



POSITIONS THROUGH ITERATING
WRITTEN RESPONSE

PROMPT 1

Annotated Bibliography

Reference One

MAGCD Reading List

Plain Text: The Poetics of Computation

Dennis Tenen

“SPIRITUAL TELEGRAPH

In Bergson’s view of the universe, the brain and the central nervous system act as a “central telephonic exchange”, which communicates between the extrinsic continuous world and the intrinsic “memory-shot[s]” of our perception.²⁷ The mind receives images of the world that it compares with existing stored images to produce a new composite image that is once again stored in memory. ... Human perception — cognition, consciousness, existence—involves a complex synthesis of analog and digital processes.”

(D. Tenen, 2017)

KEYWORDS:

- ◆ *Consciousness*
- ◆ *Mind*
- ◆ *Perception*

One of the reasons my starting point of enquiry was about how to visually represent light, was because I am interested about visually representing my own perception of consciousness and intangible things such spirits, energy and third eye visions. The things we can’t actually really see around us but they exist, like light itself.

I found this specific reading quite interesting and related to my selected theme of enquiry because I would agree to Bergson’s philosophy and thoughts about our mind being similar to a cinematographic framing device. However, I would argue or add, that perhaps not all minds work the same way and neurodiversity needs to be considered. After all we all perceive light, colours, and everything else around us differently.

As my position with my practice is primordially about self-development, I could say I am in a journey of self-enquiry and development of my practice, trying to find my own way to visually communicate life and consciousness as I perceive them.



Reference Two

MAGCD Reading List

Against Interpretation

Susan Sontag

“There are no style-less works of art, only works of art belonging to different, more or less complex traditions and conventions. ... Styles belong to a time and a place; our perception of the style of a given work of art is always charged with an awareness of the work’s historicity, its place in a chronology. Further: the visibility of styles is itself a product of historical consciousness. ... All the contents of consciousness are ineffable. Even the simplest sensation is, in its totality, indescribable. Every work of art, therefore, needs to be understood not only as something rendered, but also as a certain handling of the ineffable.”

(S. Sontag, 2009)

KEYWORDS:

- ◆ *Art*
- ◆ *Ineffable*
- ◆ *Style*

For a while, I have been personally wondering what my artwork “style” is, why it is the way it is and how would like it to be or develop over the future. (This is one of the reasons I enrolled to this MA).

Susan’s Sontag essays are intellectual gems and the highlighted text relates directly to my self-enquiry artistic journey and current project enquiry through two points:

1. I found the statement that style directly relates to time and place conventions comforting. It makes me understand that style, like ourselves and our character, it is a product of our own perception, life experience, influences, and consciousness in this time in life. I would say this thought is also directly related to trends (which I am very interested), but I will not pull this thread for now.
2. I found the highlighted text to be also directly linked to my position of enquiry and found reassuring the consideration of art as a representation of the ineffable, as I am in a journey to find a way to communicate the ineffable myself.

Sidenote: Perhaps I should mention that by ineffable in this context I also mean deeply personal, traumatic, and silenced stories, which, I wish to give a voice with my work moving forward and has had a direct impact in my creative work and its style.



Reference Three

Personal Research

12,000 Different Colours

Design as Art. Bruno Munari

“Colour is nothing but a sensation and has no existence at all independent of the nervous systems of living beings. (O.N. Rood)

...

Every colour changes according to the material in which it is fixed, ... A smooth surface reflects the light and the colour is more intense, while on a rough surface the colour is matt and more subdued.”

(B. Munari, 1966)

KEYWORDS:

- ◆ *Colour*
- ◆ *Self-Enquiry*
- ◆ *Sensation*

At the start of the brief a tutor asked me “what do you like about colour?” This question has been stuck to my head since, as I couldn’t answer it on the spot. I’ve been thinking about it through the entire brief.

What do I like? + What is there to like about colour?

Technically, I know that colour is product of refracted light. - Think of Rainbows or Pink Floyd’s The Dark Side of the Moon cover album. I thought about different temperature light to perceive different colours, studies about colour psychology, etc. but it has been the quote from O.N. Rood included in to Munari’s essay 12,000 colours that helped me push this enquiry.

If colour is a sensation, I asked myself, what makes me feel? What is my qualia about colour?

I can’t never pick a single colour as my favourite, so my enquiry is about colour in general, as in all colours.

Colour in general makes me feel “good”. *Why?* A childhood memory of me and my father talking about colour appears in mind. He used to be a wall painter and I grew up admiring his books on colour, colour theory and a sea of colour swatches.

So, it could be that I like colour because it takes me back to a sensation of love and safety felt around my dad.

However, while I reflect on how I find colour to make life beautiful, and so more pleasurable, I also realise how I love the use of colour as a tool and method of communication. Colour is versatile, besides of decorating, it can story tell, inform, highlight, accentuate, catalogue, alert, etc.



Reference Four

Personal Research

Interactions of Colour

Josef Albers

“Colour intensity — brightness

Everyone has preference for certain colours and prejudices against others. This applies to colour combinations as well. We change, correct, or reverse our opinions about colours and this change of opinion may shift forth and back. Therefore, we try to recognise our preferences and our aversions — what colours dominate in our work; what colours on the other hand, are rejected, disliked, or of no appeal. Usually a special effort in using disliked colour ends with our falling in love with them.”

(J. Albers, 1963)

KEYWORDS:

- ◆ *Colour*
- ◆ *Prejudices*
- ◆ *Self-enquiry*

This highlighted from Josef Albers’ *Interactions of Colour* is another reference directly linked to my self-enquiry about what do I like about colour.

When I read it, I was able to instantly start naming all my colour preferences and prejudices. For example, I have a tendency to like cool tones over warmer ones, certain colour combinations, etc. I am sure everyone can do the same.

So, while working on iterations of this brief, every time I found myself trying to adjust the colour combination or colour result during the iterations, I fought it. I tried to also question my dislike for some colours. Do I truly dislike them? And started thinking about projects or images that contained colours or colour combinations I would usually dislike, but nonetheless, I would like and appreciate.

Reference Five

Practice or Project

Projections with Polarized Light

Bruno Munari



[Fig.1 Left & Fig. 2 Right]

“We learn from the folded piece of Cellophane that it is the thickness of the colourless material that determines what colour we see: one thickness gives no colour, two produce red (and its complementary green), three blue (and its complementary orange), etc. ... These experiments gave me a whole mass of possibilities... with one of these colourless compositions I can produce about fifty variations, simply by rotating the polaroid during the projection.”

(B. Munari, 1966)

KEYWORDS:

- ◆ *Colour*
- ◆ *Experiments*
- ◆ *Iterations*

Bruno Munari’s statement on his experiments with projection slides directly mirrors the process of my work during this brief. As I used illustrator to visually represent light, illustrator’s tools allowed me to produce a large number of variations from the same elements as the cellophane allowed Bruno Munari create variations of projections with simple manipulation.

I found myself enjoying the experiments, having fun, and being surprised by what new combination would appear on screen depending on buttons I would clicking to change blending modes, positions, rotations, effects, etc. The result has been a collection of kaleidoscopically floral compositions which colours would differ depending on the order and position of elements.



Reference Six

Practice or Project

Close your eyes, SPBH Editions, 2014

Gareth McConnell



[Fig.3]

“An onslaught of kaleidoscopic imagery fuses portraits he took of rave-goers in Ibiza with hyper real, vivid scenes of the sun rising as the night bleeds into the morning. ... Close Your Eyes is a personal political piece – a frustrated meditation on the nature of human movement and occurrence, an embodiment of the power of mass communion in its many forms, and the delirious but bittersweet pleasure of losing oneself to hedonism from the view of someone who saw it from within.”

(J. Cresswell, 2014)

KEYWORDS:

- ◆ *Kaleidoscopic*
- ◆ *Meditation*
- ◆ *Quale*

I selected this specific project image as one of the references for this brief because I found this image to be an exceptionally beautiful representation of colours, light and human consciousness. To be more specific the left page of the spread.

At this point with this research done I questioned if the tool used for this brief (illustrator – 2D image rendering) and my skills to visually represent light were adequate. Although certainly fun and the process of these iterations was quite meditative, I think the work resulted is a bit limited and perhaps using other tools that involve 3D or 4D image rendering could help me visually represent light more accurately to my quale (personal life consciousness experience) as the result of these iterations were not quite right.

BIBLIOGRAHY

Reference list

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6. McConnell, G. (2004). Close Your Eyes. SPBH Editions.

List of Figures

[Fig. 1]

Munari, B. (1952) "Untitled", 1952, slide for multi-focal projection, mixed media on slide, 2 x 2 x 1 inches – Courtesy Fondazione JVBD Milano. Available at: <https://microscopegallery.com/slide-slide-slide/> [Accessed: 22 Apr. 2023]

[Fig. 2]

Munari, B. (1953) Slide for Projection with Polarized Light, 1953. Available at: <http://www.resettheapparatus.net/corpus-work/projections.html> [Accessed: 22 Apr. 2023]

[Fig. 3]

McConnell, G. (2014). Close Your Eyes, SPBH Editions, 2014 | Gareth McConnell. [online] garethmcconnell.com. Available at: <https://garethmcconnell.com/close-your-eyes-spbh-editions-2014/#16> [Accessed 22 Apr. 2023].

*PROMPT 2**Statement****Visual representation of light, colour, and consciousness perception***

The starting keyword of this brief was “Spirit” and what we can’t see, like Light. Upon the completion of the Venn diagram, it occurred to me that the best way I could start would be by exploring how to visually represent light, with the hope and intention, it would help me further develop my ability to visually communicate my own consciousness perception.

A key self-enquiring question through the brief has been “What do I like about colour?”, which I couldn’t answer, but key texts from books written by Josef Albers and Bruno Munari helped me find shed some light on the possible answer and further question my reflections about colour and how I use it in my work.

Susan Sontag’s essay on Style from her book “Against Interpretation” helped me further push my self-enquiry about my practice and style of work.

Overall, it has been a meditative exercise that helped me get started critically enquiring my practice, self-development, ability to visually represent my perception of consciousness, and helped me the discovery new concepts such Qualia.