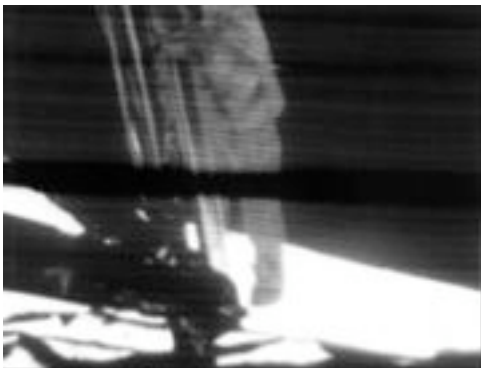


LIFE FORCE ENERGY: Connections with the universe **dezso klinger**

The 1960s captured my imagination with the onset of space exploration and sending man to the moon. I was on a NASA mailing list, and soon after the latest Apollo missions received reports filled with stunning space images and facts. An Apollo 8 mission image, 'the earthrise' gave me an impressive sense of scale of our beautiful planet. It was the first time I realized how small we truly are - in the scale of our vast universe. Perspective is everything. Reflecting back to this image was probably the pivotal point in my consciousness, which extended beyond my body, home, the city I lived in or the country where I was born. Stargazing is still a favorite pastime, observing the Milky Way on a clear summer night; Venus, various constellations, meteor showers, comets and, of course, the moon. These are always reminders of how diminutive we are, and yet, at the same time, creating a feeling of being closely connected to the celestial mass as a smaller part of the greater whole.



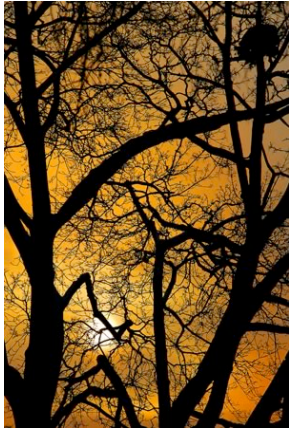
July 1969 was especially exciting, as the human species was about to land and walk on the moon. I had just celebrated my 11th birthday during our family annual summer tradition of camping at Inverhuron Provincial Park near Kincardine, in Canada. A small black and white television set, with rabbit ears fully extended, sat on top of a makeshift table outside the campgrounds comfort station. With a small group of fellow campers and family, I observed with great enthusiasm the historical first steps that humans took on the moon. The Apollo 11 mission further stimulated my imagination with fantasies about space travel, exploring distant solar systems, galaxies and the infinite universe.

Thoughts about the universe and its vastness had first entered my mind when I was about eight. I was utterly intrigued with the question, "What is infinity?" I was consumed with its definition and tried to imagine space, time and distance that have no limit or boundary. Each night, before I entered the sleep state, my mind was trying to process this mega realm. Night after night, I would find myself frustrated and amazed with the idea of no limit or boundary. Everything we experience in our daily physical states agrees with the notion that boundaries and limits exist. We validate this daily, through direct observation and other lessons. Of course, as a child the imagination is active 24/7, and as I visualized reaching the furthest edges of the universe, I found a fuzzy barrier. The thought of crossing over the barrier was scary, yet immensely exciting and tickling to my curiosity. A bizarre vision appeared many times and woke me up in a scared cold sweat. I experienced this dream/vision for a year or two and stopped when I was about 10.

The only part of this dream that I recollect after almost 40 years is a strange environment, which was in lattice shapes of hexagons (similar to a beehive). A distinctive neon green color illuminated the edges of the hexagons, the only source of light. A bug-like creature standing upright was placing something in or pulling something out of these hexagons. I always woke up prior to meeting this creature face to face. There were times I was scared to fall asleep and experience the dream. I remember that this part of the dream always occurred exactly the same way, and I always woke up terrified.

a great example for the
tree of life

and the light energy
from the sun



winter sunset

An inner intuitive vibration beckoned over the years, and I sensed that there is much more to our material world than mind can process. As a child, it was a feeling that nudged and poked at my very core. I even thought the adults had a secret, which would be told to me once I reached a certain age. Funny, how this secret was never revealed or discussed. My curiosity and thirst for knowledge has been a driving force ever since, leading me to set out on a quest without guidance or a mentor.

Many decades of my life was bouncing back and forth in what I refer to as sleeping and aware states of consciousness. There was no real guide for life given to me that I found useful in deciding on my path. Which one do I choose? Over several decades, I have learnt to be a good observer of self and my environment. This was a most difficult process – to step outside of ego, body and self, to analyze with honesty. Why did I do certain things, react certain ways, need a greater understanding of my life experience? Why did I feel so dissatisfied.

I had much of what our society would deem successful as far as all of the trappings of material possessions. The more I earned, the

more toys I purchased, the greater I felt empty inside. Before I turned 40, I had a good long hard look at my life. I asked myself, if I had a life skill choice, then what would I really wish to accomplish? What would that mean to me?

As a child, I had demonstrated an artistic talent. Drawing, sketching, and coloring just naturally flowed through me. I received my first camera when I was ten, and this utterly captured my imagination. Photography since then has been an extension for me in observing the beauty in my everyday life.

So I embraced the ability that flows from within this creative gift. The answer had always been close to me. My adult life has always been involved within the photographic industry, whether as a commercial photographer, retail photographic store manager or a nationwide sales rep for a family portrait company.

The camera was and still is an exciting tool to capture my visual world. I find that the process of capturing the everyday world and composing it in an aesthetically pleasing image is immensely fulfilling. The creative process is an energy source, the catalyst that rejuvenates my life force and expands the sphere of never-ending possibilities. My life today as an artist in essence is one big abstract creative process entwined with everything I do. Looking

back, I can see that since my childhood my life has always been one creative action followed by another. The transition from a linear to a holistic perspective has been an exciting healing process because today I can stop and examine my perspective. Clarity of mind is essential to navigate through

about to embark on a
remarkable migration journey



monarch butterfly

the waters of intuitive self, which has been my greatest guide. Now I trust my inner voice that I had managed to ignore for so many years.

Over the last few years, I let go of most material possessions and gained a wealth of inner contentment through the creative process, meditation, exchanging ideas, thoughts and new knowledge with like-minded individuals. By inviting my personal process to speak through my photographic creativity, I have been privileged to find a path of creating images through which an appreciative audience supports me. Every day a part of my waking ritual is to give a meditative gratitude to the forces of the universe that flow through me.

It is difficult to put my inner experiences into words. I relate to the concept of morphic resonance developed by Rupert Sheldrake – which proposes that the forms of self-organization in living things, in everything from molecules and organisms to societies and even entire galaxies are shaped and organized by morphic fields. These fields have a morphic resonance, a cumulative memory of similar systems through cultures and time, so that the species of animals and plants remember not only how they look (i.e. the forms they must take) but also how to act. By tapping into this field personally, I can reconsider the world and trust in my intuitive connection.

It took several
years
to capture this
unique sunset and
cloud formation



algonquin sunset

Since childhood, I can remember feeling strongly connected to something outside of me. This connection is a vibrant energy that rises to the surface of my consciousness. While meditating, I imagine this energy force as bubbles of light constantly changing shape and intertwining with each other. These bubbling seas of light represent to me the morphic fields vibrating at different frequencies and absorbing subconscious knowledge of the universe. Prior to sleeping in Theta rhythm, I imagine my life force changing state, leaving my physical vessel and flowing into the zero point field. As I slowly awake, I imagine my life force pouring back into each cell, and then stretch each muscle to readjust to my physical form. I imagine the bubbling sea of light rays traveling through each cell, reinforcing structure, elasticity and good health – while meditating on gratitude for another day, in which to experience this thing we call life.

Practicing daily meditation is a reminder of my physical form, creating a bridge between the outer and inner experience. This enhances my personal imagination and clarity, allowing the energy currents of the unseen universe to flow through my physical body and life-force body – a life energy exercise.

I find myself embracing the mystery of life rather than having an answer for everything. This manifestation enhances my creative process so I can flow freely, co-creating with the universe, where there is no end-point, but rather an ever-expanding extension of intuition.

From a young age, I knew photography was to play a major role in my life. I have sometimes strayed from my path of self-explorations but always returned with greater self-determination. Photography is my interaction with what I observe as a matter of self-expression through perception and perspective. This outer process has made me a much better observer of self-observation and inner reflections to my life. Coming from the other direction, this process has made me a better observer as a photographer. Both aspects have been rooted deep in my being since I was a child. The child-like enthusiasm, joy, discovery and playing with the camera, and creating images, reverberate more deeply which each year of experience.

My early images captured the beauty of the natural world. Attracted to the dynamic energy of nature, I seek to capture through imagery the flow of energy I feel with the subject matter. These images convey how I interpret the beauty from visual and inner experiences. With each image, I remember my mood, the scent in the air, temperature, location, individuals who were with me, and the wonder of nature.

Architectural studies are a fascination to me, speaking through their geometric forms, uses of space, and mankind's ingenuity for imagination, engineering, and the inspirations of master builders. At one point in my life, I considered becoming an architect. Even at first glance, what may seem to be a mundane building may have beauty, harmony of lines and of shape. One just has to look and see. For years, I have enjoyed doing commercial contracts for architects.

Guelph's landmark building,
captured on a misty day



church of our lady

Prior to taking images, I spend some time walking inside, outside and getting a 'feel' for the form and space. Each building has its unique qualities. I then follow up with the camera on my mentally recorded impressions, e.g., unique textures, materials and patterns, and how the light cascades around or envelops a structure.



BCE Place

a superb structure
reminded me of a tree canopy
Toronto, Canada

Toronto, Canada
2000 summer tourist
promotion of moose statues.
This, the 'Olympic Moose,'
was the last one taken down



concentration

I switched to digital imaging five years ago and today process the images with Photoshop software. The learning curve at first was steep as I decided to approach Photoshop without formal training. I let trial, error and intuitive development occur. This was and still is a fun way to explore possibilities of manipulation of colors and textures, using various image treatments while challenging my mental and creative development. The abstract world is a favorite examination, challenging the eye and mind.

Here are some examples of images I have adjusted in these ways:

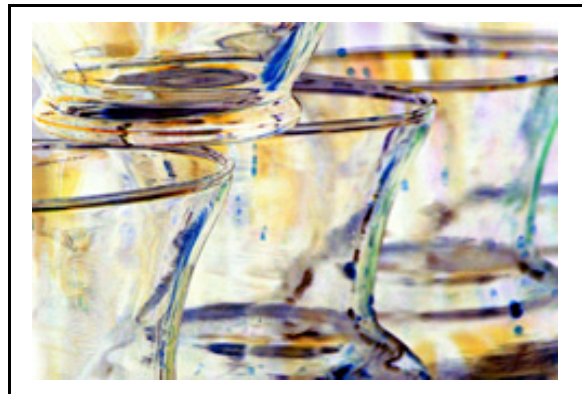


Original photograph

Most colors removed,
saturated yellows
and enhanced
grainy elements



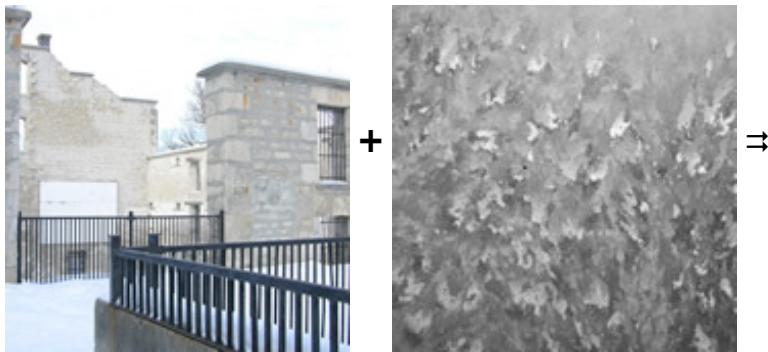
downtown Guelph, Canada



glass vases

Inverted the colors (from positive to negative values) and saturated the hues

Sometimes the effects are much more subtle, as in the next transformation.



Goldie Mill ruins, Guelph, Canada: added sepia tone and a textured layer (frost on window, b&w version) for aged appearance



Goldie Mill ruins

Images can also move into various degrees of the abstract



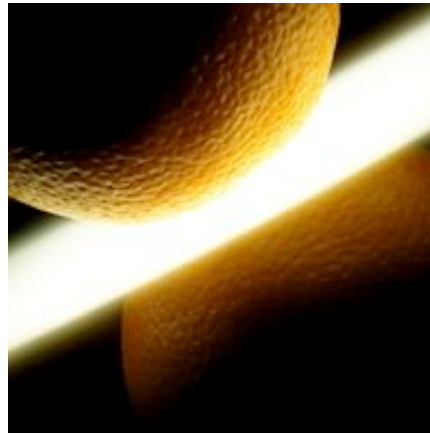
house interior



reflections

reflection of building in water puddles
Montreal, Canada

orange sitting
on top of
a light table

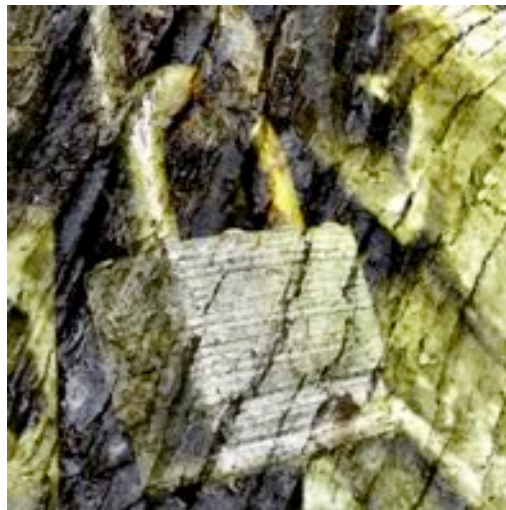


orange

detail of a metal bench
Guelph, Canada

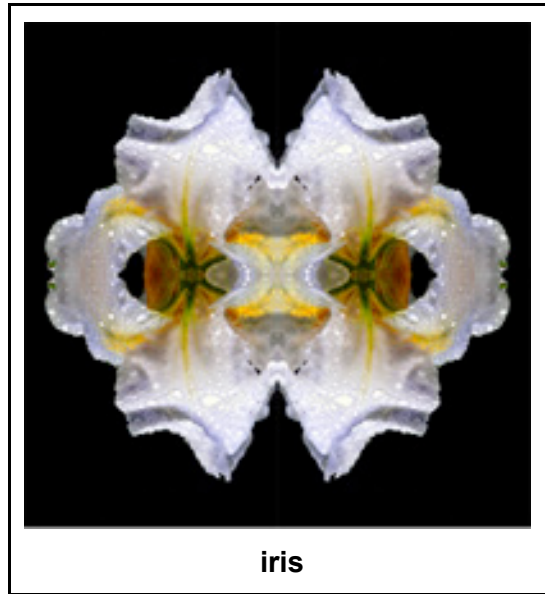


bench abstract



lock

merged images of a lock
and detail of tree bark

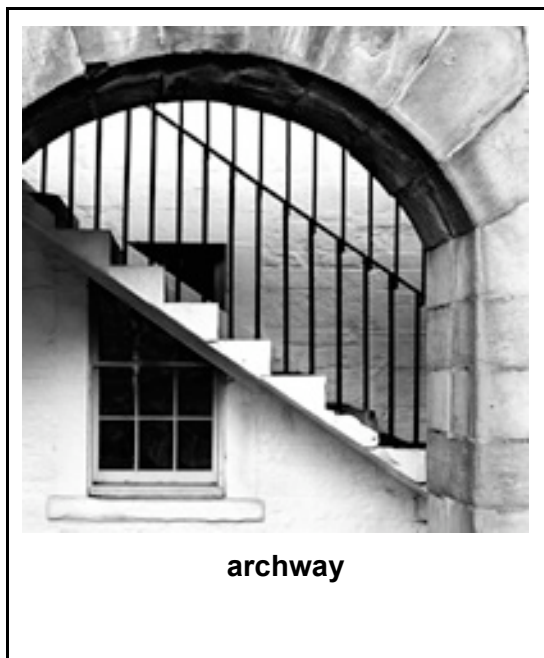


mirrored and flipped
image of an iris

Homage images inspired by MC Escher

Optical illusions, repetitive interesting patterns, fractal geometric shapes and abstract forms are a part of my fascination and curiosity. Experimentation using my photographic images in square format has resulted in some interesting illusions. Below are some of my first attempts, combining illusion and repetition from the use of a single image. The original image used is flipped vertically, horizontally and mirrored. I then meticulously stitch them together along each seam.

Utilized this original image to create.....this quad abstract



Other variations of a theme:



umbrella 1

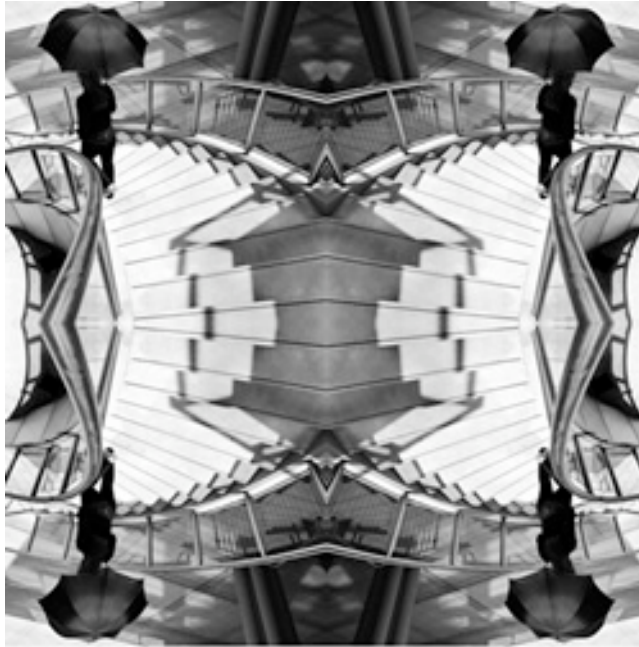


umbrella 2



umbrella 3

This can be very time-consuming work. This series of variations took about 60 hours to complete.



umbrella 4



umbrella 5

The following images represent my personal connection to the life force and the light that binds me to the infinite universe.

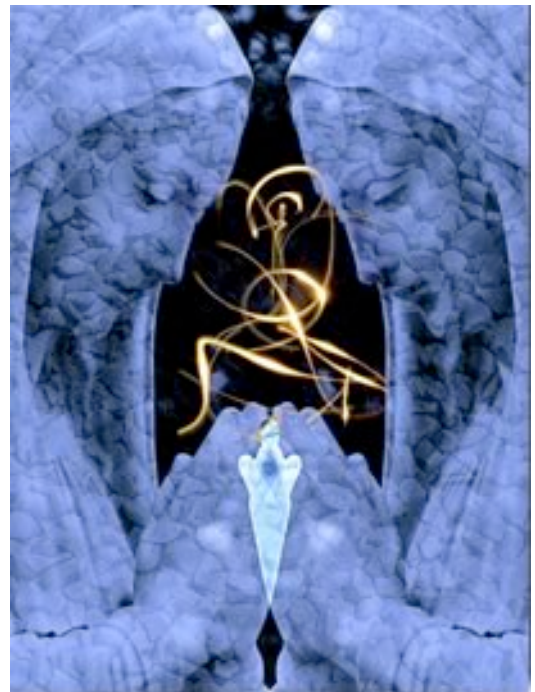


moon child

Here, two images are combined, the moon and I with a hand held flashlight that I wave about, through a 10 second exposure.

I have received many wonderful compliments and interesting comments about the next image. However, my first attempts were not satisfying. I let the idea go for a few weeks and returned to it with fresh eyes and creative flow. The final version literally emerged with continuity. I did not have a specific plan. Looking at the statue image, I made a mirrored copy and layered it on top of the original statue image. After merging the two images, interesting symmetrical shapes and patterns emerged. I was fascinated with the shape created within the overlapping hands and just below where the hands fused. Overlaying a rock pile image (that was captured months before) produced a pleasant textural asymmetrical pattern on the statues.

Originally, the version started as a black and white composition. I felt the image required color to stand out. After playing a bit in the color channel mixer, this hue of blue appealed to me. As I was analyzing the image, it was still missing something. The convergence where the eyes and hands meet needed an image to connect this space. I found a previous light-painted image, and inserted it accordingly to fit in the negative black space.



life force

By coincidence, a personal metaphor of the zero point energy field resonates now in the black space, with the light representing universal entanglement. This intuitive composition represents an abstract mystery of the 'life force.' Many who have seen this image expressed to me that they discovered within themselves a visually powerful connection.

Over the months, some other personal interpretations emerged: the observer observing; reflective consciousness; creativity; thought; forces of duality; intuitive spark; and birth of a new self. What do you see?

dezsö (dez) klinger

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