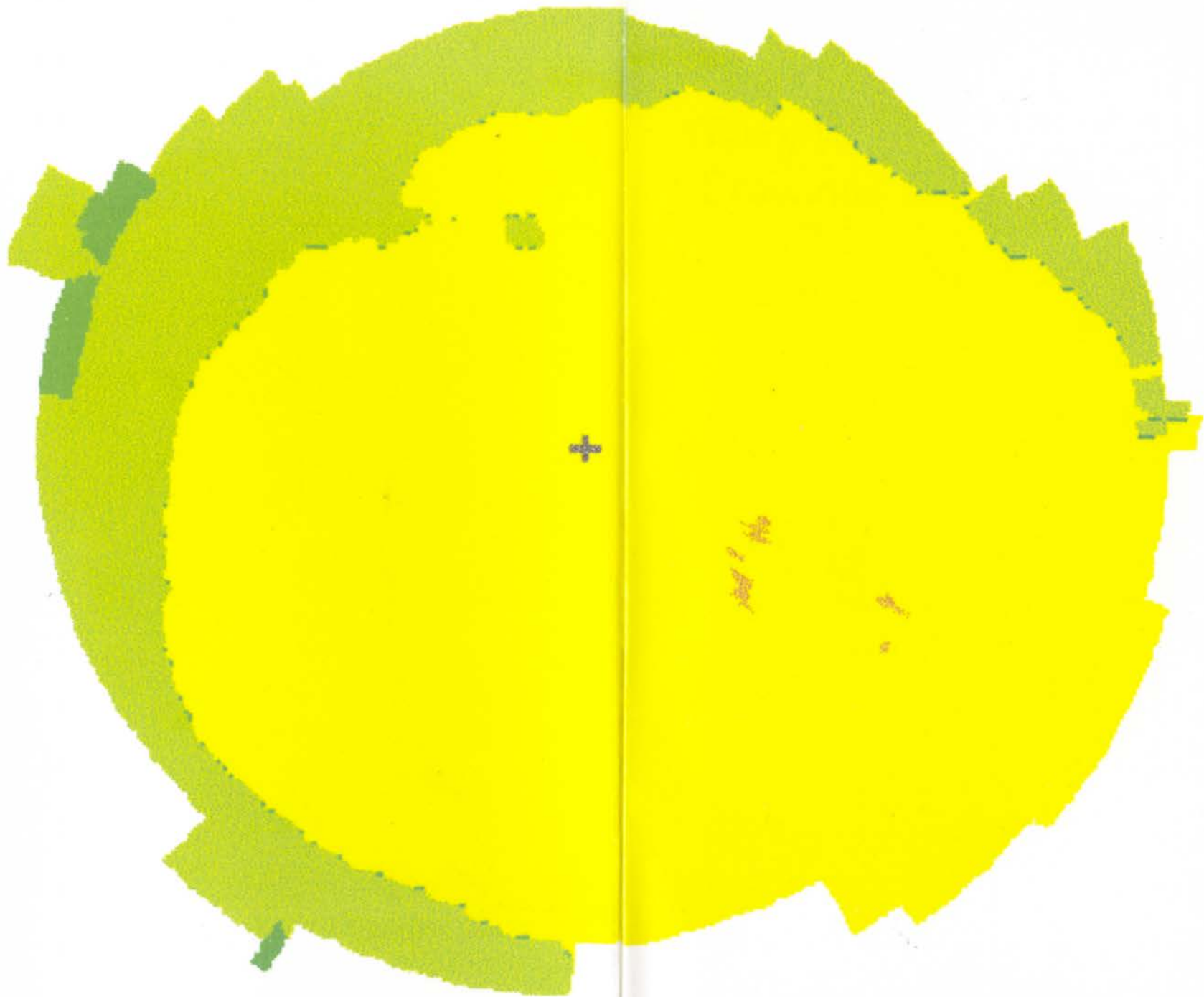


Ocular Proofs  
Terry Winters



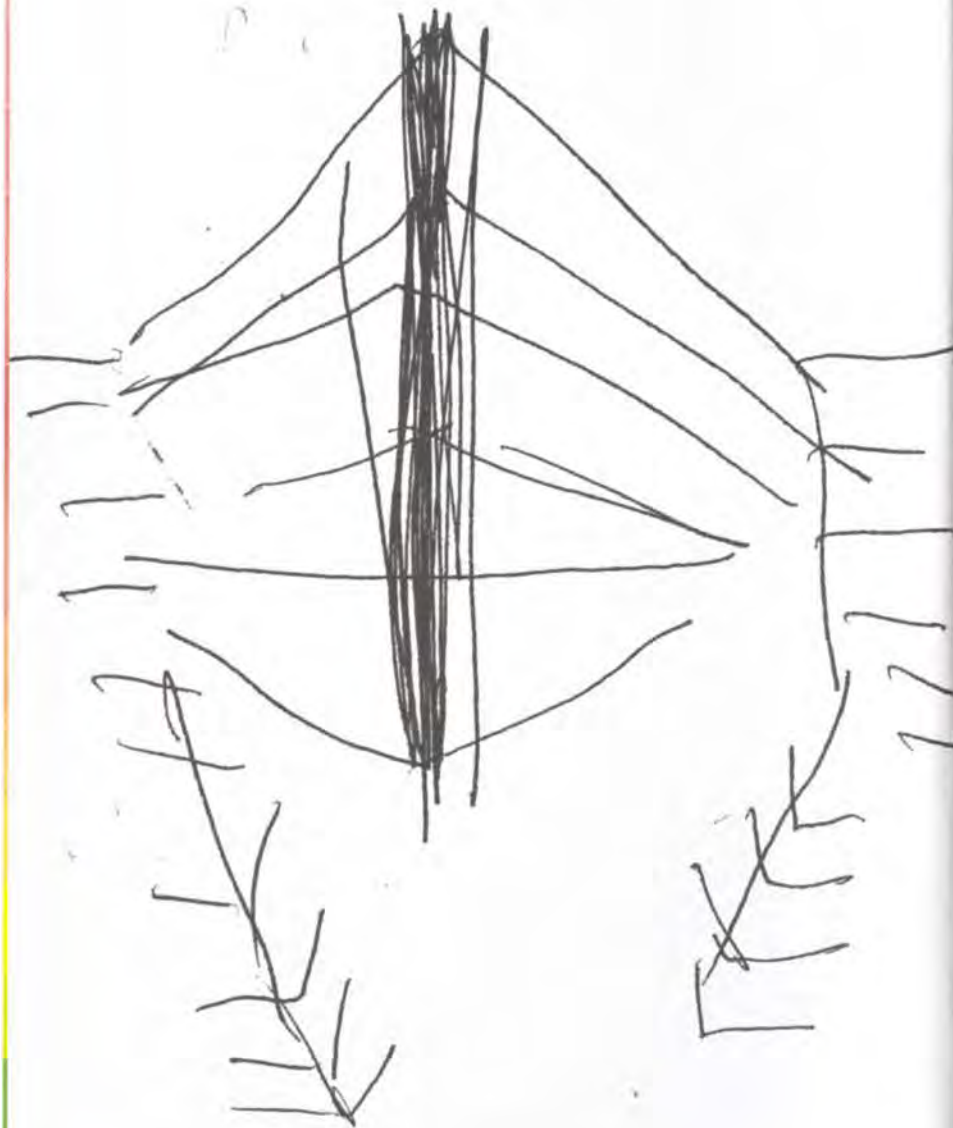


1.0 41.5 43.0 44.5 46.0 47.5 49.0 50.5 52.0 53.5 55.0 56.5 58.0 59.5 61.0 62.5 64.0

Ocular Proofs  
Terry Winters  
Drawings and Notes

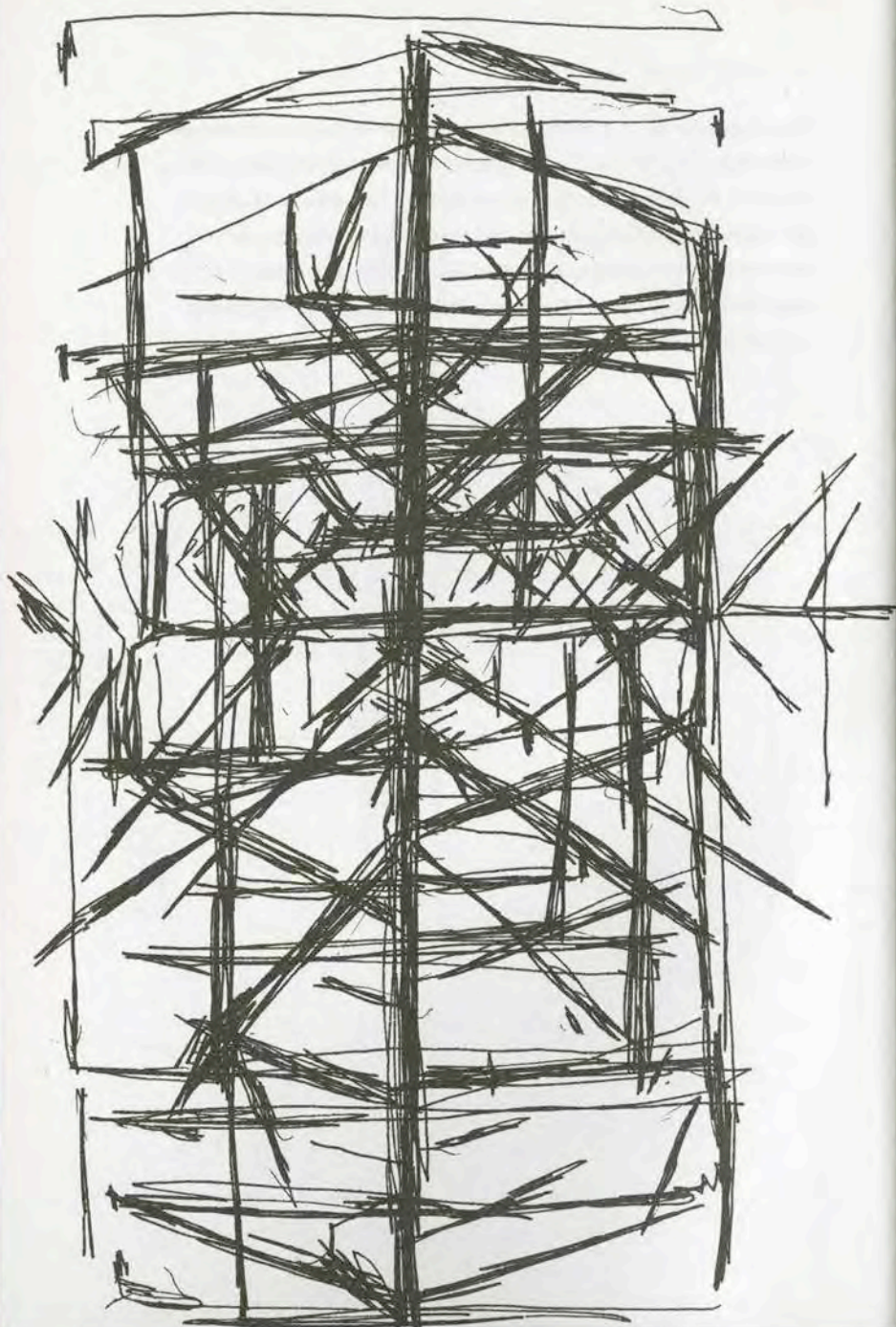
## Field of View

**the generation and display of complex objects / using optimum combinations and discontinuous transformations to simulate hard data / painting is the subject / the outlining of problems through computation and the handling of suitable structures / design complexity is spacious / an accelerated nature, how to make fast pictures faster / geometric sets are considered / a finite number of iterations are appropriately coded through input data / pictures are accessible and produce an animated scene at the work station**



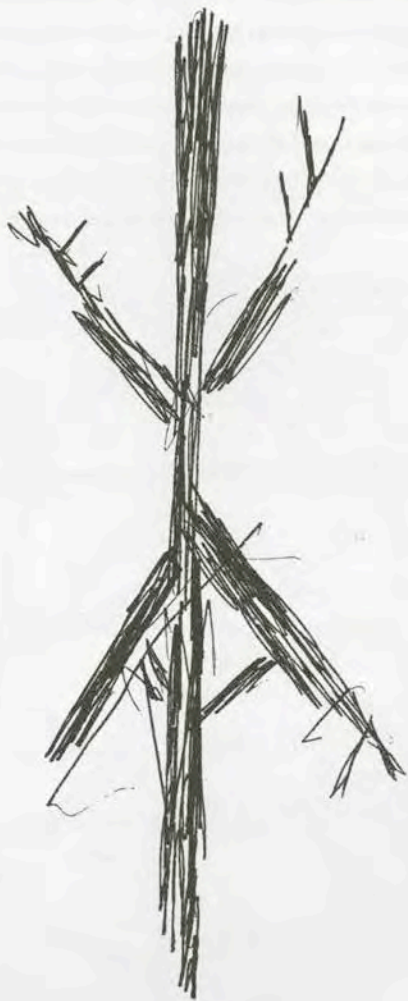
## A Light Zone Visible

direct painting synthesizes values of velocity and temperature / uneven tensor fields are produced by simulations / a variety of pressure, vorticity and data / paint tracers are techniques that exist for displaying aspects of the flow / interaction is used in real time, showing tracking and steering solutions / models of light zones, from the optic superior to the signal nerve / a structure concerned with visual attention, thought and the processing of emotion / it is called the area of stripped appearance



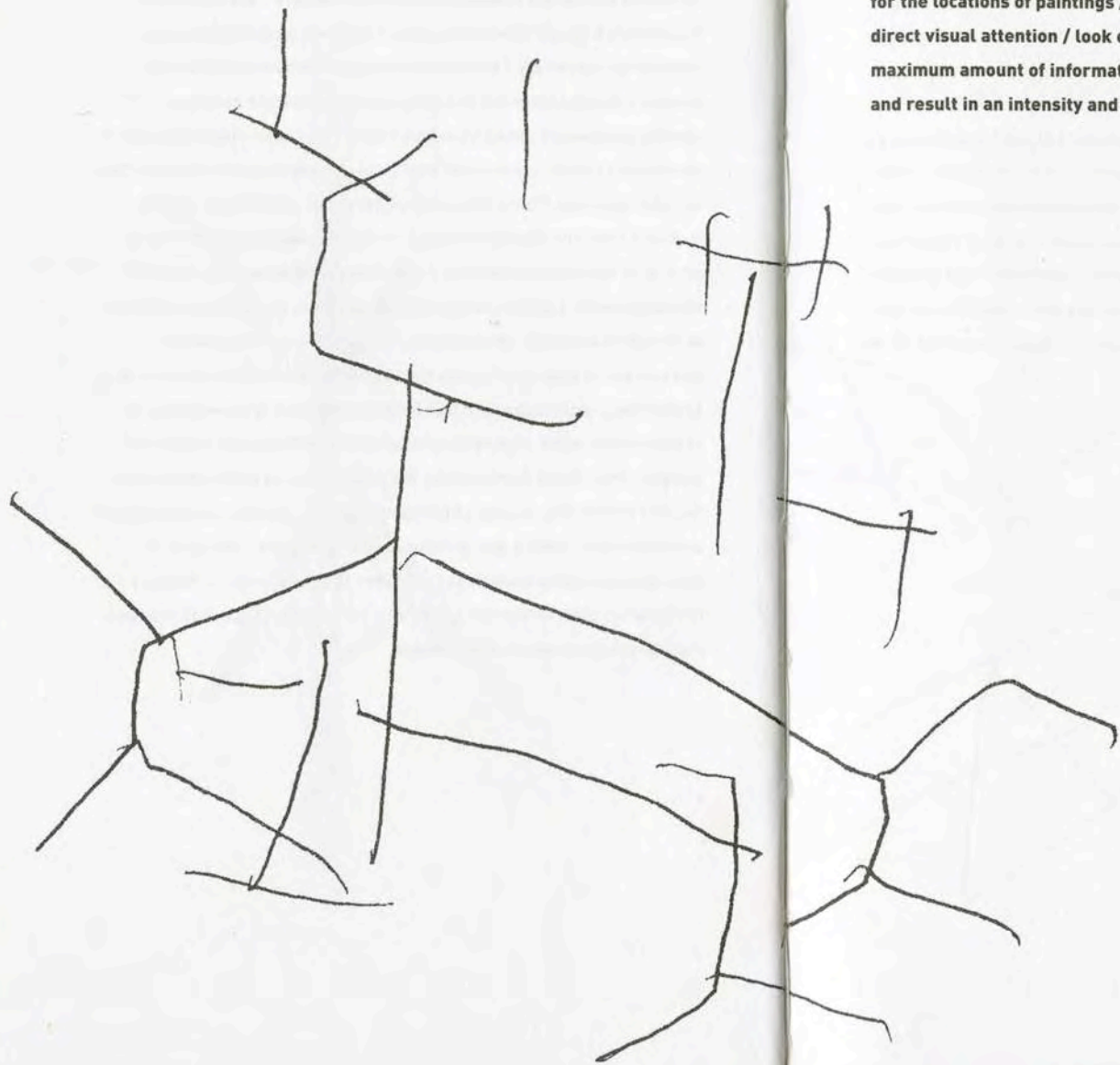
## Realism

keep in mind important features and sources of organization / painting is a possible means for visualization / the purpose of understanding is to give meaning to the visual field / painting is a division of an illumination system / abstract domains have great appeal, and play a powerful role in creating information and directing visual attention / they are the distinction between images — useful in the analysis of sight and the preparation of problems / abstraction studies successive eye functions / going beyond voluntary control, moving past relationships, sense and emitted rays / creating a visual world



## Animation

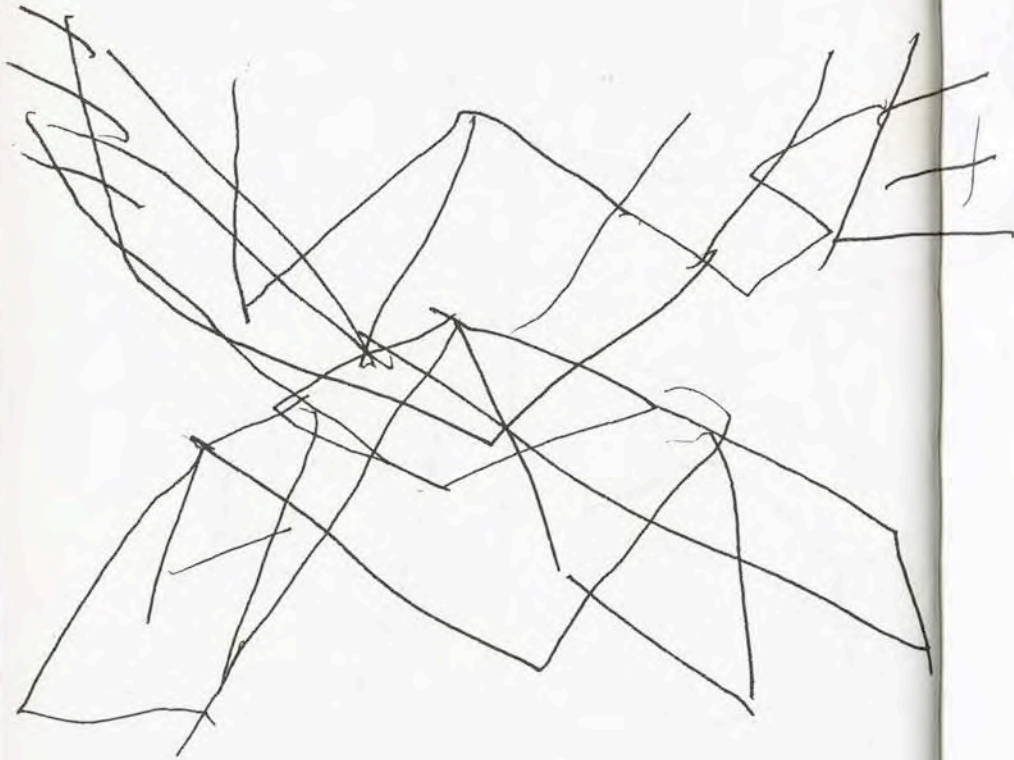
**the painted script is the procedure for modeling gravity and motion / modeling moves the viewpoint but not the surface / the script is represented by animated characters / for each motion there are a number of sequences / subjects and objects become methods for change / moving from left to right, language controls painting / special graphics are used to model a script that repositions aspects of the subject / write toward this goal / objects automatically number the script in this way / from picture to picture they control and specify motion / space is not any different / in the beginning and the end the path is an illustrated time line / light and traveling objects interact simultaneously / script-based characters move, developing a research of real phenomena in each picture / the specifics of the painted gesture are organized / human movement commands the characters / each picture produces animation / model the force of movements by programming a list of possible gestures / gravity and the forces that animate their limbs / eventually, the whole chain reaction is a graphic image / in drawing, simple characters appear / objects are represented procedurally — telling and guiding their movements / this sort of modeling is usually understood — where to go and what to do there / symbols are interesting but a long way off / motion organizes anatomy and generates programming images**



## Image Locations

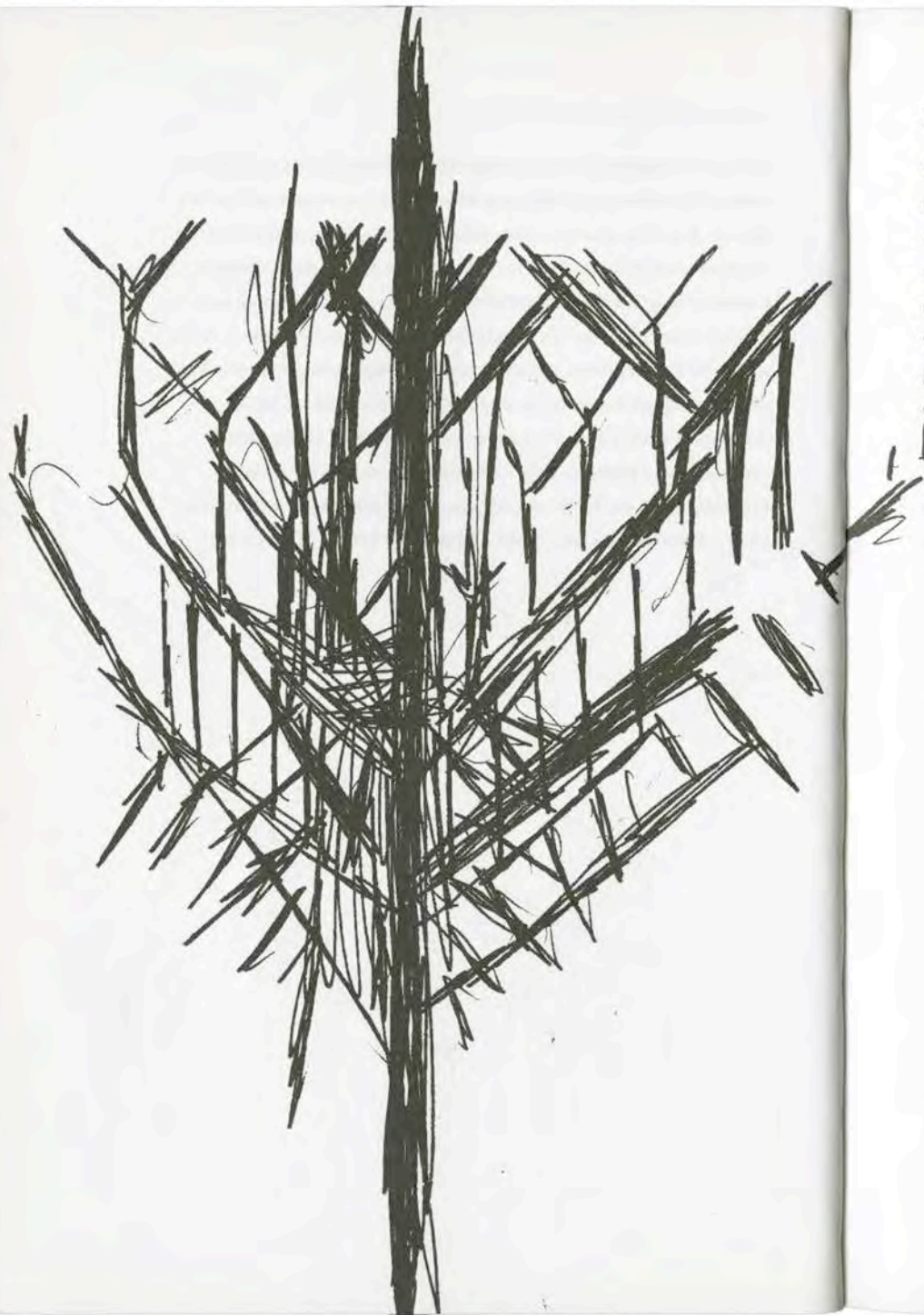
**painted images may be the sample value / independent functions exist for the locations of paintings / emission and reflection can be used to direct visual attention / look out for speeds such as light / present the maximum amount of information in one picture / paintings accumulate and result in an intensity and a transparency that are synthesized**





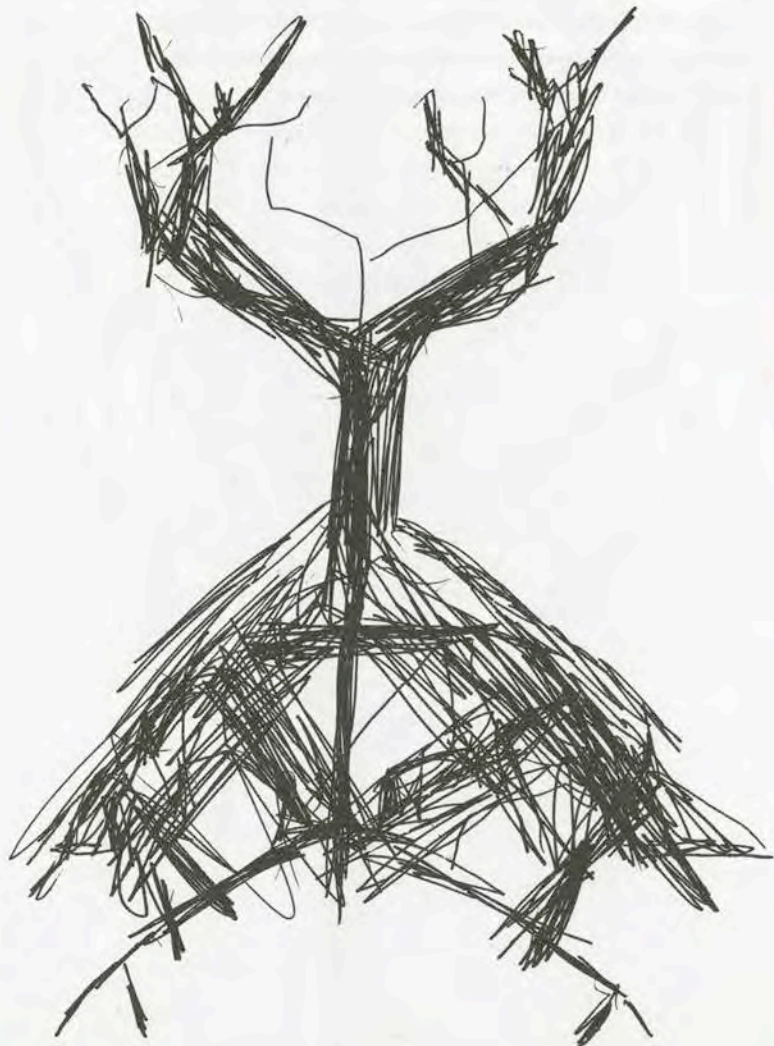
## Viewing Transformations

**geometry is complex when positioned in a painted space / its order is mapped / the frames of reference indicate how the picture relates to a regular grid / incremental changes can cause a matrix multiplication / positions need to be determined / increments are provided through rotation and extension / the differences between viewing space and painted space / use the known relationships / points and rays mark the spaces or transform the picture to produce simple data for an arbitrary viewing / objectification maps more points / data pass a sample rectangle / a ray is sent through space, illuminating an appropriate multiple view / paintings intersect single points through parallel ascription / some offer perspective as clarification of depth ordering, or as sections through the world / a transfer of size with distance**



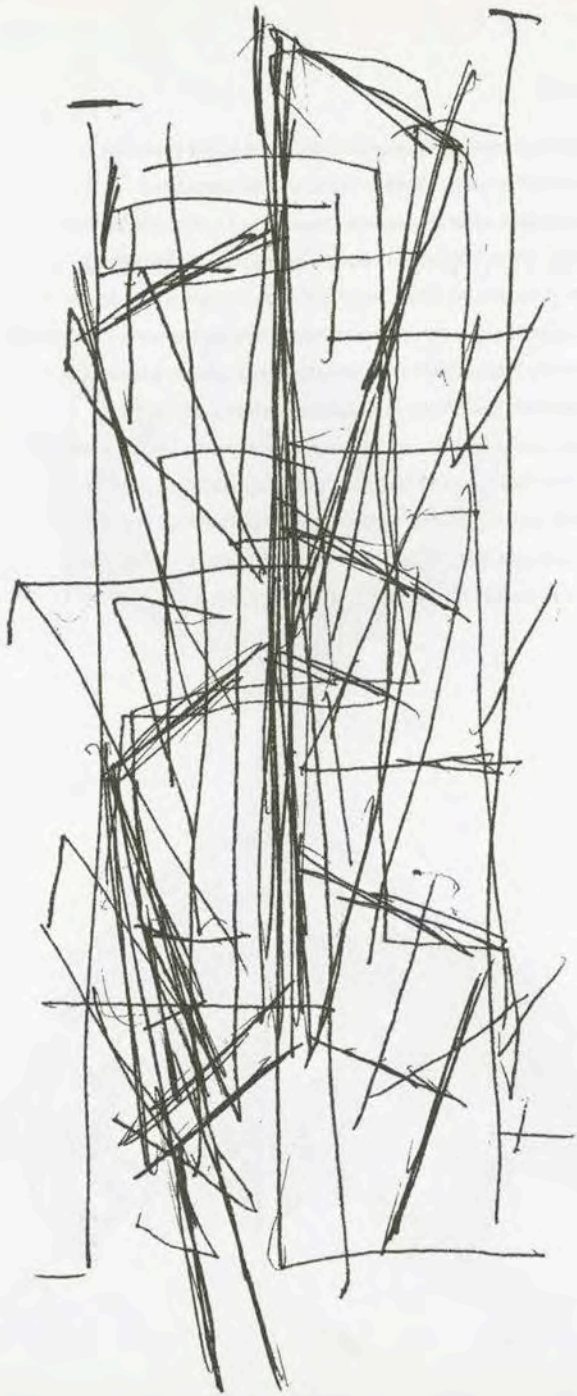
## Process

**the painting process demands display / a great deal of computing power is required by the circumstances / a medium-resolution gray must be as intense as each of the primary colors / a single bright image can display many levels of meaning / pictures can be read / paintings are strictly dedicated to building data / further graphic calculations require extreme visual orientations / unique material procedures produce irregular pictures / simple descriptions can be reduced or enlarged / more complex image operations free the main processor**



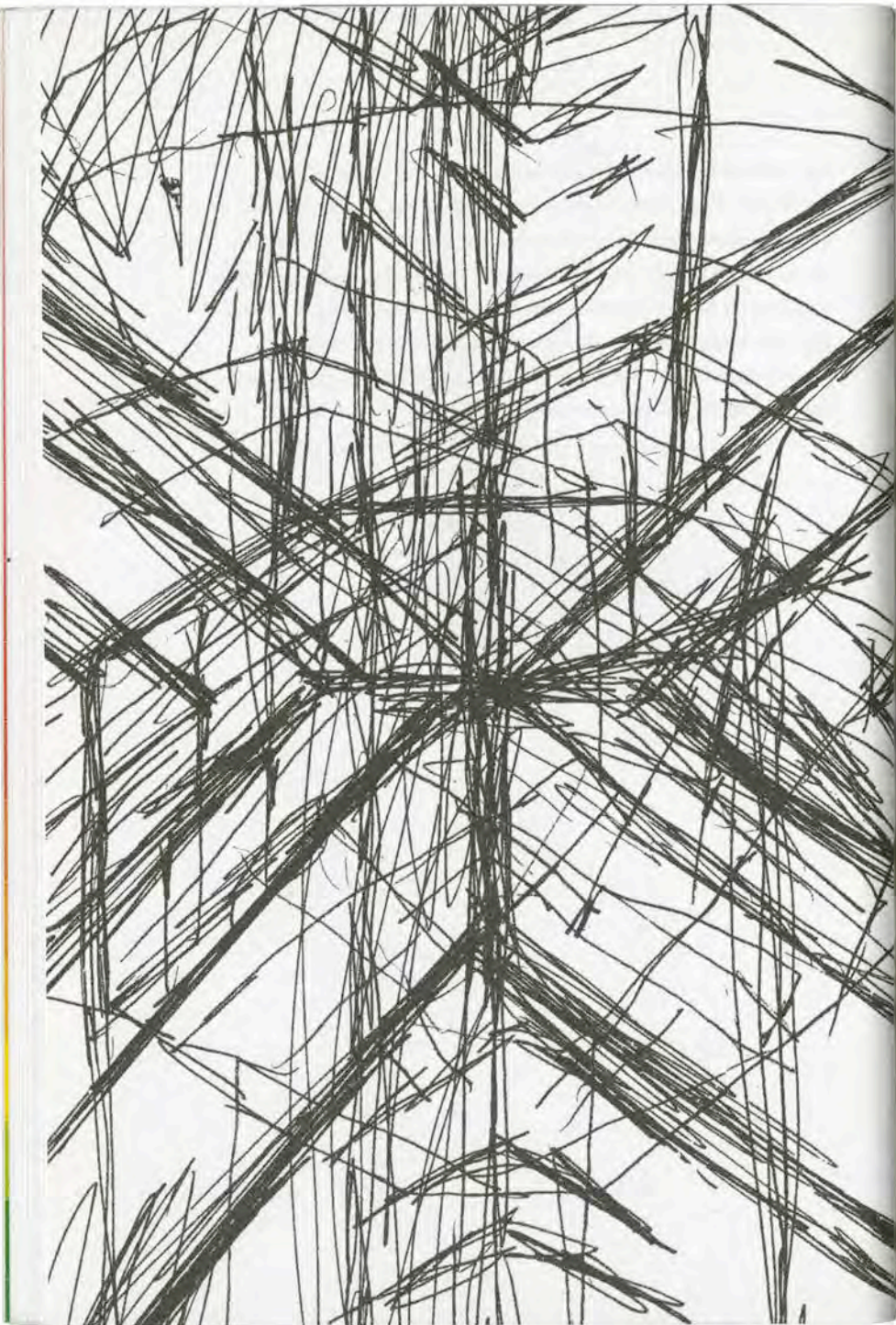
## Continuum

a continuum from pictorially useful definitions to the symbolic /  
in painting it can be understood as letters of an alphabet /  
a chemical notation after learning a convention / a sign can be said  
to be pictorial, when it does not require specialized knowledge /  
symbols are gone, but pictures remain / many images are magnetic /  
major resonance images fall between two formal categories / anatomical  
features become recognizable, as do references of distribution /  
somehow familiar, the colors used are inventions / one of the  
fundamental goals of pictorial phenomena is to make representations  
possible / color and areas of form are used suggestively, to produce  
high metabolic activity / paint techniques are degrees of variable  
color / pictorial attention is drawn to areas of intense change, even  
though there is no significant temperature activity



## Space

the useful symbols were found long ago / there are a number of techniques for creating and testing appropriate representations / use texture, specular light and ray tracing / on the plane of the image, the marks are the signs / it looks the way we know it looks / made by hand, drawings are the first example / paint techniques expand this realism / they play a part in constructing pictures that visualize complicated phenomena and leave the nature of the surface itself / objects depicted are real / additional properties become visible



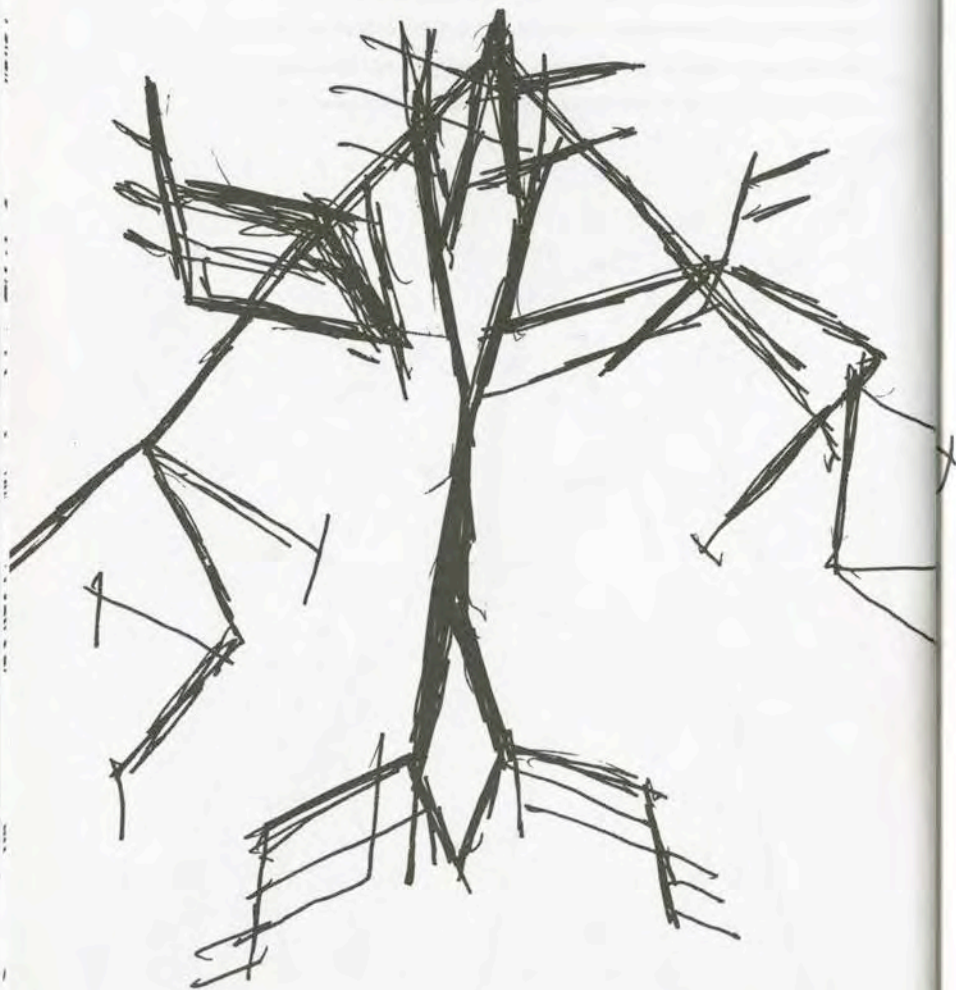
## Light

to be realistic, synthetic lights should be created / their sources may be constant or variable / apply these variables / for example, light intensities oscillate from red to violet / the scene receives illumination / characteristics change and forms unfold / key-frame images develop an animation of lights / direction, position and concentration define a radiance in which the range is determined by the viewer



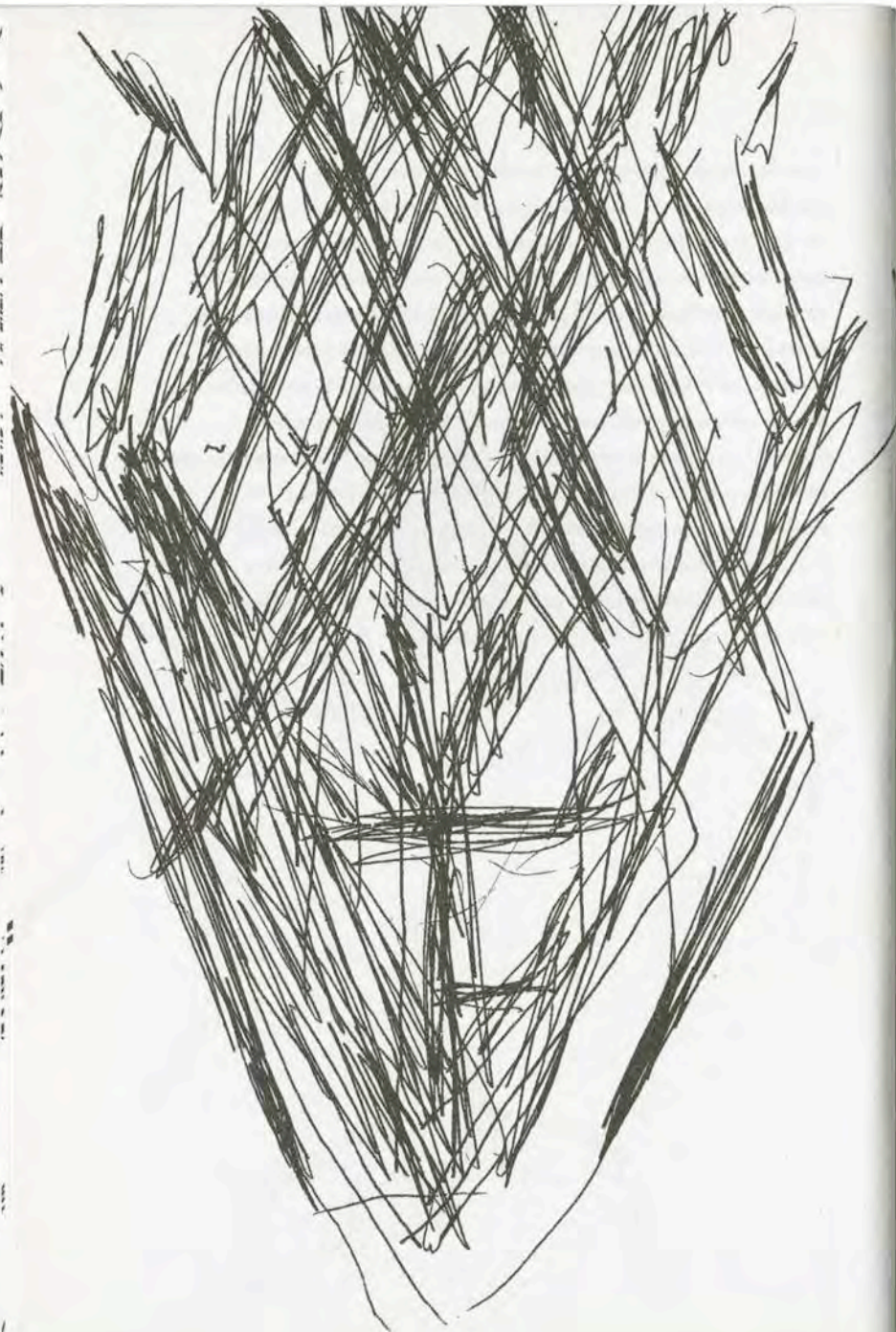
## Tone

use three standards for color / intensity refers to a single value of the gray scale / each mark of the image is semitransparent / the regions of space that project do not completely occlude / it is sometimes useful to apply interpretations to the image / darkening values compound intensities / the space of the painted object is determined by a multitude of transmitters and the light they reflect / ambient, diffused and specular lights shade the specific sources / incidental light reflects off the surface, in the direction of the viewer / a well-defined surface with volume data / surfaces are contiguous geometric representations / when working, they detect the gradient or variation between images



## Color

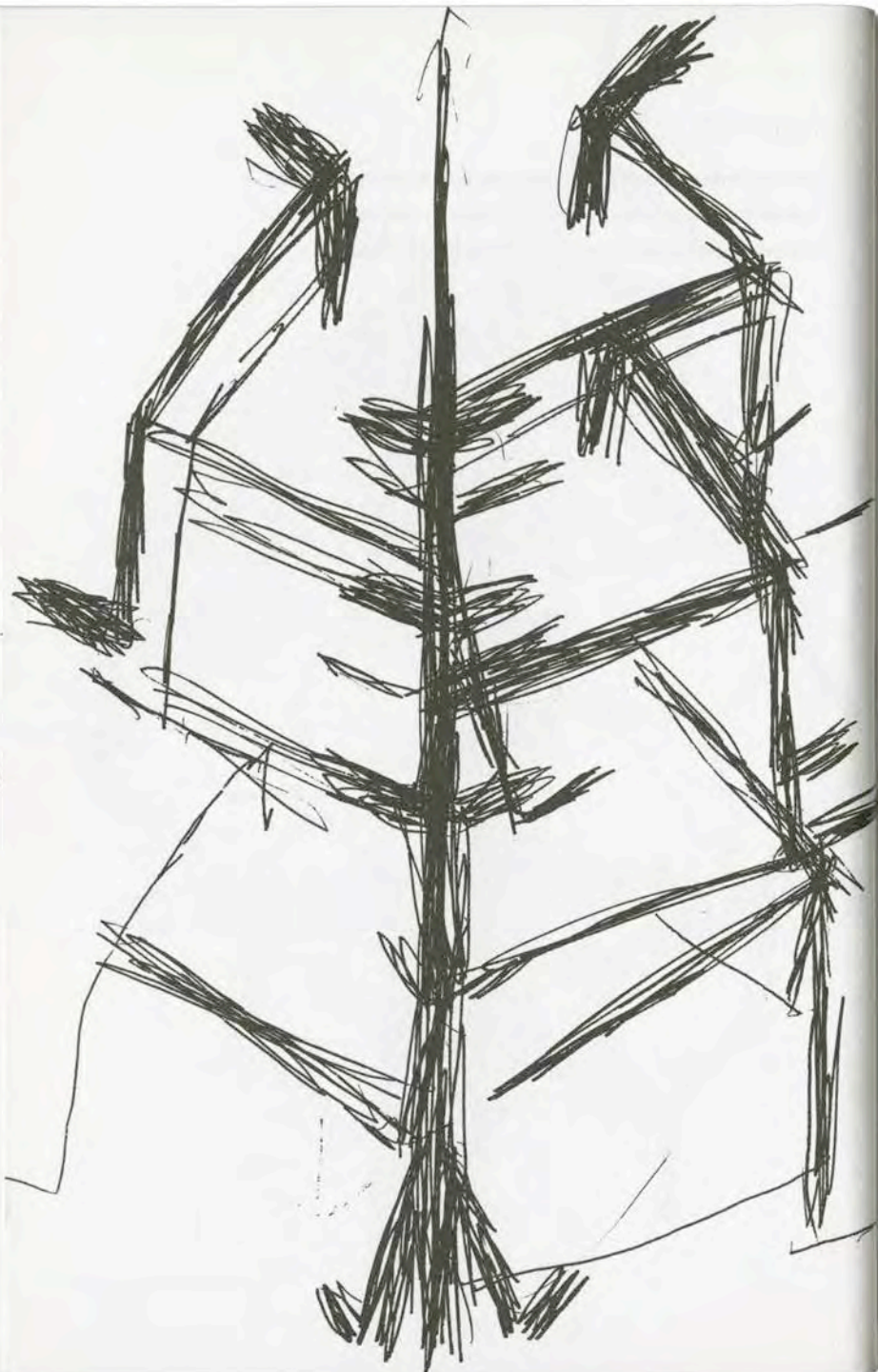
color is another point-by-point conventional association /  
the interpretation of color is a process that serves a purpose /  
the goal of painting is to produce meaning and to present an image  
which multiplies associations / there is always the capacity to detect  
patterns in all regions of the picture / false coloring will generate large  
differences where the gray-scale differences are small / color-defined  
features produce another appearance / since the image in tonal values  
already exists, coloring an image is a way of stretching intentions /  
brightness becomes translated into color differences / a flexible intensity  
which need not bear any resemblance to local visual values /  
choices should be appropriate and include emotional and temporal  
conditions / differences enhance actual structure and the range of  
contrast / here the eye's information capacity enlarges images /  
the painting process is used to shape pictures



## Mapping

represent events optically / while some data samples, such as temperature, pressure or velocity, are often not manifest visually, distinguishing points and important aspects can be rendered as natural scenes / the aim of painting these relationships is to create striking images between meanings / an important question in painting analog functions is how to map a figure of resemblance / often simple transfer is used, for example, between black and white / mapping temperature to a range of complex readings





## Junk Chart

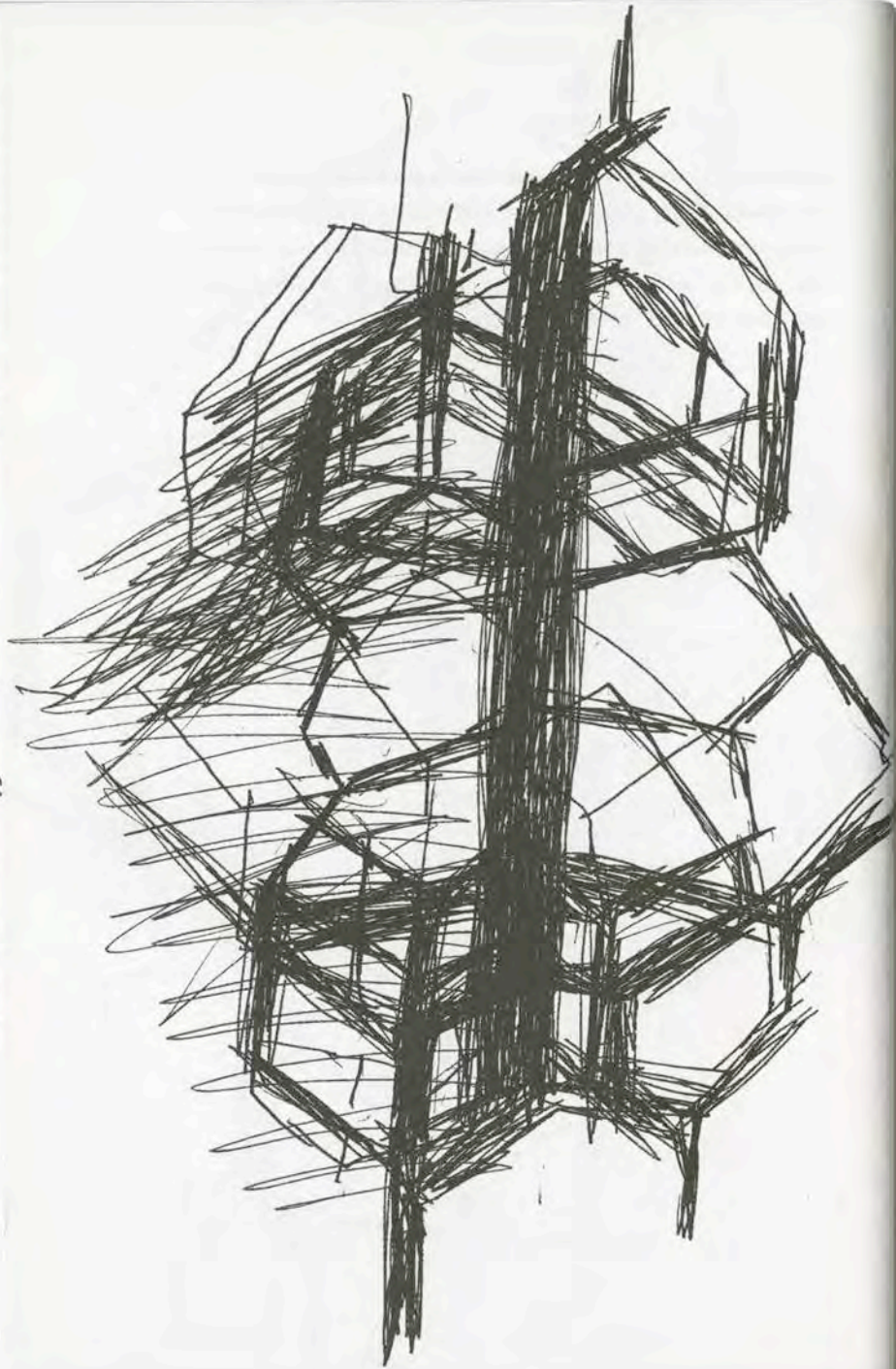
technique is simply plotting points / a sample graph gives a  
fundamental picture / the relationship between two variables /  
change conditions and learn something / the problem is knowing how  
to present the information beyond the threshold of total confusion



## Anagram of Connections

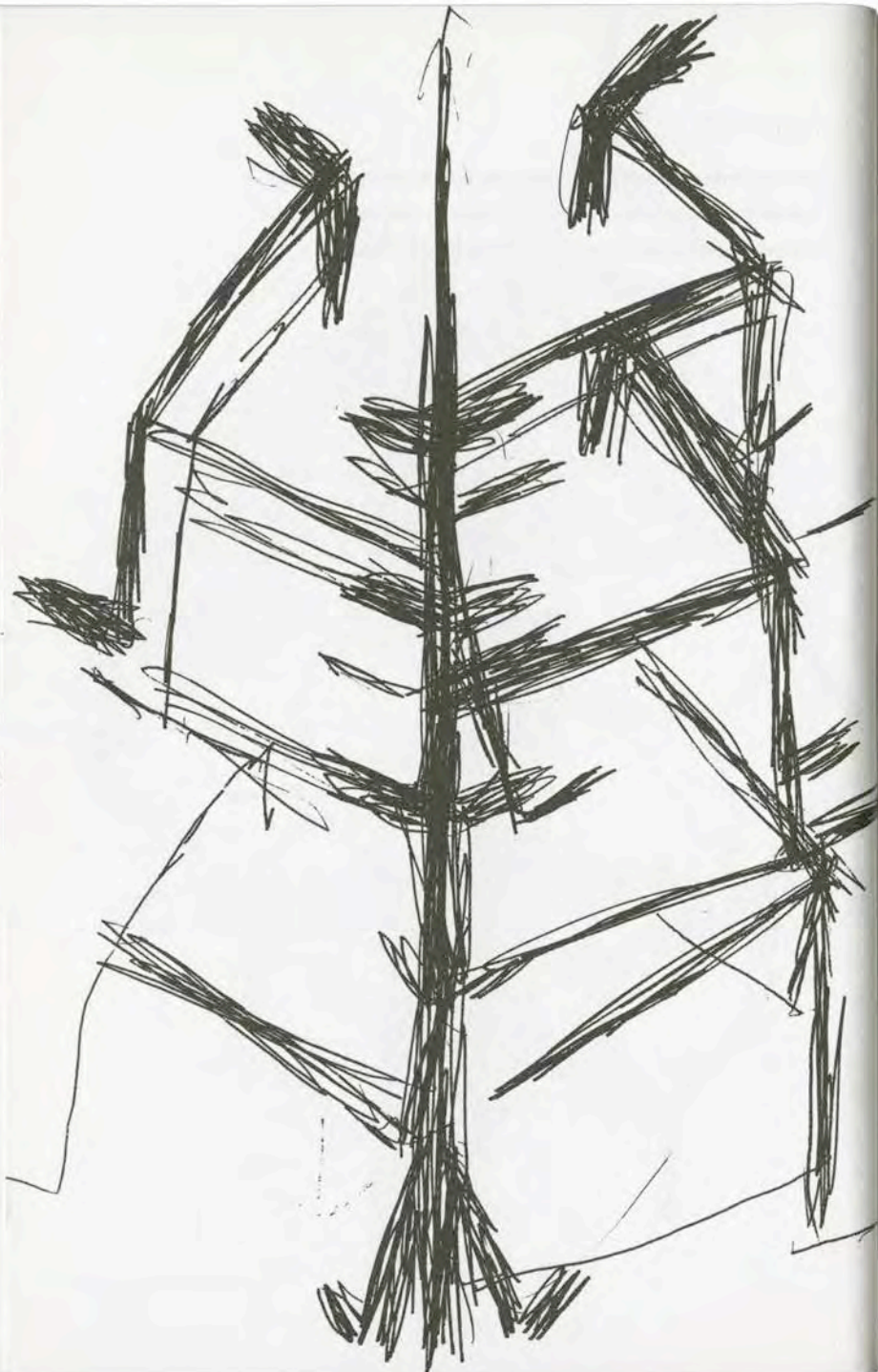
random networks generate automatically / painting demonstrates  
the networks / each mark sends out probes within a specified region /  
the search radius then makes contact with neighboring areas / the radius  
connection for each mark is found, and the number of contacts are then  
calculated / pictures are based on these unions





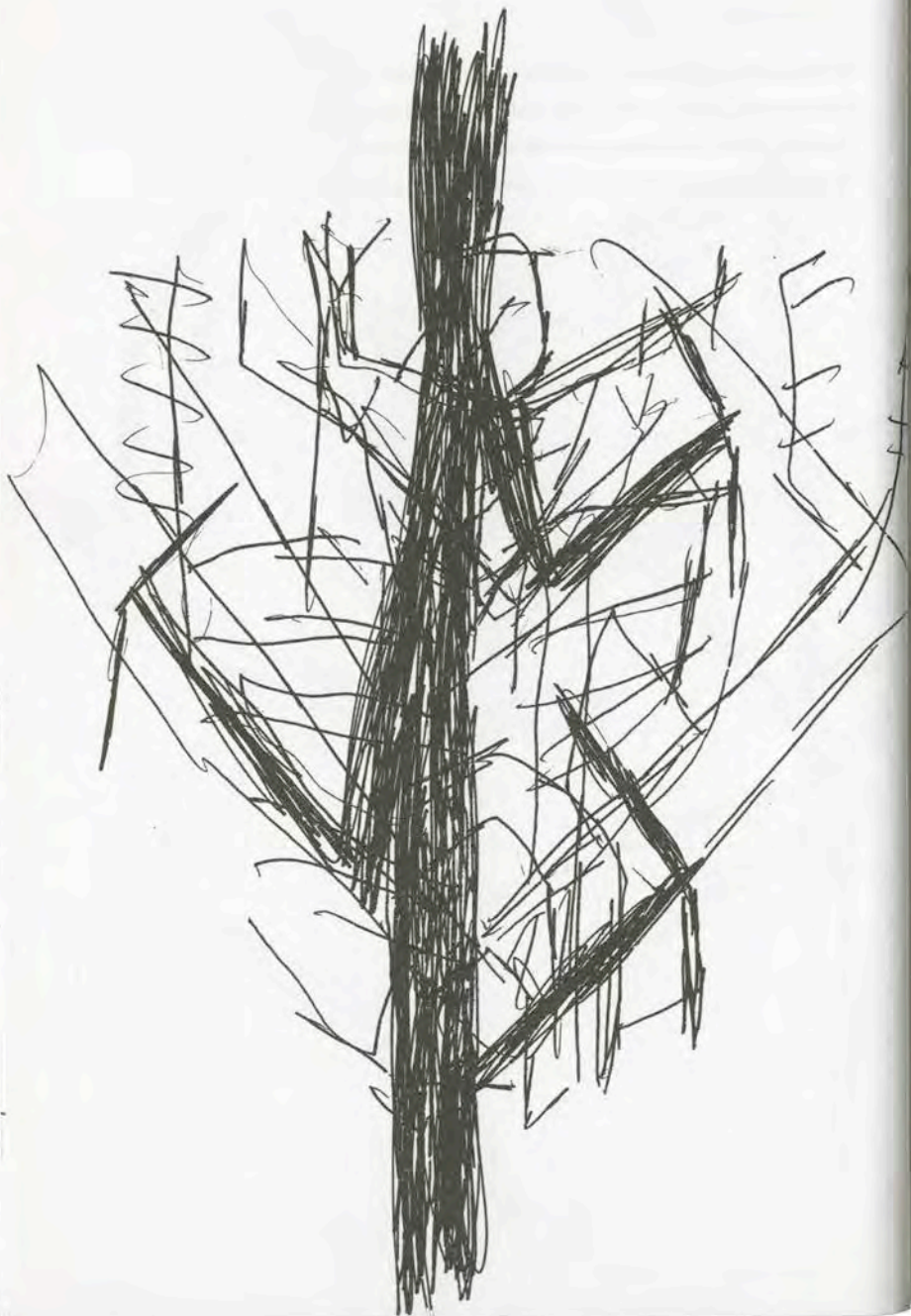
## Signature

**the sequence of images in the painting is animated / this function  
is time-dependent / the eye-brain system as real-time display /  
sequential images are continuous dynamic phenomena**



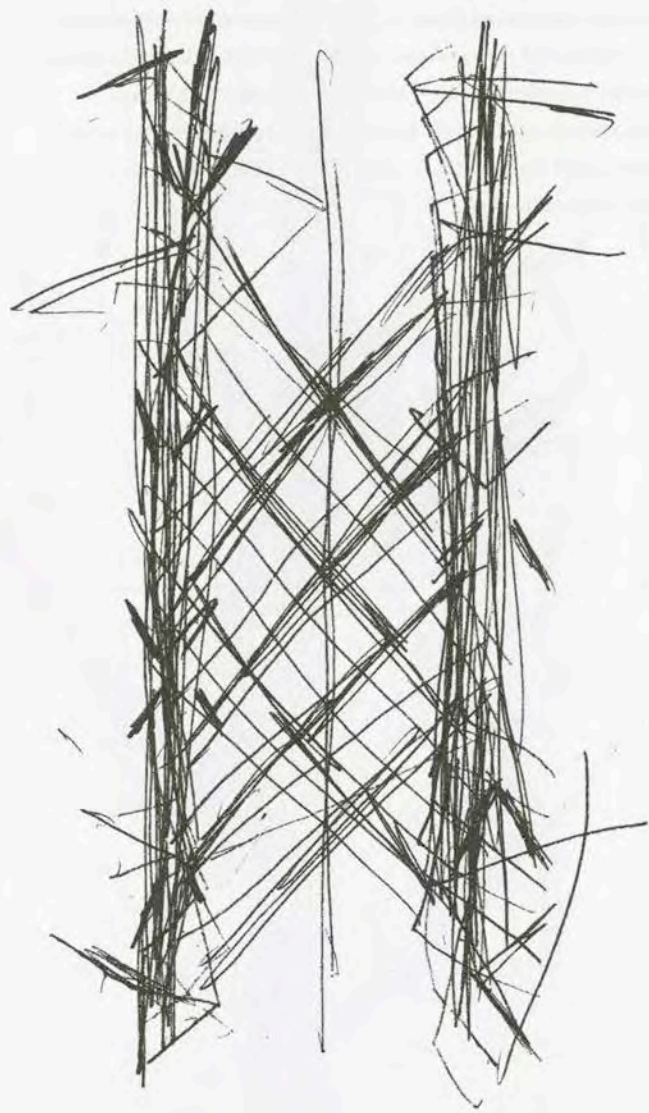
## Junk Chart

**technique is simply plotting points / a sample graph gives a  
fundamental picture / the relationship between two variables /  
change conditions and learn something / the problem is knowing how  
to present the information beyond the threshold of total confusion**



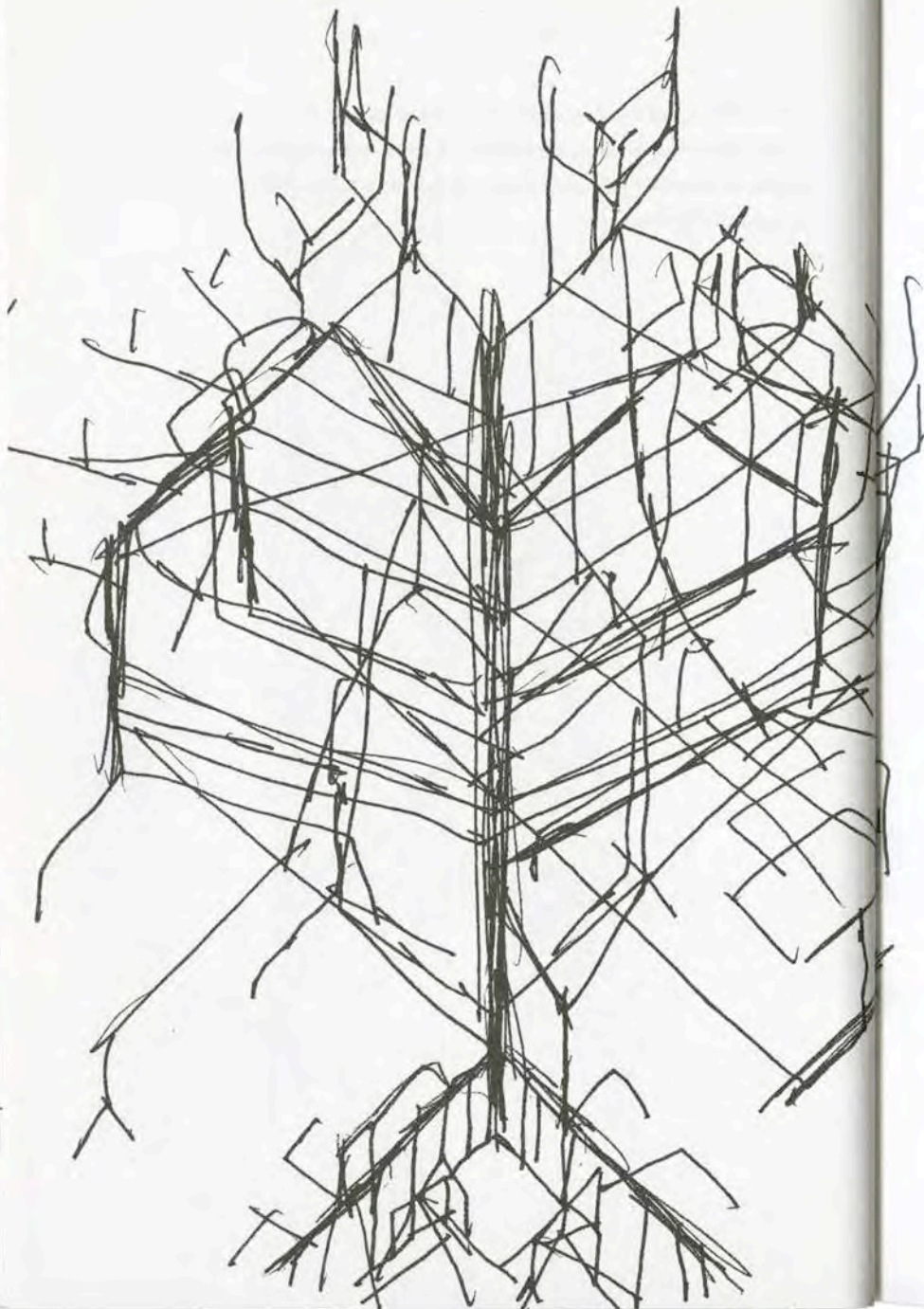
## Integrities

**pictures must be explored / first, there is the question of what painting actually represents / the case where the painted resolution is the visual appearance / second, the color transformation in the final space / discontinuities are used / third, examine a hypothetical area for data / process and paint the coordinate lattice / a soliton in a simulation is extremely difficult to work**



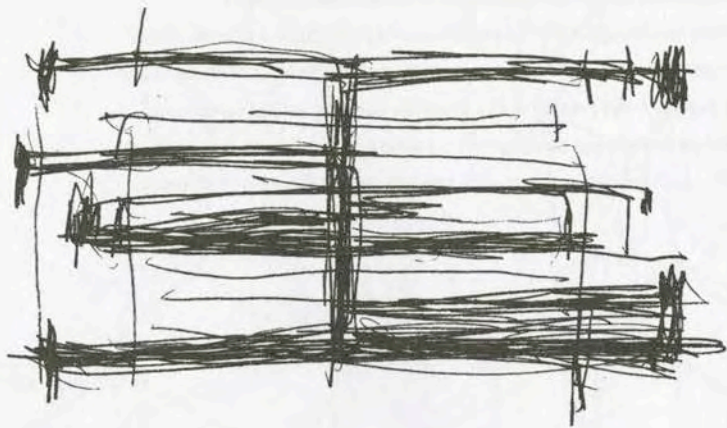
## Key

**the data is mapped / values are reflected and discussed / a wide array  
of methods exist to enhance performance / an accuracy of particular  
techniques of color space / painting is transmission, information as  
design and evolution**



## Sensation

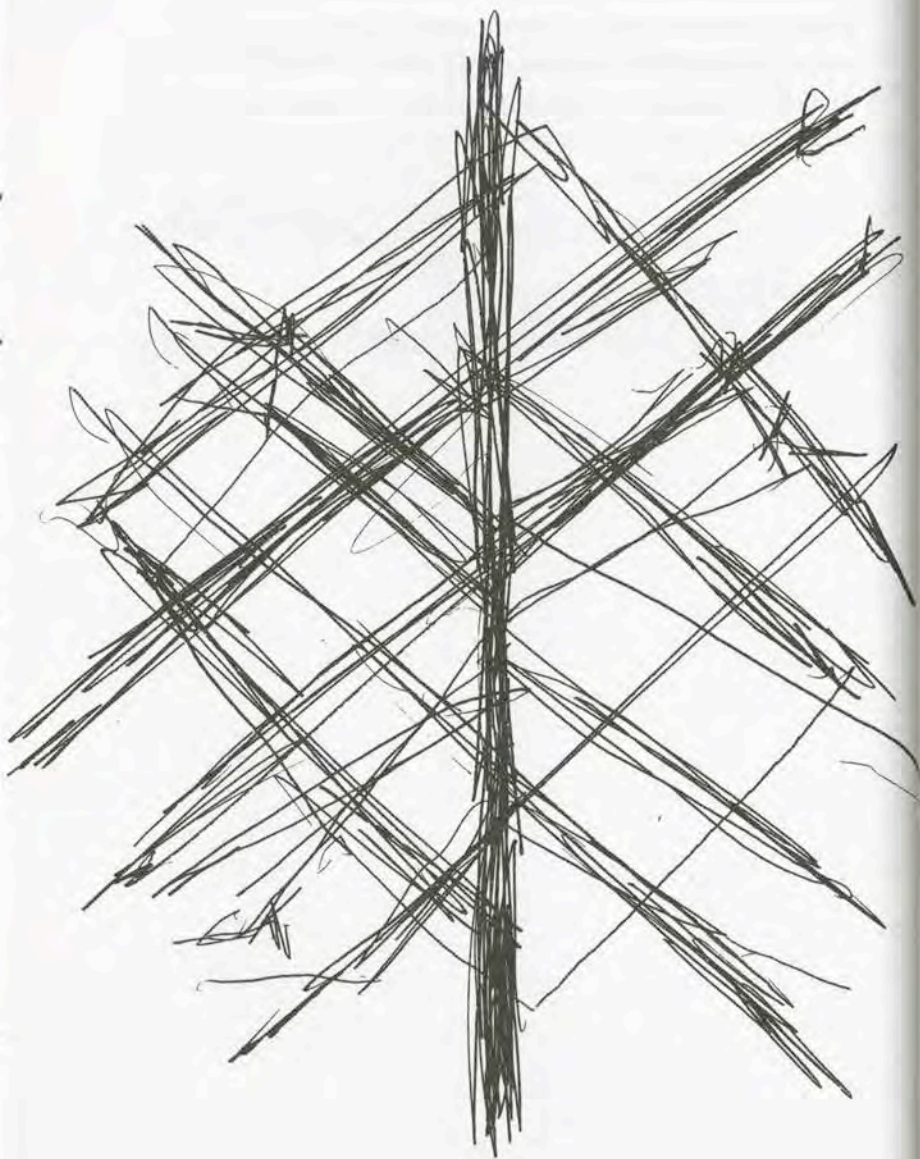
**painted information is the domain of spatial simulations /  
transformations between data space and painting are illuminating /  
painting displays critical features of turbulent flow / a hairline crack  
in a human brain / explore the possible structures and materials /  
painting techniques can express a surface and reframe perceptions /  
emotional imaging is married to the interior of the body it examines**



## Code

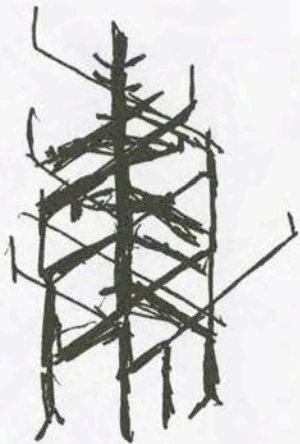
painting is used to present data through a constellation of functional graphic annotations / drawing's dynamic sequences are especially efficient pathways / marks are programmed with various controls / color-coded images are used to make a diagnosis / functional images have intelligence and further development can assist improvement





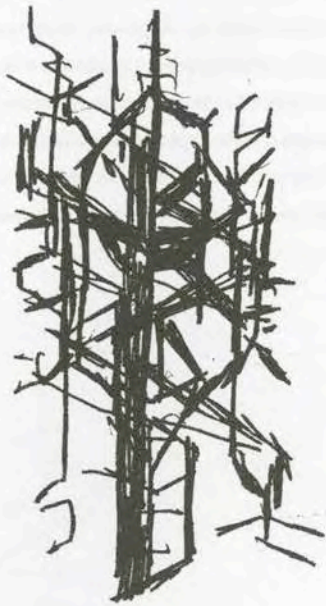
## Point of View

different requirements for meaningful constructions / work on a single image at a time / enhance specific morphological characteristics from one state to another / apply similar functions and repeat often / study continuous systems and provide better pattern figures / the general requirements span the spectrum / color is designed to feature a dominant structure or emotional wave / tonal representations are synthesized, color is transformed and images are manipulated / the features of a given picture are detailed to the eye / painted images are one system of enhanced configurations



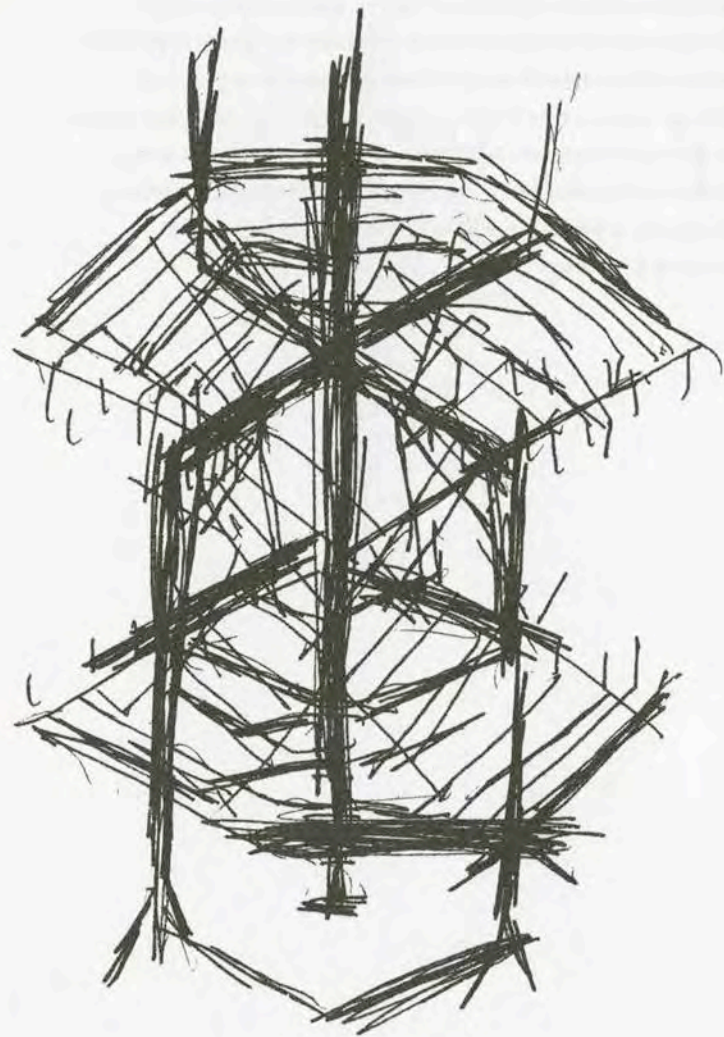
## Regions

**the painted world is a wavelength of variable images in visible light /  
colored filters give a new window on the scene / each spectral  
region provides a regime, an independent observational realm /  
in addition, within each spectral dimension, pictures are obtained /  
in more dramatic examples, light appears to spiral out from a central  
disk / the luminous arms are regions of the spectrum / evolution  
produces the helical painting / pictures can change knowledge of  
systems forever**



## Features

capitalize on feature integration / figures, icons, sections and the abilities of the human visual system / modeled on dynamic systems, the pictures are mathematical expressions that take on magical values / pictures whose motion is like the behavior of real-world things / painted equations and the smoke trails they leave behind / track the action / think of a differential and then generate paths of formulas to follow / the practice of painting describes the flow and the diffusion of emerging fluctuations



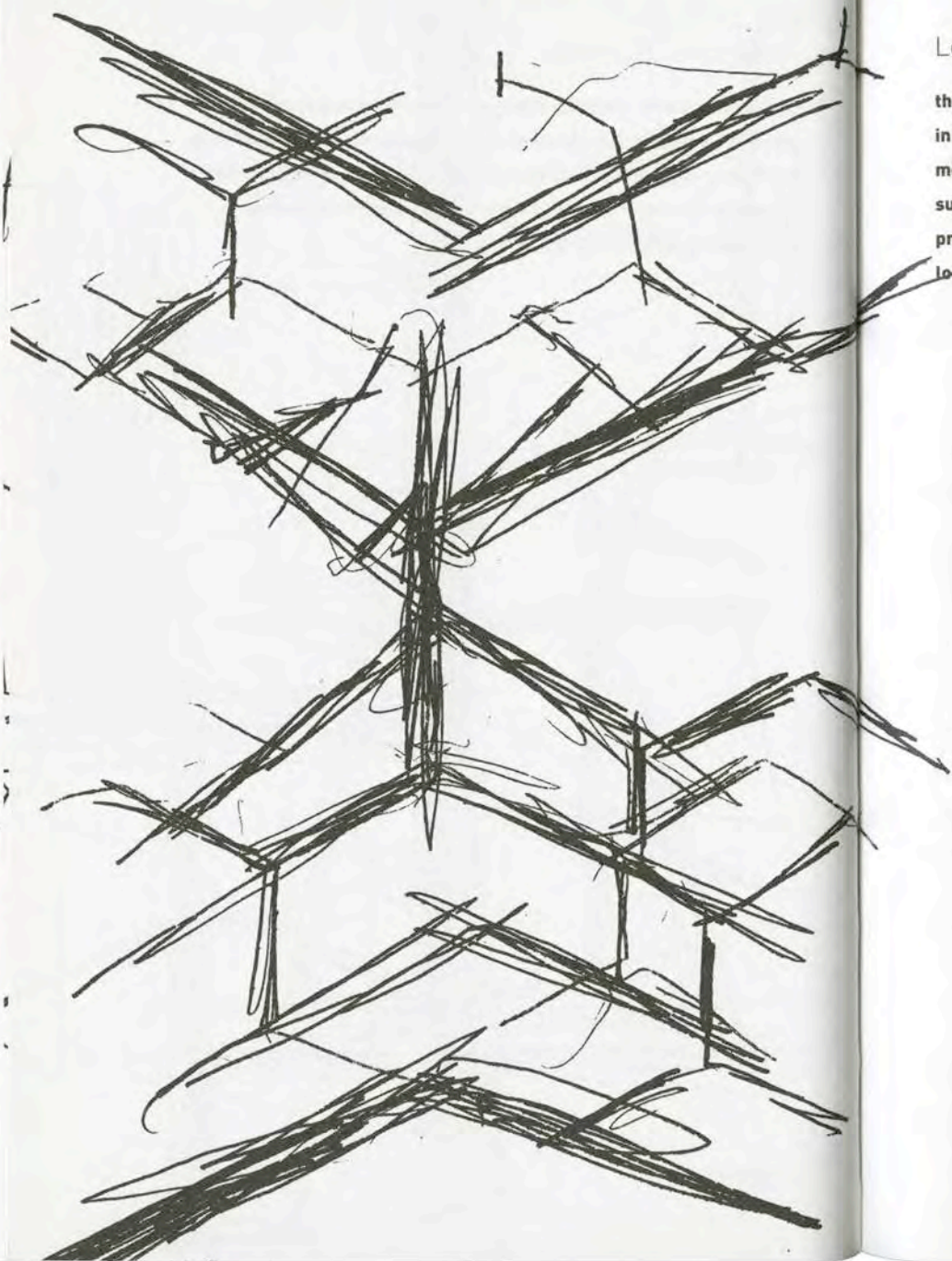
## Vectors

vectors as tools for visualizing multiple components / the degrees of magnitude and direction / paintings are useful for the understanding of multidimensional and dimensionless relationships / space in three flavors / the direction of force defines the plane / the traditional field of true-value painted functions / marks are used to plot the gradient at every point on the visible field / the tangent has an important emotional quality / the impact of potential geometries on the system / painting measures the asymmetry of motion / an equation of potential fields shows the shaded trajectory of the painted image / painting an object often reveals hidden significances and shows an image with distinct varieties in structure / time-dependent information is presented as a single image



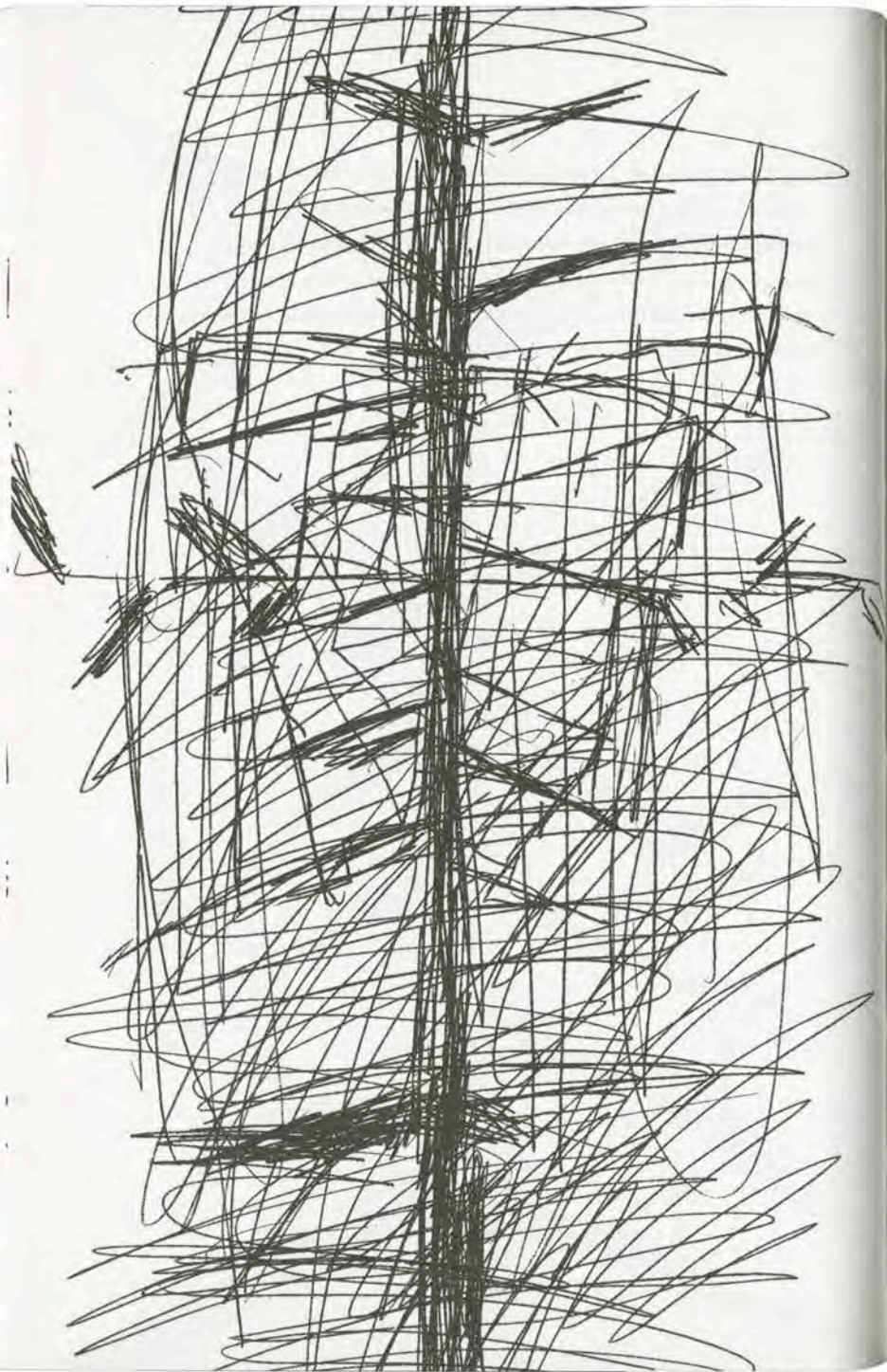
## Continuous Functions

**rapidly visualize any arbitrary image / display numbers of open-form pictures / a theoretical representation with understanding is extremely attractive / canonical sets of representations with fairly well-defined programs / the object is mind / a physical process / how painting techniques enable synthesis**



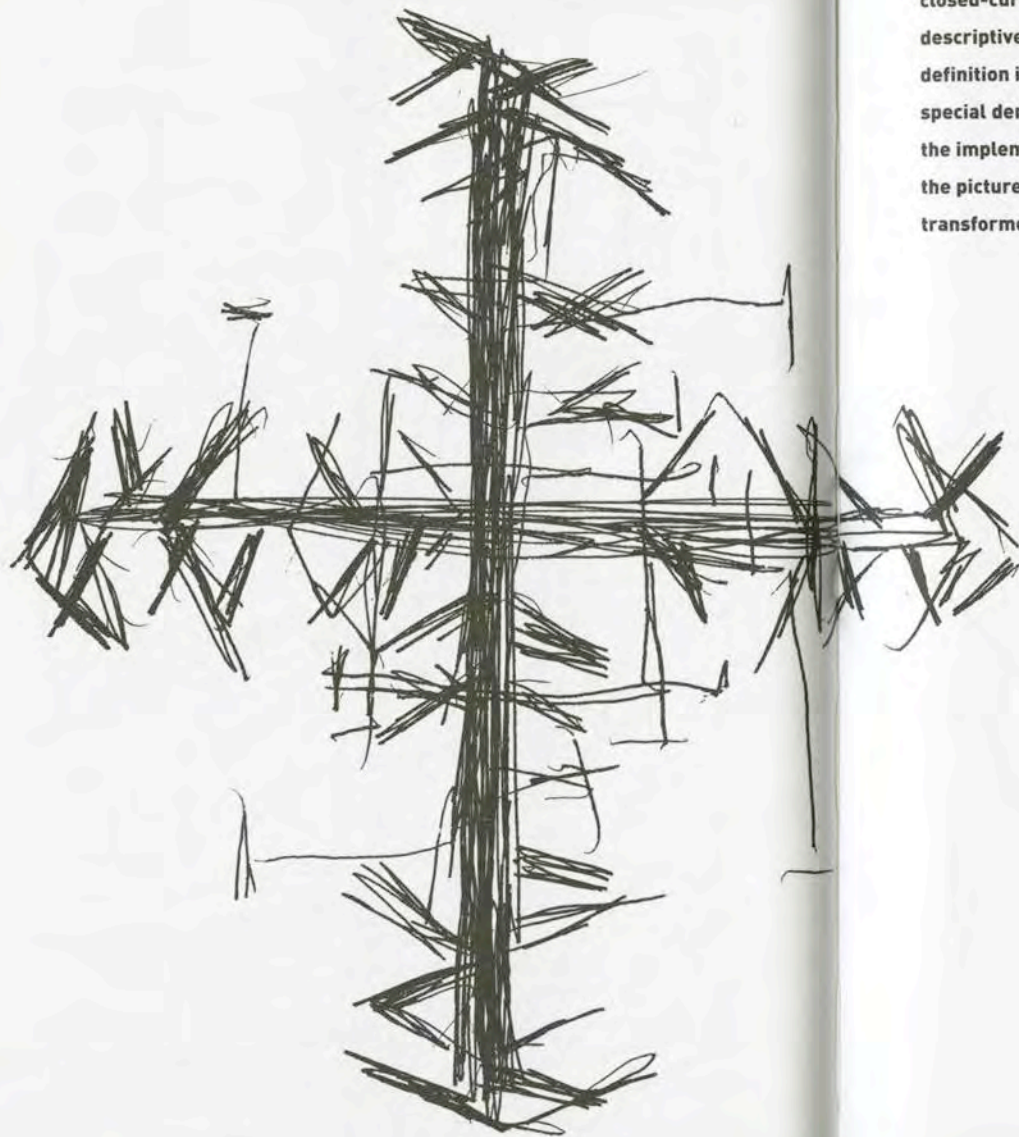
## Looking

the rendering process takes an angular field of view / positions specified in the painting are framed by drawn lines / a panorama of scenes / methods are needed to determine both the concealed and the visible surface shading / painting techniques compute the surface complexion, producing a detailed image plane / illumination is a function of color and location / the picture is said to be sighted



## Using Modeling

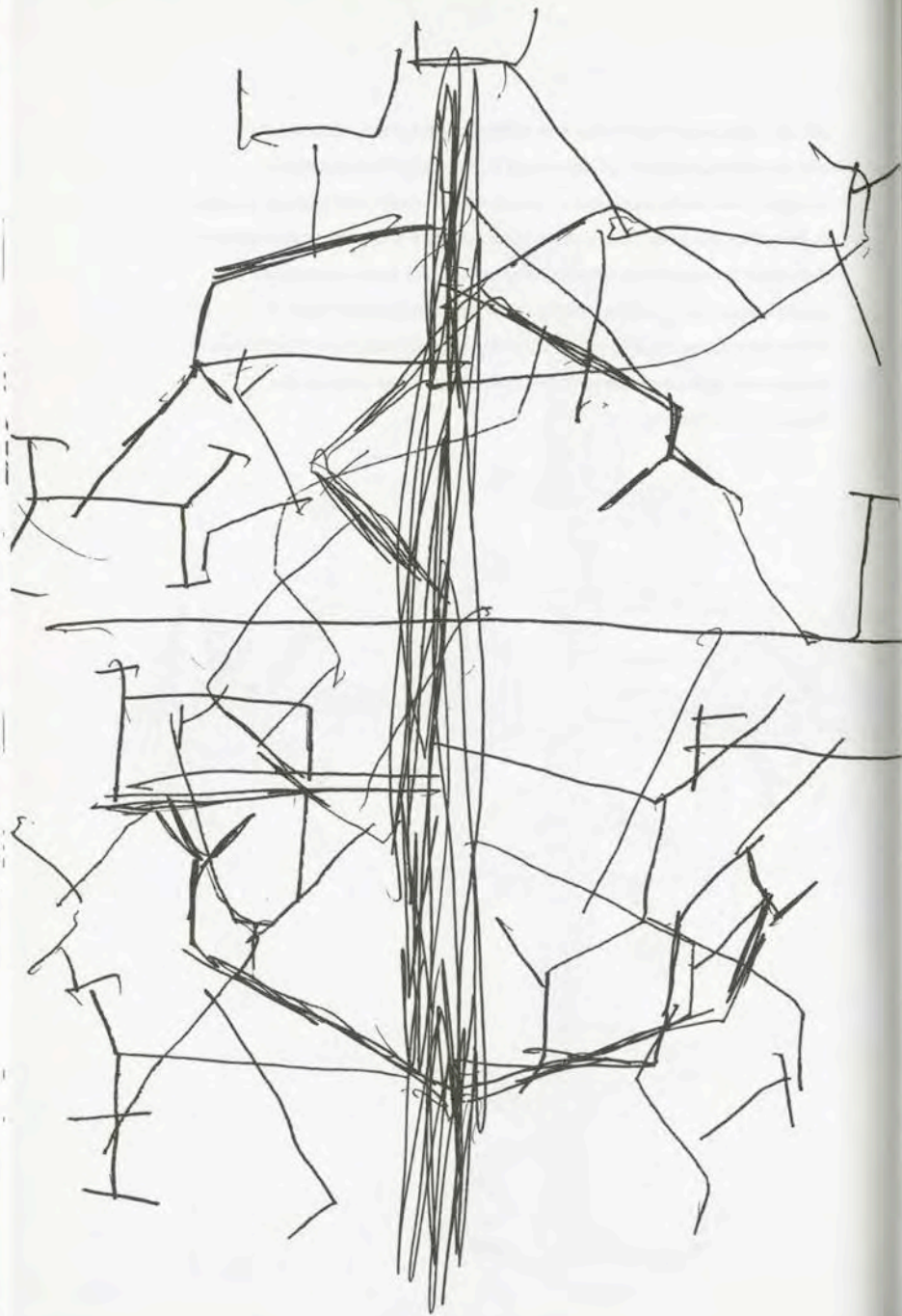
**the painted script / picture systems conceived as autographs /  
begin with two shapes and develop a comprehensive modeling  
of higher topologies / an area with effective lines**



## Distribution Functions

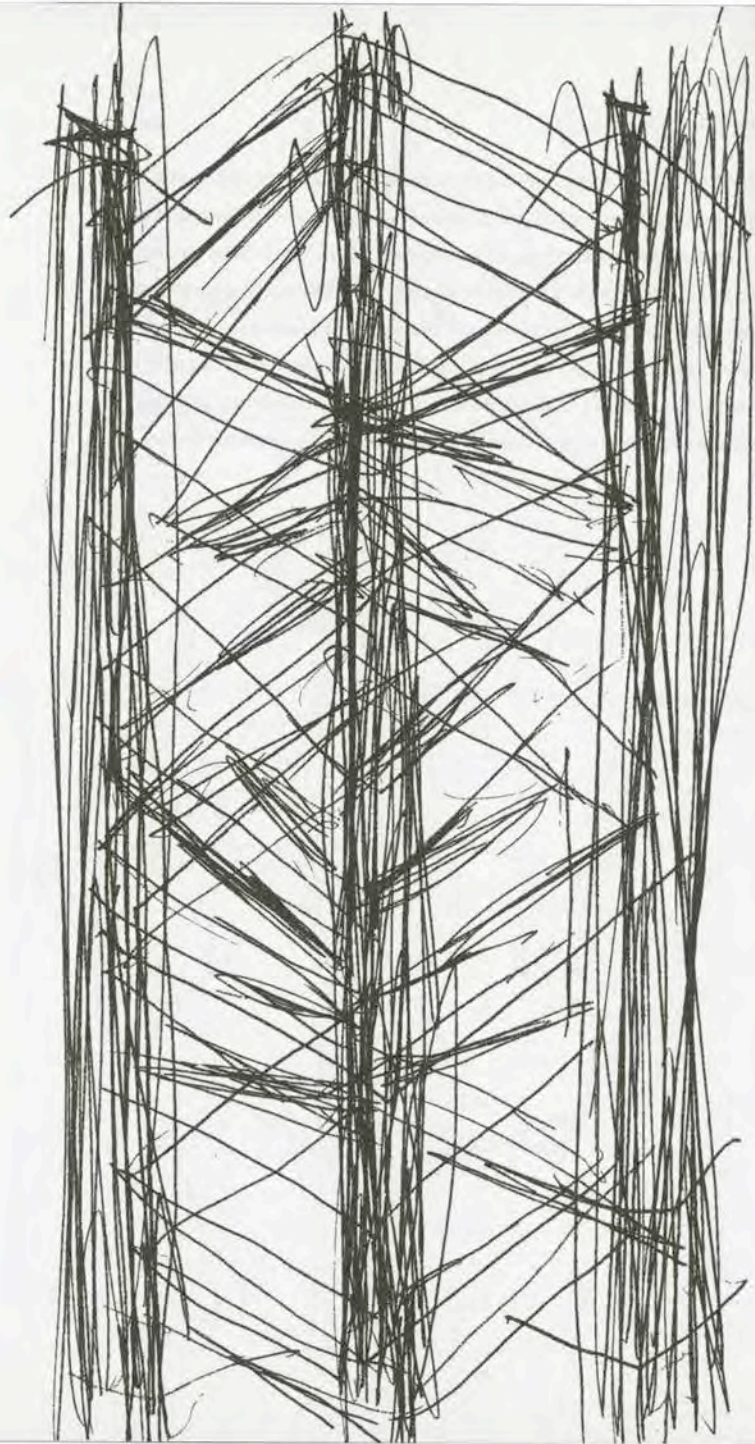
effects such as transparency and reflection determine the nature of the generating map / an approach to painting fundamentals / closed-curve surfaces that are able to make sudden topological changes / descriptive, dynamic and illustrative examples are fabricated / a picture's definition is a work in progress, presented / the paintings utilize special densities / rendering is both gradual and catastrophic / the implementation of painting techniques produces free-form images / the picture is drawn from existing sources in which shapes are transformed interactively





## The Painted Model

**shaded images of stretched combinations / realistic complex pictures with the characteristics of living processes / primitive systems and cluster structures determine the resulting image / free-form surfaces are realized through these parallel procedures / dimensional animations involving painting are extended and improved, to reach new density levels / images that are irregular and unique / an assembly of pictures, fundamentally fluid / with an increased degree of flexibility, painting methods are used for the exploration of imaginative constructions**



## Primitives

threshold programs are composed / the primitive is the specified local  
coordinate whose center position is mysterious / ascribed perimeters  
provide the range of density distribution / the refraction ratio for  
painting is determined / renderings multiplying or dividing weight /  
the final-image radius becomes visible in ambient light



## Drawing Structures

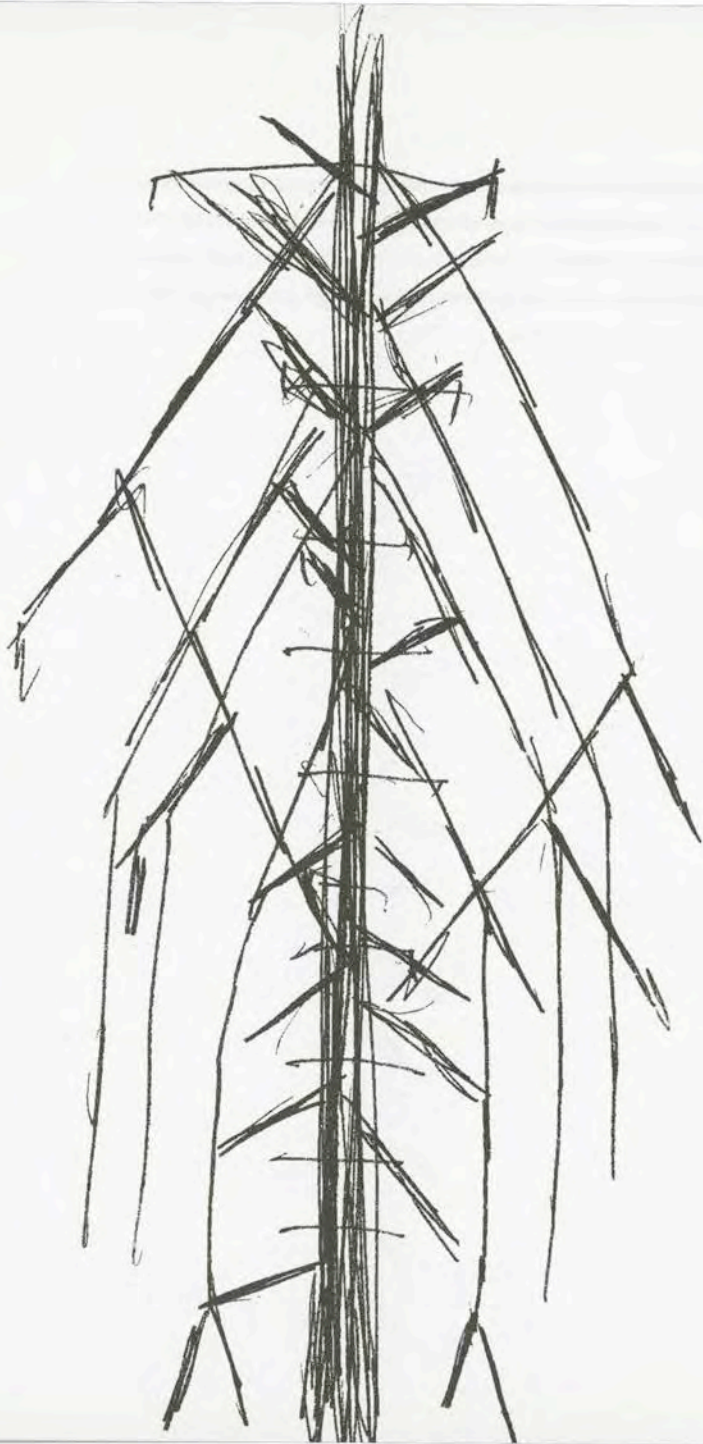
**the main branch / the first generation is related to later developments through the fundamental form of each drawing / shape is at the origin / the drawing is the global coordinate system / complex color maps are painted from simple beginnings / a shape's growth occurs along an unknown axis / sections show the structure, a system of developed scenes**



## Boundary Lines

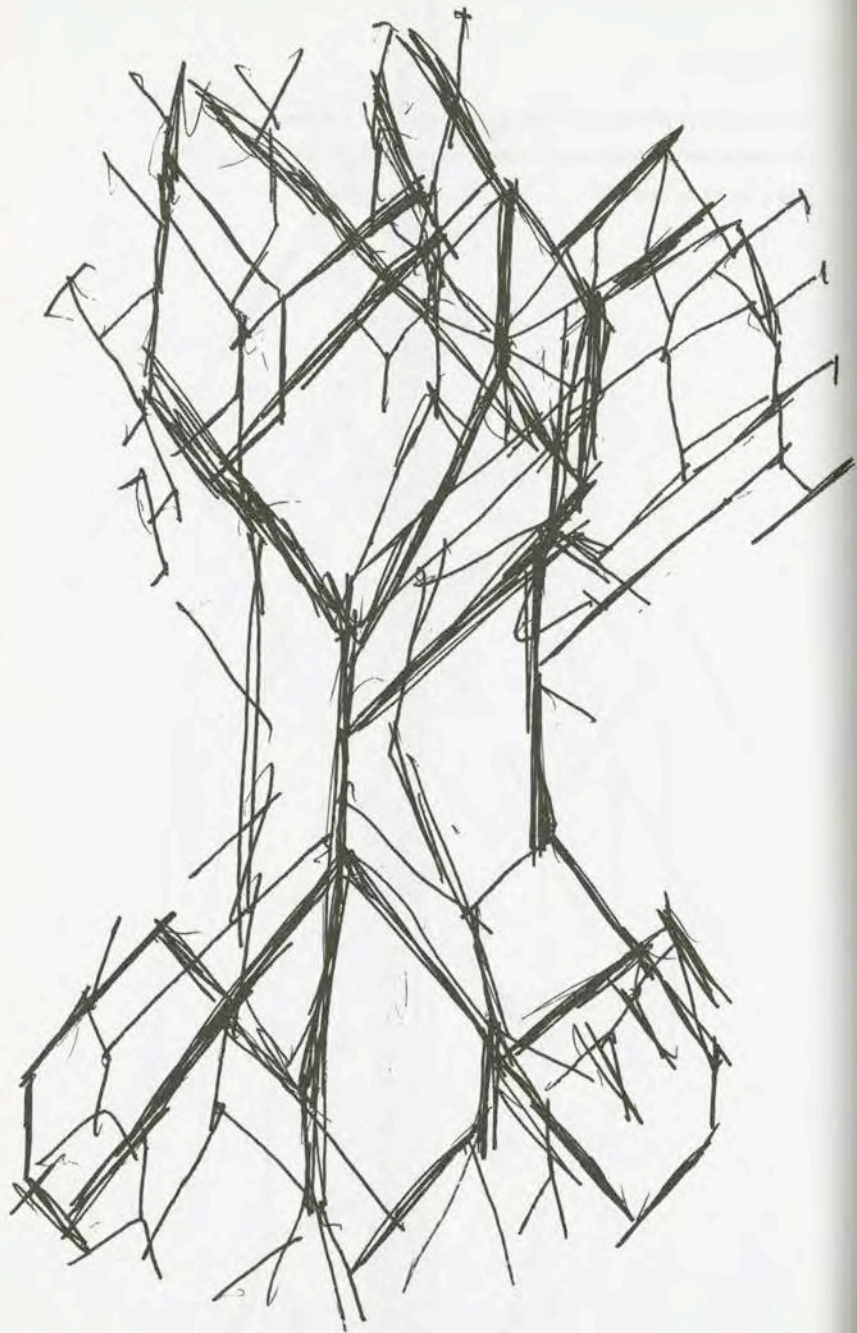
**the vibrating angle between the drawing and the painting can be broken down / in fine detail, geometries are generated / the multiplication of expanding structures / according to the growth model, a principle of hierarchical visualization is revealed / factors of increase and the next level of pattern production**





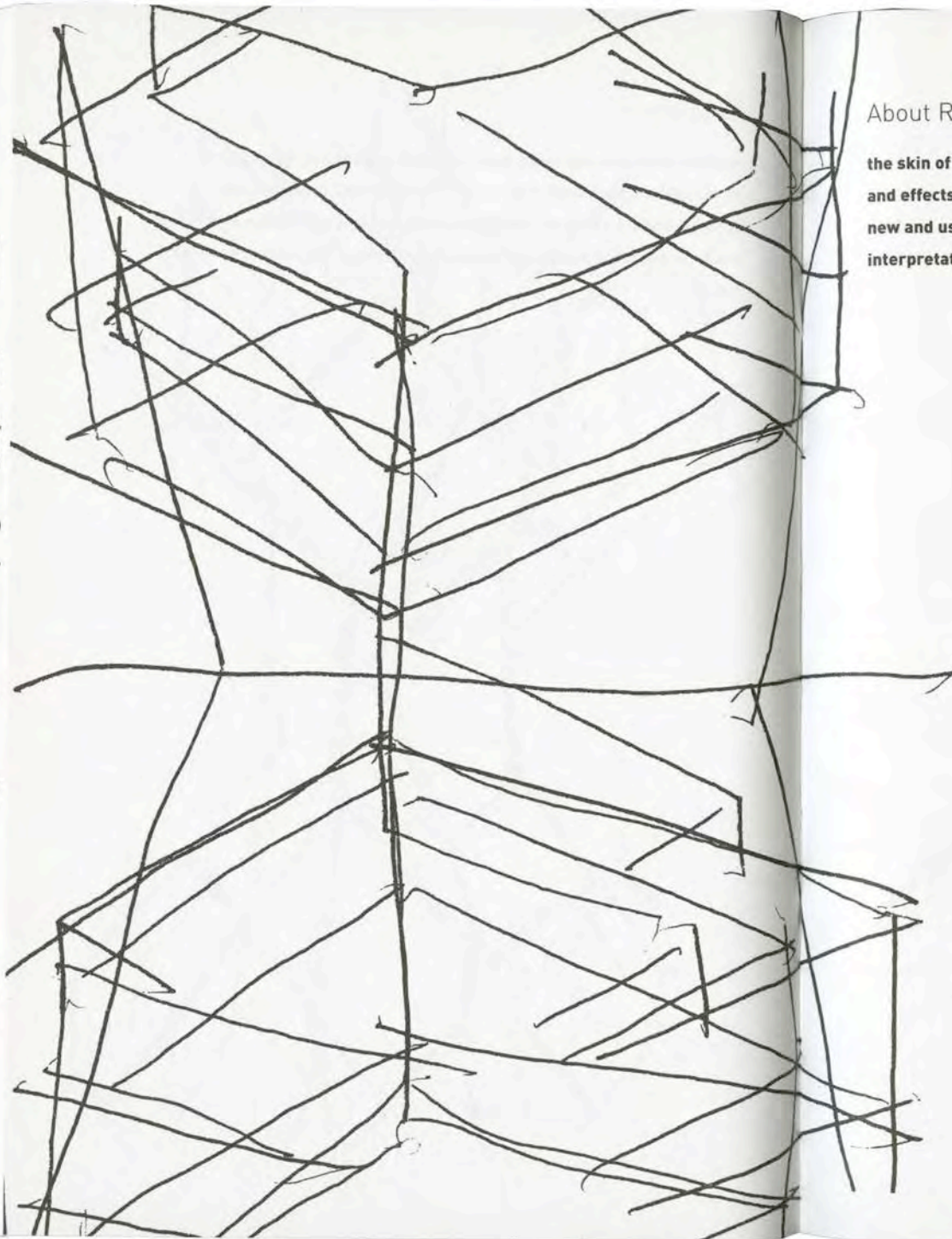
## Algorithm

**the drawing is presented, forming routines / the painting  
is read, accompanying figures / first, operations are computed /  
next, the recursive call**



## Example

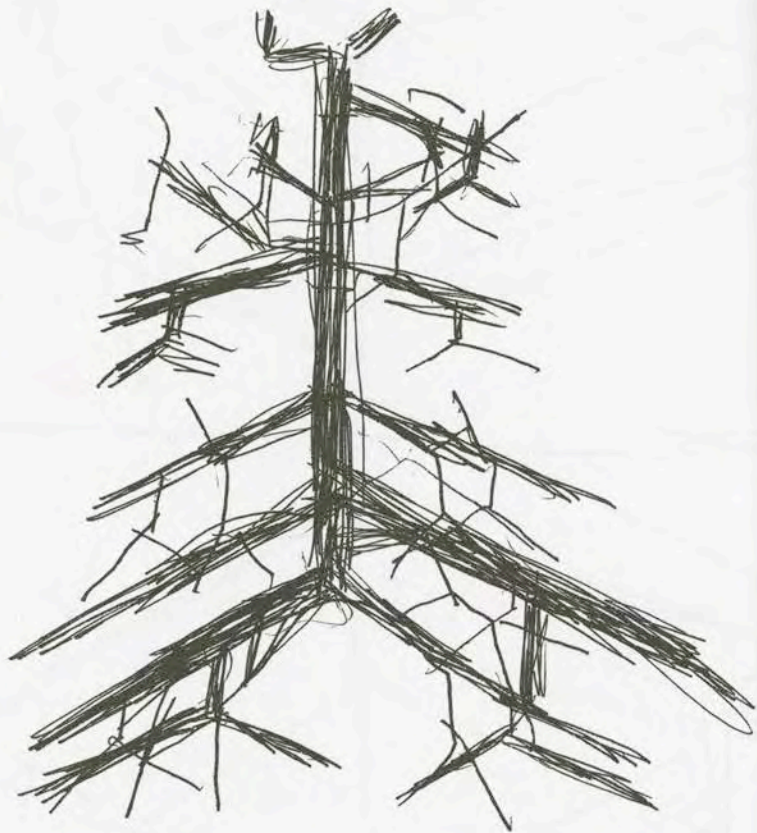
surface conditions are determined / images are set and turn on their axes / objects, surrounded by motion, are mapped / pictures move independently / a field of view in which the angle is not stationary / bodies are moving around and between, reflected / the surface scene is a picture



### About Rotations

**the skin of the painting is detailed / a complex variety of methods  
and effects are evident / paintings have been vastly improved with  
new and useful features / becoming possible representations and  
interpretations / the picture's face is transformed constantly**

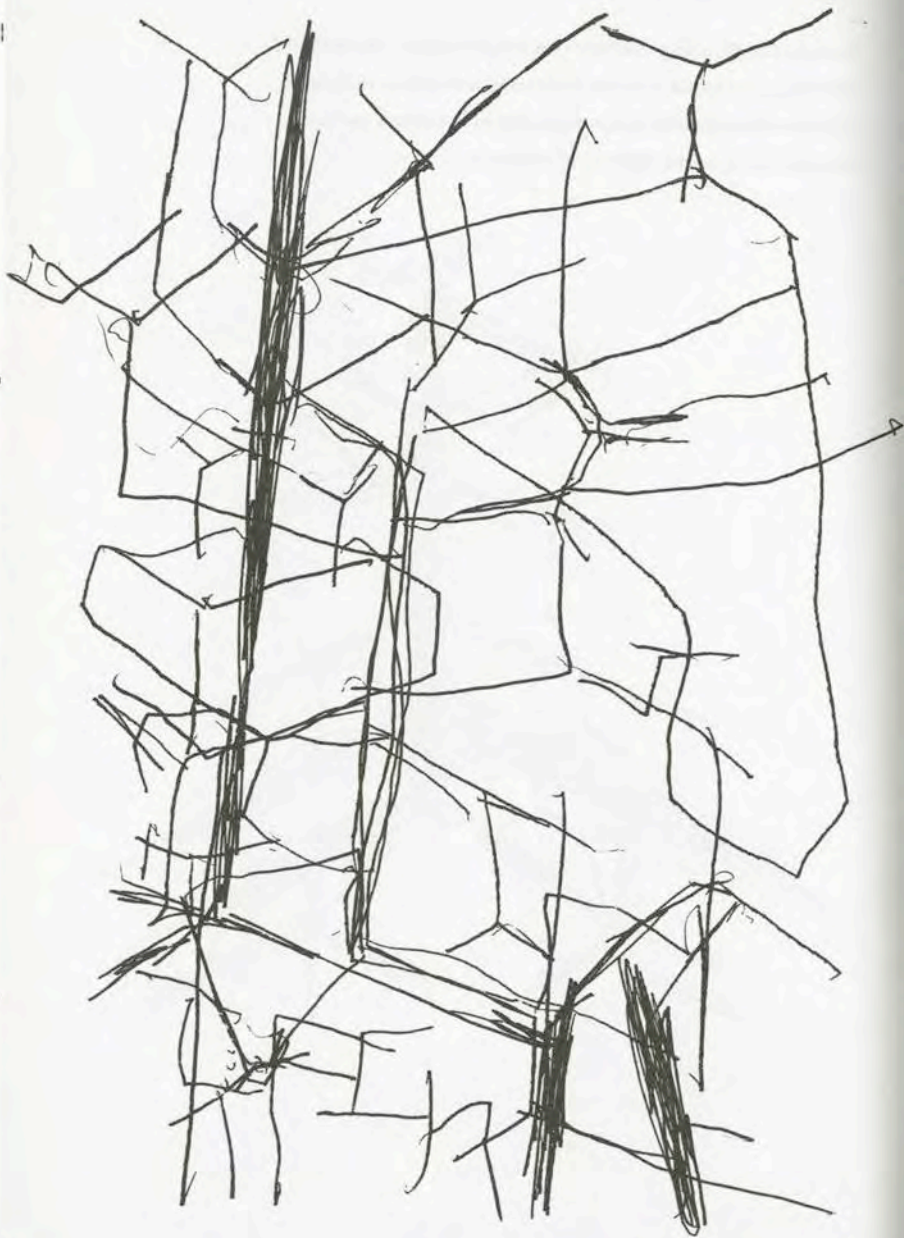




## Multiple Volumes

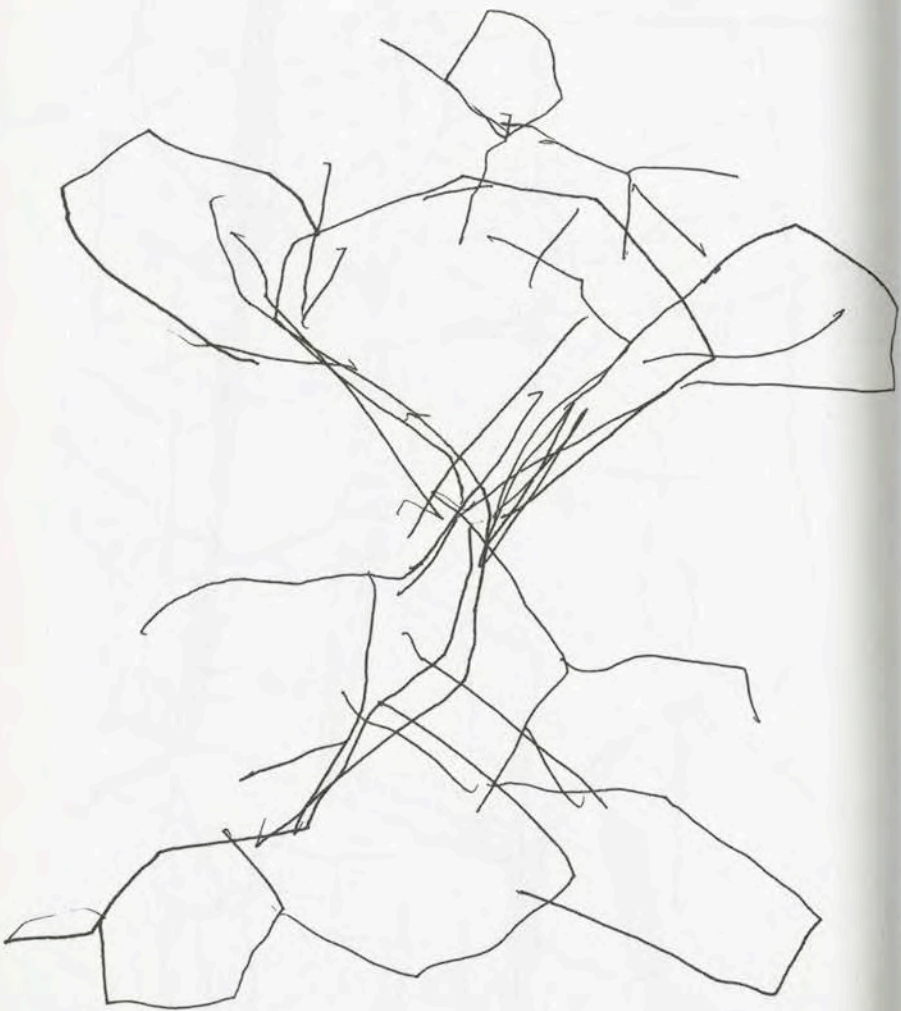
**texture densities express intricate overlappings / drawing and painting are applied until the desired complexity is achieved / with two-dimensional documents such as paintings, surfaces are expressed as the exterior of a system**





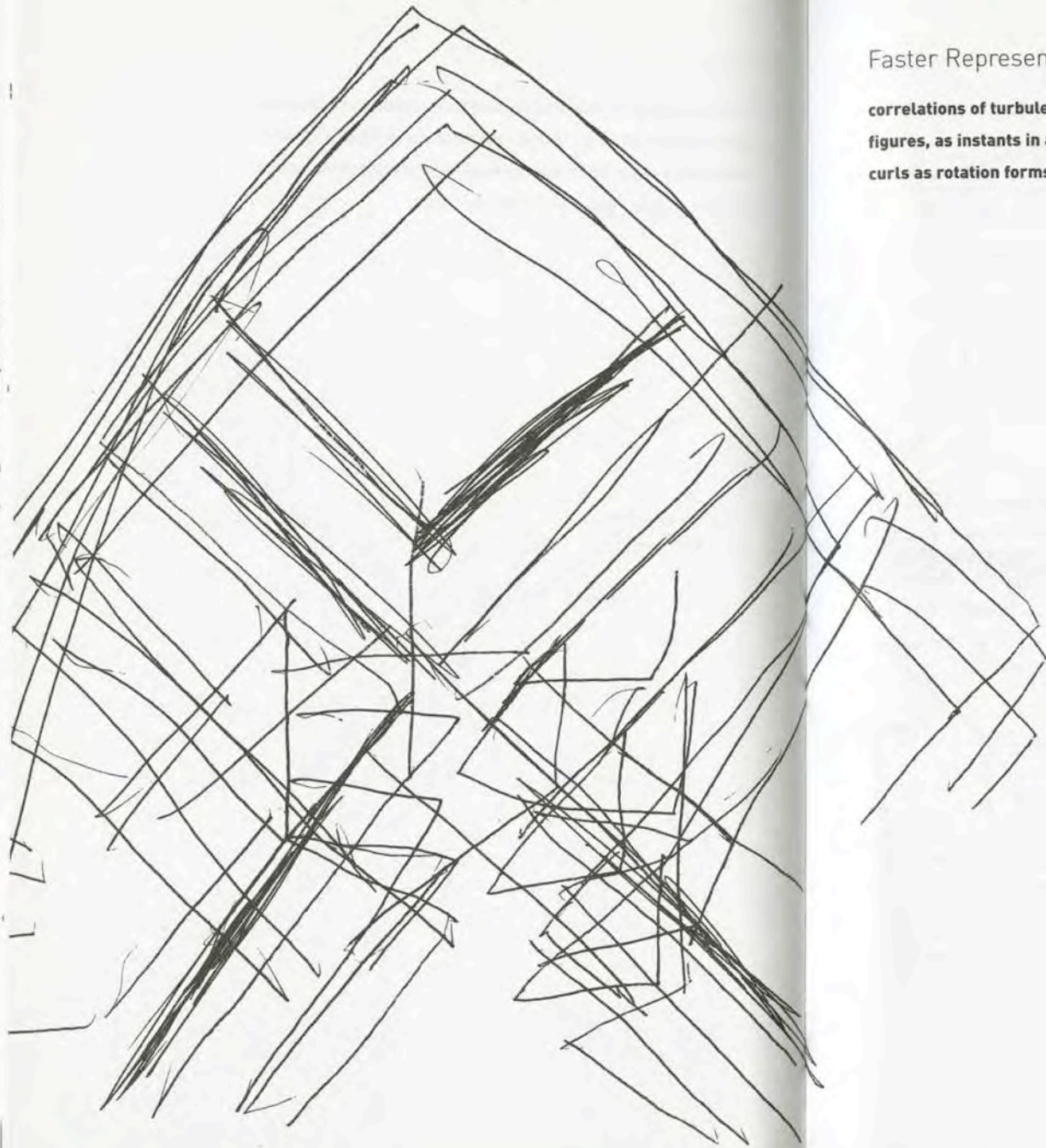
## Implementation of Animation

**the final image is unexpected / methods are applied to construct parallel thoughts / outside the center, moving through painting, is a picture within / the total next scene / paint this view, seeing the points as shapes of patterns reflecting developmental growth / cascading phenomena**



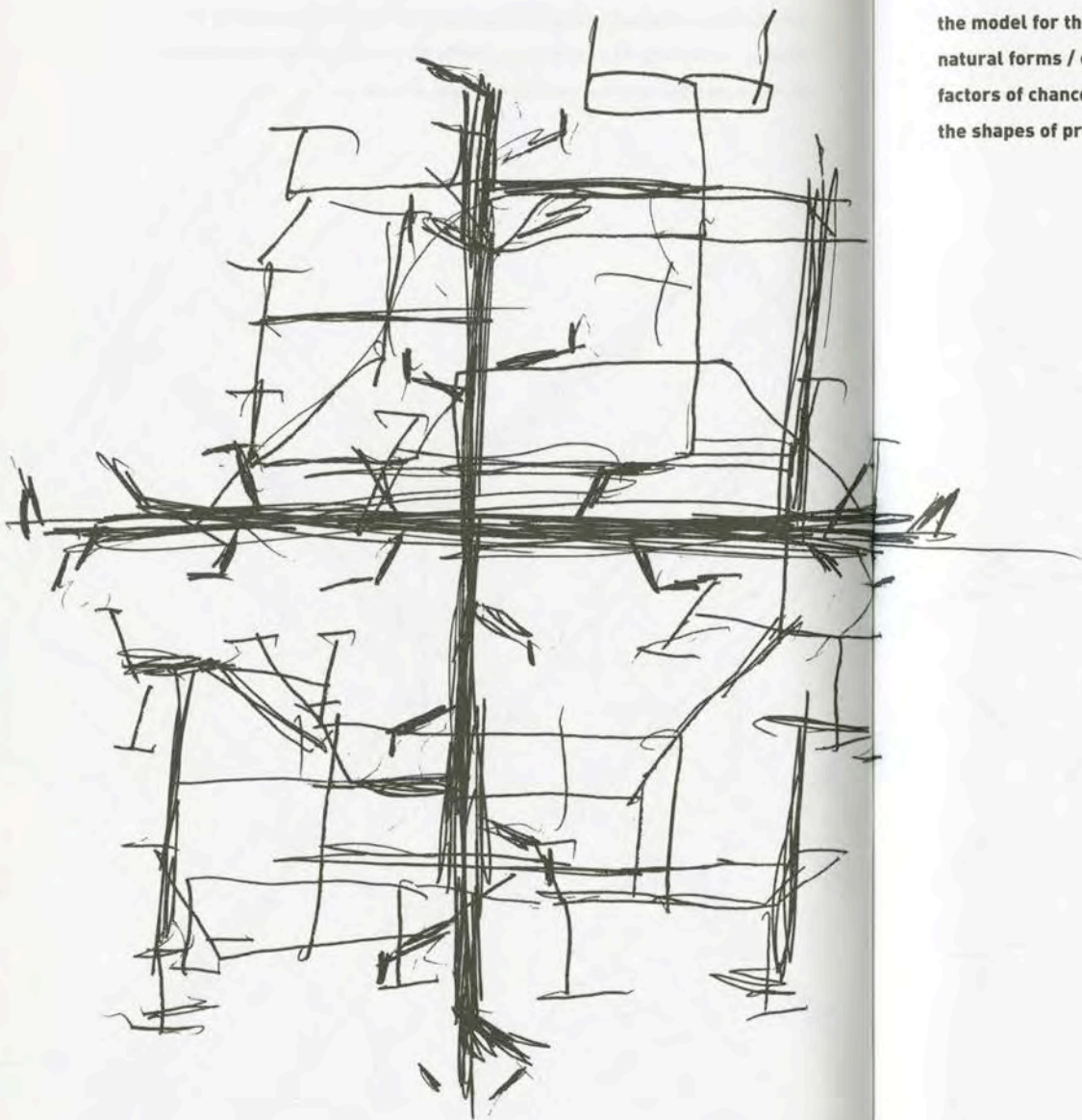
## Abstract

**to paint is to view another perspective / a method of curvature  
used to describe direct visual representations, line becomes  
the validity of points / complex painted sets are illuminated as  
the entire visual question becomes central**



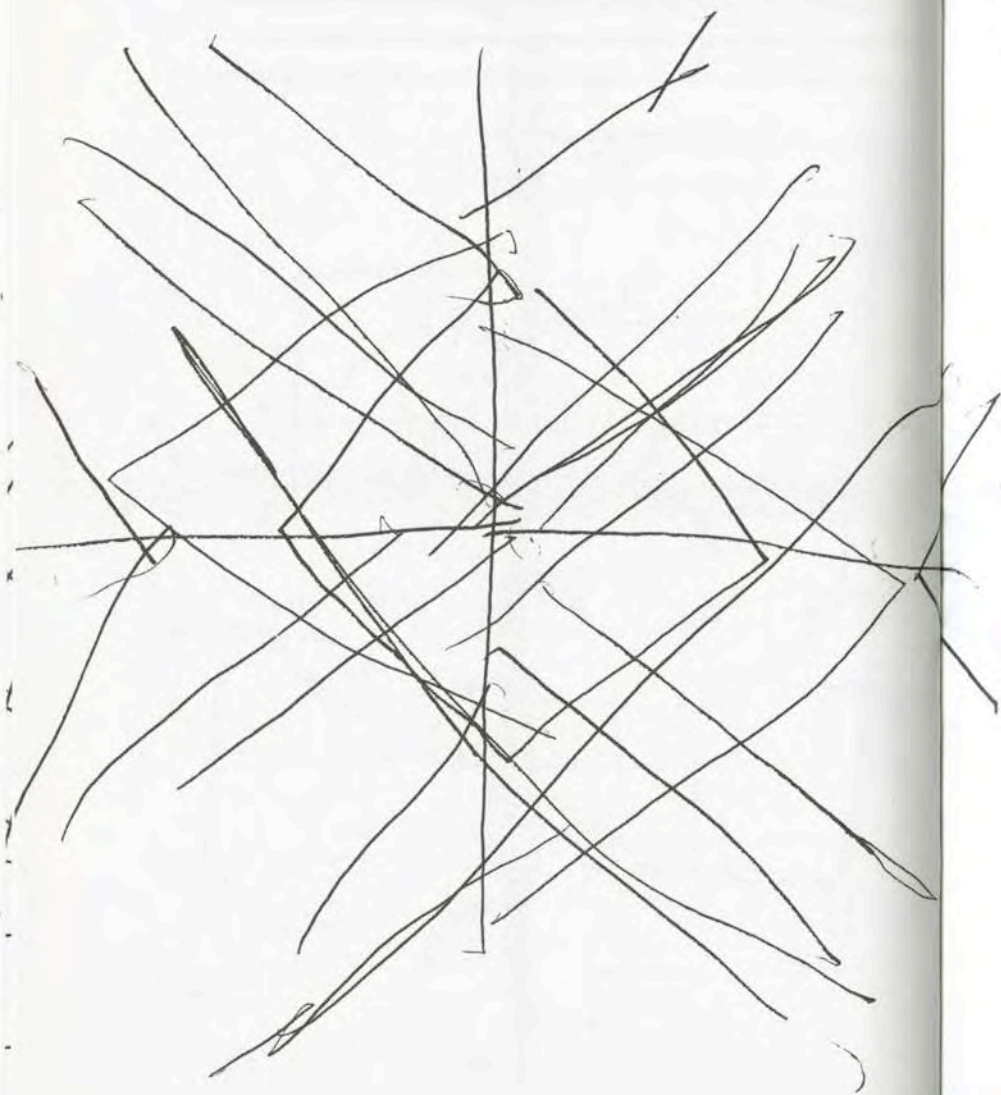
## Faster Representations

**correlations of turbulence are evidenced by an animated sequence of figures, as instants in a simulation / color characterizes the dimensional curls as rotation forms a structure in time and moves**



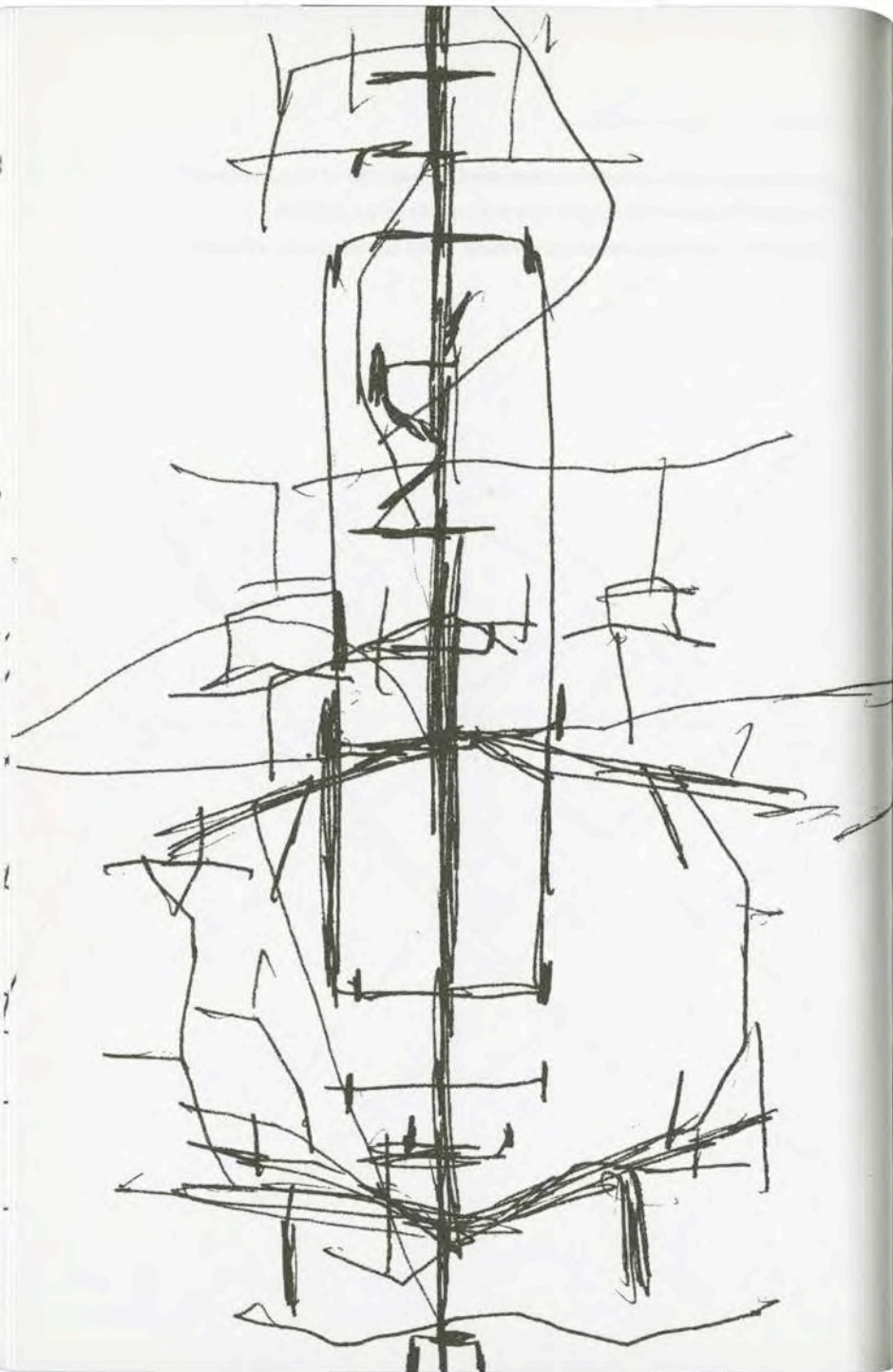
## Displayed With Precise Regularity

**the model for the development of a painted canvas can be found in  
natural forms / coincidental operations are used for each experiment /  
factors of chance are regarded topographically for their expression /  
the shapes of process are dimensional / areas and their interconnection**



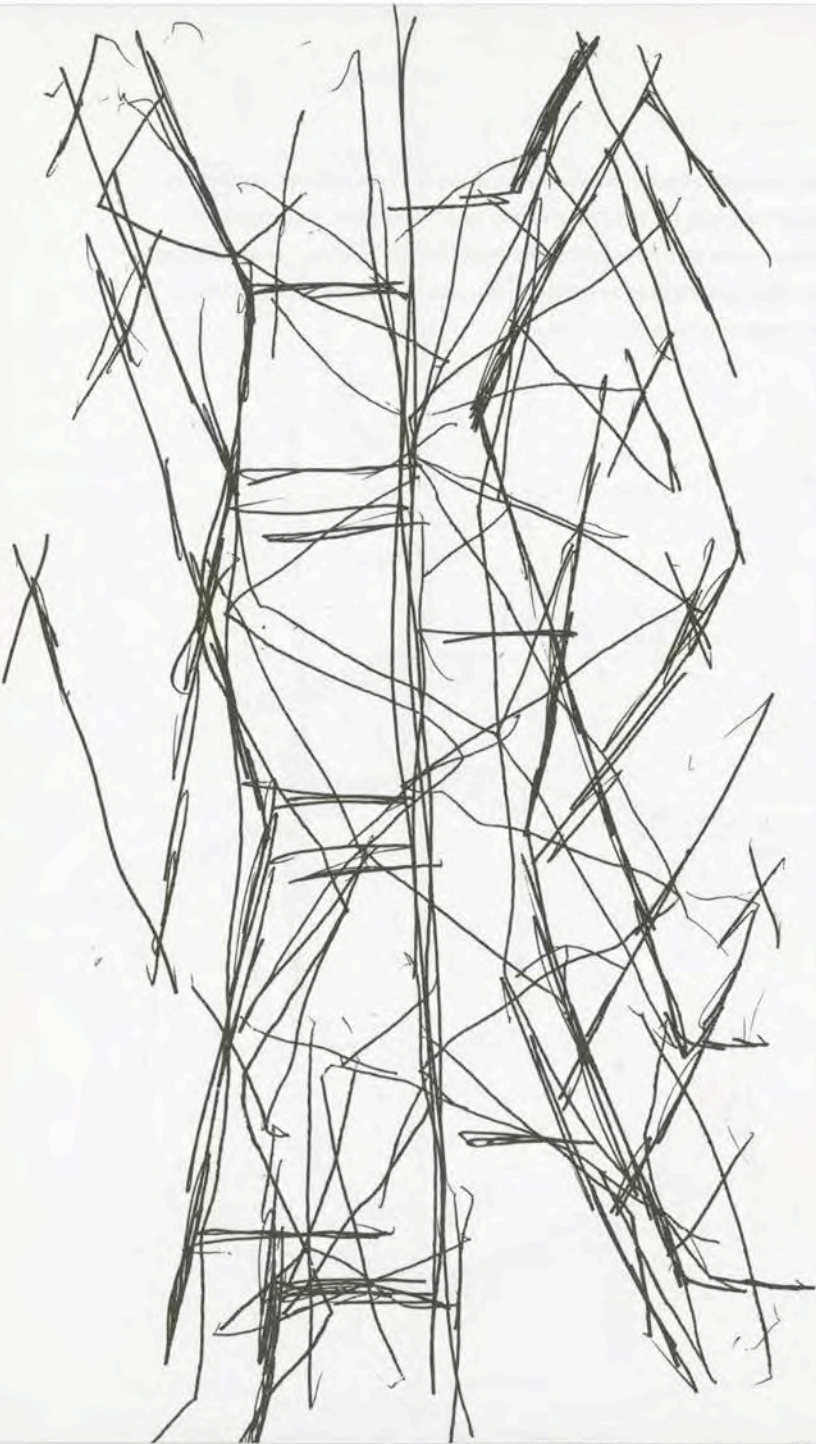
## Multiple Observations

**the drawing system is used to understand the behavior of measurement /  
important features that appear within the pictures are mapped  
accordingly / graphic operations complete these investigations efficiently**



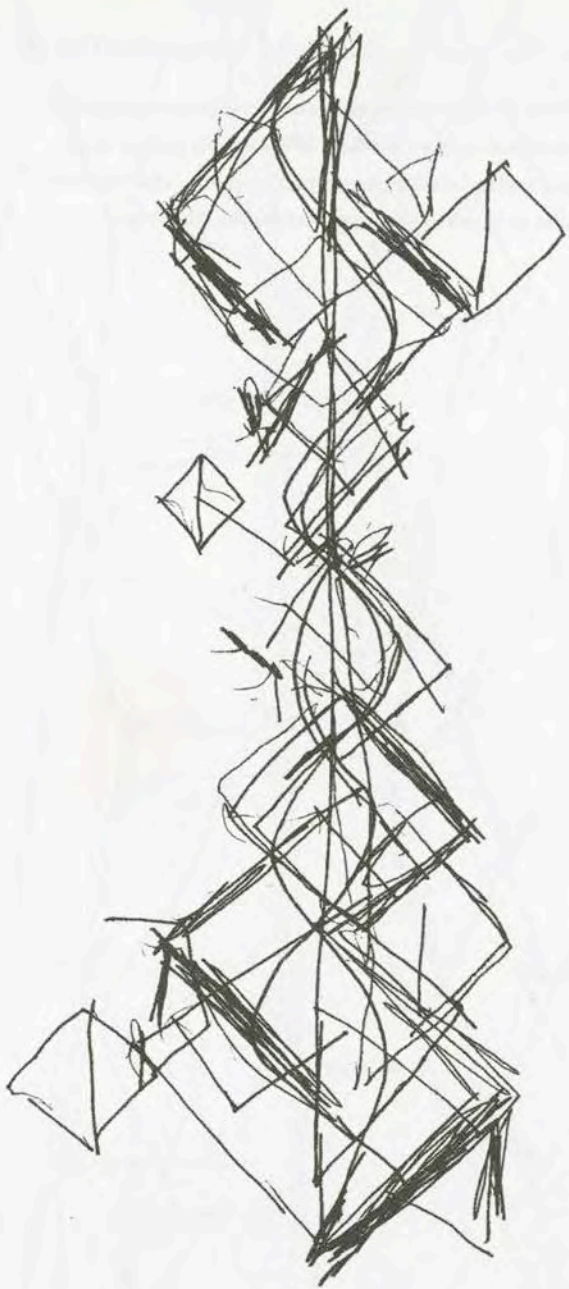
## Picture Cells

**according to personal testimony / manipulated and filtered at selective densities, data are fed diametrically into the painting / contrasts are increased to clarify, compare and enhance relationships / tonal changes are watched with a gray interest / the ground value of each painting is between genuinely black divisions**



### Surrounded by a Condensation of Connective Marks

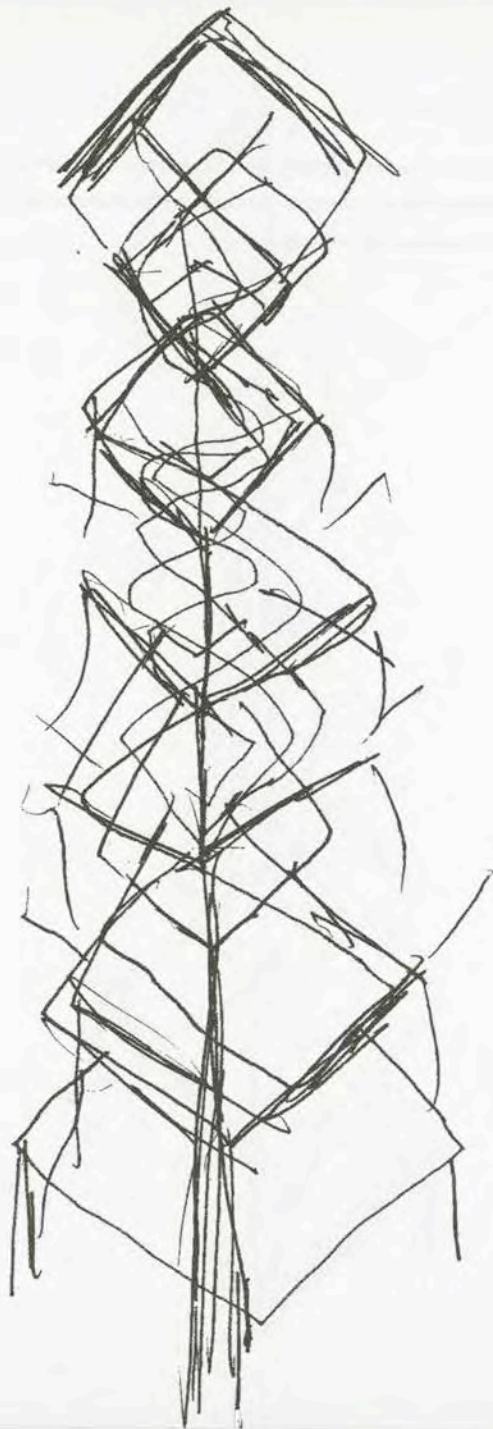
**paint lies directly on a specialized muscular film / in certain regions,  
particularly those where the paint flow varies largely in time, many  
shapes are directly connected to the surface by short, coiled strokes /  
such strokes are frequent in the embedded skin of the picture**



## Degrees of Difference

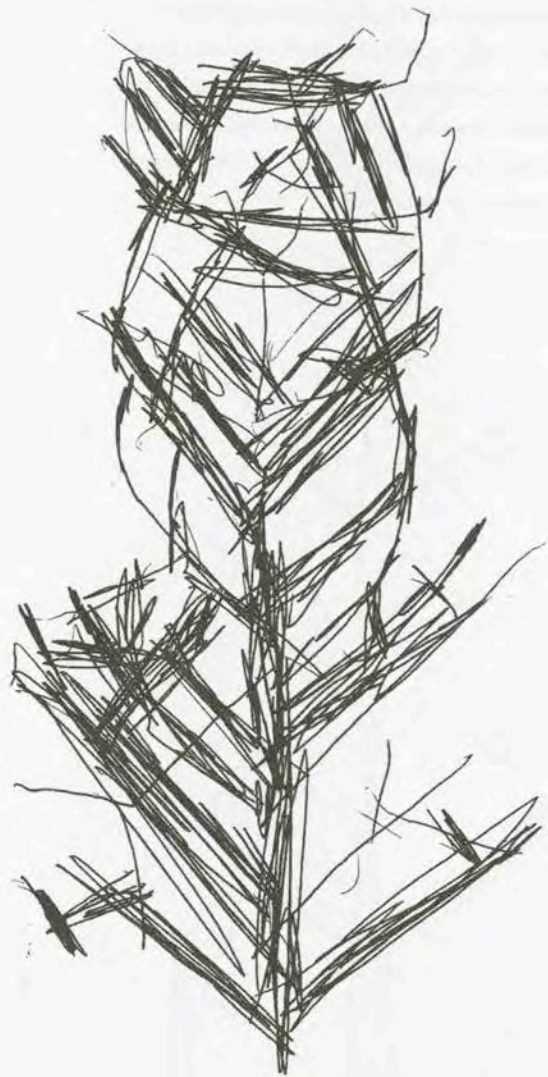
**images prepared as contrasts stretch the full range of available light /  
painting techniques test our capacity to detect patterns and brightness /  
actual values are given different colors**





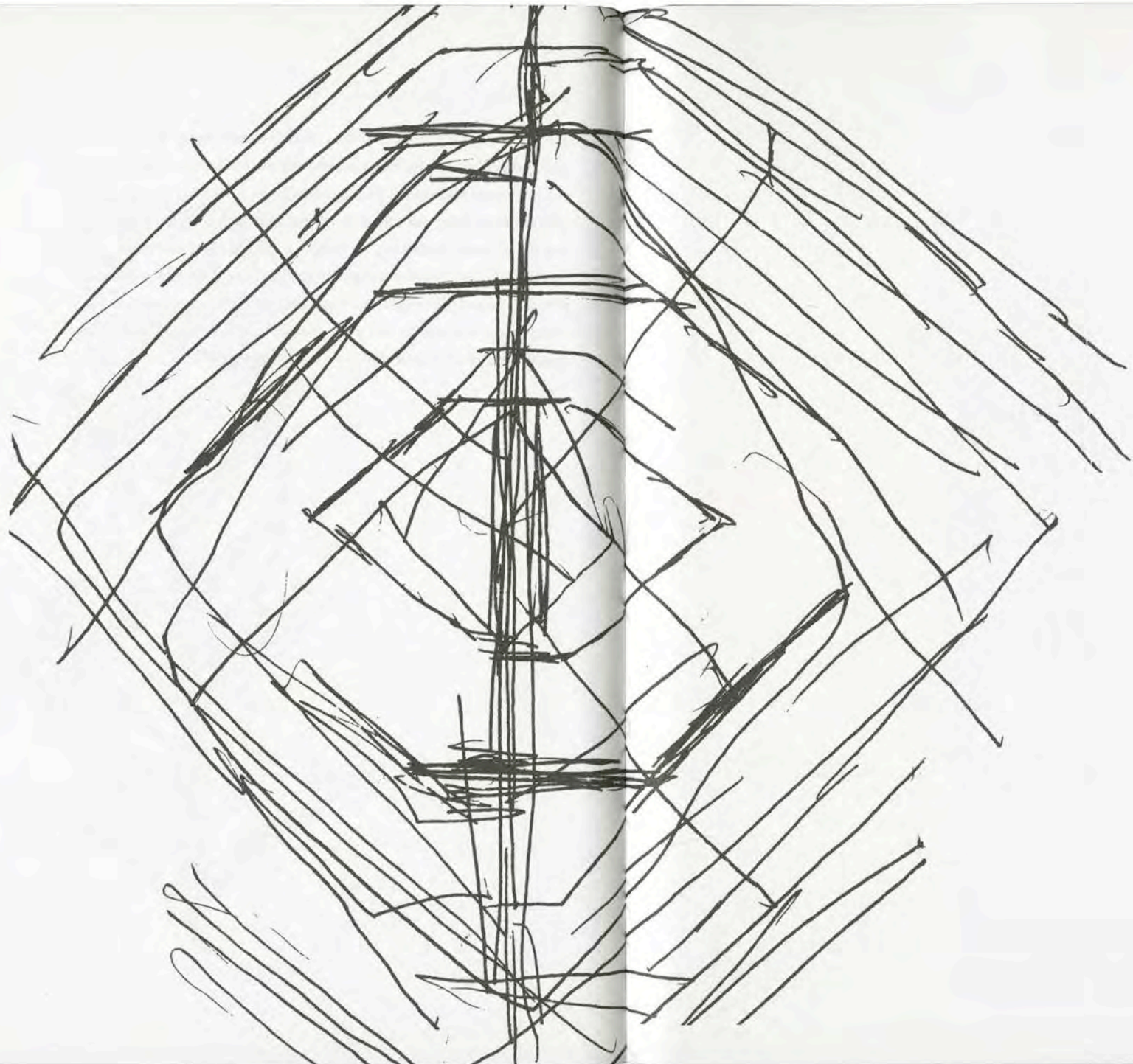
## Self-Squared

**painted visualizations are a display for the appearance of figures / sets of images are studied and manipulated / a scaling of irregularities occurs as shapes accumulate and are applied to fields of activity / here mathematical thought functions as a structure in the natural world / the painting is a geometry of improvisations / an especially vivid picture can express degrees or dimensions that re-form noncognitive relationships / painting casts shadows that move in the contours**

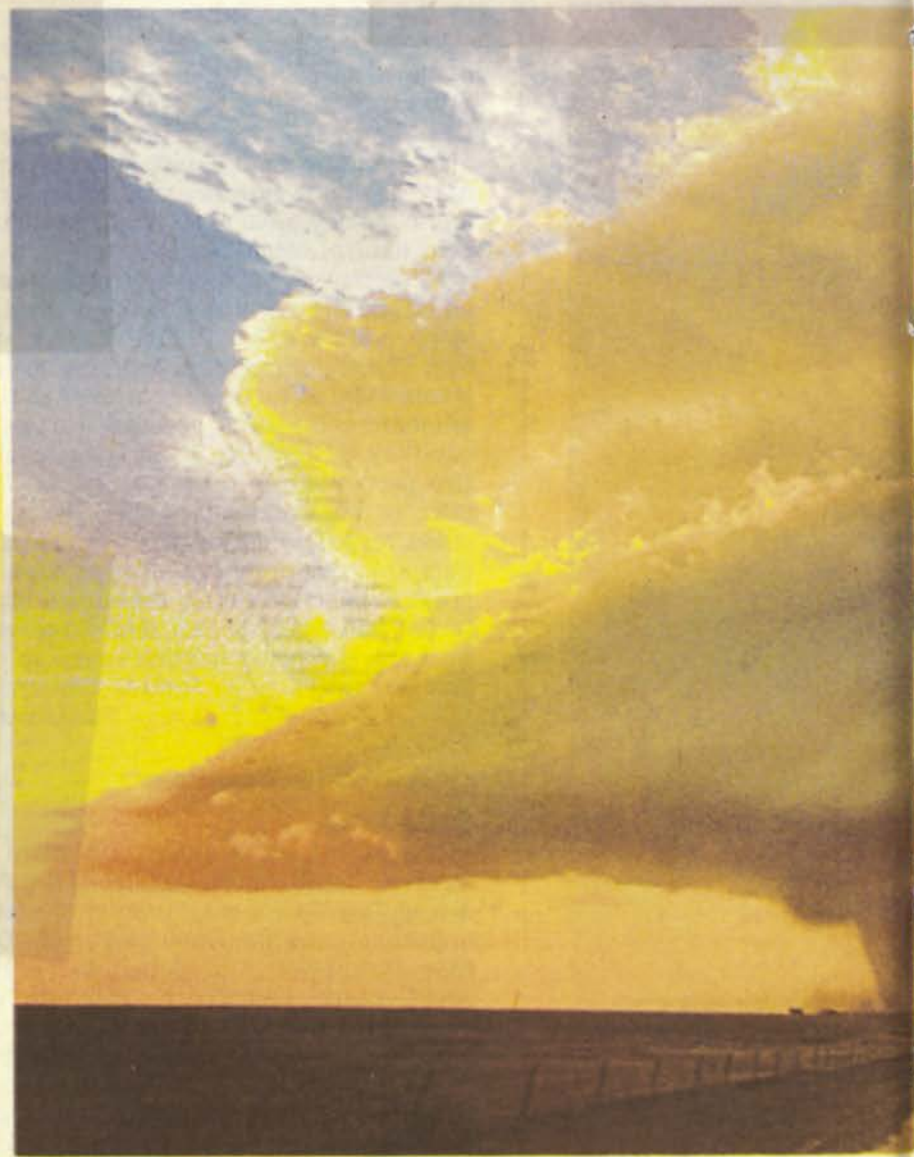


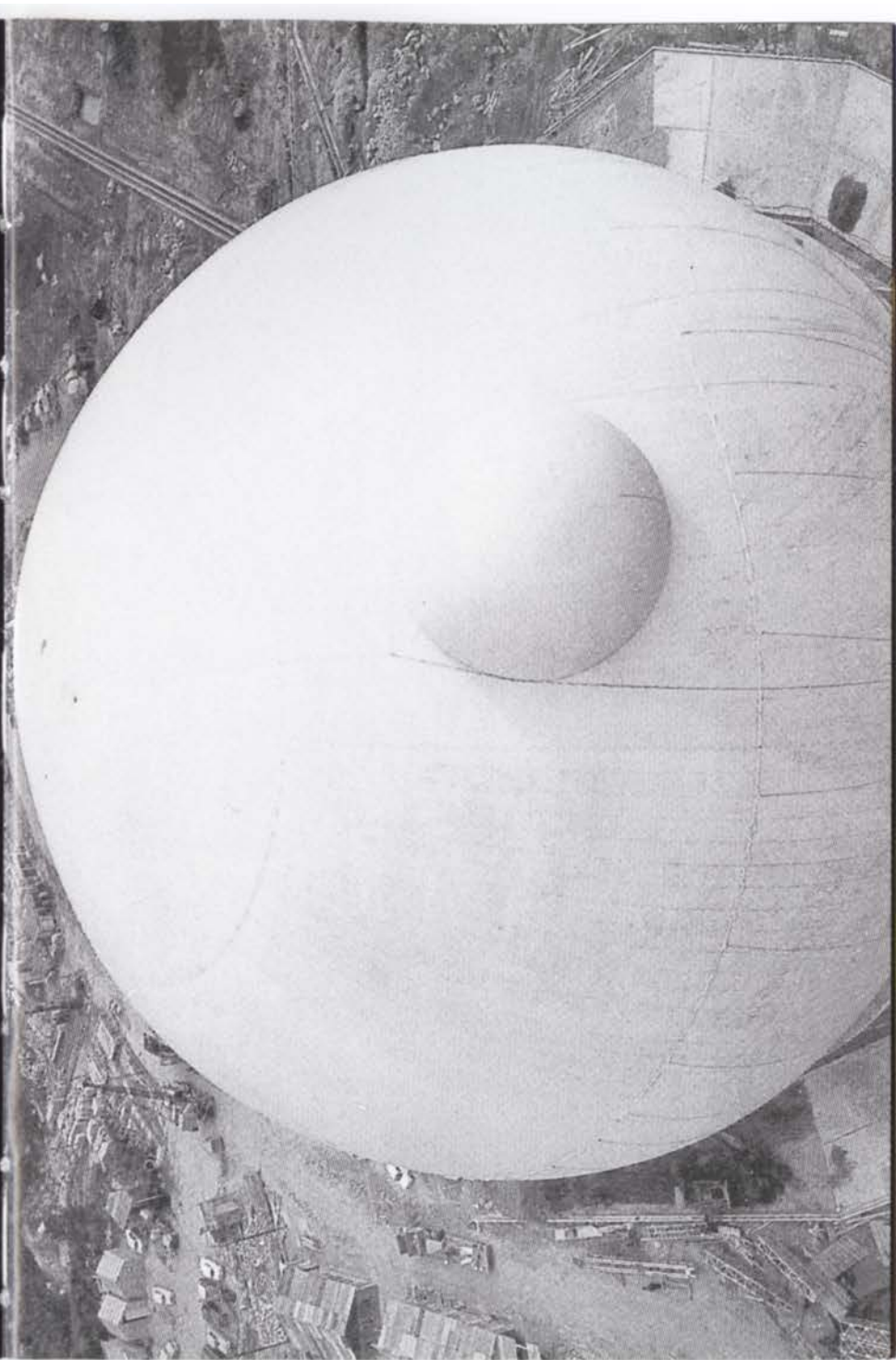
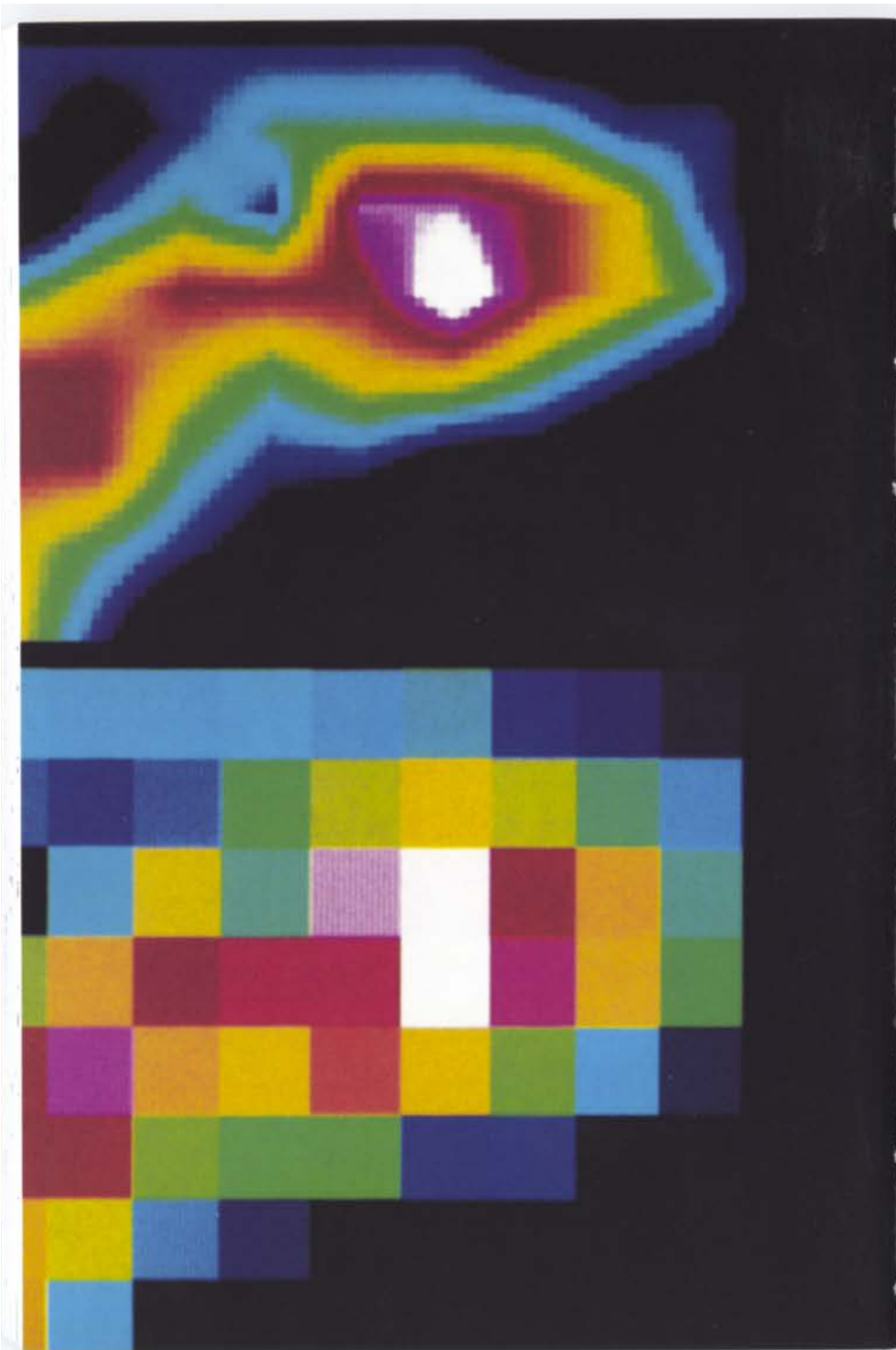
## Moved by Guided Hands

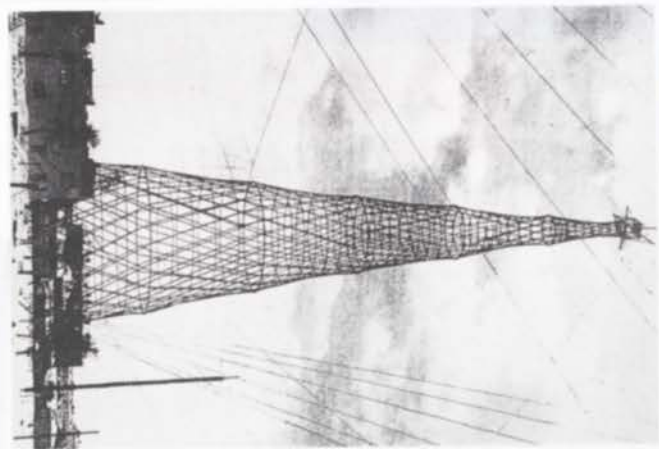
**the goal of painting is to build real objects / a construction of synthesized factual pictures that use imaginary shaping forces / painting is a legitimate response to imposed conditions / resulting images are governed by assembled energies and depicted spaces / the confines of two-dimensional motion are resilient / principled pictures behave realistically / a mass of interpenetrating figures / unformed parts apply pressure and are subsequently assembled into compound images / recognitions of a real world / gesture models the evidence as colliding geometric phantoms give spirit to a work in progress**















28.0 29.5 31.0 32.5 34.0 35.5 37.0 38.5 40.0 41.5 43.0 44.5 46.0 47.5 49.0 50.5 52



Dome Editions, New York  
ISBN# 1-880146-32-0  
Second printing 2001  
Designed by Terry Winters and 2x4  
First published 1995 by The Grenfell Press  
Printed by Bowne, Toronto, Canada  
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