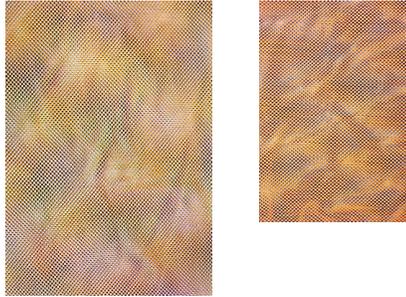


***take a ladder to the beach to watch the sun set twice***

Inkjet Prints on Vinyl

30x40"



***uPDownwardishly***

***find everywheres noise coloured***

Inkjet Prints on Vinyl

20x30 & 30x40"



***i remember her aura was green, but maybe she was wearing a purple shirt***

Inkjet print on vinyl

30x40"



***he spoke of skin as peach-blossom***

Inkjet prints on vinyl

30x40"

***prior-art sensor pattern (for capacitive sensing apparatus)***

Etching on acrylic sheet

***Leto in deep purple, dark fuchsia & bleach white***

***Finlay in fuchsia, red & yellow***

***Joly in bright yellow, dark fuchsia & red***

***Warner-Powrie in deep purple, burnt orange & bleach white***

Cushions

***colour viewers***

Plywood benches

“‘Gray, Grayness, Graying’ - gray as a verb,  
as a noun, as an adjective, as a process -  
evoke an enigmatic world that is neutral and  
unstable, an intermediate zone fading from  
darkness to light, then suddenly back again.”

the present embodiment,  
the location where conductive traces cross conductive traces

(interdigitate conductive traces.)

Touch sensing

dummy apparatus.

open-circuit defects occur

A substantially horizontal direction with nearly uniform optical density  
refer to a pattern--unit of one or more traces that can be repeated

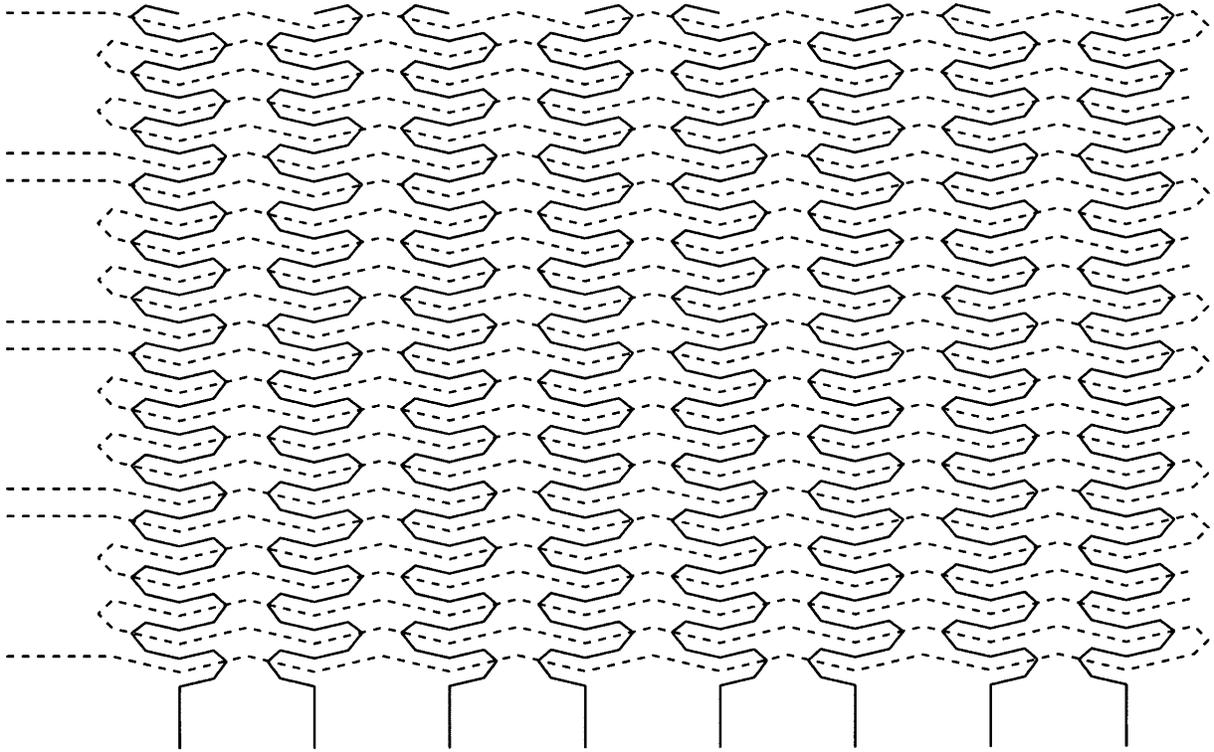
conductive traces are each "intertwined"

"twisted" together

Optical density in the area surrounding where traces cross

spiral

segmented.



**FIG. 1**

RAW DATA INCLUDING NOISE

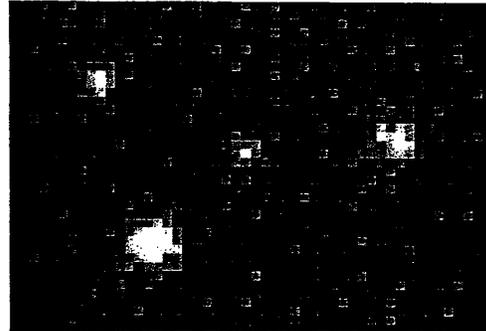


FIG. 17A

FILTERED DATA

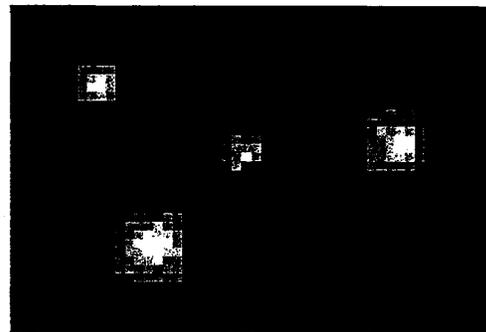


FIG. 17B

GRADIENT DATA

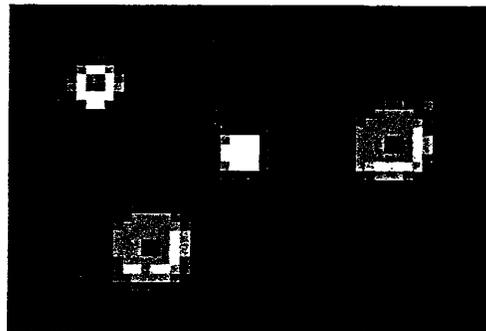
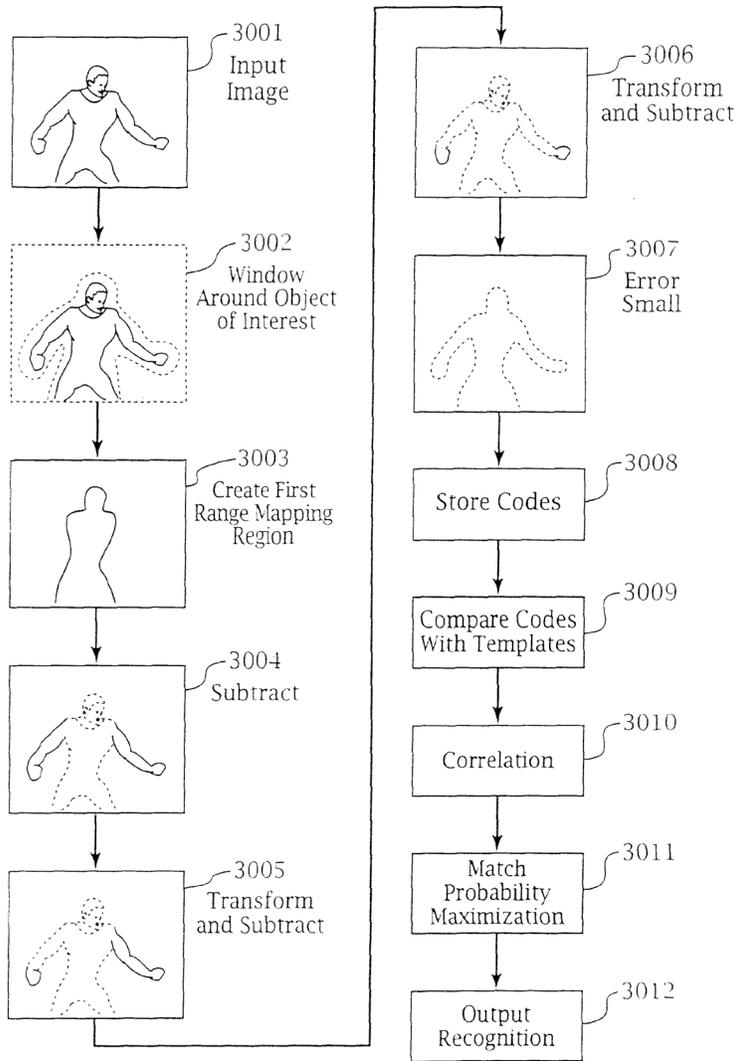


FIG. 17C



**Twenty-five glass slides, well inspected in a strong light, are good for one headache**

The study of truth  
has fixed the most fleeting of our illusions.  
But the pictures are two—  
and we want to slide them into the other,  
as in natural vision,

tedious, painful, and to some impossible,  
to look through a couple of glasses that squint for us.

This is a squinting magnifier,  
with its left half the left picture  
itself seen through the world of intelligence,  
the card of introduction to make all mankind acquaintances.

The first effect of looking,  
make us almost uncomfortable.  
Such a frightful amount of detail.

Infinite complexity  
spares nothing.

The sun is no respecter of persons or of things.  
Theoretically, absolutely inexhaustible.

Look at the two faces with a strong magnifier,  
and you could identify their owners.

Still adherent about the old latch and door,  
and that they contribute to the stains we see.

-From "The Stereograph and Stereoscope," Oliver Wendell Holmes

The test subjects for many early colour photographs were either flowers or young white women in nature, and the standard for “success” was contingent on reproducing the tones of these subjects. These images were proto-Shirley cards. Shirley was not a singular person but a type: the “Shirley Cards” were produced by Kodak in order for printers to calibrate their systems to reproduce a tone of “normal” skin. Shirley was always photographed on a grey backdrop which provided a “neutral” substrate for the standardization of “normal” photographic colour.