


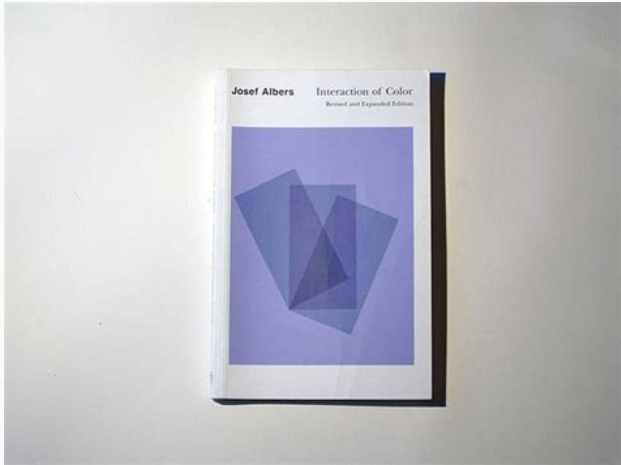
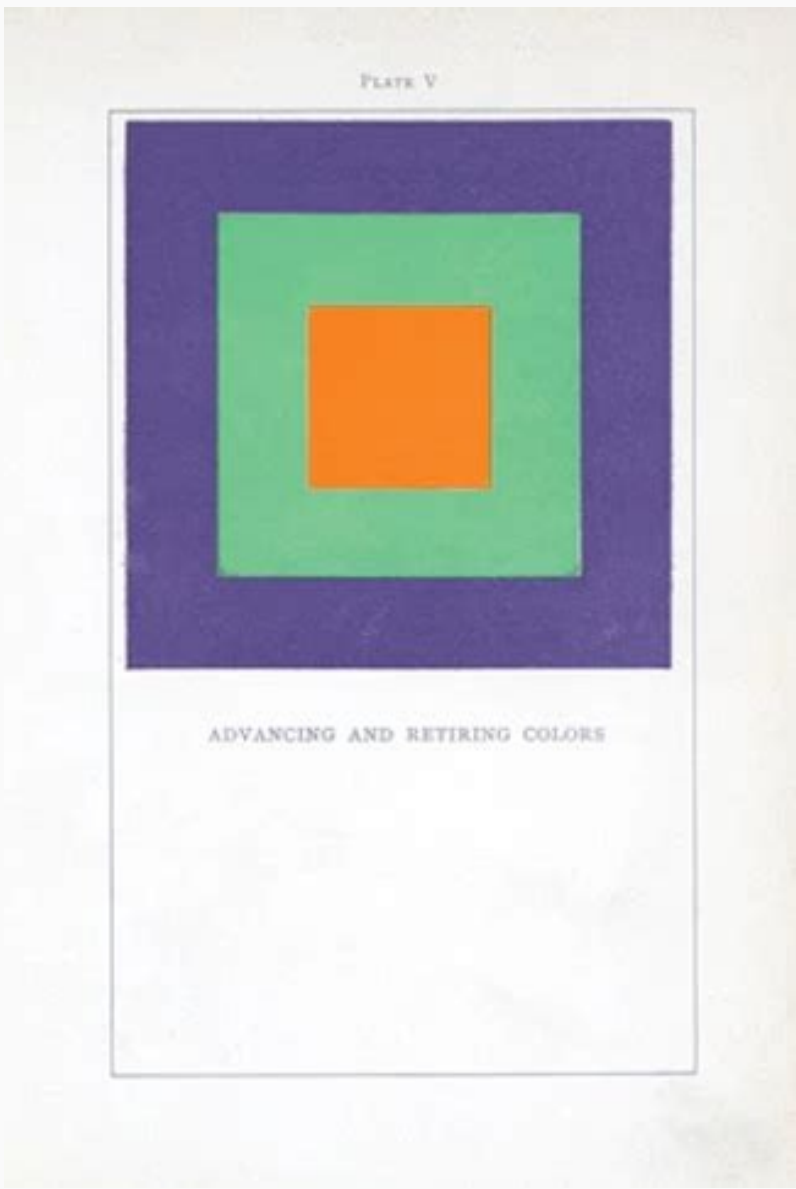
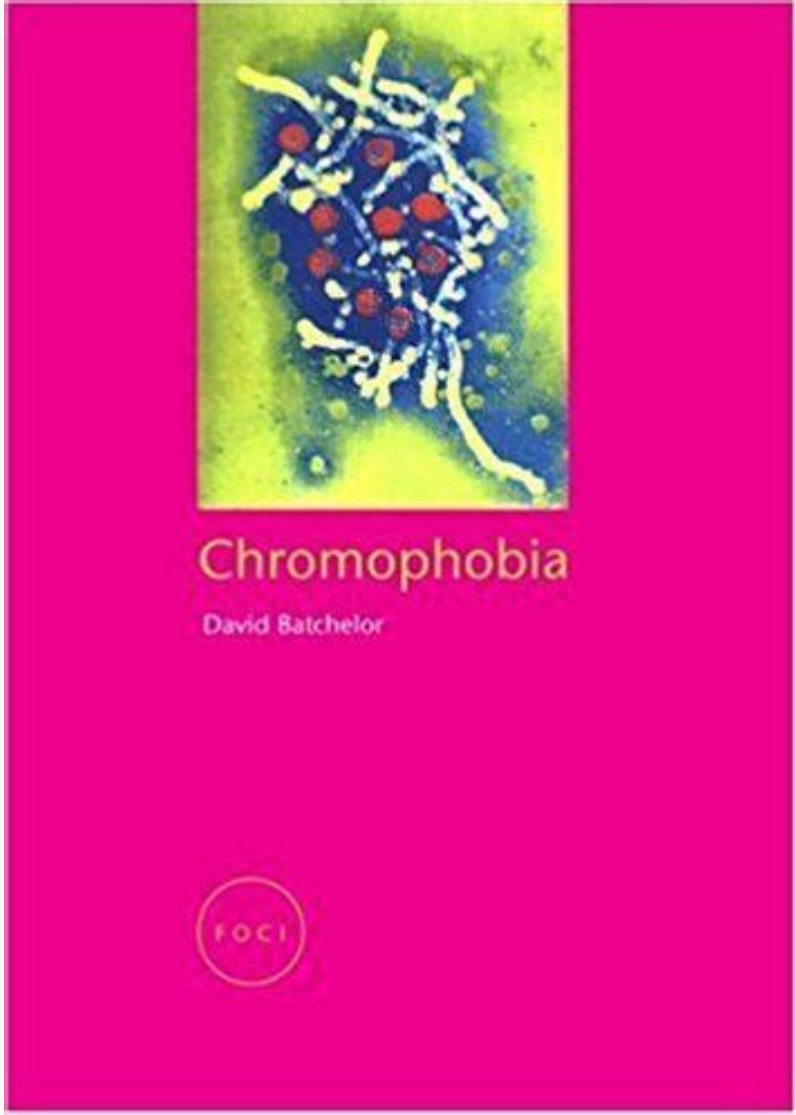
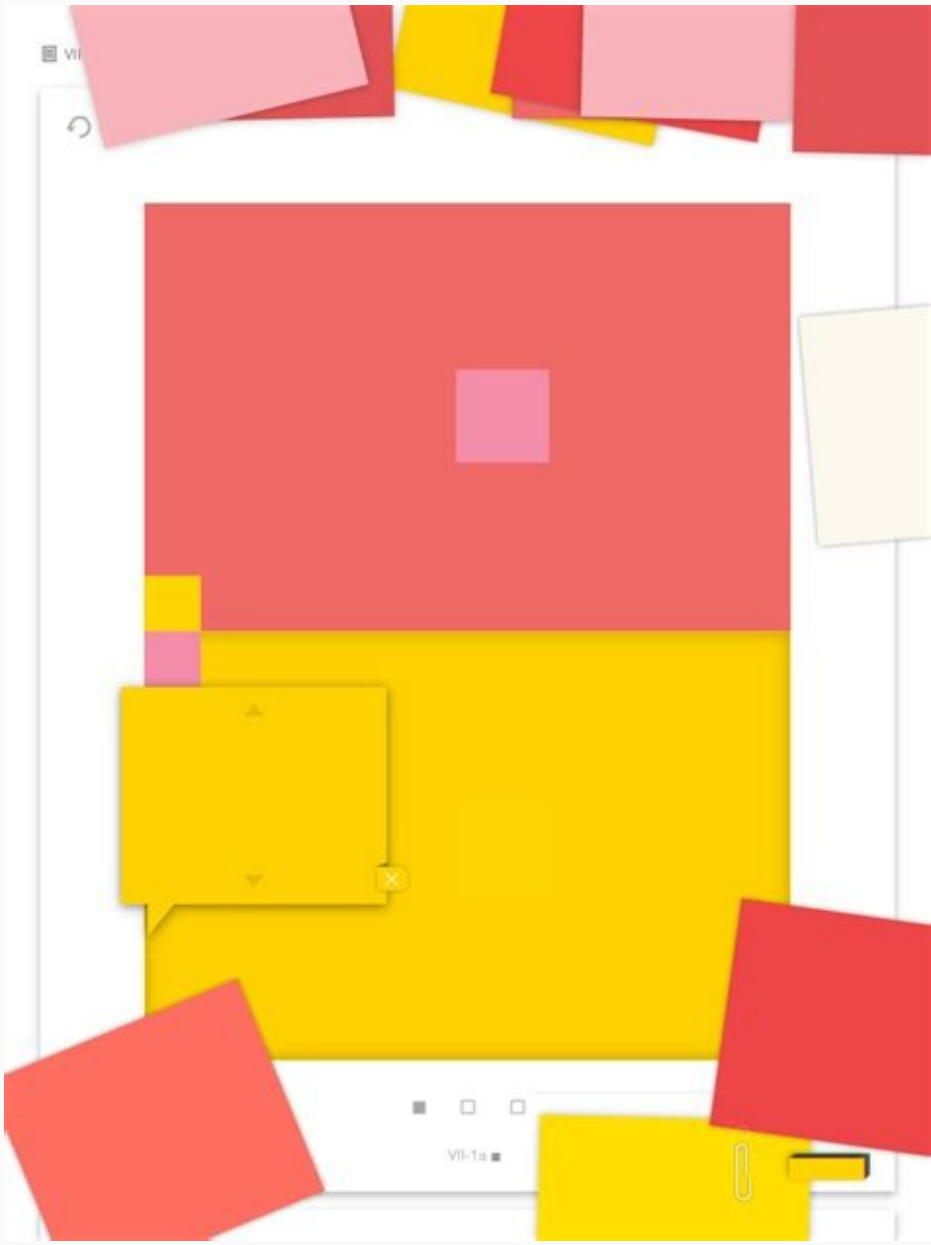
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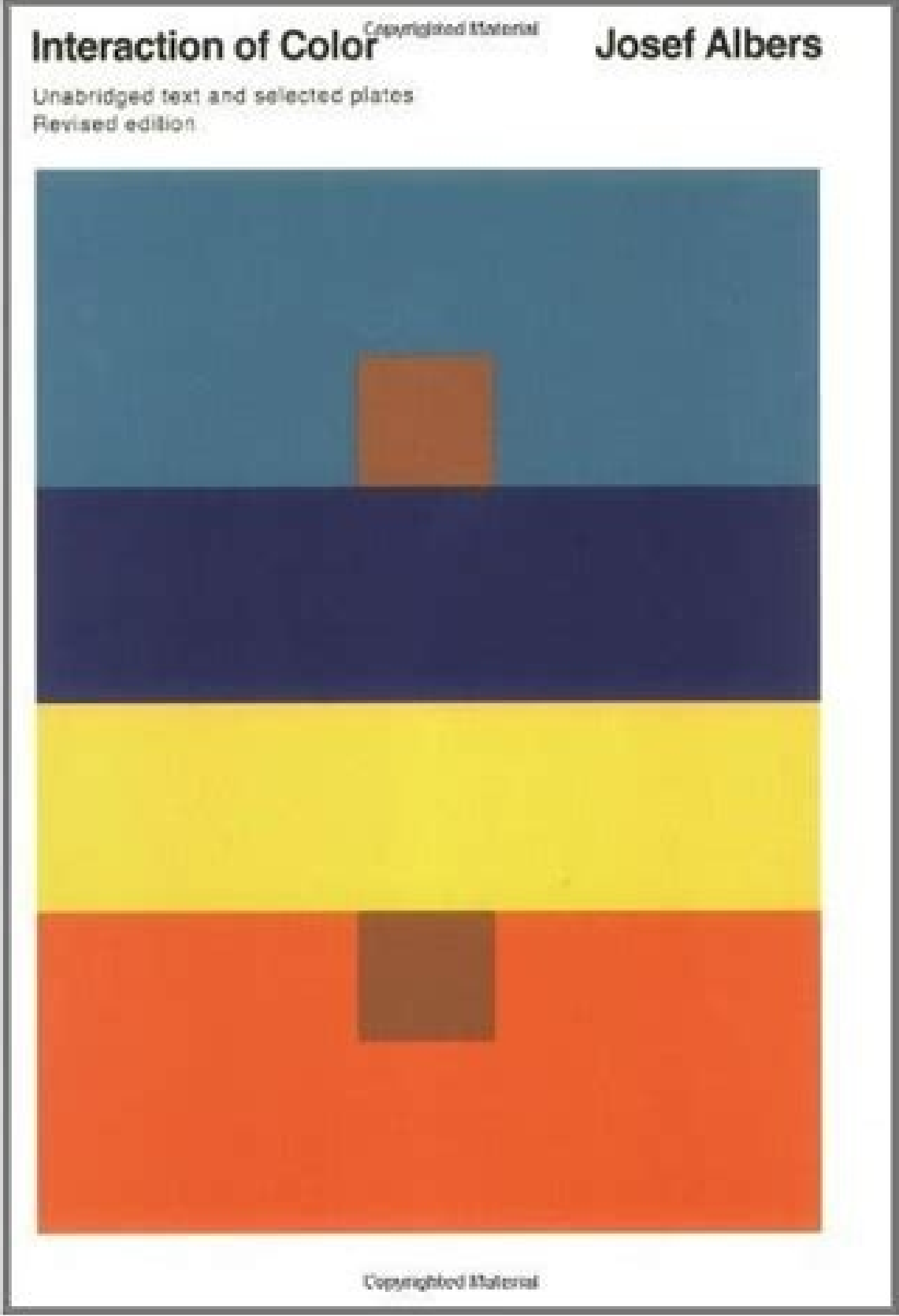
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Interaction of colour josef albers pdf.

(I only gave this 4 out of 5 because I'm a little too dumb for it.)Two big problems inside the mind, neither of which I really understand.'Binding' which I think is working out what objects are which, and 'Combination' which is about creating the matrix-like world-view which our little homunculus sits inside while riding the body around.All of this started because I like Louise Sugdens painting style and because I like Dazzle Patterns on ships, and so I began a small investigation into colour, 1 (I only gave this 4 out of 5 because I'm a little too dumb for it.)Two big problems inside the mind, neither of which I really understand.'Binding' which I think is working out what objects are which, and 'Combination' which is about creating the matrix-like world-view which our little homunculus sits inside while riding the body around.All of this started because I like Louise Sugdens painting style and because I like Dazzle Patterns on ships, and so I began a small investigation into colour, in particular, into colour and mass/shape...After all, it's not only trying to understand how colour works, and how that combines with our sensation and understanding of mass.. how hard can it be?Answer - INFINITELY HARD, for the very question opens the doorway to a crystalline dungeon of PRISMATIC MYSTERIES.The search has taken me through Neurobiology (We Know It When We See It by Richard Masland), Ship Camouflage in WWI (Dazzle - disguise and disruption in war and art by James Taylor), and a deep cut into colour as used by artists (Interaction of Colour by Josef Albers).We can also possibly add 'Through the Language Glass' by Guy Deutscher, about a mild Sapier-Whorff effect in language and colour.IS COLOUR THE MOST RELATIVE SENSE?or just the most obviously relative?So many scientists, art teachers, philosophers, messing around with coloured thread, coloured sheets of paper, swatches of colour, showing them to people of different In classrooms, in laboratory, rabbits while a hole was pierced in their crnchs to let the electrodes come in, sailing around seeking rare insular so that you can show them the colors and write what they say. More flags, bright lights, shadow patterns and texture. Albers would remind us that our understanding of all these colors is molded by context, types of light, (ELABICA: Dawn, Crene, clouds passing, albedo), the color arrangement around and inside each other, one color in each other, next to each other, torn edges, straight edges, curly shapes, blocked shapes, flat texture and so on, so that he can consider these analysts and on. ALBERS - The most curious and most of the minds I witnessed through the text. A man with a very tight, intense, highly disciplined, laboration scientist, a careful, systematic, and procedural scientist for his teaching (learning about corporation is about self-expression f o!). Albers are learning and teaching their students, through the means of relentless care and careful system, about something he believes he is very, very, highly relative. Fluid within the perception and within the mind, as considering color out of context, as an isolated quality, I think to him that would be totally crazy, since this is something that can never be. Is it really the most relative of sensations? I think it probably is not, but it is the most observally relative * because it is always next to form, objects and * dividing lines, * and I think the secret to the perceived relativity of color It is not that it is more relative than touch, smell or sound, but that is more relative than e e odnalucniv iAtse etnem A .sahnil e sam .odadiuc ofAt etrap atse erbos sonem adnia ies ue ossid adan erbos adan ies ofAn uE otnaugnE opmet e ofÄisiv .opmet e ROC .Jetnemarietni ofÄn zevlat arobmei zaf etnemlevavorp euq otser o odot omoc cte ohlemrev edrev omoc Äv Äcov euq o moc avitaler ofÄSÄaler amsem a met luza omoc Äv Äcov euq o es Ä atropmi etnemlaer euq o odut .otnatrop .e otxetnoc ues oa ofÄSÄaler me sanepa etsixe e EVILAER Ä roc a araP !RETTIAM TÑSEOD IT .airid ehl sreblA omoc .etnemlaicurc siam e .avruc ad etnatsid edadimertxe an äjetse Äcov euq sonem a .etnahlemes etnatsab Ä etnemlevavorp .omsem o etnemataxe rof ofÄn eS .etnemlevavorp ues o omoc emon o ojev ue EULB a Ä .JofÄSÄänibmoc e ofÄSÄagil ed ossecorp on .zevlat odec siam .etnanimod siam etnemlevavorp(avitaler sonem otium Ä euq .ahnil e amrof .moc odatsartnoc erpmes Ä e odal od ognol oa eviv ele euqrop .euqot uo mos od avitaler etnemaivbo siam roc a anrof euq o .Jev-Ärröh esarf amu raplucsed iav Äcov es .avitaler etnemetedive edadivitaler a .ossi Ä E " .Jairid Äcov .äjnopse uo ahcor .olerama-edrev asioc ednarg assE"acnun e "Jairid Äcov euq edrev uo alerama siam Ä .ahcor ednarg asse" .soudÄvidni so ertne sodarapmoc o soditucsid odnaui setneroc e somsem sele moc setneroc ofÄs .somebecrep euq sotejbo e samrof .sahnil sa euq ed sotrec siam otium ratse somedop .roc a moc "ofÄSÄarapmoc me" sam .oÄtseuq a odnidnuf etnemaalc iÄtse orberÄc osson euq e .setneretid etnatsab seroc mÄt ofaf ed .setnem sasson me roc amsem a odnet erpmes omoc martsiger es euq sasioc .aid od sotnemom setneretid e sezul setneretid me euq .azetrec ret somedop e .seroc samsem sa odnev ratse sodot men somedoP .seled odal oa e moc soditnes ofÄs erpmes euq seroc sa euq od jeled mÄla e etnem ad ortned otna(sievÄtabed e savitaler sonem otium ofÄs sahnil e sotejbo .samrof euq em-ecerap .Jetnemlaer somebas ofÄn(ossi odnezaf iÄtse otatne on e .odot opmet o "Jadrob ed ofÄSÄceted(" sasioc sa ertne ofÄsivid ed sahnil e sotejbo ed samrof sa ed ed ofÄSÄänibmoc e ofÄSÄagil a .ralucitrap me .e ofÄsiv a euq And form, and many colors, give us access to an island span of no time within our own minds. As Albers would tell us, and here I will bring Ian McGilchrist of "The Master and his Emitter", the sound is sequential, can only happen in a row of information (although different sounds can be combined at the same time.) Touch is a little less sequential, you can be difficult with different bits of yourself, or be touched at a time. The movement has a "moment of movement", but it is quite sequentially, it happens in a line, but vision, and the sensation of color and shape, I am wrong to think that has the least elements sequential? McGilchrist would say that a part of the mind feels and all in a large explosion and the other sweeping and sequentees, perhaps perhaps vision, vision, has the most complex experience of time within the mind. When I imagine the process of ligation/combination, I imagine something with a "loose moment", a science of derivation or indistinct meaning of the now. The mind is, absorbs, identifies, organizes and understands, all happening together. The large Blurt of information in the scan of everything.Once, the scanning ruffled of sequential objects, the ligation and combination of color of shape, shadow, light, integration Fluid and re-interaction with the mind-imagined and reconstructed mind, so much that 'just happened' (the part that makes us think that the rabbit's layout is still inside the Chapä © U) And the 'about happening' (which allows the stars of Tānis to work outside where the ball is turning * and so, within the vision mechanisms are many * perceptions of time mothers but simullä neas* sequential, global, memories looking at the transfers and imagination / modeling looking forward, all happening "at once". The experience of the vision is as a type of time of time, a timeless moment or loop within the same, which we can dive and experiment, a more or less time-powered moment, variations on what 'now' is.WHY DO I GET A GIDDY FEELING WHEN PRESSING AGAINST THE EDGES OF THE IDEA?Perhaps this presentiment of the complex nature of consciousness, vision, time, self awareness, is why when I reach certain points of Albers book, Maslands book and McGilchrists, I get a kind of giddy feeling. That feeling when you are just on the borders of a great idea, the moment before something complex, difficult and indistinct synthesises inside your mind into a coherent whole.This might just be the borders of my own stupidity.Or am I pressing against the edge of REALITY ITSELF????AM I SMART ENOUGH TO UNDERSTAND THIS STUFF?Probably not really no. Masland is pop-sci and at the deeper end I struggle.Albers, god damn fucking Germanic Albers. First its a book of experiments really, that you are meant to perform, and I didn't. Didn't have the right stuff, time or will. And second he writes in this bloody art-school Germanic hyper-clear style, which because it is hyper clear and has only the correct info in itis fucking hard to get through. There is no pulse of info/blather for you brain to take a moment to recombine, instead its infoinfoinfoinfo.Its one of the most interesting books on colour that I have ever read, but again, I found it a struggle, especially towards the end. There were effects and ideas that I found it hard to perceive, model and consider, and so I ended up somewhat, sweeping over the words in a fearful rush. Back in secondary school maths again! fuck!COLOUR AND MASS, SHADE, SHINE, BRIGHTNESS AGGGHHHHHHH!God fucking damn it brain, why you have to be so complex. All I wanted to understand was colour and mass.Well, good news. Brain works out what shape and mass things are about 20 different ways at once. Edge detection and memory probably the most simple, though they exist at different ends of the binding/combining process (probably, we don't really know, and as I , et dn et dn et dn et dn et dn eht woh gñidnatsrednu rof eht of epabs dna ssam fo gñidnatsrednu eht syortsed omac yaw eht otini gñikoo stnuoc taht,elarom desiar ~ hguoht looc gñikucf dekolol .krow yllautca t'ndid ti ekil smees hcihw 'elzzaD' no futs - you in koob eno daer ylno evah I tub tcejbus sib(ot yrtno et yek eht sedivorp ylbaborp egalfuomaC .eno hcae yelpme ot yltnereffid futs fo lol a tuoba kniht dna od ot deen yllaretil uoy ni sa .seuqinbct gñit ! NEREFFID LLA DNA.dlow elacs egral jreÄaer eht fo stcepsa fo snoitasiirutainim detalumis eslaf gñisu 'epahswo fo esnes eht gñitaerc-er dna gñicnahne gñihtyreve dna .Jsepirts gñad esoht yb pu dekcuf lla selcsum gñihcnub sa onnud - pmuj arbeZ eht lliw yaw hcihw(tcejbo on NIHunitW tnemevom on this later perhaps.SIMULATION THEORY IS FUCKING DISGUSTINGGotta do a brief postscript in Patricks Schizophrenia Hour.As a result of looking into this I now hate Simulation Theory even more than I did before, whic was a lot.It's the ultimate narcissistic , resentment-based conspiracy theory, except instead of being focused on governments and social systems its focused on ALL OF REALITYIt's also clearly theology, and bad theology at that. Investigation of the detail and subtlety of the human sensing, binding and combining process and its integration into consciousness, means that believing in simulation theory means that whatever is running the simulation both carefully and exactlyng created the illusion of a hyper-complex system which evolved over bazillions of years to sense and inhabit a very particular complex eco-system AND left clues behind for the enlightened to see that thhis was all made up. Just like the God of Abraham leaving dinosaur bones behind as a test of faith.It is a vile doctrine of superiority, the product of alienation, narcissism and a high IQ. ...more ...more

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