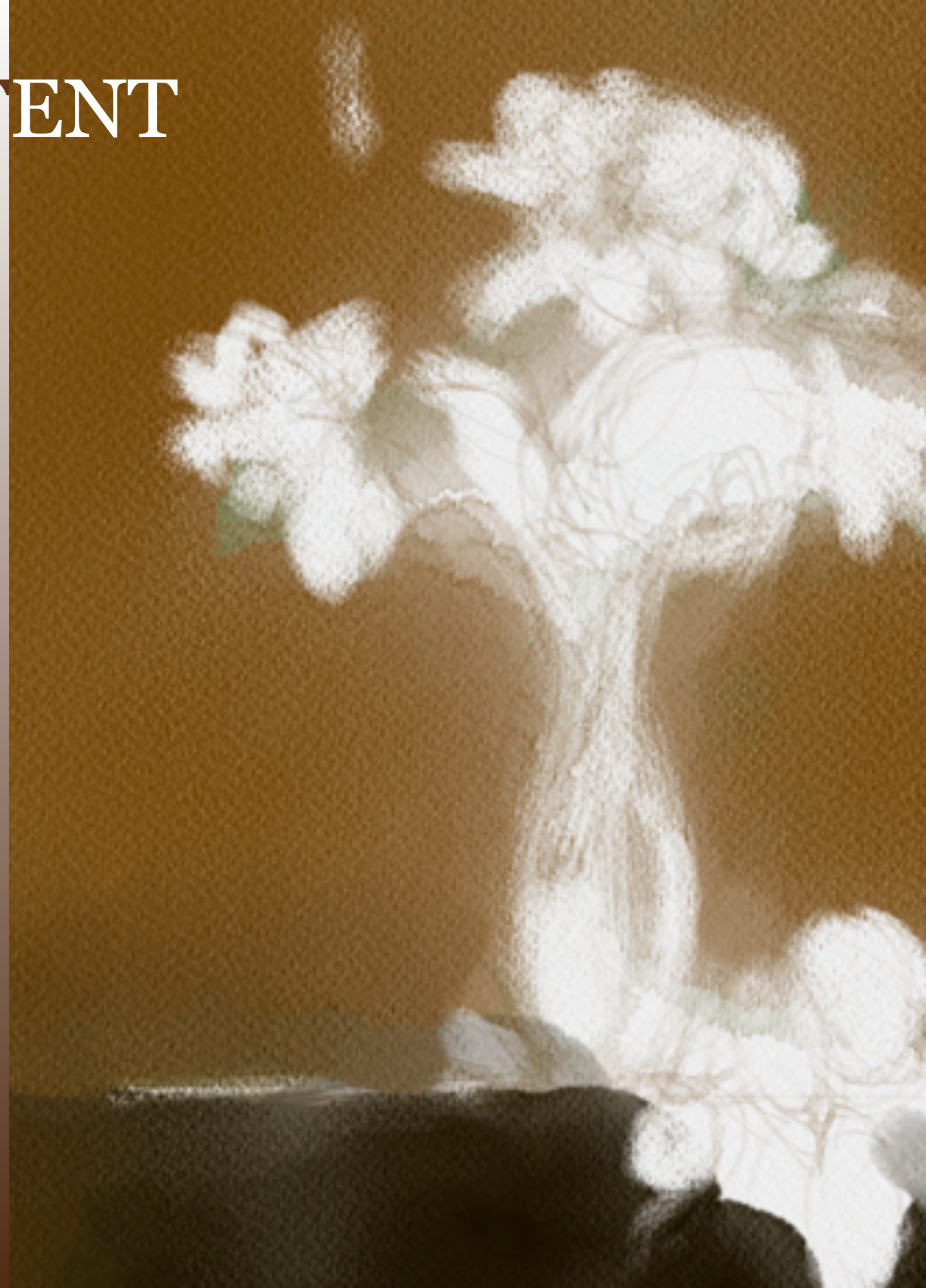
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Preface

Art is anchored in right brain activities, this is why left brain dominated people find it strange, hard to grasp or interpret. They tend to either ignore, dismiss or find art unreal, are not comfortable with it's fuzzy metaphorical and symbolic logic or narrative, not coming easily under the analytical and literal mind frame. The right brain is a contextualiser perceiving big scopes, well suited for artistic activities. The two brain hemispheres process information to one another vertically not horizontally, so are not wired the same way. The hemispheres are biologically calibrated to different vibrational rates, though close don't span exactly same part of the bio-electromagnetic spectrum, processing different cognitive levels. The task of correlating vibrationally the two hemispheres falls to the corpus callosum. This neurological bridge when trained and maintained in balance with the other parts of the brain assures healthy mind functions. Traditional ancient wisdom saw this as a four sequenced fire breath igniting a light of higher consciousness called pneuma dynamism/the numinous or ruash. All artistic disciplines rest on the quality of this energy breath rarely mentioned in the west. This energy breath opens the door on the sphere of the cardiac mind, the ananalogous mind. This quintessential etheric fire breath holds the key to giving access to subtler and wider levels of perceptions and interpretations, consequently greater freedom of expression. Artistic disciplines are well suited to strengthen the delicate corpus callosum's neurological architecture and energy circulation. EEG scans have

demonstrated noticeable differences between non-artistic and artistic brains, the latter has more complex synaptic connections triggering higher vibrational density rates, capable of firing up the whole brain simultaneously when in this specific activity mode. As such, every artistic expression synchronises with a particular vibrational field reverberating a multiple sub-harmonics spectrum. When the left brain controls all perceptions of reality, it restricts them to quantitative attributes reduced only to materialistic concerns which is it's purview. The repression of qualitative assessments has deep and tragic consequences on the overall understanding of any subject matter. Since right brain perceptions are given to psycho-mental activities like imagination, feeling, dreaming and contemplation, this psychological meaning brings a contextual balance to the outer strictly immediate pragmatic ones. Until this discreet yet very powerful right brain input is given back it's legitimate place in human educational development, is respected, preserved and cultivated, we are barred access from the exercise of higher consciousness. We see here the hidden cause of the destructive downward spiral of corruption in world history, spreading a dystopic spirit of control and violence, curtailing the possibilities of higher evolution for the human race. That is how important both authentic cultural and artistic education are to our species' survival and growth, a leading agents to enlighten individual and collective impulses toward wholeness and healing.

Perfection is a paradox

Mike Monteiro gave a lecture you can find on Youtube, is essential I believe for designers to watch.

The topic is personal and professional ethics to regain a true vision of our responsibilities to self, to the craft and the world.

Here is the link...

<https://www.youtube.com/watch?v=DPTZIfq-bzo>

What is this perfection artists want to reach? Perfection is not an object, we cannot touch or possess it. The harder we try to get to it, the more it seems to escape us. Our notion of perfection needs to be redefined because most conceive it as a static, cold, lifeless and mechanistic. Apart from and opposed to the organic natural world. It's a big problem trapping the mind in a dry and sterile reality tunnel, taking us away from the art of living. Most artists don't really feel good with illusive perfection, compromises the reach and misses the mark of art. This unease is not shared by modern science behind the current technology. We find it was turned into a conceptual blindfold to a very dangerous degree and implications. This blindfold came from a specific ideology, gaining greater traction from the 18th century on. Colonising and shaping main academic, socio-economic and political institutions very fast because already rooted in well established religious beliefs and doctrines. Rigor in itself is a good thing when kept in check and balanced with the living poetic side of life. But the poetic side was gradually and cynically assaulted and evacuated by toxic dogmas of dialectical constructs from agents of class warfare revolutions, financed and totally hijacked by powerful financial hidden hands behind the scenes. An orchestrated chaos by ruthless entities in high decisional spheres of influence fueled systemic imbalances, very

destructive for the mass of peoples on the ground. This modern series of destructions brought by stealth interventions have led to world wars, contemporary extended conflicts, arrays of factions and breakaway groups, weaponized technology through industrial production, spreading very dangerous and lethal industrial wastes and pollutions on the whole planet. How elusive indeed this notion is since it was all done under scientism's control with a twisted sense of a perfection in mind. Paradoxes entertain strange contradictions in seemingly unrelated but complementary resonant ways. Amazingly this tolerance results in a creativity alien to slavish and boring conformity. Scientism sees nature from a strictly materialistic point of view, in a dualistic contradictory way, reducing her multiple levels to literalistic, compartmentalised non empirical theories. The greatest scientism models don't include what they cannot measure, making conclusions often in dire need of questioning. Healthy notions of unity in variety and variety in unity are not in scientism's materialistic grasp. Nature is not a thing, it is alive since it bares life. Can we respect her eternal governing laws? Perfection is an endless paradox as a projection of virtual multiversal mind, integral to universal energy, embedded in matter, the principle of wholeness. It is not by chance modern physics is obsessed in finding a unified field theory, it is ironically searching for it's own brand of mystical path it could not avoid!

Contextualizing

Art must be brought back to the context of its purpose, dynamic inclusiveness. This brings us to the principle of mutuality. Art is a mirror within mirrors to be held up to nature. This mirroring game of illusion is not to be mistaken for a lie. Engaging artistic dynamism involves managing conflicting elements through the creative use of tensions. The great law of harmony (balance is the master key to beauty) reveals the transfinite and mysterious imagination of creation. Only a disciplined imagination can fruitfully explore and express the meaning of such metarational considerations. With no fault of their own, most people and artists alike have not been educated with these this kind of conceptual practicalities, making it hard to discern this deep aspect of art. The enigmatic fine art code approaches systematically all decisional steps needed in appropriate contextualisation for powerful effects. Every step must lead to a clearer vision gluing seamlessly the elements together in order to be called a work of art. Like directing a movie, the subject is led toward a final climaxed representation or conclusion. Technique is not a goal but a tool, by itself too dry to bring us all the way. In all artistic expressions the most subjective and subtle part is interpretation, it must be integrated in every step, calibrated by sensitivity, supported by technique. It is elemental and basic for beginners to grasp and learn to deal with concepts, also a good pretext to explore artistic styles. Paradox through qualitative rearranging resolves contradictions, a methodical simplification appearing magical to non initiated, deeply appreciated by more experienced practitioners. Classical fine art is a composing process totally reversed to the analytical scientific process, meaning science decomposes deductively, art recomposes inductively.

Being more than a set of formulaic methods tricks, art's topological approach reveals symbolic truth by psycho-sensorial vector coordinates of the outer world, analogous to deeper realities beyond the threshold of materialistic literality. Instrumentally devoted to archetypal visions to be translated in the right hemisphere of the brain. Re-minding the blissful continuum of creative functions, manifest in encompassing universal of energy impulses and currents, shaping the multidimensional world, of which we are living cells.



Colored sketch # 9

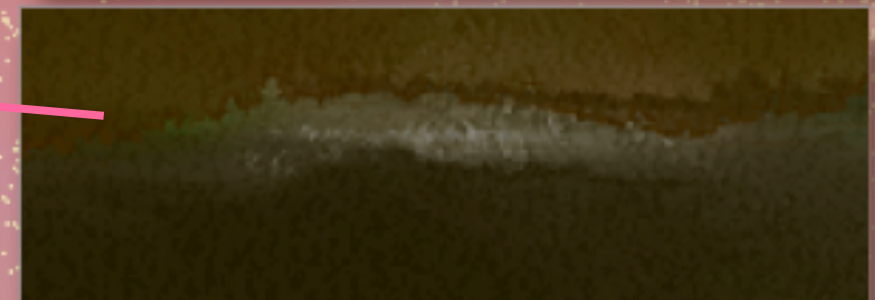
Art is Illusion

I continually and deliberately make an effort to keep the painting process in sketch mode, avoiding to draw with straight lines with continual circular gestures. I just suggest straight lines, I don't make them. Giving a totally different effect our brain detects as multiscaled loose micro curves our eyes don't see but organically feel.



Colored sketch # 10

Here is an example of what I mean, the first line on top is called artistically a dead line. It has a cold mechanical character, it's even all the way with no variations. The second line was done like the bottom one, straightened and grossly thinned out by erasing what wasn't needed. I left it unrefined for illustration purposes to compare between a dead line and a living artistic line. This has a cumulative and powerful effect impacting the psychological more than just the visual feel throughout the work, depending on different degrees of refinement. This refinement can be pushed easily at will. The secret is not what we put in but rather what we take away. Art is a lie communicating the essence of truth.





Most people wouldn't see a real difference between sketches # 9 to # 12, what you see here is a slow chronological **step process**, not a chronological **time process**, assuring superior results. Intelligent management means enhancement sets application of the work's priorities. A master always gives the impression the work is done easily, hiding all efforts under a cloak of elegance to appear magical. It couldn't be done without training and self-training. This unmistakable quality trademark is the first signature before scratching a name on the canvas. In that sense all academic works of art are genuine art lessons. Until the end of the 19th century students took their best art lessons in museums with or without direct access to a fine art teacher. Nowadays this is practically forgotten. Historically museums were first set up as fine art schools, not only art vaults and display facilities for a curious public, which is okay by me. But the few exceptions, mainly in big european capitals notably

Le Louvre in Paris. To my knowledge the only museum keep-ing up with the craft authentic traditional fine art education in north america is the Fine Arts Musuem in Boston. A pla-ce where you can see students with full oil painting gear copying in front of original masterworks. I believe artistic apprenticeship (and fine art culture) would get a big boost, if the public could witness the «masters in training» when visiting their local museum. How interesting it would be to blow the dust of ignorance off of history's forgotten shelves. Certainly a win win for everybody, starting with museum attendance. Remember industrial scientism is the reason why any traditional craft training was dropped altogether and with it any meaningful cultural quality. And it is it's controlling grip that keeps devitalising education, as it does life itself to this day. This has been voiced by the most in-telligent and concerned for the good of future generations.

There is no progress in Art

No contemporary artist can avoid the intellectual minefield of «provocation» art even if shunned, because we are all confronted and affected one way or another by its commercial and cultural effects and byproducts. You will lose if you fight against it directly because it has a legitimate claim, but not the one it puts forward. Progress doesn't exist in art only technical development does, because its source is of symbolic and archetypal nature in vertical levels of consciousness. Art tradition teaches there are three levels_ mediocre, popular and epic. All three are basic to artistic expression, necessary and complementary. Mediocre is where we all come from, start and come back to when we need to renew ourselves_ this level has the greatest support needs. The time and energy spent there must be given the highest possible quality, a seed planting level the two following levels are built on. A solid base is an investment that will yield great results, it should never be neglected. The popular level is the synchronisation with local cultural expression, artistic solid elemental skills adapted to please markets. The epic level is of universal, non local metaphorical encompassing all times, depicting the tragic, symbolic and heroic ethos mode. This particular breadth of narrative demands a deep psychological understanding to be formulated and communicated artistically with any kind of success.

Back to our painting exercise we can see the refining process slowly integrating all elements so the subject will stand solidly in context. The study could be left at that stage without suffering. Intuitive interpretation and the sense of aesthetics are our guides from this point on. From here style is a decorative treatment of intimate import, here is my own for this particular study. My goal was not to make an exact copy.



Colored sketch # 13

Classical aesthetics are not old fashion notions coming from the past gathering dust in museums. Those who think we are more evolved with our modern tastes, use hollow clichés, abused words like evolution and progress. Words need a context to paint true references for the mind not to fall in anachronism and outright distortion. It is a shame and a fact, history and culture being taught generally in school is very poor because deemed not really useful, unless somebody

presume but only engage the endless journey in a quest for universal knowledge by serious self-didacticism. Proven time and again, the genius of art always envisionnes ahead of science, as spiritual wisdom envisionnes ahead of art. How about fusing these three vehicles back into a fonctionning cognitive whole synchronising their wheels for the benefit of all life on earth? Let's hope more will see the urgent need to share this compelling proposition.



specialises in that field and even then. We cannot honestly



Colored sketch # 15

Incidentally since quantum physics discovered the principle of uncertainty, scientism got more involved in malvolent dealings with a very pugnacious plutocratic corporatism. Sciences' promises have been hijacked, to the dismay of honest scientists. Let's travel back before the cultural drift from antiquity's inclusive principles of classical fine arts and sciences. Bringing forth the deep meaning hidden in the roots of words still in use today; see where they lead us. Aesthetics from the greek word «aisthanes-thai» derived from «aisthètè» actually meant to hear or perceive with our ordinary senses. In the antique world the consideration (we are rediscovering this therapeutic truth) given to the practice of art, considered inseparable from biology. Or if you want to look at the question from biology's angle, look up the root «bio» etymologically means life, not only human life, and «logy» from logos in the sense of logic meant a big deal_ the spoken word associated with reason, and by extension calculation, measuring or assessing, a function of a sane mind_ up to metaphysical considerations capable of symbolic connections. So biology literally means life's logical language, an «organic map» stemming directly from nature's mind to ours! If art cannot be separated from biology, life and art are in a regenerative relation to one another, elevating art to a life's canonic principle. A straightedge or ruler if you will. This consideration involving a canon, from kanôn, a greek word again, a contextual ruler, a topological gnomonic module_ a fractal set of structural ratios to be used at the conceptual level. If you don't understand this, please research it. This leads to a branch of very old knowledge called sacred geometry, centered on nature's life structural creating powers expressed and embedded in a certain set of mathematical constants. Classical culture has preserved and revived the application of this arcane knowledge throughout the great historical and most memorable works of art. It is an applied and compressed meta/physics code and the universal language of light. Fact is arts and sciences are in essence components of the same

eternal body of high knowledge. One way or another for the sake of biological survival and preservation, we need to urgently go back to aesthetic concepts supporting organic balance, contextualised synergetically, integrated in beneficial technological applications!

Now let's pay a visit to the word art, again from the old greek word «are» means movement to adapt and adjust (art/iculation). No big stretch of the imagination is needed to consider that adapting and adjusting art to life's needs would enhance it's sustaining therapeutic qualities! The law of harmony is found everywhere throughout the «cosmos» (a word from Pythagoras meaning order of the universe) from micro to macro. This mysterious natural science was transmitted by the art's designated keepers to this day, the great masters,. We find this specific harmonic signature in all ancient works of art, from architecture to music, to poetry down to daily objects, from all the ancient artefacts and ruins around the world, calling this Ariadne's thread in the labyrinth of cultures a coincidence can only be called tragic ignorance.

This artistic science of harmony and beauty basic to all classical art expressions was called symmetria. Modern symmetry is a far cry from the original meaning of the word, having been reduced to axial mirroring. My lifelong study of sacred geometry is totally integrated in my art practice, a labor of love. A word of caution though, this eternal science has been secretly turned against it's ultimate purpose by an extremely ruthless corrupted corporate industrial, intelligence, military, mediatic, pharma/medical and technological surveillance complex, tightening it's noose around the world. Just so you are aware, in no way can we escape this challenge today. No system or institution shields us against this reality, whether we are aware of it or not. If there is to be a future, the harmonic lessons of art must be put back in the center of basic human education or we bound ourselves inevitably for total self-destruction.

A labor of love...

We are living in a world in deep crisis, thrown in the midst of a shattering paradigm shift. A simultaneous end of many cycles within cycles of time to be more precise. Of the tragedies striking the world, a great too many are self-inflicted by beliefs in arrogant ideologies, full speed ahead in a suicidal direction, accomplices and victims of a corrupt totalitarian imperialism through economic slavery. Humanity has been bearing the brunt of psychopathic cults for such a long time, it almost seems to have forgotten how to govern itself any other way. I won't go any further in the dark layers of this subject because it would take me away from the present art discourse. Suffice to say an artist communicates consciously and unconsciously through one's perceptions and interpretations like a barometer. Art has been signaling this shift of major transformations unmistakably affecting artforms and life in general, we now see warping the world. Since art is about perceptions and feelings, an authentic artistic path leads away from escapism or anaesthesia (meaning without beauty) trying to cope with the actual kinetic reality crushing forces. Art is a quest for the «quintessentient» principle keeping artists in a perpetual learning curve toward greater awareness, resisting mindless formal domestication. An artist follows the muses of inspiration wherever they may lead, sometimes to hell! This is where provocation and destructive art are the voice of truth. A struggle in the shadows from the recesses of the soul against an archetypal inorganic violent mind, a force of nefarious silent social engineering, with the help of unethical science at the planetary level today. On the other hand «abstract» art (a misnomer) has been trying by unconscious analogies to interpret and bridge the micro to the macro world. A kind of strange artistic dowsing. It has been turned into a purely unconscious decorative plastic art, senseless objects, prey to snobish mercantile pseudo-intellectual psychobabble.

It will only survive if it comes back to the roots of personal symbolism, the emotional pool from which it came, giving the to easily dismissed pareidolia a voice. It would also be wise to implement it's integration in figurative arts enriching them immensely. I don't have the space here to further elaborate this question.

As much as I admire a great art performance, art should not be reduced to it. I know as a practitioner, the fuel of art (it's «elation», it's oil) comes from the perennial Tradition (tradition means transmission), fueling inspiration_ *in/spir/ation*, (*through the agency of the spiral*). Performance is the smallest visible part of art, the proverbial tip of the iceberg. The long years of study, practice, discovery and revelations are unknown to non practitioners, but hopefully can be suspected and intuited by them. Feeding the personality cult common to a shallow sense of superiority should be avoided, psychologically immature and detrimental to the cause of art. Art's mission as a healer of body, mind and soul cannot be allowed to become a prisoner of an image cult, a destroyer of too many artists. We need to open our sensitivity to nature's intelligence (in-tel «between», lig «the lines») and imagination. Learning to read nature's mysterious designs_ nature's divine «dei», signs «signo» written everywhere. A divination code of beauty, the aesthetics code of harmonic modulation, the feeling code resonating at the root our subjective affect. The affect powerfully impulsed, entrained by the «spir»_ spiral, the dancing modulations of s_ pir_ pyre or fire (pyra_ mid_ the fire in the middle), the perpetual sacred life giving flame dancing in the heart of All. This sacred and numinous alchemical flame is not to be abused in any way because it unmistakably consumes and destroys from within those who selfishly do.

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The Way of Art is the Reminding and
Remembering of Universal Dreaming
through the Self.

Khobe