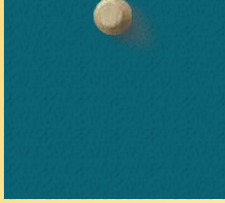
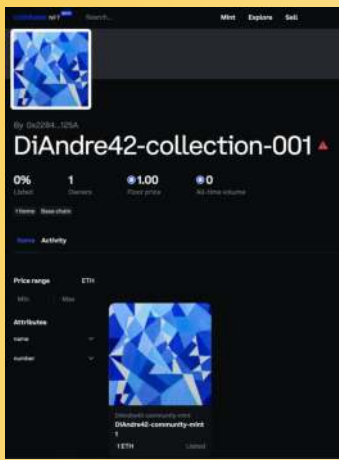


Mirror or Door



DiAndré

Art Journal -2025-

First NFT
<https://nft.coinbase.com/collection/base/0x973847119919fc3150f91e35f3015b0513765433>

Contact: diandre.42@zohomail.eu | Web: <https://qiquantum.wordpress.com/> | <https://www.instagram.com/diandre.42/>

[PROJECT TCD2025]

André Baumann

DiAndré

ABSTRACT

Principles

Work 2025

Abstraction, simplification

- **enduring art form**
- **eliminate** straight lines, or curves
- **positive or negative shapes**
- **focus** vs blur
- **Contrast** thru tones, intensity
- **switching** over lines or borders.

Get started

- **Photograph**, natural objects, bark, peeling paint, stone wall, crossing branches, veggies
- **sketch** and **filter**
- **simplification** and **geometry**
- **Composition** is key

Your Motivation

- goes **beyond selfish motivation**
- Viewer to pick up the feelings, might even identify directly with the artist
- **viewer interprets** what **they** sees in the light of their **own experience**

Closed (poor) vs Open (great):

- nothing left for interpretation **boring**
- See writing: don't spell it out
- Value is the ambiguity, placed deliberately and intriguingly intelligent
- Texture is your "unwritten text"

Iteration

- continuously gathering experience
- by analysing the previous step
- stepping out in stages from that
- if route is exhausted, explore new
- There is no end to the journey
- success found with one approach?
 - not necessarily a good idea to stick with it.
 - earn money, but do not stop
- The fact of one success (confidence) means more are possible.
- Many artists gain success but are afraid to move on
- Keep involving the viewer, rather boast his skills
- Technical skills are important but only a starting point

Artist - Viewer relationship

- Courtship male (artist) female (viewer)
- Gallery viewers are often other artists, not the general public
- Work to address ALL viewers

What am I painting?

- Just a note / quip – a comment on life? A record – here's how it was? Or an observation – how I see this?
- Or a **major statement** – what I really **feel** about something important. And why is something **important**?

Artists value

- Original image that says something
- Innovative, different to what has gone before.
- Or some other in-built attraction.
- Involves the viewer in creating mood or emotion (hospitals).
- **Can draw**
- accepts conventions of **perspective**
- Uses **colour theory**
- universal understanding of **aesthetics**

Texture is your Language

- The more words needed, the less valid as visual

Contrasting methods

- artist's handling of a **subject**; the meaning in a viewers head
 - the only left hemisphere thing in visual arts
- **composition**;
- **symmetries**;
- **line quality**;
- **chromatics**;
- **texture**;
- **tone**;
- **brightness**;
- **form**;
- **dimension**;
- **patterns**;
- **visual rhythm**;
- **style**
- use of the **medium**;
- reading and understanding of signs and symbols;
- ability to evoke **mood and emotion**
- Etc etc

Market

- **Realistic Market**: more popular but fragmented by subject / **liking**
- 70% of market want realistic paintings
 - reduced by many narrow slices due to subject
- **Abstract market**:
- 20% like 'modern',
- more direct link to the creative brain, closer to 'pure art'.
- uninformed audience judges on difficulty to create
- Doing is understood, not thought.
- does not suffer from like fragmentation
- Subject is removed from list of criteria
- function of **right cerebral cortex** no explanation, no words
- Be judged on a thinking, not doing basis,
-

Hemispheres

- **Right (arRts)**
- controls emotion and creativity, no language
- used to express themselves
- Image Intuition Perception Holistic overview Imagination Space,dimension Analogy Body language Gesture
- **Left (Logic)**
- language, time, numbers, symbols, logic
- dominates the right (arts) brain
- prefers to speak for itself first.

corpus callosum - lobotomy

Survival

- Own Survival
- Survival of the species
- Creativity to fill the primitive gaps, remove biological pressure

Abstraction = Mindset

- Abstraction of a) visual reality, b) visualising thoughts
- A non-linguistic way.
- With a free, almost day-dream kind of mind, encounter the world new, using all senses.
- Translate visual reality or thoughts into your (made-up) reality.
- Emotional and rational thoughts prompt the aesthetic questions.
- Understanding of something determines the art work.
- Which will naturally change with growing understanding.
- On a larger scale, rhythm and movements become visual architecture.
- Use of different contrasting aspects* that allow the viewer to travel.
- Direct the scene, open, even infinite
- The ongoing search in all that **is** the art

Pro vs Amateur (Abstract)

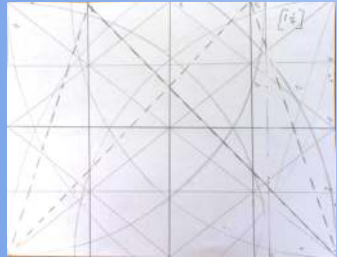
- **CONSISTENCY** within itself and portfolio. **Planned** and **precise execution**.
- **COLOUR** Well-matched, unless lack of harmony is intentional and obvious.
- **TEXTURE**: Layers and textures, usually built upon an **underpainting**.
- **MEANING**: Conveys emotion, meaning, reflecting thought and planning. Randomly created pieces lack personality.
- **COMPLEXITY**: develops skills and techniques over time. Resulting in complex and unique artwork that cannot replicated.
- **COMFORT**: **Confident** and **intentional paint strokes** distinguish experienced artists from amateurs. Even random elements serve a purpose.

More

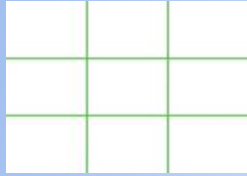
- tbd

COMPOSITION

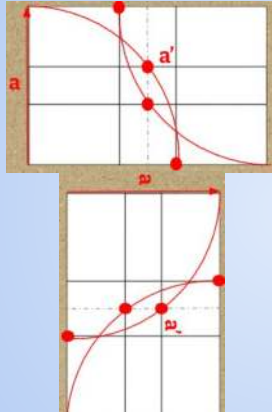
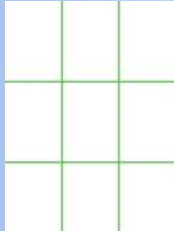
Principles



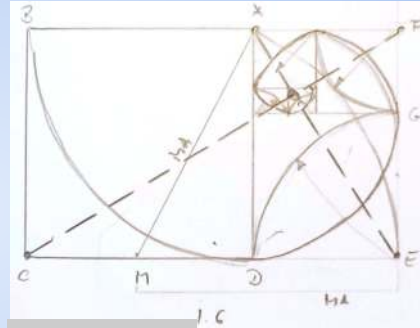
Quarters



Thirds



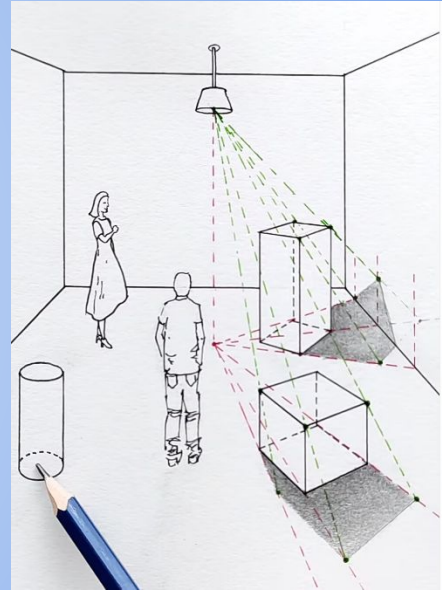
Golden Grid



Fibonacci

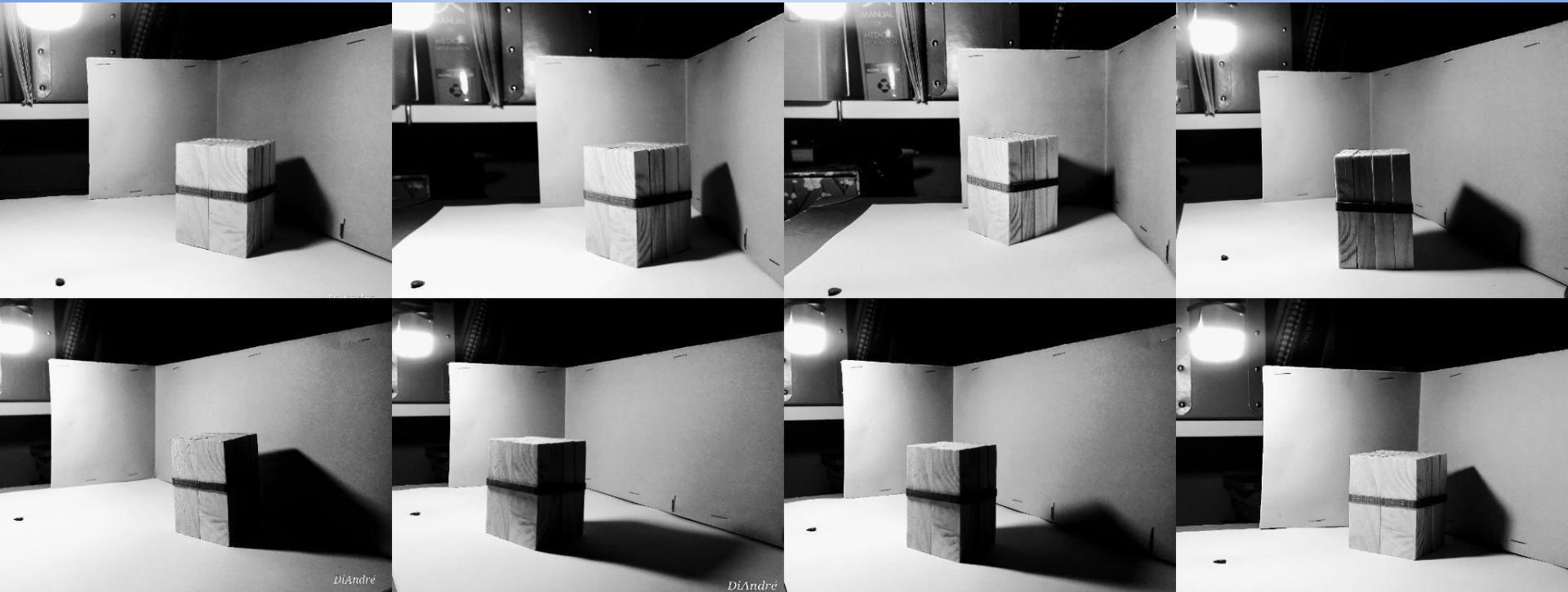


Golden Triangle



Shadows

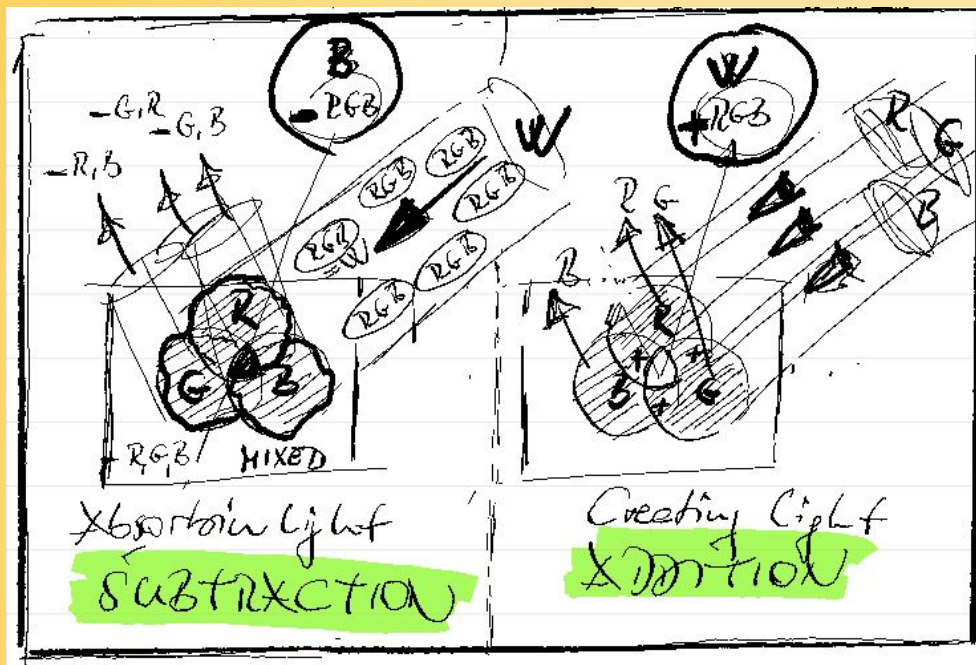
SHADOWS



COLOUR

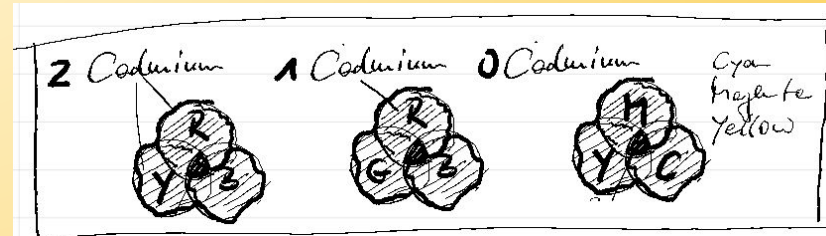
Principles

Work 2024

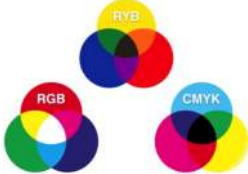


So the reason why **RYB** paint mixing is preferred is there are poor strong cadmiums, very pure

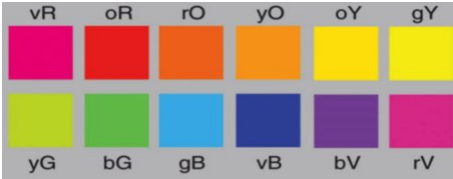
Mixing equal paint in **RGB** or **CMY** is just no strong pigments available. murky



BASICS



- Don't confuse artists paints with pure Newton **prism** or **rainbow colors**.
- **RGB** and **CMYK** work on computers and in printing
- **RYB** is the practical paint mixing method.
- RGB - never produces white on palette



CHROMATICS

- Primary, Secondary, Tertiary are all **CHROMATICS**. No white, grey, black.
- Mixing of colours is always a **subtractive process** [Link](#)

	cad	cad	
prim (RYB)	R	Y	B
prim	Y	B	R
	cad		
sec	O	G	V
prim	R	R	R
tert	rO	meh	rV
tert	oR	meh	vR
sec	O	G	V
prim	Y	Y	Y
tert	yO	yG	meh
tert	oY	gY	meh
sec	O	G	V
prim	B	B	B
tert	meh	bG	bV
tert	meh	gB	vB

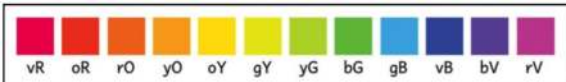
HUE, INTENSITY, BRIGHTNESS

- **Hue**
 - Color of pigment (primary, secondary, tertiary)
- **Intensity** or saturation
 - Chroma halt :)
 - Purity, spike in spectrum
 - strength or saturation
 - Nothing mixed in
- **Brightness** or lightness
 - Value, Tonal, Tint, Shade
 - how much light it reflects
 - Grey diminishes brightness.

ACHROMATICS

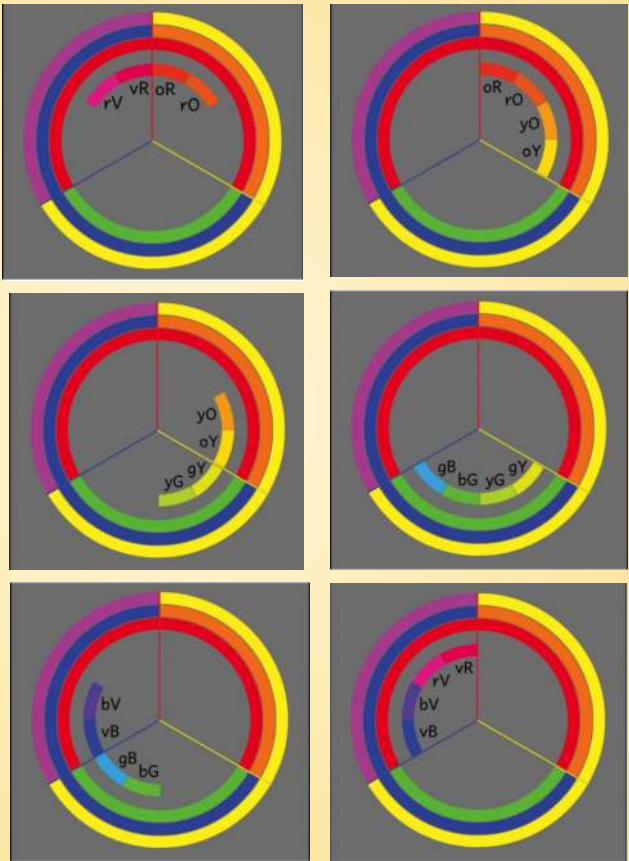
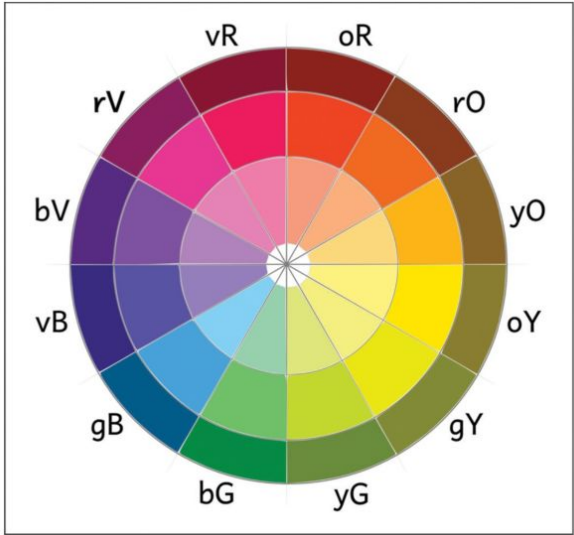
- White, grey, black. Have lightness but no hue or saturation.
- **!** chromatic black: complementary colors
- **!** Using complementary colors creates powerful contrasts in art.

CHROMATIC -> ACHROMATIC



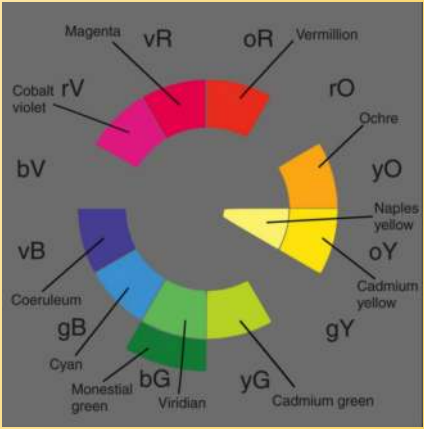
violetRed
orangeRed
redOrange
yellowOrange
orangeYellow
greenYellow
yellowGreen
blueGreen
greenBlue
violetBlue
blueViolet
redViolet

- Changes brightness, costs intensity (everything does)



! browns are light or dark dull violets

! greys are light or dark dull blues. :)



Palettes

XXX Limited Palette XXX

- 1 Titanium White PW6 - Old Holland / Norma pro or flake white hue by Windsor Newton
- 2 Yellow Ochre Raw PY 43 /PY42 - Old Holland/Norma pro
- 3 Raw umber PBr7 - Norma pro
- 6 Ivory Black PBk 9- Old Holland or Norma pro oxide black
- 4 Burnt sienna PBr7 - Senniler or Windsor Newton
- 5 Venetian or english red PR101 -Old Holland

XXX Extended Palette XXX (importance)

- 1 Ultramarine blue light PB 29 - Old Holland or (Norma pro)
- 2 Madder Deep PR179 - Norma pro (or expensive- Carmine lake extra -D160-old holland))
- 3 Sap Green PB 60 Py 150- (norma pro)
- 4 Vermillion hue - Georgian Daler Rowney
- 5 Phthalocyaine Blue PB 15:3 - Norma Pro or (schivenegen blue - old Holland)
- 6 Mars Black PBk11 - Old Holland/Norma pro

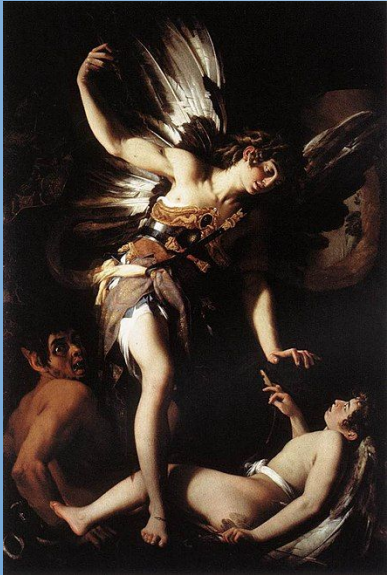
XXX Contemporary Palette XXX

- special extra colors for more vibrant palette (importance)
- * Cadmium Red medium PR 108 - (old Holland or norma pro)
 - *Cadmium yellow medium PY 35- (old Holland or norma pro) or safer- Hansa yellow medium PY74
 - *Genuine Cobalt Blue - old holland V expensive or cobalt blue norma pro -cheap -
 - *Cad Orange medium PO20 - Old holland or Norma Pro
 - * Phthalocyaine Green PG 7 - Norma Pro
 - * Pyrole Alizarin PR264
 - * Pyrrole Red PR 254 -
 - * Carmine -(norma pro- old holland)- addition to master palette for pinker magenta to Madder Deep

Canonical painting modes Renaissance

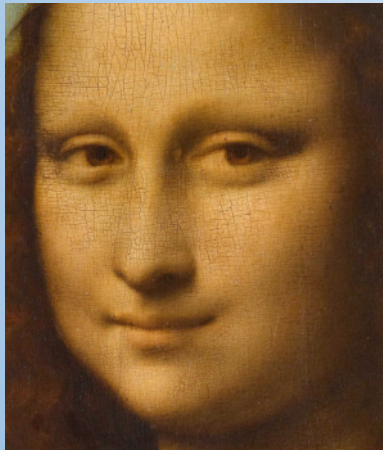
Chiaroscuro

'light-dark', strong contrasts affecting a whole composition.



Sfumato

'Smokey', softening the transition, out-of-focus [DaVinci]



Unione

Sfumato on edges of chiaroscuro where vibrant colors are involved. [Raphael]



Cangiante

'Change in color' shadows on yellow become red [Michelangelo]



Canonical modern painting modes

Impasto description.

XYZ
description

XYZ
description

XYZ
description



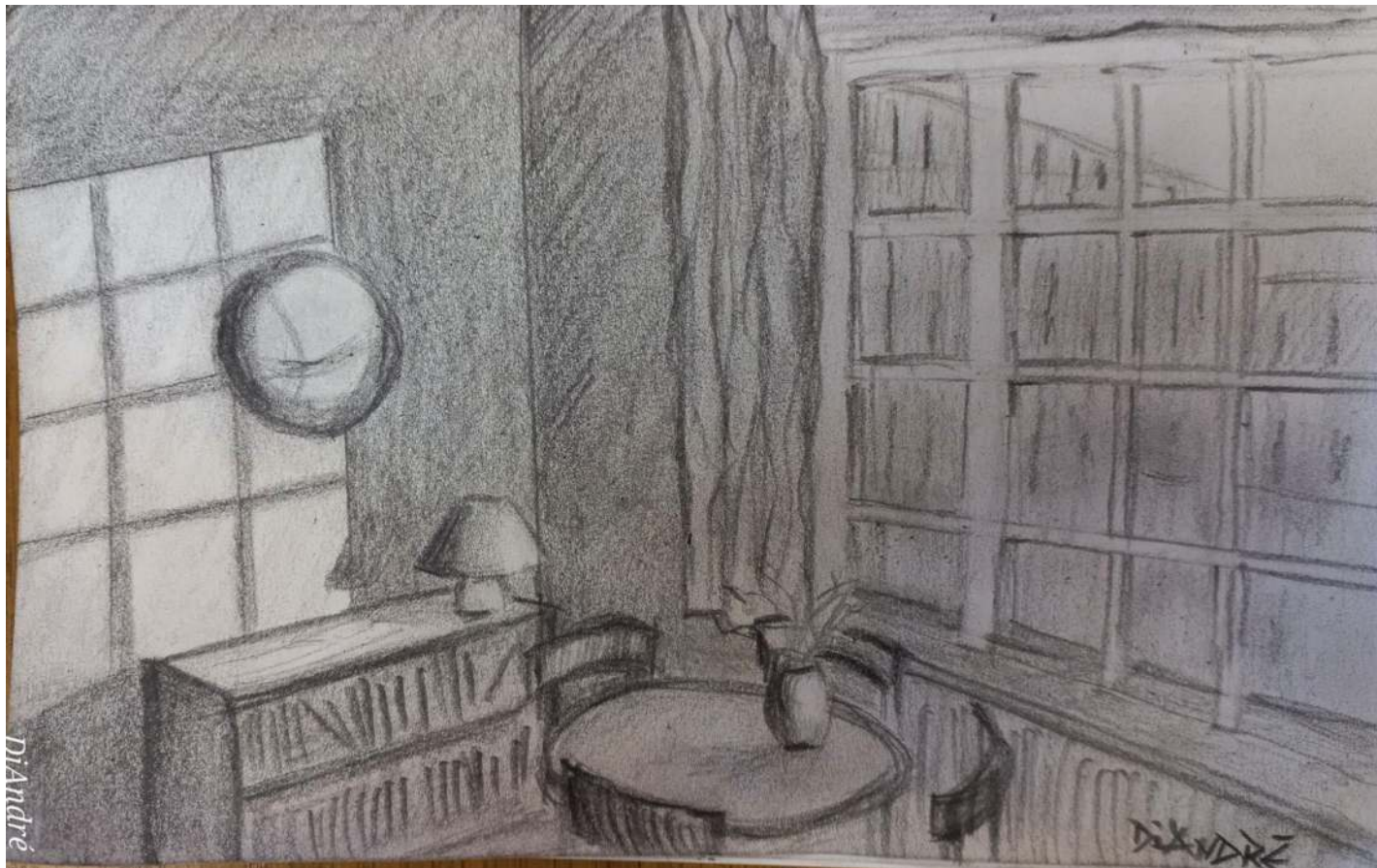
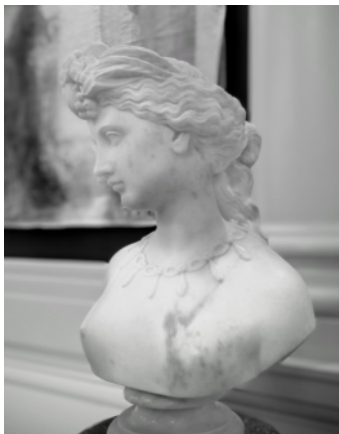
The Ghent Altarpiece: Virgin Mary
Jan van Eyck, 1432
The Flemish or Classical technique

Self-Portrait
Vincent Van Gogh 1889
The Alla Prima technique

Reflection Joker 06/23

- *Obvious explanation for fascination with 'transformations'*
 - *This is my own transforming [Career Break, finding North Star] changing from one state to another.*
 - *Unconscious decision to express and visualise my own transition.*
 - *Cristallise out of a liquid, become gaseous. Irrelevant which.*
 - *Keep exploring,, without clinging on to past or future.*
 - *What is the motivation of this transformation function / agent?*
 - *Once there are enough answers, transform again.*
 - *Real life transformations only occur so often. Painting is how you process and express them.*
- *Not painting people much*
 - *Deep inside I always knew that people suck.*
 - *From early age I wanted to study physics, science, technology. Not people, who are often disappointing.*
 - *There are heroes too, but even they have often a dark side too.*

- *When someone asks you to put a lid on something,*
 - *then they probably want you to succeed in something they think you're great at.*
- *The two modes of Abstraction*
 - *Latin term "abstractio," derived from the verb*
 - *"ab(s)trahere." == "to draw away, to pull away."*
- *In English it's the act of mentally separating or withdrawing something from its specific instances or particular details.*
- *Involves focusing on the general, essential aspects of a concept, idea, or object,*
- *Representing ideas, emotions, or the essence of things through non-representational, non-literal means.*
- *Artists use abstraction to express concepts or emotions by distorting, simplifying, or emphasizing certain elements, rather than aiming for a realistic or recognizable depiction.*
- *Pure abstraction (no reference to objects but there was an idea)*
 - *E.g. Kandinsky*
- *Object abstraction (there was an object, a scene, something)*
 - *E.g. Picasso,*



Moments

#InDoors

2024 cont's

#Venice

2024 cont's

DiAndré

#National Gallery Dublin



Sketches



#The Pearl

2024 cont's

#Light Phenomena



#The Pearl

2024 cont's

#Light Phenomena



Sketches



2024 cont's



LIGHT

Next: Ear and Shell

“The Adventurers of Modern Art” is a six-part documentary series that delves into the vibrant art scene of early 20th-century Paris, chronicling the evolution of movements such as Fauvism, Cubism, Dadaism, and Surrealism

Episode 1: Bohemia

Set in early 20th-century Montmartre, this episode introduces a group of impoverished artists, including Max Jacob, Picasso, Apollinaire, Derain, and Vlaminck, who reside in an old piano factory known as Le Bateau-Lavoir. Their bohemian lifestyle centers on creativity and camaraderie. Concurrently, Matisse challenges traditional art norms with his bold use of color, leading to the birth of Fauvism. Picasso prepares his response, setting the stage for a rivalry that propels modern art forward.

Episode 2: Picasso and His Gang

Picasso's creation of “Les Femmes d'Alger (O.J.)” marks a pivotal moment, causing scandal and ushering in Cubism. As success brings change, Picasso leaves Le Bateau-Lavoir, and World War I further disperses the group, with artists like Braque, Derain, and Vlaminck heading to the front lines, while Picasso remains in Paris.

Episode 3: Paris Capital of the World

During the war, Montparnasse becomes a haven for foreign artists, many of whom are Jewish refugees from Eastern Europe. Amidst poverty, they form the School of Paris. Notably, Soutine befriends Modigliani, and in 1917, Apollinaire introduces the term “surrealist” with his play “Les Femmes d'Alger (O.J.)”. The deaths of Apollinaire in 1918 and Modigliani in 1920 signal the end of the bohemian era.

ADVENTURES OF MODERN ART

Episode 4: The Enchanters of Montparnasse

Post-war Paris thrives with jazz and café culture. The Dadaist and Surrealist movements emerge as reactions to the absurdity of war, led by figures like Breton, Aragon, and Soupault. Kiki de Montparnasse becomes a muse and symbol of the era, engaging in a notable relationship with Man Ray.

Episode 5: Libertad!

The interwar period is marked by political and artistic upheaval. The Spanish Civil War in 1936 draws international attention, with Malraux and Hemingway reporting on the conflict, and photographers like Capa and Gerda Taro capturing its realities. Picasso responds with his monumental painting “Guernica,” symbolizing the horrors of fascism.

Episode 6: Midnight in Paris

World War II brings occupation and challenges to Paris. Artists and intellectuals face difficult choices: some collaborate, others resist, and many flee. Despite the turmoil, the film “Les Enfants du Paradis,” written by Jacques Prévert and directed by Marcel Carné, is created as an homage to freedom, exemplifying the resilience of artistic spirit during adversity. This series offers an intimate portrayal of the artists who shaped modern art, highlighting their personal and collective journeys against the backdrop of a rapidly changing world.

Bonnard in the Context of Modern Art

The Nabis Movement: Bonnard was one of the founding members of the Nabis (Hebrew for “Prophets”), a group dedicated to blending symbolism with decorative art. Their works focused on mood, color harmony, and intimate scenes, often in domestic settings.

A Contrasting Vision: Unlike Picasso or Matisse, who revolutionized art with bold, often shocking techniques, Bonnard's approach was subtler. He preferred capturing ephemeral, intimate moments—often of daily life or domestic interiors. His works, such as *The Breakfast Room* or *The Bathroom*, are known for their luminous use of color and play with light.

Symbolism and Decorative Art: Bonnard's art was less about disruption and more about refinement. He blended Impressionist techniques with a modern sensibility, often leaning toward decoration and the poetic.

Bonnard and Montmartre: Though not a central figure in the Montmartre or Montparnasse circles, Bonnard's Paris studio provided a connection to the broader art scene.

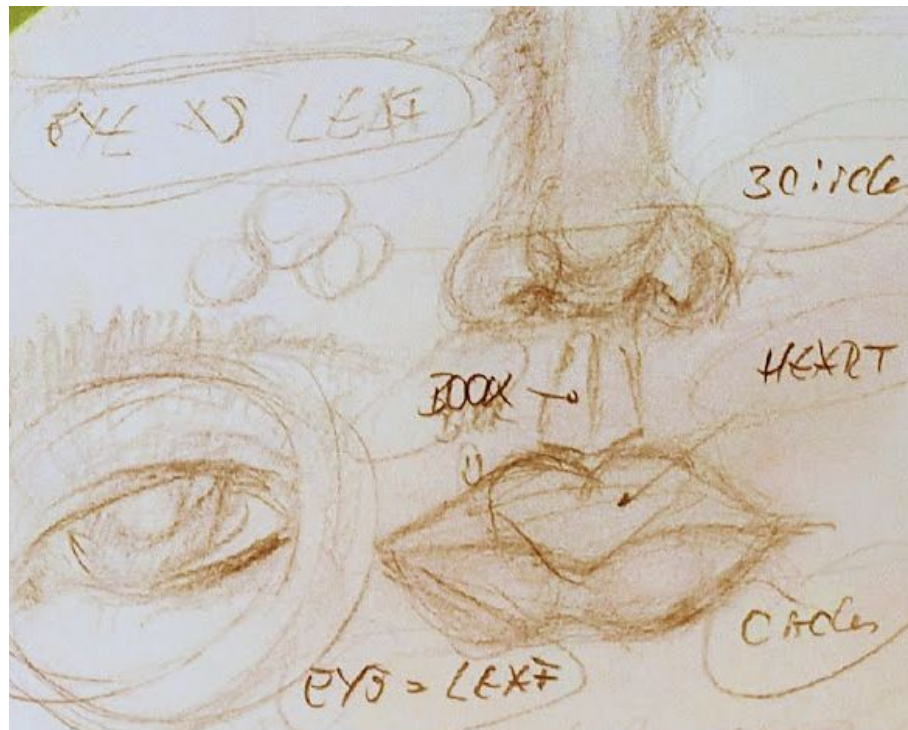
Later Work: During the interwar period, Bonnard's work became even more personal, with paintings focusing on his private world. This contrasts with the socially and politically engaged works of contemporaries like Picasso (*Guernica*) or the Surrealists.

Role in Post-Impressionism and Nabis: Bridging the gap between 19th-century Impressionists and the modernists of the 20th century. His Unique Contribution: A quieter, more introspective approach to modern art, emphasizing beauty and emotion over bold experimentation. Bonnard's work stands as a testament to a different facet of modern art, one that values intimacy and the poetic over the revolutionary.



BRUNO GANZ

#MIRROR || DOOR



HUGH LANE - PORTRAIT

[Rebeccadesnos >
plant-dye-zine-p
aperback](#)

[Amazon](#)

Anca..gmail.com



HUGH LANE - PORTRAIT

#MIRROR || DOOR



#View from the Window



#Light Phenomena

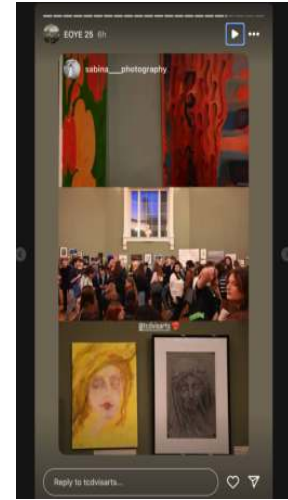


#MIRROR || DOOR

SHADOWS

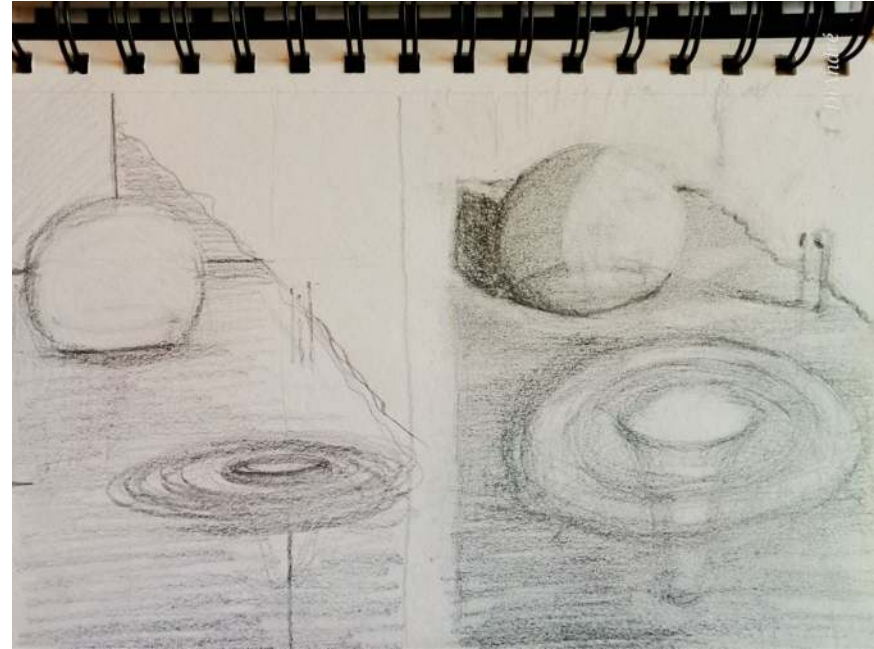
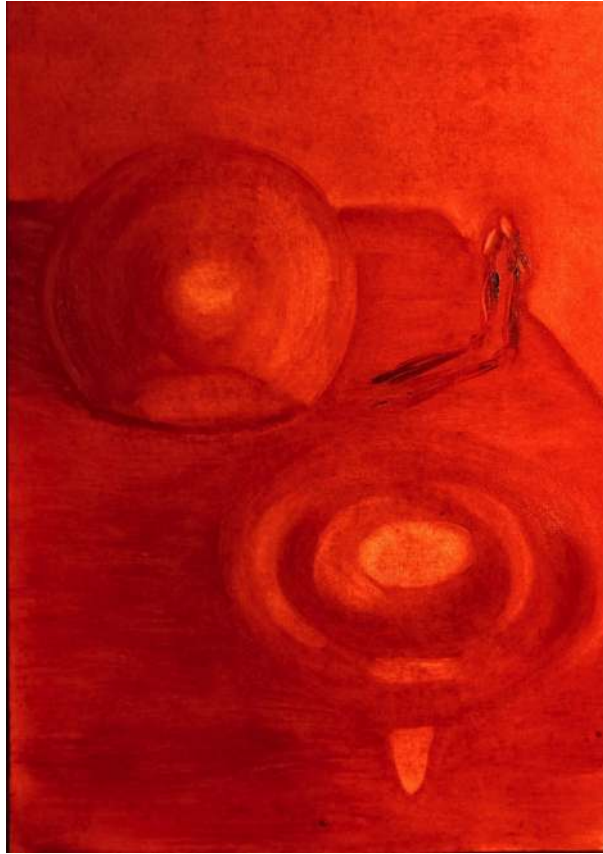


27-29/03/2025
Dublin - City Assembly Hall



@TCDVisArts Exhibition

QuantumPhysics



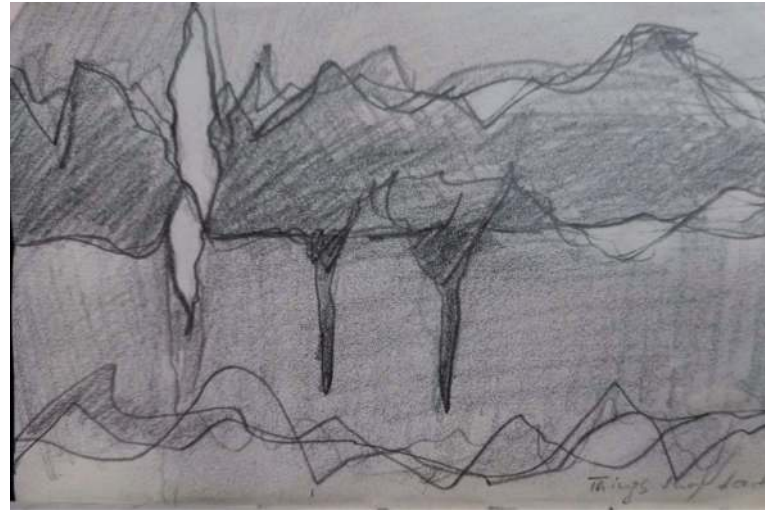
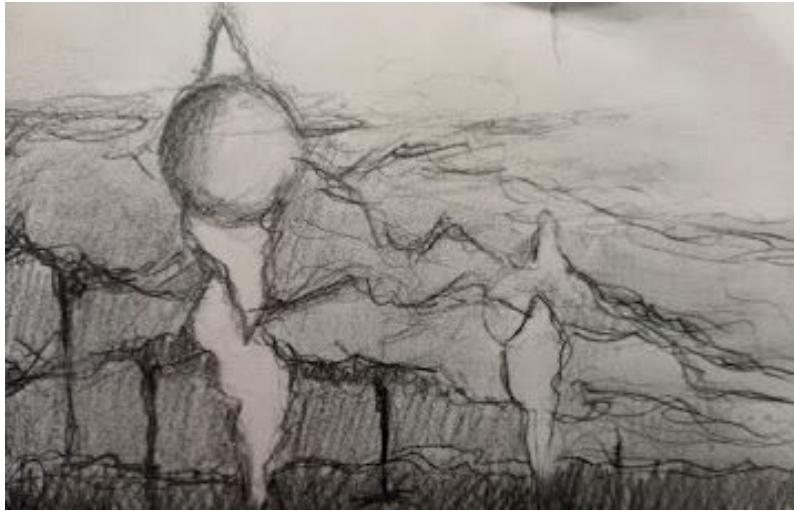
27-29/03/2025
Dublin - City Assembly Hall

[Rebeccadesnos > plant-dye-zine-paperback](#)

[Amazon](#)

The two ppl in trad customs in apocalyptical world, on the phones...

ASCENCION



#MIRROR || DOOR

1. Concept

Art of the future makes *invisible systems visible*. Focus on **flows**—sound, data, energy, water, emotion—as materials.

Ask: *What living or digital process can I let speak?*

2. Core Practice

Fuse **biology + data + sound + form**.

Example:

- Collect a living signal (CO₂, O₂, or soil moisture).
- Convert it into sound or light using sensors and software.
- Let the system react in real time—an evolving, breathing composition.

3. Tools

- **Hardware:** Arduino, Raspberry Pi, or MIDI sensors.
- **Software:** *TouchDesigner*, *Max/MSP*, *p5.js*, *Blender*, *Ableton Live*.
- **Materials:** recycled biomatter, algae pigments, conductive threads, responsive textiles.
- **Data:** your field datasets, open environmental APIs, or live social feeds.

ART IN 100years

4. Aesthetic

Shift from objects to **ecosystems**. The art *behaves*—it grows, decays, learns, or sings back.

Visitors co-create by disturbing equilibrium, as in living installations or generative soundscapes.

5. Network

Work in **bio-digital labs and residencies**—Science Gallery Dublin, Waag Futurelab, Ars Electronica, or *Hackteria*. Collaborate with environmental scientists, coders, and musicians.

6. Mindset

Think of yourself as a *systems composer*.

Measure success by how your work reconnects technology to life.

Data becomes melody; ecology becomes interface.

- **EAR N SHELL**
- **That hidden Window**
- **TCD Exhibition**

#The Window

#Light Phenomena
Listening vs Seeing