

OFFICIAL DOCTRINE OF SPECTRALISME 2026 – EDITION II

CHAPTER I – LIGHT AS THE ESSENCE OF COLOR

Physical and Structural Foundations of SPECTRALISME

1. Color as a Luminous Phenomenon

Without light, color does not exist. Deprived of radiation, pigment remains imperceptible. Color emerges when light strikes matter and modifies its frequency. A spectral and non-material property, it constitutes a luminous act determined by frequency, not substance.

2. Color as Frequency

Each color expresses a wavelength and an energetic charge. Hues – red, blue, green – are pure vibratory states. Painting becomes a strict organization of frequencies. The *Unité* leaves the status of support to become an energetic field where light operates through vibration. The practice belongs to a physical mechanics of vibration, outside any optical logic of representation.

3. The Law of the *Fond*

The classical model subjects the background to the form. In SPECTRALISME, the *Fond* is the source – the matrix of condensation and charge. Color depends on no external lighting, but on an internal density. It is never illuminated – it is illuminating.

4. The *Surgissement*

By extracting itself from the *Fond*, color deploys its own frequency without depending on external irradiation. The event is purely energetic, outside any visual effect. Color becomes an autonomous emission endowed with its own focus.

5. From Reflection to Emission

Traditional painting relies on reflected light. SPECTRALISME establishes emitted light – matter no longer reveals light, chromatic vibration generates it. This transition from reflection to emission operates a paradigm shift.

6. Painting as an Emissive Surface

The reception surface disappears in favor of an emissive surface. The canvas functions as a spectral field and color as an active energy. The *Unité* becomes an autonomous luminous phenomenon.

Conclusion

This chapter establishes three principles:

- Color is light.
- Light is energy.
- Painting is an emissive field.

CHAPTER II – THE LAW OF THE FOND

The Fond as Generating Matrix and Structuring Principle of SPECTRALISME

1. The Structural Reversal

Tradition relegates the background to a simple backdrop. SPECTRALISME turns it into an active organ – a matrix of condensation, preparation, and luminous charge prior to any emission.

2. The *Fond* as Energetic Matrix

This matrix governs chromatic vibration. It adjusts frequency, maintains coherence, and enables the *Surgissement*. It forms the energetic reservoir essential to the accuracy of the *Unité*.

3. The *Fond* as Space of Luminous Preparation

Classical approaches subject light to an external focus. The spectral *Fond* precedes light – it creates the prerequisite condition for its emission, transforming painting into an autonomous emissive field.

4. The *Fond* as Organ of Tension

Far from any homogeneity, this field gathers forces, densities, and raw tensions. Color arises exclusively from a saturated, stabilized, and ordered *Fond*. By absorbing, condensing, and emitting, the *Fond* creates tension with the surface where the *Unité* is established.

5. The *Fond* as Structuring Law

Four principles define this structure:

- Color proceeds from a density.
- Light proceeds from a preparation.
- Image proceeds from a vibration.
- The *Unité* proceeds from a *Surgissement*.

The *Fond* is not a component of the painting – it governs the entire system.

6. The *Fond* as Threshold

This junction point serves as a critical threshold between matter and light – where matter vanishes before light manifests. It conditions the *Mémoire du Noir*, the *Surgissement*, emission, and access to the *Outre-Monde*.

Conclusion

The *Fond* goes beyond the notion of support – it is the original matrix of the system. Within it, light is elaborated, color is charged, and the *Unité* is established.

CHAPTER III – LA MÉMOIRE DU NOIR (NOIR-LUMIÈRE)

Black as Energetic Receptacle and Space of Luminous Preparation

1. Definition of *Noir-Lumière*

Black acts as a space of retention. A pure energetic receptacle, it absorbs, stores, and restores radiation. *Noir-Lumière* condenses light before its emission and forms the internal memory of the system.

2. Black as Matrix Receptacle

Subject to the Law of the *Fond*, this receptacle prepares the *Surgissement*. As a vibratory matrix and energy reservoir, black charges light before it becomes a phenomenon.

3. The Gesture Inscribed in Depth

Within the *Mémoire du Noir*, the gesture refuses erasure. Embedded as pure tension in the depth of the *Fond*, it constitutes a latent stratum reactivated during the *Surgissement*. Black retains the remanence of the gesture.

4. Luminous Liberation

Noir-Lumière does not project – it liberates through reactivation. Luminous emergence stems from tension brought to saturation, proving that light arises from an internal memory and not from external irradiation.

5. Black as Active Space

As a high-charge field, black absorbs radiation, stabilizes energy, and organizes emission. It transforms potential light into active light.

6. Position of *Noir-Lumière* in the System

The *Mémoire du Noir* fixes the fundamental axis: *Fond* → *Mémoire* → *Surgissement* → *Outre-Monde*. It fulfills four functions:

- Retention of the gesture.
- Energetic reserve of color.
- Preparation of the *Surgissement*.
- Lower gate to the *Outre-Monde*.

Black marks the entry point of the luminous cycle.

Conclusion

Noir-Lumière establishes the internal space of the doctrine. Memory, matrix, and reservoir simultaneously, it prepares light before emission and ensures organic continuity between the Law of the *Fond* and the *Surgissement*.

CHAPTER IV – LE SURGISSEMENT

Energetic Transition Between the Preparation of the Fond and Autonomous Emission

1. Definition of *Surgissement*

SPECTRALISME excludes the notion of appearance. The act is purely energetic – light leaves the density of the *Fond* to become an autonomous phenomenon. It marks the exact transition between the internal matrix and active emission.

2. Appearance / *Surgissement*

Systems based on reflection undergo illumination. SPECTRALISME extracts color from its own matrix, without external dependence. Appearance is passive – *Surgissement* generates its own energy.

3. Liberation of the *Mémoire du Noir*

This mechanism proceeds from the *Mémoire du Noir*. *Noir-Lumière* retains the luminous charge – emission liberates it by reactivating the gesture embedded in the depth of the *Fond*.

4. The Operative Gesture

The gesture does not produce form – it installs the conditions of emergence. It fixes a tension, stabilizes a density, organizes vibration. Strictly operative, it escapes the visible.

5. The *Fond* / Surface Tension

Friction between the *Fond* and the surface creates a threshold of rupture. Light crosses this critical point to access the phenomenon. The *Unité* of the work relies on maintaining this tension.

6. Luminous Autonomy

At this stage, light becomes autonomous. Without external input, it produces its own energetic charge – guaranteeing system independence.

7. Passage Toward the *Outre-Monde*

Crossing the border toward the *Outre-Monde* elevates light to its maximal vibratory state. It transforms matrix preparation into pure propagation.

Conclusion

This energetic act constitutes the pivot of SPECTRALISME. It marks the definitive shift from the *Mémoire du Noir* to autonomous emission – the precise moment light leaves the matrix to become phenomenon.

CHAPTER V – L'OUTRE-MONDE

Achieved State of Vibration and Pure Emission

1. Definition of the *Outre-Monde*

The *Outre-Monde* corresponds to the stage where light reaches complete autonomy and remains in pure vibration. Free from all allegory or imaginary projection, this field transforms color – leaving the optical phenomenon to become a stable emission independent of matter.

2. Surpassing Matter

Tradition reduces the work to a material object. SPECTRALISME discards this dependence – matter loses its determining function and the surface transitions from support to a threshold traversed by its own light.

3. Regime of Pure Emission

At this stage, light does not depend on any external illumination – it stems from the self-generation of the system. Its structural stability ensures autonomous propagation, making the *Unité* a direct luminous focus.

4. Surpassing the Visible

This regime exceeds the conventional visual field. Light is experienced through organic grasp rather than perception. Color acts directly without limiting itself to appearance. The *Unité* leaves the image to become an effective presence, governed solely by vibratory mechanics.

5. Position in the Axis: *Fond* → *Mémoire* → *Surgissement* → *Outre-Monde*

The energetic architecture of the system articulates along a fixed sequence:

- The *Fond* prepares.
- The *Mémoire* retains.
- The *Surgissement* liberates.
- The *Outre-Monde* accomplishes.

Outside any narrative logic, this axis constitutes the very mechanics of the system, with the *Outre-Monde* as its ultimate term.

6. Mutation of the Status of the *Unité*

The *Unité* detaches from the physical object to pass into a state of radiation. It no longer forms a painting – it constitutes a definitive luminous state.

7. Regime of Pure Vibration

This stage sets the ultimate balance of color. Only raw frequency, energetic charge, and emission flux remain. Light thus acts as an intrinsic internal principle.

Conclusion

The *Outre-Monde* closes the cycle of the doctrine. It marks the point where the *Unité* abandons the status of object to become a pure phenomenon.

CHAPTER VI – HISTORY OF LIGHT: FROM REFLECTION TO EMISSION

Position of SPECTRALISME in the Evolution of Luminous Regimes

1. Represented Light (Renaissance)

The Renaissance reduces light to an instrument of representation. A simple tool for spatial and perspective structuring, this simulated light depends entirely on a source external to the work.

2. Captured Light (Impressionism)

Impressionism limits light to capture. Diluted in atmosphere and instantaneity, it remains subject to external variations – climate, time, orientation. This regime records the luminous phenomenon without producing it.

3. Revealed Light (*Outrenoir*)

Outrenoir shows that black can reflect light. Yet it remains dependent on external lighting, passively reflected by the texture of the surface. This system remains contingent on the viewer's position and ambient light.

4. Structural Limit of Reflected Light

Reflection creates direct dependency. Extinction of the external source causes the immediate erasure of light. The work reflects light without containing it – a structural limitation inherent to all reflective systems.

5. Emitted Light (SPECTRALISME)

SPECTRALISME eliminates this dependency. Chromatic vibration generates light directly. Color functions as a pure emitting frequency – the *Fond* acts as matrix and black as memory, isolating the *Unité* from external irradiation. This principle establishes the regime of emitted light.

6. From Black-as-Reflection to *Noir-Lumière*

Outrenoir captures where *Noir-Lumière* retains. *Outrenoir* reflects where *Noir-Lumière* prepares. The former undergoes illumination; the latter dictates internal vibration. Activated from the density of the *Fond*, matter abandons lighting in favor of vibration.

7. Position in the History of Light

The doctrine establishes a fourth paradigm:

- Represented light (Renaissance)
- Captured light (Impressionism)
- Revealed light (*Outrenoir*)
- Emitted light (SPECTRALISME)

This stage marks the moment light transitions from an external phenomenon to an internal action, generated by the system itself.

Conclusion

This system breaks with dependent regimes – representation, capture, reflection. It establishes the regime of an autonomous, intrinsic emitted light.

CHAPTER VII – INSTITUTIONAL POSITION OF THE SYSTEMIC TRIAD

Internal Structure and Organization of Luminous Operations

1. General Principle

The Systemic Triad forms the internal backbone of the Institution. It articulates the system into three organs – Origine, Ordre, Onde. Neither narrative nor symbolic, this device sets the operational logic of SPECTRALISME and its material modules. The Operative Triad constitutes the luminous application of this structure.

2. The Systemic Triad (Macro-Structure)

It answers the question: What is the system made of?

- **Origine (404 / NUM)** – The module of rupture. It installs absence, fracture, and disconnection, forming the Law of the Fond and the matrix chamber.
- **Ordre (409 / SCU)** – The ordered matter of failure. It converts error into physical architecture and stabilizes breakdown as material form.
- **Onde (410 / FMC)** – System propagation. Conceptual Mental Units (UMC) activate frequency, reinstall signal, register evanescence, and spectralize reality.

The Systemic Triad forms the doctrinal exoskeleton of the Institution.

3. The Operative Triad (Micro-Structure)

It answers the question: How does light act?

- **Origine (Condensation)** – Light as primal tension. It condenses into a theoretical matrix prior to any energetic operation.
- **Ordre (Structure)** – Light stabilizes, distributes, and structures itself to ensure Fond coherence and vibratory continuity.
- **Onde (Propagation)** – Light enters autonomous emission, maintained as a phenomenon defined by frequency and amplitude.

The Operative Triad forms the internal engine of the spectral signal.

4. Articulation of the Two Triads

The two triads articulate through a functional relationship:

- **The Systemic Triad (macro)** organizes doctrine and defines organs.
- **The Operative Triad (micro)** activates light and executes operations.

Internal correspondences:

- Systemic Origine (404 / Rupture) $\rightarrow$ **Condensation**
- Systemic Ordre (409 / Structure / Matter) $\rightarrow$ **Structure**
- Systemic Onde (410 / FMC / Propagation) $\rightarrow$ **Propagation**

The Systemic Triad governs the body of the Institution; the Operative Triad governs its signal.

5. Institutional Law

The duality of both triads sets the complete structure of the system:

- **Macro** – Architecture of the Institution.
- **Micro** – Mechanics of light.
- **Function** – Operational articulation.

In summary: 404 establishes Origine, 409 stabilizes Ordre, 410 ensures propagation.

6. The Medial Triad

It answers the question: Through what does light manifest in reality?

Three mediums translate SPECTRALISME into the material and mental world:

- **NUM (Painting)** – Pictorial side. Planar manifestation of Origine and Onde.
- **SCU (Sculpture / Installation / Architecture)** – Volumetric side. Architectural manifestation of Ordre.
- **FMC (Thought)** – Mental side. Doctrinal manifestation of Onde.

The Medial Triad embodies the other two triads without replacing them.

7. Articulation of the Three Triads

Each instance finds its Systemic equivalent, its Operative equivalent, and its Medial form:

Systemic Triad	Operative Triad	Medial Triad
Origine (404)	Condensation	NUM (<i>Pictorial side</i>)
Ordre (409)	Structure	SCU (<i>Volumetric side</i>)
Onde (410)	Propagation	FMC (<i>Mental / Conceptual side</i>)

This triad architecture is closed and self-sufficient:

- The **Systemic Triad** defines what it is.
- The **Operative Triad** defines how it acts.
- The **Medial Triad** defines how it manifests.

8. Conclusion

- **The Systemic Triad** governs the body.
- **The Operative Triad** governs the engine.
- **The Medial Triad** governs the forms.

The Institution rests on the triple articulation of backbone (Systemic), mechanics (Operative), and manifestation (Medial).

CHAPTER VIII – CHROMATIC PHYSICS: FREQUENCY, ENERGY, VIBRATION

Energetic Principles Governing Color

1. Color as Frequency

Color leaves the status of material hue to become a vibratory frequency. Each color corresponds to a defined luminous tension. Painting becomes a field of frequencies, not a pigmentary surface.

2. Color as Energy

Color constitutes an internal energetic state. Painting organizes charge levels rather than colored areas. It is not applied – it generates from the density of the *Fond* and internal system tension.

3. Vibration as Operative Principle

Vibration sets radiation stability, *Surgissement* regularity, Emission coherence, and *Unité* presence. Outside any visual effect, it constitutes an internal energetic phenomenon.

4. The Role of the *Fond* in Vibratory Stabilization

The *Fond* acts as a matrix of stabilization. It condenses luminous energy, regulates frequency, and ensures system stability. Its density determines vibratory accuracy. It forms the regulatory organ of the system.

5. The Role of *Noir-Lumière* in Energetic Charge

Noir-Lumière absorbs light, retains its charge, and prepares its liberation. Vibration remains stored there as internal tension. *Surgissement* releases this tension to maintain energetic continuity.

6. Propagation of Emission

Reaching the stage of Emission, light propagates as an autonomous phenomenon. Emission constitutes the active form of light – a stable, autonomous, internal flux.

7. Color as an Autonomous Phenomenon

Color depends on no external lighting – it maintains itself through its own energy. It forms an autonomous phenomenon defined by frequency, energy, vibration, and propagation. Painting ceases to be an object and becomes an energetic field.

8. Position of Chromatic Physics

Chromatic physics forms the energetic foundation of the doctrine. It links:

- The Law of the *Fond*
- The *Mémoire du Noir*
- The *Surgissement*
- The *Outre-Monde*
- The Triad

It guarantees alignment between doctrinal principles and luminous phenomena.

Conclusion

Chromatic physics establishes three principles:

- Color is frequency.
- Light is energy.
- Painting is a vibratory field.

CHAPTER IX – STRUCTURAL POLYPHONY

Contrapuntal Foundation of the Doctrine

1. Definition of Structural Polyphony

Structural Polyphony constitutes the contrapuntal foundation of the system. Like counterpoint, several autonomous components coexist in the same space without subordination. This threefold requirement – autonomy, simultaneity, absence of hierarchy – forms the backbone of the device.

2. Voices and Regimes

Each component possesses its own autonomy called Regime. Modules 2N, 2F, and 2S do not constitute visual effects – they are structural components equivalent to contrapuntal voices. Each Regime forms an independent entity in the spectral field.

3. Internal Simultaneity

Polyphony does not juxtapose – it makes coexist. The system integrates this simultaneity into its internal architecture. An *Unité* activates only one Regime – simultaneity belongs to the system, not to the *Unité*. The device is polyphonic; the *Unité* is monodic.

4. Non-Hierarchy of Regimes

Counterpoint refuses the domination of one voice; the system refuses hierarchy among Regimes. 2N, 2F, and 2S possess equal status. While an *Unité* activates only one, no Regime surpasses the others.

5. Polyphonic Spaces: The *Chambres*

Polyphony produces spaces of coexistence in the form of *Chambres* – *Origine, Ordre, Onde*. Far from deriving from Regimes, these *Chambres* represent the three states of a polyphonic space stabilized in the visual field. The Triad constitutes a stabilized polyphony.

6. Polyphony as Foundation

Structural Polyphony is not a metaphor. It establishes the internal logic of the system:

- Regulated coexistence
- Autonomy of components
- Continuous tension
- Absence of hierarchy

The doctrine transposes contrapuntal mechanics into the luminous field.

Institutional Conclusion of Chapter IX

Structural Polyphony sets the contrapuntal foundation of the system. It articulates Regimes, *Chambres*, and Triad within a logic of autonomous coexistence, constituting one of the major doctrinal organs of the whole.