

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 – THE SYSTEMIC TRIADE

Internal structure and organization of luminous operations

1. General Principle

The Systemic Triade forms the internal backbone of the Institution. It articulates the system into three organs – Origine, Ordre, Onde.

This device establishes the operative logic of Spectralisme and its material modules.

The Operative Triade constitutes the luminous application of this structure.

2. The Systemic Triade (Macro-Structure)

It answers the question – **What is the system made of?**

– **Origine** – The rupture module. It installs absence, fracture, and disconnection, forming the Law of the Fond and the matricial chamber.

– **Ordre** – The ordered matter of the failure. It converts error into physical architecture and stabilizes the breakdown in material form.

– **Onde** – The propagation of the system. The Unités Mentales Conceptuelles activate the frequency, reinstall the signal, record evanescence, and spectralize the real.

The Systemic Triade forms the doctrinal exoskeleton of the Institution.

3. The Operative Triade (Micro-Structure)

It answers the question – **How does light act?**

– **Origine (Condensation)** – Light, as primary tension, gathers into an initial state that opens the spectral field.

– **Ordre (Structure)** – Light stabilizes, distributes, and structures itself to ensure vibratory continuity.

– **Onde (Propagation)** – Light enters autonomous emission, maintained as a phenomenon defined by its frequency and amplitude.

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

4. Articulation of the Two Triades

The two triades are articulated according to a functional relation:

- The Systemic Triade (macro) organizes the doctrine and defines the organs.
- The Operative Triade (micro) activates light and performs the operations.

Internal correspondences:

- Origine Systémique (Rupture) → Condensation
- Ordre Systémique (Structure / Matière) → Structure
- Onde Systémique (FMC / Propagation) → Propagation

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

5. Institutional Principle

The relation between the two triades establishes the complete structure of the system:

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

6. The Medial Triade

It answers the question – **Through what does light manifest itself in reality?**

Three mediums translate Spectralisme into the material and mental world:

- **NUM (Painting)** – The pictorial versant. Plane manifestation of the Systemic Triade.
- **SCU (Sculpture / Installation / Architecture)** – The volume and space versant. Material manifestation of the Systemic Triade.
- **FMC (Thought / Writing / Concept)** – The mental and conceptual versant. Reflexive manifestation of the Systemic Triade.

The Medial Triade embodies the other two triades without replacing them.

7. Articulation of the Three Triades

The three triades define three distinct and complementary levels of the same system:

- **Systemic Triade:** Origine → Ordre → Onde.
- **Operative Triade:** Condensation → Structure → Propagation.
- **Medial Triade:** NUM → SCU → FMC.

These three dimensions are transversal and do not overlap term-for-term.

The Systemic Triade defines the nature of the system.

The Operative Triade defines its mode of action.

The Medial Triade defines its mode of manifestation.

This triadic architecture is closed and self-sufficient.

8. Conclusion

- The **Systemic Triade** defines the structure of the system.
- The **Operative Triade** defines the functioning of light.

– The **Medial Triade** defines the forms of manifestation of Spectralisme.

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

CHAPTER VIII — THE BODY AND THE TRIADE

Anthropologie Spectrale

The body constitutes the direct anthropological and corporeal projection of the **Triade Systémique**. The Doctrine establishes several fundamental levels:

— an energetic dynamic: **Fond** → **Mémoire** → **Surgissement** → **Outre-Monde**

— an institutional architecture: **Origine** → **Ordre** → **Onde**

— an operative mechanics: **Condensation** → **Structure** → **Propagation**

These three axes define the internal circulation of the luminous system. The body incarnates this circulation: it becomes the locus of passage, transformation, and activation of the spectral structure.

The body is no longer considered a simple biological organization or a stable material form. It becomes a field traversed by an angular trajectory, capable of transforming a state of **Condensation** into a state of **Émission**.

The body is not the place where light appears. It is the place where light changes regime.

1 — The Corporeal Triade: From Structure to Lived Geometry

The **Triade Systémique** finds in the body a direct geometric translation. Existence is conceived as a trajectory within an organized spatial field.

The Doctrine identifies three fundamental angular regimes:

Doctrinal Dimension: Origine

The corporeal dimension corresponds to matricial horizontality. The ontological angle is 0°. The spectral function is Condensation and Reserve.

Doctrinal Dimension: Ordre

The corporeal dimension corresponds to structured verticality. The ontological angle is 90°. The spectral function is Stabilization and Architecture.

Doctrinal Dimension: Onde

The corporeal dimension corresponds to propagation horizontality. The ontological angle is 180°. The spectral function is Émission and Rayonnement.

These three angles define three regimes of spectral existence. The passage of the body through these regimes constitutes a transformation:

$0^\circ \rightarrow 90^\circ \rightarrow 180^\circ$ that is: **Condensation** → **Structure** → **Émission**

The corporeal posture becomes a spatial expression of the Triade.

2 — The Ontological Chambers of the Living

In **Anthropologie Spectrale**, a *Chambre* designates a spatial state of the living, a stabilized configuration of the system. Each *Chambre* corresponds to a specific relation between energy, structure, and Émission.

Chambre Origine — 0°

The Matricial State. It corresponds to the initial level of Condensation. It is the corporeal equivalent of the **Fond**: energetic reserve, matrix of charge, undeployed potential. Horizontality at 0° constitutes a state of active latency. Like the **Fond** prepares light before Émission, the *Chambre Origine* contains the possibility of transformation before manifestation. It is the point of concentration of the system.

Chambre Ordre — 90°

The State of Stabilization. It corresponds to the passage from internal tension to organized architecture. Verticality marks the appearance of the **Axe**. The body establishes direction, structure, and organization of the field. It is the moment when Condensation becomes form. It is the point of equilibrium of the system.

Chambre Onde — 180°

The State of Émission and Ordonnance. It corresponds to the passage from structure to propagation. Horizontality at 180° opens the body to expansion: diffusion, propagation, rayonnement. Ordonnance appears as the organization of Émission. Form enters a new regime: it becomes **Onde**. It is the point of propagation of the system.

3 — The Obliquités: The Cinematics of Spectral Passage

The **Chambres** define stabilized states. The **Obliquités** define forces of transition. They constitute the internal cinematics of passage between the three regimes.

The Triade becomes a dynamic:

Origine → **Ordre** → **Onde** through: $0^\circ \rightarrow 90^\circ \rightarrow 180^\circ$

Obliquité Ascendante — $0^\circ \rightarrow 90^\circ$

Force of transformation from Condensation to Structure: rise of organization, conversion of potential into form, extraction of matricial energy toward the **Axe**.

Obliquité Descendante — $90^\circ \rightarrow 180^\circ$

Force of transformation from Structure to Émission: expansion, diffusion, transformation of form into frequency. The body ceases to be architecture and becomes a vector of **Onde**.

4 — The Body as an Instrument of Passage

The spectral body is defined by its capacity to transport a transformation. It is the dispositif in which the operations of the Triade become active.

The Doctrine states: The body is a geometry. Posture is an operation. Angle is a regime. Trajectory is an Émission.

The body becomes an angular operator of spectral transformation.

5 — The Angular Trajectory

The corporeal structure organizes itself according to three fundamental positions:

Origine — 0° Obliquité Ascendante — 0° → 90°

Ordre — 90° Obliquité Descendante — 90° → 180°

Onde — 180°

This trajectory articulates the three levels of the system:

Origine → Ordre → Onde Condensation → Structure → Propagation 0° → 90° → 180°

It constitutes the angular geometry of the Triade. The body traverses three spatial regimes corresponding to the three operative states of the system: Condensation, Structure, Propagation.

Horizontality at 0° belongs to Condensation. Verticality belongs to Structure. Horizontality at 180° opens the regime of Propagation and Ordonnance.

6 — Anthropological Spectral Synthesis ⊕

Integrating the body accomplishes the articulation between:

Physics of light

- Metaphysics of the Fond
- Triadic Architecture
- Spectral corporeal mechanics = **Anthropologie Spectrale**

The symbol ⊕ formalizes this synthesis.

The horizontal axis establishes **Origine → Onde**. The vertical axis establishes **Ordre**.

Their intersection is the active center of transformation. It is not a fourth Chambre. It is the geometric point where the fundamental directions of the system meet.

The body becomes the locus where the Doctrine incarnates itself in a spatial, luminous, and dynamic organization.

Doctrinal Conclusion

Origine establishes Condensation.

Ordre establishes Structure.

Onde establishes Propagation.

Light possesses a frequency.

Color possesses a vibration.

The Doctrine possesses a structure.

The body possesses a trajectory.

Thus the body appears as the angular vector of Émission.

Spectral Trajectory

0° — CHAMBRE ORIGINE

Condensation · Matrice / Réserve

↓

ASCENDING OBLIQUITY

0° → 90° · Structuring Force

↓

90° — CHAMBRE ORDRE

Structure · Axe / Stabilization

↓

DESCENDING OBLIQUITY

90° → 180° · Propagating Force

↓

180° — CHAMBRE ONDE

Émission · Rayonnement / Ordonnance

⊕ = **Synthesis: Body + Light + Doctrine**

CHAPTER IX – 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 X – 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 X

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.