CONNECTING IMAGE

41 D (2) section 1, (season center), continuity of movement/energy, 61C (center 2007-08)

"TRANSITION of LIGHT"

Pre-requisite: 61 D (1), nature and unfilled mode.

What follows is an exercise which consists in facilitating the passage of one element to another inside a single image, and which, in the end, leads to the unveiling of the brain activities. The C version is composed of two sequences of images, one in sepia, one in deep blue-black. The version D is a photographic counterpart of some of the elements that have been used in the sepia sequence, particularly on of the transition from small to large and the movement of the eye from one point of the environment from every angle), especially with series 2 and 3, and the overall ordering of the series.

The chosen images are incomplete and their main subjects are not centered in the frame. Nature plays a big image which played an important role in Jos. Albers' work, and which I saw in Mexico in the fall 2004. Most of these images were taken in 2005 and 2006 in the Pacific Northwest. The idea of the figural character of nacreous images (drawings or paintings) is a proof beyond doubt that the connection is real.

The images chosen from above in sections 1,2,3 and the section 1 are approximate. They are meant to be a kind of "connecting image" (see 61 D) and a financial-but manipulable sensory-information-facilitative access to improvement.

The sequence of images in section C (connecting images in C 2 (1-10)eg. 1hr60/70/4.ow, etc.

For a screen of 1000 pixels or more in width.