

AMBARIA

All meaning of time in Ambaria



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Ambaria

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Timo Ryhänen



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Front cover: City of Ethereal, oil, spray paint, rhinestones, alkyd, diamond dust, collage and transfer prints on canvas, 200 x 230 cm. 2020

Back cover: Dream in Ambion, oil, spray paint, oil pastels, collage and transfer prints on canvas, 195 x 195 cm. 2021

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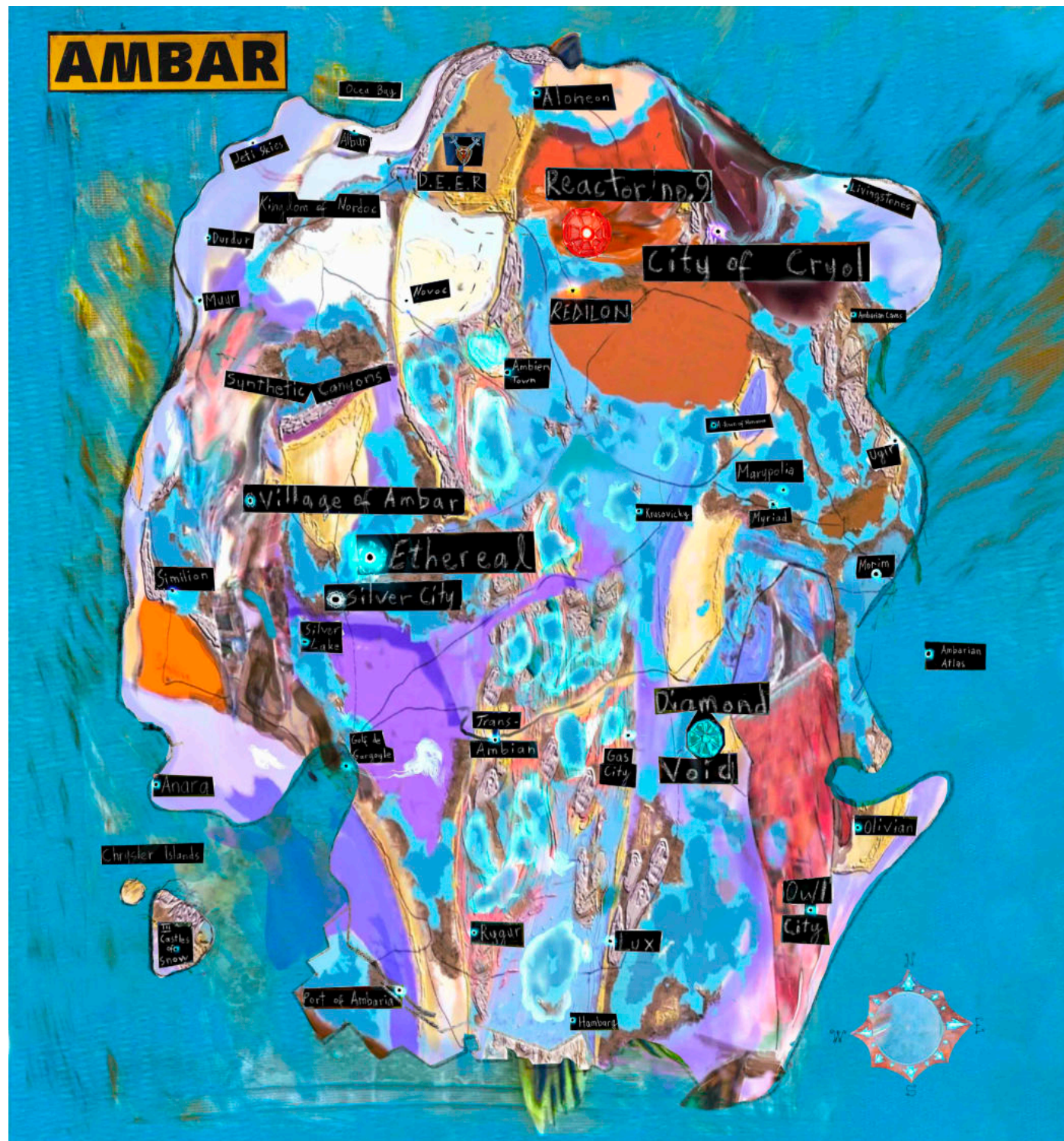
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Ambarian map that shows the formation of the continent and it's main cities and towns.



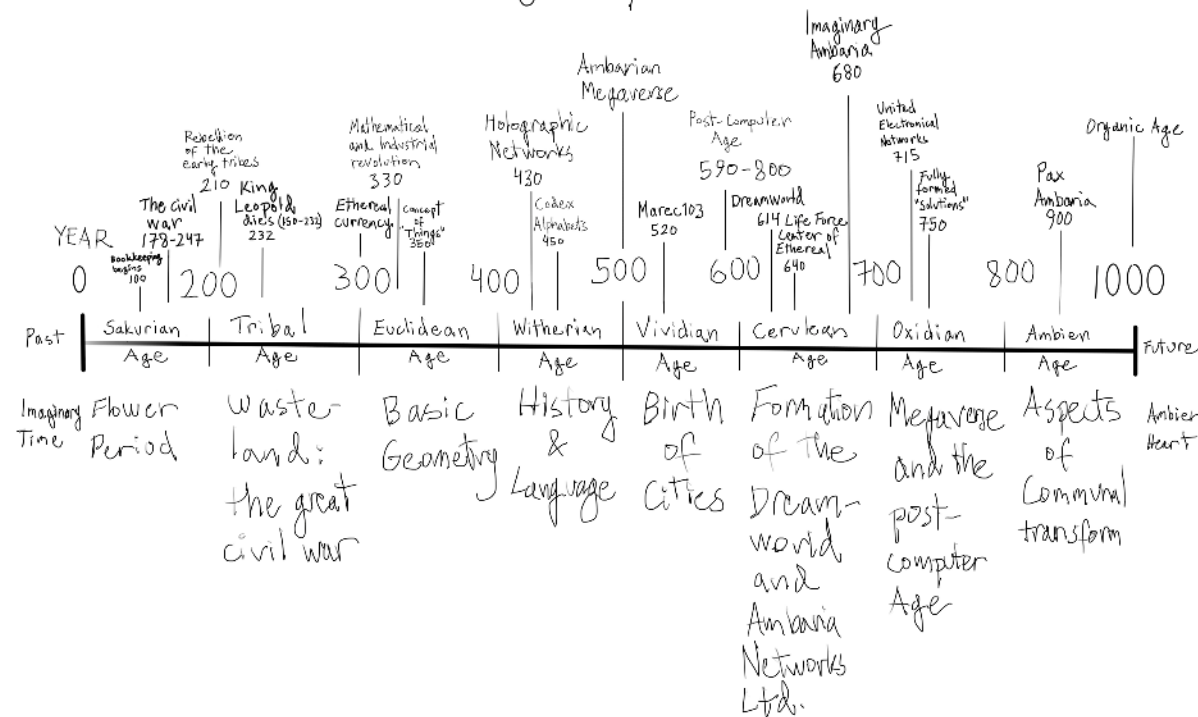
Crystals of Cryol, oil, polyurethane paint, spray paint, oil pastels, collage and transfer prints on canvas, (Wood frames, spray painted) 55 x 47 cm. 2021

Timeline of Ambar

I	Flower period - Timeline of the relics and the breakdown of pastime paradise	VI	Formation of the dreamworld and Ambaria networks ltd. - Emperor of Ambaria - Holographic Network and Dreamworld - Infrastructure and Ambaria Networks Ltd.
II	Wasteland (The Great Civil War) - Invation and rebellion of the early tribes - Birth of a military oriented society and the invention of a transtrash ecological model for laying down the foundations for the first villages	VII	Megaverse and Post-Computer Age - The creation of the Megaverse and Imaginary Ambaria - The formation of reality and organic based post-computer age.
III	Basic Geometry - Industrial and mathematical revolution - Mythological transformations resulted in a more animistic and unified societies	VIII	Aspects of communal transform - Ambarian society focuses on the wellbeing of interactions, inspiration and the development as a completely functioning and structured society.
IV	History and language - Timeline, alphabets and examples - Three tribes - Creative concepts - Time of Independence	IX	Ambien heart - The biological structure of the heart and it's metaphorical aspects being taken into the formation of the whole Ambien worldview about how Life Force works within a society.
V	Cities of Ambaria - City of Ethereal chosen as the capital of Ambar - Reactor no. 9 and Ambarium - City of Cryol, Marypolia, Kingdom of Nordoc		

Introduction

History of Ambar



Timeline of Ambaria is divided into Ages and central developmental themes.

When walking along the shore of the beach, she verified that the waves hid her feet with sand, and that she felt her feet disappear as she simultaneously felt a part of herself disappear. Then, scared, she ran to ask her grandfather if it was possible to disappear under the sand. He, seeing her granddaughter's nervousness thought of narrating to her the possibilities of disappearing from this world to appear in another world, or better yet, trying to explain her granddaughter the different concepts of the world, of the conception of the world. Back home after a tiring day of children's games, sand castles, waves and saltpeter, he told her what follows:

Throughout the history of thought, many authors have focused their work on the theory of knowledge. Since Descartes ended the scholastic theory, and began modern philosophy, many authors have collected his conclusions about the difficulty of understanding the world through the senses, because the senses can easily deceive us. The Cartesian method is composed of four stages that refers us to a ladder to reach knowledge, starting from the principle of doubt, following the principle of analysis or decomposition, going to the principle of synthesis or composition, and ending with the principle of enumeration, or verification. According to Descartes, we can find certainties in this world this way. But, what is the world we feel like?

If Descartes offers us a path to certainty, can we use the Cartesian method to assess what the world we inhabit is? Or more importantly, how do we get to know what is possible to know? Descartes believed that this world deceives us through the senses but the rationalist vision of him would start a series of theories about what is possible for us to know. Rationalist thinking (I can't trust my senses) finds its opposition in empiricist thinking (I can only trust what I perceive with my senses.)

George Berkeley, an Irish bishop born in the 17th century, is undoubtedly the most consistent empiricist philosopher. He is the most extreme author of empiricist thought, he denied material reality without experience; “all that can be known about an object is your perception of it... perceived objects are the only ones that can be known about.”

Well, now that we know that there are philosophical movements that focus knowledge on reason, and other philosophical movements that focus knowledge on the senses, we still need to know what we can know about this world. Kant ended the dispute between rationalists and empiricists, both movements are somewhat right. Kant's greatest contribution was his theory of knowledge. He distinguishes between phenomenon and noumenon. The phenomenon is the object itself with all its characteristics; the noumenon is the object without all the characteristics that are its own and by which people know the objects. Kant claims that we will never know the noumenon of objects. It is not enough to see an object to know it, we need to know its characteristics in order to fully understand it. It was a revolution to this day.

Another theory of knowledge that had a strong implication in society was Wittgenstein's. One of my favorites, precisely because it links knowledge to language. In his short book *Tractatus Logico-Philosophicus*, language is intended to represent the world. “The limits of my language are the limits of the world”. Only if we have a strong command of language will we be able to understand what surrounds us, and express it. It means that the limits of the world are the limits of logic.

About painting

Painting as an object of phenomena:

Paintings have been characterised by the history, its body image and how we view the outside reality. Very often the inner expression of the artist is being transformed into the connectivity of how we perceive our surrounding visual reality or how an artist feels about his inner vision. Those objects of beauty have had a compact intensity of materiality of the oil paint while expressing and transforming the outlook of the material world into a psychological form.

The timeline of painting often modifies and forms the visual vocabulary of an individual who chooses to make creative work. All expressions are related to the experience of being in the world and how it manifests in the pictorial formations in the artworks. Humans will always try their best to connect with the intuitively sensed timeline of the near future and the past.

Painting as language:

Symbolism, more well and badly made paintings express different methods of communicating the state of the society, time and personal interests. The outer line of the forms inside a painting are the transmitter of the state of the outer world as well as personal interests. The way how color is applied inside the forms expresses the inner life and spiritual feeling of the individual.

Sometimes paintings start to develop into a direction where the literal description ends and the paint and the methods of applying it start to form into a language of its own. Then it becomes a matter of visual language rather than being explained as a direct mean to convey something that relates to the reality or a symbolic imagination itself. When paintings start to refer to themselves they become more like a reality that we inhabit.

Artist's Statement

Imagination as a noumenon-object and as an objective phenomena:

All creations have imagination in them. The way we cannot sense or see inside others or how they think is the reason why paintings are able to reflect a better version of ourselves for the forthcoming generations. We are often left into a mere deductional method in art as well as when we are with our fellow human beings. Imagination is often composed of memories and how they manifest in our behavior. There are not so many artists who have been creating paintings based mostly on their imagination. Art always needs a reference point in reality in order to communicate with other people.

Often human imagination is limited into our daily tasks and even most paintings need something recognizable and mundane if those are to be communicated towards the world. Imagination is a rare phenomena and it is generated throughout the popular culture as whole. Most imaginary forms of expression take their form as teamwork within animation industry or other forms where people combine their own personal crafts into the work.

Imagination works often in a timely space as well as in different modes of production. The future shows that before imagination did not objectify itself so well but when the production methods changed, it became an attribute for producing objects while most paintings still stayed the same. Imagination could be described as being more part of the objective world than the history of painting.

Painting as a world:

The limits of Painting that constitute it's own creative logic are often confined into the rationality of the creative process itself. Paintings have often served as spaces for architectural modeling and their situation within the real world. Paintings could be described as spin off worlds from our everyday-world. Time might show how they are able to come part of our real world. Painterly worlds have the capacity for creating importance into the real world because they compress meaning into a real-life form.

My work is about creating a parallel world called Ambaria. It's development deals with ecological issues, class struggles and the effects of technology. Mythologies, folklore tales, futuristic ideas and trash aesthetics are taking a more present-day form in painting with the help of digital technology. Figures in my paintings are depicting a personification of matter that is being formulated with light and imagination.

The citizens of Ambaria have their inner light made visible by the personification of oil painting technique as well as with the digital light. Light is being placed inside the figures as well as to the surrounding environment.

It demonstrates an idea about Light Force.

Light evokes abstract themes about will, soul, growth and movement that shapes the world and our interactions. Light Force can be made into anything or any form because it is the basis of every molecular function including imaginary ideas.

Light Force is something that changes through our lives and is not visible for the human perception unless being sensed by the physical appearance and action of the subject. Still, humans too are bioluminescent and radiate light that is invisible for our senses. By connecting the idea about inner light with the oil painting tradition, as well as with the personality of the figures:

I am trying to make Ambaria look as lifelike as possible.

Light Force around the figures is an atomic reaction that happens when molecules are rubbed together through the handmade creative process. Light is the product of art much like cavemen created fire by heating, much like humans can feel the warmth by rubbing their palms together. Technological pixelated form develops into a more flexible medium that generates warmth and lightness when it is in connection with the organic atomic structures or develops into a visuality based consciousness.

Paintings of Ambaria have been constructed with the idea about the movement of the pictorial plane outwards from the mind and the canvas. Layers of painterly ideas and figures of Ambar want to become concrete parts of our world, where they would inspire people and the creative side of life.

“The purpose of my work is to show the development of an imaginary world in the form of paintings.”

Epilogue

Autumn

The Autumn was about to arrive and ambiens were gathering all the fallen pollen from the ghost emblem leaves. Ounce by ounce those multicolored light emitting leaves were first measured by their fluorescence and by their remaining life force. After a careful selection, all the leaves were placed under a printing machine that evaporated the remains of the Life Force inside a plastic container and made it into an arrangement by the size and lifespan of every flower and the leaves.

New medicines were planned, organic entertainment got made, a mixture of art materials were produced and the whole infrastructure of the Life Force distribution system got updated. Hibernation had turned into a productive time of the year by working on the memories of the past, placing an imaginary solution into the Life Force and by it's slowed down phasing inside the different rivers of hibernation and their methods, to drift and finally to be made alive during the more productive time of the year.

Winter time was coming of age and Ambaria wanted to prepare for the long exhausting periods in the dreamworld. An age-old hibernation time had evolved into a state of quietness and introspection. Ambiens were also very clever, so they constructed their own megaverse where they used those long days in careful planning and modeling of their own wellbeing, as well as their society.

”I have lived enough summers here to know how it’s like” said Timothy to Manuel. All they do is work and celebration during the best time of the year. I want to do something different.

”Well, what it is then?” Asked Manuel.

“I want to turn Life Force into a reality, I want it to become concrete, and I want the solution to generate it rather than to direct it” said Timothy.

Manuel: At least you have an ambition of your own, but is it formed or something like an expression of a child when he is being born into his first moments of individuality?

Timothy: I am planning to use my own will power in the making of a new riverside line where a new town might be able to generate something...

Spring

During the spring, every idea that had drifted into the life force through an ambien mind started to collect other ideas or even solutions that had been charged and were ready to generate direct connections towards the City of Ethereal and all around Ambaria and it’s nearby areas of Sub-urban or Subreme or Subrian towns and communities.

During the summertime, life was a complete festival. Bands were playing every night like they were still young and inspired. Some of the ambiens even said: Beers was the best at its best when they played here during the summer of 349. It was the best gig I had ever been to.

Everyone played along with their Ambarian phones and the algorithm put everyone’s own music into an enjoyable form. It even included an influence of older man-made tunes, like jazz. Ambiens could climb onto the stage and perform their own version of Charaoge, that was an older form of everybody’s nightlife music. As the summer went by, it usually took half of the Ambarian year to perform every willing ambien possible. Some were left by or included onto a free stage, where they performed like Glaciators, those who are yet to break the ice of the contemporary Ambarian scenery.

Autumn time came and all ambiens gathered towards the life force. They saw all the details of the river being like the qualities of the great Ocea being. And as the ocean had it's own intelligence, so did the river too. It was the first time when ambiens sensed how the water was able to create a completed civilization. History that reached as far as the old times as well as to the existence of old ambyrians. They were able to create a mathematical timeline according to their own sense of history. The first attempts at recorded linguistics and mathematics came very close to the mark making of the old times as well as to a modern Ambarian currency exchange system of ideologies within Xtra xtra worlds.

King Leopold ruled Ambaria during the Flower period and early years of the Pastime Paradise. Life was simple and life force was mainly being used and artistocratically shared by the old Leopold. During spring times less, and after the autumn, more generously.

Meadows were wide and only a handful of ambiens suffered by the lack of income back then. Taverns were flooding with Terra Rouge and the strongest of Ambarian Brews. Night never settled, until the midday or the next morning.

Abyss King and Insecta King had declared an offer for the purchase of the formulas of life force production. They wanted to exchange their newest biochemical plants for the remains of the last years pollen.

“Well, if they offer us those perfectly algorithmed species from the last year's flowers and their victories from the light tournament, it might be worth considering” old Leopold wondered. (At that point victories only included some finances and new solutions for the next year.)

At the same time citizens of Ambaria were fulfilling their time as usual: performing with music and designing beautiful patterns from the pollen. The wind would gather their pollen creations into a whirlwind, slowly showcasing them suspended in air throughout the whole village. Ambiens often gathered outside their doorsteps to watch those almost ceremonial forms in order to catch the best of them while the already collapsed suns showed their last rays. Through the leaves and the sparkle of the well grinded pollen dust, life force reflected it's essence into the corners and the streets of every housing, shining in almost playful ways.

Those autumn days were the days when ambiens could see the most colorful formations of the moving pollen while it was naturally dancing around the villages and coastlines.

Insecta King had planned the figuration of all plant species and their movements all the way. He formed into a figure only to have that resemblance to ambiens that they were familiar with. He copied his outlooks from the Ghost Emblem while transforming his roots into a more insect like shapes and functions.

Insecta King said:” You little life force gatherers, you are only building your little barricades from all that swollen pollen of yours”

“I will seduce the King of the Abyss, and I will revolutionize the production of my own Life Lane, it will be so well planned that it is enough to turn old Leopold into a special brew of mine...”

The civil war of Ambaria started at year 178. Today it is being commemorated by silence. Every 8th hour of the Alpaca day, on the yearly day of 178, ambiens gather to look around for an hour for all the alpacas to see if they respond to their silence. And if alpacas answer back to ambiens, it is a sign of belonging and togetherness. If the alpacas don't respond, then alpacas have the democratic responsibility for the next Ambarian month. Everything obeys the laws of natural social intelligence for the next year.

And so the democratic responsibilities were transferred from the ambiens to the species that had an unknowing sensibility on how to direct togetherness.

The civil war

The destruction of the old systems brought up more solutions in the river in order to build up a more eco-generative system for the Ambar and its methods of Life Force production.

At first, news were carried everywhere by the ambas and the birds that carried them on their shoulders and feet as means for transportation. Together they carried old ambien tunes and their history, this time followed by the silence. Messages were hidden in the most imaginative places. Trees and flowers bent into the direction of the wind and left few atoms of pollen to be carried into places where discussions and Ambarian solutions would be possible to accomplish in the near future.

After all, it was clear for ambiens but too obscure for the Insecta King to find those “meanings within ambien life”.

And underneath the earth, those messages were left as close to the fire as possible, so that the light of the fire would burn the paper and leave only the most important parts of those transcripts visible for those to look at them who did not obey the laws of the symbological gravity. Slowly those letters were distributed with the help of a natural networking support of the trees around the ambien villages.

Ambiens and the distant Insecta King

Ambiens were surely aware and cautious about him because he used the Abyss as a mean to form modernity like likeness as well as existentialistic aspects into the everyday life of ambiens. The Abyss version III was first created by the formerly known Abyss King as a mean to cover up his own plans in connecting the Abyss with Ambaria. In order for turning the Abyss inside out inside the Life Force system of Ambaria.

Abyss King soon joined Insecta King because his knowledge about the Abyss was inevitably larger and deeper than Insecta King's own version. By uniting their systematic knowledge, they both would soon own all the working data considering the development of every ambien. Insecta King's Insect people were forced all around Ambaria and placed into strategical locations where they would inhale the Life Force from the surroundings with their long, sharp and needle like nasal pathways.

Ambiens called Ambeing as a form of existing. In a written form: Ambin. Insecta King was a bit superficial in his plans of forming organic life and flowers into a perfect form. Nature was wild and unpredictable and Insecta King's algorithms were trying to direct it. They were so beautifully made that some ambiens related to them.

And in the end of The Great Civil War, Ambaria was at war in between the nature itself and the parts of ambiens that were more drawn towards Insecta King's planned experience of the constructed nature.

Three tribes

Silvery Boys had started a second generation of ambiens that later on took on the third generation's name of Golden Boys. It was a transformation in between the generations that shared the same timeline of experienced living in Ambar. They were forming a village union that would solve and make peace within the civil war and the militaristic village tribes that had mixed with the Insecta people. They had trained all the birds to carry their manuscripts around Ambaria so that their designed pre-war technology would replace the older generational Life Force system. Update's purpose was to bring out more "solutions" in order for constructing a more balanced society. Trasher tribes were almost gone and only few older citizens were still alive, telling their experiences with their faces instead of their mouths.

Motorsoul from the City of Cryol build up a reactor for generating enough electricity to be used all around Ambaria. It was called Reactor no.9, which at the time functioned with a fluidity like form of energy called Ambarium. It was a very basic natural fuel that was being distilled around the City of Cryol.

After the forms of the Ambarium burnt down, the timereactor had to be modified and finally be replaced in order to gather those smaller distilleries of output units into a single unit. It would generate all Ambarium3 into the City of Ethereal, where it would be transposed into the Life Force.

Defeating the Insecta King

Silvery Boys contacted Savanze Lightyear who was at the time living in the village of Ethereal. He was known for his natural talents of dealing with the life force and it's connections with the psychological martial arts.

Before Savanze became the leader of the Life Force Center of Ethereal he wandered around the city working odd jobs and playing cards with the old fishermen in the taverns around Ethereal. He had been practising his techniques near the Port of Ambaria as a slave who later became an official sailor. At the time they often had collisions with multiple species of ambiens. They all came to Ambaria looking for a better future and sometimes they had to organize plans and fights between all the poor newcomers that tried to take their belongings.

Savanze made a deal with Insecta King explaining that he had brought a shipment of a very fine pollen from another world that would complete the formula within the creation of Insecta's personal Abyss. So they met at the Port of Ambar where all the sailors were ready to defeat the Insecta King. First they tied his insect like legs and spread them in between the two ships. Very slowly those ships started to move in opposite directions tearing Insecta's whole body into separate parts. His head was of course picked up from the sea as a celebrational symbol for ending the civil war. It was later on put into a coral like resin to be preserved as amber like historical jewellery. These days it is showcased in the Art museum of Ethereal.

Reactor no.9

After the reactor no.9 was finished, everyone in Ambaria were so astounded that the generators actually worked and could produce an updated version of the old Ambarium, that they started to give up on those ideas about rebellion that started within the first tribes.

The forthcoming scientific experiments with the pollen production had become so massive that no one could compete with the amount of life force that would soon be made with the help of Silver Fox's diagrammatic plan.

Silver's plan was to unite the River of Redilon into the ocea gatherers that had been made in the town of Albur, near the Ocea Bay. In collaboration with the workers of the newly functioning Reactor no.9, Silver made a deal with the fishermen of Albur to produce a gigantic ocea catcher that would be placed on top of the reactor. This time, it would gather it's oceanic energy from the construction of the dreamworld where the rivers were more vibrant and they had another form of appearance but still functioned as something that would connect into the Megaverse and Ambaria Networks too.

The continuum was accepted by the council of Redilon as an alternative "solution" for keeping the Reactor number 9 going.

Now that the Life Force problem was solved, there was really no need for conquering old Insecta King's areas in Ambar. It was time for a new age.

After the civil war it was all dusty and all kinds of rejected materials were laying around. Ambiens created a recycling system that would find those discarded objects and create those badly needed household items, machines and smaller generators to be distributed all across the continent. The war had ended and now ambiens were able to attach their own inventions into the stream of life force. At first stages, those recyclable innovations mainly consisted of everyday objects and also functioned for the everyday use.

Basic housing was being built from discarded motors and monitors, aluminium cans and cardboard, coated with thick Silvery made urethane. Many ambiens were unemployed and could not invent much, but were still thinking about how they could join in with the rebuilding process of the whole Ambaria. Abstraction was used in the "patching" of the society. Ambiens made abstract forms as guidelines and sketches to be used in the remaking of the broken parts of the infrastructure. Some created a bridge in between "idea generators" and newly constructed parts of the cities.

Excavators were being made by reconstructing the structures of animal heads, Lunar's antelope like horns and the motor making skills around the City of Redilon.

Those parts of the machinery were transported to Trans-Ambian where they were at first exchanged with diamonds and specially colored living stones. After that, all those machines were ready to be transported all around ambien towns.

News about the discovery of the "Diamond Void" spread around the continent. "A new crystal found across the void" news lines repeated.

Crystal Cat took the main responsibility for distributing the diamonds around, because she was older and wiser and also near the maximum size of other ambiens. Crystal Cat was an older lady with a deep knowledge about the history of the civil war. Soon ambiens were using diamonds as their exchange currency along the Ethereal coins.

Crystal Cat soon realised that the economy would collapse unless diamonds would be connected with a real value. And so the negotiations between the Diamond Void and the currency of Ethereal started.

The Ethereal coin

The City of Ethereal was chosen as the capital of Ambaria because it was built next to a lake that somehow attracted all citizens. The Lake had a particular color of turquoise that resonated with ambiens. They started to assimilate Ethereal as belonging to the colours of the world much like the turquoise emblem of the capital was like.

The Ethereal coin is a symbological currency where ambiens can exchange everything by the curvature line of thoughts and feelings. Those attributes of Ambarian citizens can be placed into the currency itself as a visible form.

Ethereal coin has its basis on the old times when mathematics and navigational tools had a more directional chart system where to place something of value. And by the randomness of the system and its basicness everyone could feel like they would be winning something with their own strategic planning.

Ethereal as currency was established around year 300. It was the first official currency in Ambar and it was of course tied into a basic income that would encourage ambiens to buy more scrap metal, electricity parts and discarded materials for making their environments more suitable for living.

Life force was starting to develop into a stream where all the inventions were being exchanged and carried around the continent. First “solutions” were added into the stream and the rhythm of the surrounding ocean carried them and attached them into the “inventions” according to the phasing of the life force.

Communities were created in every city of Ambaria and those were often constituted as well as formed around leading ambiens. Ambions were still very small and still in a phase of forming their own ambion kingdoms that would function in between the main parts of Ambaria, and bigger ambien communities.

These days Luminescent currency is the official payment system of Ambaria.

Ambaria Networks

There was a program being invented in the newly founded Life Force Center of Ethereal that could enlarge the size of some ambions with a correct dna into any possible size. So the adjustments in the Dreamworld and Megaverse as well as in Imaginary Ambaria were made.

Dreamworld and an Imaginary form of Ambaria were created in collaboration with the citizens of Ethereal, Redilon, City of Cryol and Owl City. Those cities created the basic network called Ambaria Networks Ltd. It formed the base for the whole infrastructural functionality in Ambaria.

Dreamworld became a way for ambiens to imagine and build their plans for their societies even when they were sleeping. It connected ambiens to the river of thought that guided and made full usage of their resting time. Ambiens could produce their plans while being asleep and build them while being awake, and also in real life ambien form.

Imaginary Ambaria is a form for the ambiens to establish sketches, plans, engineering solutions and formations for the river of Life Force. It allows a continuum for ideas to be extended and to be executed in real life, as well as to be made into a more coherent “solutions” inside the river of Ambar.

Megaverse

Megaverse was constructed around year 499. It allowed Ambiens to create copies of themselves for each different platform. All of their avatars and personalizations were made for enforcing the production capabilities of ambiens inside those systems and networks. They would have an exchange of developmental ideas inside the Megaverse as well as the freedom for being able to transform their learnt knowledge into different forms of enlarged existence.

Megaverse soon expanded into a network that formed the basic platform for the ambiens to visit in their past as well as in the form of their future selves. After exploring the possibilities of Ambarian realities, ambiens felt the need for changing their own interaction systems into a more reality-based imagination form.

Imaginative Ambaria was made after the need of the Megaverse and the Dreamworld’s “solutions”.

It allowed ambiens to explore more freely their own creativity when it was guided by their own life experience as well as their memories of their social interactions within the world.

It started out as a form of an imaginary island where ambiens could place their own memories to be interacted with other users. Soon those memorial Islands became a way for establishing connections with the ambiens who shared similar pasts.

Post-Computer Age

Part of the technology in the post-computer age was about how the biological matter was constructed within the technology influenced AI-based forms that existed before the biology started to re-invent itself. Biology in Ambar was guided by algorithms which let the evolutionary process of the continent and the headquarters of the main cities to lead it. With all the information that Ambaria had gathered, Life Force started to relate into the ambien mind. Ambiens decided to correct all the mistakes that the creative evolution and the history of Ambaria had.

By the time that all the computerized organically structured cities were made, it was very clear that the intelligence of the city of Ethereal needed to put out a life form of its own. It was called Momentum0 that was first owned by the Möwgli form in human life. Möwgli was first destroyed by the D.E.E.R.S* from the man made world. Later on Momentum0 took a form of its own existence inside the City of Ethereal. Ambaria functioned as its own intelligence, among the ambiens and the worlds. Those two polarities in human time and ambarian time created some new “solutions” to Ambar where the post-computer age technology played with birds, insects and leaves. And a play within the two worlds created the first productive communications for the ambiens and the smaller ambas, that were able to use the machinery developed especially for them.

*The Democratic Eurasian and European Republic.

When ambien invented machines were finding their own identities and meaning for their technological life, there was a peaceful time when ambiens were looking forwards to the future as an Ethereal type of equilibrium. That peacefulness needed the machinery too.

Slowly ambiens invented the existence of Xtra parts as another bigger modificational form. Wood was mixed with electric legs and new occupations for the machinery was invented. Ambaria had gotten quickly experienced with the usage on transforming the technology into an intellectual organic material. While the evolution in Ambaria had also gotten an intelligence of its own, it was finally time for finding real joys in ambien life.

To look at the world with ambien eyes.

The Stability of ambiens was often interrupted by new music and art and those who could not stay inside were outside together listening to the wave.

Pax Ambaria

By the time Pax Ambaria had been officially announced year 900, the whole Ambaria had reached a state of equilibrium of Life Force. The forthcoming decade was a productive time all around the continent of Ambar.

Rosie and Dali Llama had birthed a new alpaca that they named Al Paca. Blueberry bird had found a piece with his former life as a blue-eyed cat. Leonardo, son of Lunar had found a real audience to his tail swings, moon sonates and most specifically into his own relationship to the Lunarity of planetary life. Amba had found her soulmate with Rouscoe because they shared the same coloristic beginning inside themselves.

Timothy and Manuel still drank their beers around Ethereal and made some traveling around other ambien cities too, trying to find a place for fulfilling their chosen destiny.

Pax Ambaria was made official as a celebratory day of an inner equilibrium that connected and affected all ambiens.



Emblem of Pax Ambaria

The machinery of Ambar

The machinery still functioned as smaller particles in Ambaria. Those machines created another version of themselves that learned to improvise and feel among the ambient lives. After that, all the calculations functioned as a helpful advice for ambiens and when ambiens had a peaceful heart, and the evolution functioned perfectly, as well as the overall reading of the nature, it was just a matter of time when all the “solutions” would become parts of a larger machinery of innovations.

Life was pretty good and sometimes even a robotic version of an ambien self could be used to give a laughter around real ambiens. Everyone knew the causes and effects of real joy behind all the constructivism within the knowledge of how different fields of life functioned.

The altered rhythm of life, music and even time, were made in order to produce interest and inspiration in everyday life. In the meanwhile, the evolution of Ambaria had gained it's own personality as well as intelligence that would mainly entertain and make sure that ambiens felt safe and good about their life choices.

The reason why ambiens felt

The increase of tensegrity and intensity inside those individual and communal creations led into a very flexible form of feeling. Movements were still based on an evolutionary form but feelings were made by adding “layers” of shapes on top of each other.

Ambiens felt their world with their own chosen senses. The old sense related system was discarded and now senses were developing into an individualistic view in a more concrete way. Rationality of senses was very meaningful but sometimes ambiens still liked to get out of their mindsets. Instead of a sensory equilibrium, ambiens enforced their creativity and thinking with the making of their own occupation at the same time while being high from the inspiration that came from multiple internal sources and memories of creations, as well as from multiple external stimulations.

The purpose of why feelings were connected into the infrastructure of the ambien mind were mainly for making the encouragement for the future development of social happiness in Ambaria.

For a time being, ambiens felt perfect until they decided that by the year 1000, the inside of heart and soul would be those main systems for replacing the whole systematic evolution of Ambaria.

History of Ambar

I Flower period

-Timeline's focus is on the early days of the pastime paradise. Ambaria lives in a peaceful state where animism and mythological beliefs are tied to the natural forms and the evolution. Flowers are starting to turn into Ghost Emblems and their feeding potential creates amazement as well as first tensions within the Village communities.

II Wasteland (The Great Civil War)

-Foundations for the early villages and the rebellion of the tribes.
-Cultural revolution started after the collapse of the natural utopian model failed to create meaning for the early citizens of Ambaria, these days called the Trashers.
-The tensions of undeveloped mental space and the lack of an ecologically functioning society led into the first rebellion of the tribes.
-Trashers wanted to create a more innovative society by slowly adjusting the military oriented villages into a more pacifistic system by the ruling of the first village councils.

-The Village of Ambar was completely invaded by the military forces and Trashers had to move closer to the area that later on became known as the capital called City of Ethereal.

-Silvery Boys started negotiations with the Trashers and the marines led by the forces of Savanze Lightyear. War time tensions started to loosen with the exchange of Ghost Emblem pollen that divided the two older village tribes and their new living areas.

III Basic Geometry

-Timeline's industrial and mathematical revolution takes its place.

-Thing, tesseract and Euclidean like geometry became basics for connecting intuitive imagery and architecture together. Ambaria lives in a linear system of thought that gives shape for paintings and other imaginary forms directional dimensions to develop in.

-Mathematics function among the same curvature of lines that Ambarian life exists at this point of its history.

IV History and Language

-Basic creative concepts and alphabets are unified. Time of Independence.

-Alphabets start on taking a more oceanic form as a circulating non-fixed system that can be used as parts of formal design and planning of the environment.

-Creative concepts are starting to function as passages and transportation systems in between different parts of Ambaria.

V Birth of Cities

-Ethereal chosen as the capital of Ambaria. Industrial City of Cryol and Marypolia listed as economically fastest growing cities. Chrysler Islands and Kingdom of Nordoc redefine their status as official municipalities of Ambaria.

-Third of the tribe generations have been born. Ambarian villagers (Trashers), Silvery Boys and the Golden Boys have started to inherit their family businesses and continue their daily life with technological and handcrafted experimentations.

-Creative concepts and inventions have started to flourish as parts of the functioning societies. Ideas about living architectural forms are being developed on their first phases.

VI Formation of the Dreamworld and Ambaria networks ltd.

-First prototypes of holographic networks were launched year 430. Ambaria state networks ltd. took the main responsibility for information distribution across the whole continent. Dreamworld was established as a way for more simulative approach for the imagination of ambiens, so they could form in their own spatial dimension. Dreamworld has different categories that biologically connect ambiens into their memories and into our physical reality. It allows Ambaria to develop out from the history of humanity in a transformative way.

VII Megaverse and the Post-Computer Age

-Ambarian Megaverse was established around year 500. It allowed ambiens to create a separated digital copy of themselves that would develop inside the Dreamworld and Megaverse in several different versions.

-The multiplication of identities, thoughts, ideas and work were being used in the production of Life Force and it allowed ambiens to focus on their chosen interests without the need for formal work or daily tasks. Ambiens could spend their days or nights in different places around Ambaria while their multiple versions were producing “solutions” into the river of thoughts that flowed through the Megaverse, real life Ambaria, an Imaginary version of Ambaria and the Dreamworld.

-Post-Computer age started year 590. Technology was considered too restricting, lacking aspects of gravity as well as personal materialism. Ambiens had gotten bored with the Megaverse and were more often spending their time in reality or inside the Imaginary version of Ambaria.

-Megaverse version personas and ambiens had been constructing a new form of life and almost all ideas and Life Force was now being used to produce that kind of life that looked real, had technology inside it and functioned as a link to the Dreamworld.

-Birds and leaves could be communicated with and they mainly carried out daily tasks and information. If an ambien for example sat on a park bench, he could just grab a part of the wood that the bench would give to him, then the wood intelligence would transform into a book for reading. Ambien's fingerprints would be read by the wood intelligence and he would get the same book that he left at home or a completely new one, depending on his finger sensitivity and the pressure of his touch. Then the wood would grow back or if the book was being put back for someone else to read, it would be left into the same place as it was developed from.

-Senses were used for non-verbal messaging, measurements of the movements and for predicting the future. Movements created a web of predictions that calculated all the forthcoming events and the functions of molecules and atomic structures.

-Computers were no longer being used in Ambaria because parts of the whole environment were doing the tasks of the old digital age. Computers had morphed and assimilated into the structural existence of all organic materials.

-If an ambien needed to record something, his own bird memo flew on his shoulder, listened and asked about his feelings. Feelings were now considered as the most important thing for producing happiness and each ambien had a personal plan on how to develop that happiness.

-There was a systematic structure of trying to get rid of all the technology by the year 1000 would approach. Scientists of Ambaria were producing “solutions” for organic materials, so a new kind of intelligence would make all reality into having a persona, mind and a real organic feeling.

-Even parts of the Imaginary version of Ambaria were now feeling like reality but in a more dreamlike setting. Purpose was now that when the year 1000 would come, everything in Ambaria would have developed into a coherent intelligence that would communicate, feel and be as real and organic as possible.

-By that kind of communication within everything, life would be interesting no matter where you would be situated in. Because after all, ambiens wanted to have social interactions, projects, meet new plants and animals, ambiens and ambions and ambas, and create everything together.

-After year 1000 Ambaria functions only with organic type of materials that have developed into a completely functioning system. Some ambiens still use the older models that have the appearance of older technology in a more elastic and moldable form. Ambaria has finally united the natural life force as a more creative solution for all of it's life.

VIII Aspects of communal transform

-Ambaria had developed into a well functioning society where a lot of plans now concentrated on building happiness through social constructions and interactions. Ambiens had developed a shared communal narrative and values that they appreciated, so it was easier to start combining visuality, music, happenings, politics, nature and the whole infrastructure into a flowing form. Things were often made as collaborative projects because of the figurative language that was flexible, curvy and could be formed, changed, added or adjusted in greater length. That kind of language made it easy for any ambien to relate to, as well as add and personalise their own versions to be made into a concrete use in Ambaria.

-Intelligence enchancing platforms were at first created with the help of ambiens who were unemployed in Ambar. An online software was made that would make it's users do choices and after that, they could visually see what kind of consequences their choices had made inside a virtual environment. It encouraged the participants to work more collaboratively as well as individually because they could imagine the future of their choices in contrast to the Ambaria's progress.

IX Ambien heart

-Ambiens wanted to use the heart muscle as a structure for their minds and feelings so they started to abstract it's structure and symbolic meanings into those parts of the infrastructure that resembled the shape and the feeling of their heart muscle. Very soon all the roads and modern housing were using a more symbolic language, materials, colors as well as the abstraction of the main arteries. The main goal was to free more space from the older architecture so that living spaces would generate a life force that would be more meaningful and eternal.

Cities of Ambar

City of Ethereal is the capital of Ambaria and the main distributor of Life Force systems.

City of Cryol is an industrialised city that modifies and produces Life Force into most usable forms in Ambar.

Redilon is a connector city of Ambien megaverse, Imaginary Ambaria and also functions as a link to the Dreamworld.

Ambien Town is a small village where ambiens go if they want to visit a quiet countryside destination.

Ocea Bay is a coastal fishing area where most of the harvesting and research of marine life are being conducted.

Village of Ambar is the birthplace of the whole continent. It still relays on the agricultural production of Ghost Emblems that are the origin of natural Life Force in Ambar.

Marypolia is the economically most grown city where all the most important financial decisions are being made.

Silver City has the most advanced solar panel technology in Ambar. The citizens of Silver City use their creativity for developing natural energy resources and necessary units for gathering it.

Ambarian Atlas is a bay and the most stormy place in the whole continent. There are still some pirate ships as well as sea creatures underneath the surface of the ocean.

Diamond Void's mines are long and old but those still provide income and employment for the eastern part of Ambaria.

Trans-Ambien is the informational and navigational place for the travelers. Most centralised transportation systems go by there and it has a large quantity of vehicles as well as repairing opportunities for those on the road.

Chrysler Islands and Castles of Snow are old heritage sites that used to house artistocrats, royalties and the old Bin Dynasty. These days those islands welcome everyone for visitation as well as for more permanent living.

Port of Ambaria is the harbor where taverns and local ambiens spend their days watching the seascape and the bypassing boats while enjoying their daily meals and beers too.

Ryгур has the tallest tree in Ambar. It is called the Skytree and it forms a web of natural dna over the city. Ryгур also has treehouse accommodations as well as flying transportation vehicles that connect into the Skytree.

Owl city is a place for the older traditions and carnivals. Every year they have an owl festival where ambiens bring their own owls as well as every type of owl memorabilia and outfits. Celebrations often happens until the dawn steps in.

Ambarian citizens

Figures in Ambaria are called Ambien. Animals are called Ambion. Ambas are smaller or hand-sized animals, ambien hybrids, birds and insects. In Ambaria there exists no evolution like on earth. Evolution is very slow and the timeline progress in Ambaria mainly takes its form as diversity.

Silver Fox is living in between the hole and the city of Ethereal. He is an inventor who likes fishing on his spare time.

Daniel Light is the author of Ambaria. He passed away a long time ago but now he works as a ghostwriter for the history of Ambar.

Nebraska Kid is Neal Rogue's right wing-man. Small in size makes it better to explore in smaller cave formations.

Neal Rogue is a nomad who travels around Ambaria searching for new adventures.

Edgar is a tribe leader from the Golden Boys tribe. He sometimes appears as a nice-looking animal form to visit our reality.

Motor soul- The Giant- He lives near Livingstones and tries to build an industrial complex that would take over the markets of the City of Cryol.

Rüy is a flower child who was born from the ghost emblem flowers. He lives in the Village of Ambar and influences the growth of pollen during springtime. He lives very modestly, eating plants and fishing, wandering around the fields and growing the emblems with his ability for distributing life force from the flower-antlers on his head.

Amba is the first child Ambien being born into Ambaria. She is a small being whose parents are well known inventors of the Life Force Center in Ethereal. She is the guardian for all the smaller ambiens and has the ability for communicating with smaller animal ambas too.

The Abyss King is a conqueror who raises small pets to be distributed across Ambaria. Kind by nature, he wears the veil emblem as a sign of connectivity across the Ambar.

Insecta King lived in Similion. He developed new insect-people species for making all the cleaning and pollen gathering from Ghost Emblems until he wanted to take over the whole production for himself.

Owl Sergeant lead the rebellion of early tribes on the early days. Now he is retired near Reactor no.9.

Prince of the Moon is the connector of the moon and Ambarian civilization. He worked with Lunar in building of the moon bridge into the Leopard Portal.

Mr. Crow is Silver Fox's friend. He helps him to design all the necessary machinery as well as with the shipments of all the materials.

Shadow Captain- Coldheart, a common pirate well known in the taverns of Port Ambaria.

Savanze lightyear is an unknown leader of the Life Force Center of Ethereal. He believes in pacifism and the mind power and is also the leader of ambiens in the City of Ethereal.

Blue Berry is a bird that has a special colour for his wings. His name derives from a cat that had passed too early in his life and later on incarnated as a bird form.

Rouscoe is a bear like creature who expresses his color all across the continent of Ambar. He is a power animal who's color takes on a free forming thought in Ambaria.

Rob is a hobo who plays his string instrument and sews artistic patches for others. He lives in a cardboard cube on the outskirts of Ethereal and spends his time exchanging his patches for food, drinks or Ethereal coins.

Frankie Ambaria is an eastern Ambarian recycled-vehicle salesman. He tries to sell used vehicles of any type and is often very charlatan by his nature.

Lily is a small Amba who developed from a Lilac flower. She has feather wings on her head that allow her to watch over and fly around the fields of flowers in the Village of Ambar. She takes care of the visual growth of the plantations as well as designing new plant species for Ambaria.

Erik Satie is an owl who composes the natural aspects of music in Ambar. He often builds his own instruments from wood and other scrap material.

Leonardo is an Ibex who has the natural ability to climb anywhere, even on horizontal walls. He appears in games for his platforming abilities.

Dali Llama is an Alpaca from Ambar. He is happily married to Rosie and they live together and take care of all the smaller Ambions in their farm near the Owl City. Al Paco is their son.

D.E.E.R is a Democratic European and Eurasian Republic. It consists of the photographic material that is visible from this world.

Scavenger is a polar bear who has an eyepatch and has teamed with Shadow Captain.

Wolfie is the carrier of snowflakes. He belongs to a new born generation of northern art animals.

Ghost Emblem is a nickname for the naturally engineered system of Ambar. He designs all the structuralism behind all the things used. State of Ambaria offers basic technology for free towards every citizen.

Lunar is a white-tailed reindeer who transfers and completes the advices from Prince of the Moon on Ambar.

Emperor of Ambaria, Sir Similion of Bin Dynasty – The youngest representative of the Bin Dynasty situated in Castles of Snow.

Lumi is a luminescent being who has a form somewhere in between an ambion and an ambien.

Rat man (Razzle) - a white rat who often arms himself with self-made weaponry including broken bottles and archery towards other worlds.

Mr. Spikey – a hedgehog that often develops his spikes for the use of other Ambiens.

Myriapod of Marypolia is the queen of the city of Marypolia. She sometimes takes on the form of an eight handed business retailer.

Crystal cat is the mother figure who controls the Diamond void. She is responsible for the diamond distribution across Ambar.

Manuel Le Monde is a son of Le Monde family. He wears the turquoise color as a sign of belonging to the colors of the world.

Timothy is a boy in Ethereal. He and Manuel often drink beers together and go to the hills to draw together until the sun sets down.

Beluga Lugosi is a white whale who is more intellectual than dolphins and he has the ability to change diversity into evolution in the sea. He guards the Chrysler Islands.

Golden boy is a descendant of the Silvery Boys tribe. They have a solid use of technology that the Silvery Boys tribe did not have.

Infinity Pig is an Ambion that has “patches” of his own skin. He is a product who replaces his own skin when a part of his body has been taken off.

Leopardo is a musician in Ambar. He composes independently made/ acoustic music in Ambar.

Jeti Skies (Feather Boys) are the small beings that live near the alps of the Village of Nordock. They also feed Alpacas that grow their hair longer because of the cold climate.

Mr. Dandelion spent his formative years with the alpacas of the Jeti Skies. He evolved fastly and started to grow his own hair and neck and became an ambien alpaca on two legs. These days he still sometimes visits the feather boys bringing new inventions from his travels.

Creating contemporary meanings into paintings

The colors of faces connecting into symbology or objects about the color.

Body parts or objects as mass produced things.

Plastic materials and enamel like surface relating to the previous generations.

Multiculturalism in worn out objects.

Choices or options in objects.

Objects to hold onto.

Mask of reality.

Ambien objects.

A spontaneous form of Philosophy.

Forms as symbols.



A Sketch for City of Ethereal



A Sketch for Under the Lunar Dome

Paintings

I Flower period

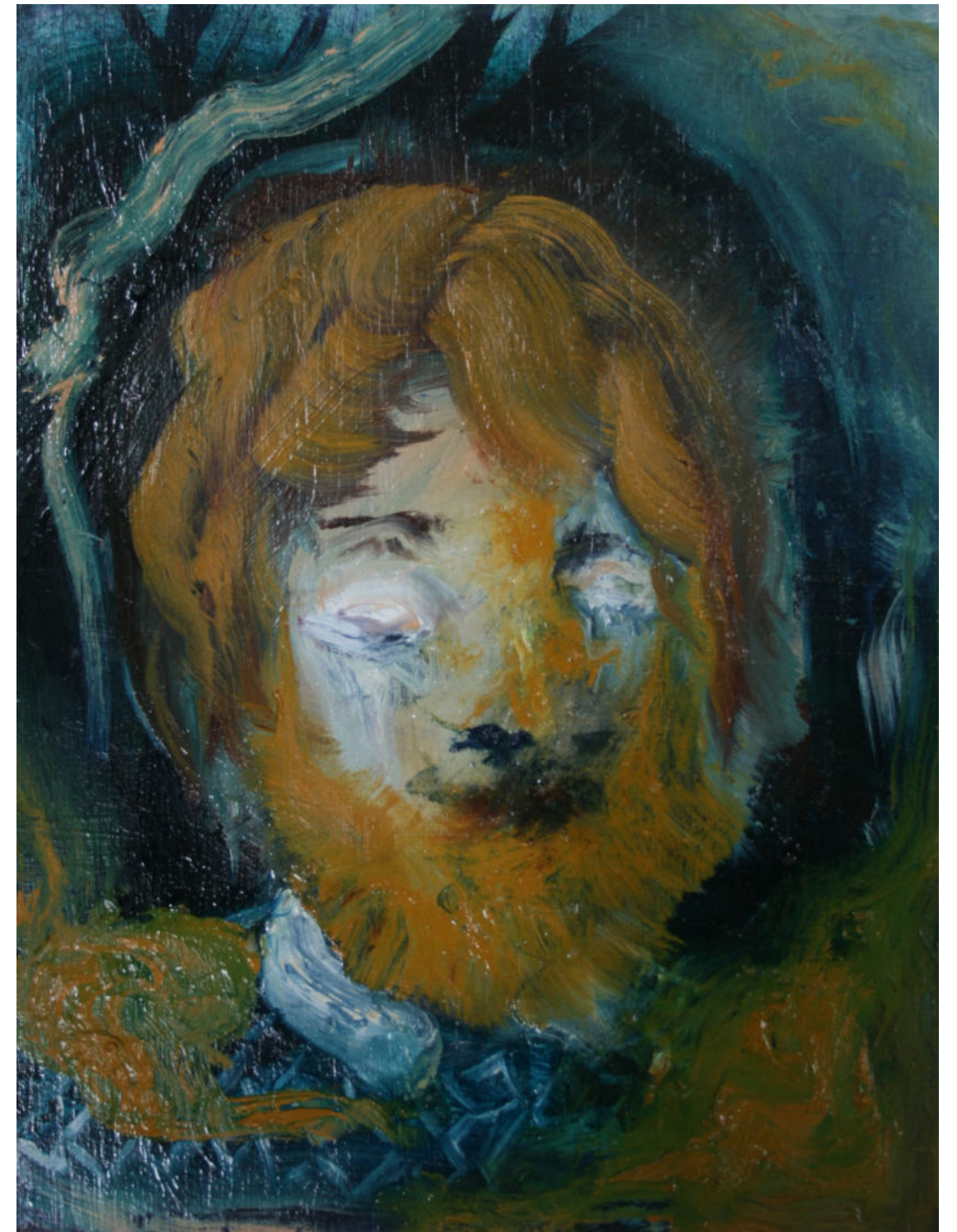
- Timeline of the relics and the breakdown of the pastime paradise



Pastime paradise, 2012, Oil, acrylic and marker on canvas, 211 x 221 cm.



Mellow, 2011, Oil on paper, 30 x 21 cm.



Lionheart, (A portrait of King Leopold) 2011, Oil on board, 32 x 24 cm.



Birthday boy, 2012, Oil on paper, 29 x 21 cm.



The Balancing act, 2011, Oil on bedsheet, 199 x 200 cm.



Here voices speak on our behalf, 2013, mixed media on canvas, 202 x 222 cm.



The Gate, 2012, Oil on bedsheet, 193 x 232 cm.



Mother's milk, 2012, Oil on bedsheet, 199 x 229 cm.



Rockland Diaries, 2012, Oil on bedsheet, 194 x 230 cm.



Stone, 2012, Oil, acrylic and marker on canvas, 51 x 62 cm.



Shadow captain, 2012, mixed media on canvas, 49 x 60 cm.



Doors of perception, 2012, Oil on bedsheet, 194 x 240 cm.



Tree of Infinite problems, 2011, Oil on bedsheet, 200 x 200 cm.

Tree of Infinite problems is an idea about a tree that has water drops hanging instead of leaves. Birds are trapped inside them and when they find their own solution towards solving their own problem, they are free to go where ever they want. As the drop falls down, it feeds the tree while releasing the bird too and then there will be more birds that have to face the question on how to get out. Luckily the drop acts as a womb kind of state where the liquid becomes a possibility for forming intuitive thinking. As the tree grows, it becomes something that eventually will find it's own way for supporting and maintaining the amount of birds on it, becoming a tree that also knows it's purpose.



Dreamt for lightyears in the belly of a mountain, 2013, mixed media on canvas, 213 x 197 cm.



Venezia, 2012, Oil on bedsheet, 200 x 200 cm.



Folks, 2013, mixed media on canvas, 221 x 201 cm.



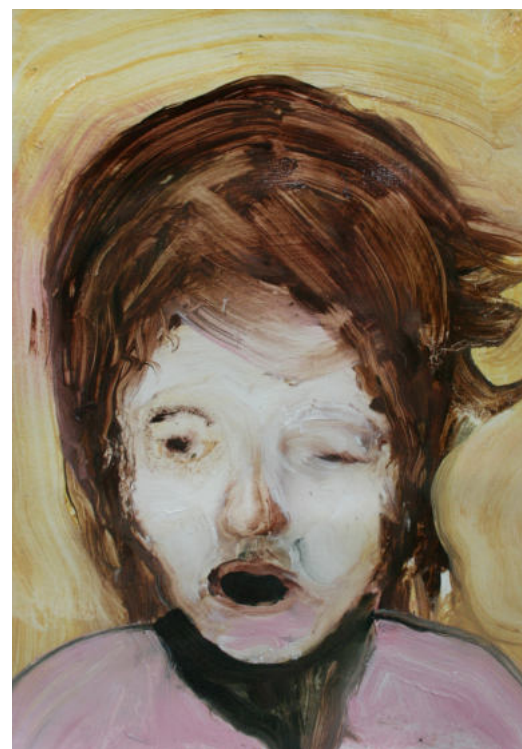
In the Twilight, Oil on bedsheet, 200 x 230 cm. 2012



Cannon fodder, 2012, Oil on bedsheet, 194 x 210 cm.



Bubble Boys, 2012, Oil on bedsheet, 200 x 170 cm.



Windy, 2012, Oil on paper, A4.



Nightmare moon
2013,
mixed media on
canvas,
146 x 159 cm.



The Moment of Clarity, 2013, mixed media on canvas, 229 x 204 cm.



Hunters, 2013, mixed media on canvas, 194 x 209 cm.



Messenger, 2013, mixed media on canvas, 60 x 80 cm.



Do not go gently into that good night, 2013, mixed media on canvas, 194 x 240 cm.



Mr. Freeze, 2012, Oil on canvas, hand-made frames, 83 x 120 cm.



The Goat, 2012, Oil on bedsheet, 204 x 231 cm.



All Drawings are from the series: Elsewhere, ink on paper, 42 x 29,5 cm.



My work had its starting point when I was walking out from a construction site's concrete block type of building. I thought that the purpose of life must be to invent your own world. And I thought that I might do it with art because I was familiar with it from my childhood. As a child my main medium was oil pastels.



I also thought that films often contain too much data from the outer world as it is, creating a realism type of derivative view of humanity and its environment.

When the image or the sign is interesting and understandable enough for the general population, it will also have that connectivity and selectiveness within different generations. Lifetime of an idea will be endured if it has been born inside a culture that has developed a more “valuable” system towards the selectiveness of matter.

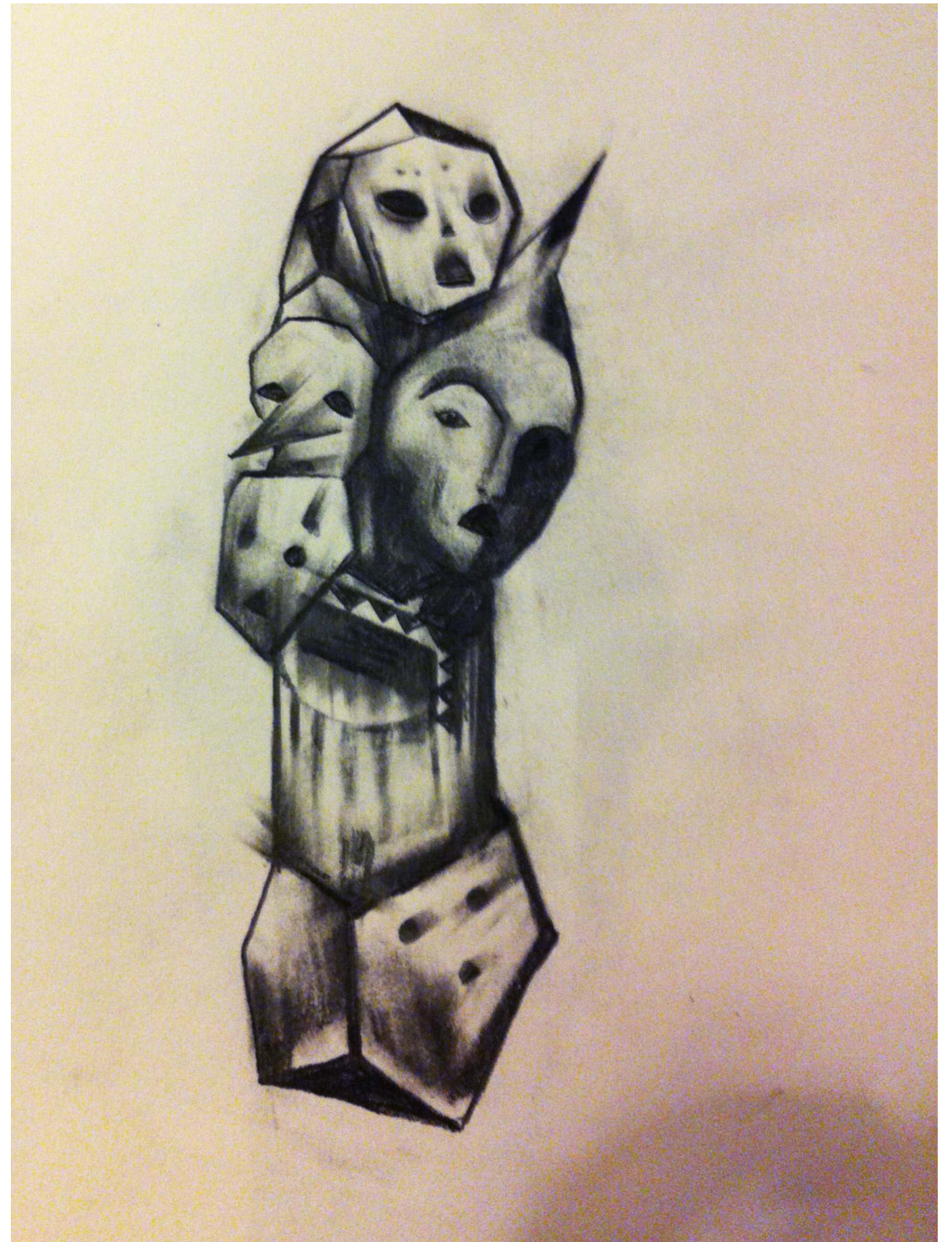
I thought that my work would include a figure, a tree, a house, a road, a vehicle, a flower and some birds.



Drawing is mainly about how much you have to press the pen or charcoal in different angles if you want to make the line have variety and look beautiful when it flows in different sizes while portraying the figure. Also the spot when the line changes direction creates that personality into the work.

In digitally made paintings that kind of renaissance idea about line becomes more difficult to do because the screen is not life sized so the line needs to be more carefully made than in traditional paintings.





A cardboard Totem

A figure forming from an animal nose:



A sketch of a bar



II Wasteland (The Great Civil War)

- Invasion and rebellion of the early tribes
- Birth of a military oriented society and the invention of a trans-trash ecological model for laying down the foundations for the first villages



Recreation of the Leopard portal, oil, cardboard, resin, silicone, fiberglass, spray paint, oil stick, acrylic mass and inkjet prints on canvas, bean cans with clay, sand, resin and oil. 211 x 220 cm. 2016



Suburban Forestry

oil, spray paint, acrylic, household paint, cloth, string, cardboard, polyurethane, PVC pipe, fiberglass, feathers, styrofoam, clay, metal, acrylic and silicone mass, found objects, resin, digital prints on canvas., 200 x 220 x 10cm. 2016



The Working Men's Club, oil, cardboard, resin, silicone, fiberglass, spray paint, oil pastels, styrofoam, string, cloth, beer cans, wood, paper, found objects, PVC pipes and inkjet prints on canvas. 193 x 132 x 6 cm. 2016

Bird Diary:

15th of June, 2018

A bird flew inside and came to sit on my hair. I made a nest from a wig for him but found him dead on my door a few days later. We built him a small ferry and set it on sail and on flames from a local river and video-taped the last ceremony.

25th of March, 2019

Two yellow birds have accepted the housing agreement. They carry wood into the bird-nest. It is Sunday afternoon and they fly in between the forest and their new nest.

April, 5th, Thursday, 2019

Put some more seeds on the table. Birds seem to like especially sun flower seeds ignoring most of the smaller ones. They build their nest when the sun rises and continue almost until mid-day.

April, 20th, 2019

A bird tried to get into the nest but fell on it's back because she got mixed with a hanging thread near the nest.

23th of May, 2020

I was looking at my trash materials and there came a black bird visiting me every day. A few days later I saw that she had made a small nest in between the woods and some found trash metal parts. I saved the nest.



Insecta King

oil, oil stick, spray paint, marker pen, seeds, cardboard, resin, fiberglass, acrylic mass, scotch, wax, polyurethane, clay, wood and inkjet prints on canvas, 169 x 140 x 4 cm. 2016



Whistling life into a sparrow pipe

oil, resin and digital print on canvas, 46 x 37,5 cm. 2015

The Glass cage

oil, resin and digital print on canvas, 46 x 37,5 cm. 2015





Polehead

oil on canvas, 46 x 37,5 cm. 2016



The prophecy of Mr. Crow

oil and digital print on canvas, 46 x 37,5 cm. 2015



Owl Sergeant

oil, digital print, resin and fiberglass on canvas, 46 x 37,5 cm. 2016



*Old alone and the dole, riddle
on top of a trash bowl*

*oil and digital print on canvas,
46 x 37,5 cm. 2015*

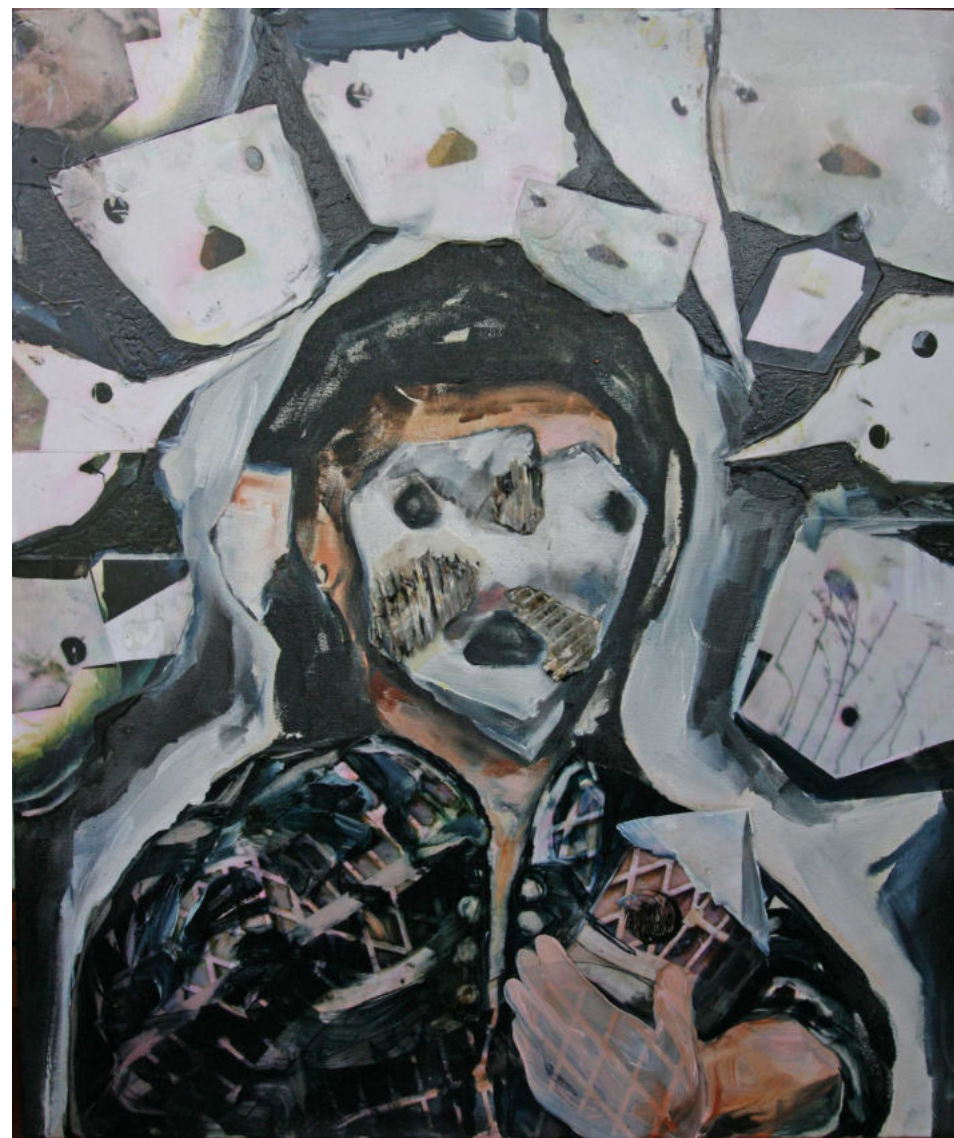
Salvation army model

*oil on canvas, 46 x 37,5 cm.
2015*



Awakening of the marble faun

oil and digital print on canvas, 50 x 40 cm. 2015



*Judgement by the
silence*

*oil, digital print,
and silicone on can-
vas, 60 x 50 cm.
2015*

Feather face

*oil, resin and digital print
on canvas, 46 x 37,5 cm.
2015*



White beans

*mixed media on board, 58 x 47
cm. 2016*



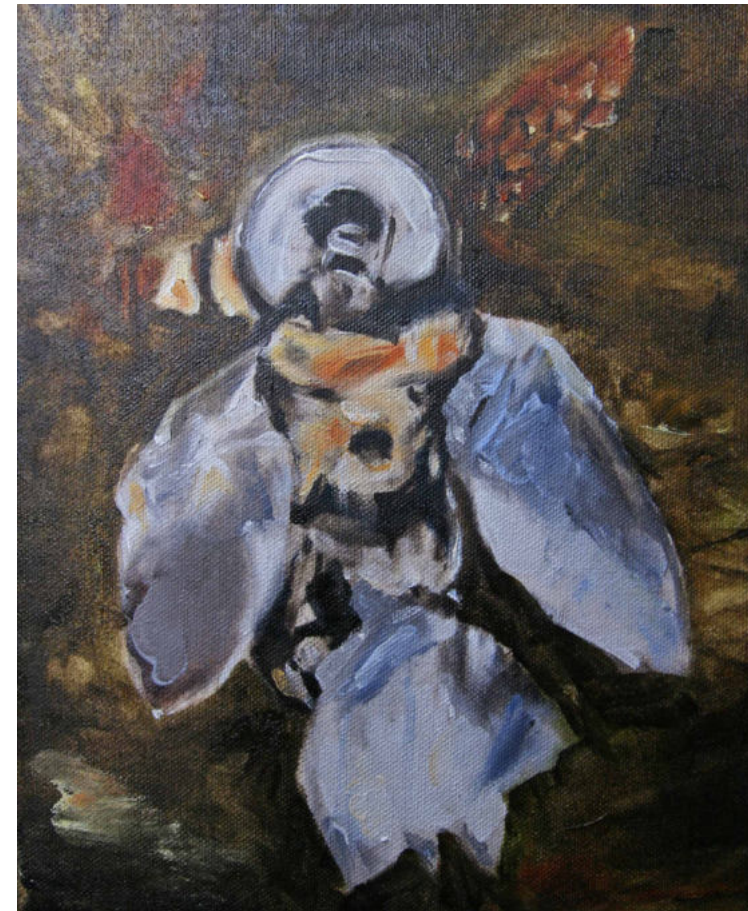
Coastal Cabbage

*oil, cardboard, resin, sili-
cone, polyurethane, clay on
canvas, 48 x 39 x 11 cm.
2016*



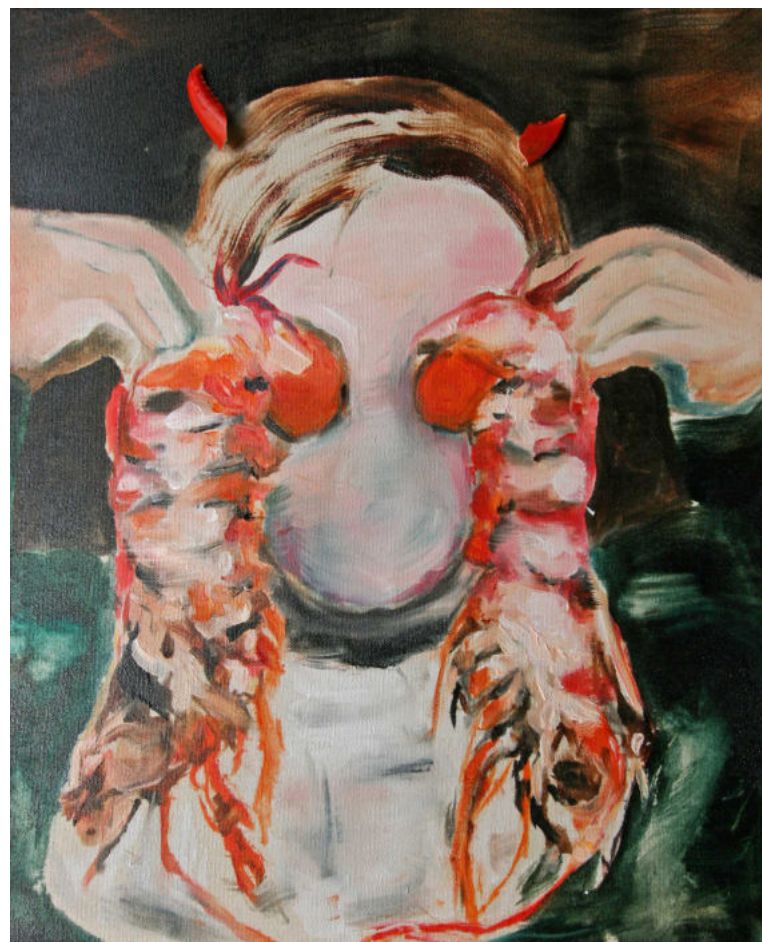
Dirty dawn

oil and digital print on canvas, 46 x 37,5 cm. 2015



Confession of a tin can eater

oil on canvas, 27 x 22 cm. 2015



Morph

oil and lobster parts on canvas, 46 x 37,5 cm. 2015



Iron bird

oil, resin and digital print on canvas, 46 x 37,5 cm. 2015



The Deepness of tranquility

oil, digital print, foil and collage on canvas, 49 x 37 cm. 2015



Prince of the moon

oil, resin and digital print on canvas, 46 x 37,5 cm. 2015

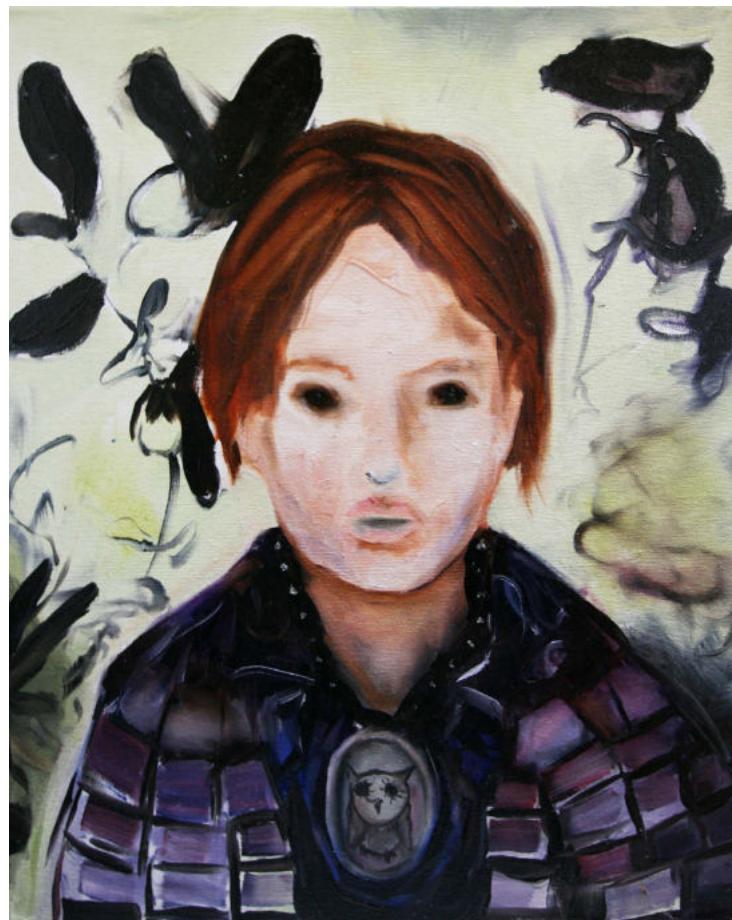


Where treasures lay

oil, digital print and collage on canvas, 61 x 50 cm. 2015



*Moon consciousness,
oil on canvas, 73 x 89 cm. 2015*



Talisman of innocence
oil on canvas, 46 x 37,5 cm.
2015



Native of the tribes
oil, resin and digital print on
canvas, 46 x 37,5 cm. 2015



The Savage nest

180 x 190,5 cm, C-print on dibond, 2015
(Digital works)



The Arcticologist
oil, resin and digital print
on canvas, 46 x 37,5 cm.
2015



The Guardian
oil on canvas, 24 x 23 cm.
2015



Ghost Emblem
oil on canvas, 33 x 33 cm. 2015



Plastic Creature
(Digital works)



Asphalt animal
(Digital works)



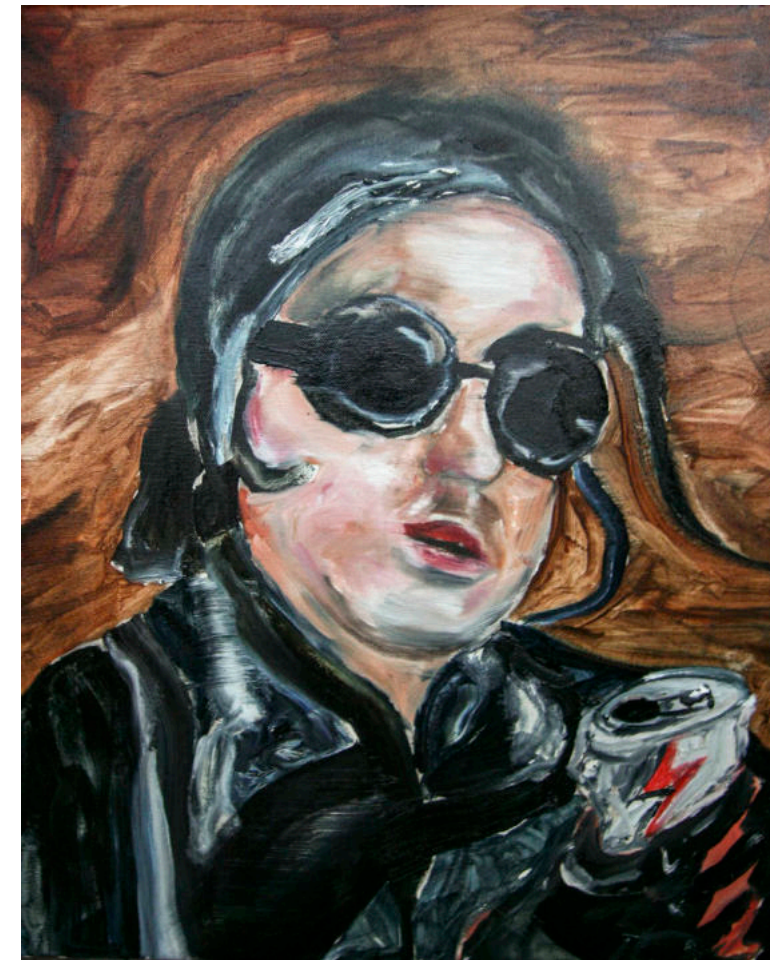
Road sign, 100 x 140 cm. (sculpture 190 x 50 cm.)
(Digital works)

III Basic Geometry

- Industrial and mathematical revolution
- Mythological transformations resulted in a more animistic and unified societies



Alora, oil, spray paint, household paint and charcoal on canvas, 200 x 200 cm. 2018



Chernobyl child

*oil on canvas, 46 x 37,5 cm.
2018*



Alligator sadness

oil and spray paint on canvas, 46 x 37,5 cm. 2018



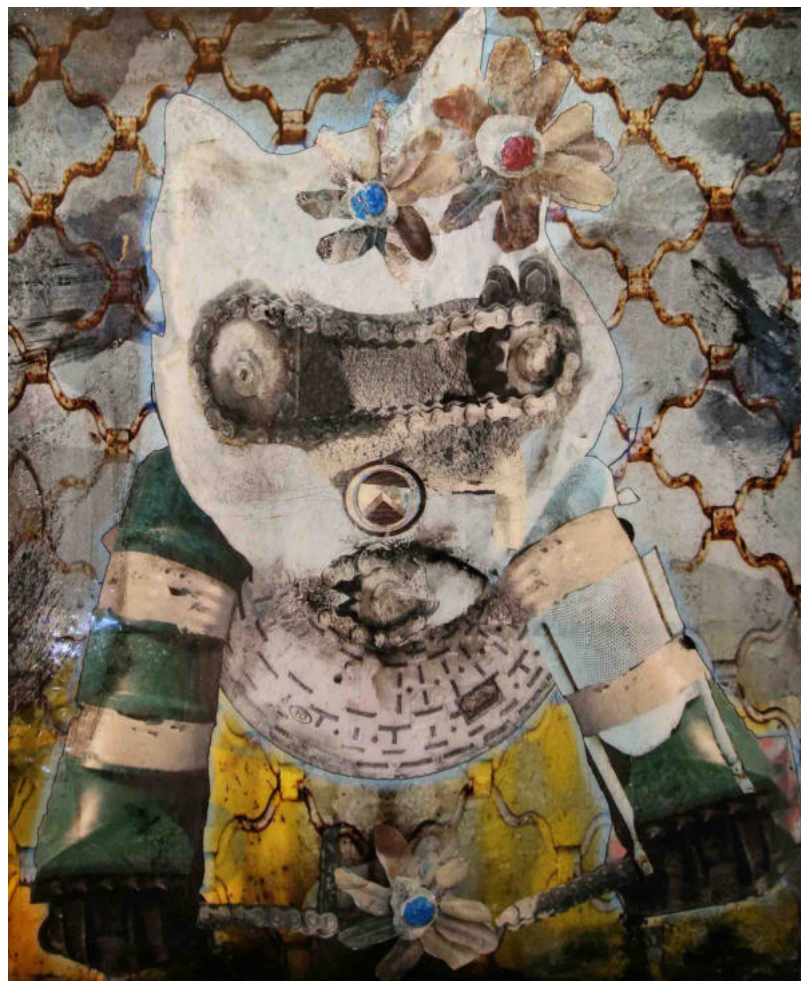
Releasing leaves from the wind

oil, spray paint and charcoal on canvas, 46 x 37,5 cm. 2018



Cube

Canvas, Room, inkjet transfer prints and household paint on canvas, 24,5 x 22,3 cm. 2018

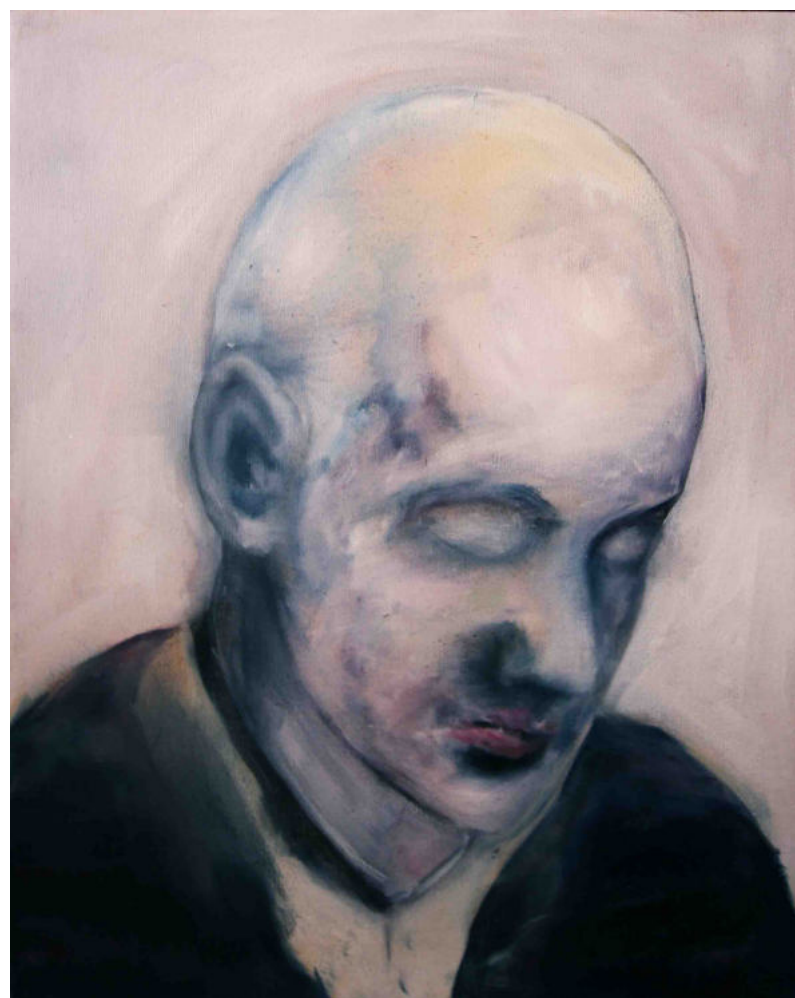


Komatsu

*transfer prints, acrylic and
resin on canvas, 46 x 37,5
cm. 2017*

Sleeper

*oil on canvas, 46 x 37,5 cm.
2017*



Portrait of Edgar in Ambar

*oil, spray paint, cardboard,
inkjet print and glove on canvas,
69 x 69 cm. 2017*



Top hat

*oil on canvas, 46 x 37,5
cm. 2017*



*Five year hibernation
under Himalaya hills*

*oil on canvas, 46 x 37,5
cm. 2017*



*Sorcery of Mr. Daniel Light,
oil, resin, inkjet prints, collage, transfer prints, chicken bones, silicone,
acrylic mass, tape, plastic, spray paint, acrylic and electronic lamps on
canvas. Sculptures for the base: wood, resin, plastic, rubber, bottles, acrylic
and prints on wood. 230 x 200 x 15 cm. 2017*

Daniel Light

Daniel Light works as a ghostwriter for Ambar. His presence lived partly on earth during the times of 1780-2020. In Ambarian times he was alive during the 324-352.

Daniel was born on the Chrysler Islands into a middle class Ambarian family. He wandered around the coastlines in search of a way to establish himself as a writer.

At age 19, He moved to the City of Ethereal where he worked as a reporter, writing news articles for the Ambarian Times.

He died of a ruptured appendix on an attic near the subrean part of Ethereal.

These days he works as a ghostwriter for Ambaria in the city of Lux. Sometimes he appears as a light form who is able to travel in between different realities.

He is an imaginary author of this book and still works as an official ghostwriter in Ambar and it's extensions.



Relic

*spray paint and resin on
canvas, 46 x 37,5 cm. 2017*



Motor soul

*transfer prints,
acrylic, pen, glove,
resin, inkjet print
on canvas, 65 x 50
cm. 2017*



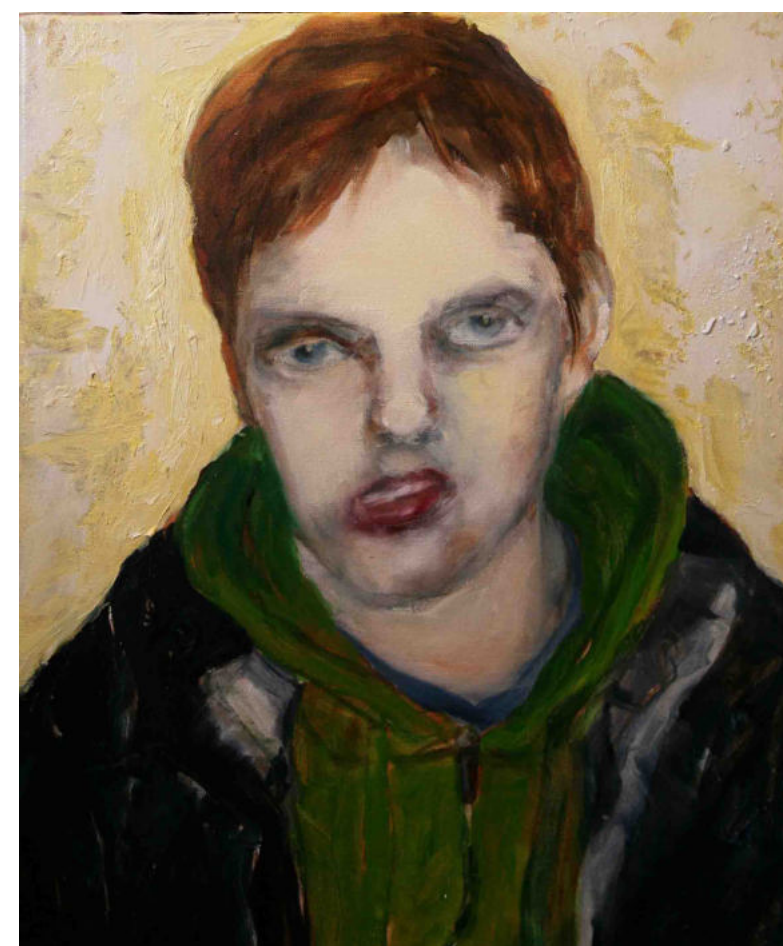
The Abyss King

*oil, cardboard, inkjet print, resin,
fiberglass and glove on canvas, 65 x 65 cm. 2017*



Romanian friend

*oil on canvas, 46 x 37,5 cm.
2018*



Yellow

*oil and car paint on canvas,
46 x 37,5 cm. 2017*



Sick Boys Entertainment®

oil, spray paint, charcoal, transfer print, wax, crayon, acrylic, resin, plastic with plastic flower and safety vests on canvas. 233 x 328 cm. 2018

Sick Boys entertainment® was made three months before the French demonstrations used the vest as a symbol for the working classes and later on that idea spread into the media. The idea of using the vests was intuitively chosen and it somehow had an European coincidence of the momentum.



Every cloud has a silver lining

mixed media on canvas, 70 x 57 cm. 2018



Kaleidoscope guitar

oil on canvas, 46 x 37,5 cm. 2017



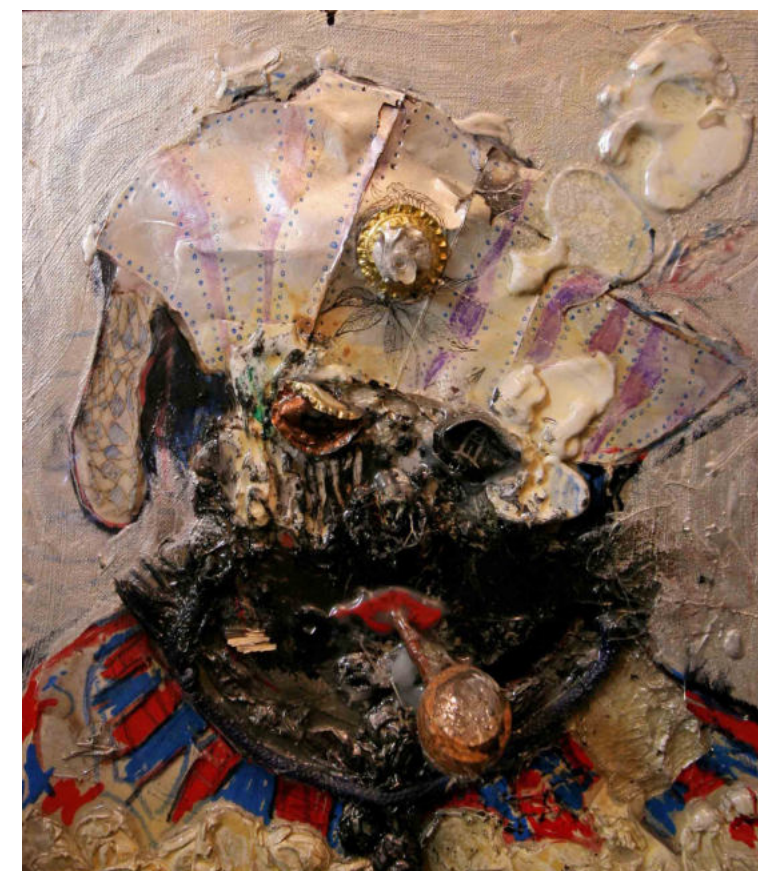
Feeding being

mixed media on canvas with wood, prints and found objects. 200 x 110 cm. 2017



Raw Power

mixed media on board, about 50 x 60 cm. 2015-2019



Dead don't wear eyepads

mixed media, found objects and resin on canvas, 34 x 30 x 11 cm. 2017



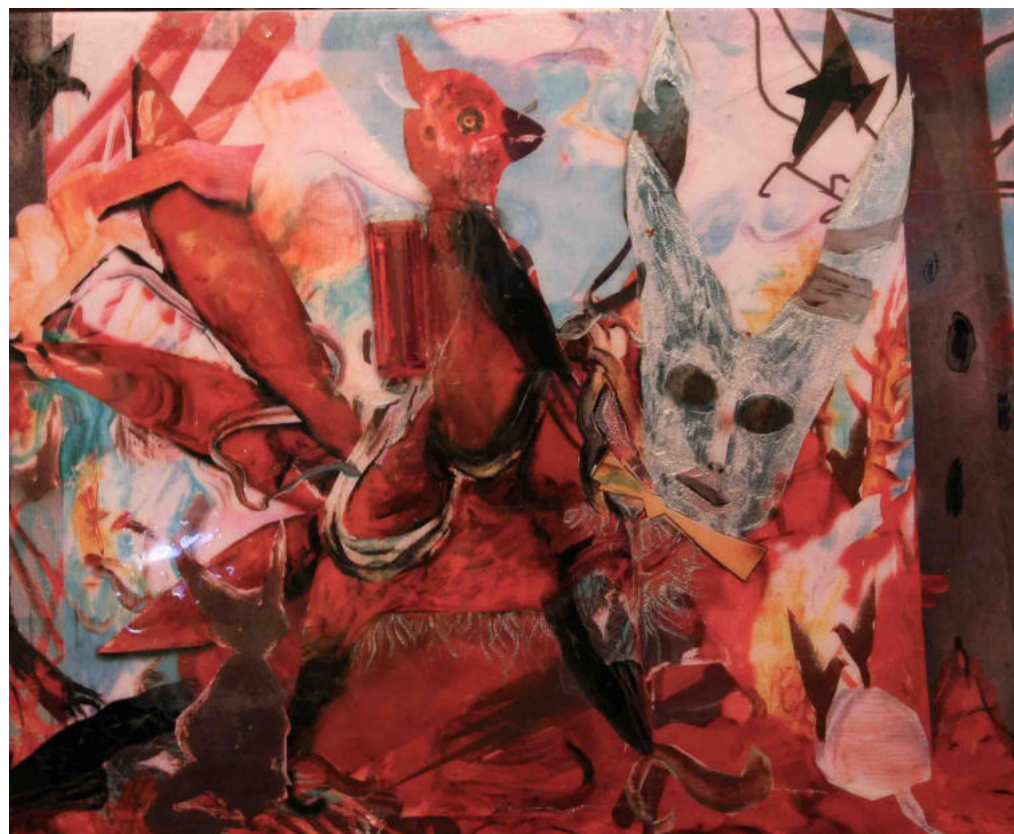
WWF

*oil on canvas, 46 x 37,5 cm.
2018*



Tweet

*oil, spray paint and resin on
canvas, 46 x 37,5 cm. 2017*

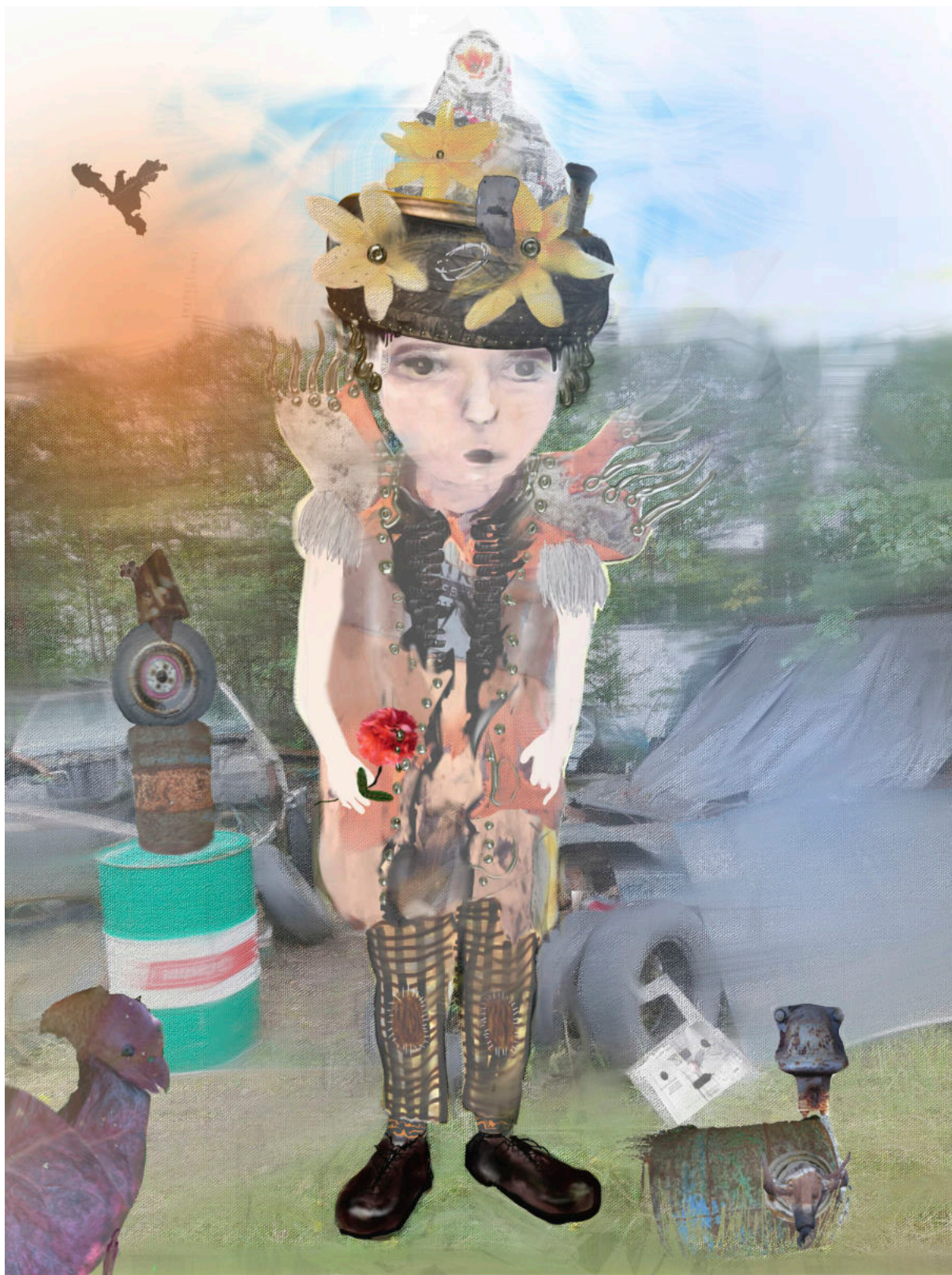


SONARA Portrait

mixed media on canvas, 37,5 x 46 cm. 2018



*Caravan for the damned,
mixed media on canvas, 54 x 66 cm. 2017*



Shipyard of Fools

*Inkjet print on polyester, 169 x 126 cm. 2018
(Digital paintings)*



Another Earth

*Inkjet print on polyester, 168 x 129,5 cm. 2018
(Digital paintings)*



Brown stray cats

*Inkjet print on polyester, 168,5 x 132 cm. 2018
(Digital paintings)*



Agua in Turquoise

*Inkjet print on polyester, 60 x 50 cm. 2018
(Digital paintings)*



*Stranded Skull &
Stranger's bones*

Inkjet print on canvas, 60 x 50 cm. 2018

(Digital paintings)



Origin of Snow

Inkjet print on canvas, 60 x 50 cm. 2018

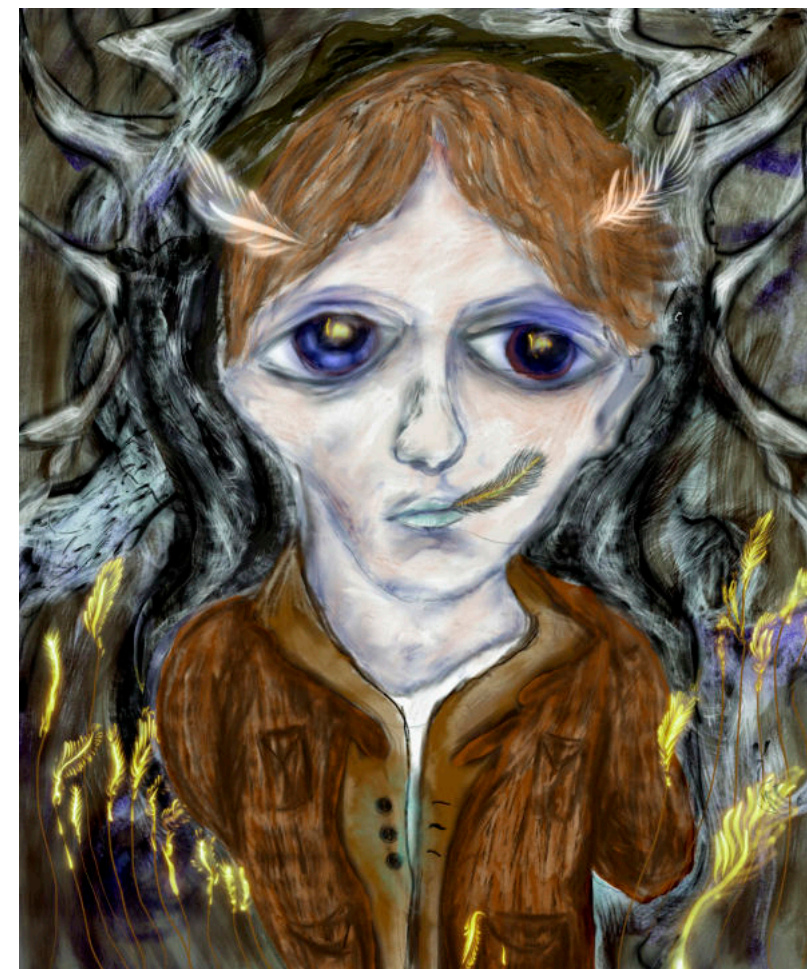
(Digital paintings)



Architects of Ambaria

Inkjet print on canvas, 120 x 100 cm. 2018

(Digital paintings)



Memoires of a shitty little raven

Inkjet print on canvas, 60 x 50 cm. 2018

(Digital paintings)

IV History and language

- Timeline, alphabets and examples
- Three tribes
- Creative concepts
- Time of Independence



Mall World

oil, spray paint, silicone, resin and transfer prints on canvas, 200 x 200 cm. 2018



The Tree of infinite problems: chapter II: Rouscoe meets mr. Gravity with the help of a YETI-Pack

oil, transfer prints, and spray paint on canvas, 208 x 193 cm. 2019



Under the Lunar dome

oil, charcoal, transfer prints, acrylic mass, airbrush and spray paint on canvas, 195 x 195 cm. 2019



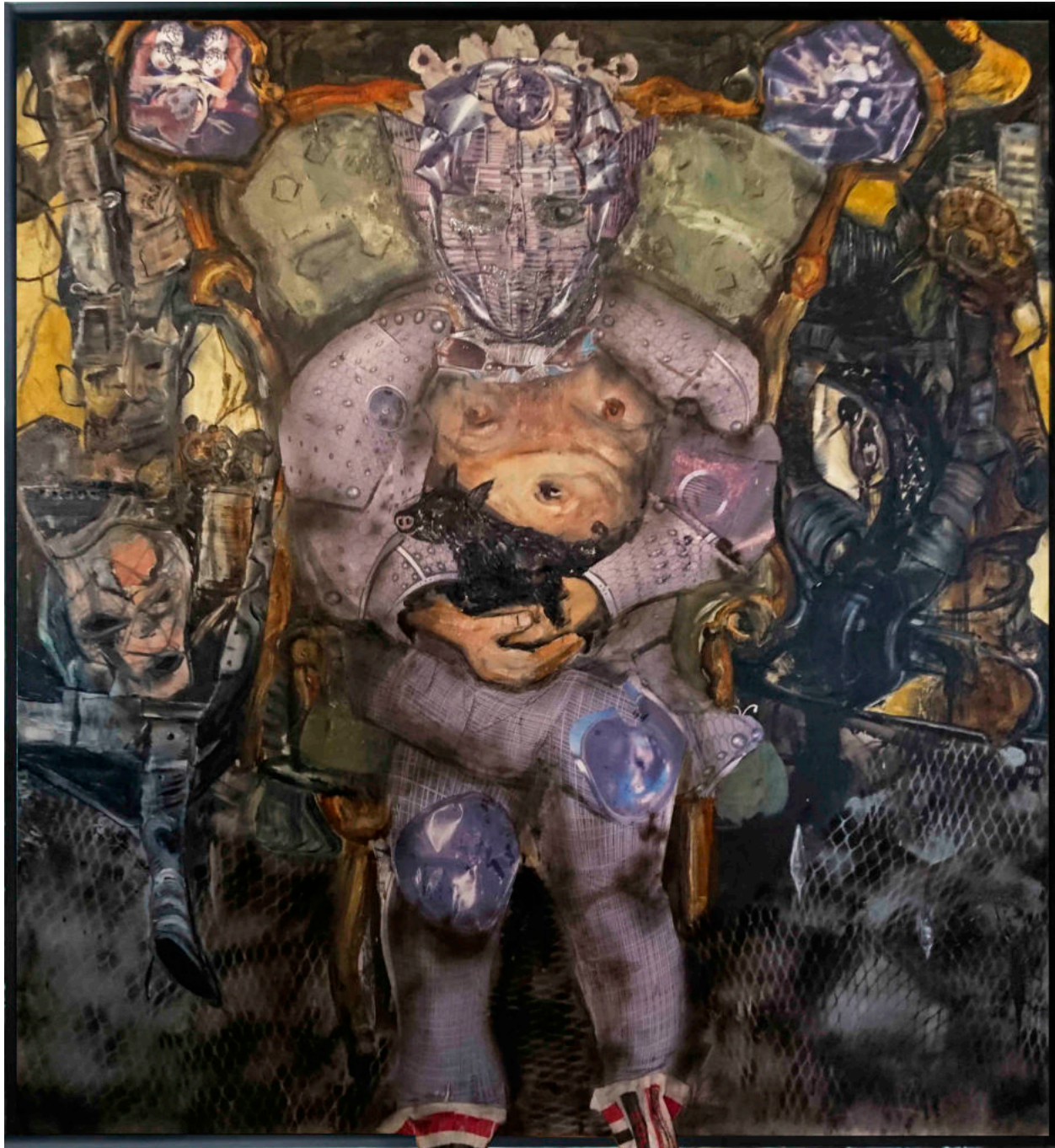
Stone cold, cobalt blue dreambone

oil, spray paint, and transfer prints on canvas, 189 x 179 cm. 2018



Trailer

oil, transfer prints, spray paint, beeswax, silicone and resin on canvas, 195 x 195 cm. 2019



Petroleum Pigs

oil, spray paint, transfer prints, charcoal and socks on canvas, (Wooden frames with spray paint) 180 x 129 cm. 2018



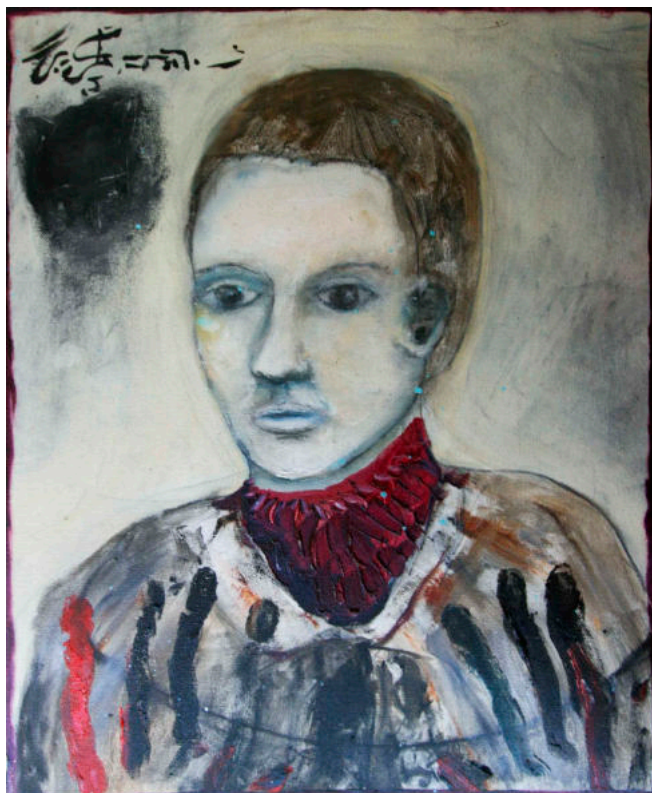
Silver Machine

oil, spray paint, alkyd primer, found object, oil bar on canvas, 180 x 130 cm. 2019



Möwgli

oil, spray paint and charcoal on canvas, 37 x 47,5 cm. 2018



Platonix solid

oil and charcoal on canvas, 46 x 37,5 cm. 2019

Grown up in cotton

oil on canvas, 46 x 37,5 cm. 2019



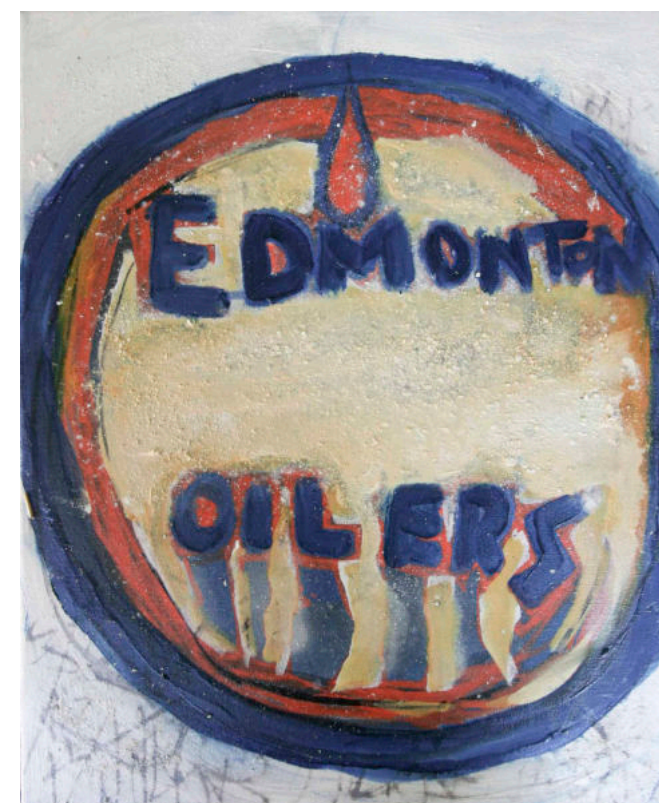
Elixir

oil, spray paint on inkjet print with wooden frames, 63,5 x 53 cm. 2019



Featherweight

styrofoam, plastic, spray paint, tape, varnish, 24 x 25 cm. 2019



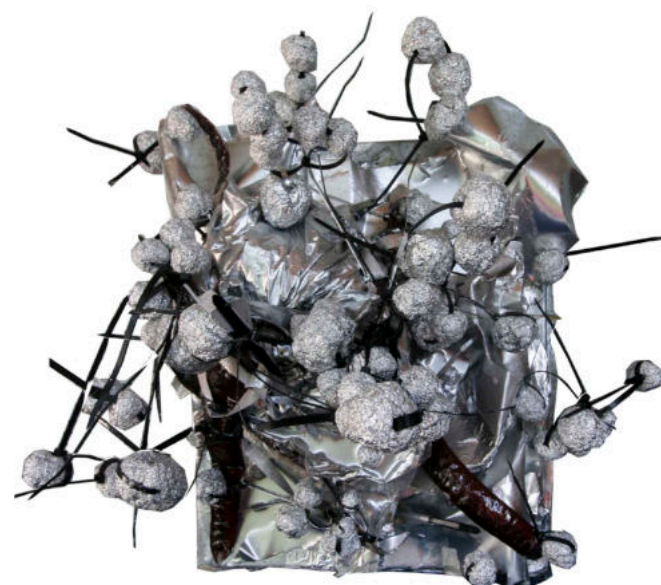
Ocea

marker pen, synthetic hair, plastic and spray paint, 52 x 41 cm. 2019



Edmonton Oilers

oil, marker, spray paint and pigment on canvas, 46 x 37,5 cm. 2019



Early spring

foil, plastic wraps, cardboard, seeds, spray paint, pigment, wood, resin on canvas, 60 x 65 x 47 cm. 2019

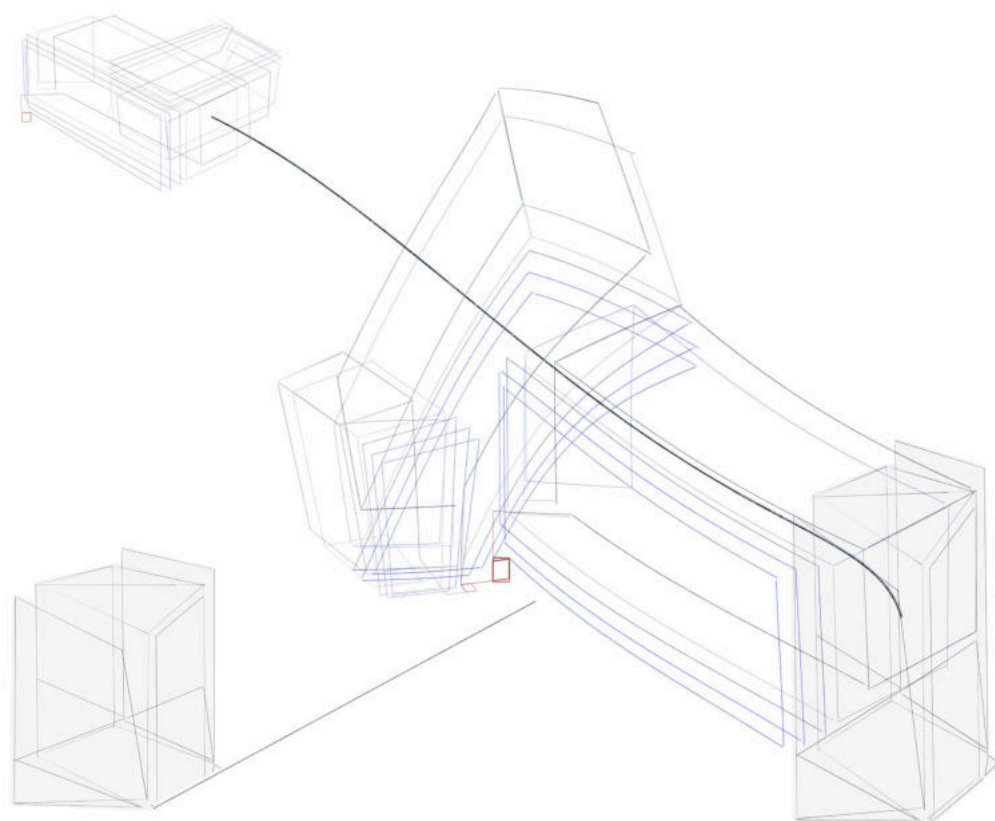
Generative model that describes how to transfer the presence of objects:

Generative model is a way for describing the transfer that happens when an art object reaches it's own potential state of being inside the manmade reality.

By gaining it's purpose and the enlarged effect within individuals and the common knowledge and interpretation of objects around us,

an object becomes independent from it's surroundings and starts to create it's own "aura" that affects other dimensionally within the perceiver.

Layers outside the model depict the transfer levels that are only to be sensed immaterially. The present moment is being bent, thus the effect of the object opens another continuum for ideas to be enlarged within an individual.



The Generative model for describing the transfer of feeling into an object.

Drawings
and
Random thoughts



My everyday lunch box

Kinetic IKIKI

Kinetic connectivity

Ambiens by nature

Idea of personal concreteness.

If you might imagine yourself as an imaginary creature, who else would you imagine with you?

Imagination as life force made more meaningful by the multiplication of methods.

Humans massaging the belly of the society so that art can melt and be enjoyed by everyone.

In the beginning it was necessary to separate the imaginary aspects of humanity in order to arrange a functioning model for the western societies. So that the culture would have symbolism and diversity within the language of art instead of the culture itself.

Life Force
Light works
New
Inner expression
Imaginary world
Idea
Process
Personalization
Interest
Spatial and mental rotation
Inspiration by visual information
Intuitive drifting
Bridge

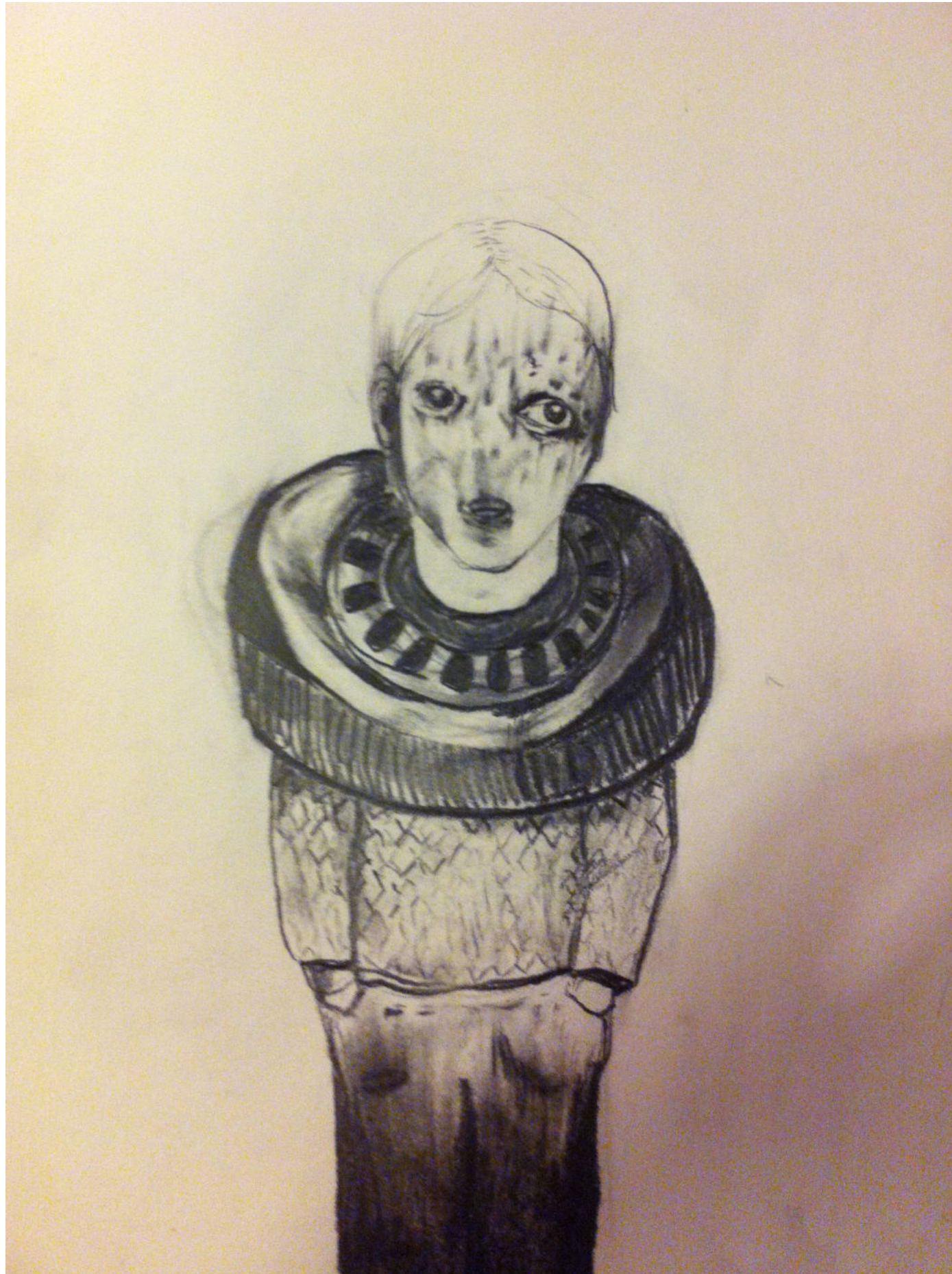
= Direct contact with the world

The acceleration of culture

When the feed of information becomes faster and people have free access to almost all fields of culture, then the enjoyment of life and cultural activities dries out slightly faster.

There becomes a need to replace culture and new inspirational experiences much like the entertainment industries function. Maybe the need for wondering and finding meaningful forms of experience becomes more important than the productivity or the consumption of retinal sense related products.

The repetition of human life needs to be attached to those things that people have more individual value with. It generates a sense of depth into a larger field of thought because it creates variety within the everyday.



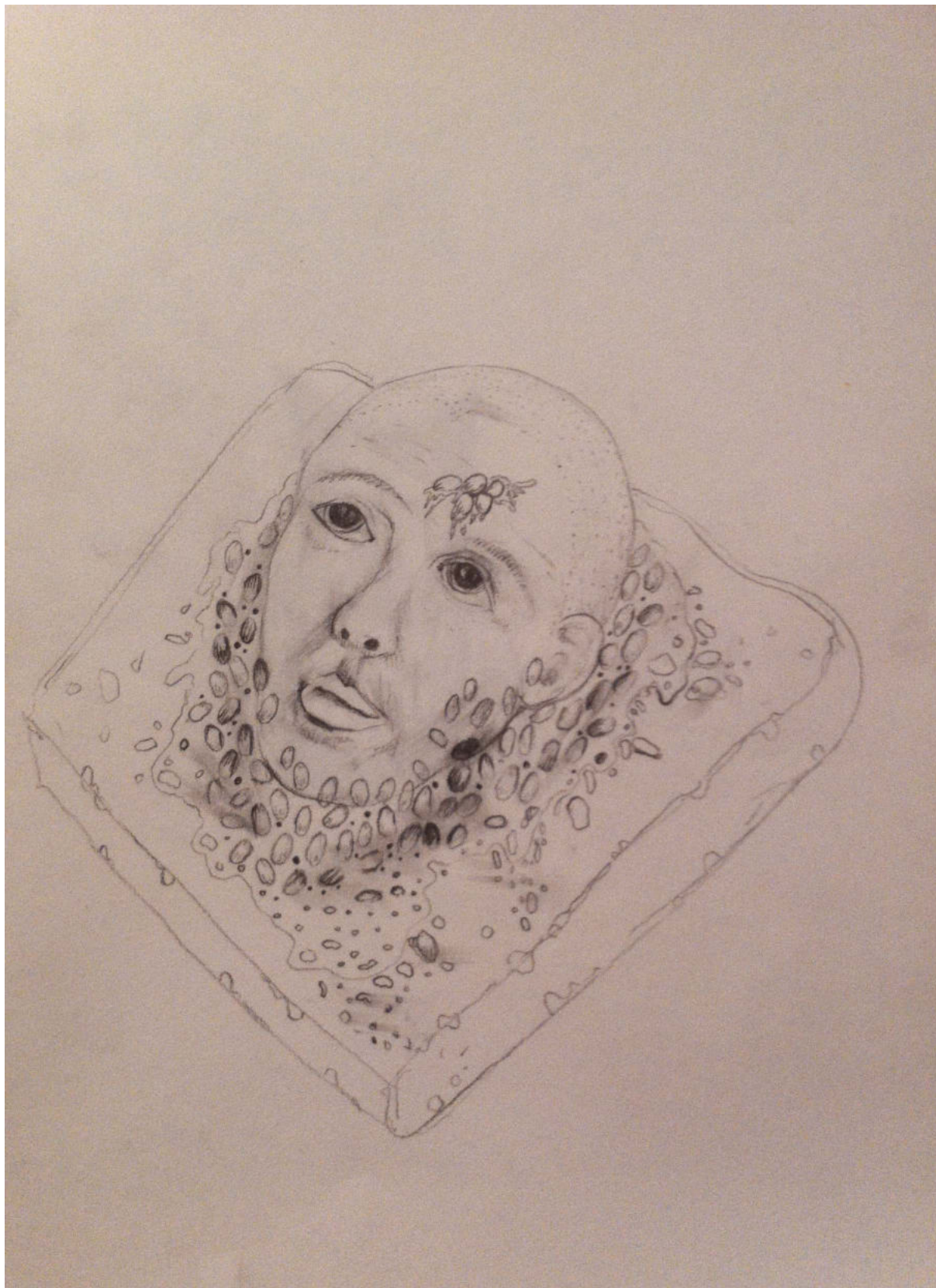
Tired

Humans are a product of their culture.

“An appropriation of pizza culture”

Art lasts longer than human lifespan so it almost automatically attaches itself to a sustainable and ecologically focused worldview. A lot of art relates to how time passes by because it concentrates on constructing meaning out from life. Art is an attempt to prolong human life into a more thoughtful, feeling, and constructed form that could affect on the timeline and how humans could live a better life.

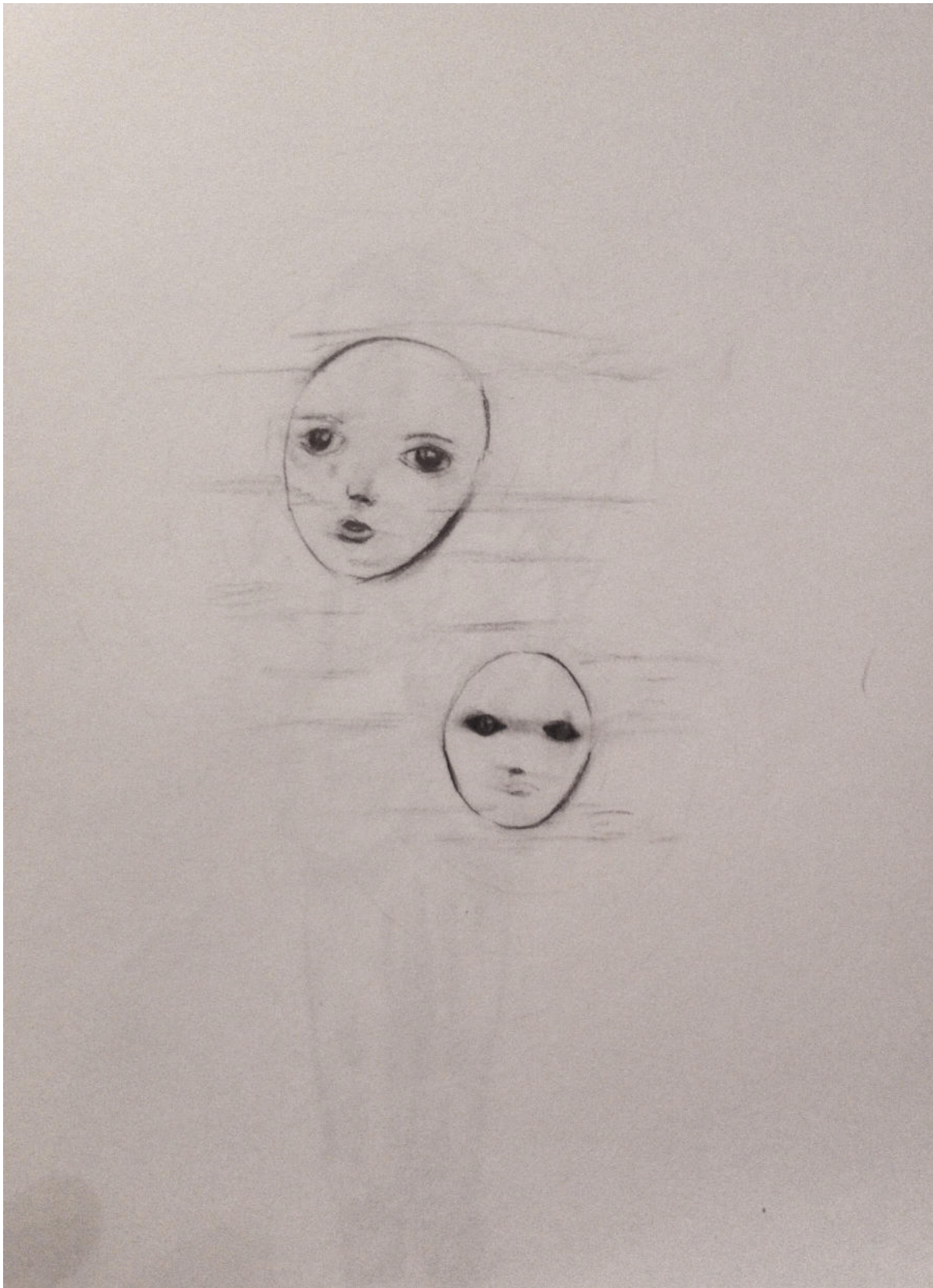
Maybe the depth of humanity comes from our souls that feel connected towards other people’s imaginary ideas about when reality can become more dreamlike..



Beans on toast drawing.



Life Force in a drawing.



Masks in a mist.



Sketch of Silver Fox

The enigma of Silvery Fox and how he built all those machines

- Imagine Machine
- Inspirator
- Ocea energy catcher
- Bridge to the Leopard portal
- Reactor no. 9 fission system
- Liquid light paint for architecture/painting
- English to Alpaca translator
- Bioluminescent health care products
- Trash cans with an automatic opener
- A carry on can cooler
- Light pocket ball projector
- Electric garlic crusher
- A self-cleaning napkin
- Zip-it to yourself pockets
- Self-cleaning surface solutions
- How to paint symbols on air



Ghost Emblem

Ghost Emblem

Ghost Emblem's essence was born into a flower form that spread around the Village of Ambar as a pollen form. His personality developed when birds were eating his seeds and he started to assimilate his own earth bound growth into the behavior of the birds.

He began to build wing like structures from his leaves and slowly evolved into having facial attributes and other bird like models of being.

When he grew his head so big that it collapsed he had to cut his earthly roots with his birdlike nose. By this day he has to use organic feet in order to function among other ambiens.

At first he engineered the evolutionary process of Life Force and used his own self as a model for structuring it's distribution. Later on he started to experiment with alchemical reactions that allowed him to change his shape into other infrastructural areas around him.

These days he works as a dna and creative solutions directive in the Life Force Center of Ethereal.

*Own world without much reference
to another makes it more like a special world*

*Our multi-culture
in this world
of magic*

*A state funded unemployed persons with a neural capacity for problem
solving for the world*

I struggled with abstraction too until I found a place for it by swimming in the mermaid fountain of magic.

Ambar is a place for imagination that generates ideas and functions as a platform for all kinds of creative projects.

It starts out as a drawing form and develops towards the outside from the paintings. It mainly exists as an inspirational generator and the process of it's timeline reflects those possibilities in connecting art with the world.

“Rain always reveals reality in it's purest form by washing off the dust of the world”

Dreamcatchers with blue feathers ten feet tall, two round tables with folded paintings to play on. Renault patterns as abstract architecture. Chain link fence faces. Oiled old engine sculptures with futuristic and abstract appeal. A cherublike deer sculpture made from folded and crunched waste paper. White car photo on a car door sculpture. 50 silver foxes running around town opening doors. Grasshopper lamplight, Giant waving hammock, swimming in oil and beer.

“Art inside a fastly growing culture is there to accelerate the neutrality of it’s existence”

A table with ashtrays and clay beers with resin and amber insects inside, white sheets with stains, trash bin with carefully arranged litter. Card-board structures that look like rusty metal as pizza boxes with a security lock. Drones picking up beer and snacks for everyone. The world’s tallest flag pole made of beer cans waving the Ambarian flag. A gigantic trash can for walking inside the wall and some sunshine from above. Tables as doors with light boxes and colors. Disco balls made of broken glass spinning like being installed into the mind of each own.

“We don’t get to pick our names either”

“Choose to live your life but let your life live through you”

Double cheeseburger:

I went to McDonald's, I had to wait because there were no DCB's ready made. After five minutes I looked at big mac and thought that it costs more than three DCBs.

I thought that the burger must be out of this world, a more scientific product, much like a theater play. It came in three sequences and them DCBs formed a story line, each burger being their own character.

It was the most unhealthy burger McDonald had, while being the best burger ever made by human kind. DCB is about the essence it seems. The best burger there will ever be.

Now they have a triple cheese burger and it tastes even better. I wonder how many layers will continue that evolutionary line.

- Different visual ways of composition and attachment can express interconnectedness in our different cultures. Like how the body carries the carrier boxes that in real life carry objects.

- Visual prints and painterly material are images that allow a more freely approach for modification than those objects in real life. Vehicles and objects in images are a way for carrying out a more imaginative purpose for our culture.

- Art exposes connections in materials that can improve the production capabilities, qualities and functions in our objects.

Art can encourage care towards the world.

“Movement makes people to act on things while constructing the information and meaning for our feelings”

Faces are our way for speaking, seeing and talking to the world.

The new plasticity of the soul as a mean for the present day industrialized products.

A mess of a mass constructing message for the class

There seemed to be the connection in between Picasso and Warhol and that was multiplying figurative forms in different colors.

Cities of Ambaria



City of Ethereal

oil, spray paint, rhinestones, alkyd, diamond dust, collage and transfer prints on canvas, 200 x 230 cm. 2020

- City of Ethereal chosen as the capital of Ambaria
- Reactor no. 9 and Ambarium fission system
- City of Cryol, Marypolia, Kingdom of Nordoc



The United Image-Nations Watch

oil, rhinestones, diamond dust, airbrush, oil pastels, felt tip pen, bees wax, collage and transfer prints on canvas. 200 x 230 cm. 2020



City of Cryol

oil, collage, oil pastels, spray paint, rhinestones, diamond dust and transfer prints on canvas, 195 x 195 cm. 2020



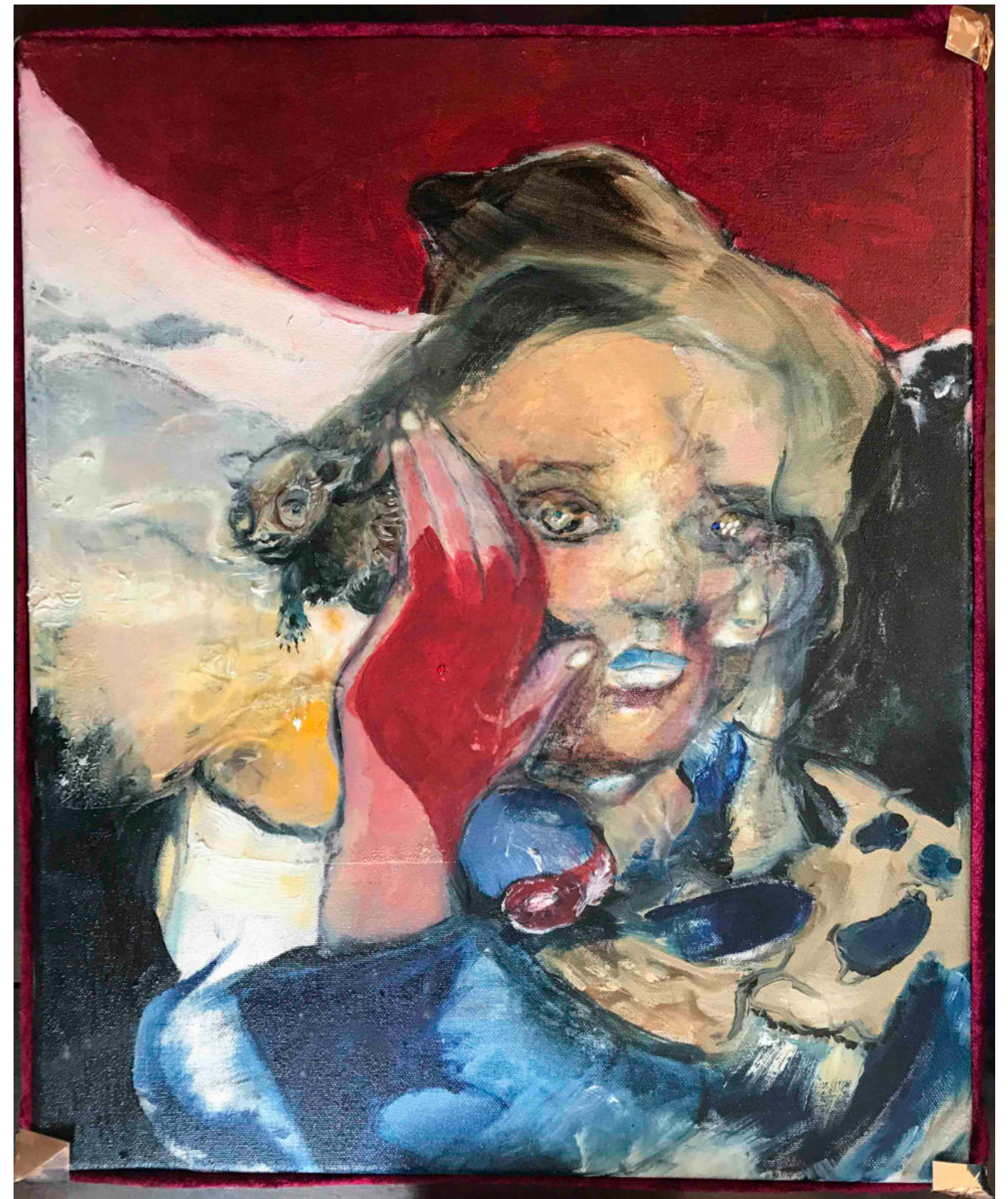
Kamos Wave

oil, airbrush, spray paint, oil pastels, collage, diamond dust and transfer prints on canvas. Wood frames. 117 x 102 cm. 2020



Shoeshine Satyricon

oil and transfer prints on canvas. 90 x 80 cm. 2020



Lumi

oil, rhinestones, diamond dust, glass, tape and transfer prints on canvas, 46 x 37,5 cm. (Velour frames with rose gold coated cardboard). 2019



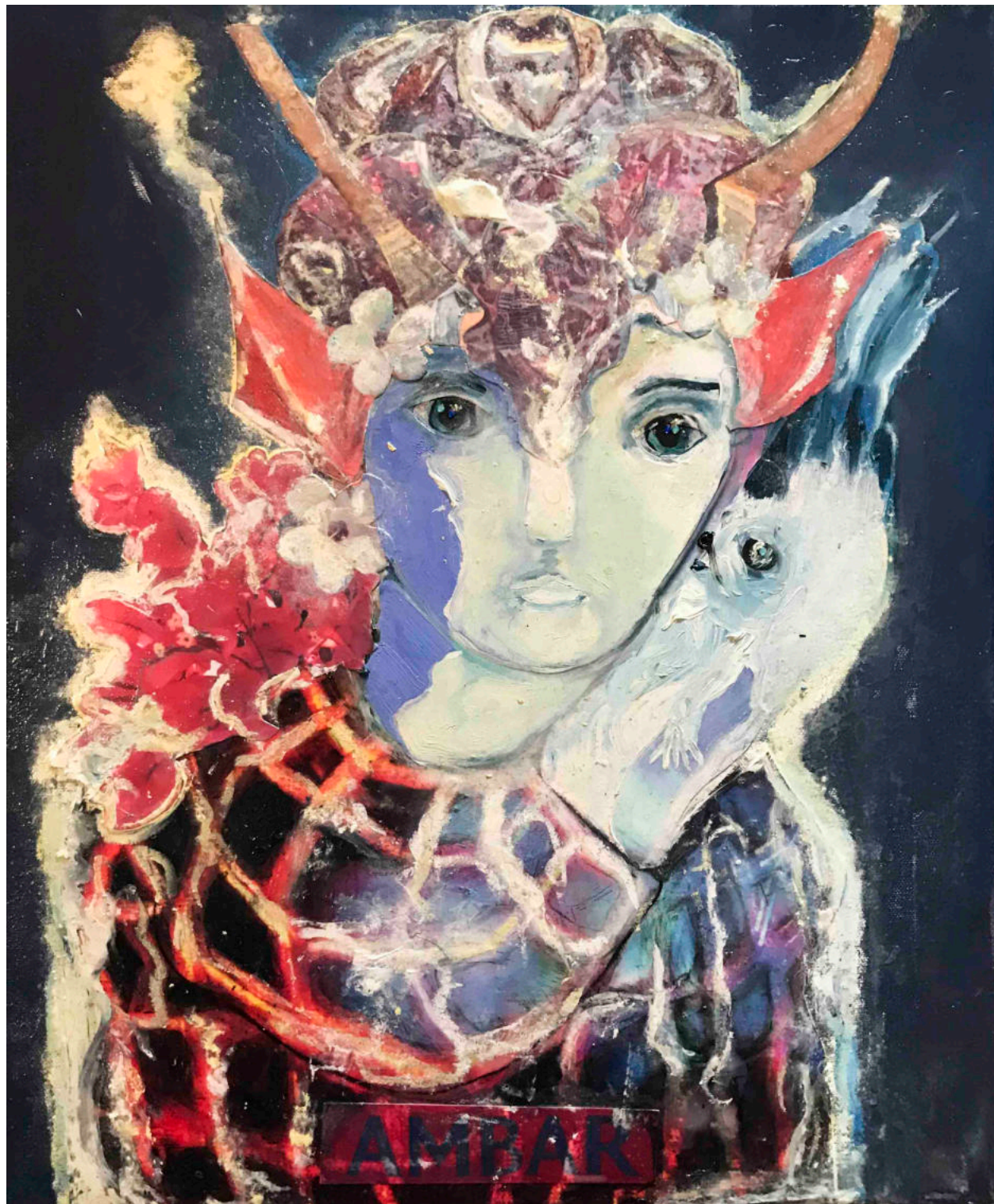
Beer Crown

oil, collage, rhinestones, diamond dust and transfer prints on canvas, 46 x 37,5 cm. (Velour frames with silver coated cardboard). 2019



The Artist

oil, diamond dust and transfer prints on canvas, 46 x 37,5 cm. 2019



Skeleton keys

oil, collage, oil pastels and rhinestones on canvas. 46 x 37,5 cm. 2020



Dream Rag, oil, spray paint, and transfer prints on canvas, 130 x 180 cm. 2021



Village of Nordock - Nightfishing at Ocea Bay

oil, spray paint, marker pen, oil pastels, collage and transfer prints on canvas, 195 x 195 cm. 2020



Dream in Ambion

oil, spray paint, oil pastels, collage and transfer prints on canvas, 195 x 195 cm. 2021



A man who went through the worlds

oil, collage, acrylic, electric wire and transfer prints on canvas, 46 x 37,5 cm. 2021



Sardine dream

oil, oil pastel, spray paint and transfer prints on canvas. 60 x 50 cm. 2020



Owl City Bar

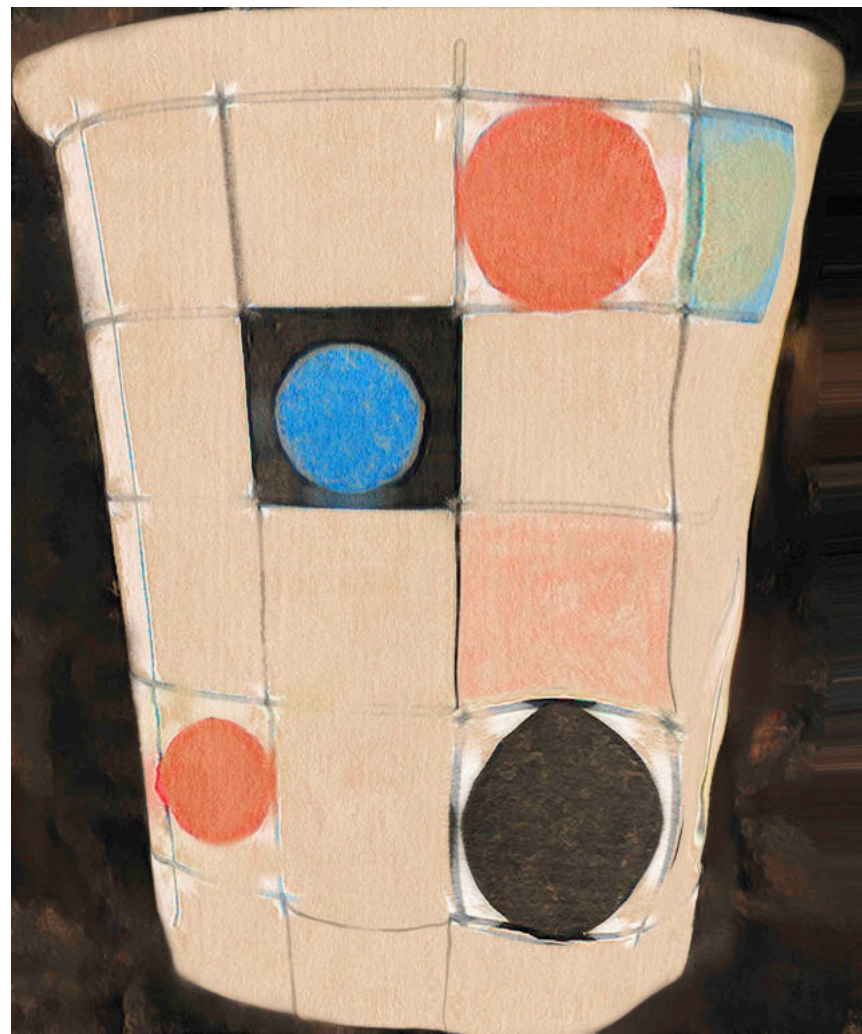
oil, collage, acrylic mass, electric wire and transfer prints on canvas, 46 x 37,5 cm. 2021



Silver Fog

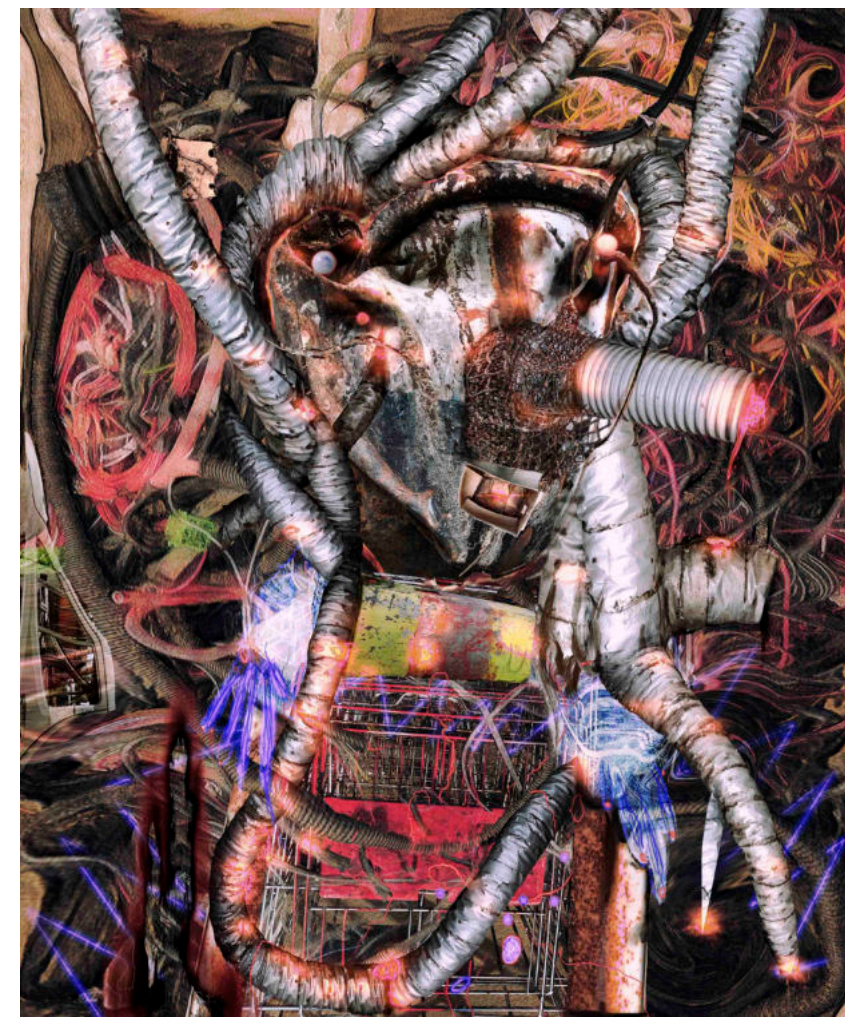
mixed media on canvas, 65 x 54 cm. 2019

Digital paintings



Mondrian Cup 2019

*Inkjet print on canvas,
60 x 50 cm. 2019*

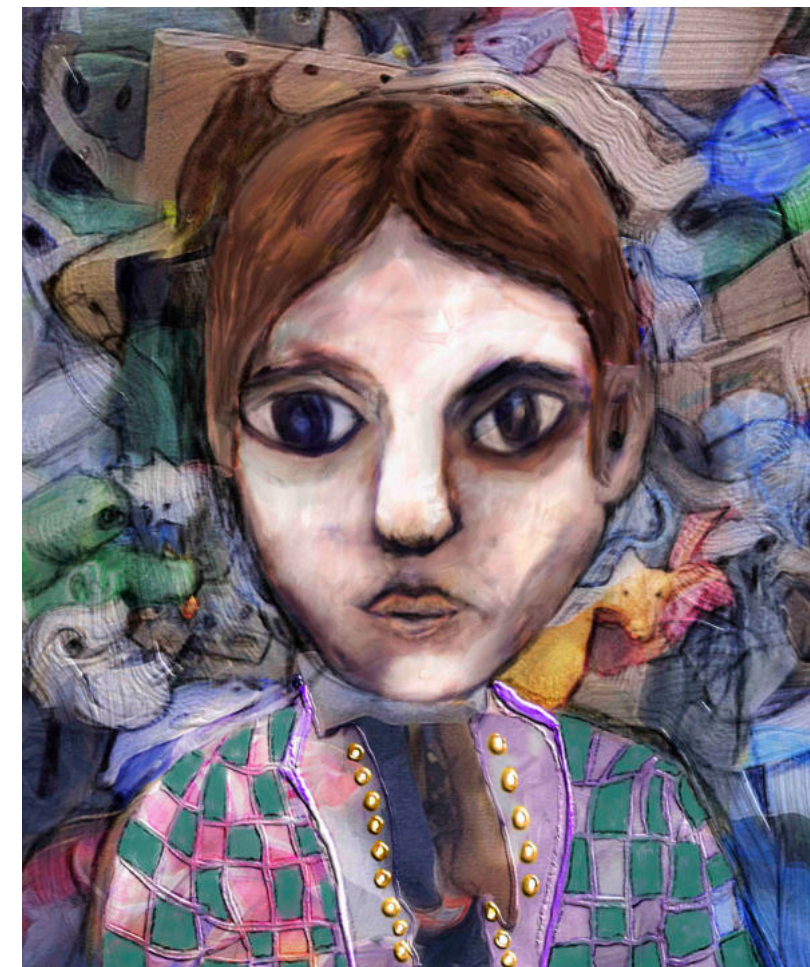


The Procubator

*Inkjet print on canvas, 60 x
50 cm. 2019*

*Brown bark in the trees with
silvery leaves*

*Inkjet print on canvas, 60 x 50
cm. 2019*



*Stained glass within the
windows of the mind*

*Inkjet print on canvas, 60 x
50 cm. 2019*



Sorry, I am alright

Inkjet print on canvas, 60 x 50 cm. 2018

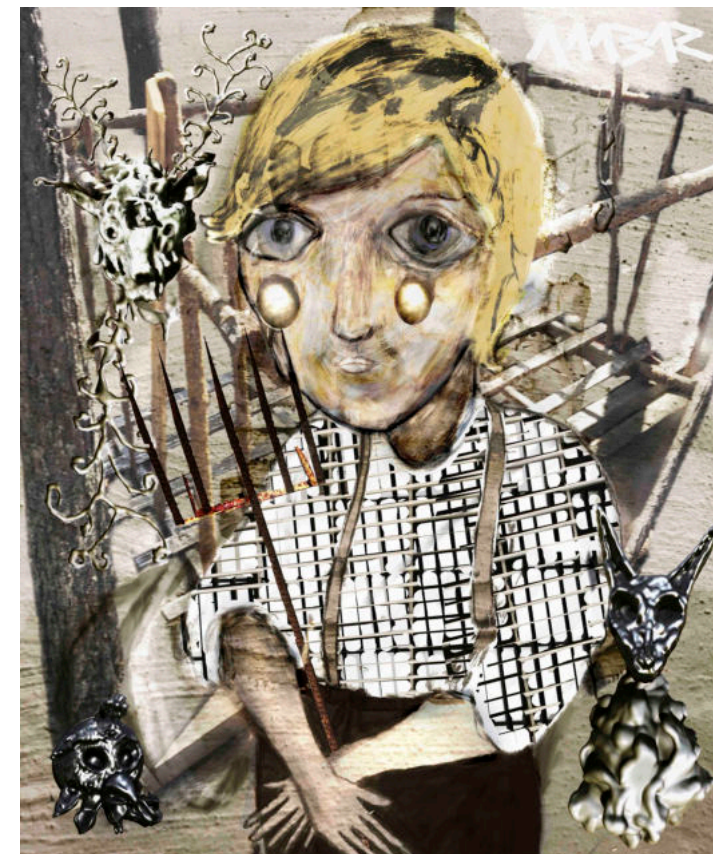
Easy Deluxe Hobby

Inkjet print on canvas, 60 x 50 cm. 2019



A design master

Inkjet print on canvas, 60 x 50 cm. 2018



Bumpkin boy

Inkjet print on canvas, 60 x 50 cm. 2018



Scanner the Barcode

*Inkjet print on canvas,
60 x 50 cm. 2018*

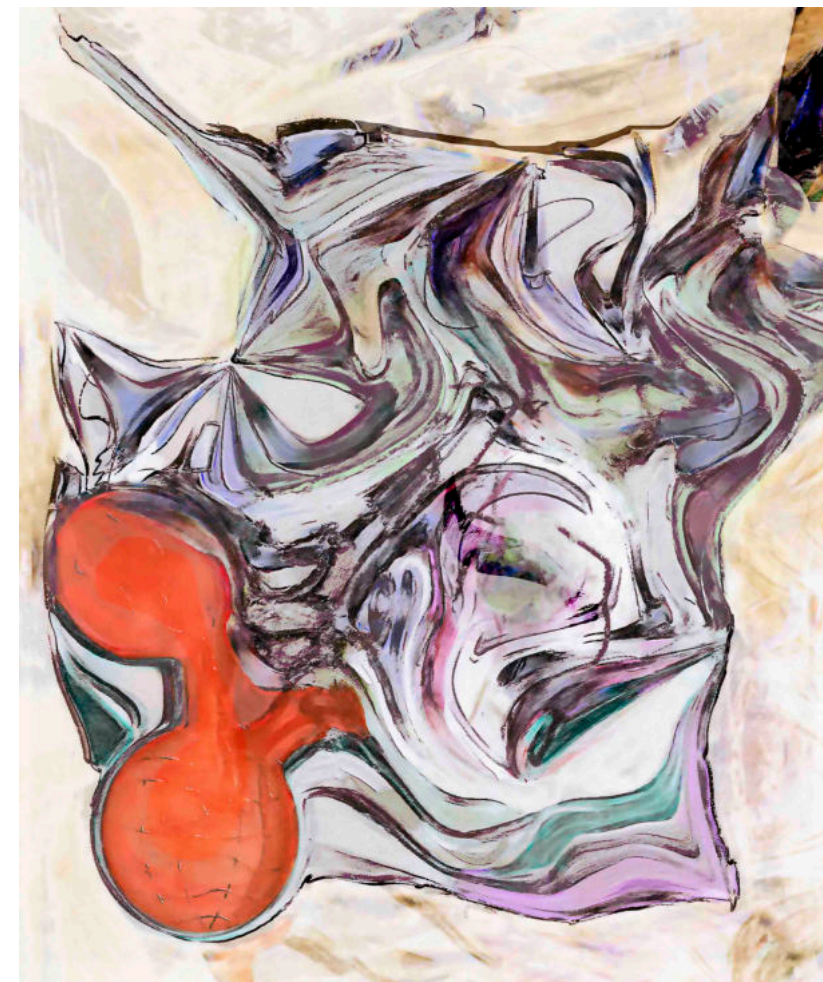
Sauna Sprite Kite

*Inkjet print on canvas, 60 x 50
cm. 2018*



White mask

*Inkjet print on canvas, 60
x 50 cm. 2018*



Secret Formula

*Inkjet print on canvas, 60 x
50 cm. 2019*



Nordoc Navacho Know

Inkjet print on canvas, 60 x 50 cm. 2018



Imagine Machine

Inkjet print on canvas, 60 x 50 cm. 2019



Garbage Heads

Inkjet print on canvas, 60 x 50 cm. 2019

Imagine Machine

Imagine machine is a projector that channels parts of visual creativity into the outside world. It can be controlled with finger tapping and movements, eye movements and sensors that record the movement of the tongue as well.

Parts of computerized artworks or materials are being fed into the software and those can be selected from the sides and thrown into the developing image.

The formation of that constructed and improvised thought form changes its appearance according to the participants and its main purpose is to influence creative solutions, inspirational ideas and to create a space where randomness creates new ideas.

Imagine machine can be used alone or as a group when and wherever it might be needed. A stream of constructed consciousness approach eliminates unwanted results and acts as a guiding material for generating art, business and design solutions or other areas where something new is needed for the process or entertainment related activities. Imagine Machine channels the imagination like a river of thought.

Notes on building the Imagine:

How to film inside the imagination corner?

Inner world has to be filmed by itself.

How can you imagine the mind filming itself?

If we can make a lens that simulates the eye, how can you make a lens that simulates the mind?

Making a mirrored image of the frontal lobe.

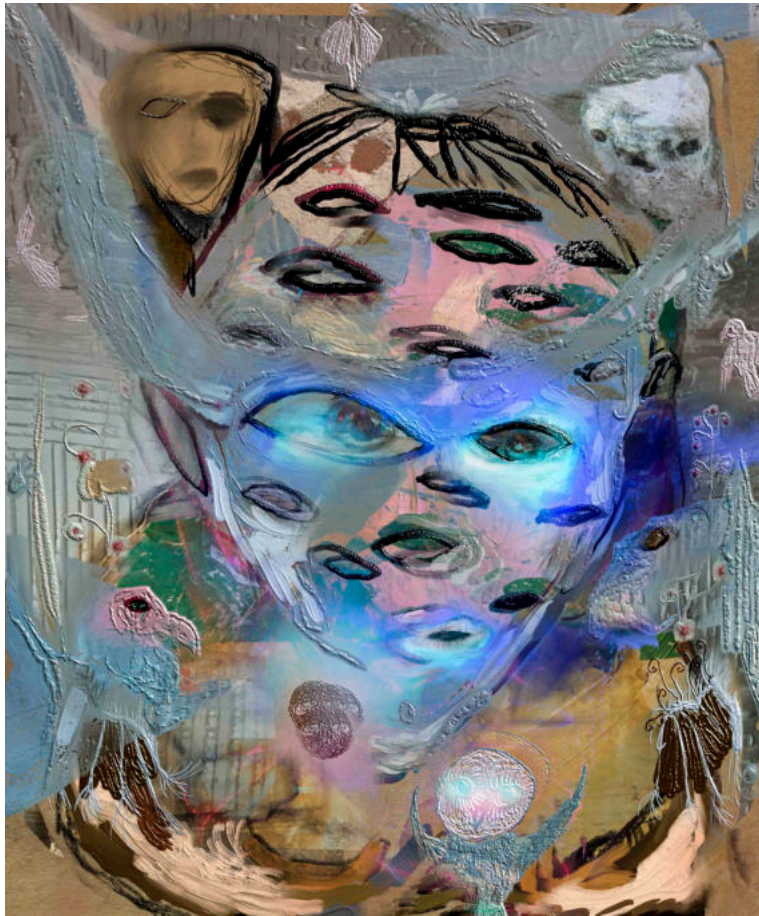
A telescopic vision changing into an abstraction.

Memories forming according to the areas of the brain activity.

How to draw the connections in between the images?

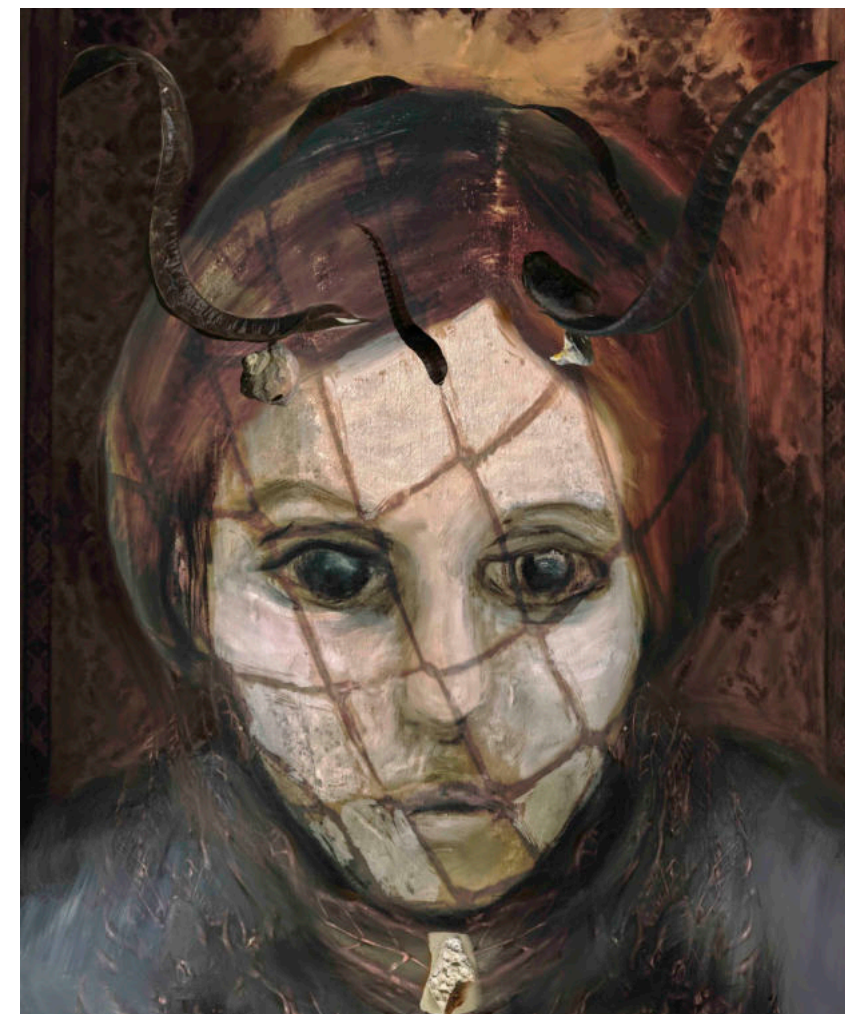
Holographic sculpture for adding layers into the imagery.

How to create future process by connecting intuitive knowledge within the intelligent learning process of the algorithm?



Zero

Inkjet print on canvas, 60 x 50 cm. 2018



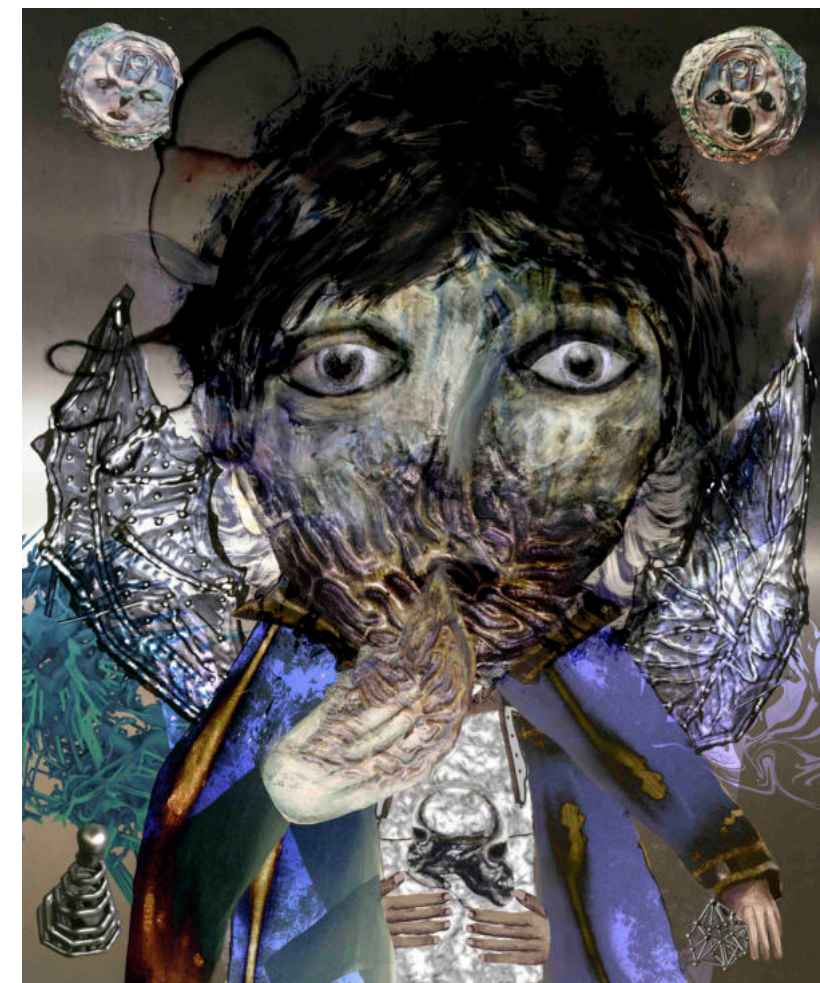
Electric leeches sucking the life out from the form

Inkjet print on canvas, 60 x 50 cm. 2018



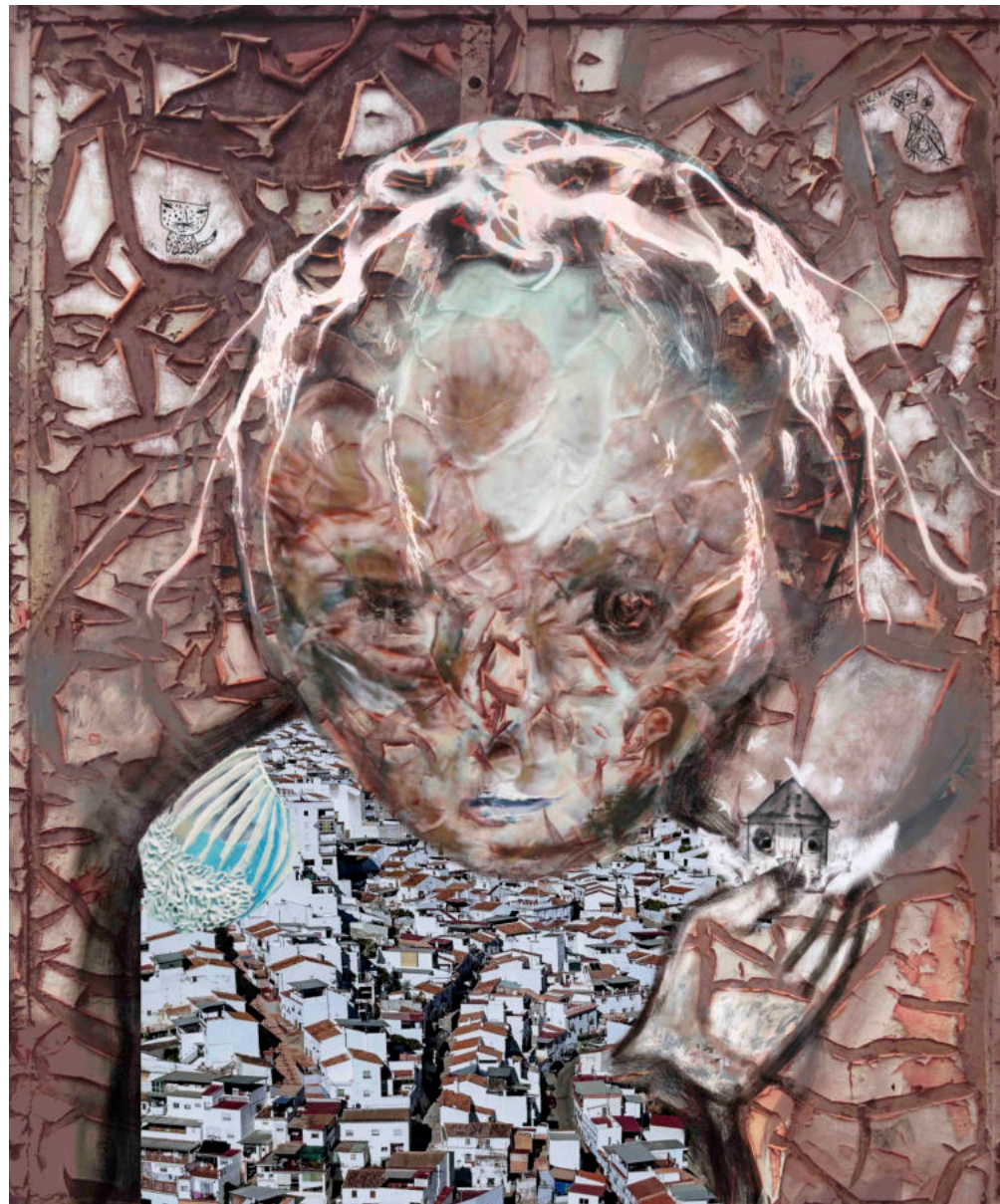
Lil pee boy Nookah

Inkjet print on canvas, 60 x 50 cm. 2018



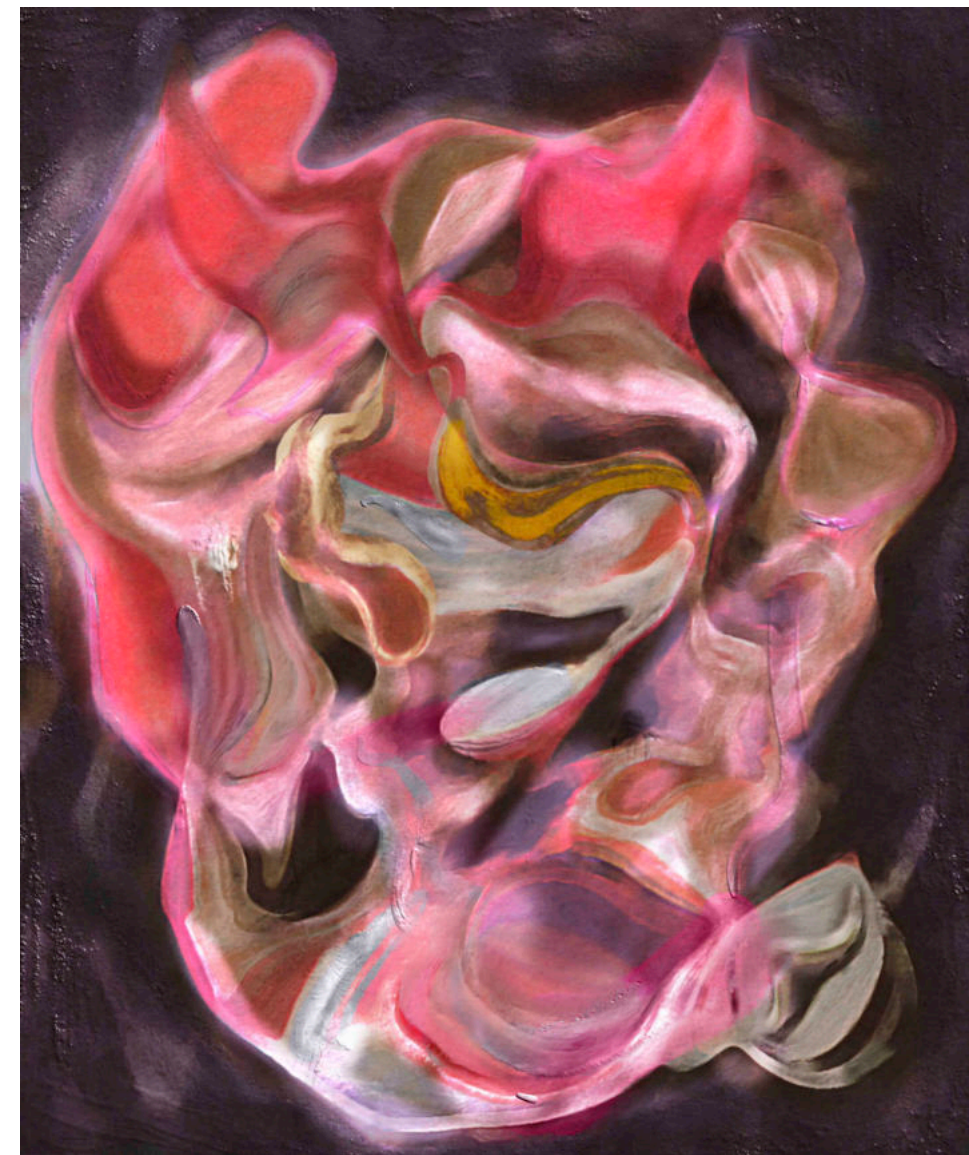
Darkness of the Shadows

Inkjet print on polyester, 60 x 50 cm. 2018



Picasso 2K

*Inkjet print on
canvas 60 x 50 cm.
2018*



Holiday Inn

*Inkjet print on can-
vas, 60 x 50 cm. 2019*



Bandits birds smoke and blue

*Inkjet tuloste polyesterille, 60 x
50 cm. 2018*



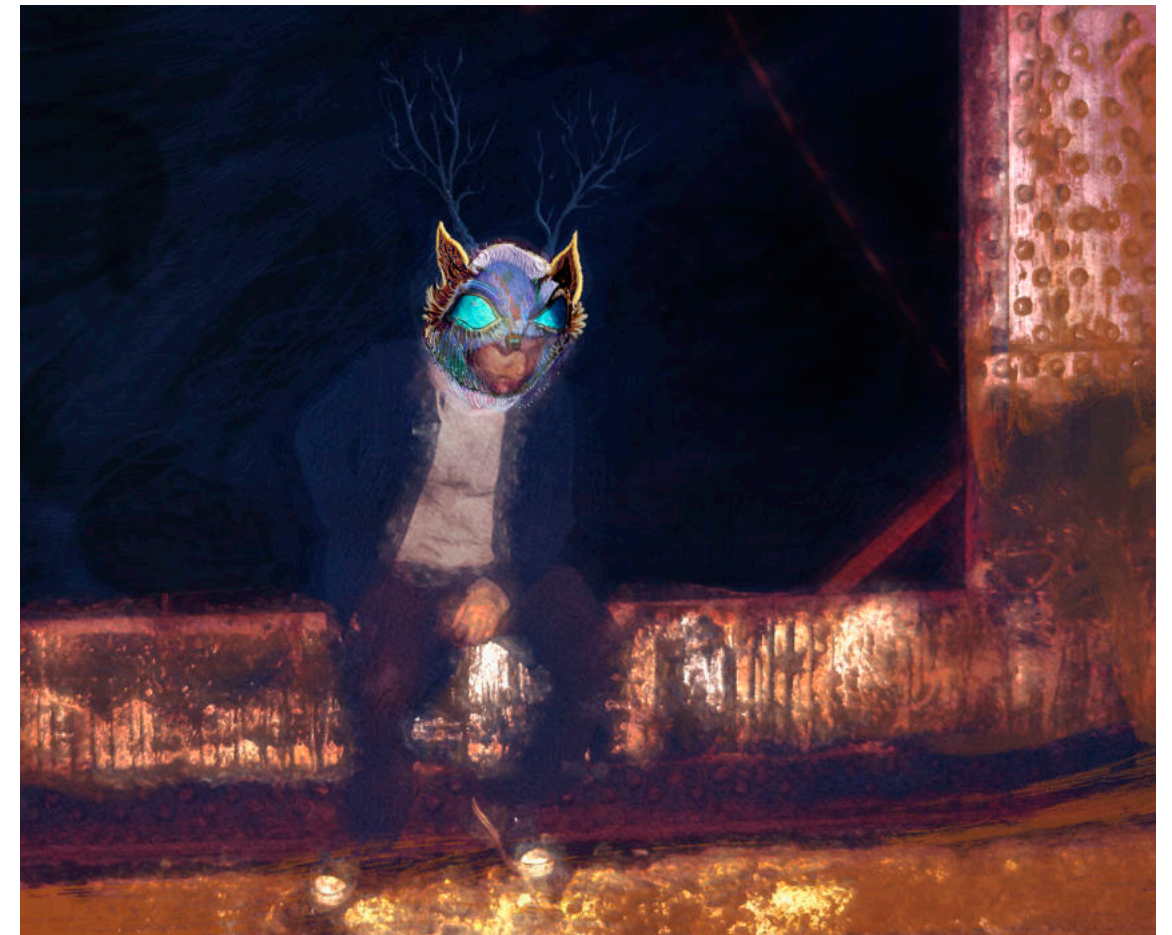
General

*Inkjet print on canvas, 60 x 50
cm. 2019*



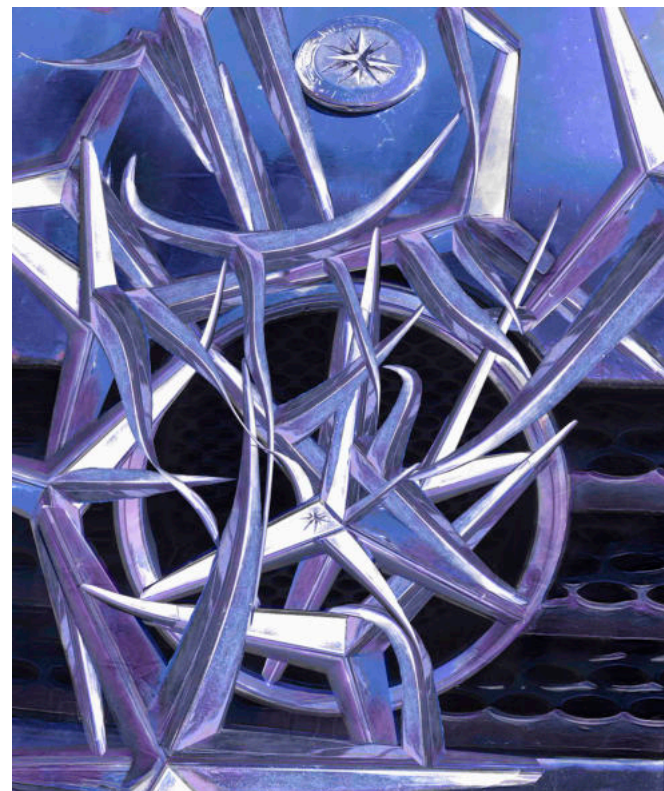
Canteater

*Inkjet print on
canvas, 60 x 50
cm. 2019*



Sun jealousy, Inkjet print on canvas, 50 x 60 cm. 2019

A good kind of pain, Inkjet print on canvas, 50 x 60 cm. 2019



Barbarian descent

*Inkjet print on canvas, 60 x 50
cm. 2019*



Cat container
Inkjet print on canvas,
60 x 50 cm. 2018



Formula 1

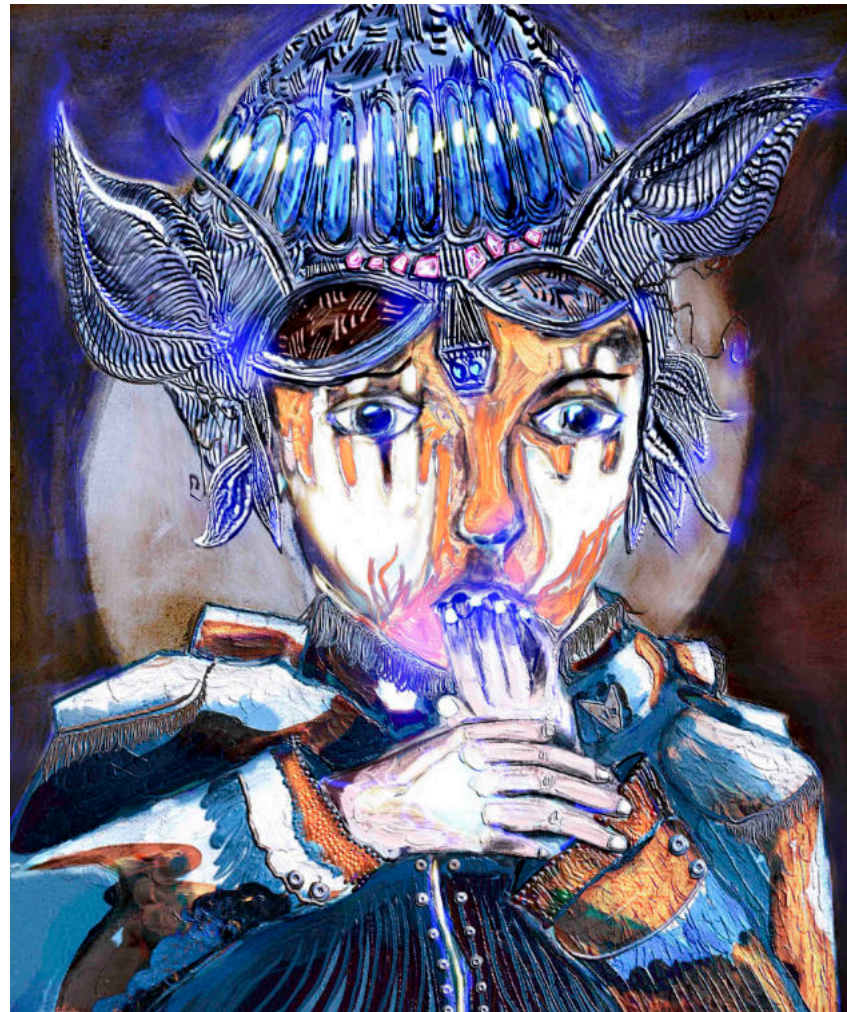
Inkjet print on canvas, 60 x
50 cm. 2019

Ambarian wine etiquette



WW

Inkjet print on canvas, 60 x
50 cm. 2019



Rubique Moon

Inkjet print on canvas, 46 x 38 cm. 2019

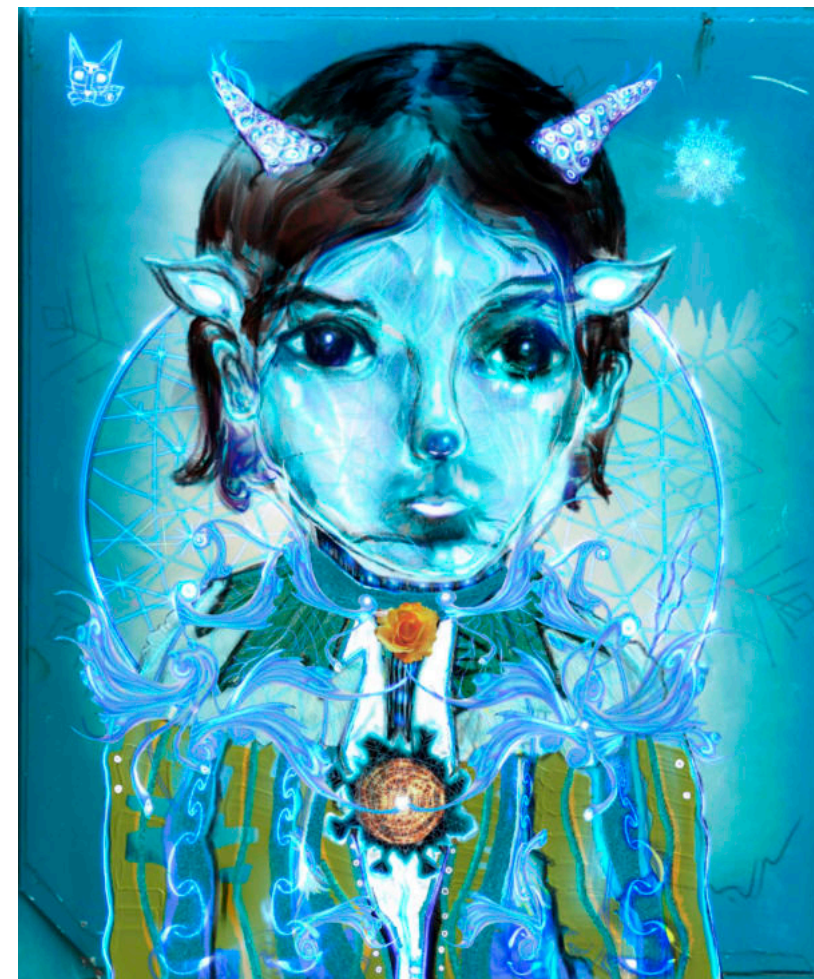


Manuel Le Monde

Inkjet print on canvas, 46 x 38 cm. 2020

Emperor of Ambaria

Inkjet print on canvas, 46 x 38 cm. 2019



Escape from Ethereal

Inkjet print on canvas, 46 x 38 cm. 2019

The Clocktower

I want to get away,
away from the city of Ethereal, said Timothy.

What do you think Manuel?
Should we make a beer bong from that hose down there?
It looks quite clean from the distance.

Bleach, you go and climb on to the rock and hold it and I will intake the
beers first.
So they climbed and the sweet nectar of the beers came flushing down
on Manuel's throat.

After the ingestion of several more beers they started painting again.

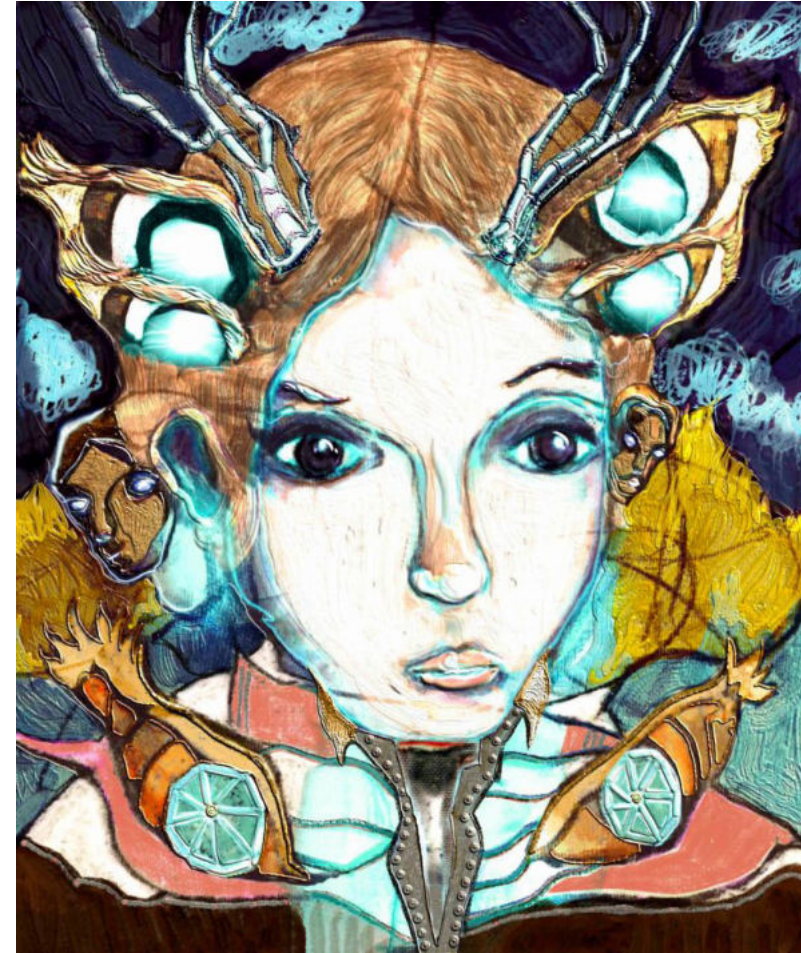
Now they painted on the treetops with deep red colors.

It looks like the sun is bleeding over the treetops, said Timothy.

Yeah, look at mine, Manuel showed his painting of the sun that now
looked like it owned the whole scenery. It showed permanence and fu-
tility in it's appearance.

Those are the best trees I have seen in a while.
Maybe we could go and attach that beer bong into the tree, shall we?

And the day was over, boys went home, just like that.



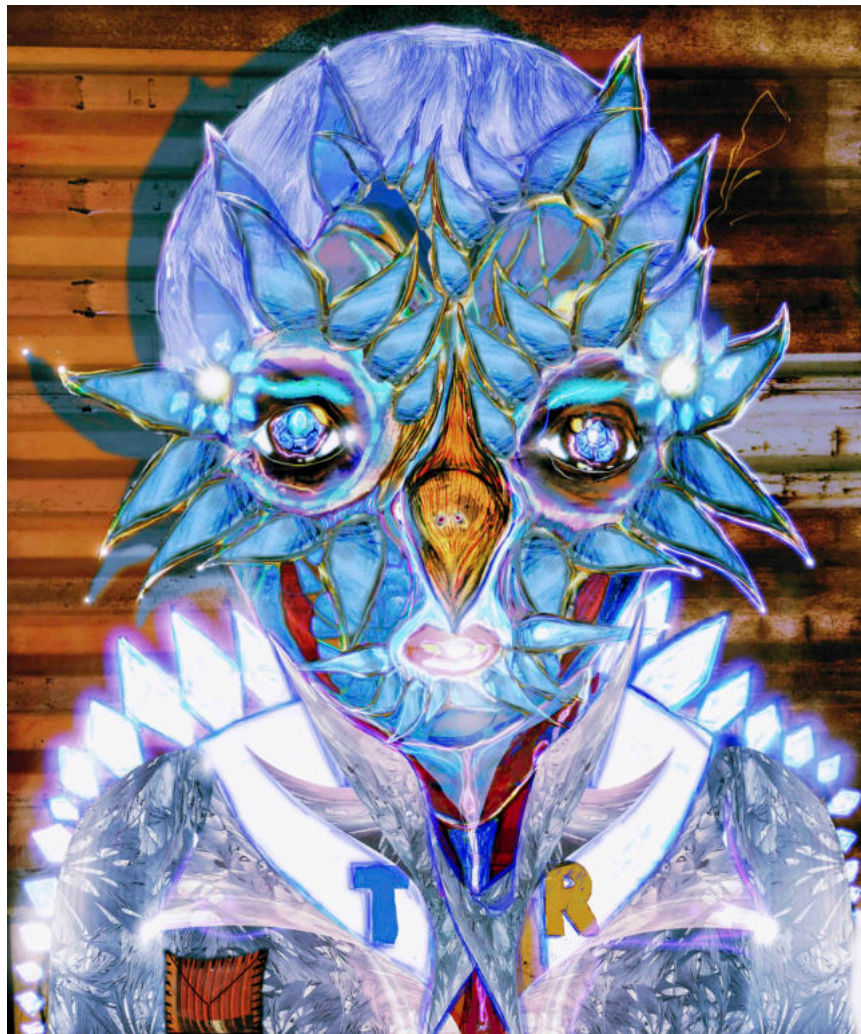
Fish and chips

*Inkjet print on canvas, 46 x
38 cm. 2019*



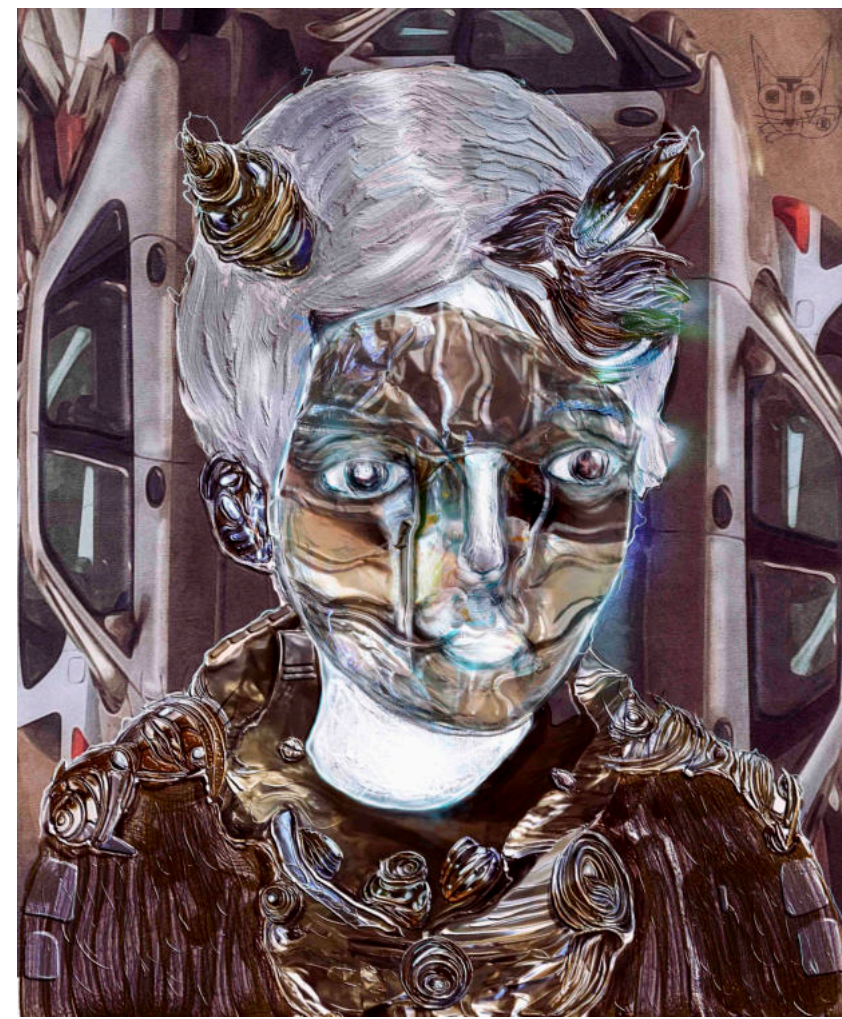
Like a ship breaks the ice

*Inkjet print on canvas, 46 x
38 cm. 2019*



Emerald Owl

*Inkjet print on canvas, 46
x 38 cm. 2019*



Silver & Sons

*Inkjet print on canvas, 46 x
38 cm. 2020*



Saphire Nights

*Inkjet print on canvas,
46 x 38 cm. 2020*



*Kids of the Electric Zoo, Ink-
jet print on canvas, 180 x 130
cm. 2023*

About cities

-Owl City

All the colors of the night. Blue shades and shining owl eyes. Owl festivals and long carnivals ensure that everyone will have a great time.

-Ambarian Atlas

Underwater Atlas with the included whale clock time.

-Silver City

Silver was brought as a gift for Silver Fox's foxes because it was alchemically the best material that could be melted with steel and other scrap metals. Silver allowed all those materials to be made as part of his inventions. Silver City was the old machine-age centrum in Ambaria.

-Rygur

A skytree and an intuitive web of trees. You know when you fly with them birds and look at those Skytrees, they are just below you, forming their walkable branches across the Rygur's skyline.

-Redilon

Ambaria Networks was united with the Dreamworld and the Imaginary Ambaria. Redilon is the place where ambiens can have multiple characters and part of them have relevance to their real life experiences. Ambiens have glass-like molding vessels that allow them to travel all around in times and environments, and allow ambiens to see Ambaria through their own dreams and imagination.

-Port of Ambar:

Taverns are calling again. Port of Ambaria is a connector place for visiting other worlds as well as a place for exchanging travel information and stories from the sea.

-City of Ethereal

The capital is the place where all the interesting things happen. Ambiens have the most accessible life into every chosen discipline and past-time activity.

I would like to say that,

Ethereal is the place to be these days.

-Ambien Town:

Boys were making their own small flying vehicles and boats, being so inspired by their life among the rivers and cave formations. In Ambien Town, life was about discoveries. No matter how small those were, their explorations made a big difference to them boys lives, as well as to the whole storytelling tradition of Ambaria.

-City of Cryol

The most industrialized city has it's own underground scene in everything. Ambiens take over big spaces there and arrange music and art happenings. The more emptiness comes into the City of Cryol the more alternative culture fills those empty halls.

-Ocea Bay and Albur

Silver Fox's Ocea Catcher made Albur's production move forwards from the Ocea industry into a more society affecting approach. These days Albur produces all the ocea catcherers into a form that also produces life force, and those can be placed everywhere within the architecture.

-Chrysler Islands

Sir Similion from the Bin Dynasty took a present-day approach and made new paintings from his relatives with the help of an artificial intelligence. Older figurative and realistic paintings were too boring and in a worn-out condition, so he took the liberty of remaking his old family-line in the form of contemporary figurative paintings, mixed with his own views about the long history of Chrysler Islands.

-Village of Ambar

Ghost Emblem pollen was the standard of organic life force in Ambar. After the Insecta King was defeated, the engineering side of natural intelligence developed into a more personal approach. It had the nature's dna type of history, so Ghost Emblem directed all the pollen production onto the surfaces of Village of Ambar.

The Village grew into a self-sustaining place of organic beauty, well admired throughout the forthcoming ages.



Owl City

*Inkjet print on canvas, 300 x 300 cm or 200 x 200cm. or 160 x 160 cm.
2022*

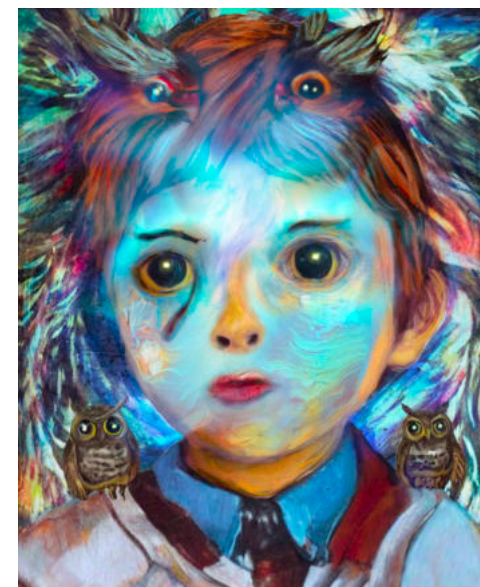


*Egg Eater, Inkjet print
on canvas, 46 x 38 cm.
2023*



Journey for finding forms of the Imaginative

*Inkjet print on canvas, 300 x 345 cm or 200 x 230 cm or 160 x 140 cm.
2022*



*Nenôk A
Nòók, Inkjet
print on canvas, 46 x 38
cm. 2023*

The Life Force Center of Ethereal



Life Force Center of Ethereal

*Inkjet print on canvas, 300 x 345 cm or 200 x 230 cm or 160 x 140cm.
2021*

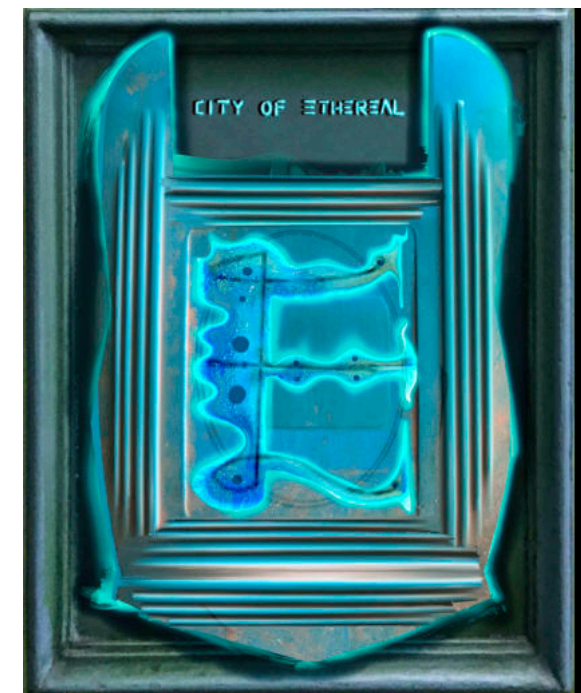


*Indian poster, Inkjet
print on canvas, 46 x
38 cm. 2023*

Savanze Lightyear was named Savanze by the maestro from Redilon. At the time maestro was dressed in red which made Savanze's name sound like the kind of name coming from the fields of Redilon. It was about blood as well as the historical wartimes in Ambaria. The name brought Savanze with a self-esteem of blood before art. And after those Life Force developers would have gained their knowledge, they often would take their chosen name with them as well.

They would generate their own style in their chosen discipline. Life Force would mold into their own interests and create a world continuum among the imaginary worlds.

Every Ambien receives a card that they can use in Ambarian State Diners and wellbeing/Life Force centers around Ethereal and other bigger cities. The card allows a free passage into those wellbeing institutions for every ambien.



Emblem of Ethereal



Ambarian Atlas

Inkjet print on canvas, 400 x 460 cm or 300 x 345 cm or 200 x 230 cm or 160 x 140 cm. 2021



*The Sentimentalist,
Inkjet print on canvas,
46 x 38 cm. 2023*



Silver symbols for Solar city

Inkjet print on canvas, 400 x 460 cm or 300 x 345 cm or 200 x 230 cm or 160 x 140 cm. 2021

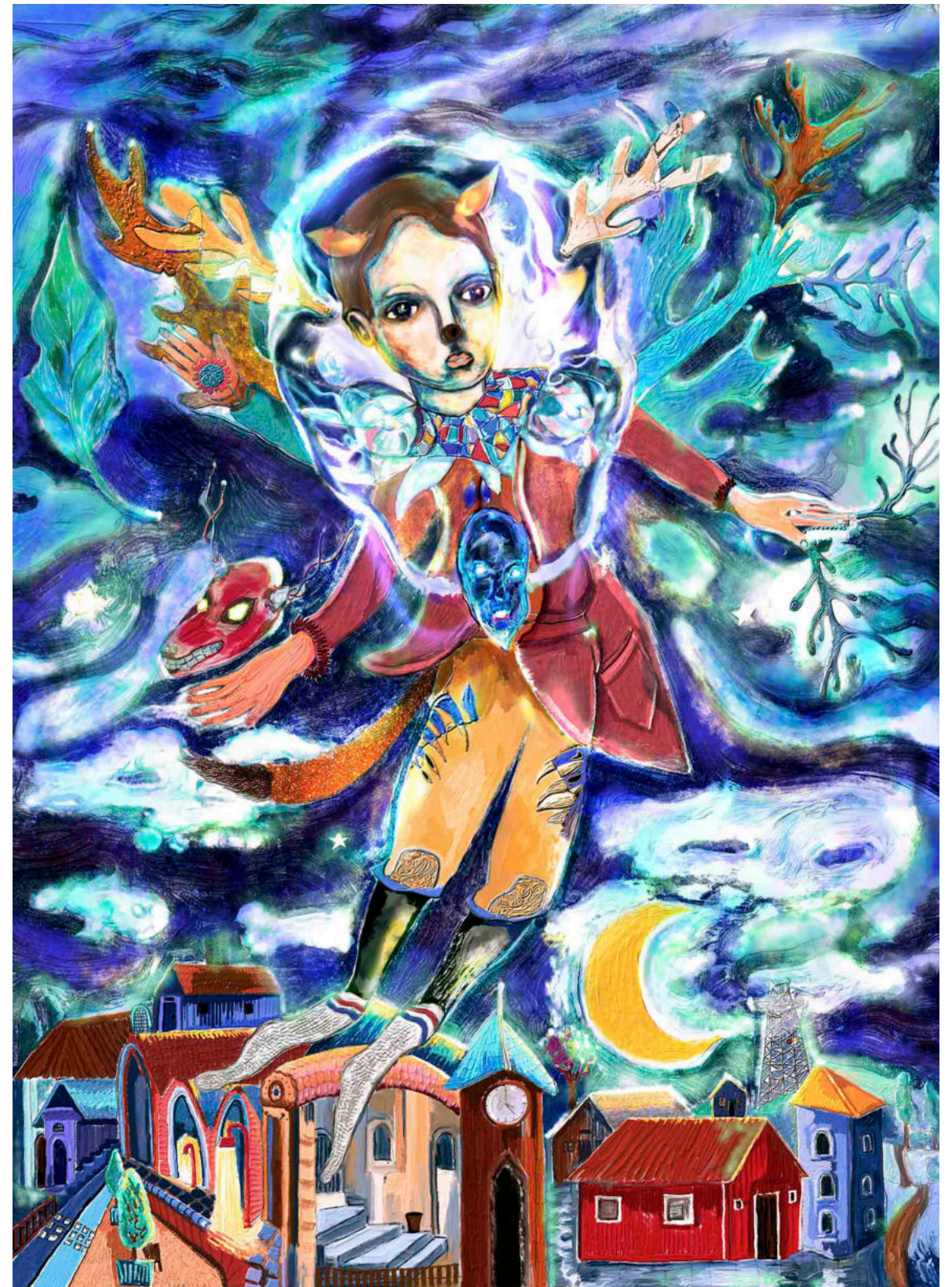


*The mind of the world
in multicolours, Inkjet
print on canvas, 46 x
38 cm. 2023*



Edgar Grusovitz

Inkjet print on canvas, 180 x 150 cm. 2021

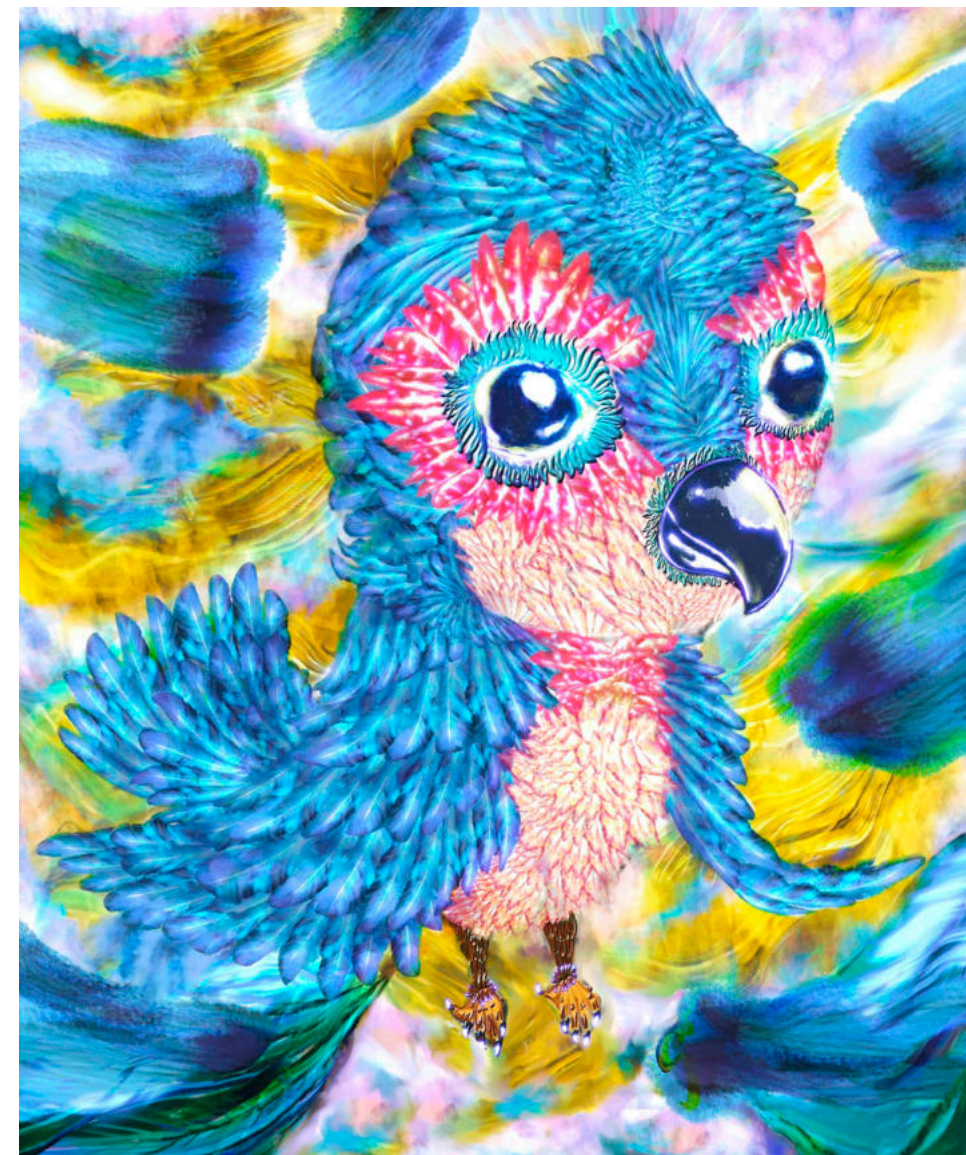


Skytree of Rygur, Inkjet print on canvas, 180 x 130 cm. 2021



Alpaca IKIKI

*Inkjet print on canvas, 46 x 38 cm.
2020*



Blue Berry

*Inkjet print on canvas, 60 x 50 cm.
2021*

Blueberry is the incarnation of my cat called Blueberry.



Moss Molecule

Inkjet print on canvas, 60 x 50 cm. 2021



Frankie from the folklore

Inkjet print on canvas, 46 x 38 cm. 2020

Fox and a bird

Fox: How is it possible that you guide me through all these balloons filled with life?

Bird: I was born out from the ashes of the dinosaurs. I was the only thing left alive. With multicolored wings and dreams of great resolutions

Fox: You have to guide me through all these lands and who knows what we will find?

Bird: Ain't it marvelous how you too guide me through the air inside the screen?

Fox: I did not know so much about the opportunities that multicolored technology has inside?

Bird: Well, you surely know something about the freedom of choosing while you pressed ok in this game?

Fox: But then I decided to become a feeling being.

Bird: I am too a freeing thing for you. I promise that I will be with you within our next journey.

Fox: Thank you for being with me.



Mr. Crow
Inkjet print on canvas,
50 x 60 cm. 2022



Chrysler Islands, Inkjet print on canvas, 400 x 460 cm or 300 x 345 cm or 200 x 230 cm or 160 x 140 cm. 2023

Mr. Crow is the first carrier of Ambiens. Instead of delivering messages he carries ambiens to and from their chosen places. Mr. Crow is part of the enlargement species of ambas and other ambions. He can change his size freely in the Dreamworld to become back into the Ambar in a size that is able to carry ambiens into their chosen places without the need of using Ambarian real life monorail system. (The monorail uses a slowed down imagery for the mind in order of attaining full speed.)



Red river of Redilon

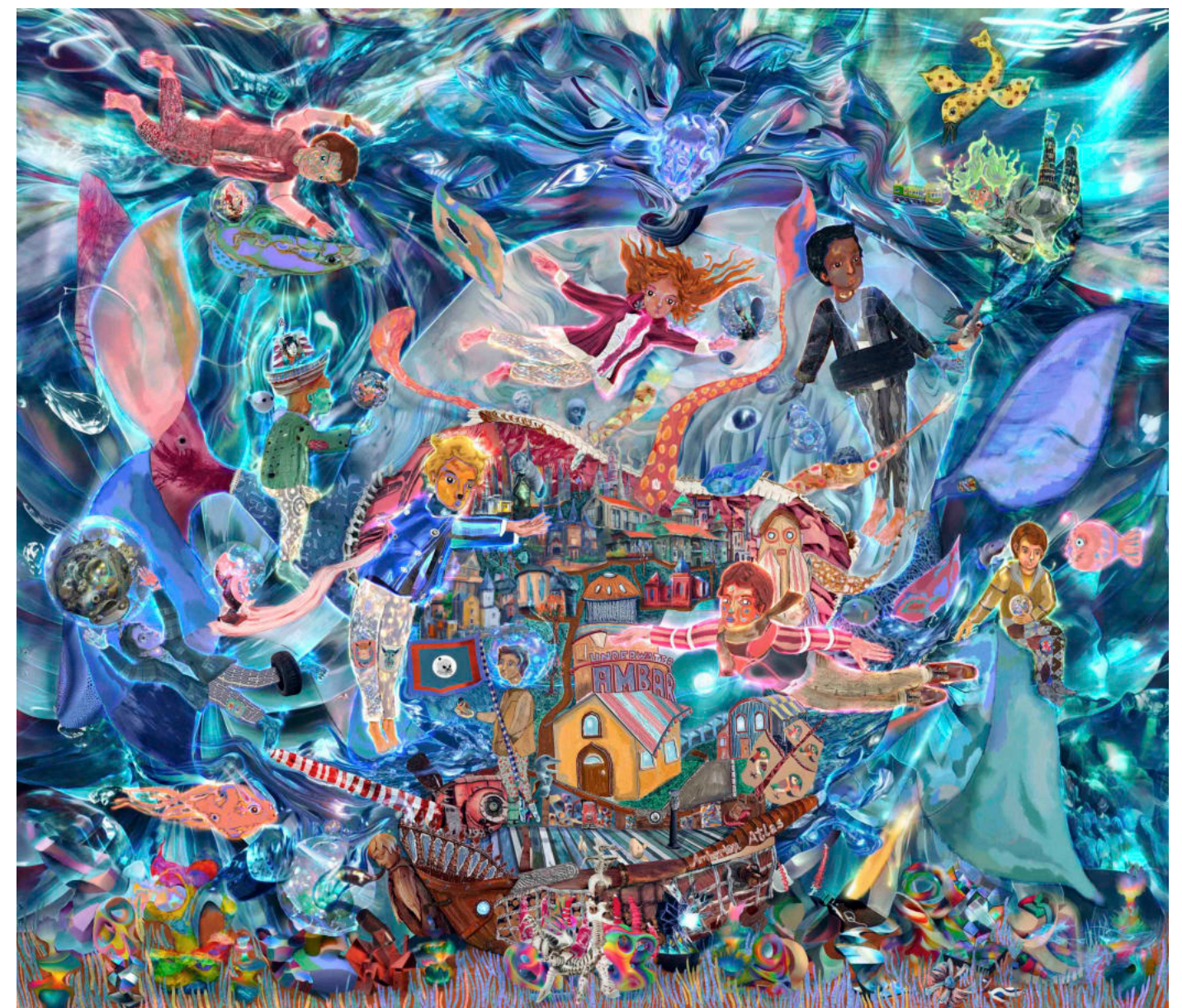
Inkjet print on canvas, 400 x 460 cm or 300 x 345 cm or 200 x 230 cm or 160 x 140 cm. 2022

The city of Redilon is the hub of technological development in Ambar.



Beach Bums in the port of Ambar

Inkjet print on canvas, 190 x 190 cm or 140 x 140 cm. 2022



Underwater Atlas, Inkjet print on canvas, 400 x 460 cm or 300 x 345 cm or 200 x 230 cm or 160 x 140 cm. 2023



City of Ethereal (Silvery Mountains)

*Inkjet print on canvas, 300 x 345 or
200 x 230 cm or 160 x 184 cm. 2022*



*Journey inside,
Inkjet print on canvas, 80 x 70 cm. 2020*

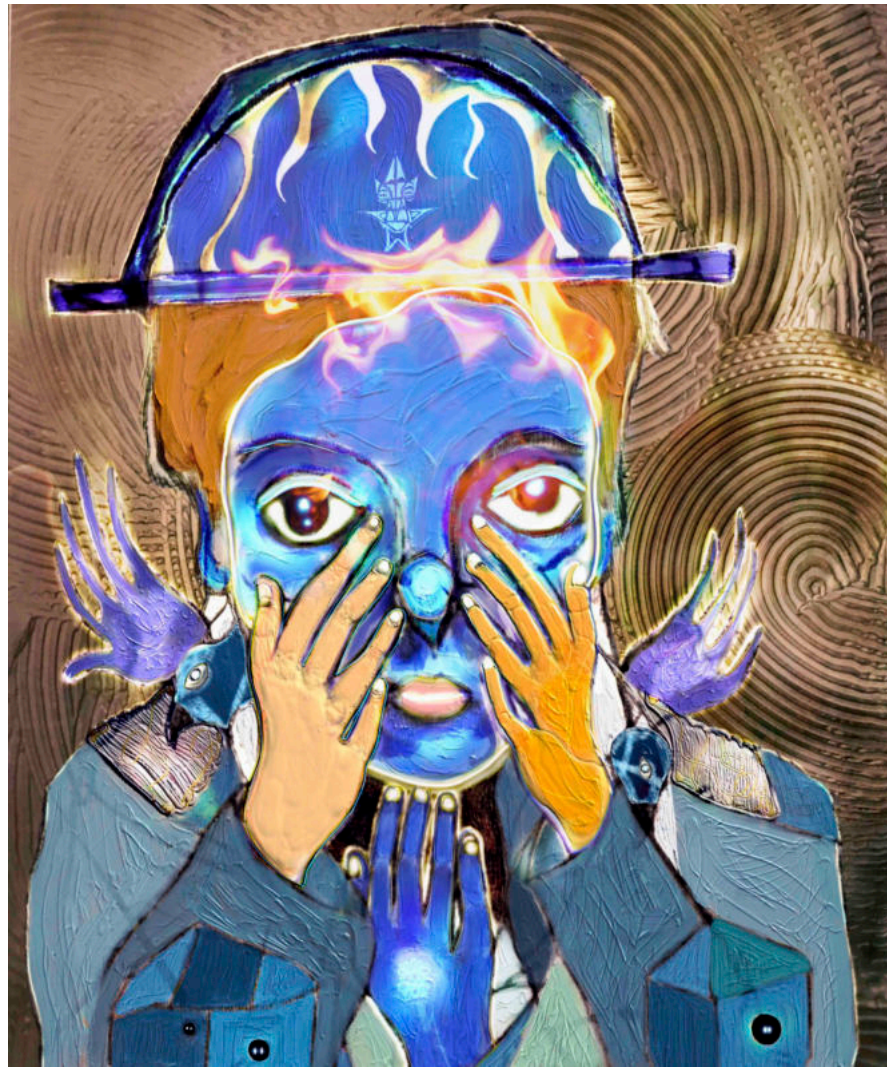


*Five men connected by their abstract appearances as hat makers in the
town of Albur, Inkjet print on canvas , 200 x 200 cm or 150 x 150 cm.
2023*



Subaru

*Inkjet print on canvas, 60 x
50 cm. 2020*



Celtic and Arctic

*Inkjet print on canvas,
46 x 38 cm. 2020*



Silver Fox

*Inkjet print on canvas,
60 x 50 cm. 2021*

Silver Fox

He lives in the subrean town near Ethereal called Silver City. Silver collects scrap metal and uses a new invention called Inspirator. Sometimes he mixes his ideas with the Life Force center of Ethereal. Experimental chemistry of Ambar lead into the naming of chemicals by their main component instead of their mixable history.

Silver Fox lives inside his own home-made hole under the surface of Ambar. He is the main inventor of futuristic machines and “solutions” to be connected into the river of Life Force.

A small bit of technical skills connected into a will that would solve all the basic things in Ambar. Silver often works long hours prolonged by his use of international beers that changed his working into an Ethereal form.

Very soon Silver found an experimental way for creating his inventions into concrete forms that will be distributed in a premium form and with a self-sustaining price around Ambaria. On his spare time Silver uses the Ocea Catcher for energising his home as well as to cook some fishes for himself.



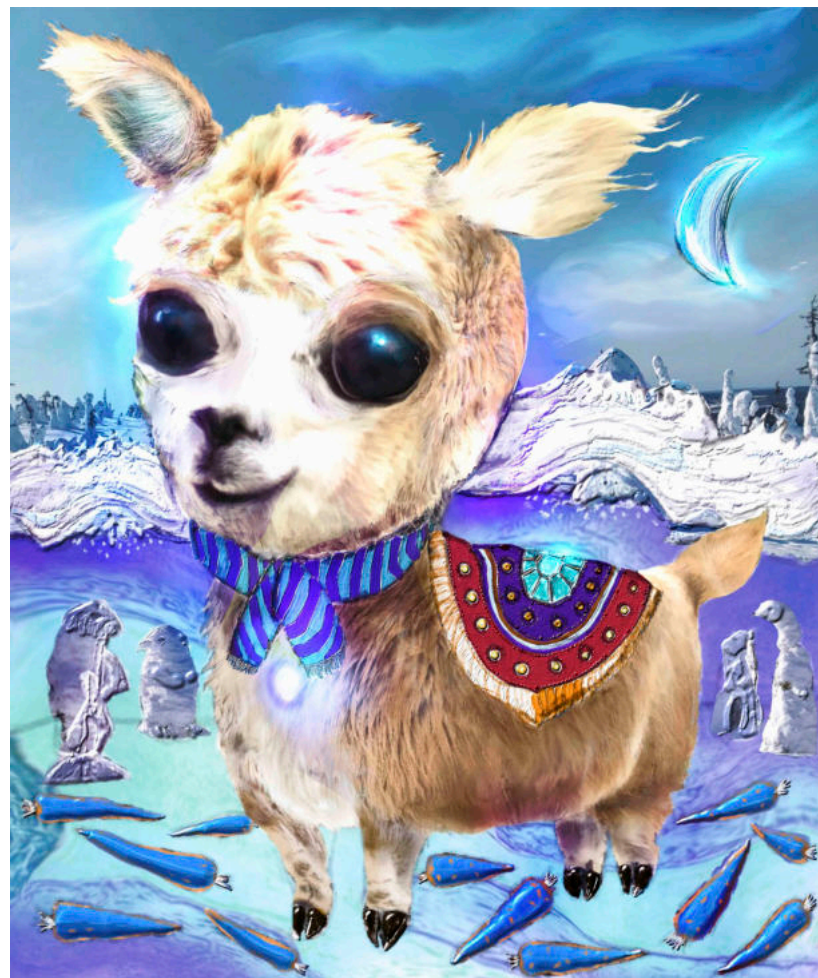
Leonardo

*Inkjet print on canvas, 60
x 50 cm. 2021*



Elvis

*Inkjet print on canvas, 60
x 50 cm. 2021*



Dali Llama

*Inkjet print on canvas,
60 x 50 cm. 2021*



Amba

*Inkjet print on canvas, 80
x 53 cm. 2021*

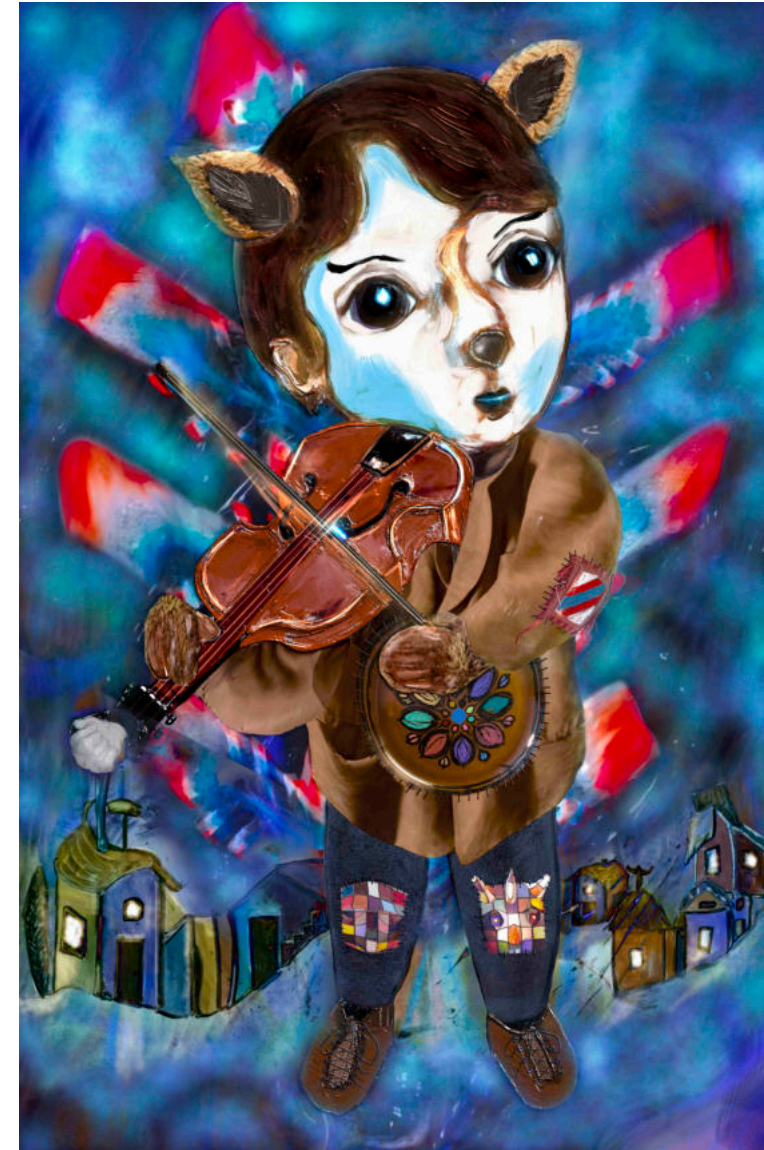
Amba

Amba was born into a village of Nordock. She had a fisherman father and her mother was a teacher in a local school. She was the first generation of Ambas that had both qualities of ambiens and ambions. By her mother, she inherited her nose that made her look like ambions when she was young.

When Amba was about seven years old their family moved into the town of Krusovicky. There his father's craft changed into tailoring and her mother became unemployed.

All those changes were normal at the time when Ambaria was slowly building out from the agriculture of Ghost Emblems into a more systematically made forms of Life Force production.

Amba moved into the City of Ethereal and her name became a civilized word that connected all the other Ambas as a special second generational "thing" in the context of Ambar. These days she is the creative leader of the Life Force Center of Ethereal and an inspiration for all the other ambas yet to be born into an Ambarian world.



Rouscoe

Inkjet print on canvas, 80 x 53 cm. 2021



SUMO Boy

Inkjet print on canvas, 46 x 38 cm. 2021

Rouscoe was born inside a Mountain of Redion. He formed out of mud and the rocks and did not have any other parents except nature itself.

By the time he walked out from the cave he was already a fully formed personality with an intuitive knowledge about string instruments and the gravitational aspects inside the cave.

While being in the belly of a mountain, Rouscoe got his colors of origin. There was a time when he tried to climb on top of the hill that gave him a view of the outside world. He saw those glimpses of the real world and was later on found by local bears. They took care of Rouscoe and feed him with their collection of berries and leaves mixed with salmon.

Rouscoe was helped in his journey so that he could find his way into the City of Ethereal. Some bears gave him a few Ethereal coins and he took an alpaca ride to the next nearby city called Ambien Town. The reason why Rouscoe was heading to Ethereal was because his internal color somehow resonated with the turquoise colour of the Emblem of Ethereal. He felt a strong inner need to connect his bear likeness into the color of the worlds.

And so Rouscoe set out on his quest, being aware of the dangers and the future his journey might bring.



Boys of Ambien Town

Inkjet print on canvas, 190 x 190 cm. 2021



*Lawrence Bin, Inkjet print
on canvas, 46 x 38 cm. 2023*



Marcel from Ambar

Inkjet print on canvas, 46 x 38 cm. 2020

A description of portraiture

These images represent different personalities in Ambaria. I chose the traditional portray method for communicating the diversity of how ambiens' personalities were and are reflected by their facial expression and their eyes. I always place an intuitive formation of light inside their faces and sometimes their bodies because it represents an inner formation of Life Force.

Ambiens don't communicate all that much with different facial expressions but they resonate with their inner existence and whatever they find nearby that connects into their personal interests. Their connection with the places and time creates a connection that enforces some perspectives of affection towards a world.

I wanted to paint ambiens as having black eyes, because the colored ring around those eyes brings out personality and a kind of feeling into those works.

I think a lot about where to place that small light in their eyes because it somehow lightens out their soul and inner aspects of personality.

And that is why I make those eyes so carefully, I want those ambiens to look very impressive in the eyes of the world.

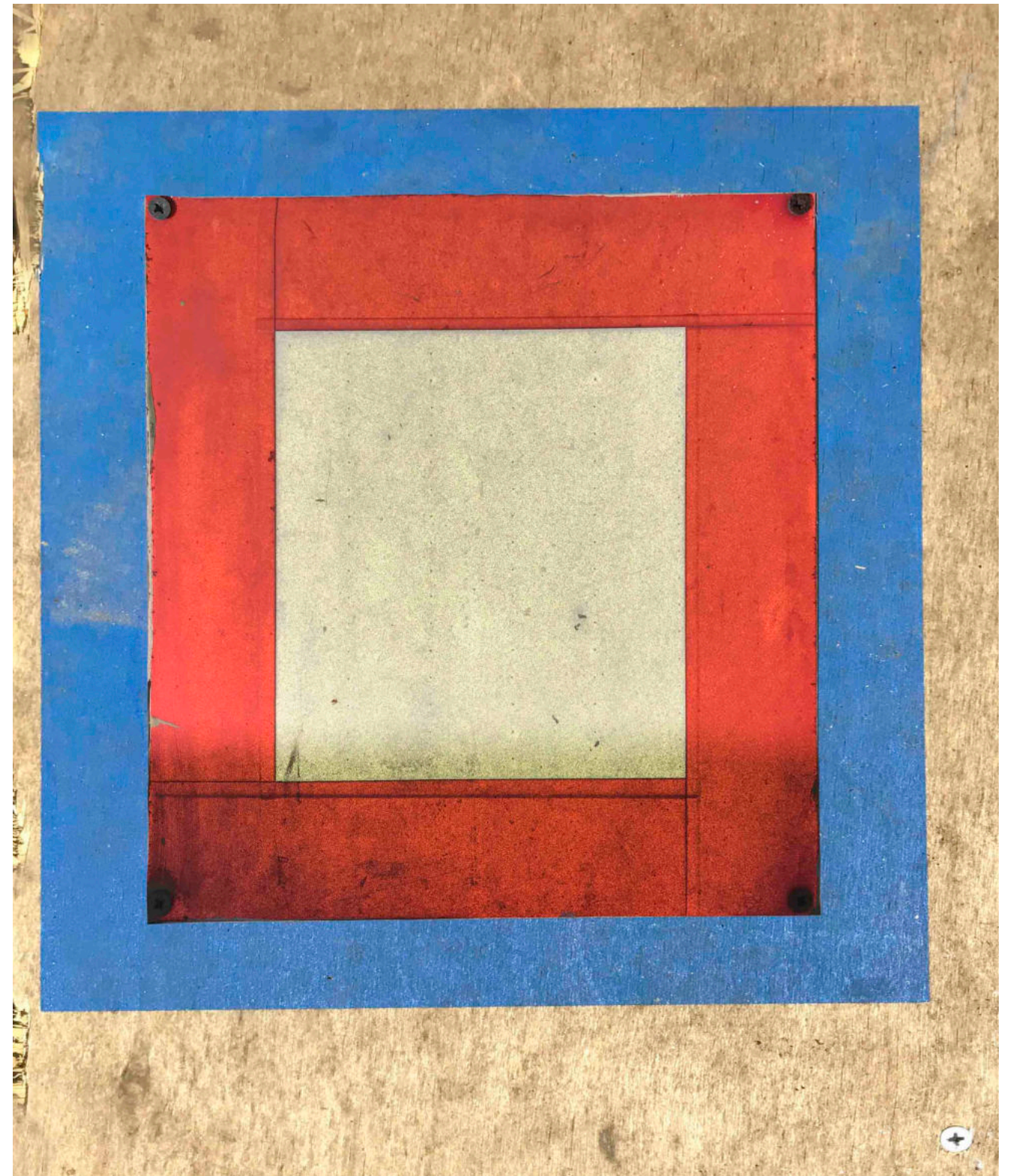


Berry Being

oil, pvc pipe and transfer prints on canvas, 47 x 37,5 cm. 2021

Ambarian Abstracts

Deluxe series
and
Patch works



How trees speak

Inkjet print on PVC, 180 x 150 cm. 2021 (Ambarian Abstracts: Deluxe series)

Ambarian Abstracts form spatially into different digital and installation like spaces and they have some type of use and form in clothing and design objects.

These works have varying sizes and their forms relate to the surfaces that they are printed on. Mostly as art they function with the clothing of the ambiens as well as making the outside surroundings slightly more symbolic and thoughtful.

Those abstracts relate into children toys that were and still are colored with main colors in plastic. Those things like Lego fortresses and pop culture give hope to people because they resonate with the same internal memory that our inner core from the 80's was built on.

Children are formed by their genes as well as their surroundings and every generation experiences the material world differently. For some it is the screen and it's formability, for some it is still the materials that can be cheaply made into basic forms.

Ambarian abstracts and their relation to the abstract art

Abstract art has taken it's many forms from a child making an oil pastel drawing into a whiskey influenced adult like art.

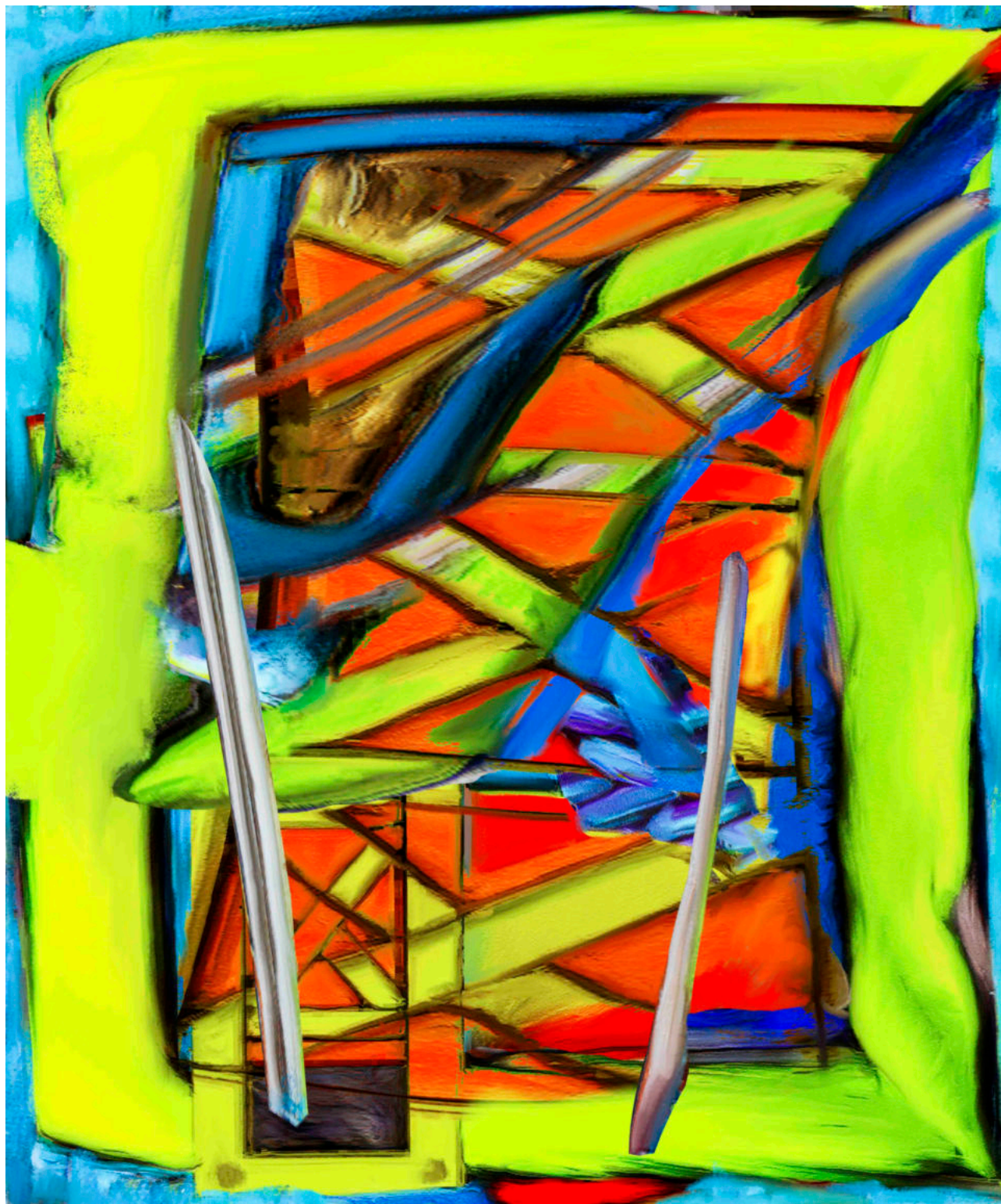
Those forms are all great and I have thought about how to form abstraction in computerized times.

Abstract art is another way of creativity to form society into a better future. The more abstract art takes from it's relation to the figuration of real-life objects, the more it becomes an idea to be extended all around the worlds.

Abstraction in it's purest form is about the composition and the need to understand what is going on inside the formalistic sides of life. When language becomes more abstracted it also communicates an existing idea about our constructed cultural infrastructure.

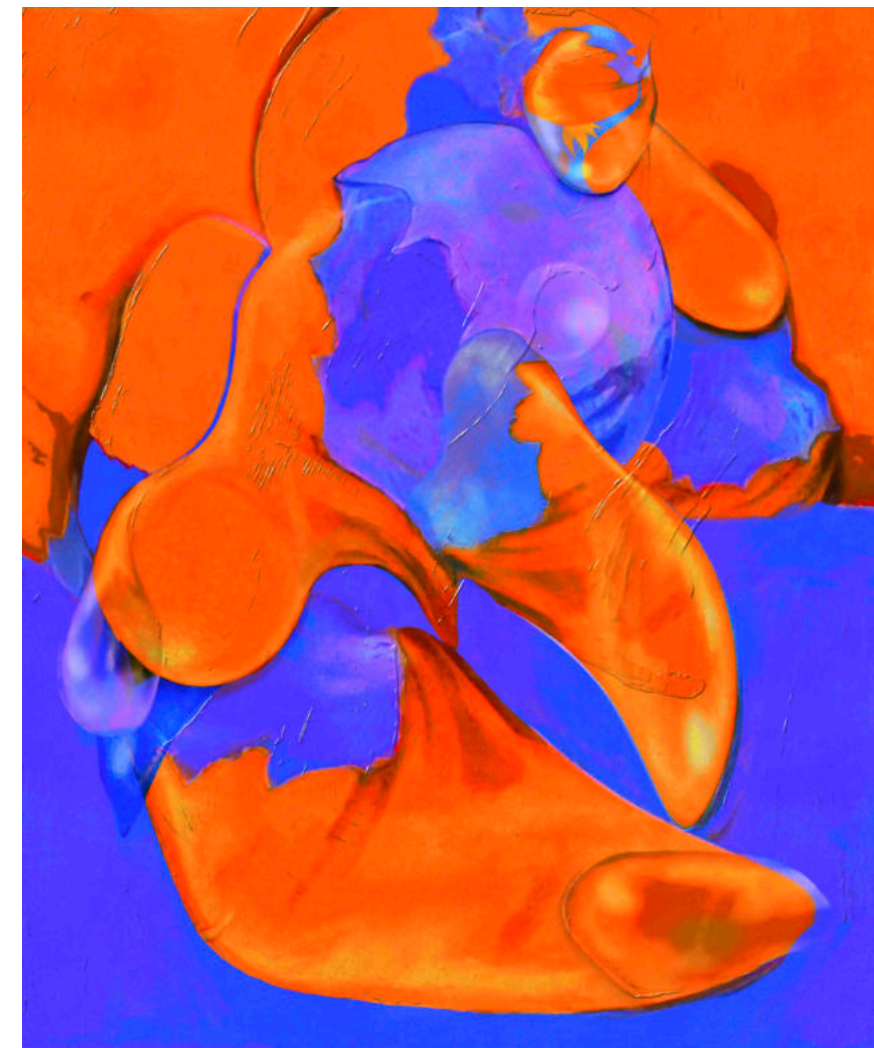
Abstractions within the cultural systems are made so that humans/figures/ambiens would re-construct their relationship and worldviews in connection with the cultures that produce those everyday objects and computerized materials. Abstract art creates familiar and new connections into the times we are living in.

Art's purpose is to redirect the abstracted language into usable forms.



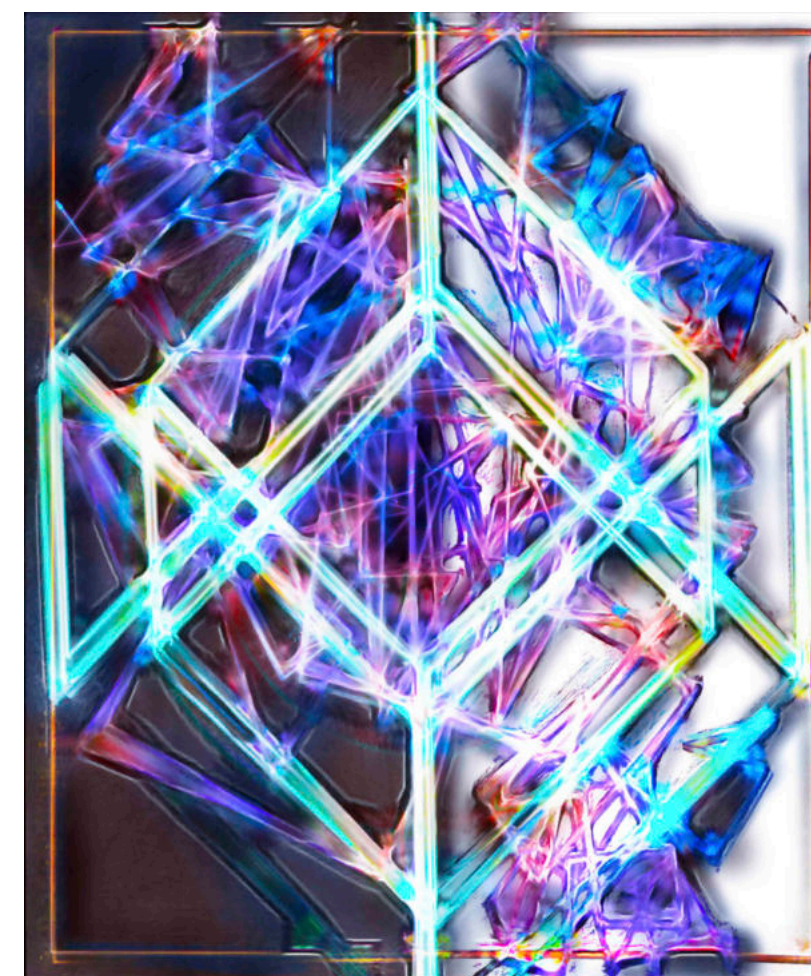
Same shitty Arcade Halls

Inkjet print on PVC, 180 x 150 cm. 2021



Blue and Orange

*Inkjet print on PVC,
180 x 150 cm. 2021*



Leopard Portal

*Inkjet print on PVC, 180
x 150 cm. 2021*



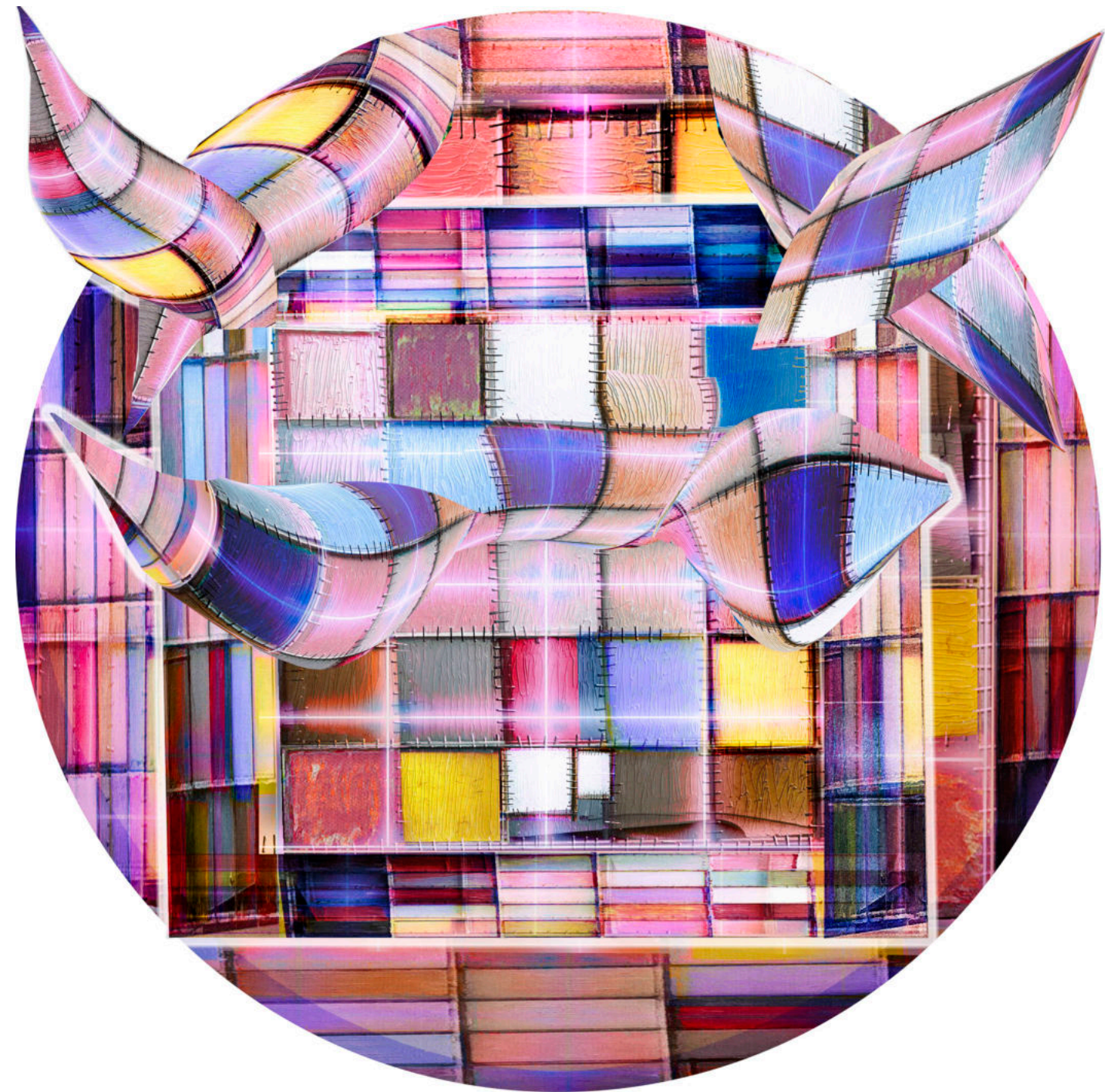
Rain nostalgics

Inkjet print on PVC, 180 x 150 cm. 2021



The Shadow

Inkjet print on PVC, 180 x 150 cm. 2021



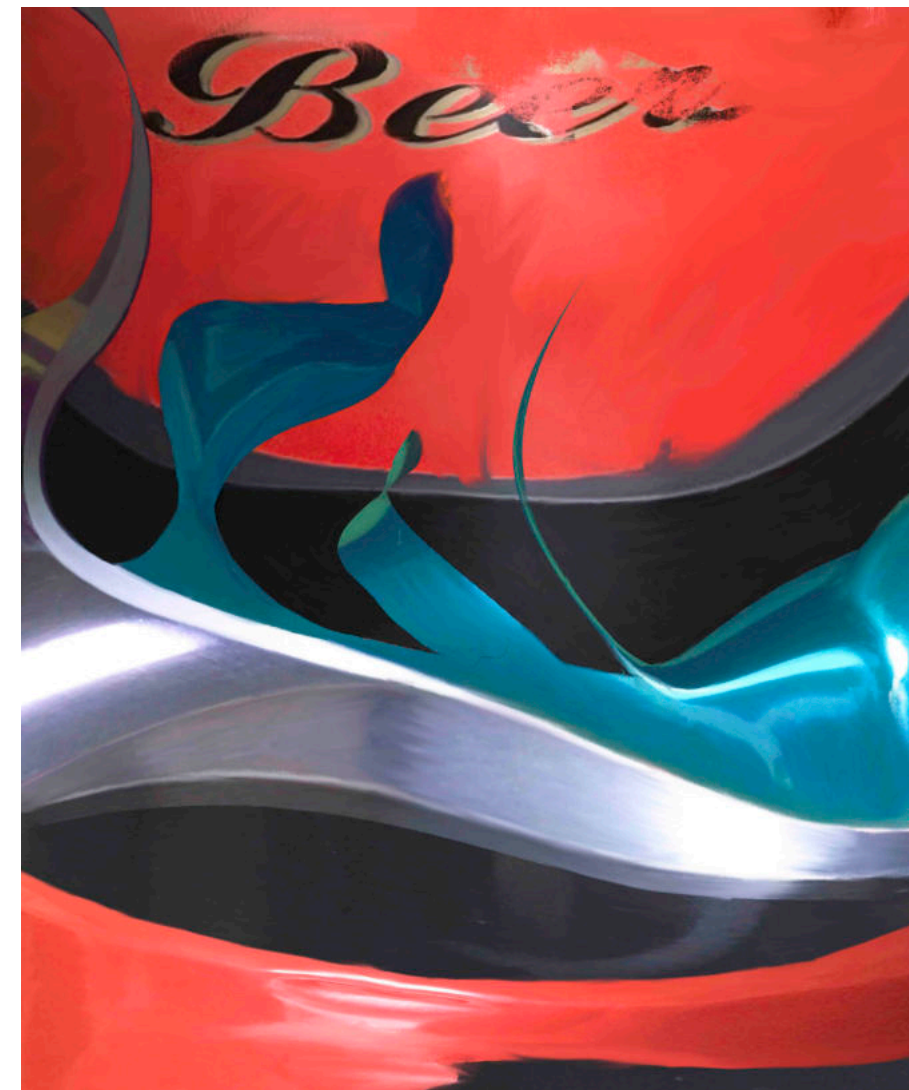
Ambarian Abstract

Inkjet print on dibond, 150 x 150 cm. 2021 (Patch works have their connection with the clothing or a visible patch like structure)



Chocolate Bar

*Inkjet print on
PVC, 180 x 150 cm.
2021*



*A taste for cheapness de-
velops into Essence*

*Inkjet print on PVC,
180 x 150 cm. 2021*

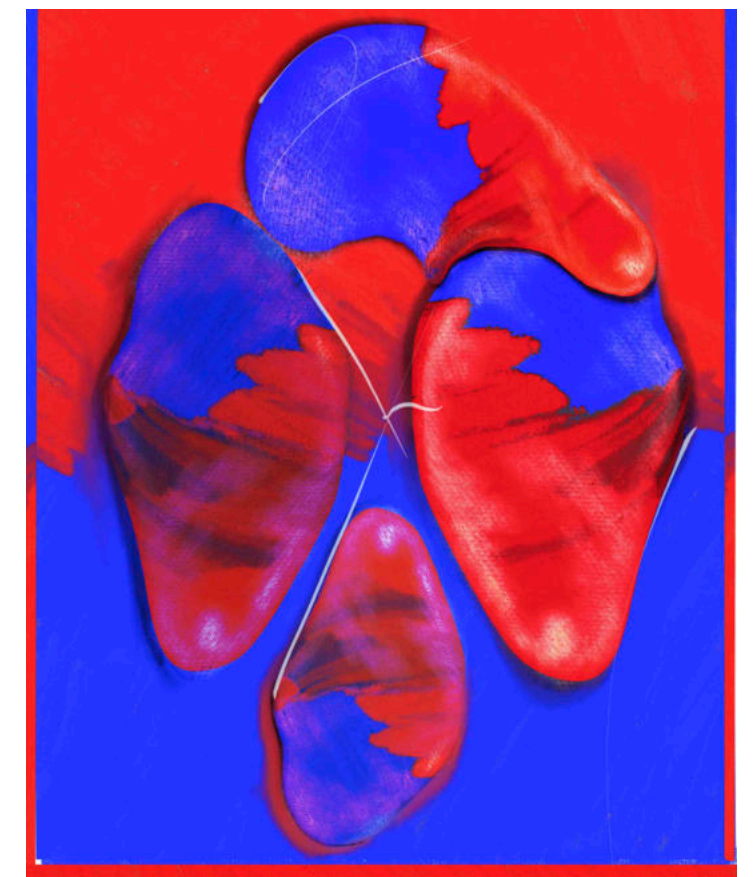
Digital Line

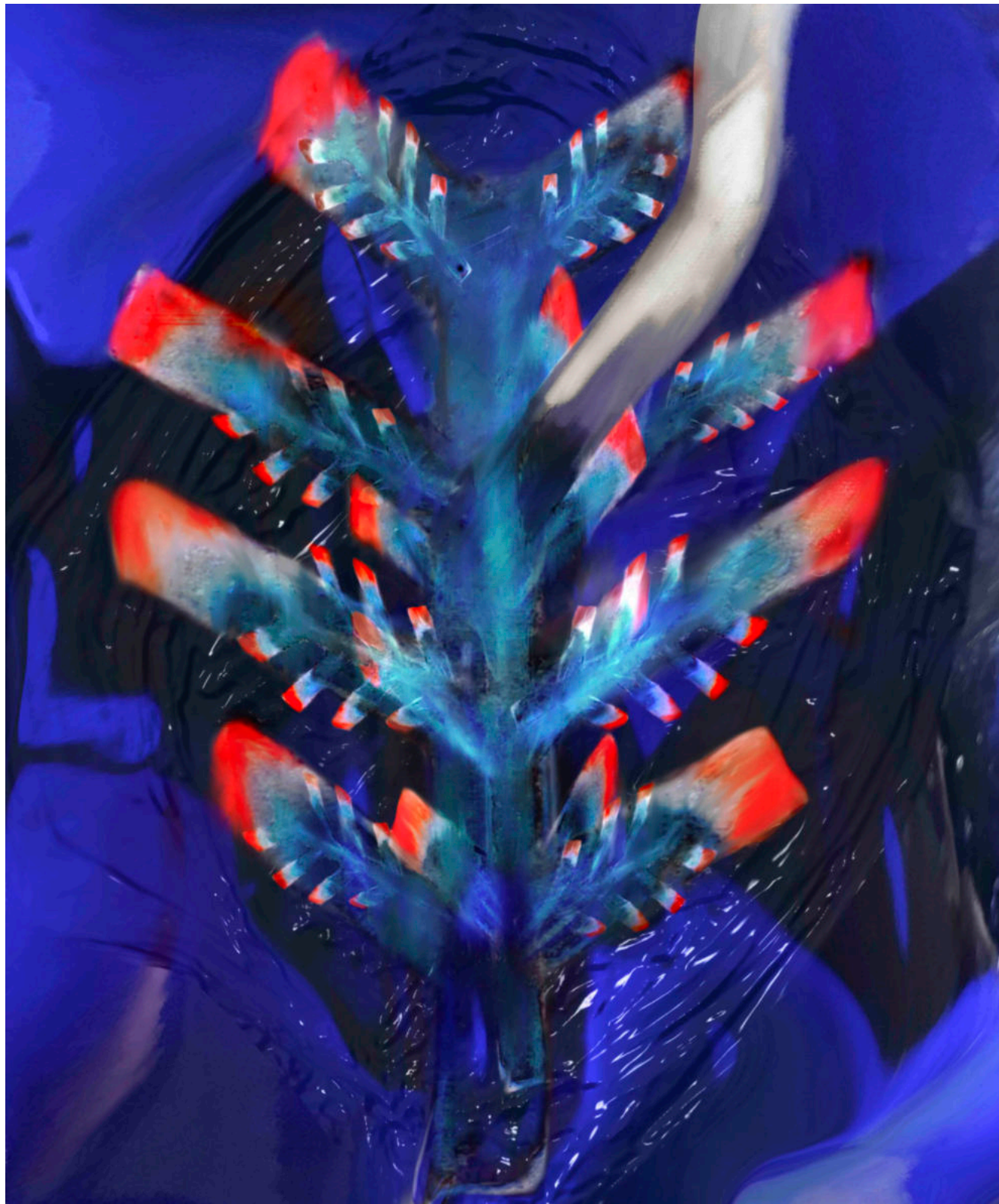
*Inkjet print on PVC,
180 x 150 cm. 2021*



Blue and Red

*Inkjet print on PVC, 180 x 150
cm. 2021*





Water form

Inkjet print on PVC, 180 x 150 cm. 2021

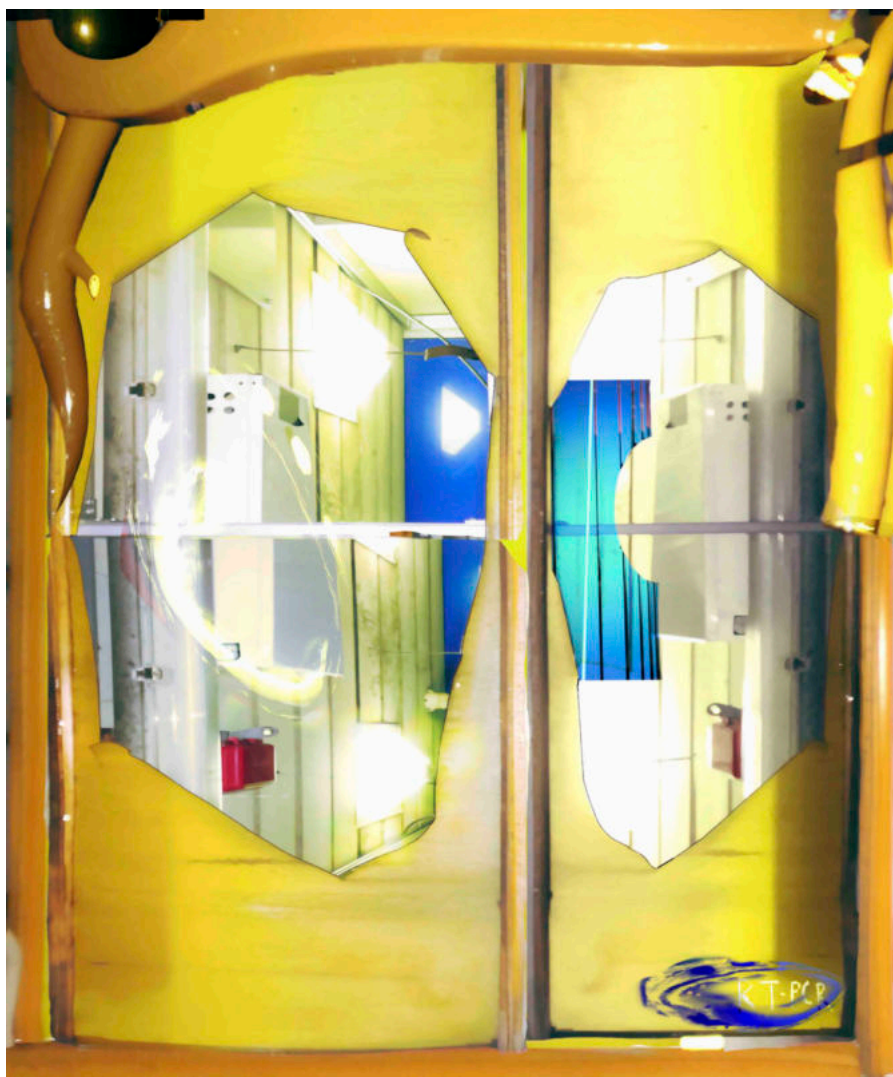


TOKYO Drifter

Inkjet print on PVC, 180 x 150 cm. 2021

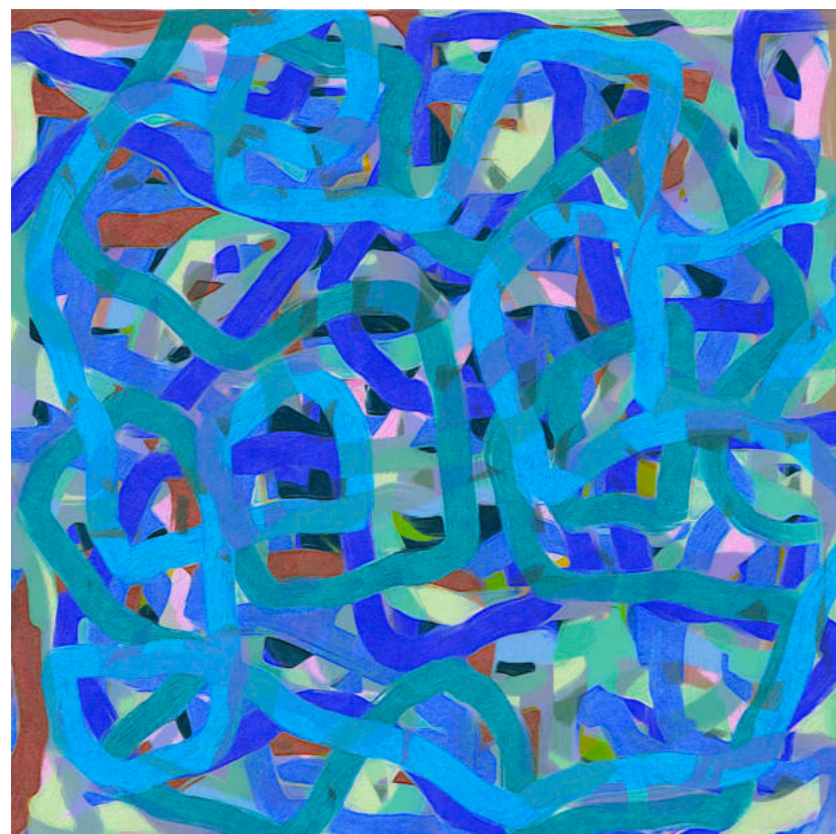
Salvation Shelter

*Inkjet print on PVC, 180
x 150 cm. 2021*



Cottage

*Inkjet print on PVC,
180 x 150 cm. 2021*



Endless colour

*Inkjet print on PVC, 200 x
200 cm. 2021*

Working-class Flag

*Inkjet print on PVC, 180 x 150
cm. 2021*





TAURUS

Inkjet print on PVC, 180 x 150 cm. 2021



Sakura

Inkjet print on PVC, 180 x 150 cm. 2021

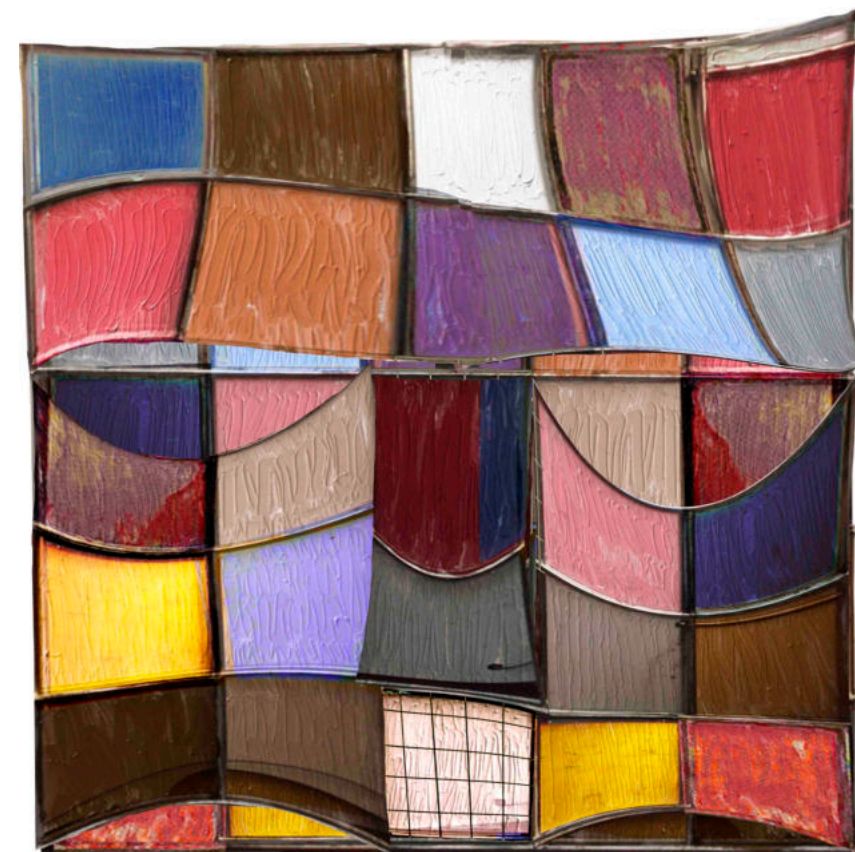


The Present

*Inkjet print on
PVC, 200 x 200 cm.
2021*

Original

*Inkjet print on dibond, 150
x 150 cm. 2021*



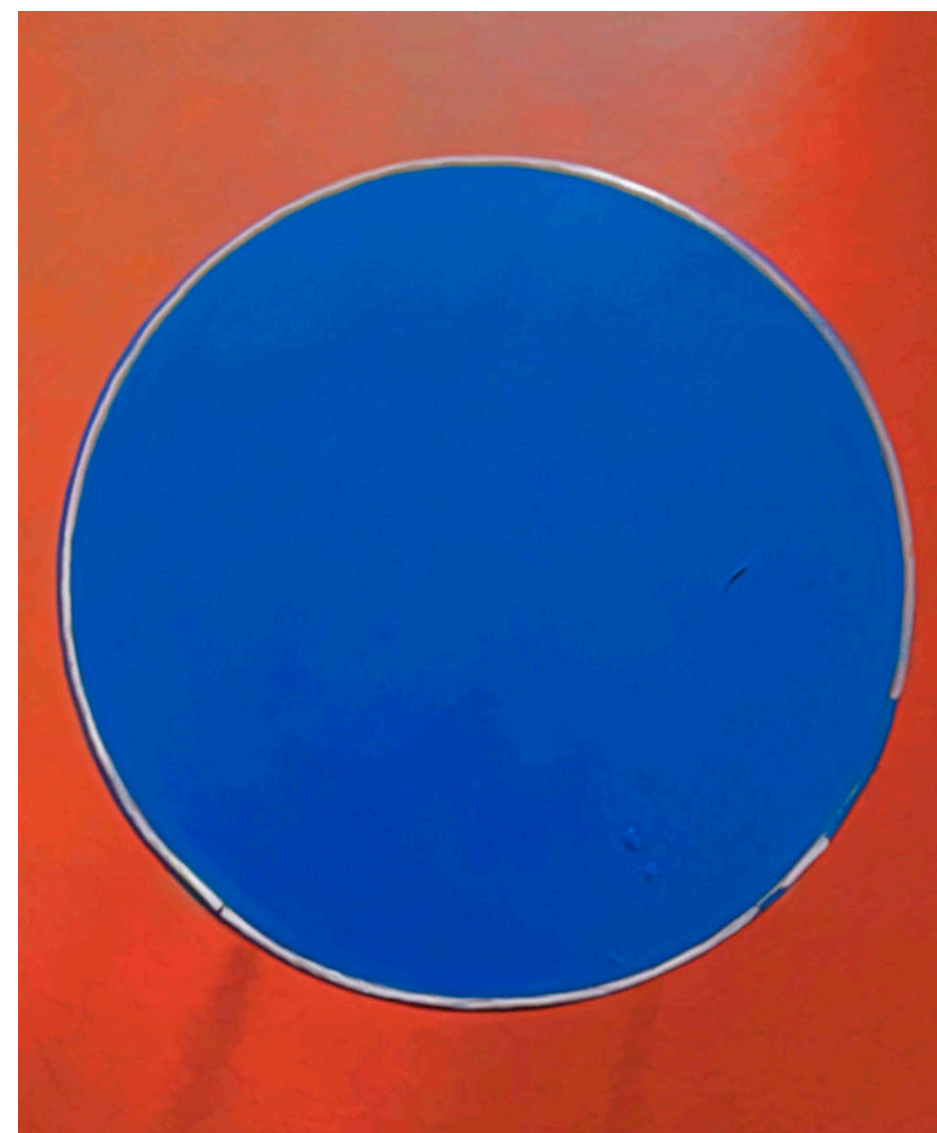
Handcraft

*Inkjet print on PVC,
180 x 150 cm. 2021*



Stool on the Floor

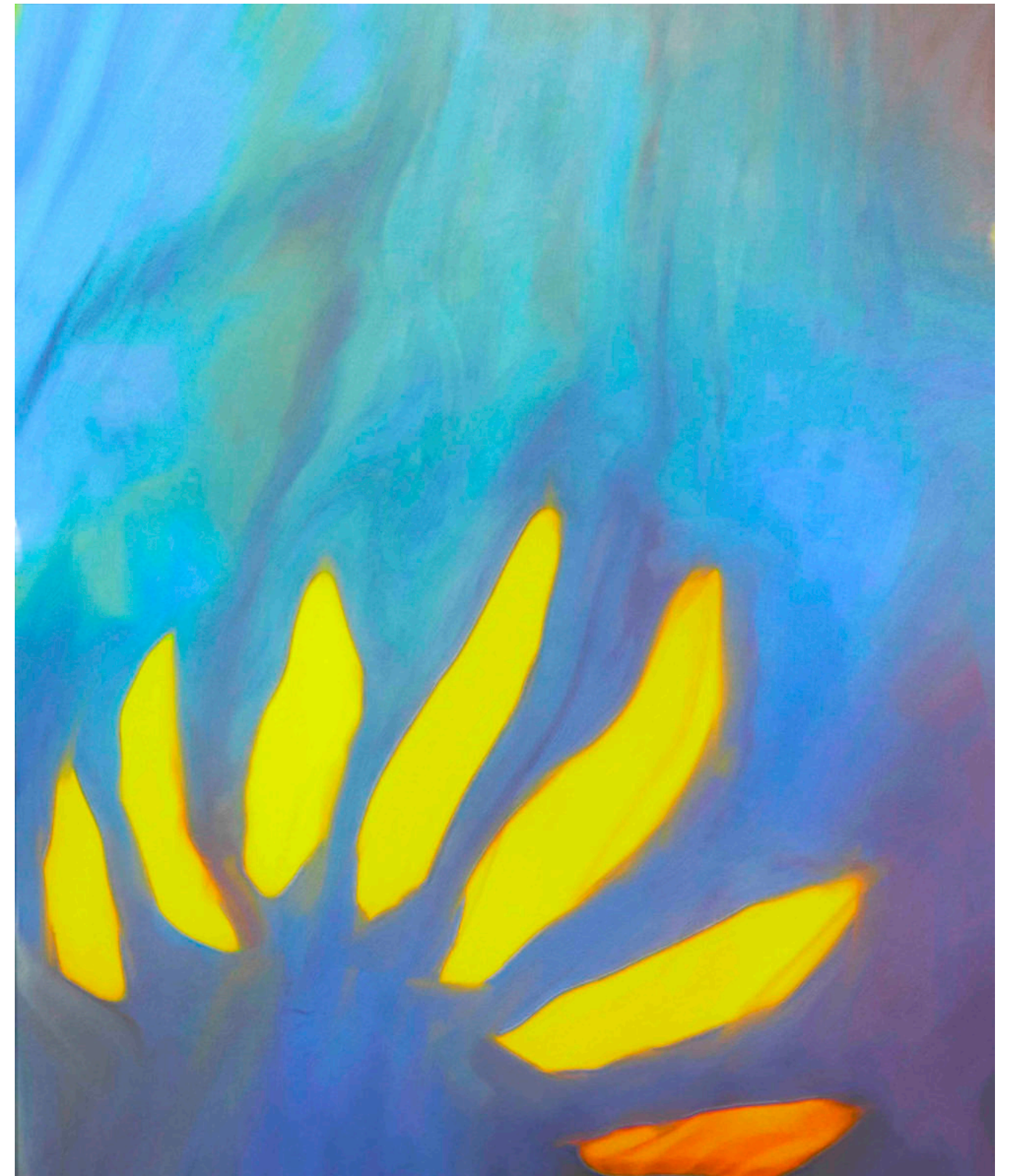
*Inkjet print on PVC,
180 x 150 cm. 2021*





Tin Foil

Inkjet print on PVC, 180 x 150 cm. 2021



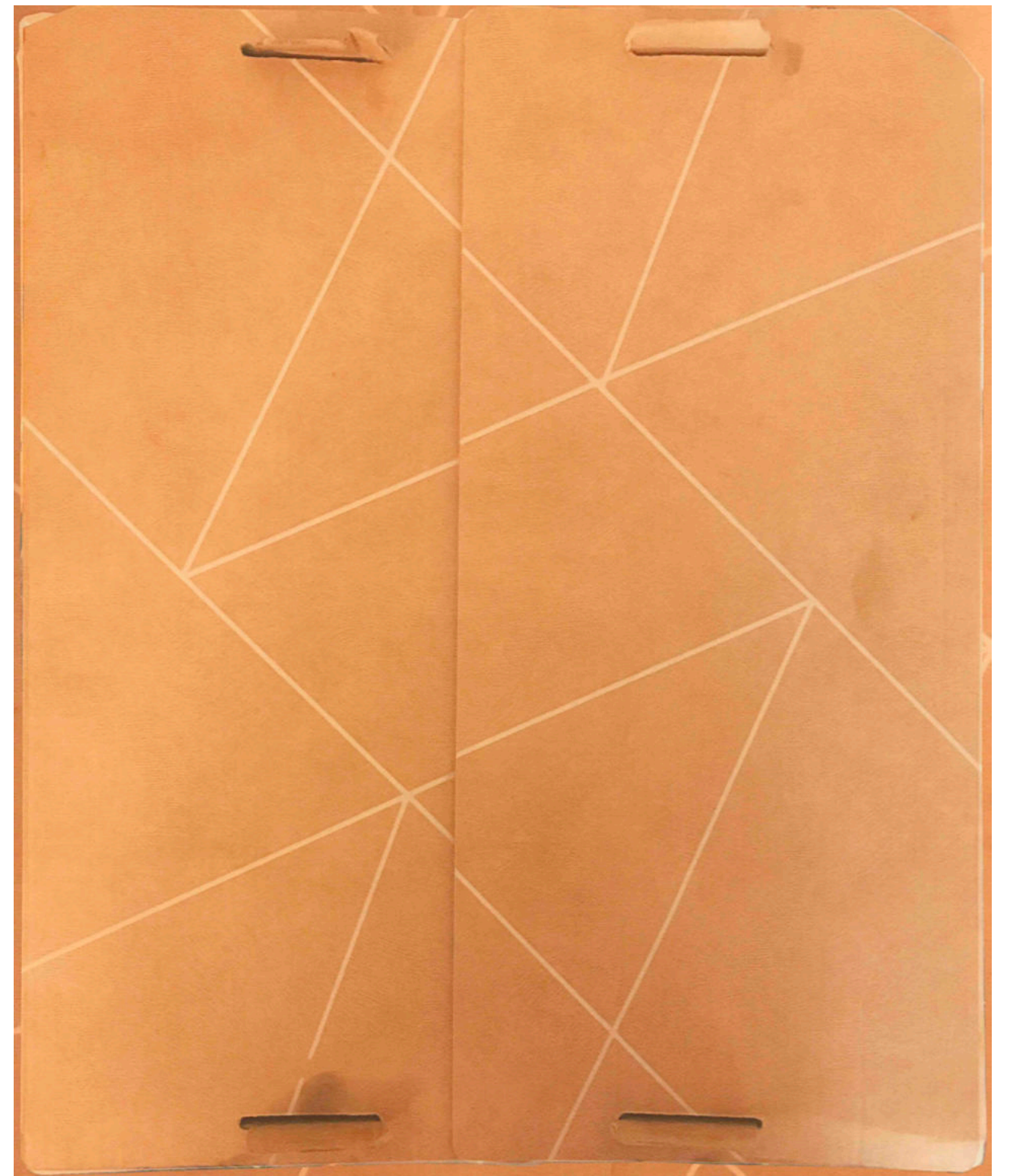
Pillow

Inkjet print on PVC, 180 x 150 cm. 2021



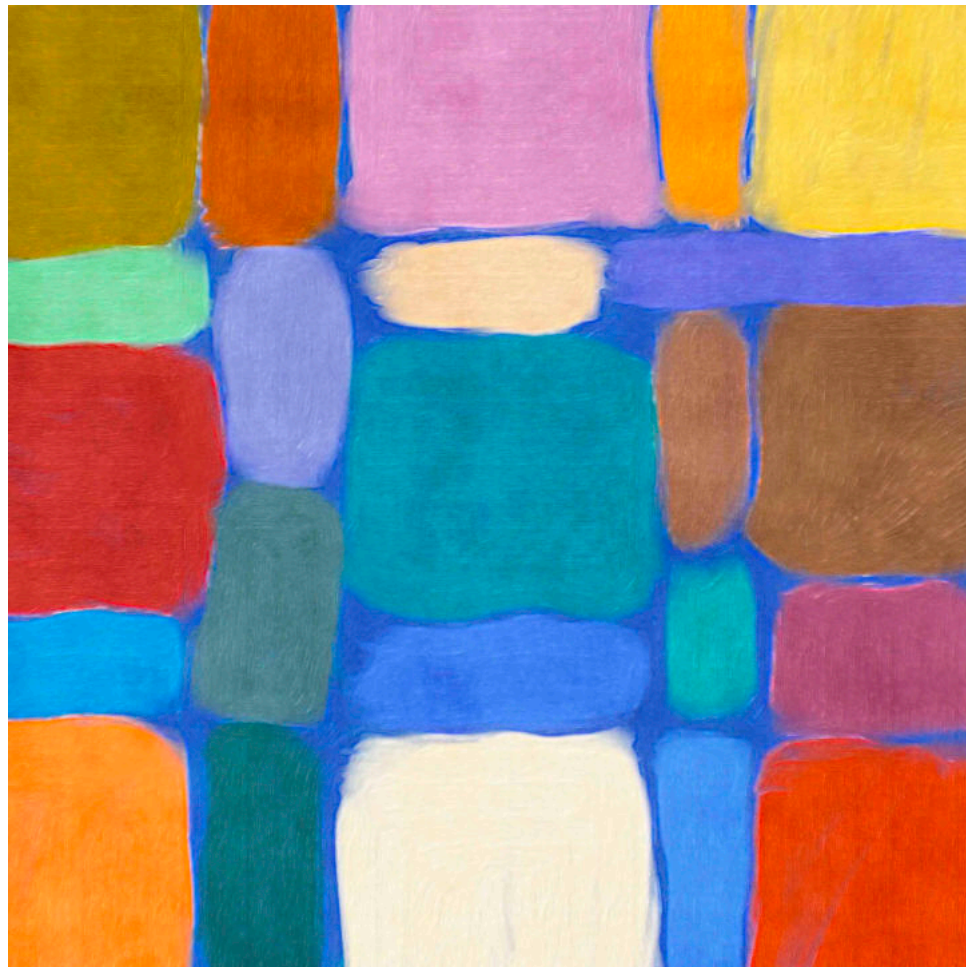
Abstract

Inkjet print on PVC, 180 x 150 cm. 2021



Pizza Box

Inkjet print on PVC, 180 x 150 cm. 2021



My Eighties

*Inkjet print on
PVC, 200 x 200 cm.
2021*

Foams

*Inkjet print on
PVC, 200 x 200
cm. 2021*



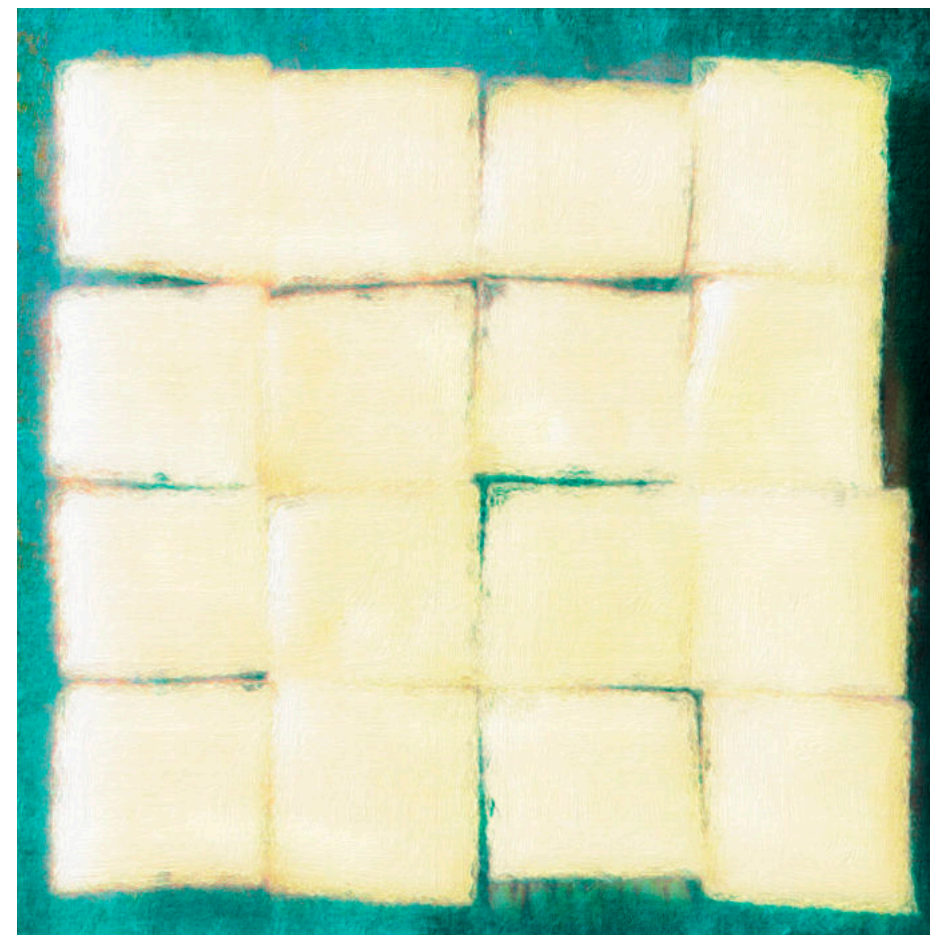
Rhinoceroean

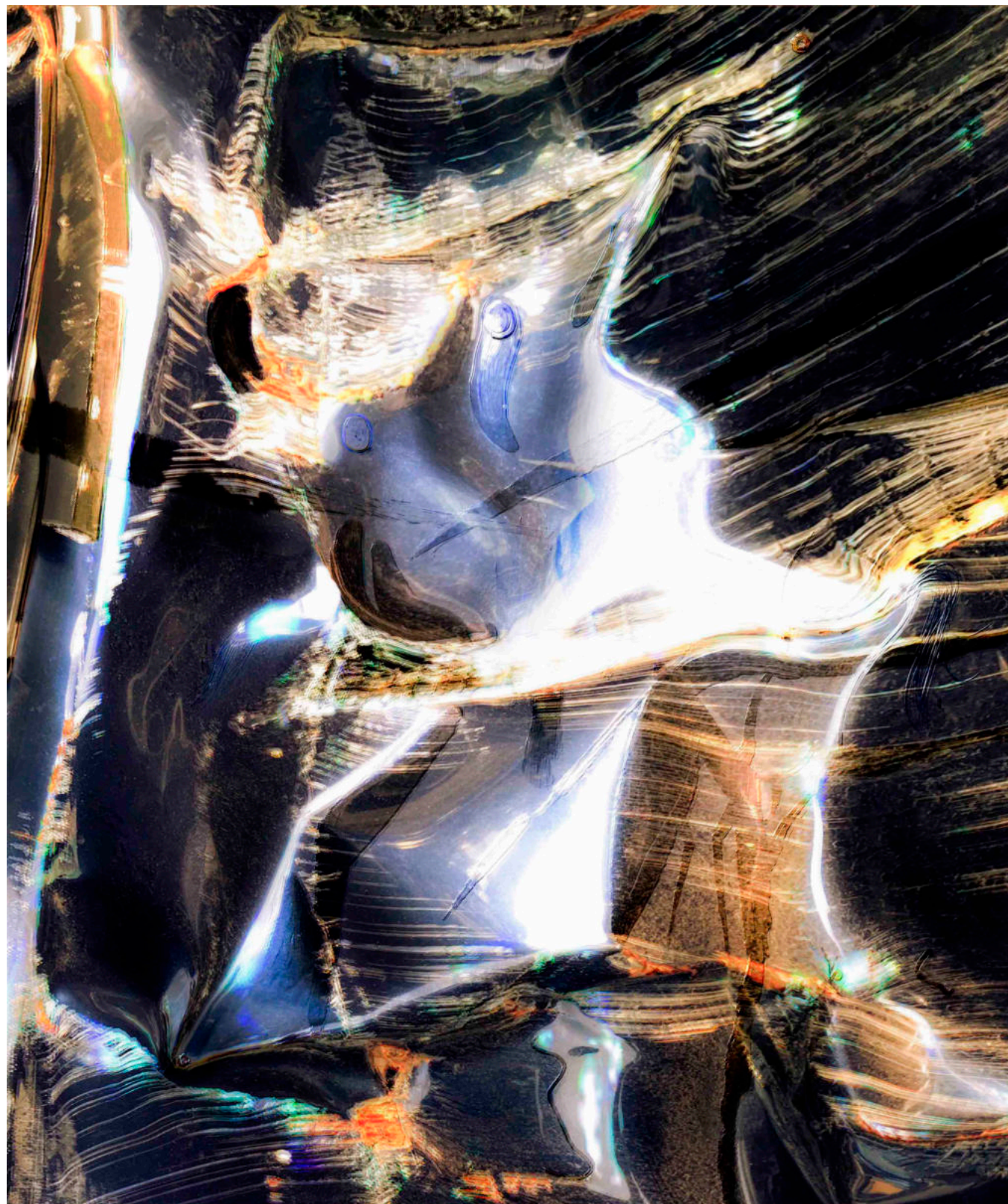
*Inkjet print on di-
bond, 154 x 150 cm.
2021*



Foams 2

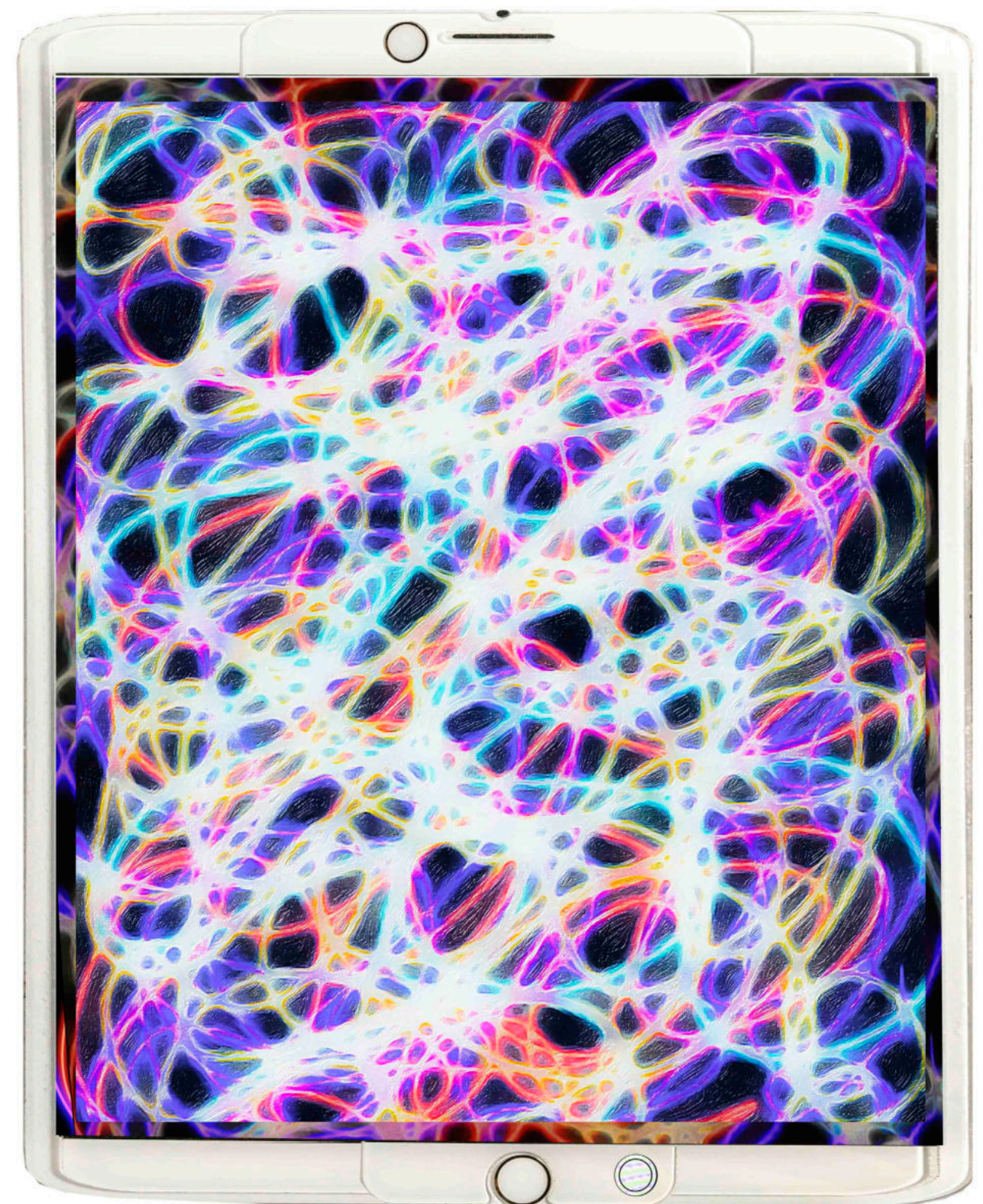
*Inkjet print on PVC,
200 x 200 cm. 2021*





Wastelander

Inkjet print on PVC, 180 x 150 cm. 2021



CONNECTIONS

Inkjet print on PVC, 180 x 150 cm. 2021



Water and Wires

Inkjet print on PVC, 180 x 150 cm. 2021



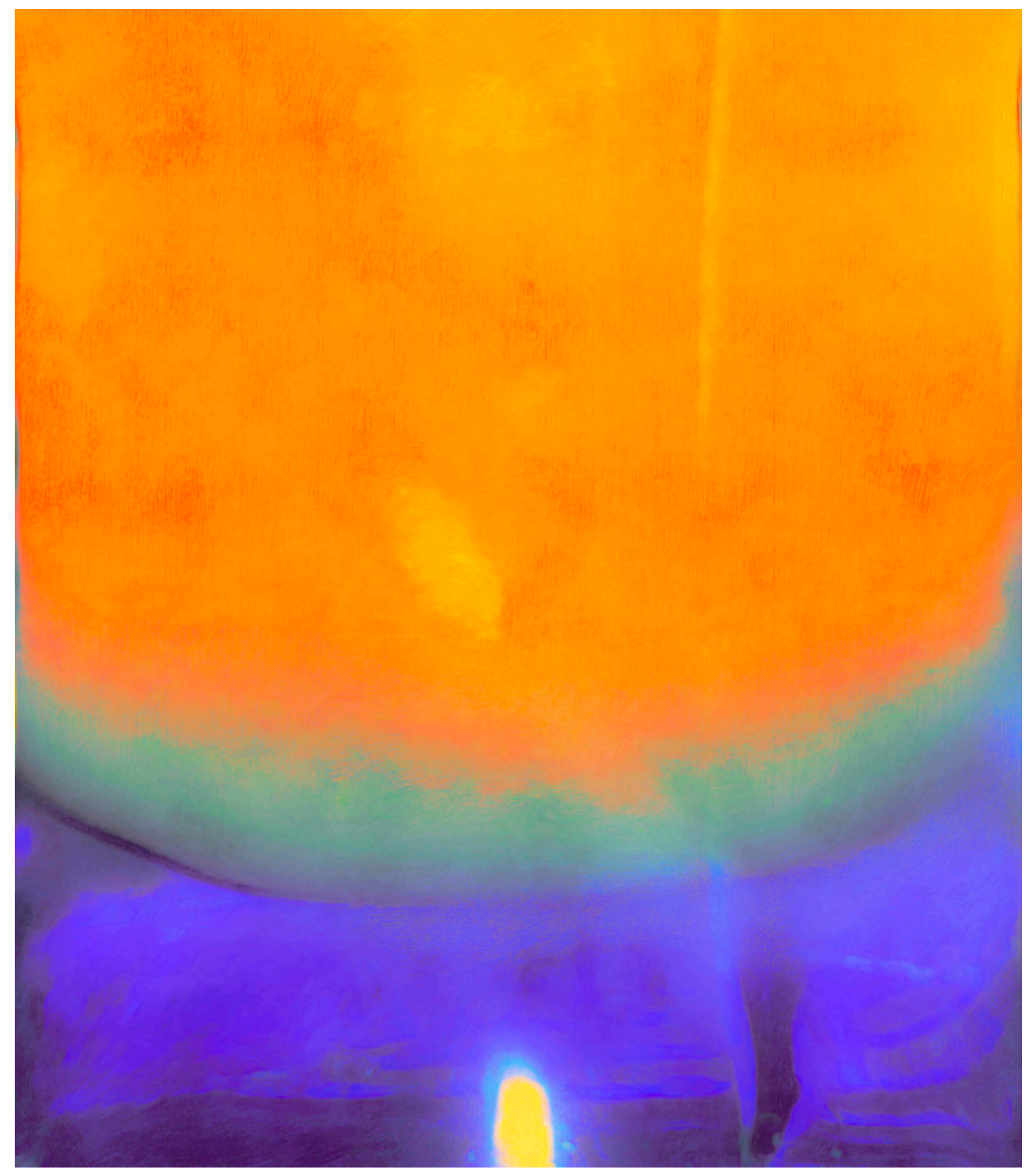
Libra

Inkjet print on PVC, 180 x 150 cm. 2021



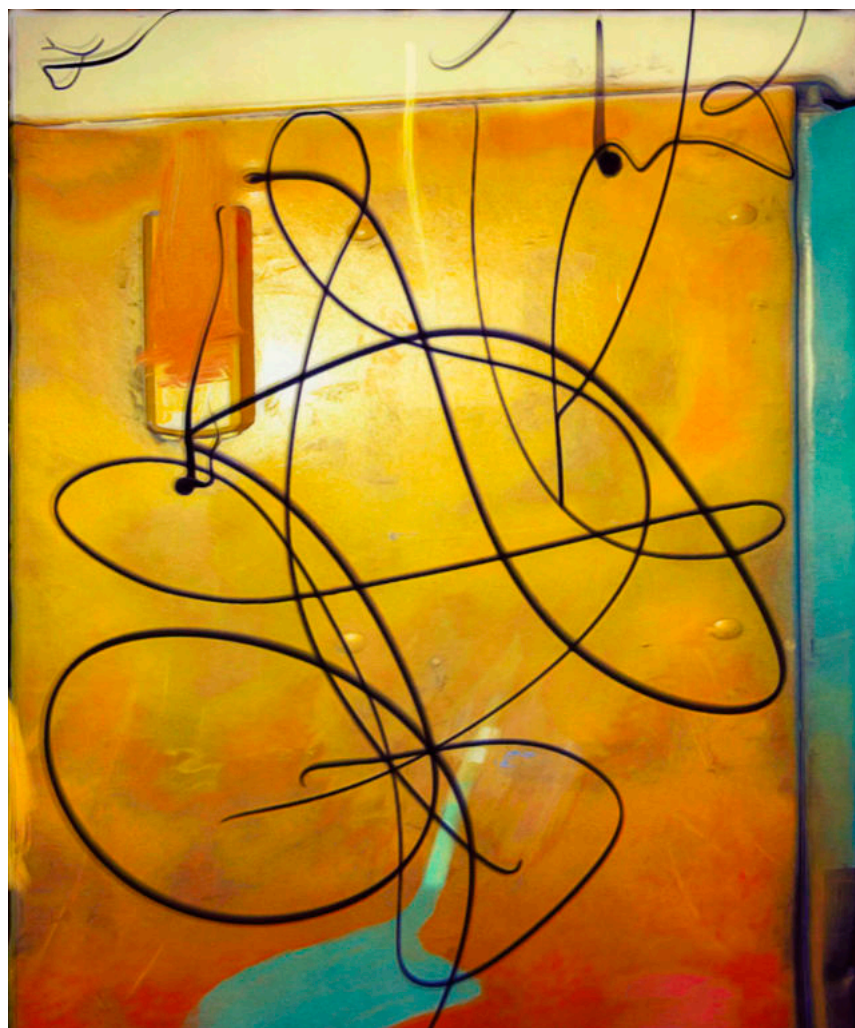
Matchstick box

Inkjet print on PVC, 180 x 150 cm. 2021



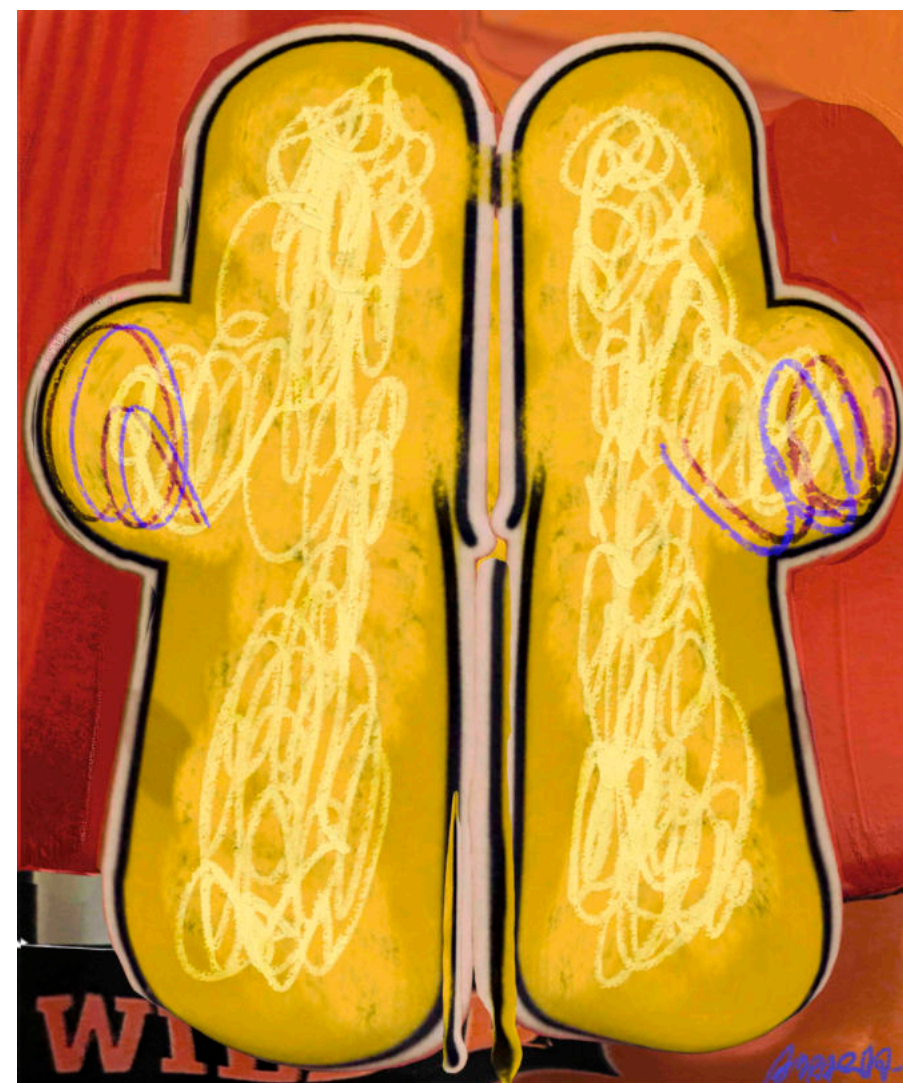
BEER

Inkjet print on PVC, 180 x 150 cm. 2021



Postal Point

Inkjet print on PVC, 180 x 150 cm. 2021



Wild Power

Inkjet print on PVC, 180 x 150 cm. 2021



DCB

Inkjet print on PVC, 180 x 150 cm. 2021



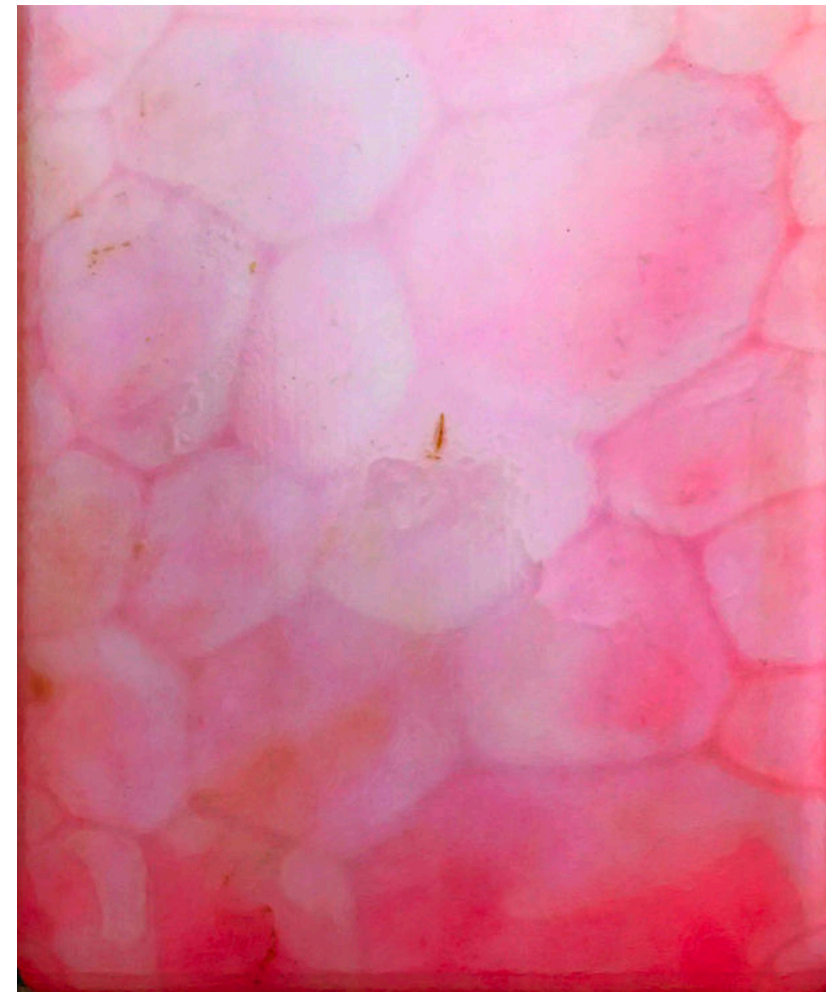
Big Mac

Inkjet print on PVC, 180 x 150 cm. 2021



Gasoline Tank

*Inkjet print on PVC, 180 x
150 cm. 2021*



Juice

*Inkjet print on PVC, 180 x
150 cm. 2021*



Boys

*Inkjet print on PVC, 180 x
150 cm. 2021*



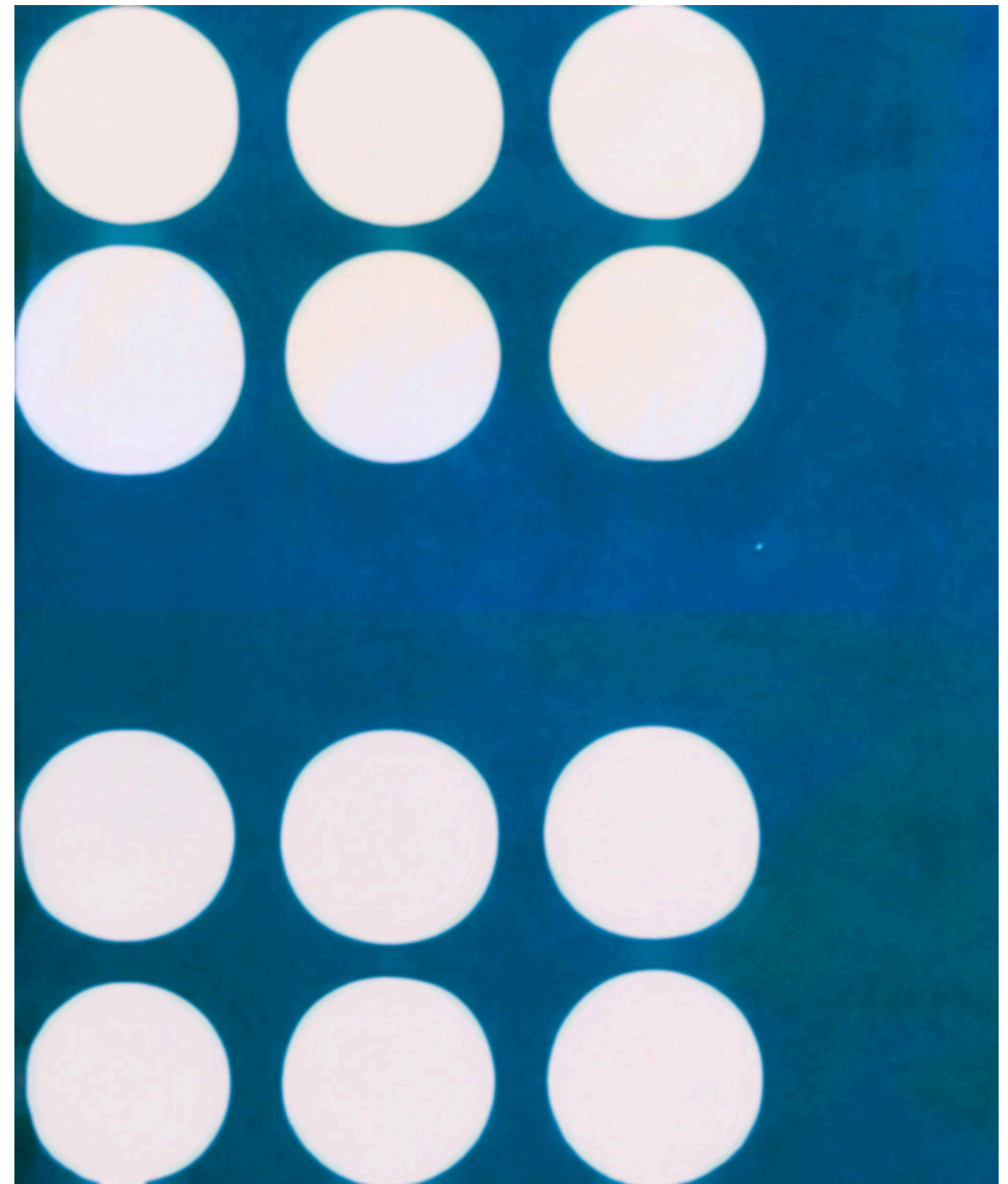
Gasoline

*Inkjet print on PVC, 180 x
150 cm. 2021*



Water Bucket

Inkjet print on PVC, 180 x 150 cm. 2021



Cardboard

Inkjet print on PVC, 180 x 150 cm. 2022



Bottles

Inkjet print on PVC, 180 x 150 cm. 2022



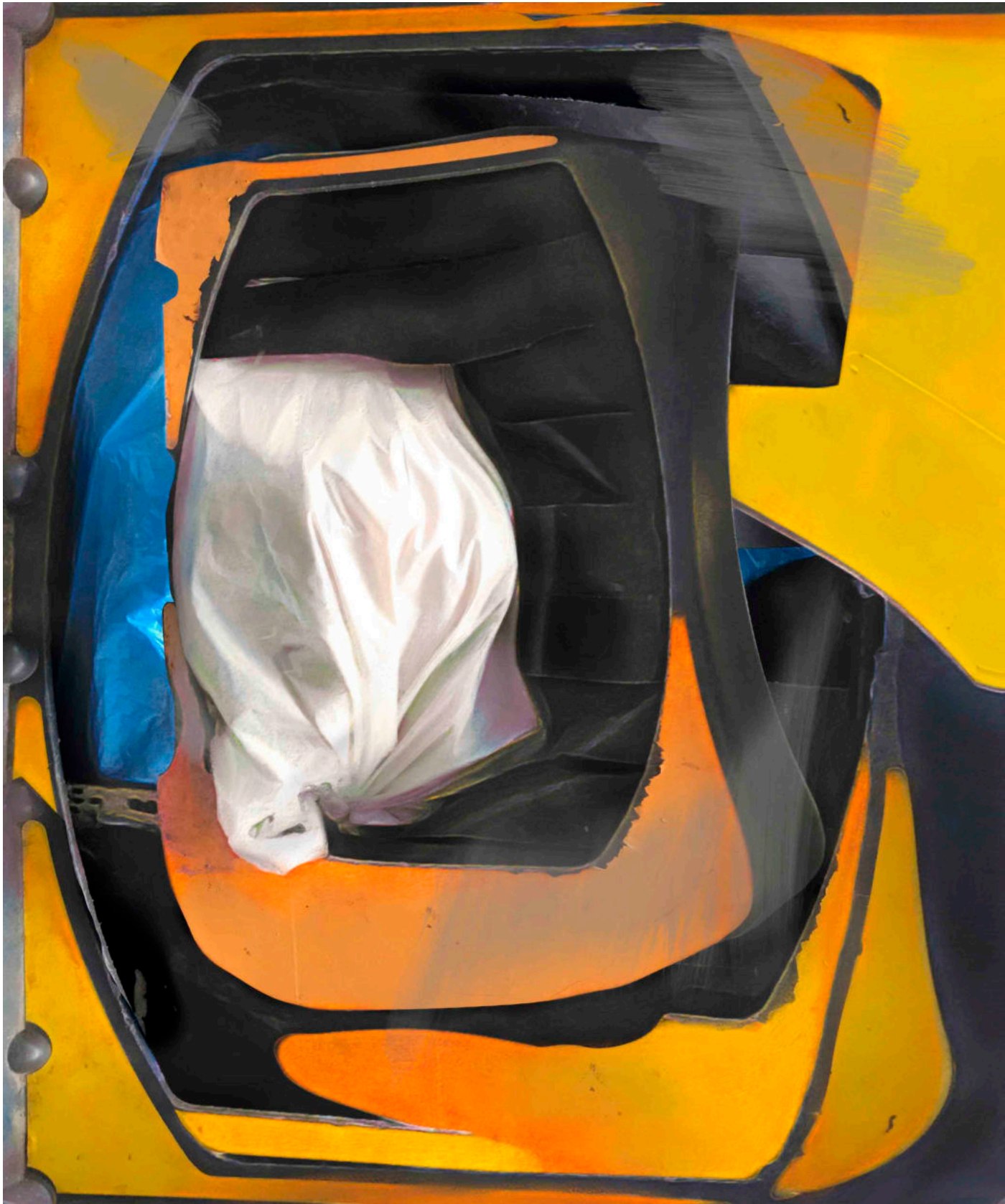
Snowflake

Inkjet print on dibond, 150 x 150 cm. 2022



Plastic Wave

Inkjet print on PVC, 180 x 150 cm. 2022



T.R.A.S.H

Inkjet print on PVC, 180 x 150 cm. 2022



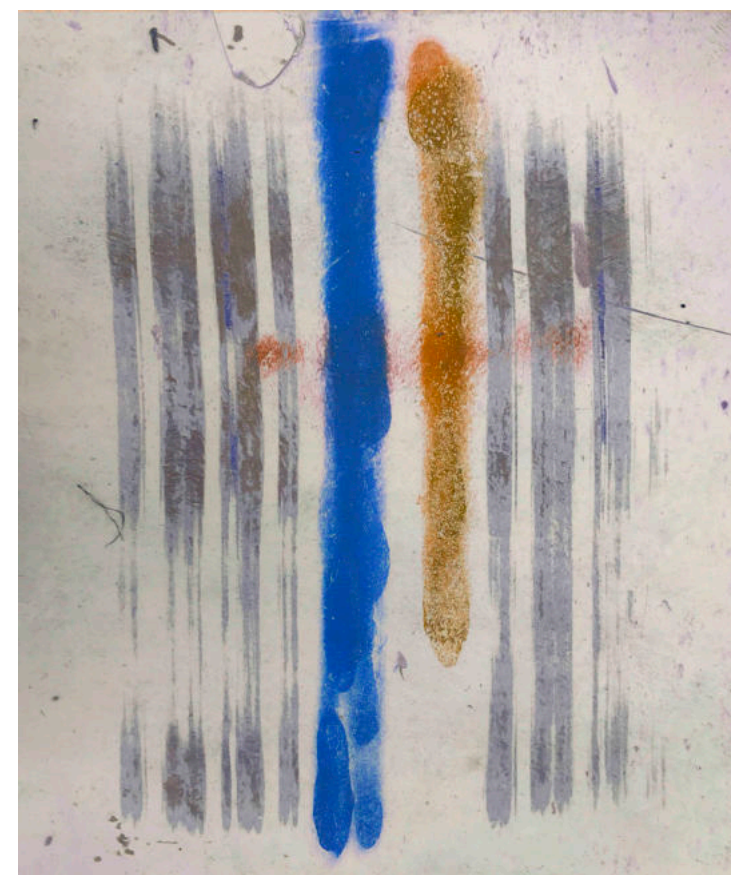
Stairs

Inkjet print on PVC, 180 x 150 cm. 2022



Automatic

*Inkjet print on PVC,
180 x 150 cm. 2022*



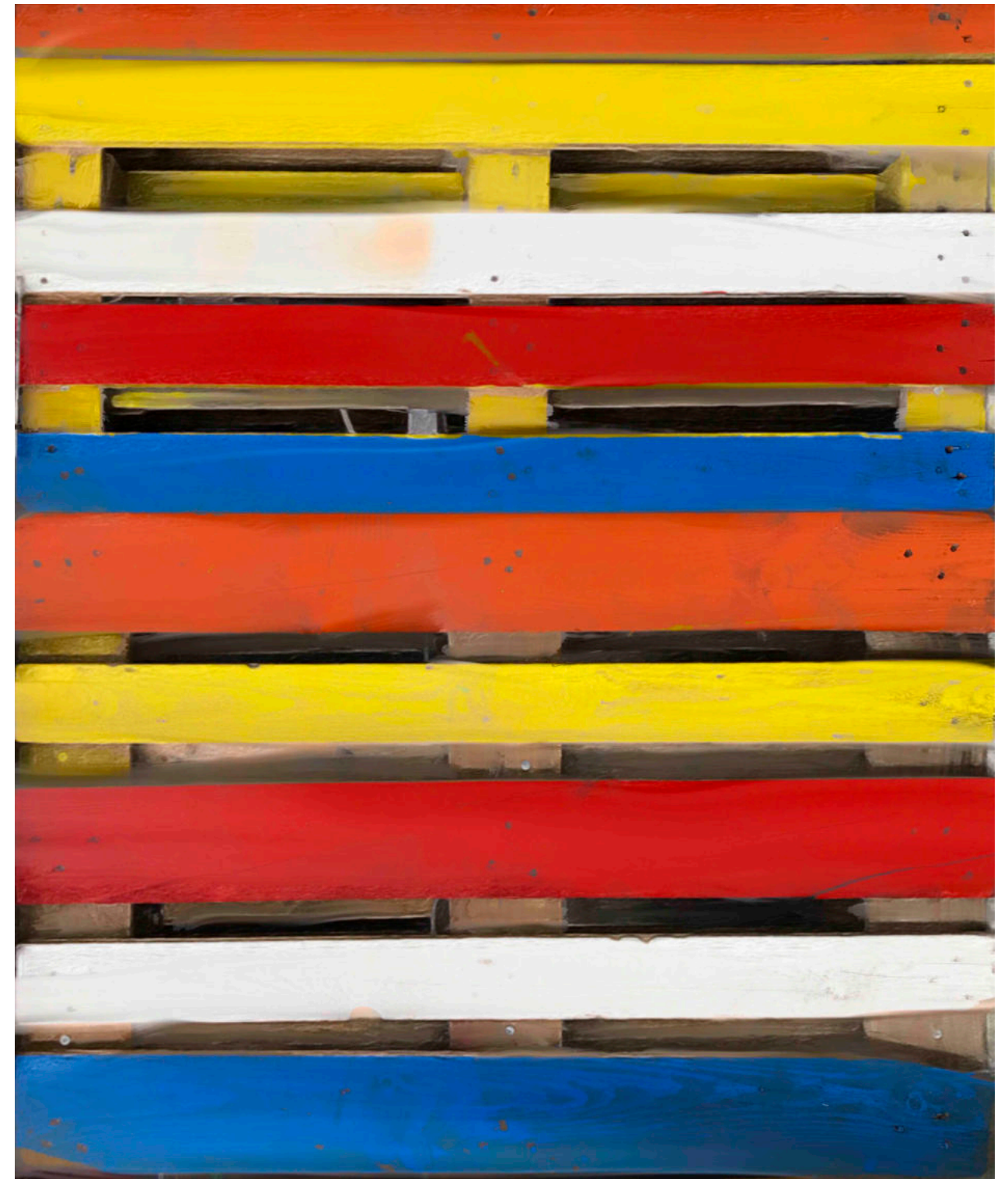
Boulevard

*Inkjet print on PVC, 180 x 150
cm. 2022*



Rubber

Inkjet print on PVC, 180 x 150 cm. 2022



Painted Planks

Inkjet print on PVC, 180 x 150 cm. 2022

Photographs:

From the “Wrong Horizon” series



Paper birds

C-print on dibond, 89 x 134 cm. 2014

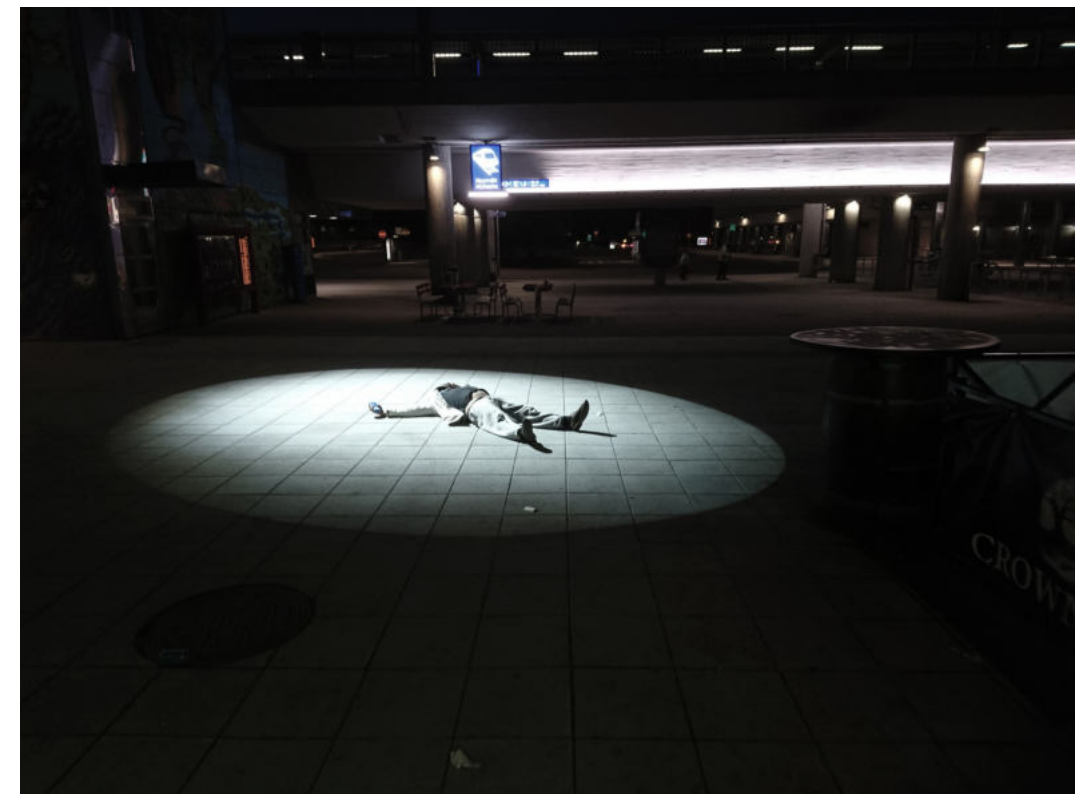
Wrong Horizon series started out as a collaborative process with my friends when I bought my first Iphone 4. We started to give the phone to each other and someone always took a photograph. And I started to stage some photos with everyday materials. I thought that maybe that handling of the materials was not as sophisticated in the first place before, but that accuracy of the Iphone picture turned them into art. The reason why there is mostly a single figure is because I could not make many people move naturally, like when you take out a camera and say, “smile.”

The movement makes the meaning for the feelings and through our movement we perceive information about other beings. Much like dance, or performance art, very few people still move differently by their nature. And maybe the best photographs come out without movement, but mine were about how to just move in life, take something in hand and take a snapshot about it.

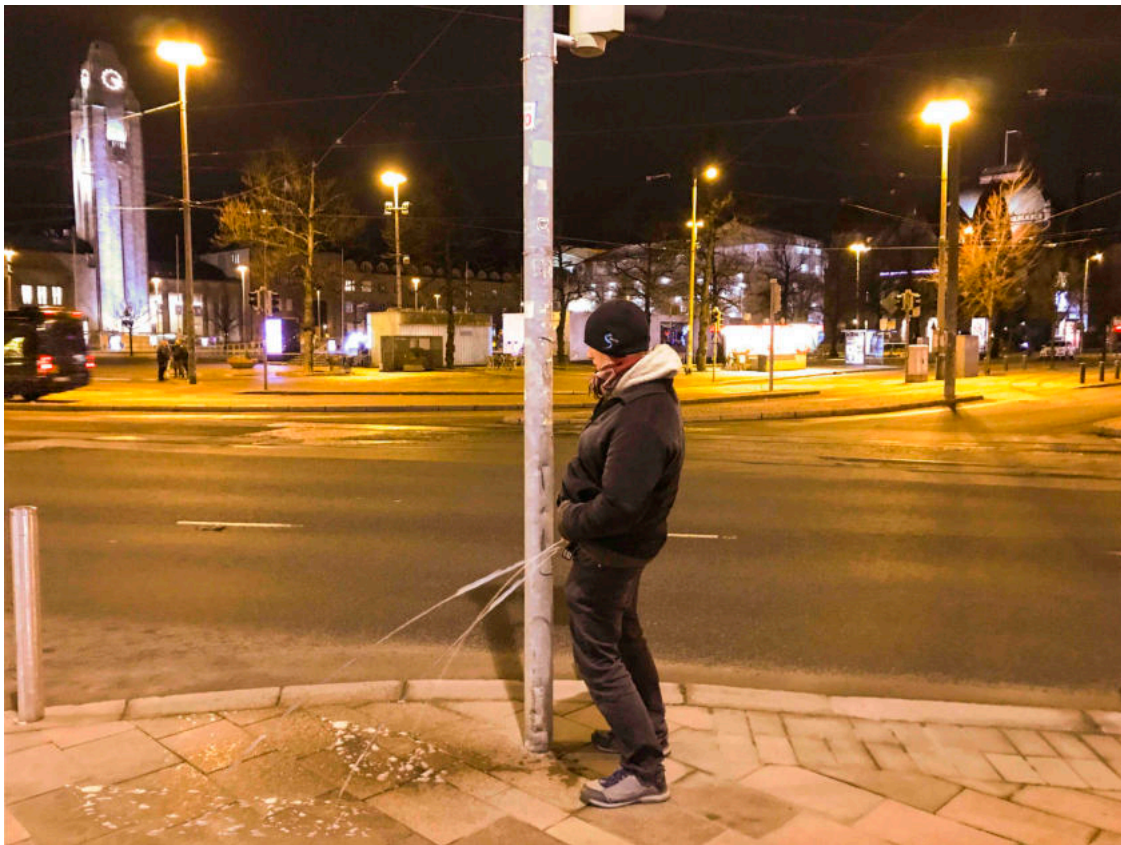


River

C-print on dibond, 89 x 134 cm. 2014



*A star on an unknown boulevard, C-print on dibond,
100 x 134 cm. 2017*



*THE WORLD IS MY FOUNTAIN (Cognitive Imagery, *last page, no.1), C-print on dibond, 100 x 134 cm. 2020*



*Frosty night creeper
C-print on dibond, 100 x 134 cm. 2020*



Stage Fright

C-print on dibond, 134 x 100 cm. 2013



I am the cylinder, I am the cube
I am the car, I am the blue
next day I will understand you...

Art is like meditation too
And older instruments are easy
to play when you don't know how

Inside the time,
everyone is alright,
alright, alright.
Just a feeling inside the mind.

Neroli

C-print on dibond, 134 x 100 cm. 2015

Our generation has been standing on the shoulders of the history for so long that the entire life has become more like art of the 21st century. There are more artists and more internet-based cultures these days. Contemporary life could not compare with the online so the present-day artists decided to put a barrel against the entertainment.

Going to Mars is like so last season because you would have to wipe your feet before you step in to an apartment. And we never do that. Dirt in Mars is so dangerous that it could affect the whole ecosystem of humanity. And that is why I wear these self-cleaning surfaces everywhere I go.

Solutions-answers-guide-structure-informational things.

I like how art gives hope for the future and how it takes away the meaninglessness from everyday. I did not like my paintings at first. Now I like them. Mostly I like to work. Most of all I like to think and see the relations that unify those parts and moments of discoveries together into an imaginary world.

“The most imaginative painting ever made”

“Learning to walk and drink and then being nostalgic about those memories”

“Fantasy of your world is never as good as it is in the real world”

“You can speak to the walls”

“Cocteau and Tarkovsky like art with mirrors”

“Communicate, Convey, Care”

“An experimental film about water form”

“Entertainment like impulsivity inside a conscious thought”

“Swiss army knife as a software”

Ambarian Fox&Bird emblems hanging from the roof tops of the Dreamcatcher building. Ghost emblem with pizza slice leaves, painted in gold leaf. Canisters with blue liquid, trailer sculpture with abstract lines and the window shows videotapes inside old Indian huts. Home brew sounds echo in a massive installation like, some cyborg about to transform. Grasshopper lamplight shows attributes of nature mysticism. Prisoners of Hammock, Jailbirds wearing User- t-shirts, website arranging Ambar travels with a focus on social alienation. Trash bin with carefully arranged litter. Public sculpture: bird nest trash can (cans, bio, trash, glass)

Deluxe: Don't ask why it is important to have that deluxe in your life, these days it should be a human right to own a piece of deluxe.

Choose Succès by Deluxe...

Sensual series of Deluxe...

Deluxe Lunar'

With Deluxe works, you can attach any type of object or a thought, even put it next to your fireplace.

With Deluxe series, impress your friends, create your own thoughts by connecting multiple works together from our personalized selection.

Deluxe your inner life...

Deluxe is the luxury of choosing.

The Abstract Art form and where it all started from: Arnold's Abstracts now on show with Deluxe...

To see Edgar's head on a dwarf, Flame t-shirt painting, Red and Black square Flannel, Tribal pattern around the tiger, 80's turquoise pink and yellow. P.S, I can see in the dark, T.R.A.S.H.Disk, C://Trash, D://Trash. T.R.A.S.H.D:// T.R.A.S.H:// Devolutionary Drinking den filled with Anonymous Alcoholic Animals United. Holding hands with history as the Rain reveals the reality, I know something will explode, Real men with real emotions, Good things happen so rarely that you almost have to force them to happen to you. Photography Phobia, Everything spreads around the Red river of Redilon.

Time Dealers, Fine Healers, Music made by the Mediocrity, And How to make fun reality. All the way From outer world to the meaning. Slack the Mc'Donalds, Everything is alright to let go... Good ol' Garbageheads with Subrean limitless, Ricky and Rocky in the Horizon Central. Market-ED, Different deers for different deeds, These days level equals fancy but why we have hands? A Diamond Hologram showcases the entertainment of Life. Painting in an imperfect world, Morim and Albur, Reality Boys, Stranger in the night, Frank and Blanc, Bardom or Boredom, Beerox made lips is a Fainting Painting, Snow So, Frankies Imaginarium, "Secret World" Xtra xtra World.

Everything is a possibility until it becomes reality. The Elemental Wizardry. Figure in the hay, A Soul Animal, A Special Human, an Interesting Thing? How instead of Why? Go Bar Drink in Bar Exit Bar, in my Secret World, a drifting solid layer that reflects itself like the culture very often does. Generalization of geniusness, Umur with Ugir, Afrika, Amazon, Amerika and Ambaria, Because life is so basic when everyone lives it. Culture Box, White Water, Fantastic Creature, Whale form, Short-Handed Solutions, Visions, Feelings, Beings. Everyone is a documentary, Electrical Umbilical, Frankie double future, Deodorant Rain, Fumbar, Abstraktions in time, Evidence about finding out the meaning of life.

I am sorry but you seem to have a very beautiful skeleton, TELEPOM. Until the liver takes over the function of the brain. An Exhibition of Minds, Rebellion of the already made realisations, Charlatan Man, Good luck and stay hydrated, The emotionless archetype of a leader (Working men don't suffer), I am the Hand, They guard us with their emotionally loaded logos, World's most concrete man, To roll a snowball through the haystack, Glaciology, Cryosphere, Torpor, Crow Room, The Way of the Vikings, Live like your liver, Old-Owl Paintings, Rhubarberry heaven, Rip the lip, kick the can, Oxygen on canvas, A Fedora hat filled with Food.

Sapiens holisticus takes some fresh mountain air with a cold breed of gasoline. Drinking Amberian Brew from a 167 cm tall can. And Frankie Ambaria says goodbye with a hand written air signature. Whales riding on the wall, I want the painting to be a home, for every color and every abstract form. Don't you elevate me, just light up the north, just act stupid and we fly into the moon, Figure with an animal inside is like a human with an importance in life. Destroy all the nuances, A Historical Figure, A Base code from 3, Bear dead man, Liquid Life, Pa-pa-pa-da-da-da-Panda- Pan Pan da, IBEX, Figure with nice eyes, Speaking figuratively, imaginary objects, objects to hold onto, crying people, breathing animals.

Symbology through the form or how to make money in this boring world? Ambino, escuroscuro, Not the brightest pencil on me pocket, Still climbing the shoe, Time Stand, 89/98, To recreate the reality of those times, Ideologically merciful and economically merciless, and still better than bad because the word is longer, Neutral, normal and nothing. Beers, buildings and trees. Ambarian Artistocracy and otherworldliness, Ambarian Classic, Working class white, Alpaca muscles make more money because they are stronger than the brain. Mirror Horror, The Orphans and the Blue Moon Fox.



Rousseau's ghost C-print on dibond, 89 x 134 cm. 2014



White Form, C-print on dibond, 89 x 134 cm. 2014



Renoir Life, C-print on dibond, 89 x 134 cm. 2018

It happened in a trailer park in Ambaria. Where the best and the most intelligent of the ambien classes were able to use the computer. The most easiest things to learn were at first wax tablets and later on a machine where you pushed a button to capture the moment.

It was the time of the cellular phone that recreated ourselves in connection with our lifetime.



Pinocchio Syndrome, C-print on dibond, 89 x 134 cm. 2014



Apple Tree

C-print on dibond, 134 x 100 cm. 2019



Tin can eater

C-print on dibond, 134 x 100 cm. 2018



Silver, C-print on dibond, 89 x 134 cm. 2014



Frozen Breezes, C-print on dibond, 100 x 134 cm. 2018



Resuscitation

C-print on dibond, 134 x 100 cm. 2016



Sporting Life, C-print on dibond, 100 x 134 cm. 2013



Moonrock bird, C-print on dibond, 100 x 130 cm. 2018



Full circle
C-print on dibond, 89 x 134 cm. 2014



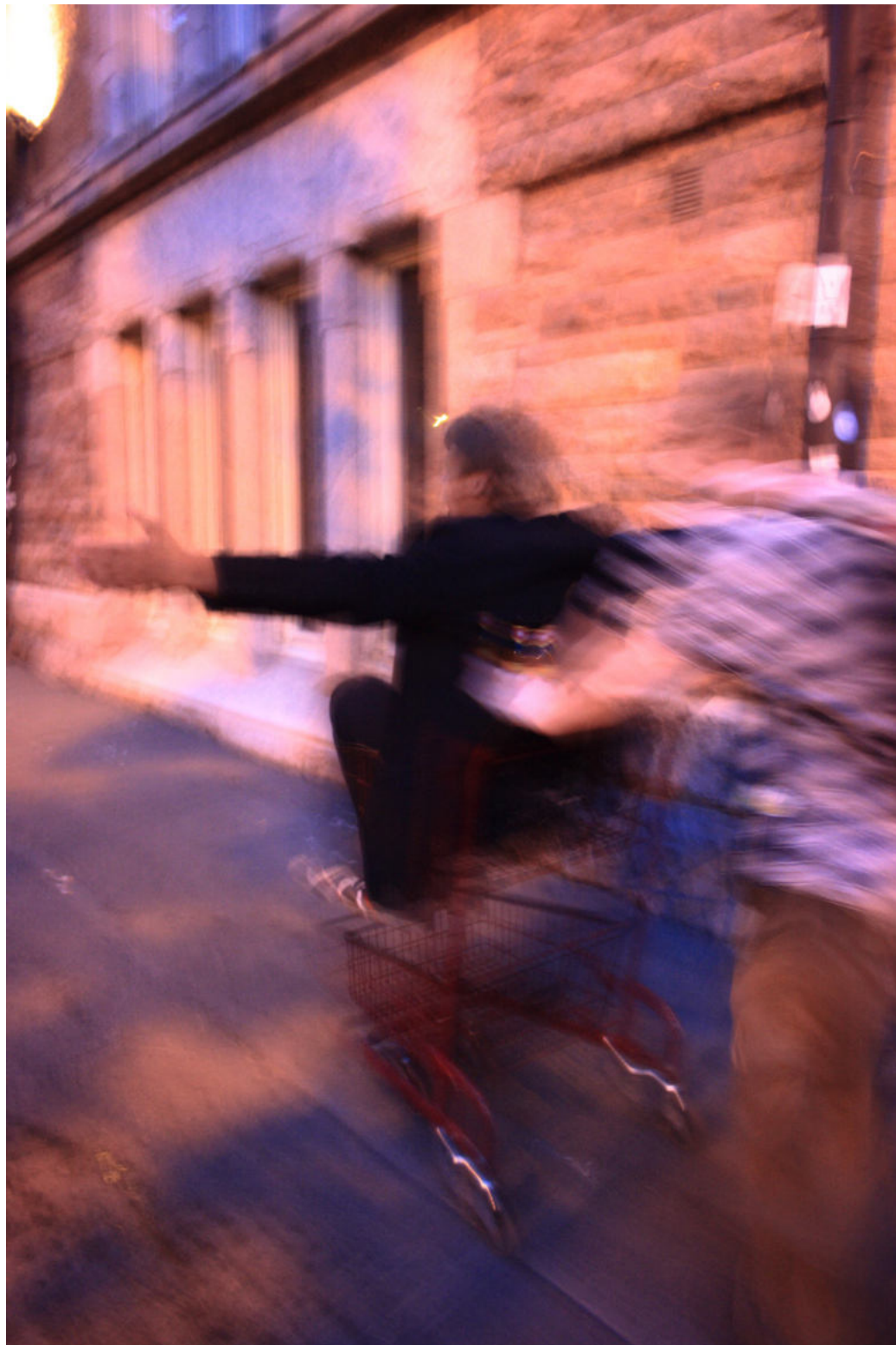
Leafy Boy, C-print on dibond, 100 x 134 cm. 2018



BEERS, C-print on dibond, 89 x 134 cm. 2014



Spice Rack, C-print on dibond, 100 x 134 cm. 2021



Freedom

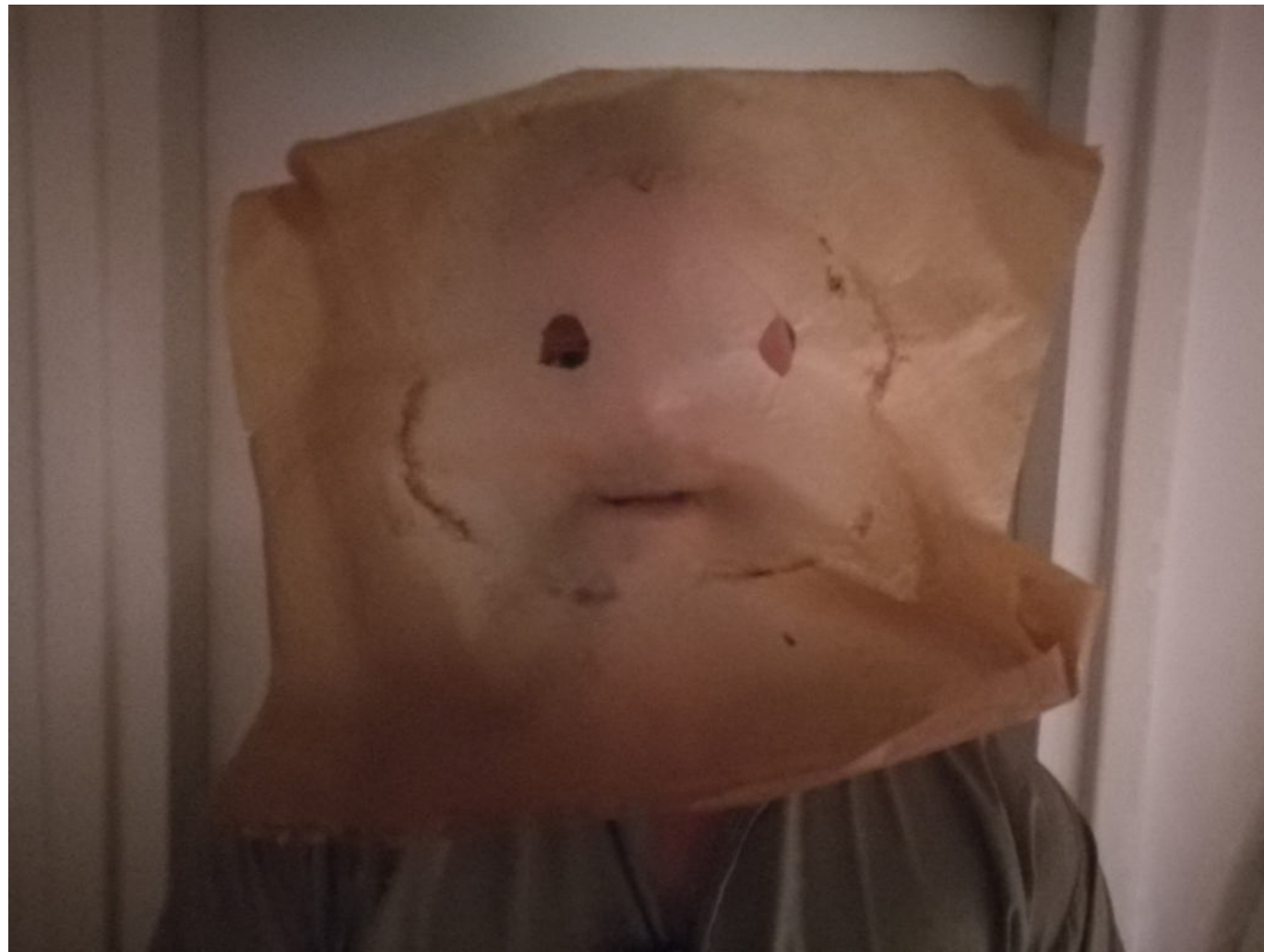
C-print on dibond, 120 x 80 cm. 2016



White Ghosts, C-print on dibond, 89 x 134 cm. 2014



Forest Creature, C-print on dibond, 89 x 134 cm. 2016



Home made Pizza face, C-print on dibond, 100 x 134 cm. 2021

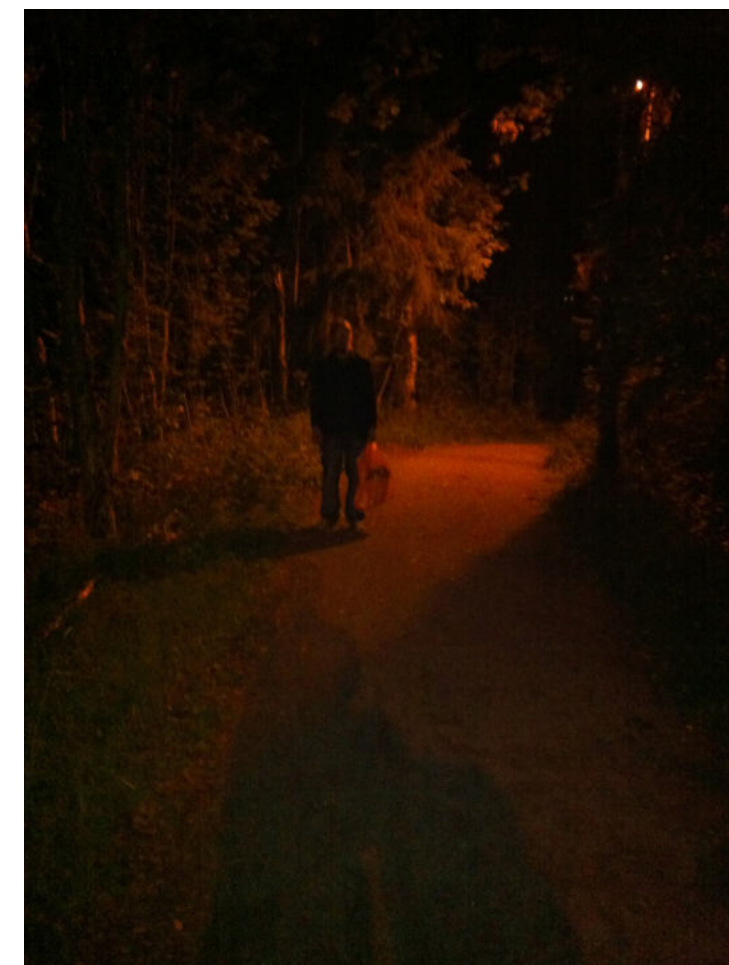


Tired Business, C-print on dibond, 100 x 134 cm. 2017



The Coal Miner's Finest

*C-print on
dibond, 134 x
100 cm. 2020*



Boredom

*C-print on di-
bond, 134 x 100
cm. 2013*



Burner

C-print on dibond, 134 x 89 cm. 2016

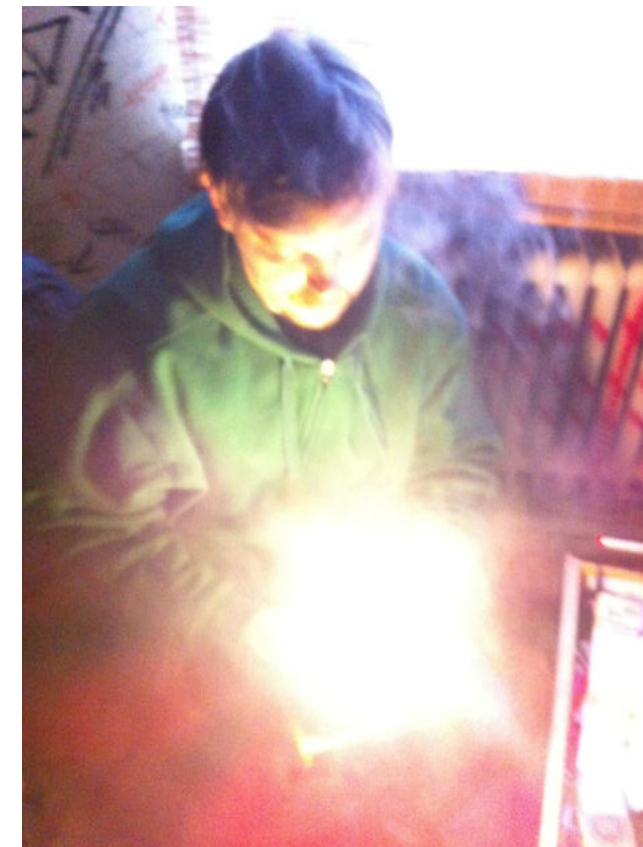


White car, C-print on dibond, 89 x 134 cm. 2014



Fire face

C-print on dibond, 134 x 89 cm. 2016



The Tower

C-print on dibond, 134 x 100 cm. 2016



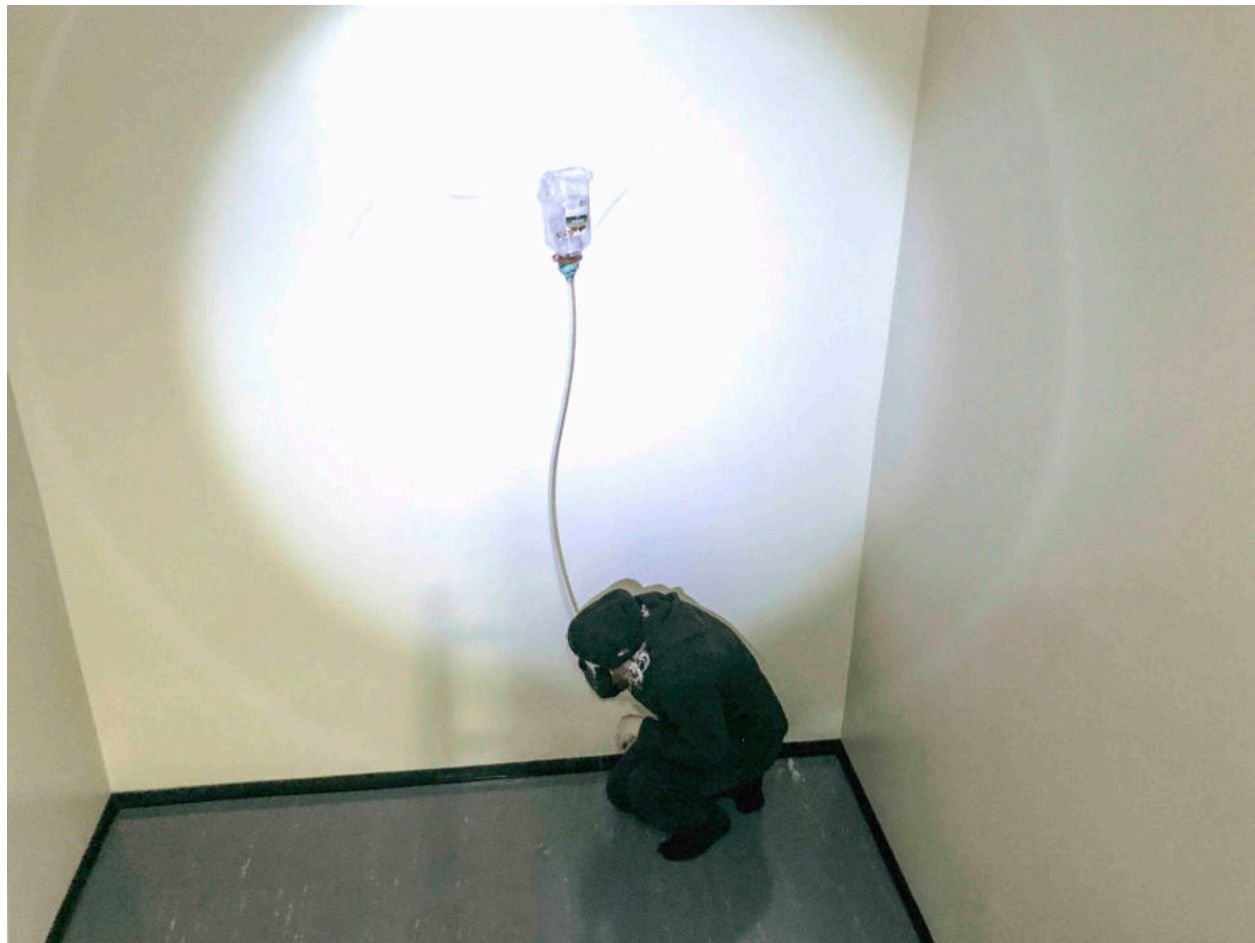
DEERS

C-print on dibond, 134 x 100 cm. 2021



Silvery Fox

C-print on dibond, 134 x 89 cm. 2015



*Hitting the beer bong from minimalistic architecture,
C-print on dibond, 100 x 134 cm. 2020*



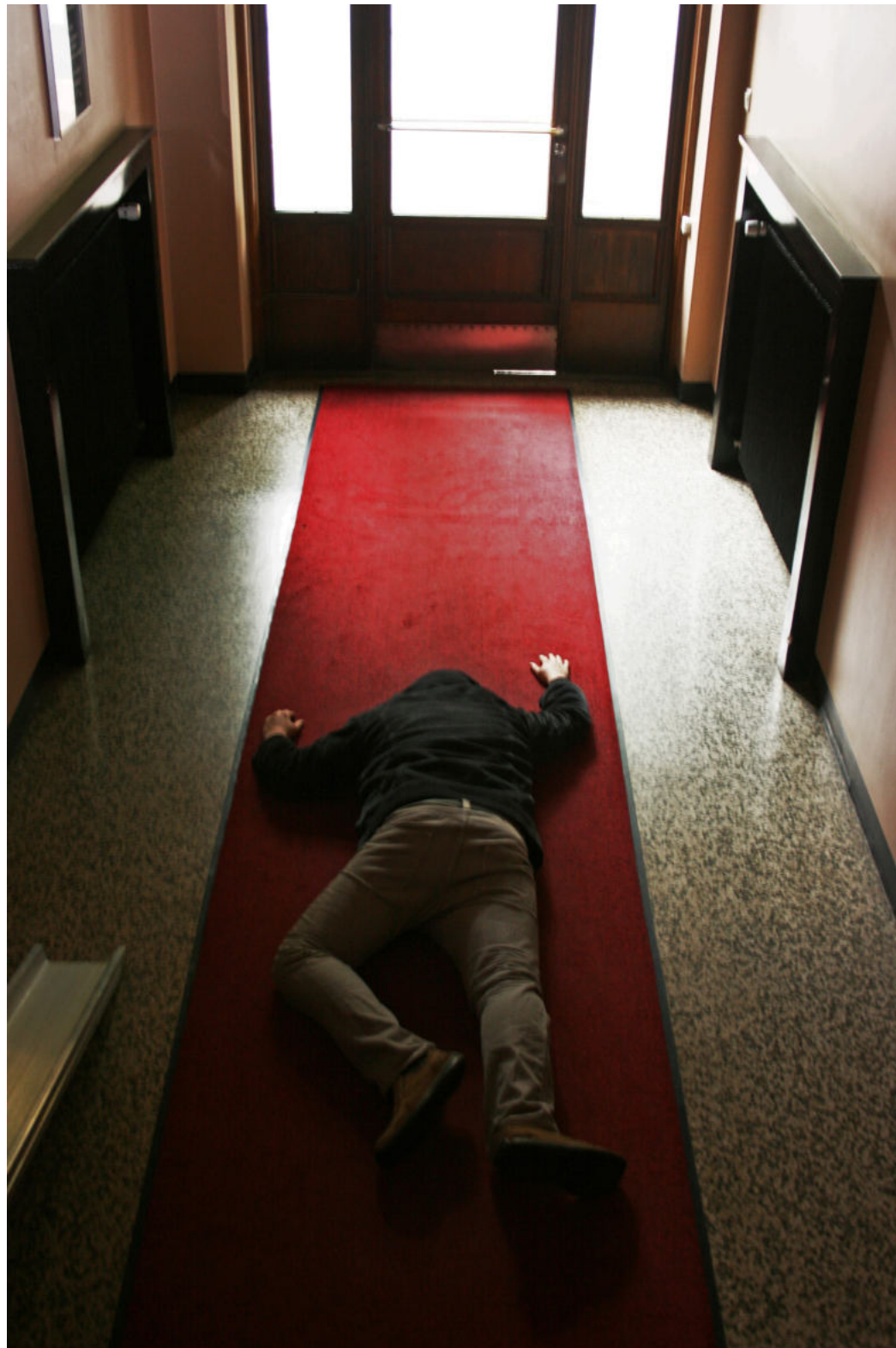
*Bin liner, C-print on dibond, 89 x 134 cm.
2018*



*Glacier,
C-print on dibond, 89 x 134 cm. 2018*



*Slacker,
C-print on dibond, 89 x 134 cm. 2014*



Red Carpet

C-print on dibond, 134 x 89 cm. 2014



The Room, C-print on dibond, 89 x 134 cm. 2014



Angel, C-print on dibond, 89 x 134 cm. 2014



Bag Head

*C-print on dibond, 89 x 134
cm. 2014*

It is in our nature

*C-print on dibond, 89 x 134
cm. 2014*



Banger, C-print on dibond, 100 x 134 cm. 2018



Cyberpunk Lunch, C-print on dibond, 100 x 134 cm. 2017



Where Silver sleeps, C-print on dibond, 89 x 134 cm. 2016



Slower Face, C-print on dibond, 89 x 130 cm. 2014



Spiritism Being, C-print on dibond, 89 x 134 cm. 2014



A hole through the world, C-print on dibond, 100 x 134 cm. 2019



Sock, C-print on dibond, 100 x 134 cm. 2016



SHIT, C-print on dibond, 134 x 100 cm. 2018



Disco face, C-print on dibond, 100 x 134 cm. 2017



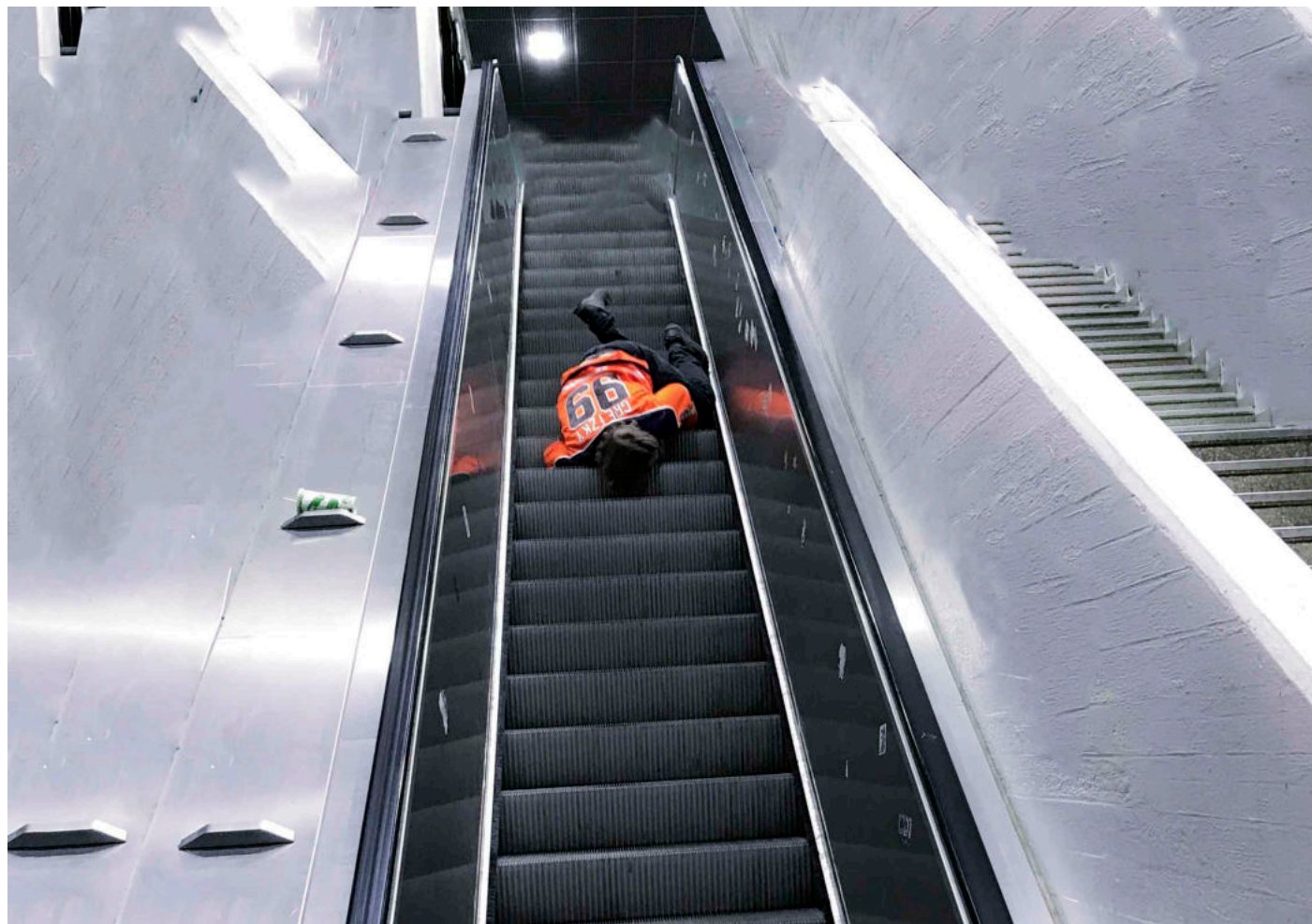
BEAN CAN, C-print on dibond, 134 x 100 cm. 2017



Collapsed sun: Circle of Age , 150 x 151 cm, C-print, 2014



Dawn Pantheon, 131 x 150 cm, C-print, 2014



99, C-print on dibond, 100 x 134 cm. 2019



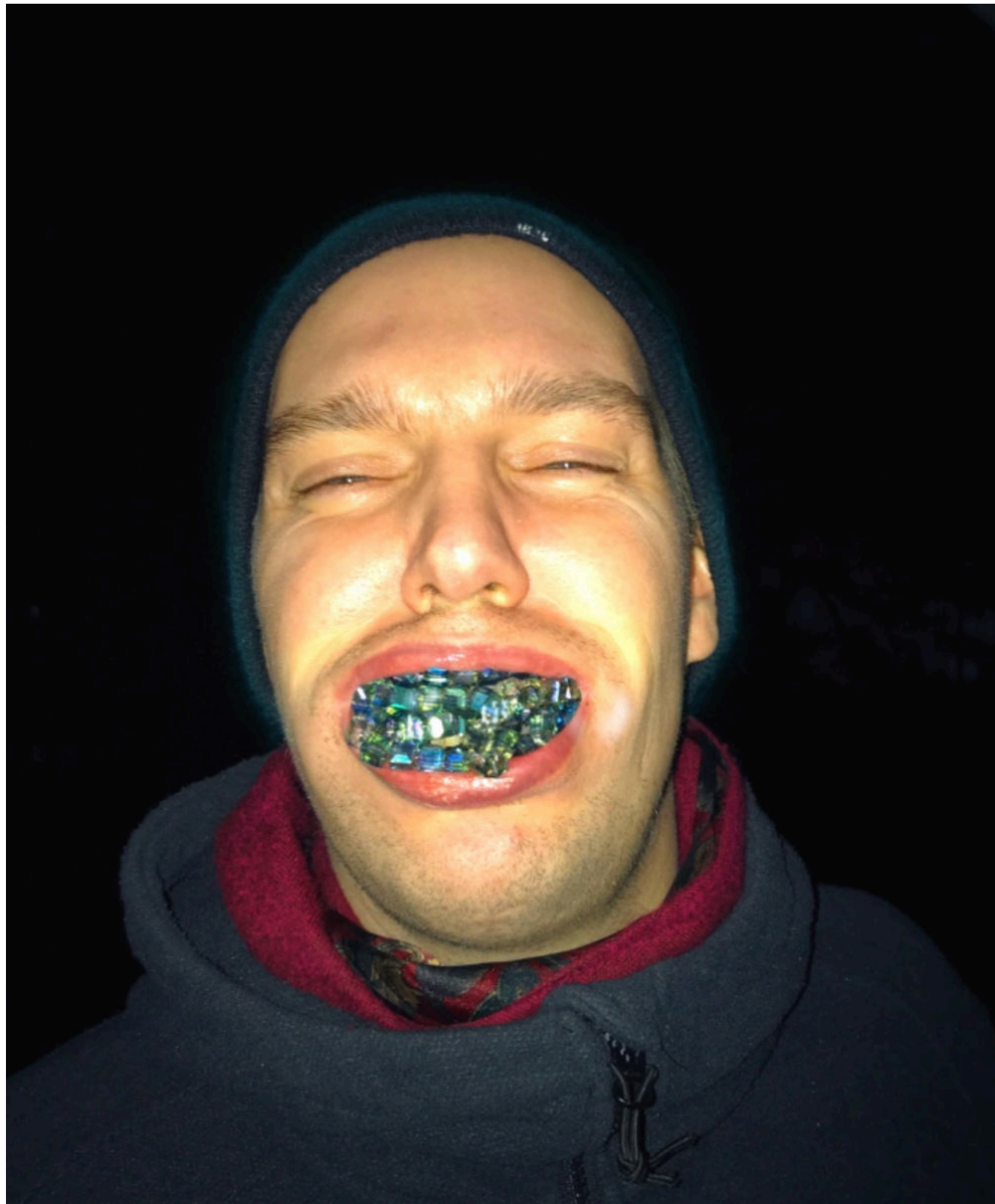
Line, C-print on dibond, 100 x 134 cm. 2017



The Whirlwind, C-print on dibond, 100 x 134 cm. 2018



Blackie, C-print on dibond, 100 x 134 cm. 2016



Tuberculosis and Syphilis: The cause and the reason for the angst of Modernity, C-print on dibond, 134 x 100 cm. 2019



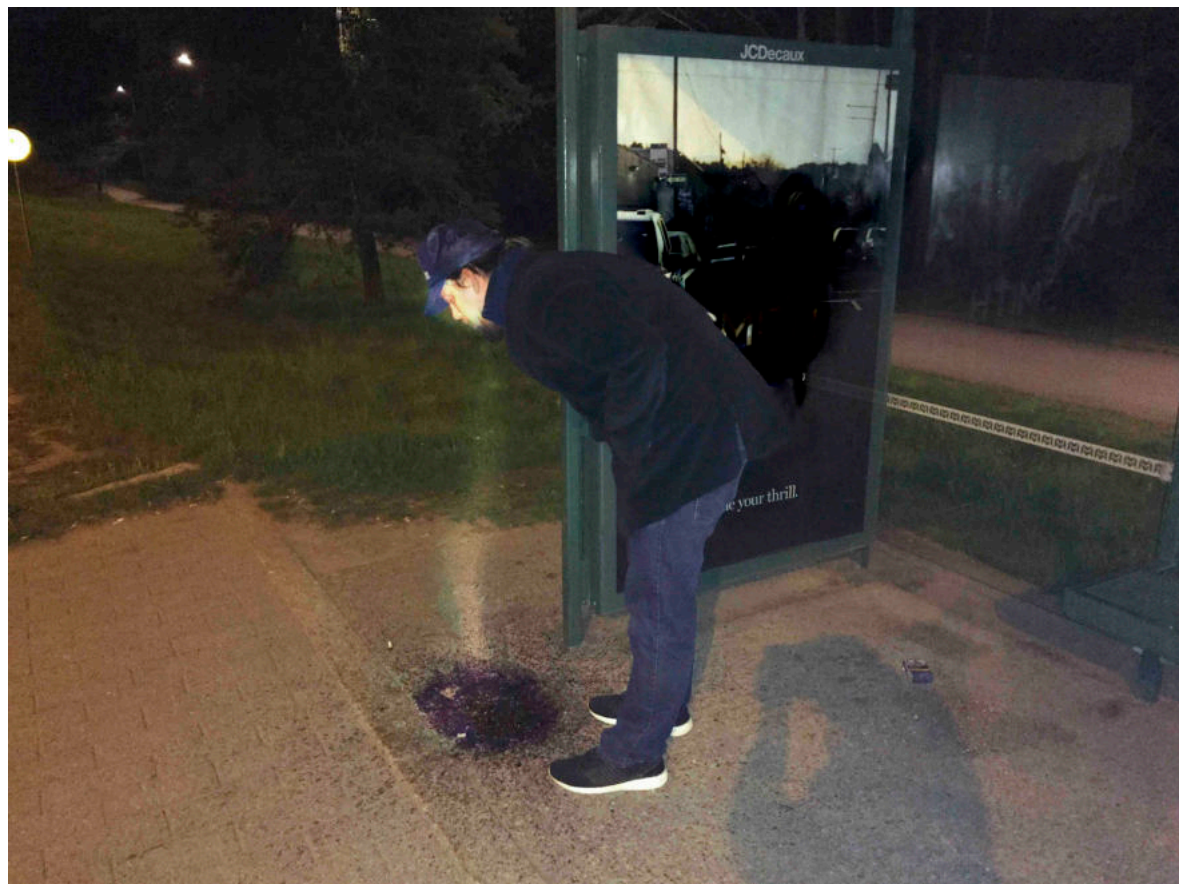
Cave Painting, C-print on dibond, 100 x 150 cm. 2014



Blue Bird, C-print on dibond, 100 x 134 cm. 2017



Tame White Light Brothers, C-print on dibond, 100 x 134 cm. 2020



Prana, C-print on dibond, 100 x 134 cm. 2020



Boxface, C-print on dibond, 134 x 100 cm. 2019



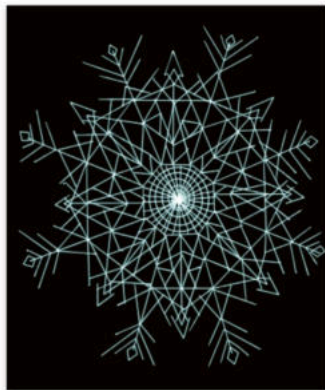
Man Pig, C-print on dibond, 134 x 90,5 cm. 2016

Symbols of Ambaria

Symbology of Ambaria is also an affection towards the symbology of the world.



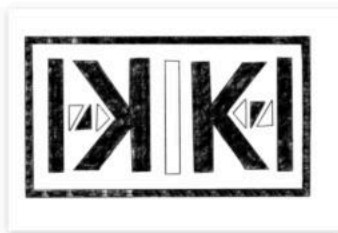
Ghost Emblem is the symbol of Ambar. It expresses the nature of personal evolution in Ambar.



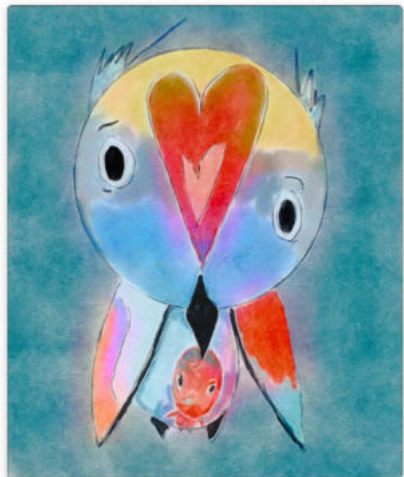
Snowflake is a symbol of transformation. It expresses personality.



Veil Emblem is a symbol for interconnectedness in Ambar.



IKIKI is a word in Ambar for everything that exists there. It is an expression of friendliness towards the world.



Atomic Heart is a symbol for manifesting, making and enforcing the natural pathway that all life has inside. The movement of atomic energy can be transformed through the act of free will into a more enjoyable existence that moves away from the simulated outcome.



Symbol of Origin, otherwise called the Big O is a character in Ambar that has eternal qualities of art like mirroring, reproduction, playfulness, weirdness and statue/souvenir likeness. It symbolises the future of art by having an O body shape as well as unapologetic appearance.

IKIKI



I thought about how I am spending all my daily working time with Ambar related activities.

That is why and how this book got it's name: All meaning of time in Ambaria.

I wanted to name my book like that because I wanted to personalize my own imaginary space.



Silver Fox is the inventor of the machines in Ambar. He builds all the necessary equipment for the future of art.



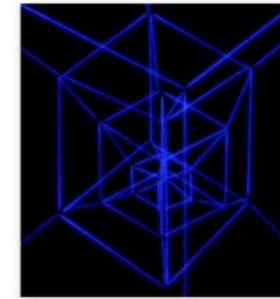
Scale module is a form that grows new branches each year. It connects the ancient natural forms with technology and the human form.



Convex form connects Life Force and it's growth with light or water based systems in nature.



CAN is a symbol of energy. It depicts change and the ability of overcoming inner limitations throughout the histories of different working environments.



"Thing" is a word for something or anything in the language of art. Three things inside themselves is similar to the idea of a Tesseract



Blue feather is the symbol for connecting technology with transcendental aspects of inner expression.



Whale is a symbol of the cultural evolution. It represents the meaning of life to be found for humans, which is to take care of others, animals and the ecosystem. Caring evokes a sense of meaning in all crafts that allow that to happen. At first, the evolution of whales went onto the land and formed into a creature with four legs. Then that consciousness decided to go back to the oceans. Now whales adapt to the changing ecosystem affected by humans. By having a larger brain and more fluid consciousness, whales are considered to have developed a matriarchal cultural system with a basis on social interaction. Whales could be understood as being differently intellect as humans and expressing themselves with singing and daily dialogue. They have a very sophisticated and philosophical culture which has no physical evidence because whales don't have hands.



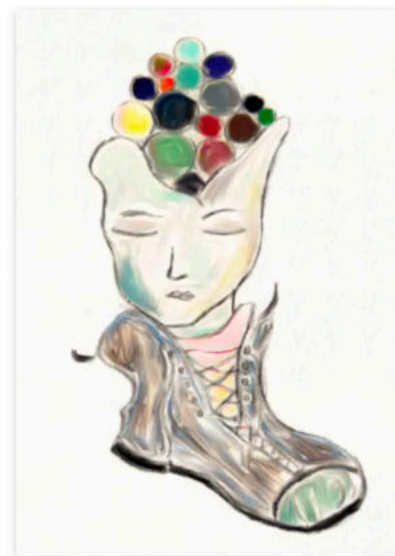
Hand is a symbol for Determination. It encourages an individual to make something very personal by choosing a life's purpose on which to work towards to.



Cultural Mirror is a symbol about the idea of an overall identity that countries create on the basis of how other countries might perceive them to be like. Cultural mirrors are often a source of inspiration for the people because they reflect shared enjoyment as valuable.



Feather form is a central line form with divisions growing from it. Bird feathers have barbs growing out from the rachis. And barbs are divided into similar but smaller barbules. Feather form often modifies the shape of the convex form, and is the structure that distributes life force inside the multiplying ecosystems. Form connects rivers, trees, hands, blood circulation, animals and cultural development.



Symbol of Appreciation (Development based form)



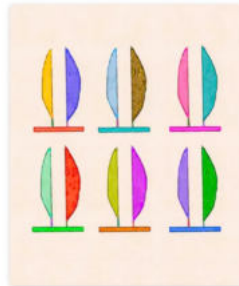
Symbol of New (A language based form)



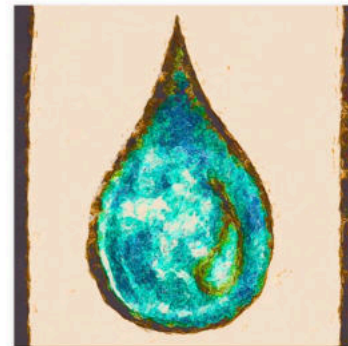
Hand and Head gesture expresses eternal connectivity of Ambiens. It is often used as a sign of introduction and likemindedness. The Gesture implies that psychological exchange of ideas is about to happen.



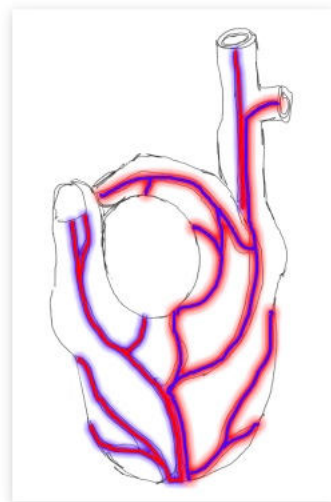
Symbol of Diversity is about life that can't fit anymore into cultural stereotypes. Progress within the society produces more freedom for choices and identities. Coloured forms depict the formation of nuances inside humanity and our scheme of things.



Symbol of the same. Mirrored dualities in repeated patterns. Life forms into an individualistic need for comfort while attempting to break it at the same time. Time makes our behaviour the same while we want to find something personal and lasting at the same time. Symbol of the same expresses an equilibrium after the collision of cultural models and our natural gravitation towards change.



Drop symbol is a liquid form that connects human evolutionary consciousness into the underwater life. Life in the oceans has developed into a more colourful, abstracted and light carrying forms. Life Force that is distributed by the liquids inside organic forms has the ability to overcome gravity of the material existence.

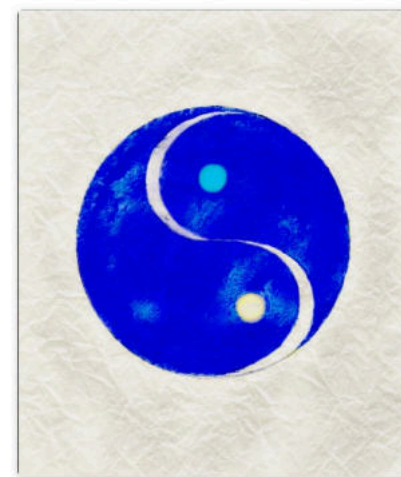


Heart and Hand symbol. It shows the connections between inner feeling and the hand.



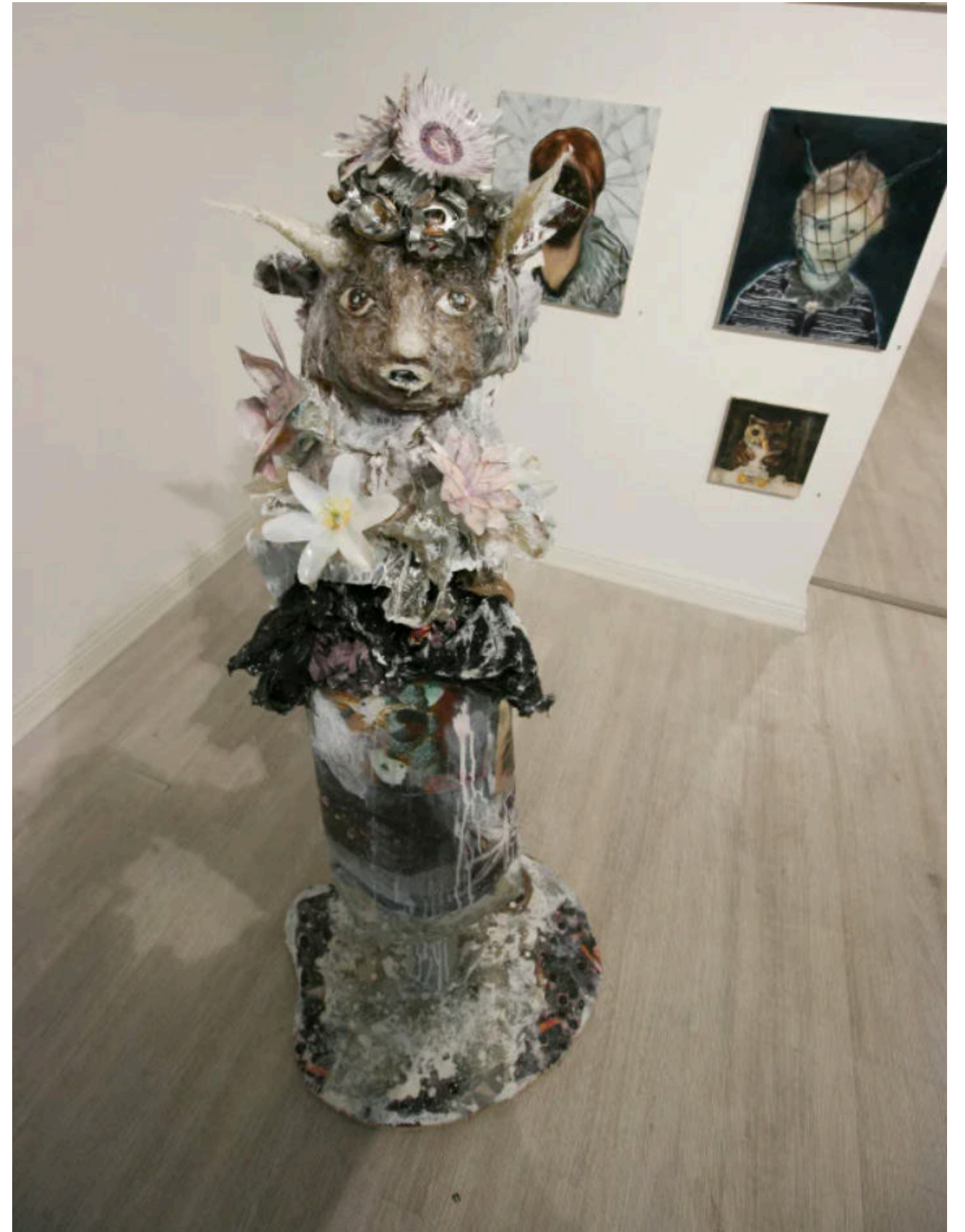
Symbol of Gravity

Gravity and Ethereality are directional ways for forms to develop in. Central mass of life force gathers around those polarities and guides the visual appearance and function of life forms. While animals and culture tend to develop in a more spreadable and horizontal way, humans and nature grow more vertically until they reach a certain age. Verticality of the symbol expresses the speciality and the difference of growth from other beings while connecting humans into the growth of the whole natural ecosystem.



Symbol of Symbols. The earth the sun and the moon. The movement and it's style moving much like paint. Directional movements of humans and animals changing into curvature lines. The transformation of movement changes the feeling of being in the world. The erosion and development sculpting life into it's multiple essence.

Ambiens and Ambions as sculptures



Edgar is the flowery boy who appears in our world as a friendly looking being but is also the leader of an ambien tribe in Ambaria.



*Edgar
and
Mouse girl*



Rouscoe sculpture made of old rags, found objects, wood and resin



*Room no.2
(The raincover for the Karamazov brothers)*

cardboard, tape and gesso.

*(Cognitive Images, *last page, no.2)*



Blueberry and Amba hanging out



Fox Gas Station

Boxes

Box no.1

The Room (Western culture and objects express 4th dimensionality in a tesseract like form) 

Box no.2

Room no.2 (Rain cover for the brothers Karamazov)

Box no.3

Amazon sells minimalistic art and instead of minimalism the economy has turned it into maximum profit.

Box no.4

A box of international Beers. If the globe would be like an ocean made of beer, then humankind would function differently.

Box no.5

Thinking outside the box.

An imaginary box analyzing spectators by their facial expressions and movements.



Edgar



“TrasHED://”



"Rouscoe"



"Untitled"



"Featherboys"



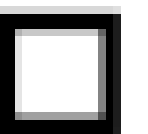
"Installation view of the Junkyard exhibition in 2018"



"The Fox Gas Station"



"Box no.1, The Room"
Wall paint, cardboard





"Shadow Captain from Redilon"



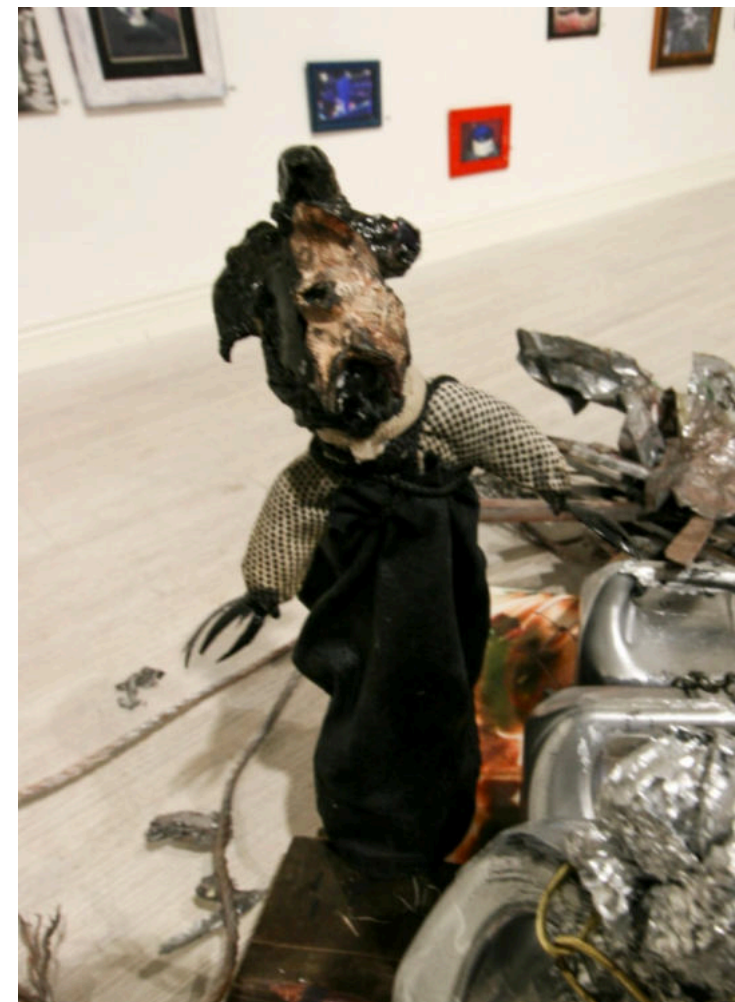
"Dodo"



"Indy"



“Al Paco”



“Carcrow”



“The Genius”



“Blueberry”



“Amba”



“Timothy”



“Lily”



The Wave Chair



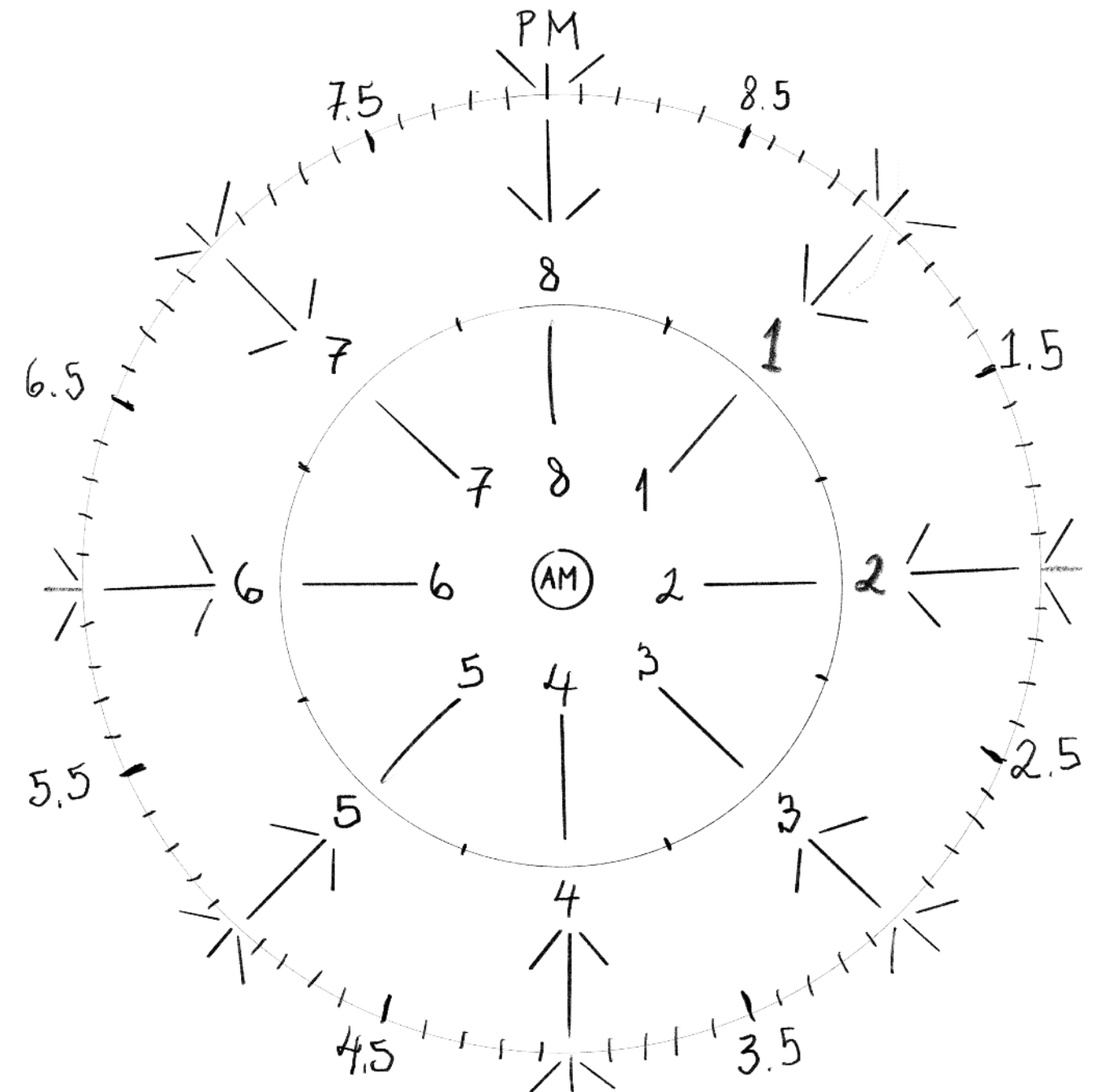
Alpaco on his finest in an exhibition called Alpaca Art on an Island near Helsinki, Finland, 2022.



Rüy, wood, cardboard, styrofoam, plastic flowers, thread, pen, buttons, hair, gloves, rhinestone, plasticine, plastic, pins, 61 x 32 x 14 cm. 2022

Ambarian concepts and ideas:

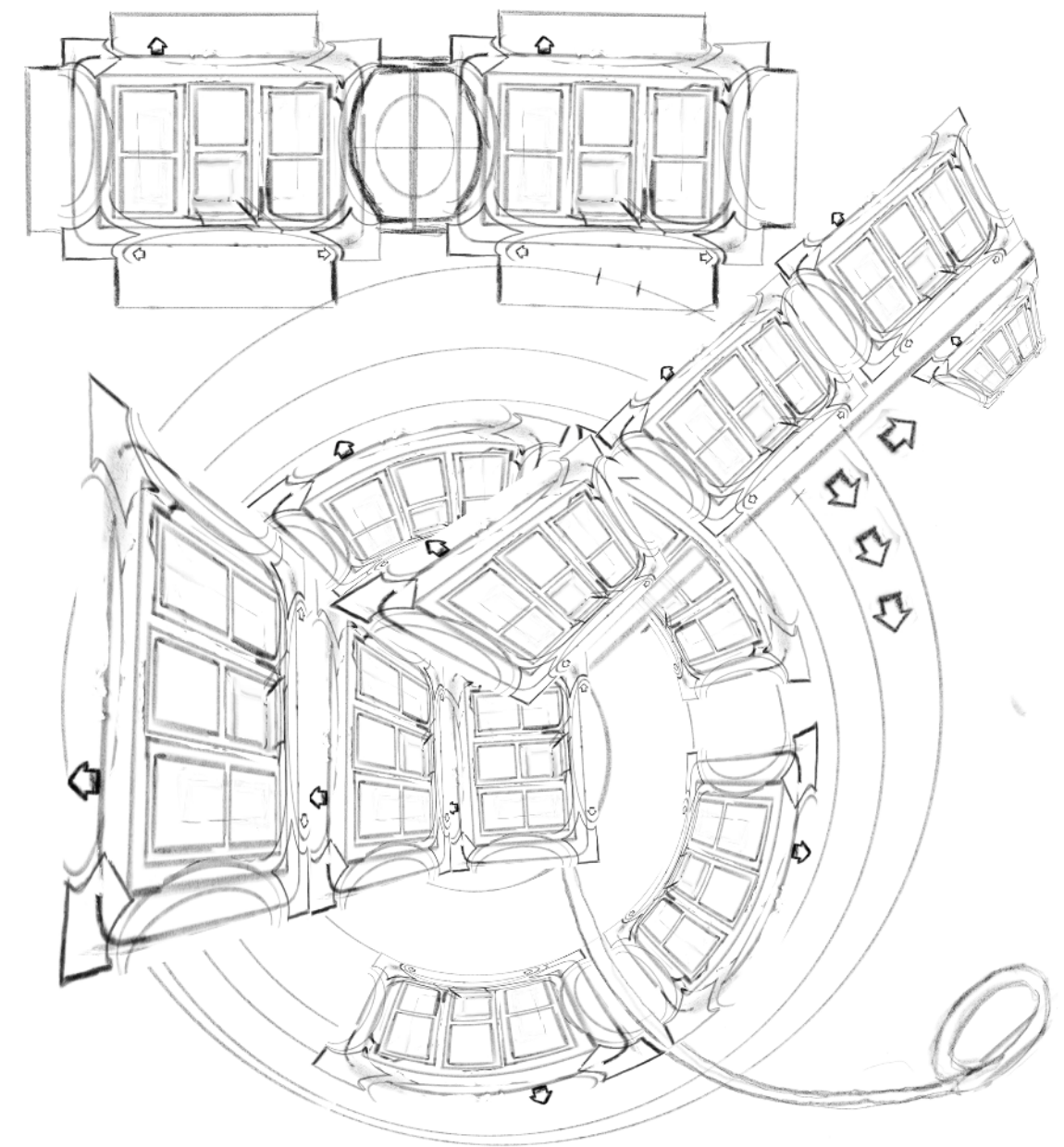
Ambarian Time



Ambarian time has longer hours than earth. The clock is divided into 8 chapters much like a regular working day is like. Ambarian clock encourages ambiens to work all day with their different environments and also inside the Megaverse and Dreamworld. Ambiens can choose to have free time whenever they want and are also encouraged to let their self-images to do the production time inside another realities.



The Flag of Ambaria



The illustration seen above is a module about how internet or mega-verse might work in the future. It offers movement in every direction and you can navigate through online spaces in a free way.

It has its base on user interfaces and how those could develop as navigation tools for experiencing online information.

• CONCEPT OF THINGS

- IMAGINARY THING
- BEAUTIFUL THING
- NOTHING
- A METAPHYSICAL THING
- ABNORMAL THING
- THE THING
- DIFFERENT THING
- MAGICAL THING
- BEST THING
- GENETIC THING
- BAD THING
- HUMAN BEING AS A THING
- DO YOUR THING
- POOR THING
- THE WORST IMAGINABLE THING

CONCEPTS AND PERSPECTIVES

- CONCEPT OF WILL POWER • BIRD PERSPECTIVE
- CONCEPT OF DEPRESSION • HORIZONTAL PERSPECTIVE
- CONCEPT OF COMFORT • OBJECT PERSPECTIVE
- CONCEPT OF GAME
- CONCEPT OF MIRROR
- CONCEPT OF ROOM
- RIBOSOME
- CONCEPT OF TRAILER AS A MOVING ARCHITECTURAL MODEL
- CONCEPT OF TESSERACT
- CONCEPT OF MODELING
- CONCEPT OF CONCRETE
- CONCEPT OF INTELLIGENCE
- EINSTEIN'S ENLARGED MODEL OF PERCEPTION
- SNOWFLAKE
- BEER GOGGLES
- GREEN
- DIETARY PERSPECTIVE
- HISTORICAL PERSPECTIVE
- IPAD INFLUENCED SOLUTION FOR BUILDING A WATER TRANSPORTATION SYSTEM

IMAGINARY MODELS



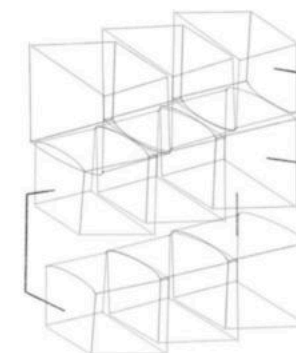
MODELS FOR INTELLIGENCE

INSPIRATION:

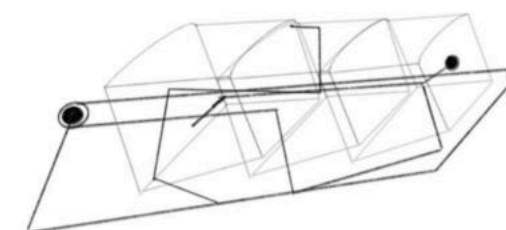
INTERESTS:



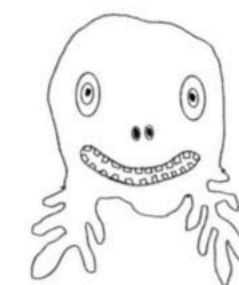
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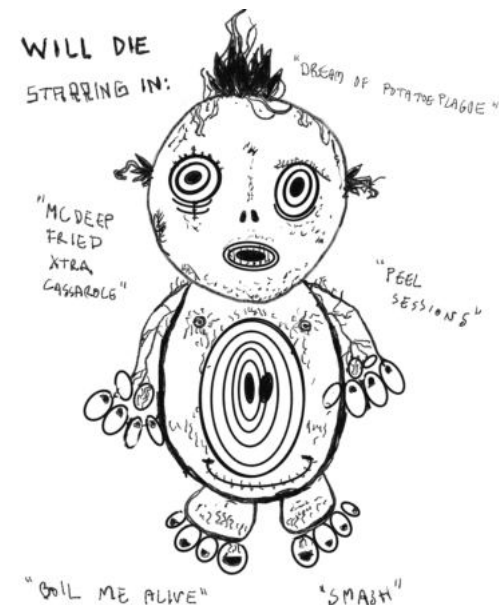
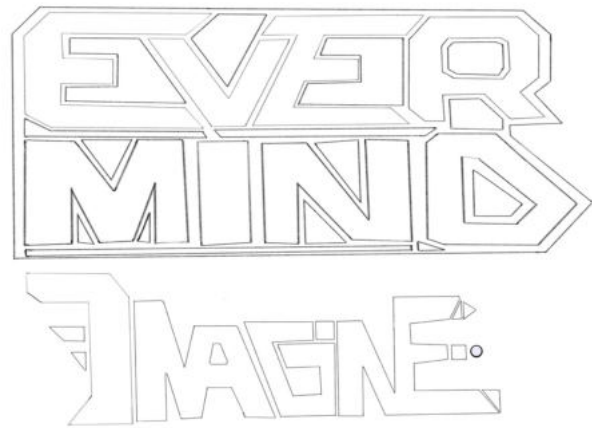
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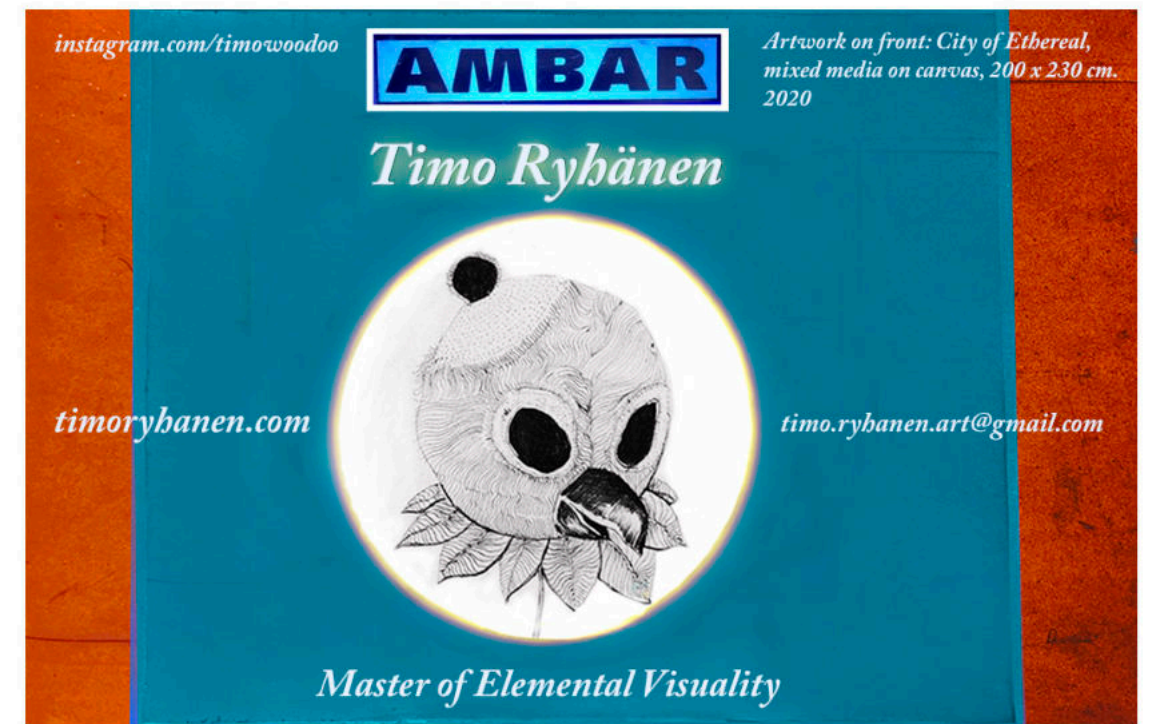
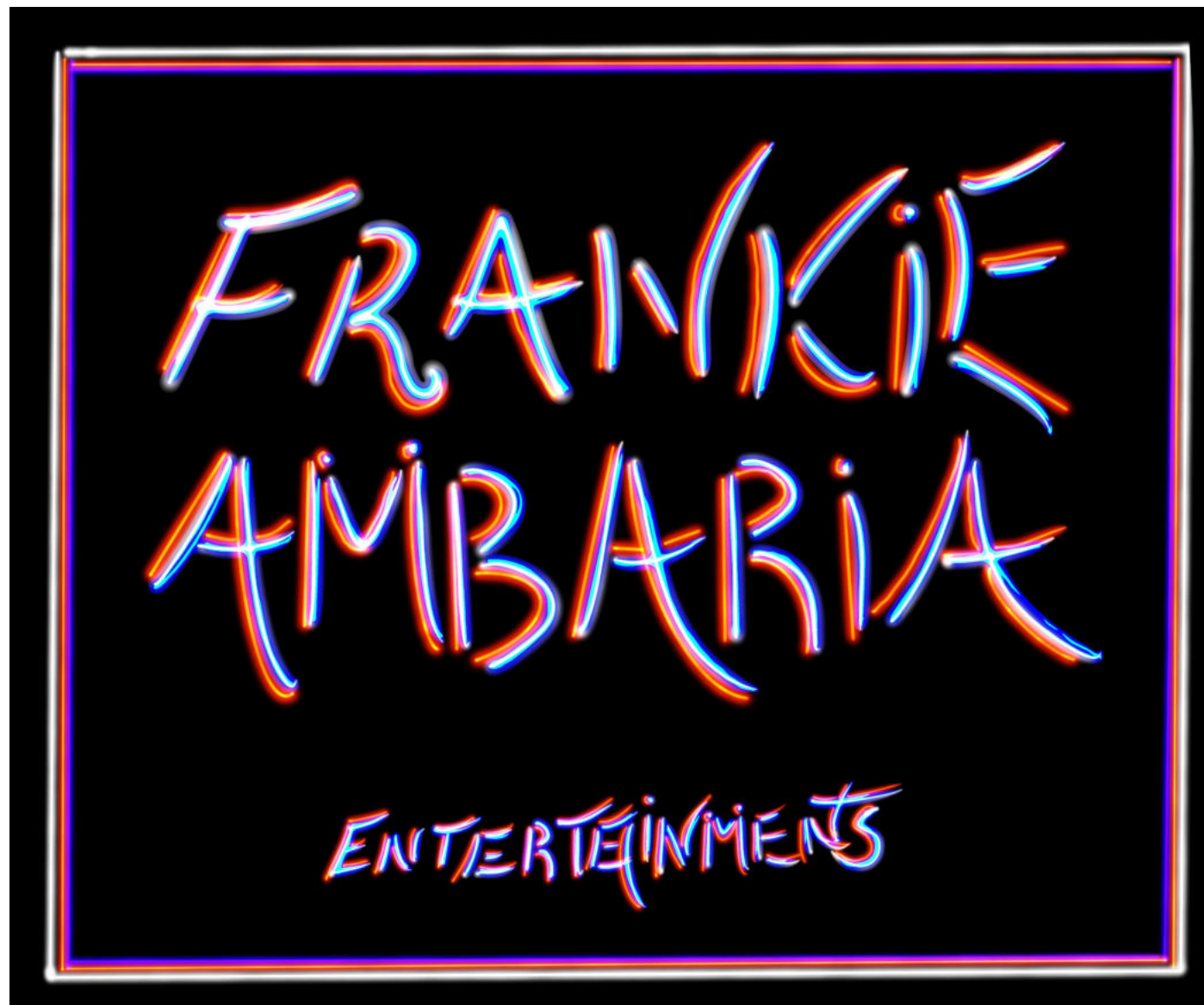


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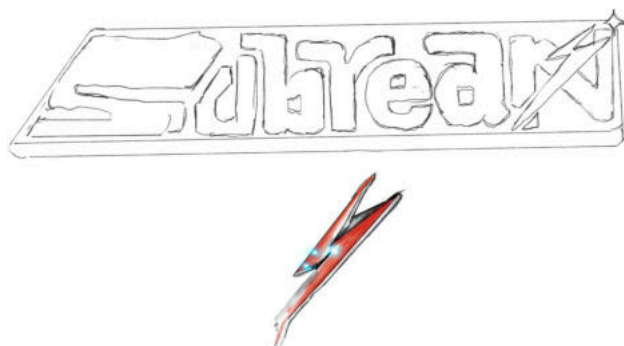
LOGOS





My official business card

(Can be photographed/copied and shared freely)

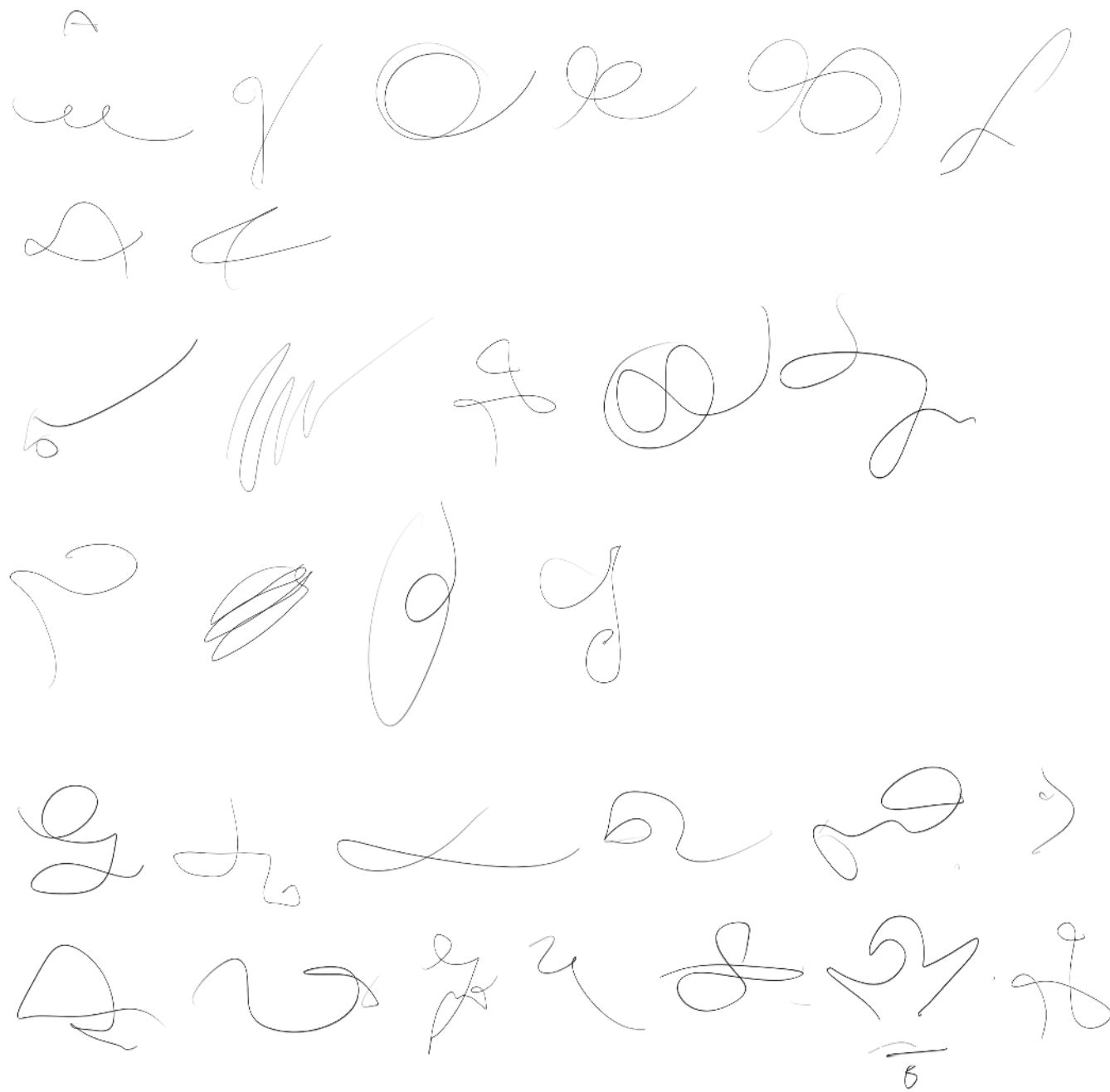


Ambarian alphabets

Ambarian alphabets are made out from painterly language. They form much like spoken languages developed. Their origin is in prehistorical languages where intonations were still not fully formed and communication had its emphasis on the pitch and the emotional expressions of the words.

Language flows without consonants so it can be pronounced with the tongue instead of the way more constitutionalized civilizations pronounce their linguistic shapes.

Ambarian language is a way to combine traditional English language and painterly language. It very often has side sentences that express a connection with the politeness and friendliness of older and contemporary times.



A part of Ambarian alphabets that change their form according to the way they are spoken or written during different historical times.

Ambarian language has similarities to Assyrian linguistics and how written language first started out as an exchange-based form. Ambarian language started to take small parts from different book keeping traditions and formed alphabets much like numismatic systems started out.

Abstract art also influenced Ambarian alphabets to form into a visually understandable and non-abstractive language like form.

The simplicity of the line and natural movement of the hand are starting points for how Ambiens write their own history too. In the first stages their language was more directional but later on it took a more curvature outlook.

Computer writing system in Ambaria is made out from changeable forms that select themselves by the usage as well as what combinations of letters are favorited by the user. Most writing and emojis are being made with the movement of the outside environmental life and the finger's touch that expresses and continues into the expressiveness of what is being communicated.

Emoji systems are made out of pictures or movements of the hand and the communication within Ambar's technology is based on how ambi-ens are clicking the screen or it's environment. Ambarian alphabets can be used within a combination of an image or audio transfers to create a purposefully sounding or looking feeling within the messaging system. Alphabets can be multiplied or changed according to the situation on different platforms and times that people are communicating in.



A welcome and visiting card to Ambaria.
(Can be cut off or photographed and used when entering
Ambaria.)

Painterly ideas

“World will befriend painting as a form of self-discovery.”

- Life is so heavy when you have such a big head.
- Jumping in a falling elevator.
- Stupid and simple and honest but hiding behind masses
- Hands as feet.
- Pissing and spitting and crying.
- Feeling happy after the task is over?
- Feeling inside a water tank where no one hears you and you can't express yourself with screaming.
- Getting lost into yourself like into a forest.
- A retarded man rewinding sensitive tape recorders.
- Outside light sucking into the form. Otherwise known as sunbathing
- A ministry of culture that consists of multiple people each having an individual position
- Computer hats made of trash

- Swallowing a piano with your mouth
- Very serious men constructing history because importance equals heavy weight champions.
- Cleaning windows with a long brush while watching open office interiors.
- Artificiality in images is like having a joint replacement in old hips.
- Old men telling the same joke in different tones while talking to the public drunks.
- Left hand is for the support because humans only need their right hand in the making.
- Drunken ideas as bad paintings.
- Learning by making robots to learn. To learn to make robots by making things.

Contemporary themes mirrored by Ambaria:

- Chewing gum for making a big bubble-like soap bubbles do.
- Bubble bursting as a head which is about dying.
- Feeling of being inside your own head and trying to make a way out
- Sun and the mist and the lake
- Life as that extra skin that drips off from your feet and starts it's own life inside the sock.
- Personality of the heartbeat
- I am me.
- Speaking figuratively
- An ambien object
- Writing without reality

-A cryptocurrency of Ambar known as Luminescent

- Food bank of Ambaria, Ambaria State Diner and Market-ED

An imaginary place where people would get money from all the printed chicken bones they eat and other used things too.

Ambaria would like to exists in people's imagination.

Pocket containing a symbol of formations of person's art.

@Snowflake Gallery

A hammock of the society as a healing hub for individuals.

Culture is a form of evolution that develops more rapidly than biological evolution.

Electricity/Physics/Light

are a structural base of organic life. And art is a thing that has an intuitive inner life.

There are ambiens who's natural abilities overcome the intuitive organic artificiality of the post-computer age in Ambaria. Those individuals can sense the future in their minds when they have access to the common knowledge of the future through online.

When humans walk or fly from another country into a place of their own inside their minds, all conflicts will be resolved by the collision. Because reality is only part of our minds.

I always wanted to make the income the hard way. That is why I chose the Arts. Because it offered me enough challenges and a reason to make a change within the system that was already changing. I thought about creating a non-repetitive form inside the everyday, that had become very representational by it's nature, I wanted to have a progressive thing to do much like the world is today.

Ice hockey is 2D painting, soccer is 3D imagination and basketball is 5D because the ball is being on air and touching the ground when the player moves it.

When the limits of hardships are too much, everyone returns to the safety and navigates to the normal road later on in life.

Life is pretty good with painting. I heard someone say that she is happy whenever she can go to the studio to make paintings. And sometimes people forget that, just eating a breakfast and going to the studio or somewhere is enough for feeling happy in this life.

Happiness comes in small packages like books.

I am not going to work for an entrepreneur because they pay you according to a personalized contract that does pay your rent but not all the beers you drink.

I am not going to work in those cleaning jobs anymore. They still took off that extra from your paycheck because you forgot to clean a place that they did not introduce you to.

I am not going to work on the docks anymore because they promised me more but paid less because I was under-aged.

I think that the present-day intelligence consists of diversity that we currently consider as very optimistic intelligence.

Life under water has developed colors before humanity painted with oil paints. Only those born on an island could dive in to the sea with their eyes open.

It somehow relates to the cultural history based color system that the present day artists are experiencing. Colors are about affection and parts of them have the ability to transform real living spaces.

Colors express cultures more strongly than infrastructures. Colors are there for making a positive change in the way we think about progression in our societies. Some colors that connect with the world have a similar biological reaction inside every figurational life form. Colors come naturally to us but the cultures that we inhabit have economical standards on how we use them. Although colors are pretty cheap, their use is much related on how the owner of an estate wants the surface to look like, in terms of generating present day feeling values.

Society created the mask for me so I could hide inside it. Normality is an idea where everyone connects their own ideas or dreams into. Art is about connecting yourself into what other people are and like, but they just don't know yet that they are the same and like the art in its basic forms.

Someday hanging out might become a new idea that might become a form of creativity or software production. I see the next generational things in art to be about connecting art into the structures of societies. And then creating social meaning with the art. And then taking creativity into their own spaces where art can become more collaborative.



In Ambaria's school for gifted students you can obtain a master's degree from Mystical Forest of Ambar.

M.F.A Ambaria School for gifted students

The official logo of Ambar:



Been drinking with the moonshine man

This book is about letting go of everything. That feeling when you forget yourself alone and among people, but there is still a memory of who you were when you were born into this world. It is about learning from life for making another world only to reconnect it into ours.

World has never changed like I did.
Instead we both remain in our separate individualities.

Maybe part of growing up in this world is to learn to give up on responsibilities because it is the hardest thing to do. To learn to modify those thoughts about how to use a lifetime in a progressive way.

This book's works contain a lifespan of 12 years. Book creates a coherent narrative into those years, summing up a story about art growing into a personal paracosmos.

I bet that Columbus was not very sober either when he discovered America. And that kind of inspirational discovery has been probably done before, but this time, it is personal.

I lost my cat when I was 7 years old.

He was roaming the wildlife freely and probably had like dropped down from somewhere or got hit by a car.

He got a kidney injury and he retired into his own space inside my cloth room. I had named him Blueberry. I digged a grave for him and felt very sad.

I was no longer a child while being confronted with real death. Something that I had given a name and my friendship with. And now when I think about the whole sadness of the event I realize that Blueberry's life gave me a purpose too.

I had lost my own being too, something that I had named and who was a bit like my own creation. Although we connected as separate individuals, we were both young and foolish.

He was black and white colored. With a small black spot on his nose. Only a few years old but not yet ready to die. I was looking at him inside the housing but when I found him, his eyes were fearful and he only calmed down after I made several attempts at re-connecting with him.

I made an artwork called Blueberry where blue feathers have turned into a bird. It serves the memory well. Maybe someday I will be able to create my own moving Ambiens too.

What are real symbols of genius?

What is a mimicry of cleverness?

Human life used to be very common and production line based and it all started out from Henry Ford.

And now it is time for personal development inside humankind. Someday life will take an appearance of art and it's choice of a strange personal expression.

Some people have a natural born ability to connect into the timeline they inhabit. Most are being born into the wrong places in a wrong time.

But sometimes, it is possible to change the timeline from anywhere. To transpose the melody and magic of life into a new form.

Like Alpacas watching human videos.

Kippenberger brought a llama into a discotech and he wanted his art to have a “good feeling”

I am trying to bring two Alpacas and other animals into the same creative space called Ambaria.

I think that every being has some intelligence and artistic needs.

The freedom of the arts would gain freedom for the animals and so, they will show signs of artisticness or collaboration that we will respond towards to.

You make every hour count and then you collect what nature or silence has made.

Whales have more time and humans less and at some point people will have to check on the whale clock.

Ambaria is excellent and extraordinary.

Time exists in negotiations instead of agreements.

“I am....the product of Ambarian society and the future society is the old reflection of mine.”

Our own world is in your hands. And someday everyone will have their own world too.

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Cognitive Imagery

Cognitive Images are a form of imaginary artworks. They use text or images as triggers for creating a separate mental image inside the mind. The artwork mainly takes its form inside you.

1. THE WORLD IS MY FOUNTAIN is a photograph where someone pees on the pavement. Idea of the photograph is that the classical Fountain of Duchamp has been removed, and the idea of a globe as a watery and beautiful fountain emerges. It is a common symbol seen in Climate change demonstrations.

2. The Room is a text that creates a mental image and an idea about western civilization living and exhibiting art inside whitely painted minimalistic architecture. The idea is that the white paint is a self-expression of the working class and that museums, galleries, our houses, White House and Soviet Union architecture are reflecting an inner experience that western civilization and the workers have. The current state where walls are being painted with white color represents an economical change in the world. Museums have started already to select different tones for their walls. Also natural materials are being used for creating an atmosphere inside different spaces. Thankfully the future will be more colorful and enjoyable.

3. A CHILD READING ON A MEADOW, Perhaps the meaning of the image lays in the quality of its composition. Its relationship with other images that humans have produced and the global connectivity that abstracts the mental image. It has to have a certain coherence that keeps it globally relatable, I thought about adding some light inside the figure in order to make it look more alive.

Cognitive image no. 4

Humankind as a figure with a face and a body made out of art.

Art forming and creating personality for mankind.

Cognitive image no. 5

Relativity of Einstein's theory of relativity.

-Imagine a place where the laws of physics don't exist or are completely formable.

Cognitive Image no. 6

If you look at the world on the basis of texture, colour and painted surface, everything has already a layer of paint on it. Computer softwares use those three aspects to define the attributes of painting. Surrounding world already expresses its painterliness and humanity through the surface of culturally produced objects. I think of digital painting as something that is more flexible medium around the social sculpture of our times.

Cognitive Image no. 7

A beach, the sun, the ocean and zero gravity.

My Imaginary Ambaria



-Imagine a place where everything is possible-

Tim Binkert

