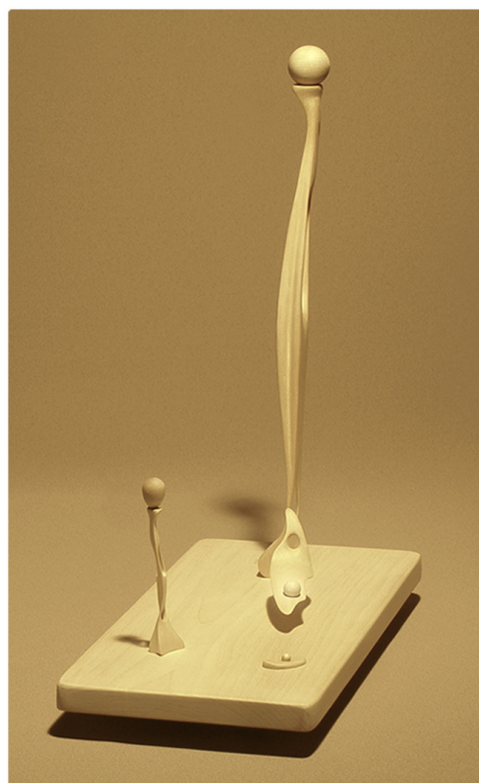
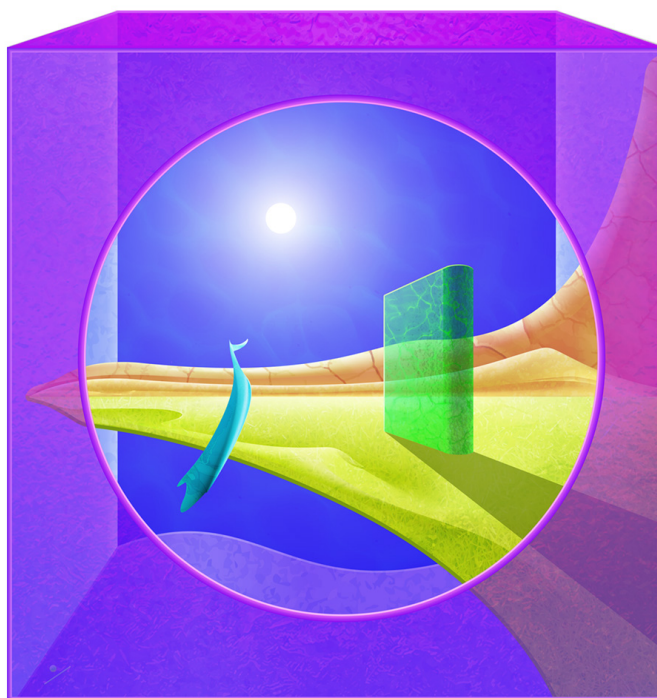




RESUME

Jean-Jacques Giguère

PERSONAL EDUCATION

2016-	To concentrate on creating connecting images including many excerpts, comparisons, clarification of the natural connecting images and the universal discovery transition.
2002-	Visual perception (self-taught).
1982	Visited most archeological sites in Western USA.
1974-75	Visited the following archeological sites: Olmecs, Mayas, Aztecs in Mexico and Central America except Tikal.
1970-	Visited the majority of the National parks in North America, except Alaska.
1970-	Hiked the majority of the trails in British Columbia, Canada and in the following parks: Banff, Jasper, Lake Louise, Yoho, Canada and North Cascades, Washington state. Analyzed the natural parallel environments at 1500 meters and higher (pure air, solitude, silence, simplicity, etc.). Have experienced tropical climate (15 months), moderate (17 years), and Nordic (40 years +). Have lived surrounded by in very high level of broken sensory information (large cities or man-made environments) in the Americas (north-central-south) and in Europe for approximately 20 years. Have lived in villages and or cities with less than 100,000 habitants in the Americas (north-central) and in Europe for more than 40 years. Have spent a large amount of time researching the visual information hidden inside the natural world.
1969-	After listening and analyzing to the music of Bach, Beethoven, Ravel, Vivaldi, etc. / the images of Escher, Ingres, La Tour, Rembrandt, etc. / for many years, it appears logical to deduct that they were and are psychiatrists whose prescription is UNIFIED SENSORY INFORMATION.
	RESEARCH

2001-	Clarification and explanations of various discoveries and inventions.
2000-	Comparing parallel and non-parallel images (virtual animations 2 D et 3 D, virtual games, etc.) aimed at introducing this discovery to the world of education, sports, psychology, 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 for a 60 second period) 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: Parallel or unified sensory information can eventually open the portal to exploration. Non-parallel or broken sensory information forces the thought process to try to find the missing links between the unprepared 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, more than often inferior to animals.
1996-	Created 2-D and 3-D images (models in architecture, interior design, 2 & 3-D animation) aimed at introducing Parallel Color © (re-classified as transition 8) to the film industry in Europe and north America. For example: Parallel scripts, synopsis (transition from static to expansionist thinking), etc.

DISCOVERIES & INVENTIONS

1976-	Inventions: A new organization of images classified as CONNECTING IMAGES (unified sensory information), the game Vitockey © (elleptical surface on ice or cement or plastic), etc.
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	Discoveries: Parallel environments, TRANSITION (the visual elements of the natural world interconnect so that they can be easily recognized by the thought process = nature provides the transition between the different oppositions, etc.), The great majority of the visual elements of the man-made world do not connect = not being recognized by the thought process = negative behaviors (selfishness, hate, jealousy, the ultimate ignorance = human thoughts collecting...), etc. LARGE SCALE NATURAL CONNECTING IMAGES
1990s-2020	Natural connecting images 56, 63, 67-70.
2013-17	Natural connecting image 66 C: Live 3 D linear drawing (all season walking exercise, approximately 1 kilometer including the return). It contains many elements that reflect transitions: A) an important passage from reduced to maximum light (KEY), B) small to large (curved and straight-line trees), C) of shades, the simplicity of 1, 2, 3...
2011-16	Natural connecting image 65 C: Live 3 D linear drawing (all season walking exercise, approximately 3 kilometers including the return). It includes the passage of vertical natural forms re-used horizontally for the walking trail: 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.
2009-15	Natural connecting image 64 C: Live 3 D linear drawing (all season walking exercise, approximately 1 kilometer including the return). 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 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.
2008-23	Natural connecting image 62 C, D: "Transition", a natural environment. Linear drawing on the ground (all season walking exercise). The use of curves leading to a continuous curve (circle = analysis of the surroundings from every angle) ... 62 C = 30 x 97 x 20-25 m (height), 62 D = 60 x 120 x 20-25 m.
2008-21	Examples of links between NCIs 56, 61-70 that consciously or unconsciously help the mind to easily go from one connecting image to another.
2001-15	Natural connecting image 61 C, D: "Transition of Light", a natural environment. Linear drawing on snow (winter walking exercise): 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 - (east) = 1.6 km or (west) = 2 km for a total of 3 or 3.4 km. 61 D: Linear drawing on the ground (spring-summer-fall walking exercise), it is part 2 of 61 Don a larger scale, 46 x 118 x 30-40 m (height).
2002-05	Connecting image 59 C: "Transition from Static to Expansionist Thinking", a unique mural. The external organization of a building (front = 7.1 x 10.3 m and the side = 4.9 x 11 m plus 9.7 x 18.3 m). Except for the tree, the image was destroyed by a fire in 2015.
1978-84	Introduction to natural connecting images. After completing the connecting images 1, 2, 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-Lawrence gulf. It was a reminder of the peaceful western deserts in the United States; a desert of rocks. At that time, I was unaware of its visual importance and the future natural connecting images 56, 61-70.

Update	MAJOR WORK
1976-2025	It presently consists of: <u>62 connecting images</u> {1-40, 48-50, 57-60, 71 (handmade drawings, paintings, sculptures, etc.) and 58+72-84 (virtual vector)}. Height is between 10 to 1180 cm and the total length 67383 cm. <u>10+ natural connecting images</u> (<i>linear drawings</i>). <u>12 comparisons</u> (41-47, 51-55), nature compared to the man-made world, etc. <u>Many transitions</u>, theory: Nature is a visual blueprint of the human mind. <u>A large number</u> of excerpts, SOLOs (not part of the connecting images), and studies for the connecting images. “GREEN book” Dimensions of a visual diary that is entitled green book: Hand-made connecting images (drawings, fabrics, sculptures, etc) 1-40, 48-50, 56, 57, 59, 60 (destroyed by fire = the southern part (4.9 -9.7 m height by 29.2 m length) and the northern side (7.1 X 10.3 m), and 71. The height varies between 10 to 170 cm and the length is 43500 cm. The natural connecting images (<i>linear drawings</i>) 56, 61-70 are approximately 8 kilometers in length, this does not include 56, 63, 68, 69 and 70. Virtual vector connecting images <u>without textures</u>: 58+ (72-77), 78-70, 81-84 = unlimited height and length. Virtual vector connecting images <u>with TEXTURES</u>: 58+ (72-77), 78-70, 81-84 = height ranging from 2.1 to 1180 cm and length 23883 cm at 300 dpi.

NOTICE:

Except for a large number of downloads from the web site vitockey.com, the great majority of this research has never been seen in public.

After having tried to communicate with the experts in image making for more than 30 years (1972-2002) 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.

4) There is no inner balance without the center (the connecting elements between the OPPOSITIONS). For man-made examples of transition, please view the images, moderately lit in the PDF "Exhibitions".

	PUBLIC EDUCATION
1974	M.F.A, Universidad de las Américas, Mexico.
1972-73	M.A, B.A, California State University de Sacramento, California, USA.

	GRANTS & FINANCIAL AID (*)	
1993-89-88*	Canadian Consulate, Seattle, Washington, USA.	
1989,1988*	Canadian Consulate, Los Angeles, California, USA.	
1978	Ministry of Cultural Affairs, Quebec, Canada	
1972-75	Ministry of Education, Quebec, Canada	
1973	Universidad de las Américas, México	
	MAJOR SOLO EXHIBITIONS	walls
2002 November	Decision not to spend more energy to make exhibitions and to concentrate on research. Result: The universal discovery Transition which is the equivalent to a bridge to unified sensory information, etc. Connecting images, A mean created spontaneously and B or C or D created from preliminary studies.	
2002	UNBC Art Gallery, Prince George, British Columbia, Canada. Excerpts from connecting images, 3 D models, lecture, virtual presentation.	29m
1996 Nov-Dec	Amelia Douglas Gallery, New Westminster, British Columbia, Canada. Excerpts from connecting images, sports models, lecture, cable TV.	30m
1994 May	Société Ceras, Narbonne, France.	31m
1994 Oct-Nov	Lasater Gallery, Seattle, U.S.A. Connecting images 33 B, 35 B, 36 B, 37 B, 48 B, and excerpts.	30m
1994 March	Lasater Gallery, Seattle, U.S.A. Connecting images 27 A et B, excerpts, cable TV, lecture. Plus, a room specially organized to eliminate time.	55m
1993 Jan-Feb	Lawson Gallery, Seattle, U.S.A. Connecting images 27-28 B, excerpts, sculptures, music, lecture.	40m
1990 Nov	Musée de Lachine, Lachine, Québec, Canada. Excerpts, video, lecture. Because of the high level of energy from the images, subdued lightning was used to reduce the brain activities in order to ease an experience beyond time.	21m
1990	Richmond Art Gallery, Richmond, British Columbia, Canada. Connecting image 17 C, excerpts.	30m
1989	"Q" Gallery, Santa Monica, California, USA. Connecting images 18-20 B, excerpt, cable TV in Los Angeles (25 min), and lecture.	32m
1988-89 (12months)	Meany Hall, Seattle, U.S.A. University of Washington. Connecting images 9 C, 12-17 C, lecture.	61m
1988-90 (20months)	Canadian Consulate, Los Angeles, California, USA. Excerpts.	15m
1988	La Jolla Fine Arts, La Jolla, California, USA. Excerpts, lectures.	32m
1988,89	Magadini Galleries, Scottsdale, Arizona, USA. Excerpts, lectures.	29, 14m
1988	Hartness-Schoos Galleries, Seattle, Washington, USA. Excerpts	35m
1987 (2 months)	1, 2, 3, Art Center, Spokane, Washington, USA. Connecting image 17 C, and excerpts, lectures.	27m
1987	Cranbrook museum, Cranbrook, British Columbia, Canada. Excerpts. Due to the narrow space for the exhibit (a train compartment), subdued lightning was used in order to have a more profound experience.	21m
1986-90	Weary Fox Gallery, Seaside et Cannon Beach, Oregon, USA. Excerpts.	18, 14m

1985	Queen Elizabeth theater, Vancouver, British Columbia, Canada. Excerpts.	18m
1983	Musée de Joliette, Québec, Canada in 1983. Connecting image 9 C with some excerpts, video, cable TV (20 minutes). Because of the high level of pure color in connecting image 9, subdued lightning was used to ease an experience beyond time. The title was "Pour dépasser le temps" instead of "Pour passer le temps" (to go beyond time instead of to kill the time).	64, 67m
1978	Connecting image 2 A plus an introduction to 3 A.	
1980	Musée de Rimouski, Québec, Canada. Connecting images 3 A et 4 A, excerpts.	70m
1979	National Art Center, New York, USA. Connecting image 3 A, studies for 4 A, excerpts.	32m
1978	Musée de Sept-Iles, Québec, Canada. Connecting image 1 A, excerpts.	15m
1974	Moody Lounge Galeria, Universidad de las Américas, Mexico.	12m
	MAJOR GROUP EXHIBITIONS	size
2008	Visual art exhibit of the BC's Inland Rainforest – Conservation and Community Conference at UNBC, Prince George, British Columbia, Canada.	
1997-00	Yale Gallery, Vancouver, British Columbia, Canada.	
1997	Artropolis, Vancouver, British Columbia, Canada.	
1996	Dehony gallery, Vancouver, British Columbia, Canada.	
1993	C.J. Herman Gallery, Vancouver, British Columbia, Canada.	
1988-90	Amparo Galleries, Scottsdale, Arizona et Denver, Colorado, USA.	
1986-90	Weary Fox Galleries, Seaside et Cannon Beach, Oregon, USA.	
1985	Robson Square, Vancouver, British Columbia, Canada.	
1983	La gallerie Gorce, Montréal, Québec, Canada.	
1982	Musée de Rivière-du-loup, Québec, Canada.	
1980, 79	Festival International des Arts au vélodrome de Montréal, Québec, Canada. Part of connecting image 2 A and some excerpts (1980). Connecting images 1 A and part of 3 A (1979)	23 x 30m 23 x 40m
1973	Centro del Artes, Puebla, Mexico.	
1972	CSUS Students' Exhibit, Sacramento, California, USA. Mention in viscosity etching.	
1972-01	PUBLIC AND PRIVATE COLLECTIONS Musée de Joliette, Québec, Canada. Haworth Corporation, Arizona, USA. Private collections, in Alberta, Argentina, Arizona, England, British Columbia, California, Colorado, England, France, Mexico, New York, Ontario, Oregon, Uruguay, Washington...	
1980-82	PROJECTS of QUEBEC GOVERNMENT (1%) Sept-Iles Junior College, Quebec, Canada. Interior: Title "All is ONE" 2 sculptural boxes (total organizations) at the entrance of the library. These were a direct visual connection with the 10 stained glasses inside the library. The ensemble reflected a high level of unified sensory information. This project was an excerpt from connecting image 4 A. 2023, update: The 2 sculptural boxes at the entrance of the library were destroyed. Was this because of the ignorance of certain members of the academic and executive personnel? The 10 stained glasses are stored in the basement of the Cégep, because of the incomprehension of the architect with the support of certain members of the personnel. Hauterive General Hospital, Quebec, Canada. Exterior: A cast aluminium sculpture (full) was	

	reproduced in 2D inside the waiting room of the hospital. The connection between sculpture outside and the interior reflected a high level of unified sensory information. This project was an excerpt from connecting image 7 B. 2023, update: Everything disappeared in 1984-86, no answers, a mystery, it appears to have been stolen? How can a sculpture that weighs approximately 400kg, located NEAR the MAIN ENTRANCE of a hospital, disappeared without anyone noticing? Was this because of the ignorance of the architect and certain members of the executive personnel? APPEARANCES ON PUBLIC TELEVISION
2011-12	To have tried to introduce the game Vitockey, on the TV show "The Dragon's Den", Radio-Canada. Almost total incomprehension of this universal cohesive game. The staff re-organized the presentation in order to promote their show. In order to become members of the universe, we must live according to the natural rules, please view transition.
1998	Parallel Color © (re-classified as transition 8) was introduced at Century Cable, Santa Monica, Los Angeles, USA, 20 minutes.
1989-01	LECTURES Psychology Department, Western Washington University, Bellingham, Washington, USA. Joint research project with Dr. Ronald W. Shaffer, Ph. D. (retired), 1997-99. "Parallel environments", in Canada, France, Mexico, USA, 1989-2001.