



VECTORWHIZ

DIGITAL ART
PORTFOLIO



Portraits, paintings, creative text writing, DTP, tech art, logo design, illustration, cartoons





Introduction

This is the first version of my digital portfolio, dating from September 2018. It contains samples of my vector art - portraits and paintings - consisting of 100% vectors and not a single pixel. Also featured in this document are a number of pixel artworks of which I will make less in the future. The vector drawing program **Affinity Designer** allows me to create realistic organic shapes in vectors without the unnatural looking hard edges that other programs produce.



This program, in addition, has many functions that its competition lacks with the exception of the open source program Inkscape that unfortunately has a UI that is difficult to work with (for me anyway). This portfolio document is best viewed in Adobe Acrobat Reader in Single Page View. You also may want to visit my site that you find at <http://vectorwhiz.com> and portfolio site that you can visit at <https://communicats.blogspot.com>

Unlike pixel images, vector art can be re-scaled to any size without losing quality. Vector art is particularly suited to be printed digitally, which preserves the brilliant colour vibrance and saturation of sRGB files that can not be matched by CMYK printing. In addition, advanced print shops offer a wide range of different coating processes that enhance the colour depth of digital prints even more, in



doing so creating artworks of a quality that totally dwarf that of any other printing method.

Besides creating visual art, I write all sorts of texts - blogs, copy writing, texts for advert ising, (rhyming) poetry and social media articles - and create documents in a Desktop Publishing program (**Affinity Publisher**). Mainly long, complex and structured educational documents for which I make 2D and 3D drawings from scratch and enhance photographs, using a bitmap editing program called **Affinity Photo**. These are documents containing hundreds of pages and equal amounts of self produced imagery - illustrations, technical drawings, 3D views, cut-aways and ghost views. Many educational documents also include tables that create from scratch, import from spread sheets and enhance to make it visually appealing and more clear than the original sheet.



Oh, there's one more thing that may or may not interest you concerning my conduct in life: I absolutely hate trivia and for those really interested, it shows in my work in as many ways as the number of artworks that I created. It may give you a clue why I chose to portray certain people or create certain paintings.

Feel free to contact me through info@vectorwhiz.com if you have questions related to my artwork, text creation or DTP production, have an assignment or wish to order a print.





Vladimir Putin

This - for the time being (Sep 2 2018) - is my most recent vector portrait. It contains no pixels at all, only vector shapes and custom made vector brushes.

I would like to add some easily verifiable information concerning Vladimir Putin's achievements during his time in office for those misled by biased, corporate controlled western mainstream media:

By ordering out the Rothschild controlled central bank, Russia became the owner of its currency again. It allowed Putin to reduce inflation from 12% to 2%. The wages of Russian workers increased between 400% and 500% and the minimum wages were raised 5 times, most recently in May 2018 by 50% (!). Unemployment was cut in half during his presidency and he was a leading figure in the establishment of the BRICS Alliance - including Brazil, Russia, India, China and South-Africa - to counter balance western economic dictatorship and return to an asset based world currency. The progress sequence of this painting can be seen in my portfolio blog:

<https://communicats.blogspot.com/2018/03/vladimir-putin-vector-portrait.html>





Marlon Brando

This is my second vector portrait that, again, contains not a single pixel. Unlike the Putin portrait this one was drawn in black and white. Later placed a colour layer on top of the image. The result is a monochrome portrait which has its own type of appeal even if it is far less detailed as the Putin portrait. If the person I make a portrait of is well known, I tend to do do research on this person before starting to work on the portrait. In the case of Marlon Brando who had done some pretty weird things in his life, in his younger days in particular. I am not going to expound on this, if you want to know you must do research of your own. Later in life he has overtly supported Native American issues of which there are a lot, bearing in mind that the US government has been hostile towards the Native American people from the instant they encountered them. It is a remarkable change of perception and behaviour at first glance. I like to portray people that did remarkable things in their lives. The progress sequence of this painting is in [my portfolio](#).





Abraham Lincoln

The portrait of Abe Lincoln is my first vector portrait. I was of course drawn to this face by the unfeeling, piercing expression on his face. There is a heap of strange events associated with this man. Which - although they are not all without reasonable cause - makes him even more intriguing than his facial expression would lead him to be. From his birth to his assassination he went on a bizarre journey through space and time - <https://allthatsinteresting.com/abraham-lincoln-facts> - also affecting the ones of people who were in some way connected to him: <https://listverse.com/2013/08/29/10-strange-fates-of-people-close-to-abraham-lincolns-assassination/>

In all portraits I make the goal is always to capture the essence of the subject. It is no legal requirement that I copy facial features exactly, so I allow myself the liberty to put focus on certain visual aspects while weakening others. As long as the likeness does not go out the window.

The trick in this first vector portrait that I ever created was to find ways to use vectors to make realistic portraits. I always disliked the intentionally hyped ugly Illustrator portraits that contain unnatural hard edges. Adobe's marketing squad declared it 'realistic vector portraits' and shedloads of gullible artists mindlessly believed it and continued to work with the hugely expensive Illustrator and slightly less unaffordable CorelDRAW that obviously lack the option to blur the edges of vector shapes. Only *fake realistic portraits* can be created with this program; graphic images at best.

The **mesh fill tool** of these programs is a horrendously tedious function that does not allow swift editing of already made drawings, which is a forte of Affinity Designer. It merely is a marginally improved vector version of bitmap images, with the distinction that the bitmap images are much easier to edit. The progress sequence of this painting can be seen in my portfolio blog: <https://communicats.blogspot.com/2018/03/abe-lincoln-vector-portrait.html>





Crossing Death's Frontier

This is the very first 100% vector painting I made. It does not contain a single pixel. I hope to make many more of these in the future. The original height of the painting is over one metre, but since it entirely consists of vectors that does not have a lot of impact because it can be re-scaled to any desired size without loss of quality.

This particular painting is based on an image of Saint Pancras that reflects the somewhat unusual tradition of dressing the deceased's skeleton in his armour . . . It's my personal opinion it differs from any photograph of his exhibited remains.

I gave it a clair obscur effect and palette that resembles the way in which the famous Dutch master Rembrandt van Rijn used to paint. The purpose of working in such a way is to show that the correct digital tools allow to create similar effects as with the traditional brush and paint. When digitally printed on aluminium and given a special type of clear coating the colour depth and richness of the painting become brilliant. You can take this quite literally; it can't be expressed with words - one has to see it.

I used to work in analog airbrush a lot for decades and without being arrogant reached an above average level in that type of art creation, but working with **Affinity Designer** gave me total control over the process that no other technique could offer me. In addition, this working method allows to apply changes afterwards whenever needed.

It is a different type of art for evolved people who live in a changed world. But digital art still is capable of stirring emotions in a way as powerful as traditional forms of art. I admit it is predominantly suited for people with a particular mindset. The mindset of the future. The progress sequence of this painting can be seen in my portfolio blog: <https://communicats.blogspot.com/2018/05/vector-painting-crossing-deaths-frontier.html>





Al Pacino

This section contains bitmap art - a type of art creation that I will not be doing as much as I used to do, because I believe the future of digital art is in drawn vector images, especially now that some programs have functions that allow to create hyper realistic imagery. The turning point was reached when I could no longer visually distinguish pixel art from vector art. The artistic skills necessary to create bitmap art may be different but the artist's creativity remains the same.

To the right you see my penultimate pixel portrait in which I am sure you recognize Al Pacino. I started creating this artwork in Corel PhotoPaint, but finished it in Affinity Photo after the Corel program began crashing whenever I wanted to export a .png-file. Fortunately Corel PhotoPaint was able to export a psd-conversion that Affinity Photo was able to read flawlessly. All layer information was preserved which allowed me to continue to work on meticulous details without running into a problem.

Pixel paintings are easier and faster to make than vector portraits and paintings, but it is basically filling squares in a fine grid, while vector drawings is creating mathematical expressions for line and shapes and many other attributes of visual objects. I dare state here that it is possible to create vector drawings that can not be distinguished from pixel art work. Making changes to vector art generally is less tedious than altering bitmap images, provided the vector drawing is set up in a structured way.

This is the charm for many artists who make pixel art - they can doodle away without having to worry too much about structure, at least not to a level at which quality vector art must be created. And if no re-scaling has to be done afterwards, bitmap art will do just fine. The progress sequence of this painting can be seen in my portfolio blog: <https://communicats.blogspot.com/2017/07/al-pacino.html>





Willie Nelson

A most remarkable artist who at the age of 81 in 2014 successfully graduated for the fifth-degree black belt in the scarcely known Korean martial art of Gong Kwon Yu Sul He is best known for his extensive repertoire in country music and perhaps his overt use of marihuana (which probably kept him in excellent physical shape). His face is a dream and challenge of portrait artists.

It was a joy to work on with Affinity Photo that has a broad set of brilliant and fully adjustable brushes. I painted Nelson in monochrome and overlayed it with various colours. The original portrait size - which matters with bitmap artwork - is about 60 centimetres square. The progress sequence of this painting can be seen in my portfolio blog: <https://communicats.blogspot.com/2017/07/willie-nelson-digital-portrait.html>





Henk Kuipers

No Surrender founder and captain Henk Kuipers who is illegally incarcerated by the corrupt Duch government that is scared s***less for well run organizations that could potentially expose and disrupt their criminal activities. Kuipers is an intelligent, tough leader with a vision who has no criminal record whatsoever (which is why his detention is illegal). He therefore is a political prisoner.

I stated painting this portrait in Corel PhotoPain(t) until it began crashing out of the blue when exporting to png. sRGB Png, being the most suitable file format for digital printing. I continued this work in Affinity Photo, but it is still a work in progress. The sequence of this portrait can be seen in my portfolio blog: <https://communicats.blogspot.com/2017/08/digital-portrait-of-ns-captain-world.html>





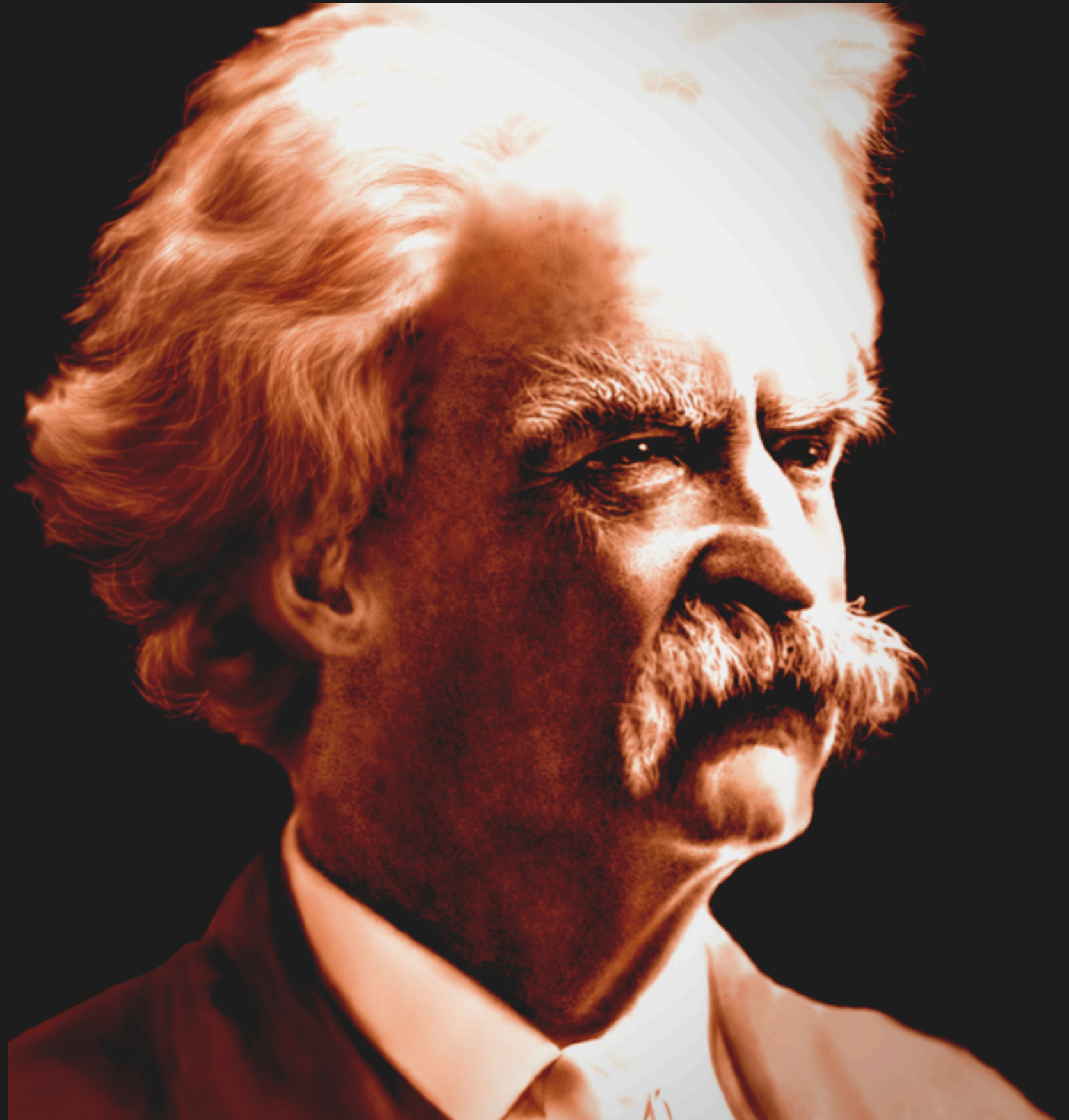
Mark Twain

Here you see the pixel portrait of Mark Twain that I started in GIMP - the magnificent open source bitmap editor program that has a similar set of functions as Affinity Photo. The reason I prefer working with the latter is that the Serif's developer team has succeeded in making a very intuitive and neat looking user interface that dwarfs that of all competition.

This portrait was in fact the very first realistic portrait I made. I was drawn to Mr. Twain by his stunning perceptive talent and intelligence that I saw in his quotes. I read none of his books (yet), because I tend to read a specific type written of information, which are not novels.

People's faces always reflect a person's cleverness or the lack of it and often is a person belongs to the 15% of earth's human population that has a DNA code that makes it difficult if not impossible to indoctrinate them with bogus data. Mr. Twain is one of those. The sequence of this portrait can be seen in my portfolio blog: <https://communicats.blogspot.com/2017/08/mark-twain-digital-portrait.html>

communicats.blogspot.com/2017/08/mark-twain-digital-portrait.html





Proud men

This pixel painting is from the period before I started making realistic art; it rather is a more impressionistic work inspired by the great Harold Terping. Its loose nature allows to improvise, which is something artists love to do. The intuitive aspect in art creation is what sets it apart from the strategy defined graphic workflow for advertising.

Before the British and later the Americans slaughtered about 100 million (!!!) Native Americans people of the indigenous nations roamed the North-American plains in harmony with nature and the spirit world that is almost entirely ignored by most modern western 'civilizations'. Sure, there were tribal wars, but none of them caused as many casualties as wars fought by advanced western nations. The sequence of this portrait can be seen in my portfolio blog: <https://communicats.blogspot.com/search?q=proud>





Peace Pipes & Winchesters

This pixel painting is also based on a work of Howard Terpning. I changed the old man's face gave him a peace pipe and let the young warrior hold a Winchester rifle. I renamed the painting to 'Peace pipes & Winchesters', which in its altered state seemed more appropriate than the original title 'The telling of legends'. Like several

other pixel paintings, I started this one in Corel PhotoPaint until it began crashing and continued working on it in Affinity Photo. I created custom brushes for the grass in the foreground which familiarized me with Affinity Photo's magnificent, fully customizable brushes. The sequence of this portrait can be seen in my portfolio blog: <https://communicats.blogspot.com/search?q=winchester>





Tribe gathering

Yet another pixel painting inspired by the brilliant Howard Terpning. I drew only a part of the painting and changed the entire background. I named it 'Tribe gathering'. The grass brushes that I used in Peace Pipes & Winchesters were enhanced

further and applied. Gave two of the tribesmen Winchester rifles and altered some of the details and colours in the apparel and accessories. I later discovered this was only part of a painting, but decided to leave the window as it is. The progress sequence of this painting can be seen in my portfolio blog: <https://communicats.blogspot.com/2015/09/tribe-gathering-work-in-progress.html>





Logos

Logos and related imagery have to be easy on the eye so that they settle swiftly and firmly in the mind. The purpose is to make sure they are recognized the next time a person gets them in sight. This goes for both the shapes and colors used. The latter have proven psychological meaning that observers pick up subconsciously, while shapes are related to symbols and form of well know animals and objects or are simply built of texts that appeal to the mind content-wise and appearance-wise. Bluntly put the designer is looking for ways to implement some sort of mind control.

By clicking on **this link** you will go to the logo page in my portfolio blog where you will find more logos created by me. As you will notice I have little affection for flat images, although I acknowledge that they can have a purpose in some cases. This is because the every day world contains 3D objects that have shades, reflection and texture, while flat visuals relate to the 2D world, not the one we live in.



This is the heraldry of Amsterdam, the capital city of The Netherlands. When the bank of Genoa, the Spanish royalty and Columbus teamed up, the Venetian bankers moved their venues to Amsterdam and London to assure an extended success of their operation. This is a T-shirt design.



While tinkering with the New Edge Logo I at some point I discovered that something could be done with the letter 'e', this letter being given special treatment in corporate logos such as Intel, DELL, internet Explorer, Ebay, EA games and many others. There is an occult reson for this.



Hunting 4 Grails is the logo for a business that hunts for quality bargains in apparel, footwear and vintage objects. These are then cleansed, repaired and sold.



When I looked at the Dacia logo, I thought a lot could be done with the type, which wasn't done actually. The logo as a whole seemed to date from a way back in time, incorporating some sort of handle onto which the Dacia name was pasted without any sort of decoration, while the letters themselves appeared to just be begging to do that. So after some tinkering I arrived at this concept.



Stem van de Straat - voice of the common people - was a spin off of a blog that exposed social injustice predominantly in Amsterdam. At some point they decided to start a political party that was obstructed by all local competition in Amsterdam, which proves the political arena has nothing to do with the local population



I admire the work that Bill Ryan does in his AvalonProject. When I ran across their logo In Twitter, I sent them this concept which they began using almost immediately. Twitter requires square images which they crop in a circular way. Knowing this I started Designing a logo that would fill the circular crop entirely, bringing out all



This is a cover logo for a book that I am in the process of writing. It is a reference to the pen name I use. The book may seem science fiction, but actually is an attempt to imagine the advanced breakaway societies that have developed technologies that are far ahead of what currently is considered to be cutting-edge.



This logo is obviously designed for a dealer in vintage gear and nostalgic accessories.



Cult of the cool is a web name that I reserved for myself for future use. This logo depicts a jaguar holding a rose between its jaws, which is a symbolic reference to a number of mystic things.



SQUARICLES

Squaricles is a company that makes square garden shades and parasols that offer a more economical shade area and an improved storage option.



The mystic sign of the Western zodiac, intended to be printed on T-shirt, including symbol.



Business cards



This card is representation of my currently dormant activities as a logo designer. This is the result of Dutch regulations that I will be able to deal with in a few years.



This card was designed for a contest. It consists of two layers that are glued together, giving a special effect. It also has one rounded top corner which will make the card stand out when stacked along with other cards.



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This card was one of the concepts referring to my website <http://vectorwhiz.com>



This card was an entry for a contest.



This card contains a reference to my opinion blog: <https://isocult.blogspot.com>



This card contains a reference to a website I used to own. The website name was later stolen by Yahoo.



This card was an entry for a contest.



Creative writing

Here is a small selection of my poems. Most of the (visual) poetry written by me you find in my poetry blog at:

<https://realm-of-rite.blogspot.com/>

Most poems are written in English and some in Dutch. The latter is my native language, English I acquired, because it is an interesting language for a variety of reasons, some of which I described [here](#). What inspires me to write are impulses planted in my head from elsewhere or things I happen to observe although I don't believe in coincidence. These are spontaneous instances.

One can not observe in 3D
What has more dimensions
In spite of assumed acuity
And very sincere intentions
Man's imagination and math
So miserably fail to explain
Processes beyond his path
He is trapped in this plane
Riddled with supposed laws
Such is man's environment
That has its limits and flaws
That cause the predicament
Leading to his incarceration
Also known as 3D sensation

Complex dimensions remain
Affairs of a distant dream
That is impossible to obtain
For prisoners of a 3D scheme
Grimedt ibyo an awikted
That makes making sense
It just doesn't work very well
Man's s tawareness e id
While his intuition is erased
That he unwittingly replaced
With a type of science based
On miserable mental waste
Man cast an ominous spell
And extends his stay in hell

And then there's this matter
of non-matter - the other
dimensions that we flip in
and out of without having a
proper perception of them.

We dream, but few take
dreams seriously.

I learned not to do that
anymore. I have been set to
move elsewhere and
elsewhen several times, but
the journeys were cancelled
each time. Such event urge
to ponder things that most
people never get around to.

It of course affected the way
I see things, which is
reflected in my poems as it
sometimes is in my visual
art. So what may appear to
be weird to some people
actually has a reason, even
if the reason itself may
seem strange.

It accounts for the fact that I
often feel alien in this plane.

it matters not if you're pale among the pale
one doesn't miss colour in such circumstance
where everyone is lastingly bland and stale
and hues never display a hint of a glance

it matters not if you're blind among the blind
one doesn't miss sight in such circumstance
where everybody is simply unable to find
obstacles beyond the sticks in their hands

it matters not if you're dumb among the dumb
one doesn't miss a brain in such circumstance
where everyone's mind is perpetually numb
and being smart is believed to be arrogance

it matters not if you're dead among the dead
one does not miss life in such circumstance
where darkness and silence sneakily embed
memories of life that not a soul understands

it matters not if you're doomed
not under any circumstance
because your soul is entombed
clined in evil's icy hands
so you will never come back
to the light that blinds you
while dark shades of black
make sure no one finds you
your spirit, soul and essence
under any damn circumstance

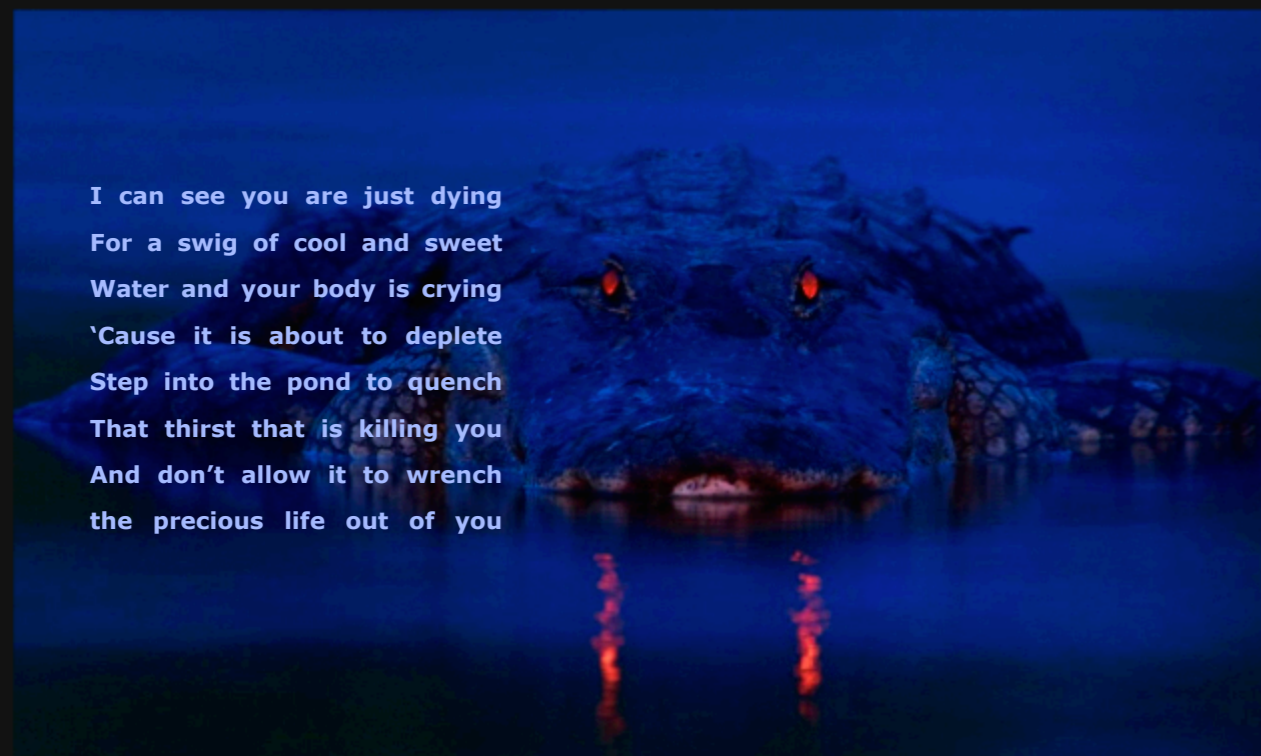


I ASKED THE WIND TO BLOW AWAY THE MIRE
THAT CONCEALS BEAUTY FROM LONGING EYES
IT WHISPERED REMOVING IT WOULD REQUIRE
A STORM TO REMOVE ALL MAN-MADE SHIZE
AND REPAIR THE VERY HEART OF WHAT EXISTS
SO I ASKED THE WIND TO SET FREE ITS MIGHT
TO HAMMER WITH A BILLION INVISIBLE FISTS
ALL VEILS THAT KEEP THE TRUTH OUT OF SIGHT
AND STORMS RAGED AND BLEW TO SHREDS
MANY TRACES OF THE UGLINESS VICE EMBEDS

BUT STILL BEAUTY WAS NOT FULLY RESTORED
SO I ASKED RAIN TO FINISH THE WIND'S JOB
TO WASH AWAY ALL ANGUISH, I IMPLORER
RAIN REPLIED THAT IT WAS UNABLE TO STOP
ONCE IT WOULD START TO FALL FROM THE SKY
I ASKED RAIN TO DO WHAT HAD TO BE DONE
EVEN IF IT WOULD NOT LEAVE A SINGLE DRY
SPOT ON EARTH AFTER IT WOULD HAVE GONE
AND THE OCEANS FLOODED ALL THE LAND
BUT WASH AWAY EVIL'S CORE RAIN CAN'T

I TURNED TO THUNDER TO ASK IT IF IT COULD
DO WHAT THE WIND AND RAIN FAILED TO DO
THUNDER CLAMoured: THEY BOTH DID GOOD
BUT NEITHER ONE OF THEM COULD EVER DO
WHAT A PURE SOUL OF A SINGLE CHILD CAN
TO REINSTATE THE LIGHT'S FIRST CREATION
THE MIND BENDING RESIDENCE FOR ALL MAN
AN ABUNDANT AND SPLENDOROUS SENSATION
THEN TUNDR ROARED AND THE SKIES PARTED
AFTER WHICH CREATION'S RESTORATION STARTED

Even though a good fart is
Worth the pain in your ass
The most strenuous part is
To avoid the ill-scented gas
Because as soon as you inhale
The foul intestinal vapour
Your complexion turns stale
Like a blank piece of paper
And then you fall to the floor
Although you try hard to ignore
The dangerously venomous gas
That has passed your nostrils
Plunging you in mortal stress
And you begin to fear it kills
You because you set it free
After which you clearly see
That farting to some degree
Is not a harmless triviality
But a rather unsafe thing to do
So be very cautious in the loo



I can see you are just dying
For a swig of cool and sweet
Water and your body is crying
'Cause it is about to deplete
Step into the pond to quench
That thirst that is killing you
And don't allow it to wrench
the precious life out of you

Admission of evil

In the dimness of the compartment
In the silence between admissions
Father listens to lingers of repent
With wisdom and lasting patience
Showered by a mist of fine dust
Where time seems eaten by rust
As he attempted not to fall asleep
Preparing to admit the next sheep

An immeasurable parade of sinners
Confessed from behind the partition
Big time, small time, losers, winners
Each one whispering their admission
Nothing that he hadn't already heard
However brutal, senseless or absurd
He gave them the absolution of God
Even when pardon em, he could not

It was his sacred mission in this life
An honor graciously extended to him
A duty permitting sinners to survive
Who's secrets tease the mind's brim
He was in no way a courtroom judge
And not allowed to sentence as such
The confessions confided to his ears
He veiled in his mind for many years

An abrupt gnashing of the box' door
Awoke the priest before he dozed off
Followed by the creaking of the floor
And the sound of a low pitched cough
Indicating a man sat behind the gauze
He addressed him after a short pause
Saying: What leads you here, my son?
Do you repent anything you've done?

A strange silence flooded the room
And a sudden chill hurriedly spread
The clergyman hesitated to resume
While feelings raged inside his head
The tall church windows turned black
Raising the hairs in the priest's neck
Something had driven away all noise
Leaving the silence to a sinister voice

I have not come to ask for forgiveness
Nor did I intend to confess to any crime
You see, your God can never forgive his
Enemy He fought since the dawn of time
He incessantly and utterly hates my guts
For you know, it's driving him totally nuts
That so far, it was I who has always won
He never nailed me, like I nailed His son

This Love God preaches, is overrated
His concept is an insult to you and me
For you know this cosmos is saturated
With hate and other blessings by me
So you think He's got his act straight?
Perhaps He confused love with hate
Maybe God just lied, my dear priest
Or misread things to say the least?

You lived all your life inside the light
And think you know your way around
God inhibited you to explore the night
But what is it that you've really found?
Other than what He wanted you to find
Perhaps His light has struck you blind
Leaving you totally incapable to see
That He is denying you immortality

In the darkness linger awaiting you
More truths than you've ever found
In the light that's just deceiving you
I promise you that they will astound
You beyond your wildest imagination
Bestowing you sincere reconciliation
So why worship a God who lies to you
While there is so much more I can do?

Then claws pierced the gauze before him
And slowly rent the weaving to shreds
As when they reached the frame's trim
The priest was gazed at by seven heads
He begged God to protect him from evil
While the claws and fangs started to kill
The priest's face had turned hoary white
As a dark voice hissed: "God and I lied."



Life isn't ours and neither is death. They happen to us while we have no say to be present in either one of the instances in space and time. We may have the illusion to have some level of control over life, but we can't be sure if any of our plans will ever

come to be. It should make us humble, but not fatalistic. The cycle of birth and death means there is no endless progress, merely endless repetition of good and bad without ever being allowed to take the next step. Yet, sometimes it is not out of reach.

**No snake charmer is ever in control
Of the snake dancing in front of him
For a serpent can infiltrate any soul
As it sways across the basket's brim
Dance, oh master look into my eyes
Let my will take over as I hypnotise
You and force you to do as I please
Leap and spin, fall onto your knees
Beg for mercy, hope for me to stop
As I make you dance until you drop**

**For so long you believed that you have
Succeeded in making me do it your way
Unaware of the fact that I am deaf
I just can not hear the tunes you play
But I saw the delight you drew from**

**Seeing me dance whenever you come
And play your flute right in front of me
Thinking the music made me dance
While I just waited for the opportunity
To kill you, not leaving you a chance**

**But now that our roles are reversed
Show me the tricks that you can do
Show me you best and your worse
Dance before me like I did for you
For any attempt to charm a snake
Is surely witless and a fatal mistake
The crumbs you threw at me to eat
I merely ingested in order not to die
It is now time for some decent meat
The flesh on you bones I must try**

**The rustle of leafs that caress my fur
Blends with the jungle rumour filling the air
Veiling my approach I can hence defer
My presence and surprise anyone, anywhere
Scattered rays of sunlight that pierce
Through many layers of countless leafs
Light the hues of my fur that appears
In a pattern of pentagons that deceives
The eye of the prey that I intend to kill
Because wherever I roam, life turns still**

**As I dash through the foliage and mud
While all my sensors search and lock
I smell blood on razor like thorns that cut
Deep into the flanks of a young buck
That is desperately attempting to run
But its hope to live gradually fade away
Knowing that this chase will soon be done
And he will never see the end of this day
While I will have fresh flesh and blood
For escape me he most surely can not**

**A thousand pair of eyes opened wide
Captured by events about to take place
Watch the deer that can't run and hide
For his miserable attempt to outrace
A superior predator that is born to kill
And rules the vast domain of this wood
In which lesser creatures obey his will
The unfortunate buck will soon be subdued
I'm absolutely certain I'm almost there**

**Because I can taste the deer's despair
The scent of his fear fills my nostrils
I know I am very close to him now
I can savour the fright in his chills
Smell the sweat oozing of his brow
I hear splashing just a few feet ahead
And the screams of one who knows
That he is destined to join the dead
Paralysed by the fear that grows
Beyond his fragile flesh and bones
Clinging to the life he barely owns**

**I crouch before leaping for the kill
A chilling silence floods the forest
Life seems to hold its breath until
I will admit that it isn't meant to last
And while I soar through mid-air
Yoking my fatal fangs and claws
I can't see the young buck anywhere
I break my brain to find what could cause
This delicious and nutritious deer
To suddenly and mysteriously disappear**

*** * * * ***

**I amble away, while indifference I mime
And I tell myself: *Better luck next time***





Its has often been said,that all you know may be wrong, but these words are very rarely truly understood and applied. The consensus of the common comfort zone does not justify the

misery in so many lives. Something is terribly wrong with societies when so many are forced to endure so much hardship while it could easily be resolved. All you know is wrong.

There are several types of insanity; one born from despair, an other resulting from faulty wiring in the upstairs. And then there's the kind that was intentionally induced, meant to cause despair for many so that they become insane. Different types of insanity are considered to be necessary to maintain a certain level of control over groups of people

in order to legitimise being insane and rule with such a type of mindset. Roughly 15% of the world population will understand these claims, because their DNA-coding allows them to do so. It means that the majority of people will dismiss this train of thought. Fortunately new generations are born with improved DNA allowing them to grasp more.

If your esteemed creation is truly as strong
As you claim and declare it actually is
Then there would not be anything wrong
To see perhaps there are things amiss
A minute flaw or even a critical mistake
A thing you missed or by accident forgot
Perhaps you'd like to know it it will break
If it will survive space and time or not
If it is able to endure infinite fragmentation
Destruction and seduction and polarisation

It is quite obvious you have no clue
Of the effect of the offer you made me
Its cause and consequence remain to you
A matter beyond your insight and ingenuity
Had I not been so utterly annoyed by you
I would consider you proposal an insult
To the wit that seems departed from you
Making it impossible to predict the result
Of this contention that I never asked for
That will remove you from life forevermore

Maybe you will accept the challenge too
Of adding a tiny bit of matter and energy
Of any sort and amount would in fact do
To this immaculate fruit of your fantasy
Would it remain as salient as you imagined
Will balance still exist to keep the laws
Of nature working, even when I sinned
Against them to spot if there are flaws
In your creation, uniting Love and Life
Would it be resilient enough to survive ?

From fire I made you, in fire you will burn
For you intend to batter and betray life
From the sea of fire you will not return
Beyond eternity you'll endure and strive
A thousand fold of pain you cause man
Will be the penalty I shall impose on you
You deeply wished to test if Creation can
Withstand the abominations that you do
It is as you said: all things have a price
And this will cost you perpetual demise

I am quite in awe of what you achieved
Of all the splendour you have inserted
Into the wonders of which you believed
They could not be deluded or perverted
But was there ever a doubt in your mind
Or perhaps a brief instance of diffidence
That someone might be capable to find
A trace of ill logic in your magnificence
Would testing it not give you fulfilment
Would it not make you more confident ?

It is your stupidest move ever, but so be it
I know you hate life, but if death you wish
I will make sure that you will get it
If you must die, let me give you anguish
Dwarfing all horrors of your nightmares
Give you the pain you could never inflict
But in the end there's nobody who cares
This challenge that you so foolishly picked
Has raised matters far beyond your control
That you will pay for with your damned soul

There is just one little thing before I go
I'd like to propose to you, oh Great One
I would be a waste to put up this show
Without getting a meaningful thing done
Why should either of us squander energy
To remain with nothing at all in the end
Let us add to testing your superb effigy
Ownership to whom gains the upper hand
I'm certain you are confident enough to
Accept this stake between me and you

Your challenge I accept, let's get it on
And make sure you give it your best
Let's compete until one of us is gone
That should be the purpose of this test
There will be no rules, no limits no referee
Whoever fight the dirtiest will vanquish
There is no room for mercy or chivalry
Victory is for whoever will extinguish
The other, nothing more and nothing less
You will get what you asked for, I guess

While today millions are paid
For all the paintings he made
Back when he was still alive
He had to struggle to survive
Most thought Vincent's work
Was not sophisticated enough
Some thought he was a jerk
Painting too naive and rough
But the modern day art trade
Indifferent to the artist's fate
Turned his misery into myth
Because it exclusively deals with
Art that will earn them cash
They buy and sell, bold and brash
Enjoying all that Vincent lacked
Not showing a shred of respect

Life would not be half as funny
Without my Zippo and some money
To purchase the fuel that I require
To set all sorts of things on fire

In order to keep the fire burning
I must keep the flames yearning
For loads of fuel and oxygen
So things burn as hard as they can

Nothing like the bliss of a blaze
The fury of an untamed grace
Wild flames in a deadly dance
Are of an incomparable elegance

This celebration of incineration
Defying reason and imagination
Starts with Zippo's familiar click
Lighting up matter in a fatal trick

Structure crumble, people shout
They're trying to put the fire out
I made sure the fire would last
Inextinguishable fires are the best

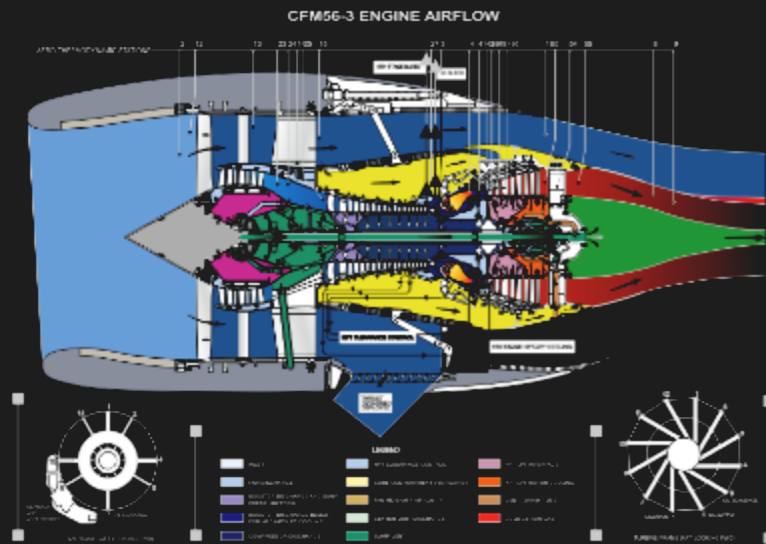
After the carnival, ashes remain
A souvenir of a bash so insane
While fires still smoulder within
I caress my Zippo with a wicked grin



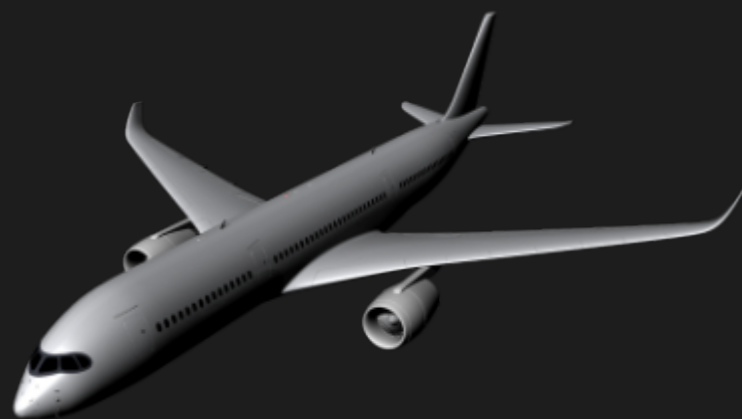
Tech art

I've made a lot of technical art - 2D and 3D illustrations - that were used for educational purposes: for books, posters, slide shows etc. Most of the areas I worked in required new

drawings, because there simply were none. The books for which I drew these contained hundreds of pages often with one or more drawings per page.



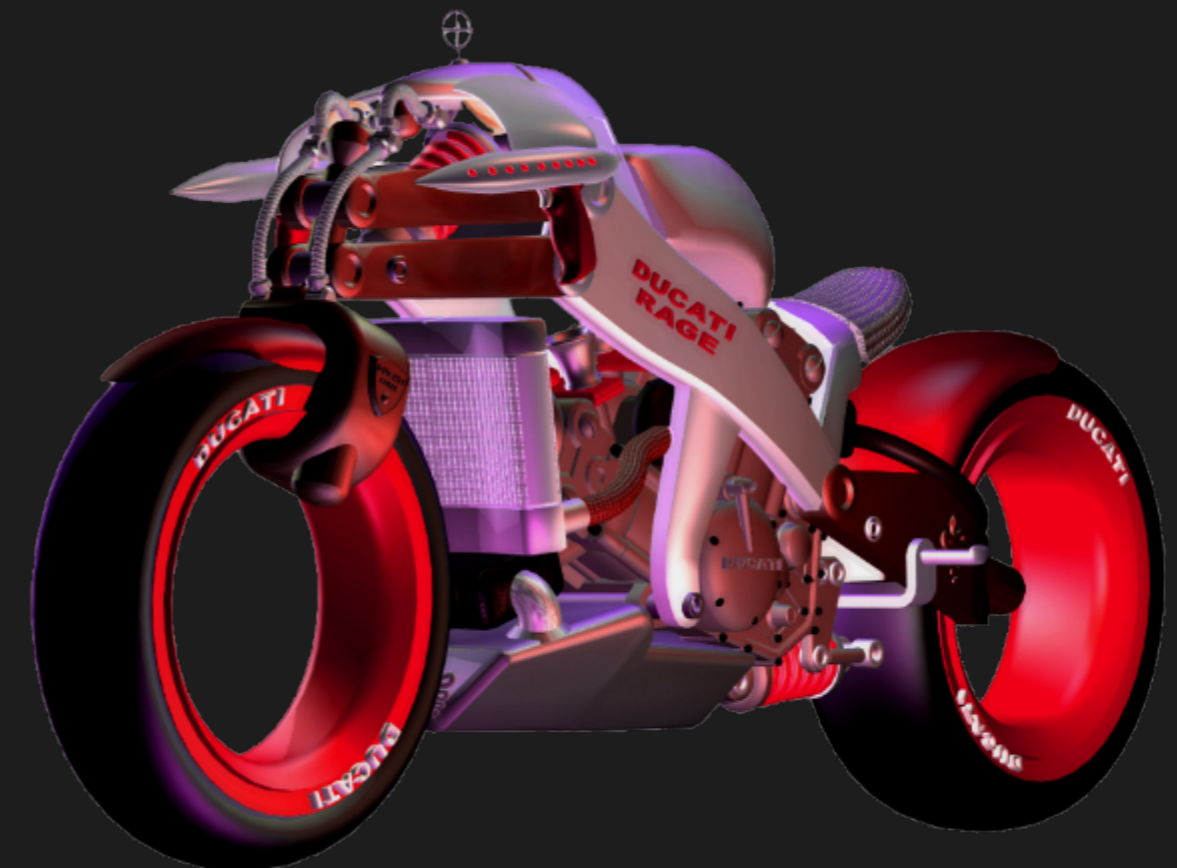
2D design for a training poster for KLM Royal Dutch Airlines



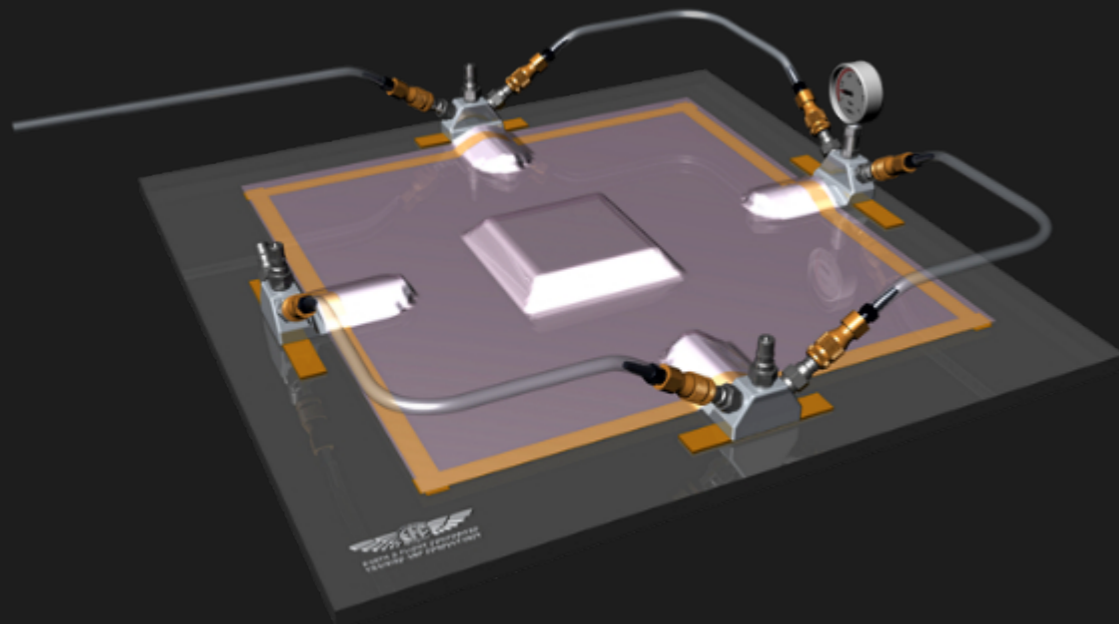
3D drawing for an advanced composites educational book



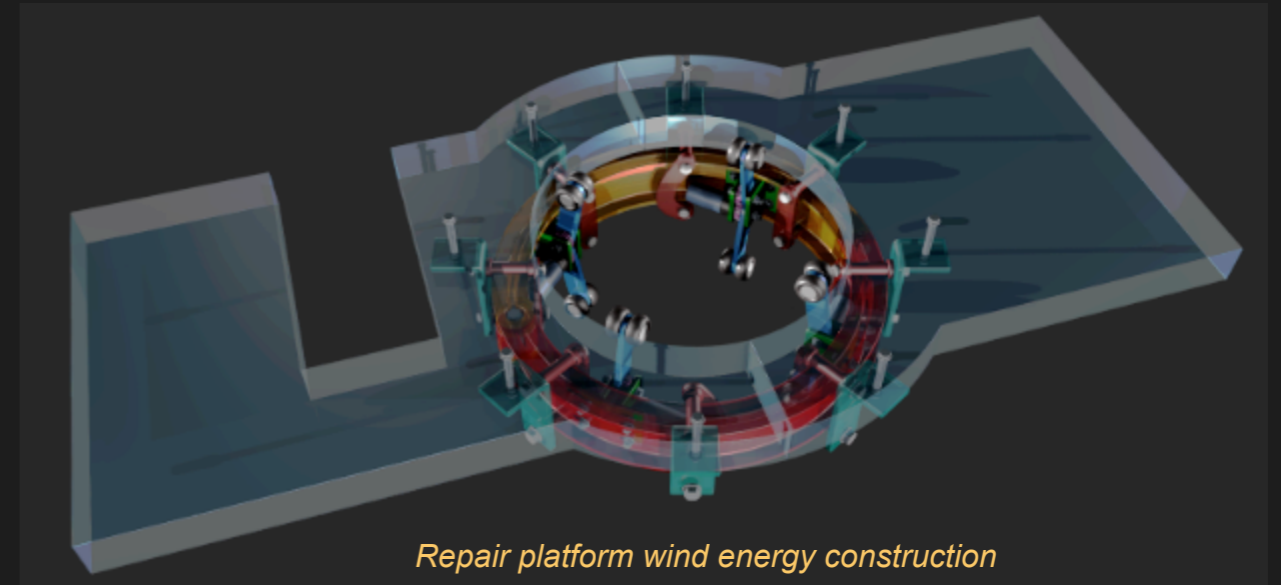
Custom frame design for Harley-Davidson



Design for a contest entry of MOTO 73



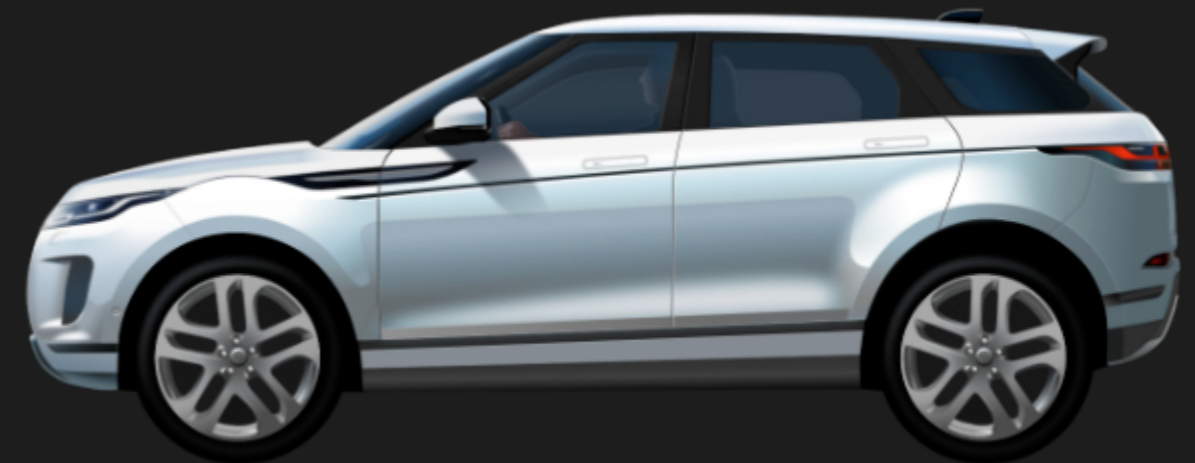
Vacuum valve placement in advanced composites manufacturing



Repair platform wind energy construction



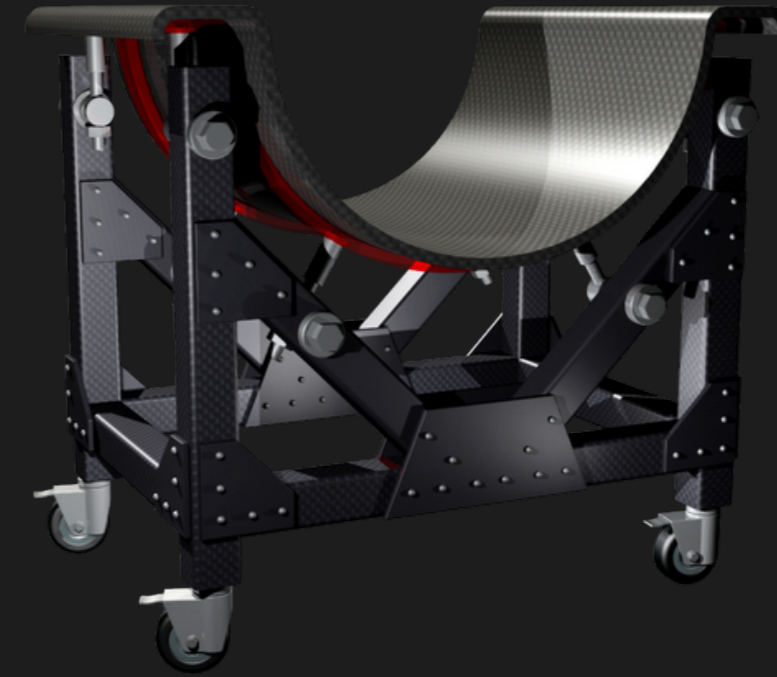
Hotbonder (advanced composites)



Range Rover Evoque, one of the best designs of the most recent decades.



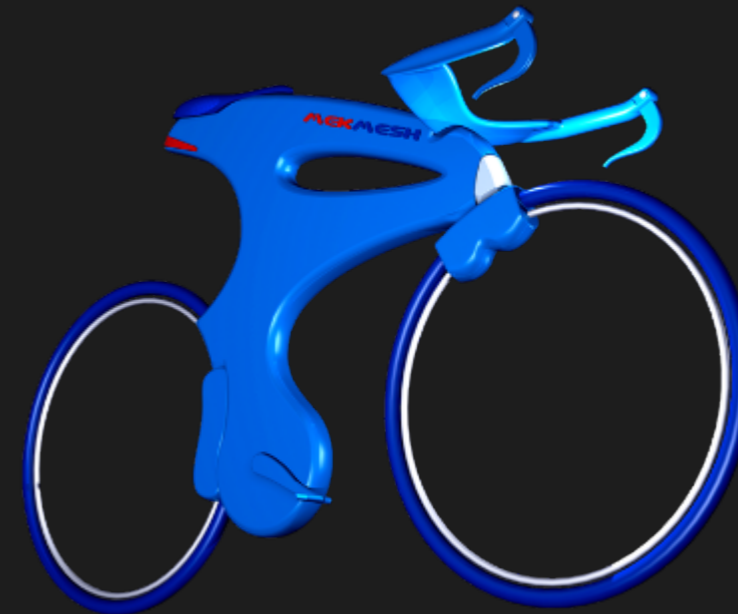
Guitar design for Sharon Corr †



*Tubular back-up cradle for
advanced composites
manufacturing*



Airbrush design



Hubless bicycle concept



T-shirts





