

# MASTER DANIEL AUSTIN IN THE INTERPRESSIONISM MOVEMENT

## Part 1: The Philosophy of Interpressionism Movement

Master Daniel Austin's Interpressionism movement is a rich, layered approach to art that blends the dynamics of interiority and external expression. The philosophy behind Interpressionism draws from the idea that art should be more than a depiction of external reality or pure abstract emotion; it should harmonize the artist's inner world with the external world in a way that allows each to shape the other. To thoroughly understand his state of mind and his theory of Interpressionism, one have to read his biography and reference book: "Daniel Austin, Master Of Interpressionism Movement" A book about his life, his art, and the Interpressionism movement, which is also a book on art, ethics, philosophy, and education. Available in all major bookstores.]

He explained his philosophy in a passage from his book, revealing his core belief:

*"Learn how to close our eyes (mindsets) to the 'Deja vu' collective imitation, and return to the source of our artistic creativity, to our childlike mentality, which is our inner self creativity. In other words, to find our innocence and originality and become our own masters."*

At the core of Interpressionism is the belief that the subjective experience—emotions, thoughts, and unconscious forces—interacts with the objective world, but neither should dominate the art. Instead, the two interact in a symbiotic relationship. This balance between inner vision and outer perception defines the movement, creating a tension that invites deeper reflection and engagement from viewers. Master Daniel Austin sought to transcend the dualism between abstract and representational art, creating works that live in the space between perception and imagination.

## Key Philosophical Pillars of Interpressionism:

### 1. Symbiotic Reality:

Austin's philosophy rests on the idea that reality is not fixed or singular; rather, it is fluid, constantly shaped by both the external world and the inner psyche. In his art, we see a deliberate fusion of tangible forms and ethereal, dreamlike elements, reflecting the constant interplay between what is seen and what is felt or imagined. This creates a new kind of realism—one that does not conform to physical laws alone but instead embraces metaphysical and emotional layers of experience.

## 2. Subjective Universality:

Austin was deeply concerned with the idea of universality, but he approached it not through commonality of subject matter or form, but through shared human experiences—emotion, intuition, memory, and imagination. His works invite personal interpretation, where the viewer becomes an active participant in co-creating meaning. This concept aligns with his belief that every piece of art should offer multiple points of entry, with no single “correct” interpretation. It is a democratic approach to meaning-making, rejecting rigid hierarchies in favor of openness.

## 3. Temporal and Spatial Fluidity:

One of the hallmarks of Interpressionism is the blending of time and space, which Daniel Austin believed were as much mental constructs as physical ones. His paintings often reflect an ethereal sense of place, where past, present, and future seem to coalesce into one. This fluidity challenges viewers to consider how they perceive time and space, suggesting that both are subjective experiences rather than objective truths.

## 4. Emotional Resonance Through Form and Color:

In Interpressionism, color and form are treated as vehicles for emotion but also as forces that transcend the emotional. Austin’s use of color is often symbolic, but

not in a strictly traditional sense. Instead of relying on established associations (e.g., red for passion, blue for calm), his work asks the viewer to engage with color on a more personal and intuitive level. Similarly, forms in Austin's work are not strictly representational but are used to evoke an emotional or psychological response. This flexibility allows his pieces to exist on multiple levels at once—abstract yet familiar, distant yet intimate.

## 5. The Artist as Mediator:

In Interpressionism, the artist is not merely a creator but a mediator between the inner world and the outer world. Austin believed that the artist's role is to navigate this boundary, using their work to bring the unseen into visibility. This requires a deep attunement to both personal and collective consciousness. His creative process, therefore, was as much about self-discovery as it was about expression—an ongoing dialogue between the artist's interior landscape and the world outside.

## 6. Engagement with Modernity:

Although deeply philosophical, Interpressionism is not disconnected from the realities of modern life. Austin's work often comments, albeit subtly, on the alienation and fragmentation of the modern experience. By juxtaposing fragmented forms with cohesive, flowing compositions, Austin reflects the

tension between the increasingly disjointed nature of contemporary existence and the human desire for wholeness. His work acknowledges the challenges of modernity while offering a path toward integration and harmony.

## Part 2:

### Stylistic Characteristics

Interpressionism is marked by the blending of representational imagery with abstract forms. Unlike Impressionism, which seeks to capture fleeting moments of light and color, or Expressionism, which prioritizes the inner emotional experience, Interpressionism combines these elements into a unified, dynamic vision. Austin's works often feature recognizable subjects—human figures, landscapes, or everyday objects—set against abstract, often surreal, backdrops surrounded by what he called “the unfinished-yet finished”. The tension between these elements creates a sense of movement, drawing the viewer into a contemplative space that is both familiar and dreamlike.

- **Layering of Textures and Forms:** Austin often uses layering techniques, both literal and metaphorical, to emphasize the interplay between inner and outer realities. This gives his work a multidimensional quality, where different aspects of the painting seem to emerge or recede depending on the viewer's focus, a

brushstroke technique that he explains as “the Perspective Persuasive”.

- **Color as Emotional Syntax:** In Austin’s work, color functions almost like a language, conveying moods and states of mind that go beyond representational fidelity. His use of bold, unconventional color schemes invites the viewer to interpret emotional undertones, with hues that shift between harmony and discord all over his canvases to provoke a reactionary organized chaos with an “unfinished-yet finished” surgical touch of a unique craftmaster.

- **Color as Emotional Syntax:**

In Austin’s work, color functions as an emotional language, conveying moods and psychological states that transcend representational accuracy. His bold, unconventional color schemes invite viewers to interpret the emotional undertones within each piece. Hues that shift fluidly between harmony and discord across his canvases, provoking a reactionary, organized chaos—an “unfinished-yet-finished” aesthetic marked by the surgical precision and unique craftsmanship of a true master.

- **Signature Patterns:**

Master Daniel Austin defines his Interpressionist artworks as “Perspective Persuasive,” a term that encapsulates his unique approach to bridging the gap

between reality and abstraction. His brushstroke technique—often described as “unfinished-yet finished” is a hallmark of his creative process. This technique, applied to the “zero canvas” (his term for a raw, untouched surface), features bold strokes that are infused with vibrant colors and textures. These elements seem to illuminate the canvas from within, breathing life into his creations.

At the core of Austin’s Interpressionist brushstroke approach lie two signature patterns: “Time Sphere Waves” and “CycleSquare”. These motifs form the foundation of his artistic identity, driving the dynamic and rhythmic energy of his work. The “Time Sphere Waves” pattern conveys a sense of fluidity, as though the brushstrokes are caught in the flow of time itself, bending and warping reality in intricate ways. Meanwhile, “CycleSquare” introduces a geometric order that contrasts with the organic nature of the waves, creating a tension between structure and spontaneity.

Together, these two patterns not only define Austin’s artistic signature but also serve as the conceptual birthplaces of the Interpressionism Movement. Through these visual constructs, Master Austin challenges the viewer’s perception of time, space, and form, inviting them to engage with his work on a deeper, almost philosophical level. The synthesis of these patterns in his brushstrokes blurs the line between the formal and the informal, the real and the abstract—capturing the

essence of Interpressionism as a movement.

- Legacy and Influence

Daniel Austin's Interpressionism challenges traditional categories of art and remains influential for its forward-thinking integration of philosophy, psychology, and visual art. His approach has inspired artists and thinkers across disciplines, encouraging them to consider the relationship between the seen and the unseen, the personal, the universal, and the unknown. By weaving together these elements, Master Daniel Austin created a movement that is not only visually compelling but also intellectually and emotionally resonant.

In summary, the philosophy of Interpressionism, as embodied by Master Daniel Austin, is a profound meditation on the relationship between self, the world, and the unknown. It offers a way of seeing that transcends simple dichotomies, proposing a more fluid, interconnected understanding of reality. Through his art, Austin invites us to explore the space between thought and form, emotion and reason, past and present—and in doing so, to discover a new path forward, or the new ways of understanding ourselves and the world around us.

[<Go back to MOI Art.>](#)