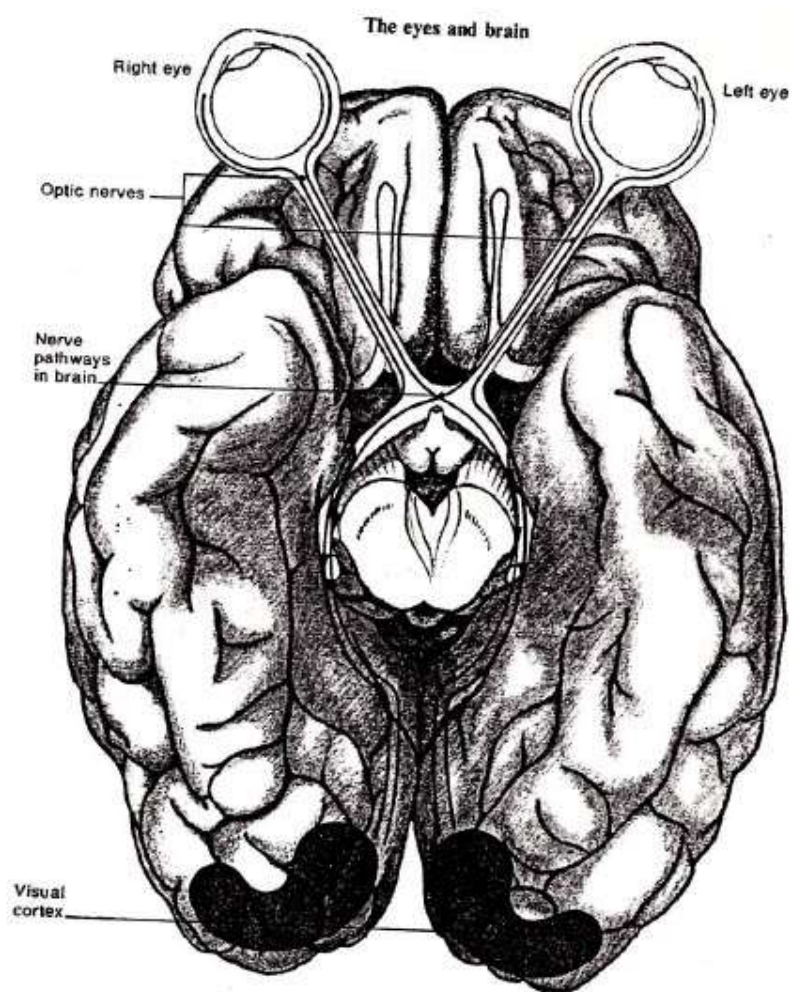


The colour of your eyes
 The irises of a newly born white-skinned baby are transparent, except for a thin pigmented layer at the back, which looks blue. Later pigment is laid down in the main body of the iris. According to the quantity of this new pigment, the eye may remain blue or become grey, brown or almost black



VISUAL LANGUAGE

IN THE BOOK, "EDUCATION TOWARDS CREATIVE DESIGN" GROPIUS MENTIONED THAT MODERN ART AND CREATIVE DESIGNS ARE BASED ON VISUAL LANGUAGE SUCH AS ILLUSION SPACE, IRRADIATION PHENOMENA, LIGHT & SHADOW, COLOUR PSYCHOLOGY PROPORTION CONTRAST AS WELL SUBJECTIVE EXPLANATION AND OBJECTIVE REALITY.

UNDOUBTEDLY, THE CREATION OF AN ARTWORK IS DERIVED FROM INSPIRATION; HOWEVER, THE ARTISTS' INSPIRATIONS OFTEN EMANATED FROM NATURAL OBJECTS,, TRANSCENDING INTO PHILOSOPHICAL EMOTIONS TO THE EXTENT OF SURPASSING ALL MORALS OR RATIONALITY BEYOND COMPREHENSION. THEREFORE, THE WRITER BELIEVES THAT METAPHYSICS SHOULD BE PURSUED THROUGH SCIENTIFIC MEASURES IN ACHIEVING A VISUAL LANGUAGE, ALLOWING THE VIEWERS TO COMMUNICATE WITH THE ARTISTS THROUGH THESE THEORIES AND PRINCIPLES. GROPIUS FURTHER DISCUSSED THE MUTUAL COMMUNICATIVE NATURE BETWEEN THE PERCEPTION AND EXPERIENCE IN THE HUMAN CONSCIOUSNESS IN HIS THESIS, "DESIGN TOPIC" PUBLISHED IN THE MAGAZINE OF ART DECEMBER ISSUE OF 1974. IN THIS ARTICLE, SENSATION IS DEFINED AS INTRINSIC NATURE WHICH CAN BE VERIFIED WITH "VISUAL ILLUSION EXPERIMENT" OR OUR PERCEIVED SENSATIONS WHEN PLACED IN A SPACIOUS PLAZA OR CONFINED ROOM SPACE. IF OUR FEELINGS FOR OBJECTS SEEN CAN BE PERCEIVED IN THE SAME MANNER AS CONSCIOUSNESS. THE MAN-MADE ARTIFICIAL PATTERN IS NATURALLY ABLE TO EXERCISE INFLUENCE ON HUMAN POTENTIALS IN EMOTIONS AND THINKING.

HUMAN VISION FUNCTION DIFFERS SLIGHTLY FROM THE OPERATION OF A CAMERA LENS; IN PHYSICS, CAMERA IS EQUIPPED TO TAKE IN EXACT NATURAL OBJECTS THROUGH THE LENS; WHILE FOR HUMAN BEINGS, ONE MAY NOT EVEN SEE THE OBJECT IN FRONT OF ONE'S EYES IF PREOCCUPIED,

WHAT IN PSYCHOLOGY IS REFERRED TO AS "MIND SELECTION" WHICH IS A WORLD APART FROM PHYSIC PHENOMENA. OUR VISION GENERALLY ONLY CAPTURES THE CHARACTERISTICS OF OBJECTS; FORM IS JUST ONE OF THESE; IT TAKES UP SPACE WHICH IS MAINLY ATTRIBUTED TO THE INHERENT CHARACTERISTICS OF OBJECTS THAT HAS NO PARTICULAR RELATION TO POSITION AND DIRECTION. FORM IS NOT ONLY RESTRICTED TO VISUAL PERCEPTION OF IMAGERY; OWING TO PRECONCEPTION. IT CAN ALSO BE FOUND IN IMAGINATION. FOR EXAPLE: FROM OUR VISUAL LINE, WE SEE A BALL'S FACING SPHERE, BUT THA BACK OF THE BALL CAN BE IMAGINED DUE TO AWARENESS. CUBISM DEPICTS THE APPEARANCE OF OBJECTS, BUT ALSO FOCUSES ON DESCRIPTIONS OF OBJECT INNER; THUS, THE FORMS OF THE OBJECTS IN THESE PAINTINGS SELDOM CONFORM WITH ACTUALITY. FORM HAS NO SPECIFIC RULES FOR WHAT WE SEE THROUGH OUR EYES; THE PRESENT IMAGERY IS OFTEN ASSOCIATED WITH IMPRESSIONS FROM THE PAST, REFLECTING MEMORY IN PAINTING SURFACE.



TÂTE DE FEMME 1933



TÂTE DE FEMME 1962

SPACE

PAINTINGS ARE TWO DIMENSIONAL, THE DEPTHS OF SPACE ARE GENERATED BY VISUAL ILLUSION; IN THE OTHER WORDS, THE ACTUAL CONNECTION OF OBJECTS AND SPACE OR AN IMAGINED CONFLICT ZONE. THIS CONFLICT ZONE IS EQUIPPED WITH INTERNAL CONDENSATION AND EXTERNAL EXTENSION PROPERTIES; CONTROLLING SPACE THROUGH THESE TWO OPPOSING FORCES.

COSMOS SPACE AND OBJECT CONFLICT SPACE ARE CONSTITUTED BY TWO DIFFERENT FUNCTIONS; SPACE CREATED BY NATURE IS NATURAL SPACE (NATURAL FORM); IF IT IS MAN-MADE. IT IS REFERRED TO AS ARTIFICIAL SPACE (ARTIFICIAL FORM) WHICH IS CREATED THROUGH ARTIST'S PERCEPTIONS OF SPACE, PRODUCING GREAT VARIATIONS.

IN THE TRADITIONAL CONCEPT OF SPACE IN ORIENTAL PAINTINGS, SPACE AND COSMOS ARE INTERRELATED AND INFINITE; THEREFORE, IN ITS ARTISTIC EXPRESSION, ONLY FORMS AND SPACE BOUNDARIES ARE DISTINGUISHED IN RENDERING THE EXISTENCE OF SPACE AND ACTUAL OBJECTS WHICH IS THE EXACT OPPOSITE TO THE PERSPECTIVE APPROACH IN THE WEST. HOWEVER, IN RECENT TIME, WESTERN ARTISTIC CONCEPT OF SPACE IS GRADUALLY MERGING WITH THE ORIENTAL ONE; BOTH SIDES ARE CONTINUOUSLY UNDERGOING CHANGES.

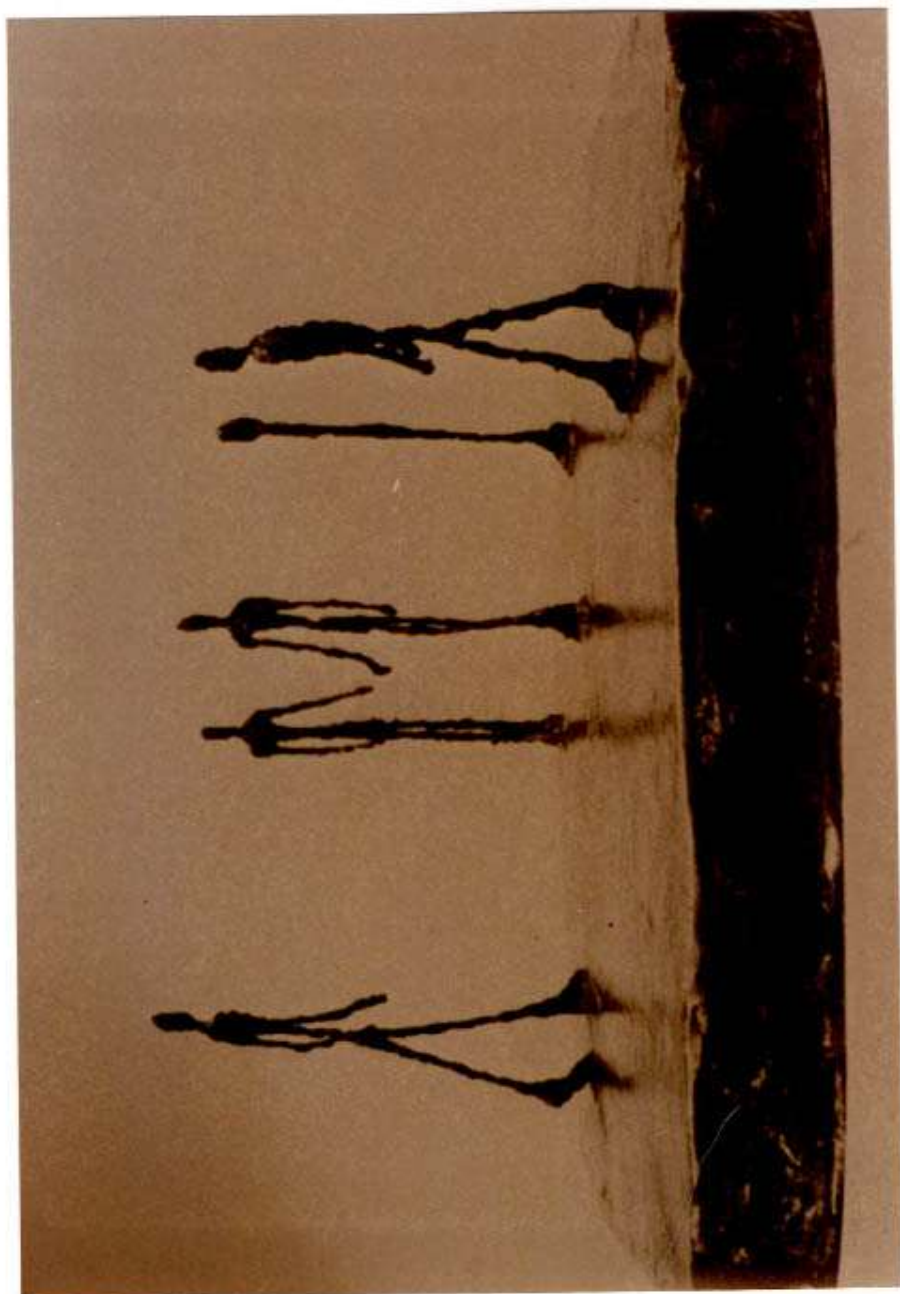
IN SASSETTA'S PAINTING OF "ST. ANTONY & ST. PAUL, 1432-1436, TIME IS NOT ONLY A FACTOR OF SEPARATING SPACE. IN A SERIES OF SCENERY IN ONE SPACE, SASSETTA DEMONSTRATES THE EVENTS THAT HAPPENED AT DIFFERENT TIME. TIME AND SPACE ARE UNITED TOGETHER ACCORDING TO THE FOLLOWING IMPRESSION. WHEN AN OBJECT IS SEEN IN THE FAR DISTANCE, ITS TIME DISTANCE IS THEREFORE FARER. THE UNCLEAR CITY SHOWN AT THE TOP OF THE PAINTING IS THE START POINT WHERE ST.-ANTONY BEGINS HIS JOURNEY OF LOOKING FOR ST. PAUL. THE END POINT FINISHES AT THE POINT WHERE ST. PAUL IS FINALLY FOUND. THE DISTANCE BETWEEN THE TWO POINT (THE PICTURE'S TOP AND ITS BOTTOM) ARE THE FOREGROUND AND THE BACKGROUND OF ILLUSION SPACE; AND ARE ALSO THE STORY'S BEGINING AND ENDING. WE FOLLOW HIS JOURNEY AND CURSIVE DIRECTIONS TO ENTER THE WIDENESS. WE MEET A HALF-HUMAN HORSE, PASS THROUGH THE FOREST AND GET TO THE OPEN SPACE, IN HIS JOURNEY, THE SAINT IS SOMETIMES INVISIBLE, BUT WE FEEL NON-STOP MOTION GOING ON. IN THIS PAINTING, TIME BECOMES A CONSISTENT PASSAGE FOR HUMAN TO COME AND GO. SASSETTA, THIS MIDDLE AGE ARTIST, USES DIFFERENT SPACE POINT TO PRESENT THE SAME OBJECT AND TO EXPRESS THE IDEA OF TIME AND MOTION IN HIS WORK. BECAUSE WE GET EXPERIENCE FROM THE REAL WORLD, WE WILL SEE THE RELATIONSHIP BETWEEN THE RECURRENT OBJECTS ACCORDING TO TIME AND MOTION.

THE SCUPTURE OF "CITY SQUARE" BY ALBERTO GIACOMETTI IS BASICALLY COMPOSED OF SIMILAR OBJECTS THAT REOCCUPY AT DIFFERENT POINT. THIS ALSO VALIDATES WERTHEIM'S THE PRINCIPLE OF SIMILARITY. HOWEVER, BECAUSE THOSE PEOPLE FOLLOW DIFFERENT DIRECTIONS IN THE INSEPARABLE SPACE. THE RELATIONSHIP BETWEEN THEM IS A KIND OF SUGGESTIVE MOTION THAT WILL BEGIN AT CERTAIN TIME. WHAT ALBERTO GIACOMETTI CONVEYS TO US IS NOT A STORY THAT HAS HAPPENED FOR A PERIOD BUT A THING THAT WE FEEL IS GOING TO HAPPEN AT CERTAIN TIME.

BY MAKING A COMPARISON BETWEEN THOSE LIGH, SLIM, SERIOUS HUMAN FORMS AND THE BOARD WHERE THEY ARE STANDING, ALBERTO GLACOMETTI MAKES THOSE HUMAN FORMS SEEM TO STICK ON THEIR OWN POSITIONS. THE TENSION THAT HAS BEEN FORMED BY THE COMPARISON IS TIGHTENED BY THE DIRECTIONAL FORCE CREATED BETWEEN HUMAN FORMS. THE DIRECTIONAL FORCE IS CLEAR AND SEEMS TO BE CRAVED LIKE A ROSD ON THE BOARD, FOR US, EVERY HUMAN FORM IS NOT NEGATIVE OR STATIC, BUT IS ABOUT TO MOVE. AT CERTAIN POINT OF TIME; EVERY FORM IS GOING TO BEGIN HIS JOURNEY. BY MEANS OF DIRECTIONAL FORCE INDICATED BY HUMAN SCULPTURES ON THE BASE BOARD. ALBERTO GIACOMETTI CONNECTS ALL THE STATIC OBJECTS(HUMAN FORMS) TOGETHER AND SUGGESTS THEIR FUTURE MOTION.

ST. ANTONY & ST. PAUL 1432-36





CITY SQUARE

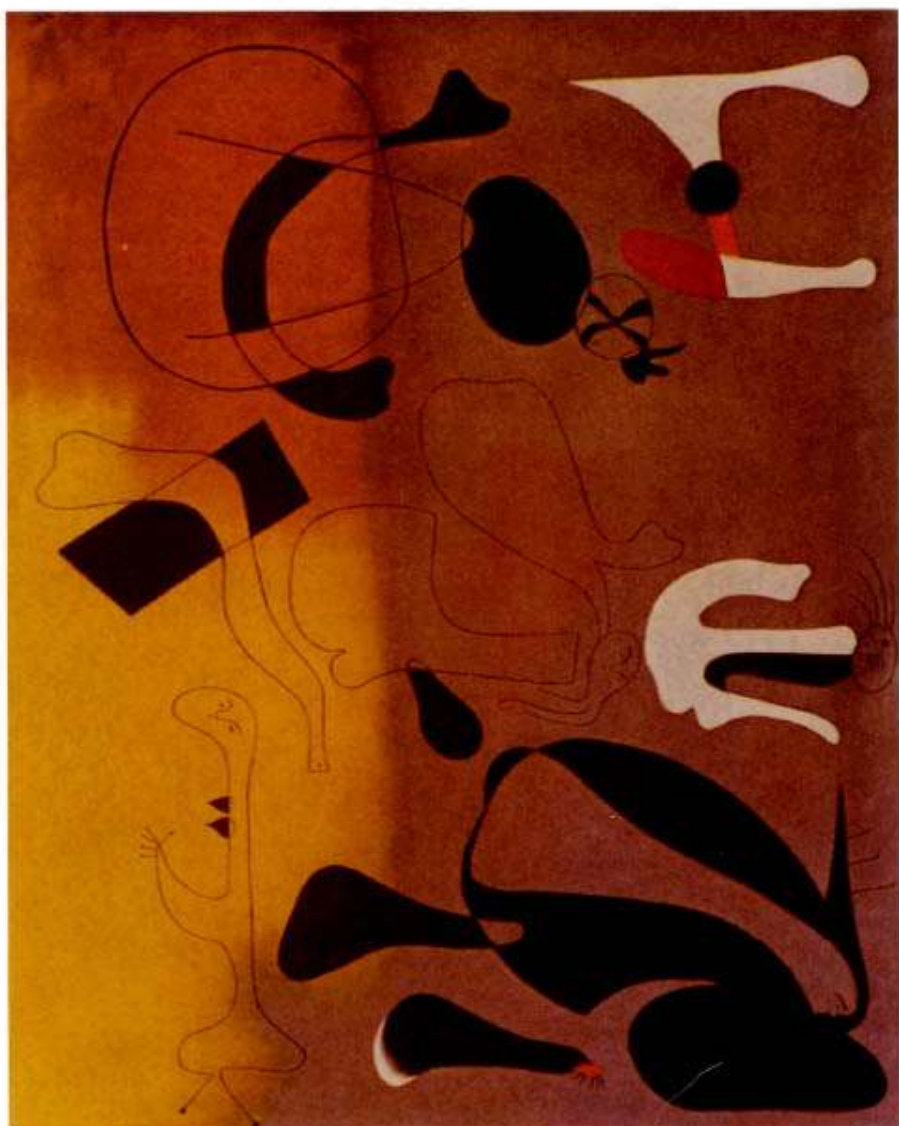
LET'S TURN TO "ISOLATED OBJECTS", A WATERCOLOR PICTURE CREATED BY WASSILEY KANDINSKY. NONE OF THE OBJECTS IN THIS PICTURE SEEM TO BE CLOSE TO ONE ANOTHER. IT SEEMS THAT THERE ARE NOT ANY INGREDIENTS CONTAINING THIS PARTICULAR ARRANGEMENT IN THE NATURE OF THESE OBJECTS WHAT KANDINSKY INVENTS THROUGH THE USE OF THEIR SHAPES, COLOURS DARK/BRIGHT LEVEL, AND TRIVIAL SIZE DIFFERENCE IS ALSO A SIMILAR ARRANGEMENT OF OBJECTS. EVERY OBJECT IS INDEPENDENT AND STAYS ON ITS POSITION. NO MOTION BETWEEN OBJECTS IS SUGGESTED. WHETHER THE MOTION IS ONGOING OR UPCOMING, EACH OBJECT SEEMS TO MOVE BY ITSELF. ALSO, BECAUSE THE TENSION CREATED BY THE RELATIONSHIP BETWEEN THE OBJECT AND THE PAPER EVERY OBJECT SEEMS TO TREMBLE EVERY TIME WHEN OUR EYES MOVE FROM ONE TO ANOTHER. THEREFORE, ALL THE ARRANGEMENTS SEEM TO HAVE LIFE.

IF THE HUMAN FORMS IN ALBERTO GIACOMETTI'S WORK ARE MOVING, AND IF THE TENSION CREATED BY SEPARATE OBJECTS IN KANDINSKY'S WATERCOLOR WORK IS BROKEN, THE RESULT WILL DEFINITELY SURPRISE US I GUESS THAT JOAN MIRO'S WORK MAY BE THE BEST FINAL RESULT.

WHEN WE SEE MARCEL DUCHAMP'S "REVOLVING GLASS", A DYNAMIC SCULPTURE WORK, WE FEEL THE WORK MOVING AND THE SHAPE OF A STATIC OBJECT CONNECTS WITH THE SAME OBJECT IN MOTION. DUCHAMP ELIMINATES THE REFERENCE POINT BETWEEN THE TWO CONDITIONS SO THAT WE SEE THE MOTION ITSELF. HE HOPES TO CONSIDER MOTION AS AN VISIBLE OBJECT THAT EXISTS AT ONE POINT OF TIME AND STRESSES THAT "REVOLVING GLASS" LOOKS LIKE A SCIENTIFIC INSTRUMENT. THE TWO SIDES OF THIS WORK ARE DUCHAMP'S METHOD IN AN ATTEMPT TO CHANGE THE WORK FROM THE ILLUSION FIELD TO A REAL FIELD. DUCHAMP EVENTUALLY LEAVES US THE FOLLOWING IMPRESSION. WHAT WE SEE FROM THE WORK IN REAL MOTION IS A POWERFUL EVIDENCE AFTER GOING THROUGH SOME KIND OF PHYSICS VALIDITY. DUCHAMP'S "REVOLVING GLASS" PRECISELY, PHYSICALLY PROVES THAT A VISIBLE SHAPE CAN BE ATTAINED SUBJECTIVELY THROUGH PHYSICS IN MOTION.



LSOLATED OBJECTS

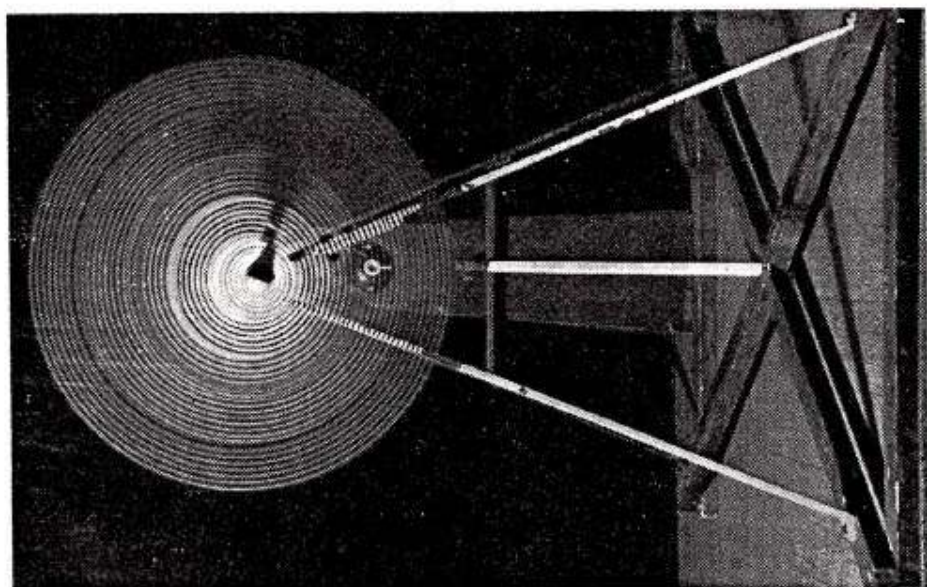


PAINTING 1933

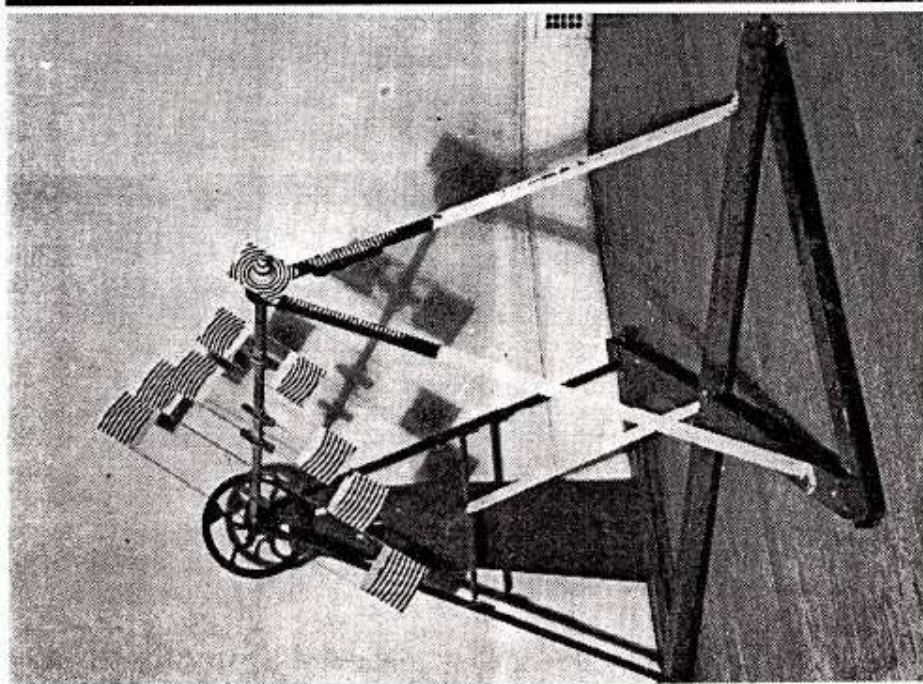
THE FOLLOWING METHODS USED BY SASSETTA AND ALBERTO GLACOMETTI ATTEMPT TO PERSUADE US. RECURRING HUMAN FORMS OF DIFFERENT SHAPES IN THE 2-D PICTURE OR ON THE 3-D SCULPTURE BASE BOARD ARE ACTUALLY RELATED TO MOTION AND SPACE THROUGH TIME. DUCHAMP DOES NOT WANT TO "TELL" US THAT MOTION HAS HAPPENED OR IS GOING TO HAPPEN. HE WANTS TO PERSUADE US THAT WHAT WE SEE IN THE 2-D OIL PAINTING OR IN THE 3-D SCULPTURE WORK IS A VISIBLE SHAPE IN MOTION.

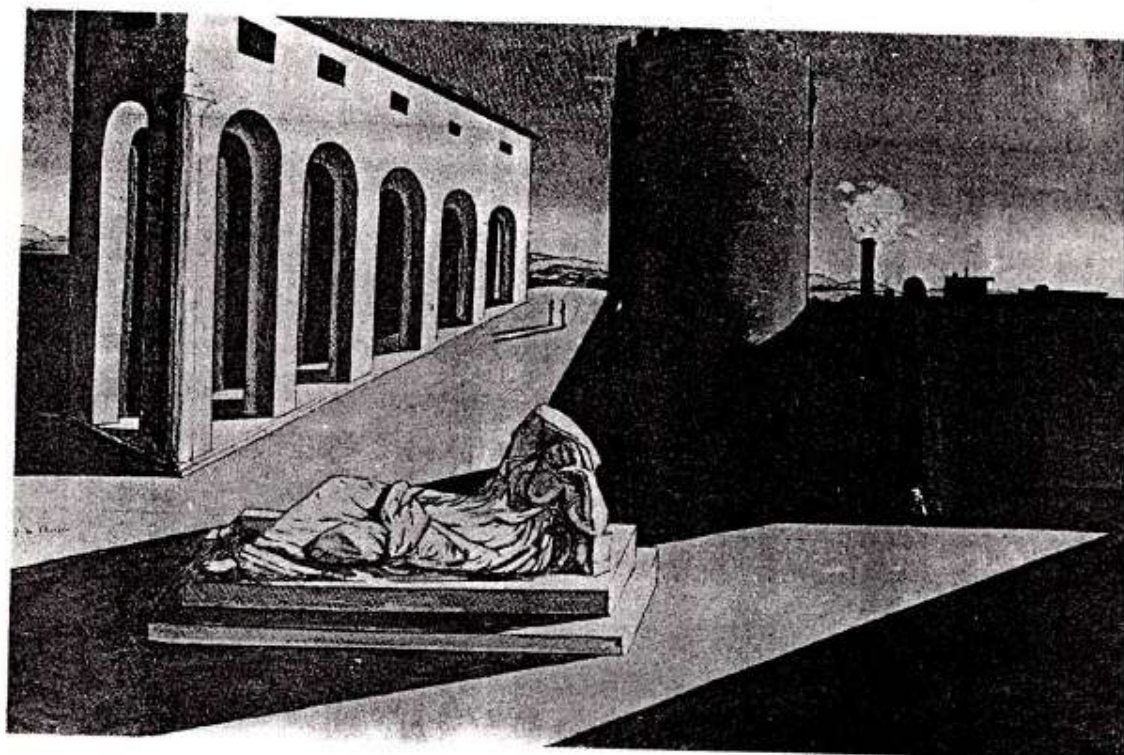
EVERY EXPERIENCE WE GET FROM EVERY PIECE OF WORK MUST RELY ON THE METHOD, THAT IS TO CONTRAST BETWEEN WHAT WE HAVE SEEN AND THE IMAGE WE HAVE GOT FROM OUR MEMORY. THE LEVEL THAT WE GET INVOLVED IN THIS CONTRAST LIMITS THE LEVEL OF REALITY AND DIRECTNESS OF OUR EXPERIENCE. FOR INSTANCE, ONLY WHEN WE SEE JOAN MIRO'S PICTURE. MARCEL DUCHAMP'S WORK OR WASSILY KANDINSKY'S WATERCOLOR PICTURE. THE RELATIONSHIP BETWEEN THE ART WORK AND US MAY REACH SOME KIND OF LEVEL. AT THIS TIME, OUR EXPERIENCE CAN BE ONLY FORMED BY THE CONDITION THAT WE ACTUALLY SEE AT CERTAIN POINT OF TIME.

HOWEVER, OUR EXPERIENCE WITH THESE WORKS ARE NOT COMPLETELY DIRECT OR IMMEDIATE. THEREFORE, OUR RESPONSE COMES PARTLY-FROM WHAT THEY SHOW. FOR EXAMPLE, JOAN MIRO'S OIL PAINTING CONTAINS AN ILLUSION OF PHYSICS SPACE. VARIOUS KINDS OF SHAPES IN WASSILY KANDINSKY'S WATERCOLOR WORK ARE DESCRIBED SO PRECISELY AND PERFECTLY THAT WE MAY SENSE THAT HIS WORK BELONGS TO THE FIELD OF ART, AND PHYSICS. REGARDING MARCEL DUCHAMP'S WORK "REVOLVING GLASS" IS ESPECIALLY DESIGNED FOR THIS PARTICULAR PURPOSE. WE WAIT FOR IT TO EXPLAIN FOR US TO ACCEPT REAL KNOWLEDGE NOT DIRECTLY PARTICIPATE IN IT (OR EXPERIENCE IT).



REVOLVING GLASS





THE SPACE OF CONSCIOUSNESS

THE SPACE OF CONSCIOUSNESS CAN BE DIVIDED INTO ARTISTISTIC CREATION, THE PHYSICAL SPACE IN NATURE (ACTUAL SPACE) AND THE PAINTING SPACE APPLIED IN EXPRESSING FORM. SPACE IS NOT A COMPLETE VOID; IT HAS THE UNDERLYING MEANINGS OF "AREA SPACE" AND "EXISTENCE".

SCIENTIFIC DEVELOPMENT GENERATED THE BIRTH OF RATIONALISM WHICH HAS SUBSEQUENTLY AFFECTED THE CONCEPT OF DESIGN SPACE; FOLLOWED BY CUBISTS WHO DENIED THE THEORY OF PERSPECTIVE (DEVELOPED AND ESTABLISHED DURING THE RENAISSANCE) AND DISSECTED OBJECTS, SHIFTED THE VISUAL POINT AND ADOPTED APPROACHES FROM VARIOUS ANGLES IN RECOMPOSING ASSEMBLING ON PAINTING SURFACES. SUCH A TRANSITION FROM VISUAL ACTUALITY TO AWARENESS IS A THINKING SPACE, NOT PERCEPTIBLE TO THE HUMAN VISION. THE SPACE IN CUBISM IS A TYPE OF NON-NATURAL SPACE; IT IS A SPACE CREATED FOR CAPTURING OBJECTS. ON THE OTHER HAND, CUBISM ALSO REVERSED THE THEORY OF PERSPECTIVE PRODUCING IRRATIONAL SPACE THAT GENERATES GREATER VISUAL IMPACT TO THE VIEWERS. FOR EXAMPLE, ONE OF GIORGIO DE CHIRICO'S SURREALISTIC WORKS, APPEARS TO BE EXTREMELY REALISTIC AT FIRST GLANCE; HOWEVER, UNDER CAREFUL SCRUTINY, IT HAS A DREAMY MYSTICISM WHICH WAS CREATED THROUGH IRREGULAR PERSPECTIVE.

MOVEMENT

TIME IS THE SYMLBOL OF MOVEMENT AS MOVEMENT OF OBJECT CONTINUES WITH THE PROGRESS OF TIME. SPACE IS ALL ENCOMPASSING FOR OBJECTS; THEREFORE, SPACE EMBODIES MOVEMENT PHENOMENA. ENVIRONMENT IS THE CONTENTS OF SPACE AND TIME. CONSEQUENTLY, ENVIRONMENT IS WHERE MOVEMENT PROJECTS; CONSTRUCTIVISM ATTEMPTS TO REPLACE THE STAGNANT OBJECT PERSPECTIVE OF CLASSICAL THEORIES WITH THE PRINCIPLES OF COSMOS MOVEMENT TO ACHIEVE THE SAME FOCUS AS THE VIEWERS.

MOVEMENT PHENOMENA CAN BE GENERALLY DIVIDED INTO PERCEPTIONS OF "STILL MOVEMENT" AND "ACTIVE MOVEMENT"; TO THE FORMER, KANDINSKY REFERRED AS THE ORIGIN OF MOVEMENT. HE BELIEVES THAT THE ABSOLUTE STILLNESS CONTAINS THE GREATEST FORCE RIGHT BEFORE BURSTING INTO ACTION THE MOVEMENT OF STILLNESS IS NOT ACTUAL MOVEMENT; ITS MOTION SENSATION IS ENTIRELY THE AWARENESS GENERATED GY PSYCHOLOGICAL DEPENDENCE ON VISUAL EXPERIENCES; IT IS A PSYCHOLOGICAL JUDGMENT.

IN TERMS OF FORMAT, RHYTHM IS AN ESSENTIAL ELEMENT TO THE PHENOMENA OF MOVEMENT. THE MOST COMMON MEANS OF PRESENTING MOVEMENT IN STATIONARY ART ARE ACHIEVED BY LEVELS OF FORMS OR COLOURS AND DYNAMIC COMPOSITION, USING ORGANIC OR BIOMORPHIC FORM TO IMPLY THE LIVING SYMBOL OF BREATHING.

THE PERCEPTION OF ACTIVE MOVEMENT IS A PURELY SUBJECTIVE ACTIVITY PHENOMENON; IT IS CHARACTERIZED BY CONTINUOUS DESIGN CHANGES TO GIVE THE VIEWERS NEW VISUAL PERCEPTIONS. AT SAME TIME, IT IS ALSO THE COMBINATION OF REALITY, CONDITIONS, ENVIRONMENT AND BEHAVIOUR, WHICH CANNOT BE REPLACED BY ANY OTHER FORM OF REPORT. THIS TYPE OF CREATION ALSO INTRODUCED ACTUAL MOTION ELEMENT INTO

ART; ALEXANDER CALDER APPLIED WIND AS THE POWER SOURCE FOR PRODUCING MOBILE SCULPTURES, PRESENTING NATURAL RHYTHM BY TURNING IT INTO OBJECT MOVEMENT PROPELLED BY NATURAL FORCE. PRESENTLY THERE ARE MANY ARTISTS WORKING ON THE SAME THEORY IN PRESENTING THEIR WORKS. NATURALLY, THE MOTIVE FOR PLASTIC ART TO INTRODUCE MOTION SENSATION INTO VISUAL ART MIGHT BE ATTRIBUTED TO HUMAN'S INABILITY IN DEFYING GRAVITY, TURNED INTO SPIRITUAL QUEST OF IT,

BY THE 20th CENTURY, SPACE HAS ALREADY DEPARTED FROM OBJECTIVE VISUAL PERSPECTIVE PHENOMENA INTO THE SUBJECTIVE STRUCTURE OF PSYCHOLOGICAL ORDER, INCORPORATED THE SO CALLED RELATIVE DISTANCE RENDERING AND ABSTRACT SPACE. THE ABSTRACT WORKS OF CONSTRUCTIVISM ARE BASED ON AUTONOMOUS- SPACE WHICH COMMAND ITS OWN WITHOUT EXTERNAL RESTRICTIONS.

VARIOUS ABSTRACT EXPRESSIONISM SCHOOLS SUCH AS ACTION PAINTING AND ART INFORMAL DICTATE THEIR PAINTINGS BY ACTIONS, MOVEMENTS OR BEHAVIOURS WHEREBY THE ACTION ITSELF IS MORE IMPORTANT THAN THE OUTCOME OF PAINTINGS; IT IS AN INTERACTING SPACE BETWEEN THE ARTISTS AND THEIR CREATIONS.



C.8. FEBRUARY 1962



AUTUMN RHYTHM 1950

PSYCHOLOGY. GESTALT PSYCHOLOGY, ARNHEIM'S FORMAT THEORY

FOR RUDOLF ARNHEIM, GESTALT IS A DYNAMIC BALANCED PERCEPTION FIELD. ALTHOUGH GESTALT CANNOT NOT BE DISSECTED, ARTWORKS, HOWEVER, RELY UPON FORMS TO INTERPRET VARIOUS CONSCIOUS AWARENESS ELEMENTS SUCH AS FORM, SHAPE, SPACE, LIGHT AND WITH THEIR DYNAMICS AS WELL AS THE INTERACTION BETWEEN EACH ELEMENT DYNAMIC IN ASSEMBLING A GESTALT DYNAMIC STRUCTURE. SUCH DYNAMIC STRUCTURE IS UTTERLY, UNDERSTANDING OF EACH INDIVIDUAL DYNAMIC PRINCIPLE IS STILL OF SERVICE TO THE WRITER'S CREATION.

FROM THE PERSPECTIVE OF CONSCIOUSNESS, IT IS PARTICULAR SENSITIVE TO MOVING OBJECTS; JUST AS CATS ARE OFTEN LURED BY MOVING OBJECTS; HUMAN BEINGS ARE ALSO ATTRACTED BY MOVING OBJECTS. MOBILE ADVERTISEMENT IS AN APPARENT INSTANCE; THIS CONSCIOUSNESS VOLUNTARY SEARCH FOR CHARACTERISTICS IN ACTIVITIES. FROM THE STANDPOINT OF PSYCHOLOGY. WHEN CONSCIOUSNESS IS SEARCHING FOR OBJECT IT IS AN ACTIVE RESPONSE; IN NEURON TRANSMISSION OF IMPULSES. IT IS A TYPE OF ENERGY TRANSMISSION FOR THE PROCESS OF ARTISTIC CREATION, THERE ARE MERELY TOOLS; TRACKS OF MOVEMENTS IN ARTISTIC CREATIONS ARE ENTIRELY BASED ON ARTISTS WILL. ON THE SURFACE, WORKS MAY APPEAR STILL; BUT IN COMPOSITION, THE INTERACTIONS OF VARIOUS ELEMENT DYNAMICS ARE APPARENT. IT IS CONSIDERED STILL BECAUSE ITS INTERACTIVE ENERGY HAS REACHED A BALANCE.

WHY DOES HUMAN VISION PERCEIVE MOVEMENT? IN FACT, HEARING AND MOVEMENT ALSO PERCEIVE MOVEMENT; ARNHEIM INTRODUCED WERTHEIMER'S EXPERIMENT IN HIS EXPLANATION: IN A DARK ROOM, TWO LIGHT SPOTS FLASH IN APPROPRIATE SPACE DISTANCE AND TIME; VISUALLY, WE SEEM TO PERCEIVE MOVEMENT OF LIGHTS. IN ACTUALITY, THESE TWO LIGHT SPOTS STIMULATED OUR RETINAS REPEATEDLY WHICH ARE THEN TRANSMITTED TO OUR BRAINS, GENERATING OUR AWARENESS OF MOVEMENT. IF THE TWO LIGHT SPOTS ARE SPACED TOO FAR APART OR FLASH AT TOO LONG OF INTERVALS, THEN THE ACTIONS WOULD NOT BE CONNECTED; WE WOULD

SIMPLY SEE TWO SEPARATE LIGHT SPOTS, ONE FLASHES AFTER ANOTHER. HOWEVER, WITH THE PROPER SPACE AND TIME DISTANCES, WE SEE ONE LIGHT RUNNING FROM ONE END TO THE OTHER.

FROM THE ABOVE THEORY, THE FOLLOWING RULES CAN BE DERIVED; SAME OBJECTS IF PRESENTED IN APPROPRIATE TIME AND SPACE, VISUAL CONNECTIONS OF THEM WILL BE ACHIEVED, PRODUCING OBJECT MOVEMENT PERCEPTION.

THERE ARE THREE ESSENTIAL CONDITIONS TO THIS RULE:

1. OBJECT SIMILARITY
2. APPROPRIATE TIMING
3. APPROPRIATE SPACING

SAME OBJECTS GENERATE MOVEMENT CONSCIOUSNESS WITH CHANGES IN TIME AND SPACE; HOWEVER, THE WRITER QUESTIONS; IN THE PAINTINGS WE CUSTOMARILY SEE (GENERALLY BELIEVED TO BE STILL), HOW DOES VISUAL PERCEPTION OF MOVEMENT OCCUR? TRADITIONAL EXPLANATION BELIEVES THAT ANY PLASTIC ART THAT EVOKES OUR OBJECT MOVEMENT ASSOCIATIONS WE ARE AFFECTED BY MOVING PHENOMENON TO REGARD THIS FORM AS AN AFTER-EFFECT OF THE MOVEMENT. THIS IS THE RORSHACH TEST OF INK MARK; A DROP OF INK IS PLACED ON PAPER; THROUGH FLOODING THIS PAPER OVER THE DUPLICATED INK MARK SOMETIMES APPEARS TO BE "MOVEMENT" REACTION. THIS THEORY FURTHER EXPLAINS THAT SLOPPING DIRECTION OR SHADOW OF BLURRED CONTOUR ARE ALL CONSCIOUS MOVEMENT CHARACTERISTICS IN NATURAL PHENOMENA; ONCE THESE CHARACTERISTICS ARE SATISFIED, MOVEMENT WILL BE "SEEN" SUCH EXPLANATIONS ARE DERIVED FROM OBSERVATIONS OF MOVEMENT PHENOMENA IN DAILY LIFE.

ARNHEIM BELIEVES THAT IT IS INACCURATE TO REGARD OBJECTS IN PAINTINGS OR SCULPTURES AS OBJECTS AFFIXED AT CERTAIN POSITION DURING MOVEMENT, OR PAINTING IMAGES AS MOVEMENT AFTER-EFFECT OR PROJECTION. HE SIDES WITH KANDINSKY'S THEORY THAT THE MOVEMENT OF PAINTING IMAGES IS A KIND OF TENSION WITH DIRECTION; ANY TYPE OF IMAGE IS A SORT OF STIMULUS; ONCE THE ORGANIC BODY RECEIVES STIMULUS, CONSCIOUSNESS REACTED TO THE INVASION OF EXTERNAL FORCE, IT DESTROYS THE BALANCE OF THE NERVOUS SYSTEM. HOWEVER, ONCE THE LIGHT STIMULUS ENTERS TO THE BRAIN'S VISION CENTRE, THERE WILL BE A COUNTER BALANCING FUNCTION. THE FINAL COUNTER CONDITION OF STILLNESS IS A BALANCE ACHIEVED BETWEEN THESE TWO OPPOSING FORCES; CONSEQUENTLY, WHAT WE SEE IN STILL IMAGERY IS DIRECTIONAL TENSION OR MOVEMENT.

THE METHOD ARNHEIM APPLIES IS ENTIRELY DIFFERENT FROM EXPERIMENTAL PSYCHOLOGY; HE ADOPTS INDIVIDUAL STUDIES WITH PARTICULAR EMPHASIS ON THE VISUAL EFFECTS OF SPACE, FORM, COLOUR AND WELL AS HOW THESE EFFECTS ARE RELATED TO ARTWORKS.

IN 1962, ARNHEIM PUBLISHED "PICASSO'S GUERNICA: THE GENESIS OF PAINTING"; IN THIS BOOK, ARNHEIM APPLIED INDIVIDUAL STUDY METHOD, BASED ON THE RULES AND PRINCIPLES OF REVEALED BY ART AND VISUAL PERCEPTIONS, IN ANALYZING PICASSO'S GUERNICA STAGE BY STAGE WITH THE DOCUMENTATION OF THIS PAINTING, FROM SKETCHES TO PHOTOGRAPHS OF THIS PAINTING'S PROCESS TO COMPLETION. ARNHEIM THINKS THAT: "PICASSO DID NOT DEPOSIT IN GUERNICA WHAT HE HAD THOUGHT ABOUT THE WORLD. RATHER DID HE ENDEAVOUR TO UNDERSTAND THE WORLD THROUGH THE MAKING OF GUERNICA". THIS IS EQUATED TO SAYING THAT PICASSO IS NOT EXPRESSING HIS EMOTIONS FOR THE WORLD THROUGH THIS PAINTING, BUT RATHER ATTEMPT TO FIND THE MOST APPROPRIATE ARTISTIC EXPRESSION DURING THE PAINTING PROCESS FOR DISTINCT AND

CLEAR STATEMENT OF THE THEME HE WISHED TO CONVEY- THE FACT THAT GUERICA WAS DESTROYED IN THE WORLD. PICASSO A GREAT DEAL OF MATERIAL IN A BRIEF STATEMENT WHO EXPRESSED ART'S FORM IN PICTURE. WHETHER THE VIEWERS WOULD BE ABLE TO FEEL THE CRUELTY OF THE WORLD OR SADDENED BY IT WERE NOT THE AUTHOR'S PRIMARY INTENTION NOR OBJECTIVE IN OTHER WORDS, AN ARTISTIC CREATION IS A PIECE OF WORK; ONCE IT IS COMPLETED, IT ASSUMES AN INDEPENDENT IDENTITY. THE SUCCESS OF THIS IDENTITY IS IN ITS EXPRESSION OF THE REALTY IN THE WORLD. THUS, REALITY IS COMMON AND NATURAL, THEREFORE, GENERALLY EFFECTIVE IN PROVOKING VIEWERS EMOTIONAL RESPONSES; SO THAT, THE FINAL AND INITIAL OBJECTIVES ARE IN THE EXPRESSION OF REALITY, NOT EMOTION; SUCH AN EXPRESSION IS DISTINGUISHED BY THE METABOLIZATION OF ARTISTIC CONCEPTS THROU ARTISTS VISUAL THINKING.



GUERICA

IMAGINATION

IMAGINATION IS ESSENTIAL LIES IN THE FACT THAT SUBJECT MATTER ITSELF DOES NOT PROVIDE US WITH THE FORMAT OF RE-MATERIALIZING IT. THIS FORMAT HAS TO BE CREATED; TO EACH, HIS OWN, AS NO PRE-ESTABLISHED FORMAT WOULD SUIT AN ARTIST'S PARTICULAR PERSONAL EXPERIENCE.

IMAGINE WHAT THE WORLD BE WITHOUT "CHILDREN'S PAINTINGS" NOT KNOWING HOW OTHERS WOULD RESPOND, THE WRILER WILL BE UNHAPPY EVERY DAY FOR CERTAIN; FANTASTES WOULD BE TAKEN AWAY, EVERYTHING WOULD BECOME TERRIBLY REALISTIC, DULL AND REDUNDANT.

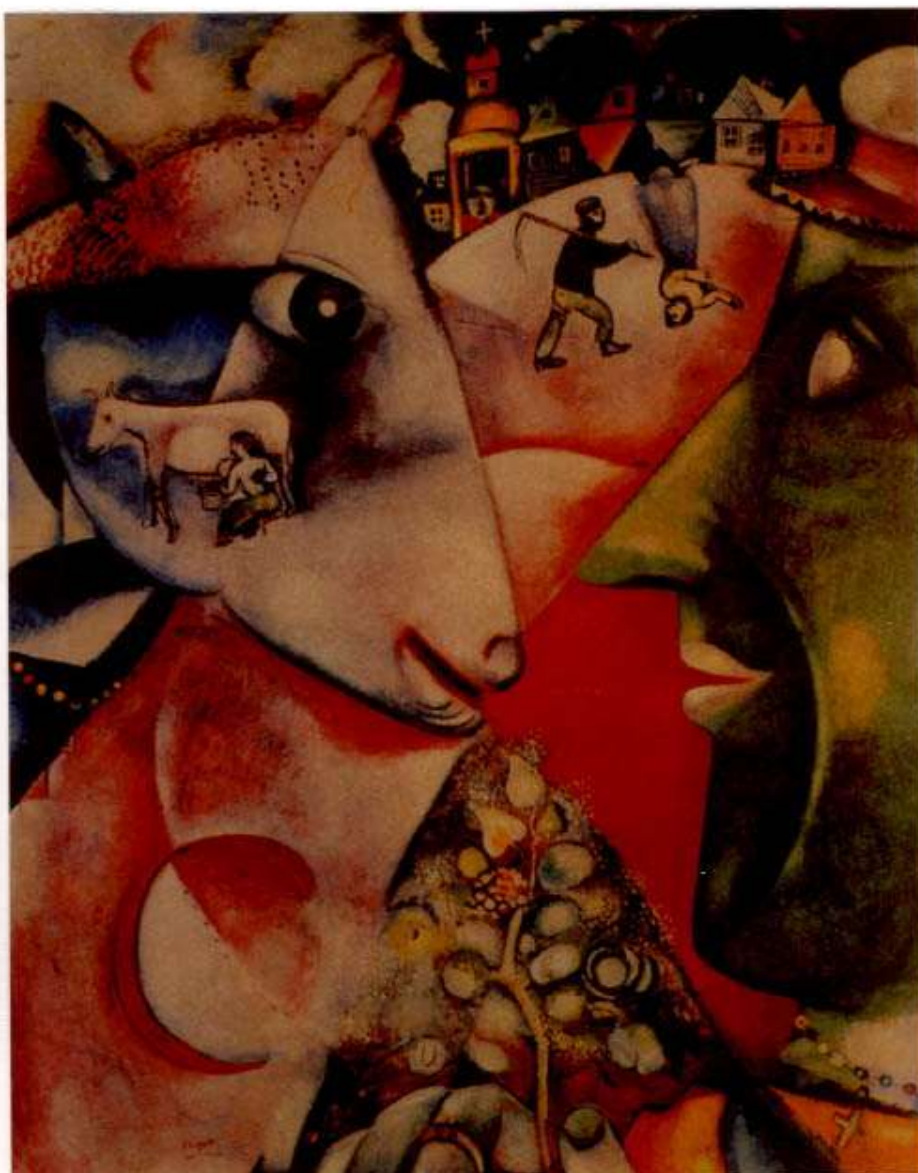
FROM THE WORD "IMAGINATION" ITSELF. IT IS TO TRANSFORM IMAGE. THE WRITER OFTEN FINDS THAT CHILDREN'S IMAGINATION IS ACTUALLY MUCH MORE ABUNDANT AND COLOURFUT THAN ADULTS. ONE OFTEN WONDERS IF IT IS DISSIPATED BY EDUCATION OR INADJUSTMENT TO ENVIRONMENT THAT ONLY FEW FORTUNATE ONES RETAIN SUCH VIVID IMAGINATION IN THER ADULTHOOD.

IMAGINATION FOUND IN CHILDREN SHOULD BE WELL PROTECTED AND CULTIVATED. AS ADULT ARTISTS, IF WE WERE TO COMBINE OUR CHILDHOOD IMAGINATION WITH THE PRESENT, THIS UNION WOULD BE FRIGHTFULLY ABUNDANT AND EXTRAORDINARY BEYOND 'IMAGINATION' TAKE MICHELANGELO'S CREATION OF ADAM; THE ABSSTRACTED ESSENCE IS THE ACTIVE AND RECEPTIVE FORCE IN PLAY. THE SUBJECT MATTER TOOK LIFE FROM THE HAND OF THE PROCREATOR OF ALL THINGS; IMAGERIES MATERIALIZED THE APOCALYPTIC AWE. NEVERTHELESS, THE STORY OF PROCREATION HAD TO BE VISUALLY TOLD; IMAGES OF GOD, ADAM, GACKGROUND AND RELATED MATTERA AND ACTIVITIES MUST BE PRESENTED. ADAM'S RAISED ARM THAT RECEIVES LIFE FROM GOD DEPICTED THE POWER OF BESTOWING LIFE. FROM THIS FRESCO, THE NECESSITY OF IMAGINATION IS FULLY DEMOSTRATED IN EVERY LEVEL!

IMAGINATION IS A VERY SUBJECTIVE CREATION ITSELF; IT IS FAR MORE IMPORTANT THAN THE OUTSIDE WORLD. EVERY ARTIST'S IMAGINATION IS PERSONALLY OWNED; THE ENTAILED IMAGERIES ARE NO EXCEPTION. NEVERTHELESS, THERE ARE FUNDAMENTAL SIMILARITIES IN HUMAN MIND IMAGINATION AND MEMORY; FURTHER MORE, REALTY ASSOCIATIVE IMAGINATION OFTEN ALLURES OUR INTERESTS. LIKE THE INTOXICATING EFFECTS OF MYTHOLOGY, ART IS NO EXCEPTION! MARK CHAGAL, THIS JEWISH RUSSIAN PAINTER IN HIS "I AND VILLAGE" TOLD THE FOLKLORE IN CUBISM MANNER THOUGH HIS IMAGINATION(A RUSSIAN FOLKLORE OF THE JEWISH TRIBE AND CHAGAL'S MEMORY OF RUSSIAN VILLAGES, INTERWOVEN INTO A DREAMY SCENE). IN THIS AND MANY OF HIS LATER WORKS, CHAGAL RELIVED HIS CHILDHOOD EXPERIENCES AND PRESENT THEM THROUGH VARIOUS MEAN AND IMAGINATION.



CREATION OF ADAM



I AND VILLAGE.

FANTASY

THIS KIND OF PICTURE IS FROM INNER THOUGHTS NOT FROM ANY SPECIALIZED STYLE. ALL IMPORTANT FANTASY PICTURES HAS SIMILARITIES-THAT IS INNER EYE IS MORE IMPORTANT THAN THE OTHER WORLD. BUT SINCE ALL ARTIST'S FANTASY BELONGS TO THEIR OWN PERSONAL WORLD, OUTSIDE'S IMAGE ALSO BELONGS TO THEIR OWN PERSONALLY. THEY HAVE TO REVISE OVER THESE IMAGES. ALTHOUGH, PSYCHOLOGIST REPORT TELL US; NORMAL HUMAN THOUGHTS ARE NOT THAT DIFFERENT AS WE THOUGHT, ALL HUMAN MINDS ARE MADE UP WITH THE SAME CONSCIOUS BECAUSE OF THIS IS THE PART THAT GAVE US THE UNCONSCIOUS(CONSCIOUSLY). ALTHOUGH CONSCIOUSLY WE CANNOT REPLAY EVERY MINUTE OF WHAT HAPPENED IN OUR LIVES, BUT THEY OFTEN MIXED TOGETHER WITH PART OF OUR INNER THOUGHTS, AND BECOMES"VIEWS IN THE DREAMS". IN THE VIEW WE DON'T LOOK AS LIVELY. (REALISTICALLY, WE LIVE A BETTER LIVE IN OUR MEMORIES). THIS KIND OF PROCESS IN CONSCIOUSLY. ALTHOUGH SOME PEOPLE ARE MORE SPIRITUAL BUT NORMALLY IT IS ALL ABOUT THE SAME. IT SOME OF THE FANTASY THINGS WILL GAVE US A REALISTIC FEELING THAN WE WILL BE MORE INTERESTED. ACTUALLY, IN THE 18th CENTURY, GOYA'S WORK ALREADY HAS THIS KIND OF SURREALISM !

THE FIRST GLANCE AT PAUL KLEE'S FAIRY TALE WORK, LOOKS LIKE A CHILDREN PAINTING. BUT IT HAS MORE ORIGINALITY AND MEANING THAN MARK CHAGALL'S FAIRY TALE WORK.

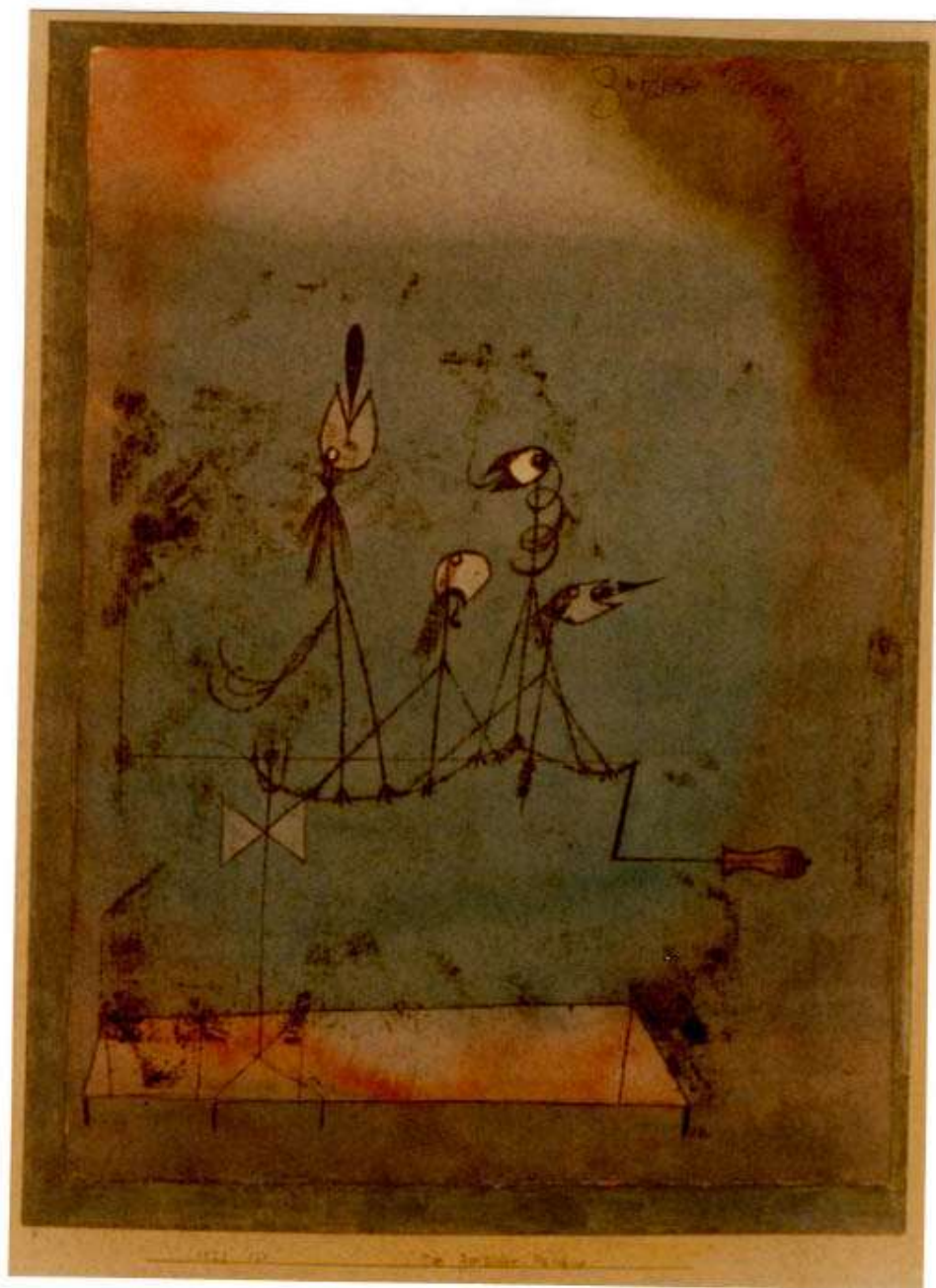
THREE DIMENSIONAL HAS INFLUENCED PAUL KLEE BEFORE, BUT ORIGINAL ART WORK AND CHILDREN PAINTING HAS THE SAME IMPORTANCE OF INFLUENCE ON HIM.

THE TWITTERING MACHINE IS A CUTE LITTLE CLEVER PEN DRAWING. THERE IS A LAYER OF LIGHT COLORED OF WATER COLORING ON THE DRAWING, SHOWS THE SPECIAL INTEREST ON ART OF KLEE. HE USED VERY SIMPLISTIC LINES CREATED A DEVIL MACHINE. THIS MACHINE CAN IMITATE THE SOUND OF BIRD. KLEE ON ONE HAND WAS LAUGHING AT PEOPLE'S WORSHIP-

NESS ON THE MACHINE, ON THE OTHER HAND WAS LAUGHING AT OUR RECOLLECT THE PLEASANT OF THE BIRD SOUND. IN THE PICTURE IT HAS THE MACHINE'S LOOK. (IT HAS A CRUEL SIDE! FOUR FAKE BIRD HEADS LOOK LIKE A SORT OF FISH HOOK; LOOKS LIKE IT WILL BE USING IT TO HUNT BIRDS ALIVES). KLEE'S WORK HAS ONE SPECIATY, NO MATTER HOW LIVELY HIS PAINTING LOOKS, IT CANNOT SHOW HIS ENTIRE SPECIALTY. UNLESS TELLS US HIS TOPIS AND MEANING. ACCORDING TO KLEE, PAINTING IS TO SHOW ONE'S THOUGHT.

GOYAL WORK.





THE TWITTERING MACHINE

SUBCONSCIOUSNESS

HUMAN PSYCHOLOGICAL ACTIVITY INCLUDES LEVELS OF CONSCIOUSNESS AND SUBCONSCIOUSNESS; GENERALLY, THE CONSCIOUSNESS IS MUCH MORE PREVAILING THAN THE SUBCONSCIOUSNESS. IN SIGMUND FREUD'S PSYCHOANALYSIS THEORIES, HE THINKS THAT THE LESS CONSPICUOUS SUBCONSCIOUS ACTIVITY CAN BEST REALISTICALLY REPRESENT THE EGO. CONTEMPORARY ARTISTS' SUBJECTIVE EGOS OPEN DOOR TO THE MOST PRIMITIVE WORLD OF THE HUMAN RACE; IT IS THE SO CALLED INNER TRUTH; ALTHOUGH SUCH A CONCEPT DID NOT ARISE MUCH ATTENTION IN THE PHILOSOPHICAL FIELD; IN ART, PARTICULARLY CONTEMPORARY ART, IT IS WORTH THE INHERENT NATURE OF LIFE.

CONTEMPORARY ART MOVEMENT ORIGINATED FROM THE QUEST FOR TRUTH. SELF CONSCIOUSNESS ARTISTS ARE DEEPLY AWARE OF THEMSELVES, OF KNOWING THAT TRADITIONAL GLORY IS NOT PERSONAL; THE GREATNESS OF THE PAST BELONGS NOT TO THIS GENERATION EACH ARTIST MUST ESTABLISH THE ARTWORKER'S FOOTHOLD IN THEIR TIMES.

TO PROVE ONE'S OWN EXISTENCE, ENSURE ONE'S MIND AND DIGNITY AS WELL AS POSITION IN MODERN HISTORY DEVELOPMENT, MODERN ART CONTRIBUTES NOT JUST BE PROPOSING THE CONCEPT OF FREE CREATION, IT ALSO ADVOCATES PSYCHOLOGICAL SPHERE THE SUBCONSCIOUS WORLD IN THE WORDS OF PSYCHOLOGISTS.

THE CONCEPTS OF AUTOMATICISM ORIGINAL FROM FREUDIAN THEORIES. STUDYING THE HUMAN SUBCONSCIOUS SEXUAL IMPULSE FROM THEIR PSYCHOLOGICAL LIFE. DR. FREUD THINKS THAT THE OCCURRENCES OF DREAMS AND FANTASIES ARE PRODUCED BY THE REPRESSION OF SUBCONSCIOUSNESS BY RATIONALITY; ONLY AFTER RIDING FREE OF RATIONALITY CAN PURE INSPIRATION BE OBTAINED.

JEAN DUBUFFET , HE BOLDLY BROUGHT VARIOUS FOREGN MATERIAL SUCH AS SAND. ROCKS, EVEN RUSTED NAILS AND SMALL KNIVES TO HIS CANVASES IN CREATING A SERIES OF WORKS, ARRIVING AT A BODY OF VOLUNTARY SUBCONSCIOUS ARTWORKS REFERRED AS PRIMITIVE PAINTING.

DUBUFFET IS ONE OF THE WRITER'S FAVOURITE PAINTERS; HIS WORK ARE SO INCREDIBLY INTOXICATING THAT AFTER SEEONG THEM IN FRANCE IN 1994, THEY PROVED AN URGE FOR THE WRITER TO PLUNGE INTO THEIR SPIRITUAL WORLD.



DHOTEL VELY AUX DENTS JAUNES



CORPS DE DAME PAYSAGÉ SANGUINE ET GRENAT

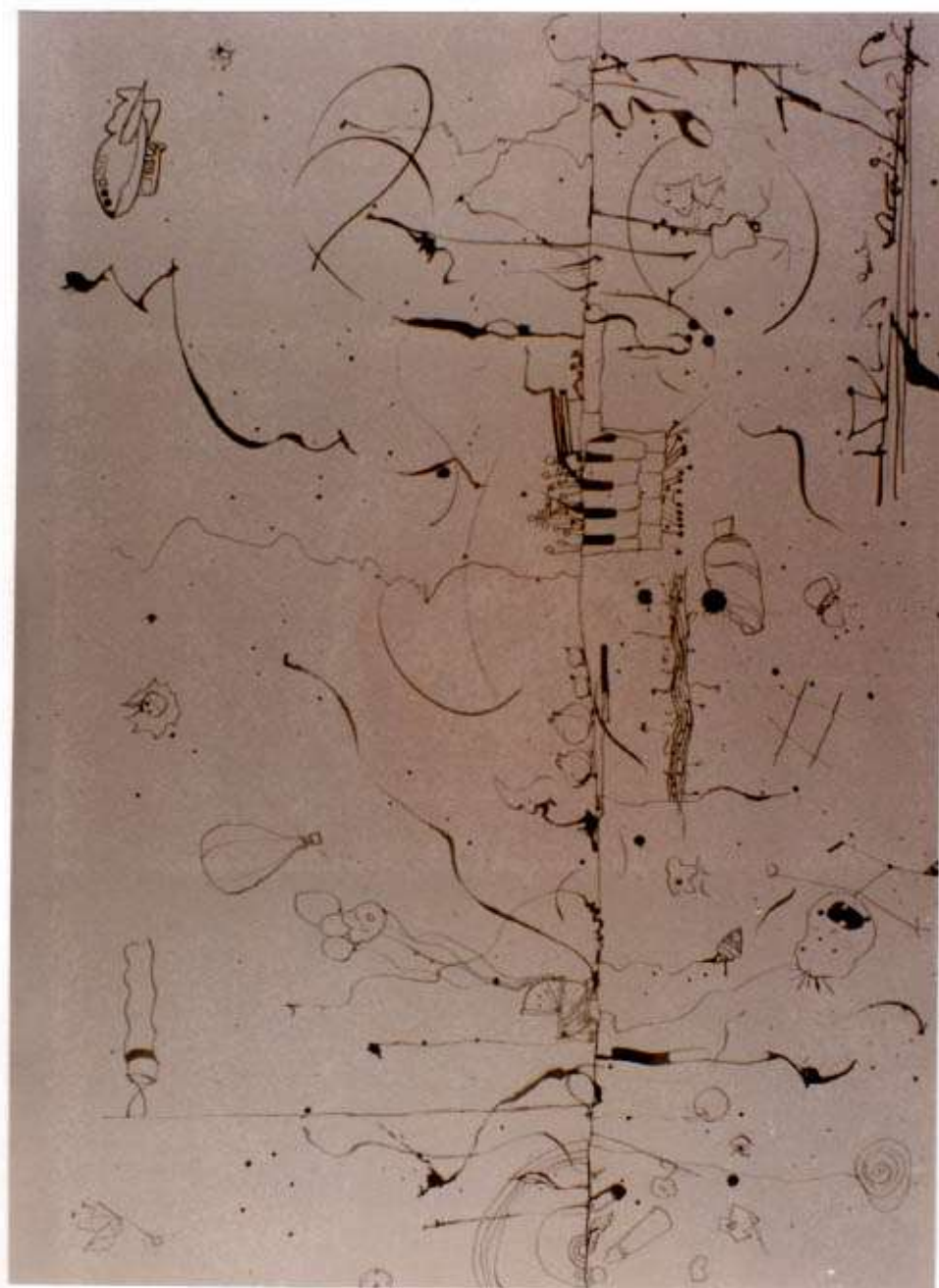














CONCLUSION

SPONTANEOUS SWITCH FROM TIME CONSCIOUSNESS TO SPACE CONSCIOUSNESS IS AN ATTRACTIVE HYPOTHESIS PROPOSED BY PAUL FREISSE. HE SUGGESTS THAT SPACE AND SIGHT ARE CORRESPONDING. THIS CONSCIOUSNESS AND FEELING ARE OPERATED BY THE COMPARISON BETWEEN "THE EXACTEST" FEELING FROM WITH OTHER FEELING FROM (INCLUDING TIME FORM). IT HAS A PRIORITY IN BIOLOGY. IN WHAT SENSE IS SPACE MORE PRECISE THAN TIME? PROBABLY THE MOST PERSUASIVE REASON THAT A PRIORITY IN BIOLOGY MAY GIVE US IS OBJECTS AND EVENTS BELONG TO THE SPACE: AND TIME MAY BE APPLIED TO ACTIVITY(MOTION).

THE SWITCH FROM TIME FORM TO SPACE FORM WILL HAPPEN ESPECIALLY WHEN HISTORY REPLACES WITH SIMULTANEITY, THIS SWITCH DOES NOT SIMPLY HAPPEN FOR CONVENIENCE. IT WILL EVENTUALLY HAPPEN WHEN HEART SWITCHES FROM PARTICIPATION ATTITUDE TO MEDITATION ATTITUDE IN ORDER TO EXPLAIN A SINGLE EVENT AS A WHOLE GENERAL VIEW OF SIMULTANEITY HAS TO BE MADE. IT MEANS TO PROCEED THROUGH SPACE AND SIGHT. WITH REGARD TO THE NATURE OF CONTINUITY, ATTENTION IS LIMITED TO EVERY HOUR, EVERY-MINUTE, AND EVERY SECOND; AND LIMITED TO DISTINCT IS LIMITED TO DISTINCT WITHIN TIME. GENERAL VIEW JUST LIKE THE LITERAL MEANING OF THE WORD IS ANOTHER FORM SHAPED BY THE FUNCTION OF SIGHT AND TOUCH FOR THE PURPOSE OF REACHING SPACE STRUCTURE. HOWEVER, THE APPLICABLE AREA IS TOO LIMITED. THEREFORE IT IS NOT BENEFICIAL TO IMAGE SPACE. GASTON BACHELARD REMINDS US THAT MEMORY CAN NOT BE STIMULATED BY TIME. MEMORY IS AN UNPREDICTABLE THING IT CAN'T SHOW CONCRETE EXTENSION. HENRI GERGSON PROPOSES THE MEANING OF EXTENSION. WHEN EXTENSION REACHES AN END POINT THAT CAN NOT BE RETURNED, THE EXTENSION WILL BE LEAD BY THOUGHT TO FOLLOW AN ABSTRACT TIME ROUTE. WE CAN ONLY PASS THROUGH LONG STOPS TO GET A CONCRETE EXTENSION THROUGH TIME AND SPACE.

SPACE JUST LIKE TIME CAN BE PRESENT IN CONSCIOUSNESS ON CERTAIN CONDITIONS SUFFICIENT EXPLANATIONS MAY BE FOUND IN KANDINSKY AND PUAL KLEE'S WORK. THW REASON THAT SUCH FIELD AS SPACE AND TIME ARE INVENTED IS BECAUSE HUMAN HEART INTENDE TO UNDERSTAND AND GRASP THE TRUTH OF PHYSIC AND PSYCHLOGY. THEREFORE, WHEN WE NEED USE THESE FIELDS TO DECRIBE AND EXPLAIN THESE FACTS, THESE FIELDS MAY BECOME SUITABLE.

ONCE PEOPLE SEE MY VIEWPOINT, THEY WON'T CONSIDER AS AN ABSURD SUGGESTION. IT WE ATTEMPT TO ACCOMPLISH SOME KINDS OF SCIENTIFIC PURPOSES, A FRAMEWORK OF SPACE AND TIME SHOULD BE ESTABLISHED IN ADVANCE. EVERY TRUTH SHOUD AUTOMATICALLY MATCH WITH THE FRAMEWORK. A MAP, COMPOSED OF LONGITUDES AND ATTITUDES, CAN SHOW EVERY SPOT OF THE EARTH. THE STANDARD CLOCK AND THE CALENDAR INDICATE TIME IN ORDER FOR US TO BUILD EVENTS IN THE PROCESS OF WORLD HISTORY. THESE EVENTS, THEREFORE, HAVE SEQUENCE OR HAVE VARIOUS KINDS OF PHENOMENA AT THE SAME TIME.

OUR CONSCIOUSNESS, SIGHT, HEART, AND TOUCH ARE AN INSEPARABLE UNIFORM ENTITY WHICH CAN NOT DESTROY TIME AND SPACE. THEREFORE, THE CONCLUSION WE CAN COME OUT WITH IS ONLY WHEN WE GIVE UP THE FRAMEWORK OF TIME AND SPACE ESTABLISHED IN ADVANCE; LOOK AT TIME AND SPACE WITHOUT BIAS; AND LOOK FOR THE REAL SPACE.

SPACE NOT ONLY INCLUDES SIZE, DIRECTION, MOTION, SPEED, ECT. THE SPACE STANDARD IS NOT INFLUENCED BY OUTSIDE FACTORS. THE FRAMEWORK THAT THE PARTY ITSELF OFFERS CONTROLS THE NATURE OF THE PARTY OR ITS INHERENT SPACE.

BECAUSE WHAT I TALK ABOUT IS NOT ONLY CONSCIOUSNESS BUT ALSO FEELING, WE CANNOT SIMPLY RELY ON THE APPLICATION STANDARD OF THE OBJECT OR ART TO ESTABLISH THE PARTY'S LIMITATION. THE PROBLEM IS HOW FAR THE DISTANCE BETWEEN CONSCIOUSNESS AND FEELING IS.

IS IT POSSIBLE THAT THE DISTINCT BETWEEN UNREAL SPACE AND REAL SPACE MAY DELAY TIME? IT SEEMS THAT ONLY WHEN TIME BELONGS TO THE UNREAL SYSTEM, IT CAN BE SHOWN UNDER CONSCIOUSNESS AND FEELING CONDITIONS. ALSO THE FUNCTION OF REAL TIME IN UNREAL SPACE WILL BE NATURALLY CONTROLLED BY UNREAL SPACE. THIS REFLECTS WHAT I HAVE SAID THAT THE STRUCTURE OF TIME AND SPACE SHOULD BE ESTABLISHED IN ADVANCE.

THIS FOLLOWING EXPLANATION MAY HELP YOU CLEARLY UNDERSTAND THE IDEA. REAL SPACE(THE SPACE WHERE WE LIVE) INCLUDES TIME AND MOTION. SIMILARLY, UNREAL SPACE INCLUDES TIME AND MOTION SINCE EVENTS HAPPEN. BECAUSE EVENTS HAPPEN, WE WASTE TIME. TIME WILL BE WASTED BECAUSE EVENTS HAPPEN IN UNREAL SPACE. IF THERE'S NO TIME EVENTS WON'T HAPPEN IN UNREAL SPACE.

IN OTHER WORDS, IF TIME DOESN'T EXIST IN REAL SPACE, EVENTS WON'T HAPPEN. THE BOTTOMLINE IS THE EQUALITY OF EVENT ALREADY INCLUDES TIME. THEREFORE, OUR FEELING TELLS US THAT EVENTS HAPPEN IN THE SPACE NOT IN THE TIME BECAUSE INNER INHERENT TIME WON'T BE FELT.

RESEARCH BOOKS

- * THE LITTLE PRINCE.....ANTOINE DE SAINT-EXUPÉRY
- * LANGUAGE OF VISION.....GYORGY KÉPES
- * THE VISUAL EXPERIENCE..... BROWN UNIVERSITY
- * PEDAGOGICAL SKETCH BOOK.....PAUL KLEE
- * GORHMANN WILL.....PUAL KLEE
- * PAUL KLEE..... GEEIHAAR CHRISTIAN
- * W"BER DAS GEISTIGE IN DER KUNST....KANDINSKY
- * PUNKT UND LINIE ZU FLÄCHE.....KANDINSKY
- * THE THEORY OF MODERN ART.....MAX CHIAI LIU
- * ART AND VISUAL PERCEPTION.....RUDOLF ARNHEIM
- * NEW ESSAY ON PSYCHOLOGY OF ART..... "
- * WHAT IS MODERN ARTS.....ALFRED H. BARR. JR.
- * EDUCATION TOWARDS CREATIVE DESIGN...GROPIUS
- * RELATIVITISM THEORY.....EINSTEIN ALBERT
- * THE STORY OF MODERN ART.....NORBERT LYNTON
- * HISTORY OF ART..... H. W. JANSON
- * EVERYTHING YOUR DOCTOR WOULD TELL YOU IF HE HAD TIME
.....CLAIRE RAYNER
- * THE STORY OF ART.....E. H. GOMBRICH