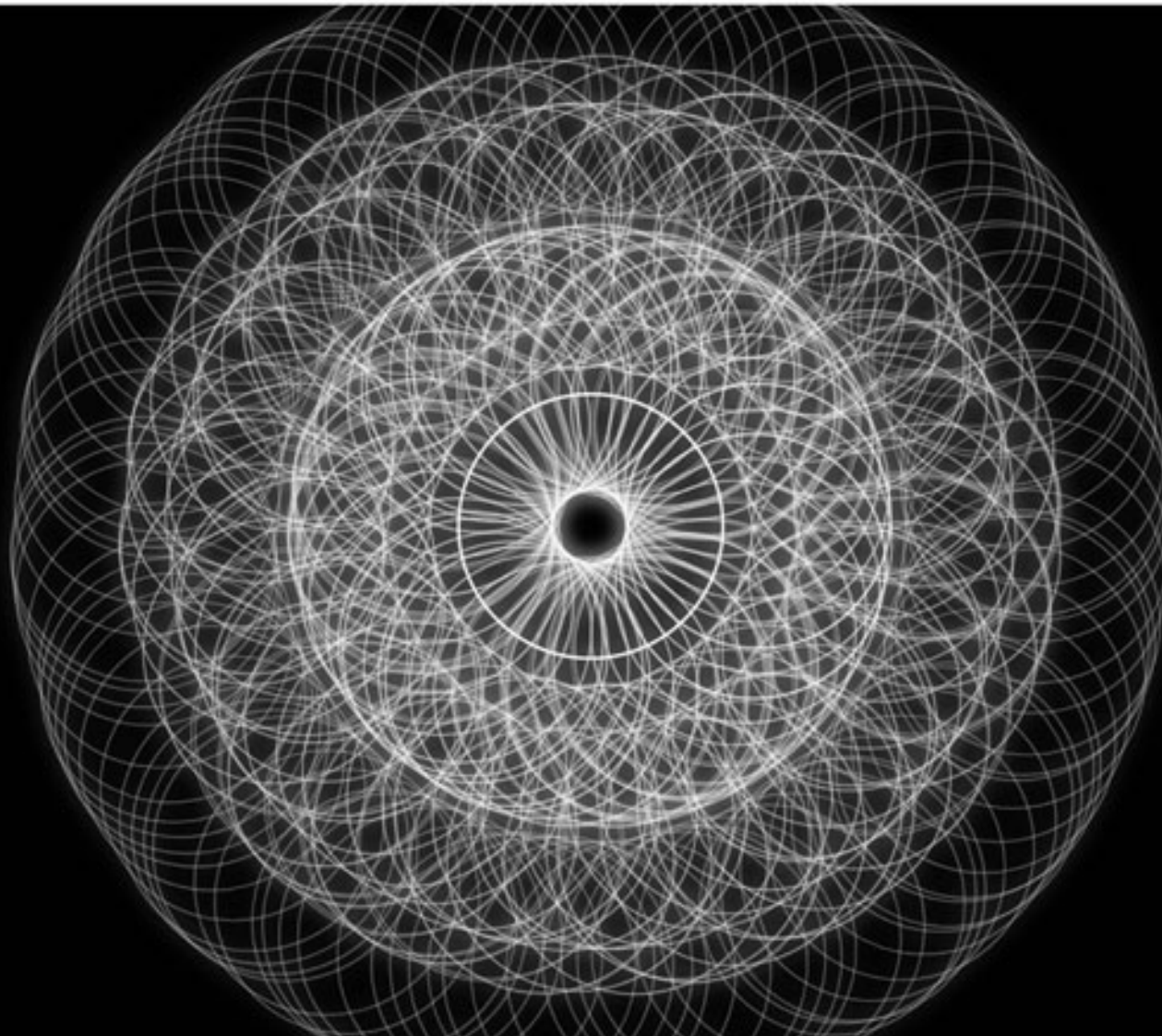
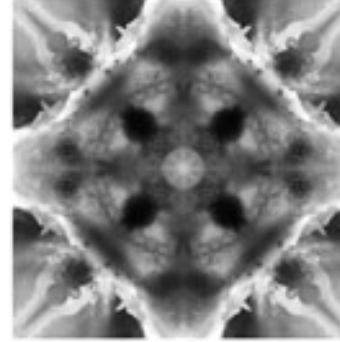
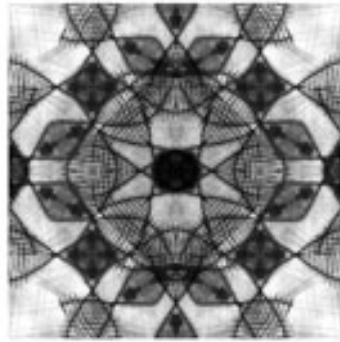
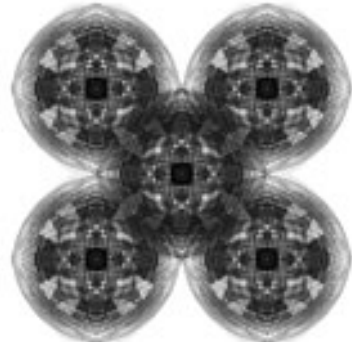
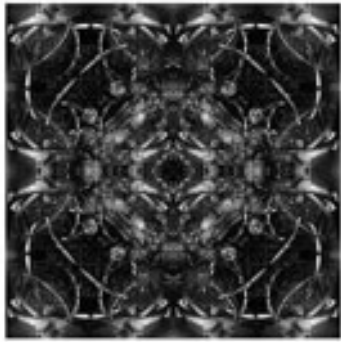


Umut Ozover

Concept Presentation
- The Gateways of Consciousness -

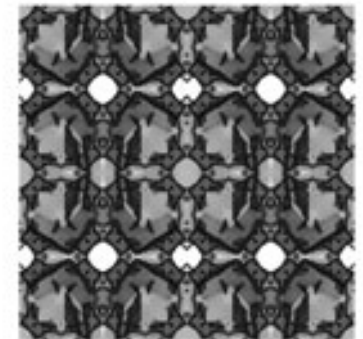
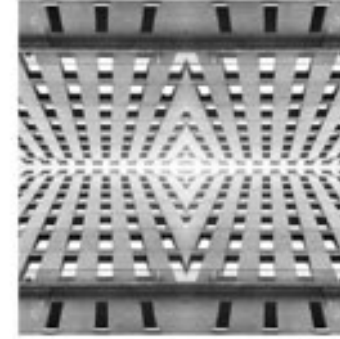
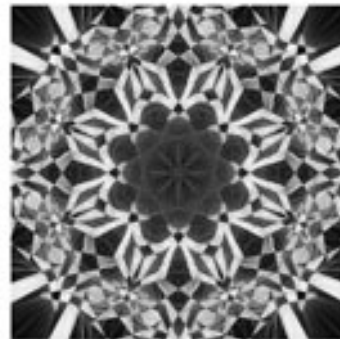
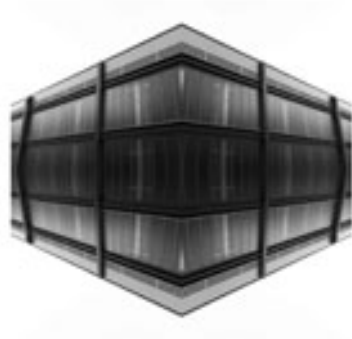
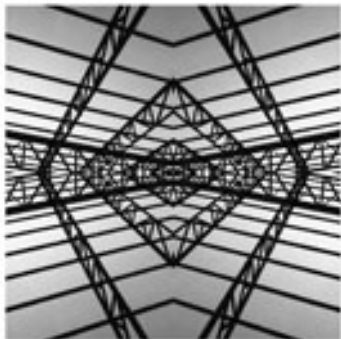
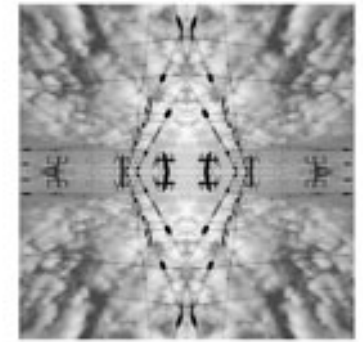


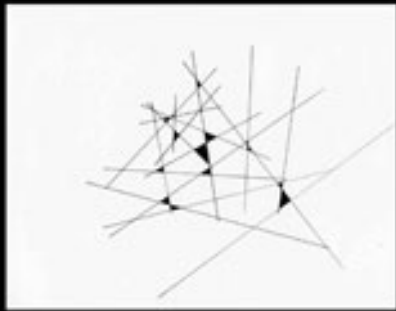


My interest in geometry, symmetry, patterns, texture, kaleidoscopic images and architecture started manifesting itself in my work very early on. Right after school, I started taking photographs and observing geometry in the world.

This project, 'Origin of Symmetry', is a photographic exploration of perception, in which viewers are invited to experience their own inner structure of intellect and create a world of their own imagination.

Each image portrays a suggested alternative reality thereby creating a shift in perception between its parts and the whole. This photographic shift raises the viewer's awareness of the power of perception and takes them on a unique journey of their own.





#2



#3



#8

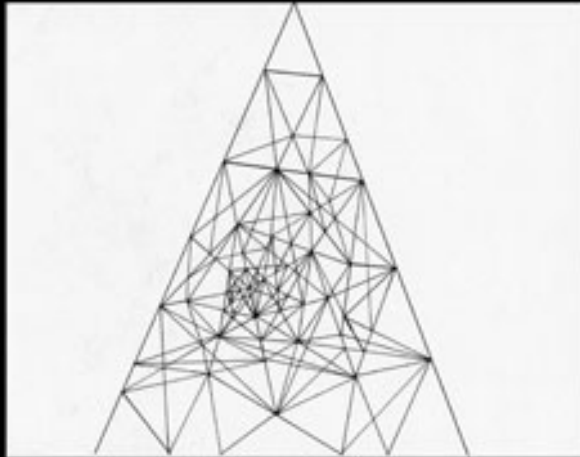
Layering



#5



#9



#37

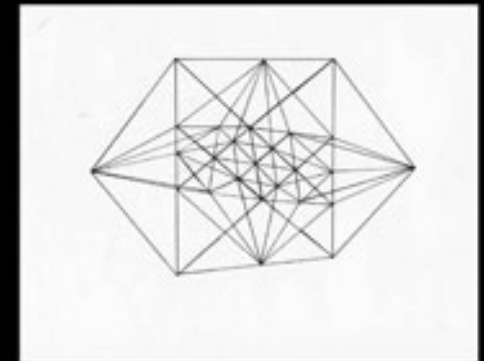
After studying the world through graphic images/photographs for 3 years, I wanted to further my exploration and started drawing what was fascinating me in nature.

These are the first drawings I've worked on, in order to study composition, line, shape, form, positive negative space, layering, repetition and angle.

When all the drawings are examined in a chronological order (notice #'s), the progression of the complexity of lines becomes very obvious.

I believe this was instinctively my personal journey of understanding the universe by examining the progression in complexity.

Due to my motion graphics background, most of the drawings led me to think about movement, transition and timing. Here you can see representation of movement through completion of lines.

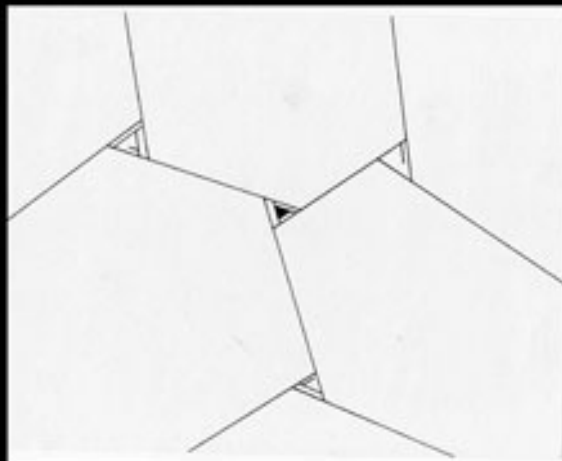


#20



#14

Depth

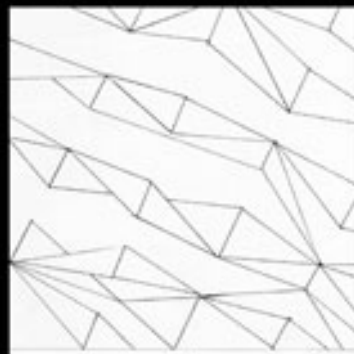
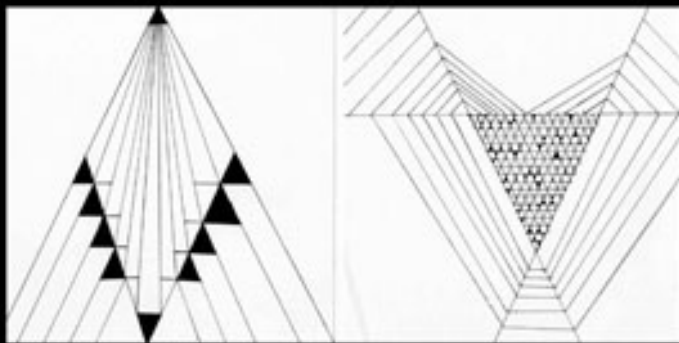
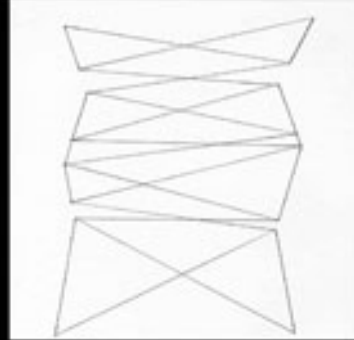
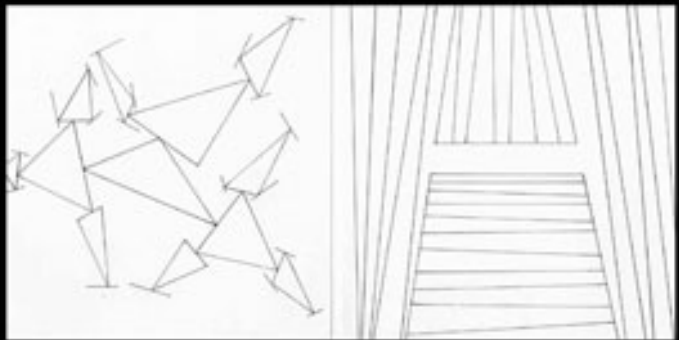
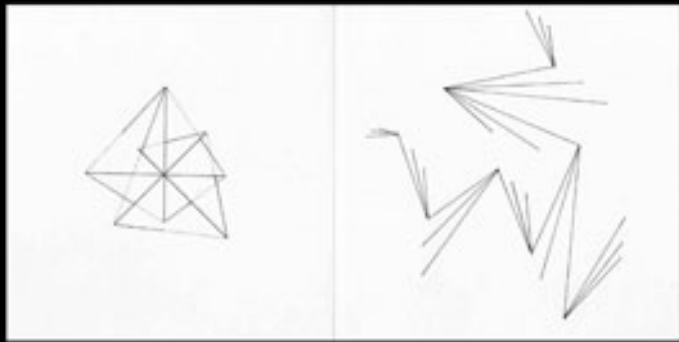


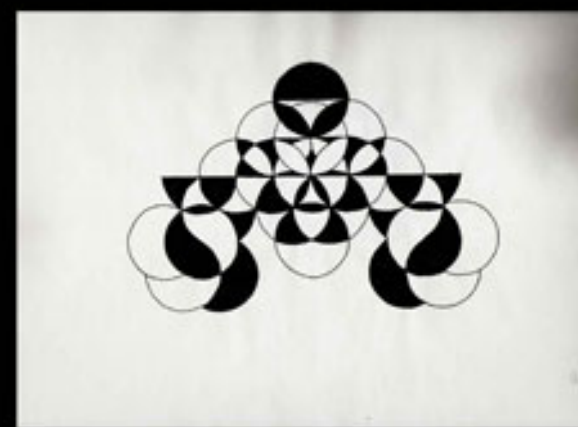
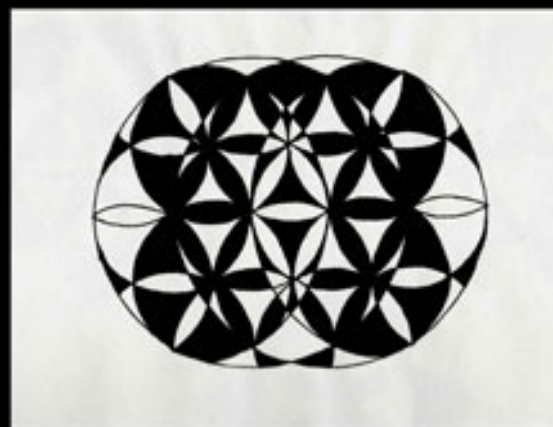
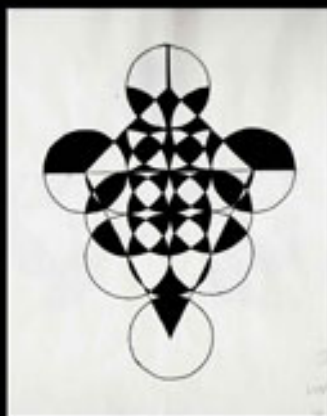
#18

Form and dynamics



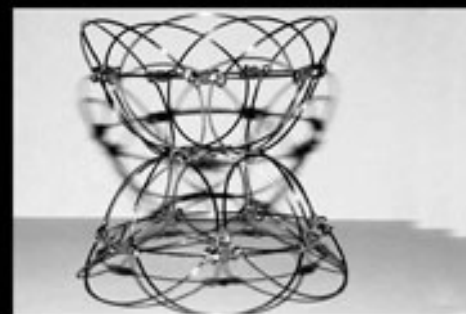
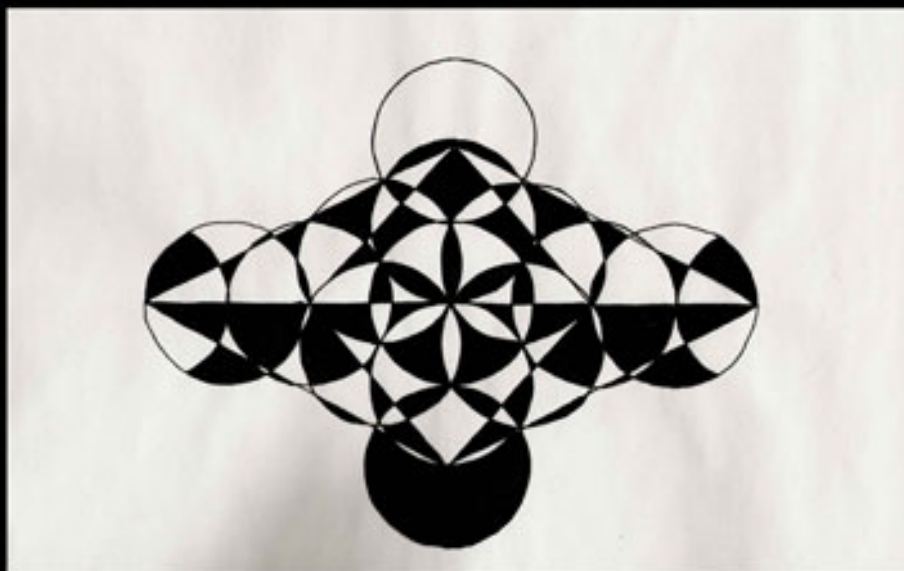
#7





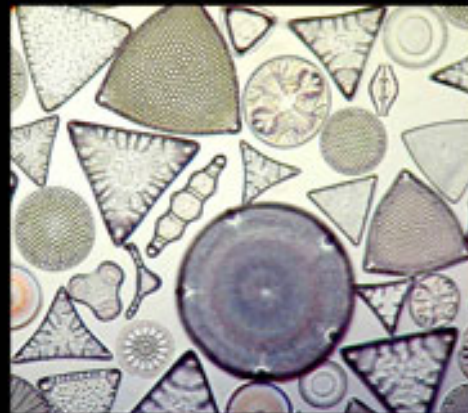
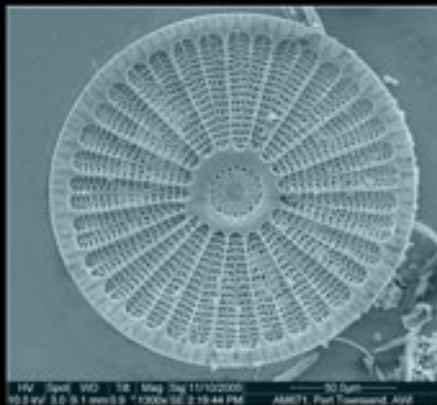
My exploration of the divine creation was also developing on a mental level. I was introduced to a lot of new concepts as part of my personal spiritual development. One of these concepts was sacred geometry. I was immediately fascinated by it and knew that I had to start drawing it myself to be able to understand the patterns and shapes created by the tree of life, seed of life.

During this phase I got to explore subjects such as intersection, repetition, black and white, positive and negative space and masculine and feminine energy.



This three dimensional mandala was also a great inspiration as it made it possible to see some of these shapes and forms in movement.

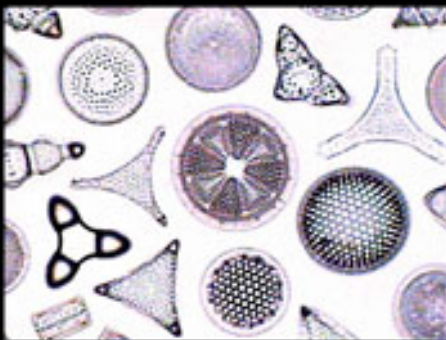
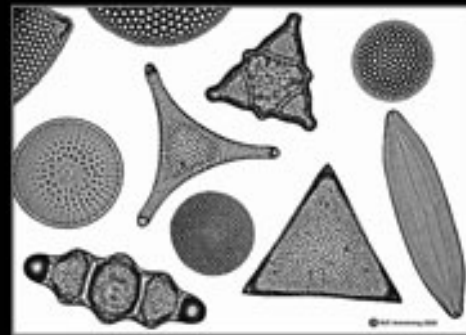




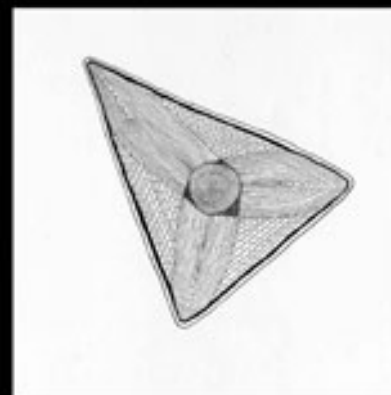
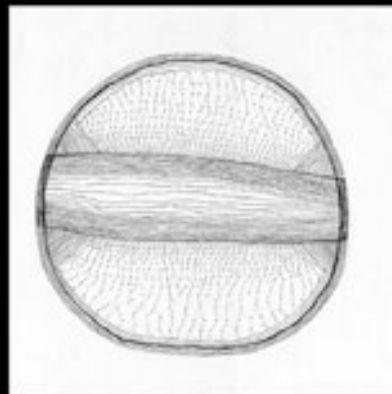
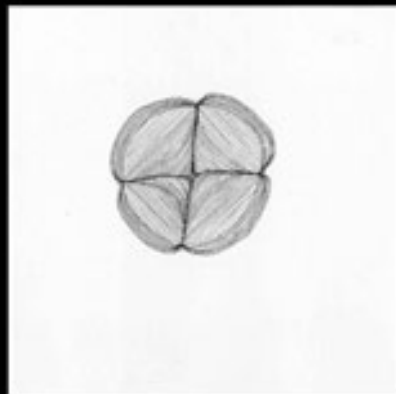
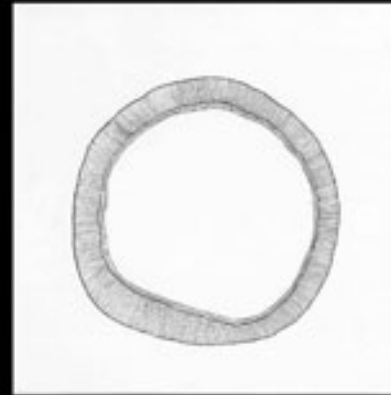
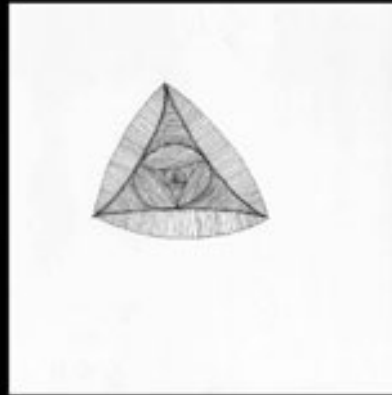
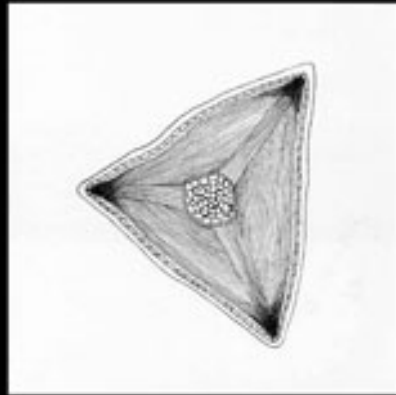
After studying line drawings and sacred geometry, in order to break free from perfect geometrical forms I decided to study more organic forms.

During my research I came across diatoms, a major group of algae, which are among the most common types of phytoplankton. Most diatoms are unicellular, although they can exist as colonies in the shape of filaments or ribbons, fans, zig-zags or stars.*

What I particularly like about diatoms is, that even though they look very organic, they have very distinctive geometrical shapes and they showcase the great sacred geometry in nature in the most basic, single cell scale.



* <http://en.wikipedia.org/wiki/Diatom>



Replicating diatoms was a crucial step during my exploration, which enabled me to study the sacred geometry from the perspective of nature.

Studying the shapes and forms gave me an understanding of weight, density and the difference between vector image and drawing.

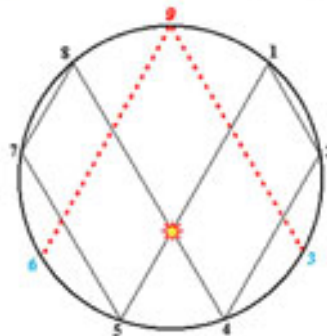
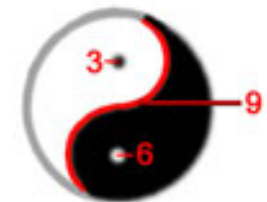
After all the drawings, it was inevitable for me to move on to video work as a video artist. At this point I got interested in vortex based geometry which was a useful tool for me to incorporate into animation work. It provided me with the solid number system that I can apply to simple animation techniques and see the sacred geometry in motion.

Vortex Geometry Notes:

Any Number Multiplied TIMES 9 will add up to 9. $485 \times 9 = 4365$ adds up to 9 ($4+3+6+5=9$). Any number that is a product of nine TIMES another random number will add up to NINE. Example, Let's say 153 has already been multiplied by two numbers, which was 17 Times $9 = 153$; $153 \times 7 = 1071$ which Adds up to 9 ($1+0+7+1=9$). Any number divided by 9 that has a remainder will equal the sum of that number. Example: 485 divided by 9 = 53.8, so 8 is the remainder and the sum of $4+8+5=17$ and $7+1=8$. *

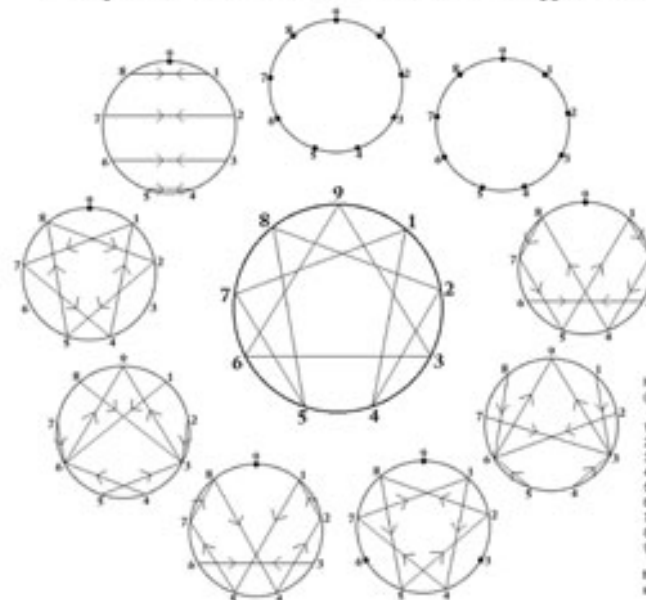


9 is equal to both 0 and all digits 36. It's both the singularity and the vacuum. **



On the MATHEMATICAL FINGER PRINT OF GOD notice how the 3, 9, and 6 is in red and does not connect at the base. That is because it is a vector. The 1,2,4,8,7,5 is the third dimension while the oscillation between the 3 and 6 demonstrates the fourth dimension, which is the higher dimensional magnetic field of an electrical coil. The 3, 9, and 6 always occur together with the 9 as the control. In fact, the Yin/Yang is not a duality but rather a trinary. This is because the 3 and 6 represent each side of the Yin/Yang and the 9 is the "S" curve between them. Everything is based on thirds. We think that the universe is based on dualities because we see the effects not the cause. ***

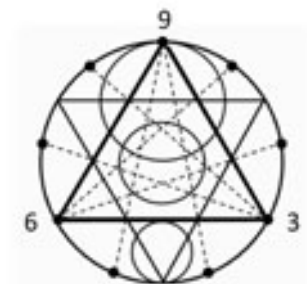
Multiplication and Fadic Addition of Numbers Mapped to the Enneagram:



Multiplication & Fadic addition (modulo 9) formulae:

- 1: $a \rightarrow (a \times 1) \bmod 9$
- 2: $a \rightarrow (a \times 11) \bmod 9$
- 3: $a \rightarrow (a \times 111) \bmod 9$
- 4: $a \rightarrow (a \times 1111) \bmod 9$
- 5: $a \rightarrow (a \times 11111) \bmod 9$
- 6: $a \rightarrow (a \times 111111) \bmod 9$
- 7: $a \rightarrow (a \times 1111111) \bmod 9$
- 8: $a \rightarrow (a \times 11111111) \bmod 9$
- 9: $a \rightarrow (a \times 111111111) \bmod 9$

If the modulo operation results in a 0 it becomes a 9

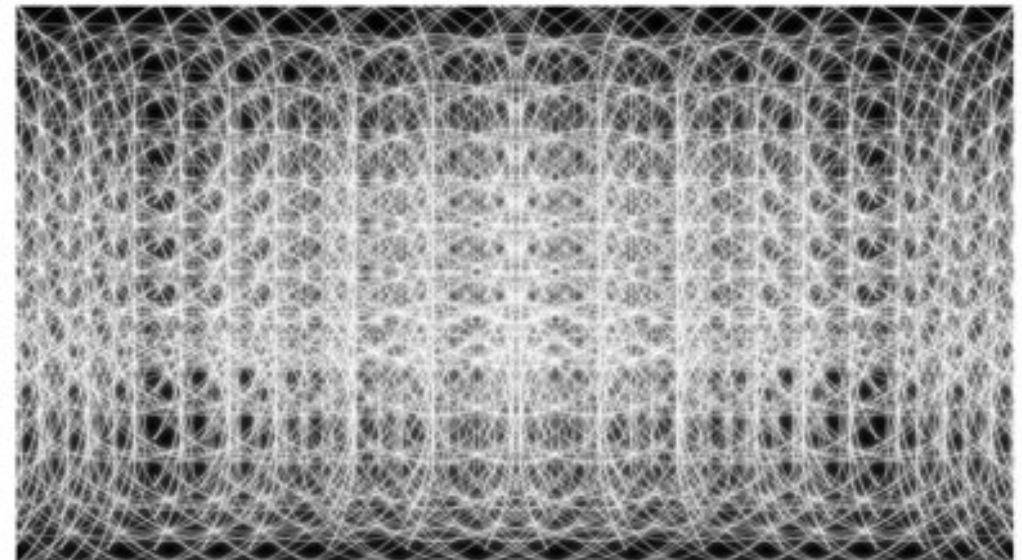
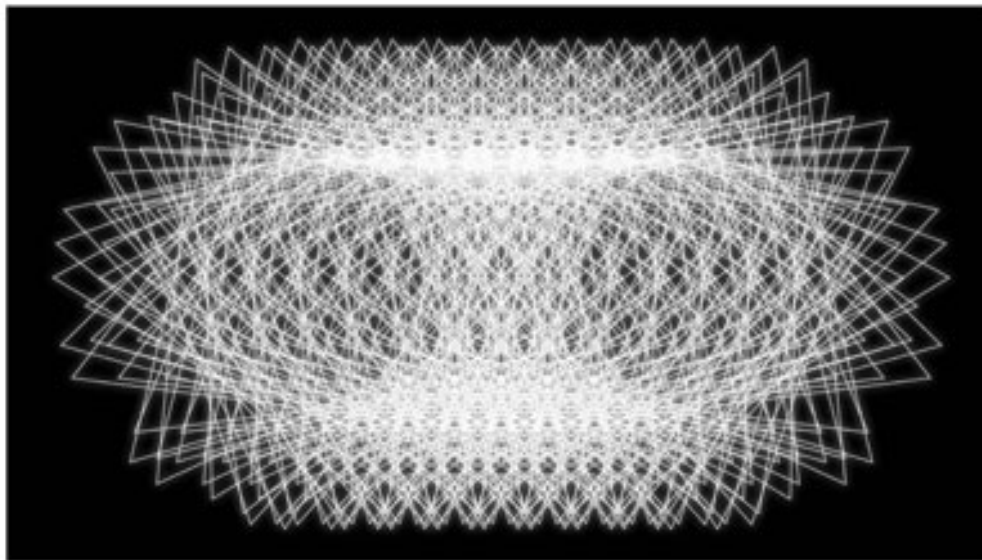
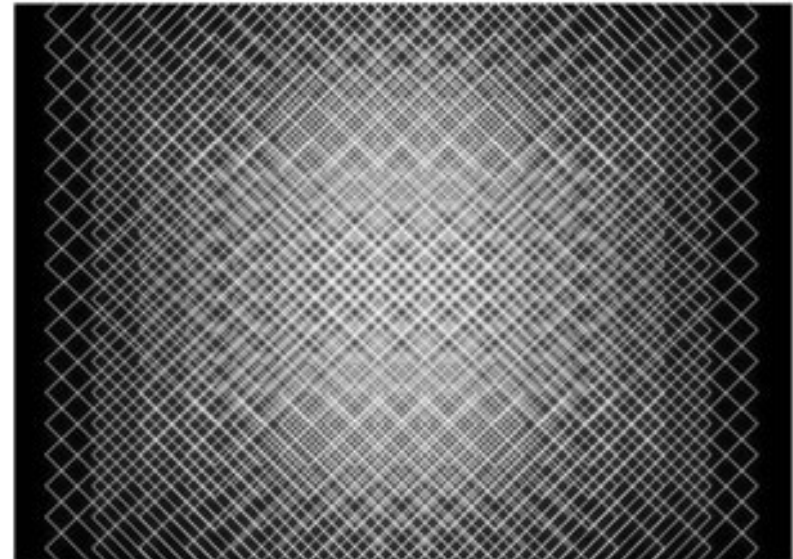


* <http://rickzepeda.hubpages.com/hub/Number-9>
 ** <https://www.youtube.com/watch?v=Stw316T0nQg>
 *** <http://rense.com/rodinaerodynamics.htm>

The results were very fascinating and in alignment with what I wanted to point out with this work.

I wanted to play with the idea of experiencing the nothingness and everythingness at the same time, which on a spiritual level is the essence of human experience, and while doing that showing the audience the profoundness of the behind the scenes geometry of life.

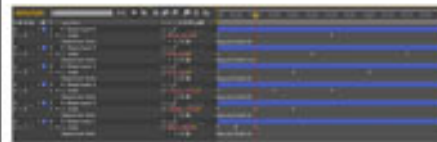
Each one of these animations is based on loops, going back and forth between black screen and white screen, representing the breathing and the cycle of life, as well as reflecting a light onto the duality existing in nature.



"If you only knew the magnificence of the 3, 6 and 9, then you would have a key to the universe."

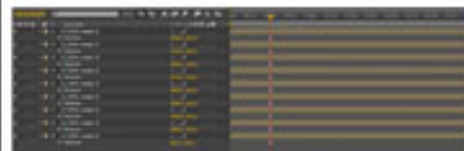
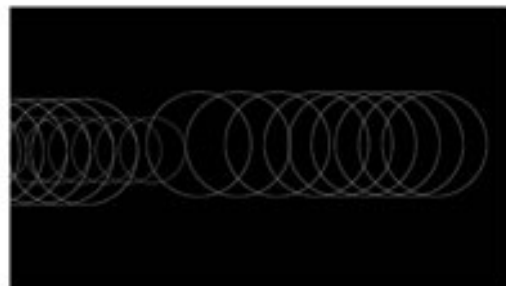
- Nikola Tesla

Through projection of number 3, 6, 9 onto every aspect of the animation parameters, I was able to create very complex patterns by using simple shapes. Each composition starts with a simple shape (circle, square, triangle) and then treated with different effects and/or movements in 3's, 6's or 9's.

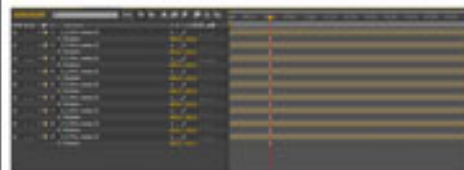
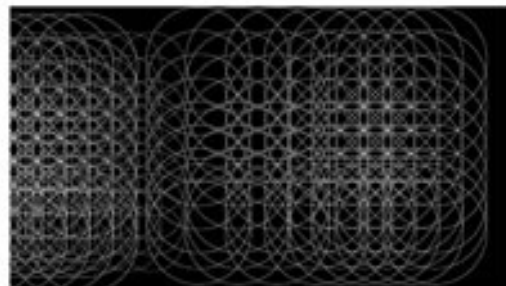


- 6 circles, looping over 3 minutes

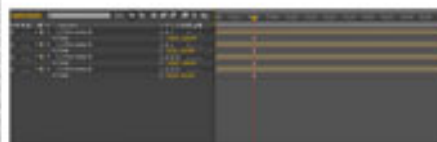
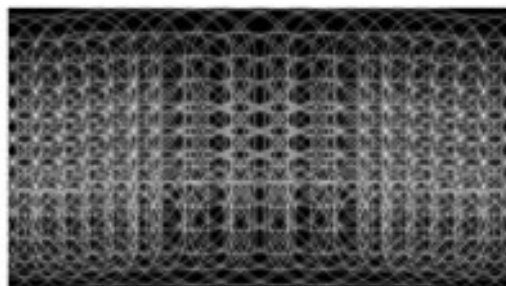
circle 6 - loop (scale: 300% -> -300% -> 300%) / 180 seconds
circle 5 - loop (scale: 300% -> -300% -> 300%) / 150 seconds
circle 4 - loop (scale: 300% -> -300% -> 300%) / 120 seconds
circle 3 - loop (scale: 300% -> -300% -> 300%) / 90 seconds
circle 2 - loop (scale: 300% -> -300% -> 300%) / 60 seconds
circle 1 - loop (scale: 300% -> -300% -> 300%) / 30 seconds



- 9 horizontal copies - each interval 60px wide



- 9 vertical copies - each interval 60px wide



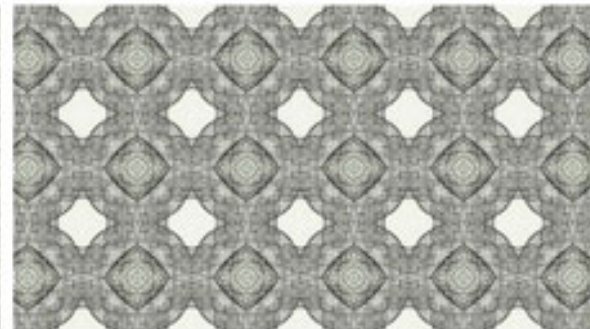
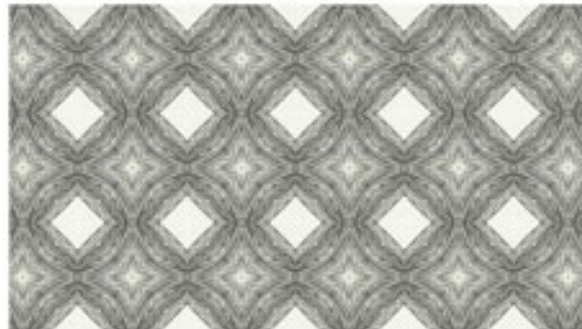
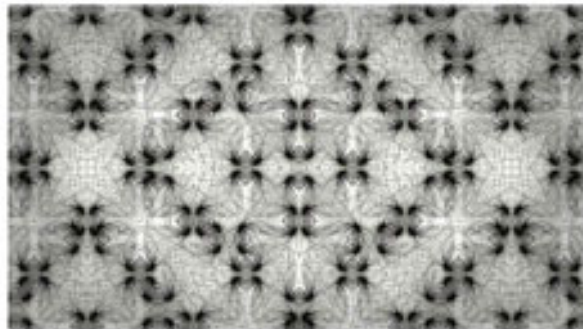
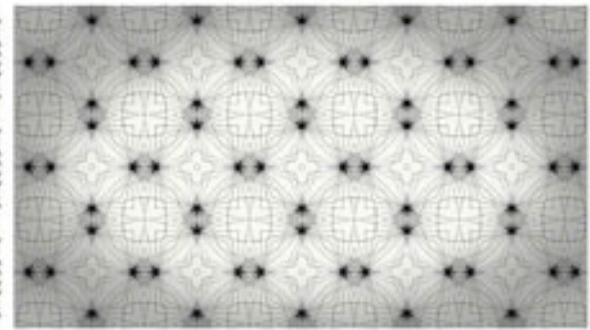
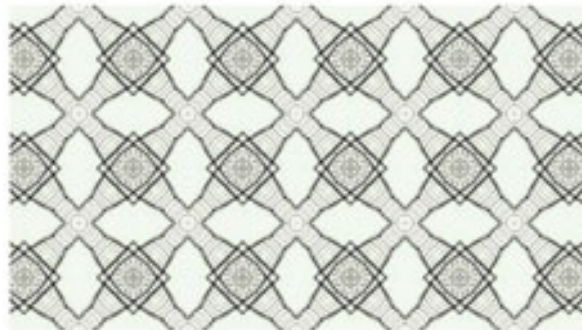
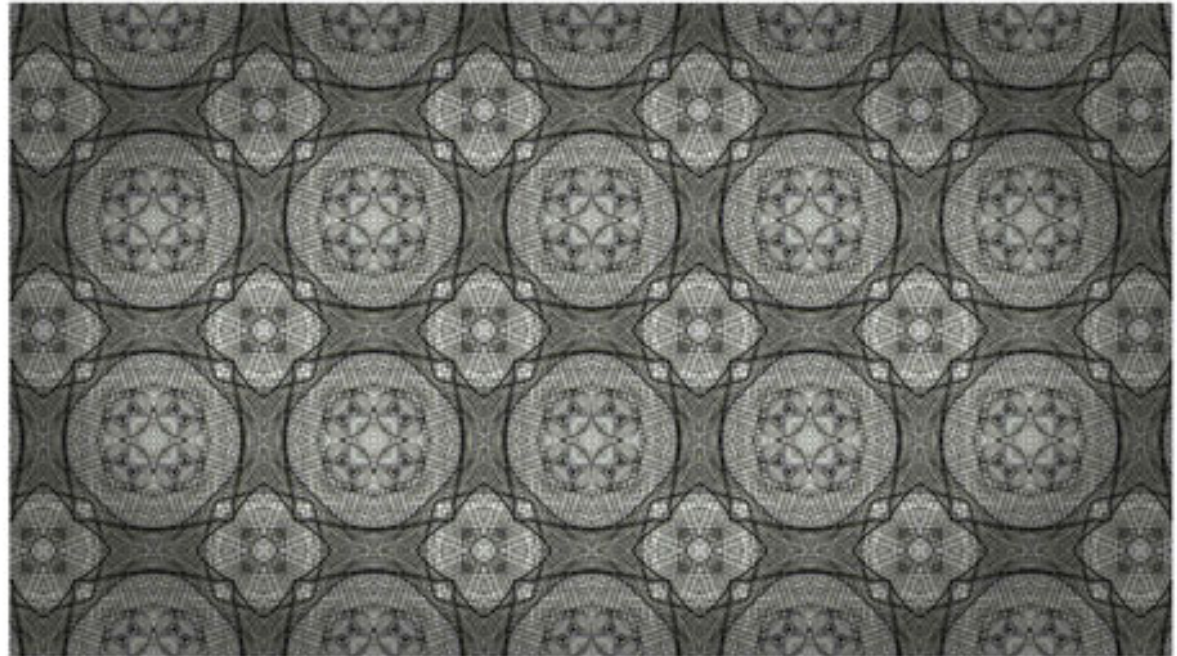
- mirroring and stitching the composition in the middle

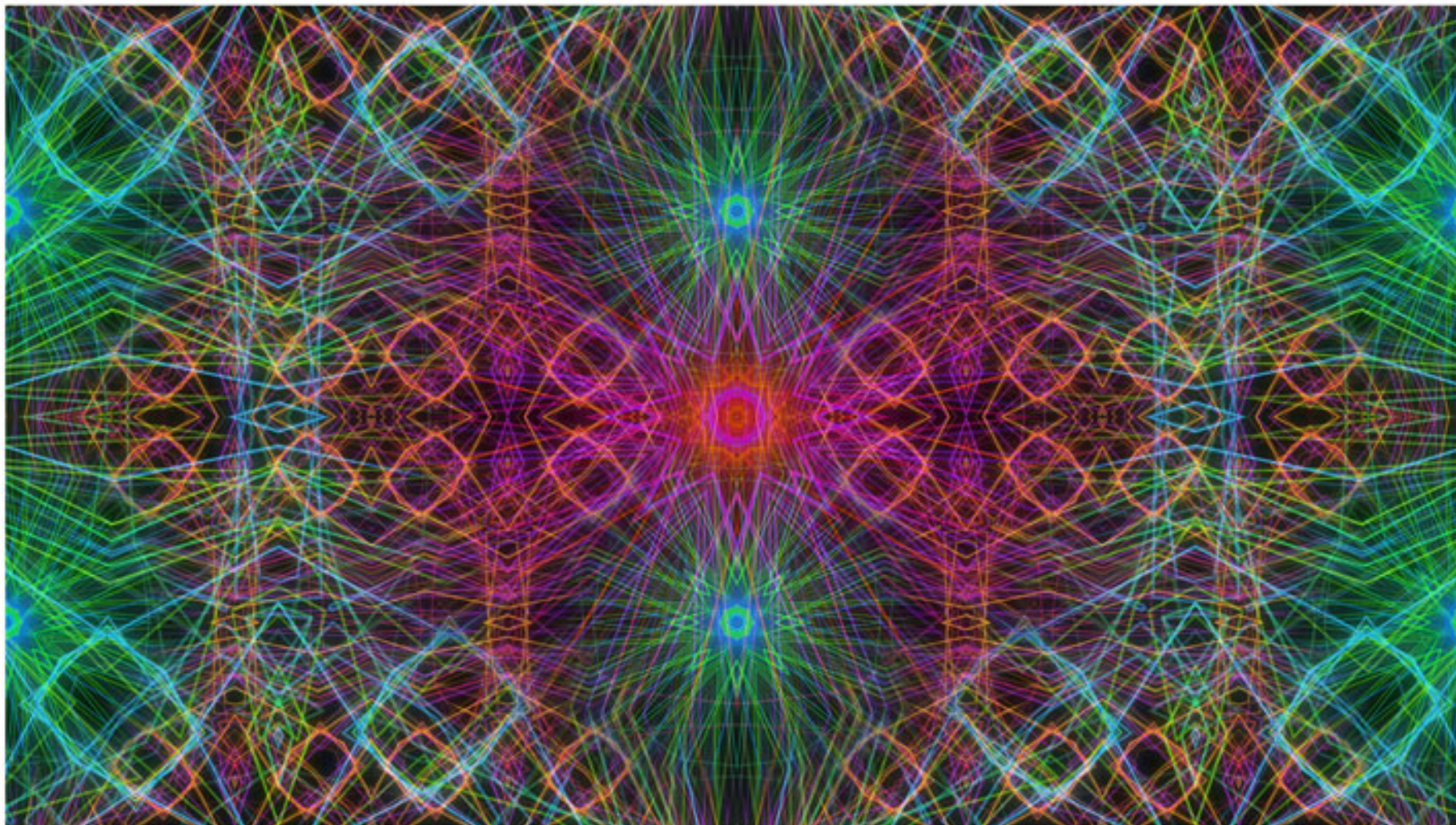
In correlation with line based image exploration, I also wanted to incorporate the drawings in the process in order to have a different, a more anatomical approach to the subject.

Also the idea of trying to explore the geometry of the universe based on unicellular structures, adds a more bio-logical perspective to the whole concept and a great reference to the metamorphosis.

I believe when one meditates to the juxtaposition of the organic images with the mechanical movement, it gives a better understanding of this transformation on a cellular level and the project becomes more alive rather than staying in graphic realm.

I like to call this style 'Ballet Organique' as a reference to the great masterpiece Ballet Mécanique.

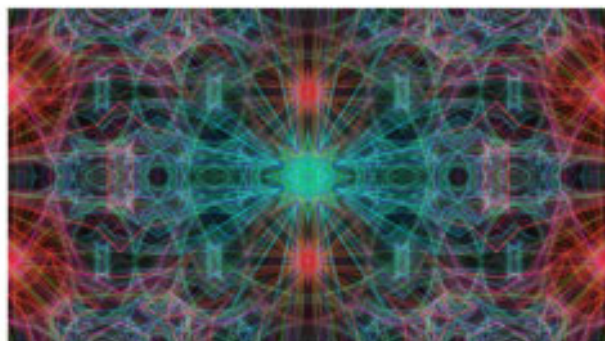




*"Disperse of the ancients, writing on the winds. Tunnel.
In the darkest part of the light; a truth that finds Yourself awaiting You.
In the stillness of presence, unlocking the gateway.
Surrender now into the deepest center of Your heart.
Dissolve into the All... Into Love.
This is the resurrection, the alchemy of Your ancestors.
You, awakening prophecy ,
realizing itself has a living reflection of the stars.
YOU are the portal illuminating the gateways of consciousness."*

"If you want to find the secrets of the universe, think in terms of energy, frequency and vibration."

- Nikola Tesla



Even though most of the experiments I've done so far live in the black and white world, I know it is inevitable to use color and sound. By using the phi ratio derived from sacred geometry, it is possible to understand all mathematical systems including harmonics and the light spectrum.

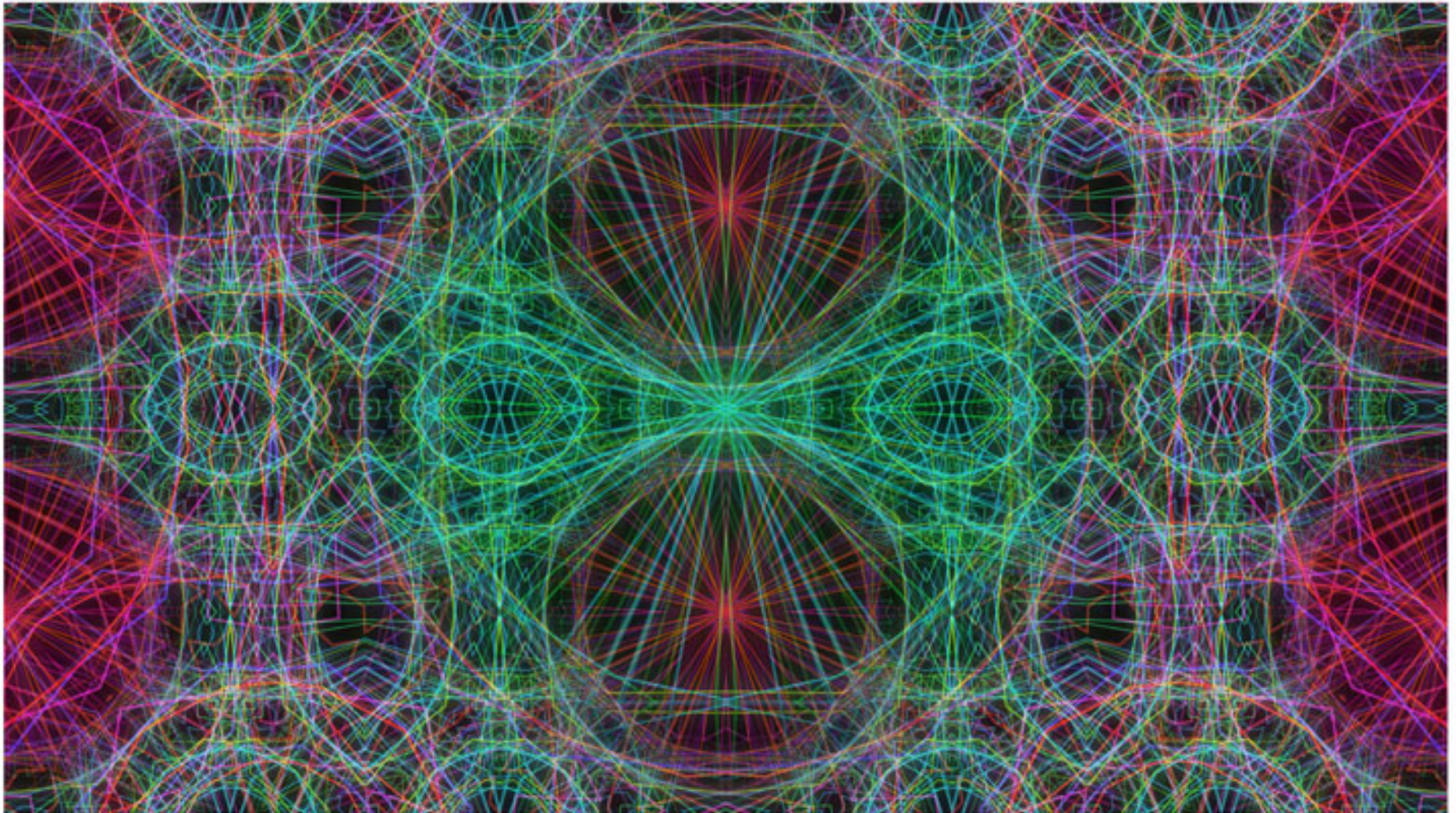
In this last experiment called 'Aya' I explore the combination of all the styles, in order to create an altered state of consciousness. The piece consist of layering of many complex mathematical dynamics stitched to each other creating greater patterns which is similar to the visuals experienced during psychedelic experiences.

The colors scan the RGB range in a mathematical fashion creating all sorts of color palettes accentuating the frequencies, vibrations and the energy flow.

As for the sound, I am using Chi Activation music, which is subtle enough to not compete with the visuals yet mathematical and spiritual enough to emphasis the visuals and put the viewer in a meditative state. This Zen space helps the viewer to cross the bridge between real and unreal and experience the video on a more intuitive level.



'The Gateways of Consciousness'



Umut Ozover 2016