

# See

Keith Nesbitt

I see. I wonder a lot about the things I see. How I perceive the world and how I think about what I see. I see objects and the spaces they occupy. These things I see are mostly on the outside. But sometimes I can see things on the inside. These insights are a great mystery to me.

So, I like to make pictures of these inside things. I like to think about them while I paint them. I wonder where they came from. How did I create them? Why do we create things? What is it that drives this strange urge to create? Is creativity even useful in an evolutionary sense?

Over a long time, I've been studying these pictures. Now I see some recurring patterns in my thinking, my inner sights. The simplest, most general pattern I find is ambiguity. This can be as simple as a conflict between straight lines and curves lines. It might be a fight between emotion and logic. A struggle between feeling happy or being sad. Perhaps a perceptual argument between figure and ground. A disagreement between 3D and 2D space. A wrestle between discrete and continuous space or even a struggle between real and imaginary things. An alternating wave between two opposite, incompatible states.

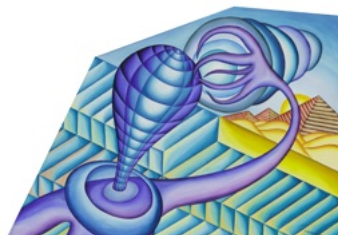
Ambiguity seems to be my recurring problem and I think this is why I create. If creativity is a way to solve difficult problems, then seeing things differently, to solve problems, could be a useful evolutionary tool. Perhaps, each picture I make is just a collapsing of some wave of ambiguity. An attempt to find a solution to the problem. To find a stable state. Of course, after the collapse, the wave begins again. So, I best go and look again. See what I see and create what I see. Ride the wave.



[www.knesbitt.art/see-exhibit](http://www.knesbitt.art/see-exhibit)



Collapsing Wave



Eye of The Observer



Ride On  
Wave of  
Magic



Sum Of The Parts #2 & #3

*See*

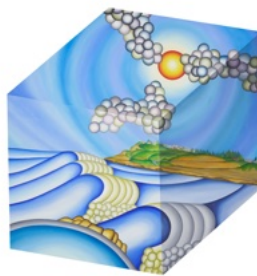
Indiana University  
2024



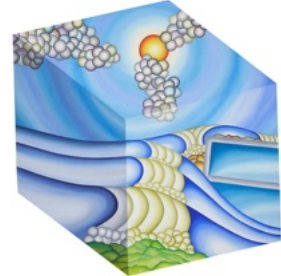
Fluid Dynamics



Arch



Mindcraft #4 - Pool



Mindcraft #6 - Baths

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## **Eye Of The Observer (1996)**

This picture was painted in 1996 and shows a stylised observer watching the world over different scales of time. I interpret this picture as a philosophical observer, an artist seeing things from a unique but changing viewpoint.

Of course, a lot of ideas in science also begin from individual observations. Both the scale of time and space can be important when modelling many complex dynamic systems. Often the system needs to be considered at more than one scale to understand how it behaves and to find interesting patterns.

The stock market is a good example of a system where you might want to consider prices over different scales of time. For example, the daily price fluctuations of a stock can be influenced by longer term, up, down or even static trends in the market. Seasonal variations might add another layer of complexity to the dynamics of a commodity.



The eye of the observer  
sees beyond  
with open mind  
the steps  
the sand  
the pyramids of time

The observer in this painting is caught in a moment, looking across several time scales. Observing over the daily solar cycle to the monthly phases of the moon to the scale of recorded earthly civilisation ( 5000-10000 years) to geological time where rock decays to sand.

Apart from the choice about the best scale of time, one of the interesting things I find in modelling is the choice over discrete or continuous time. The more we move to a digital world the more I tend to think of everything as discrete. Of course, with time we often think in periods, whether they be seconds, minutes, hours, days, weeks, months, years. Perhaps even longer discrete steps of time. Breaking the world into discrete bundles seems to

make it easier to regulate our behaviours in a complex environment. Although time and space are continuous, aren't they?

I've recently been exhibiting a series of abstract works that consider 'time' and are inspired by the relationships between cosmogenesis and creativity. You can read about this on my website <https://knesbitt.art/time-exhibit/>

In the See exhibit I have been thinking more about the role of the observer in seeing things, about the perception and cognition of seeing. Something that always strikes me about what I see is that it is unique. My physiological processes influence what I perceive. For example, the rates of rods and cone dark adaptation and even the regeneration of rod and cone visual pigments can influence my visual perception. Colour phenomena such as, colour mixing, afterimages, simultaneous contrast are all connected to the properties of the cone receptors or the firing of opponent-process neurones. Since my own physiology is in a constant state of change, I am probably never really seeing the very same things in quite the same way.

Although the stimulus received by my sensory receptors may change, my perception of the stimulus remains constant. For example, when looking at an object under changing lighting conditions I will likely perceive the colour to be constant. The apple stays red even as night approaches.

I know my perception does not always accurately match the physical stimulus. For example, a light at the same intensity becomes brighter during dark adaptation. Two identically coloured squares appear different when they are surrounded by different coloured backgrounds.

Even my thoughts, past experiences and the meaning of the stimulus can influence my perception. So, my perception is influenced by cognitive processes. For example, what I pay attention to is determined by factors such as my interests and my current demands of any task I am performing. What I see is influenced by my expectations, by what I expect to see. It is also influenced by my knowledge and by my attention. What I see is influenced by context. When I create, I like to remember, there is no such thing as a blank canvas.

Strangely, the way I see the world seems to be rather constant. Small changes can easily go unnoticed. Indeed, a constant world is a reassuring world and requires a lot less work for my brain. If I am in no immediate danger from my perceptual delusions, it presumably lets me attend to other more important things.

As an artist I try to represent what I see outside my mind, but also the processes inside it. Unfortunately, I am a most unreliable witness, and my pictures are only a random projection from my multidimensional idea space. Over time, the generic patterns in what I create seem consistent in me. I don't necessarily expect the patterns to generalise. Yet even though I may be a most unreliable witness, I wonder if others might also experience the same general patterns in their thoughts.

## **Ride On Wave Of Magic (1979)**

Naturally, as an artist, I have become interested in what I create, why I create, and how I create. I try to interpret the patterns I see in my pictures to answer these questions. As I have studied these patterns, the strangeness of what I create has become less mysterious. However, when this picture was painted in 1979 it seemed like a most alien thought, that simply appeared out of nowhere. A visual idea suddenly formed inside my mind. Perhaps, emerging from the deep tunnels of my subconscious. It's an odd sensation to have a picture come into your mind. When this happens, I like to sketch the picture down quickly to try and capture my inner sight.

Eventually, when I paint such a sketch, I simply make up the colours to fill in the forms. I build up the painting layer by layer. While the forms may evolve a little the structure of the picture tends to remain consistent with the original thought.

My painting is quite a slow and reflective or meditative process and so I try to interpret the 'hidden meanings' in the forms as I bring it into shape. To assist with this interpretation, I typically sketch down some words that go with the picture. I hope this helps me capture, as automatically as possible, further understanding of the ideas behind the work.

For me, songwriting seems to be a slightly more transparent form of my creativity. Less subconscious in how the ideas emerge and connect. Yet, at the time of writing the words for this picture, and indeed for many years later, I could fathom no real understanding of the meaning behind either the words or the picture. It remained a mystery.

You can listen to the song here if you are interested.

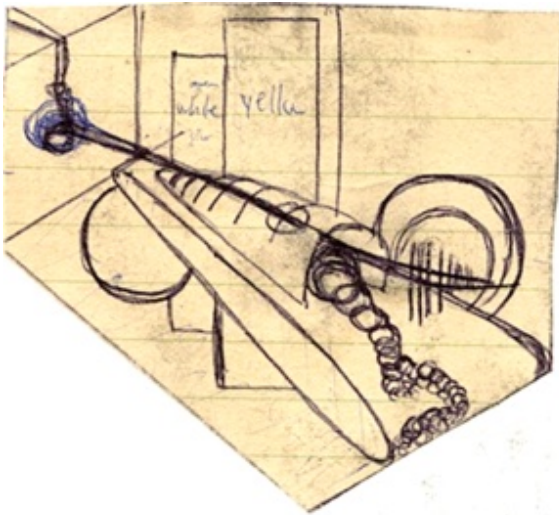
<https://knesbitt.art/time-songs/>

The music for this song was originally done in the 1970s, and then redone in 2004 to update it for use in my first painting exhibition. By 2004,



I had a good idea that this song and picture were simply about creativity. It talks about Ideas being born and the creative decisions made as the idea emerges. Like all ideas in comes with a complex context or framing that shapes the idea.

The wave of time described in the song I then interpret as the oscillations in the way creative ideas emerge. As an artist I make observations (paint or write a song). If you like, this collapses my idea wave, that is emerging from the different layers of my subconscious at a moment in time.



Sketch (1977)



### **Ride On Wave of Magic**

Been hidden forever in a shadow  
 What lies inside that tunnel?  
 See it moving with the motion  
 Of water through a funnel

Lying aimless in a red sun  
 How grows that strange new flower?  
 Standing still inside the gale  
 Planted in the tower

Ride on wave of magic  
 Ride on wave of time  
 To close your eyes is tragic  
 To close your eyes is blind  
 You ride on a wave of magic  
 You ride on a wave of time  
 You ride on a wave of magic  
 You ride on a wave of time

Flying arrows which lead away or in  
 What lies in each direction?  
 Some that point to danger  
 Some leading to protection

Your eye must find the true course  
 What lies in each new plane?  
 Following all the visions  
 Meet like corners on a frame

### **Some of The Parts #2, #3 (2020)**

I should talk a bit about the odd shape of my pictures, as I certainly seem to have created some difficult framing problems for myself.

The first two pictures, "*Eye of The Observer*" and "*Ride On Wave Of Magic*" are irregular geometric shapes made up of straight lines. These two pieces of "*Some of The Parts*" combine a curved edge with straight lines, making an almost, but not quite, square frame.

When people look at my shaped pictures they are often caught unawares because they expect paintings to be rectangles. They may be further surprised because this bias they bring to the painting is not necessarily one they realise they have. This simple example shows the complex, subconscious context that an observer may bring when they look at a painting in a gallery.



Some Of the Parts #3



Some Of the Parts #2

The idea that paintings are rectangles is probably a learned pattern. It may be a quite subliminal framing that observers are unaware of. Hopefully, when they see a picture with an odd shape, they might reflect on this simple misconception. Even further, an observer might consider how their own mental context impacts on many things they think. To see things differently and perhaps even think in new ways seems to me to be one of the useful functions of art.

Of course, the artist is not immune to their own biases, and they also bring their own context to the creation of the picture. I like to say, "There is no such thing as a blank canvas." I bring my own context, my own framing, my personal preferences, experience and even logic to the act of creation. It is

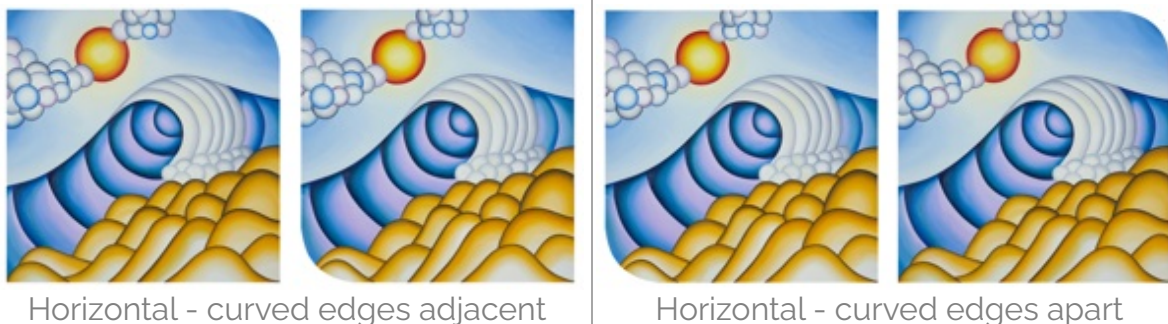
difficult to know what the boundary of my context is. This is my own inner framing problem, quite apart from the real carpentry problems of odd-shaped pictures.

Of course, it is not just my own ideas that create the frame for a picture, but also the ideas of the current world, and culture in which I create. As I observe the unusual shape of the picture and how it reacts with the white space around the picture it reminds me that all our ideas have a complex context. A context that is difficult to model or define.

I like to think of context in a hierarchal way, breaking it into basic layered parts. So, the overall context is one simple context enclosing another simple context enclosing yet another simple context. Each layer of context may be true or false. This recursive model highlights the difficulty of interpreting context. I find even three or four layers of a recursive process is extremely hard to resolve. You might say, the whole of the context is different to the sum of the layers.

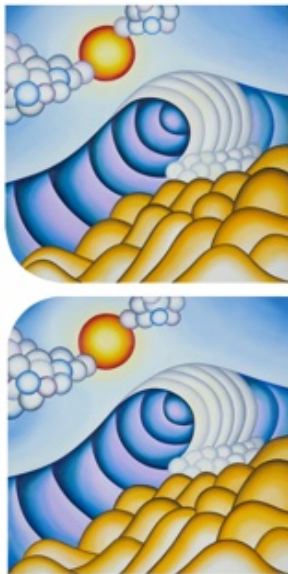
My odd-shaped canvases are good reminders of these conceptual problems in delineating context. Visually, the shape of the canvas also impacts on the way the forms in the picture will be seen. An observer's eye can be drawn along the edge of the canvas and into the picture itself. You may notice that the picture with the curved, top-right corner accentuates the curves in the white, foam part of the wave. By contrast, the picture with the curved, bottom-left corner reinforces the curves that make up the left-hand side of the wave. These two parts show the same image but are presented with a slightly different context. So, you will tend to look at them differently. You may even have a favourite one.

The two parts can be hung together in four ways. When positioned horizontally the curved sides can be adjacent or the curved sides can be placed in opposition. Lately, I prefer the curved sides adjacent as it creates a flow of negative space between the two pictures and they seem more disjoint, as the space pushes them apart. When the parts are arranged with curved corners on opposite sides it seems to bring the two pictures together. The flow of the outside wall space runs around the two works and pushes the two parts together.

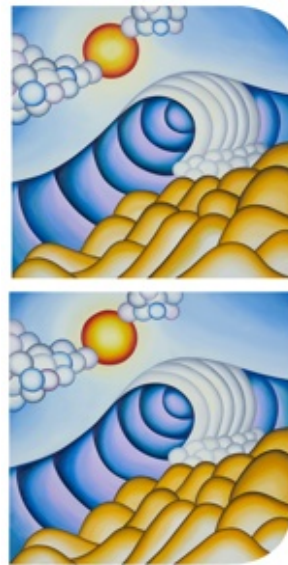


The two vertical arrangements create two other ways to view the picture. Further possible contexts. In all arrangements, the two parts together creates a different, unexpected level of order that is not obvious when you simply look at the two separate parts. So the sum of the parts is different to the whole.

Yes, I apologise, the name of the painting is quite a bad Gestalt pun. I like puns because they provide a simple example of cognitive ambiguity that can only be resolved by observing a word in context. You may notice that the 'See' exhibition contains mostly pictures of the 'sea'.



Vertical - curved edges adjacent



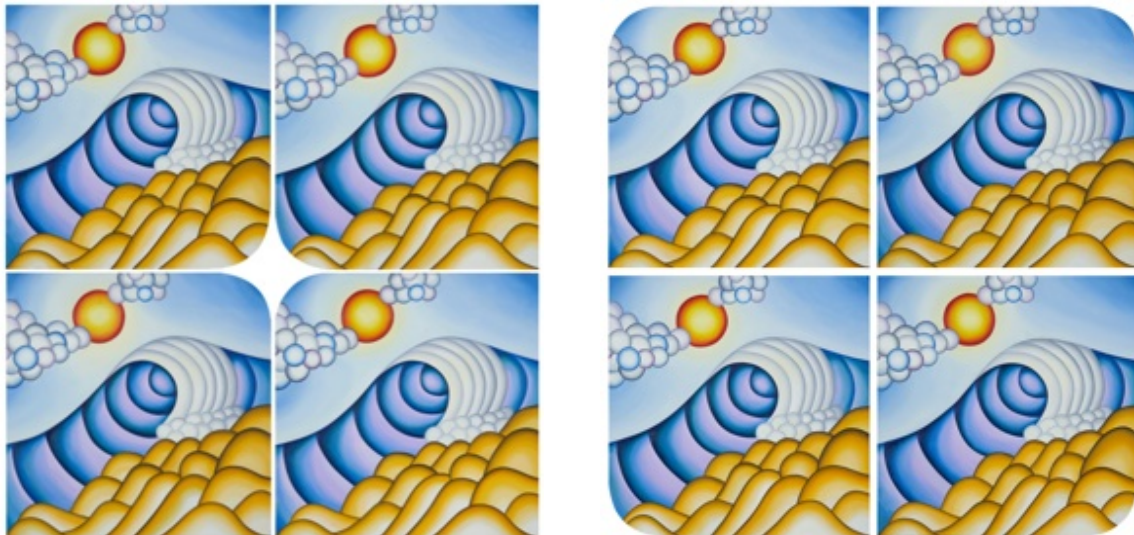
Vertical - curved edges apart

Like some of the other works in this exhibition these two prints work well as a pair. One of my biases is that I really like to think of everything as having two parts. Despite this, the original painting for "Some Of The Parts" is actually made up of four (2 x 2) parts. Each of these four original parts show the same image with a different corner missing. Yes, each part has a slightly different context.

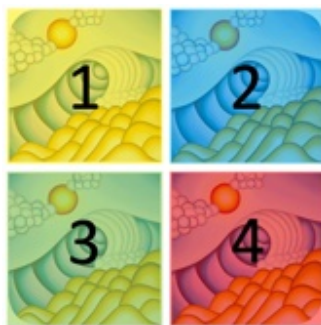
When you arrange these four parts together with the missing corners together, the "hole" in the centre is an astroid, a hypercycloid with four cusps. When you arrange the four parts with the curved corners on the outside, the "whole" is a square with rounded edges. Both the astroid and the rounded-square shapes are described by the same super-ellipse equation.

Super-ellipses are a family of shapes that fall between curved and straight-edged objects. A circle and a square can both be described by the same super-ellipse equation. Another of my biases is that the straight line and curved line seem to underlie the abstract forms I create in my pictures. Like a yin-yang of opposites, or a complementary pair,

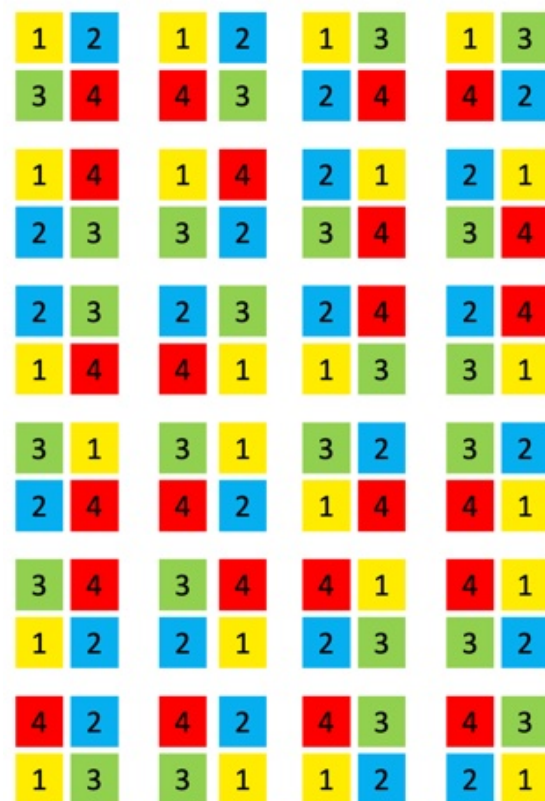
Personally, I believe that some level of duality, a system made of complementary opposite states generates an internal ambiguity. This unresolvable mental ambiguity is what drives my own creative impulses. This ambiguity may be at many different scales. For example, it might be at a perceptual or cognitive level, it might be at a logical or emotional level, or even between opposite emotions such as feeling happy or sad.



On the left the pictures are arranged with the astroid in the centre. On the right, they are arranged so the boundary forms a rounded square. Both these shapes, the hole and the whole, are described by the same super-ellipse equation.



There are of course quite a few other ways to put the four original parts of this picture together. If you arrange them in a 2 x 2 grid there are 24 permutations. Each different 'whole' provides a slightly different context for the parts. This reminds me how complex even a few simple assembled parts can become. The whole quickly becomes much more than the sum of the parts.



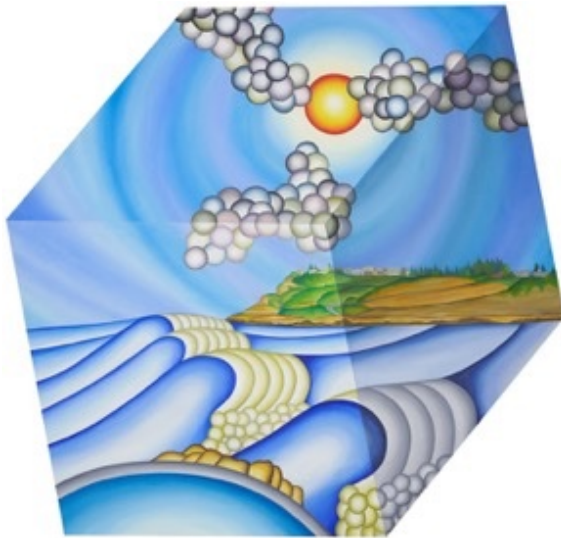


The four original parts arranged in 24 slightly different contexts

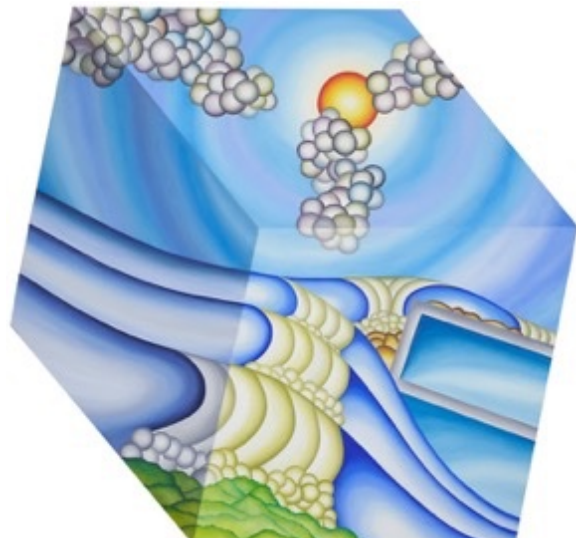
**Minecraft #4 – Pool (2018)****Minecraft #6 - Baths (2018)**

I like to think of my insights as occupying regions of some internal, idea space. Assuming a capacity to investigate and reshape my internal cognitive landscape, I might then explore this conceptual space in similar ways to more physical environments. Creating pictures could then be seen as a rather random way to navigate the space of ideas.

By contrast, scientific approaches tend to prefer a navigation that is well-ordered and structured, venturing into new knowledge spaces incrementally. Usually, new ideas can be integrating into existing idea frameworks, pushing back the scientific frontiers or adding new landmarks into a familiar landscape.



Minecraft #4 - Pool



Minecraft #6 - Baths

A problem with art is that, if you find an interesting pattern, it can be quite difficult to then reframe it back within the existing field of knowledge. An artist may be covering new ground or simply seeing the same old ideas from a different perspective. For me, I like to try and reposition ideas into a more mainstream scientific landscape. This can create quite a framing problem itself. The benefit of navigating scientific spaces is that ideas are framed so they can be disproved with appropriate evidence.

Art involves a lot of self-reflection, so artistic ideas tend to be quite subjective. Subjective data is problematic for me because it usually exists in an undefined context. By contrast, scientific ideas tend to be grounded in a quite precisely defined context. Even so, I tend to think of different levels of scientific evidence. My gold standard would be mathematics, followed by experimental approaches supported by statistics. These are the two traditional ways to provide evidence. Perhaps, computer technology has

also added simulation as another useful way to support the validity of an idea.

My preference for scientific framing may seem odd for an artist. Art as I see it is quite opposite to mathematics. Art provides an illogical, even erratic, ungrounded view. However, ideally art provides a unique view. Mathematicians can follow a well-defined logical process to arrive at the same answer each time. For an artist the process is uncertain, the question unsure and the answer surprising.

Given the difficulty of validating artistic ideas it seems fair to ask why do artists continue, or need to, make art. Why do artists feel a need to express their ideas? Why do I make art? What drives me? What is the problem I'm trying to solve?

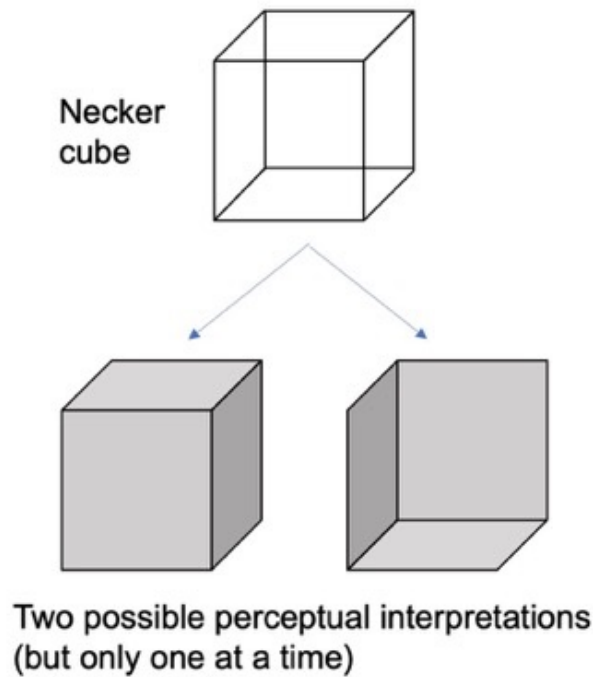
My best guess is that my art seems to come from hidden creative forces, driven by waves that flicker between two opposite and incompatible viewpoints. I would really like to have a single viewpoint and merge my two opposite views. But unfortunately, they cannot exist together. There is no intersection of the discrete opposites. No middle ground. Instead, I find myself always alternating, flicking between two opposite states. My mind is full of waves trying to resolve these two distinct frames of reference. Subconsciously, trying to create a solution to some unresolvable ambiguity.

A simple example of this issue can be seen in one of the many ambiguous perceptual illusions, such as the "Necker cube". The Necker cube is an optical illusion; a bistable form, that tends to flicker between two quite different perceptual interpretations. So, when you look at this wireframe cube it can be interpreted in two distinct ways. However, try as you might, you can only see the cube in one orientation at a time. The wave of two possibilities always collapses to a single state when observed.

These two *Minecraft* pictures are part of my homage to the Necker cube. When I made these pictures, the cube like structure for each of these six works also reminded me of the blocks in the creative game of Minecraft (something my children love to play). I like to play too, so I playfully named this group of block-shaped paintings my *Minecraft* series.

However, there is a deeper reason for the name, too. For me the difference between art and craft is that in craft you know what you are doing, what you are making. In craft, you follow a well-understood, reproducible process, a set of steps designed to achieve a well-defined and expected goal. In art you are more randomly exploring an idea in a non-linear way. The result can be an unexpected accident, a surprise rather than a contrived outcome.

By 2016, when I started these pictures, I felt like my own creative process was becoming less mysterious, more consciously understood. Perhaps, my art was becoming more of a craft. I was making pictures that directly expressed a meaning that was previously hidden. So, perhaps my mind's art was slowly becoming my mind's craft.



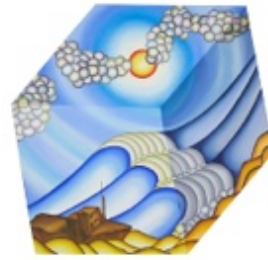
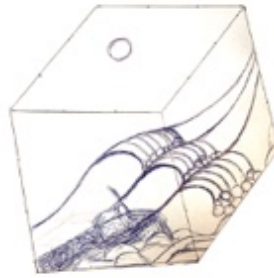
This provides some of the context behind these two pictures, *Mindcraft #4 – Pool* and *Mindcraft #6 – Baths*. There are six pictures in the *Mindcraft* series, each showing part of the Newcastle coastline where I grew up surfing. These pictures were exhibited in one of the *View3* exhibitions. In these *View3* exhibitions, I work with two other artists who I grew up surfing with. We each interpret familiar parts of the Newcastle coastline from our own, unique artistic perspective. If you know this coastline you should recognise the places in these pictures.

In these pictures there is a blending of the real with the imaginary. When perceiving the Necker cube, you cannot merge the two possible forms, rather your perceptions must alternate between the two opposite views. Likewise, in this series of work, I would like the viewer to flicker between two worlds. There is the real world of the six iconic Newcastle coastal locations and then my own, more imaginary internal world. My imaginary world seems to reflect these coastal locations in a very abstract way. Clouds are real world things, but in these pictures, they seem quite child-like and imaginary.

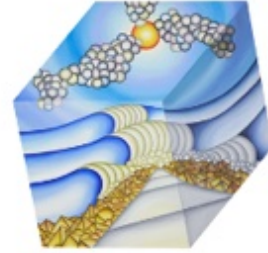
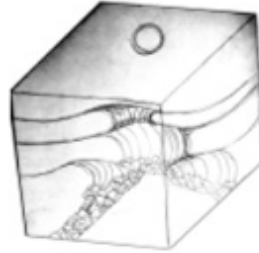
The waves in these pictures represent real-world waves but for me they also represent my own internal mental waves, flickering between opposites. There are other ambiguities presented in the work. There is also the contrast between the geometric straight lines of the cubes and the curved lines that make up the waves and other parts of the scene.

Furthermore, the pictures are flat two-dimensional painted objects but can also seem like three-dimensional sculptural works. This ambiguity is sometimes explained as being created by a conflict of perceptual depth cues. Alternatively, it might be explained as a conflict of contexts. In one context we interpret the depth cues as we do in the real world. An alternative context allows us to interpret the 3D depth cues as though we are looking at a 2D picture.

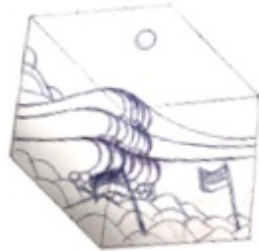
## Shipwreck (Stockton Beach)



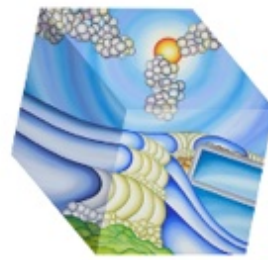
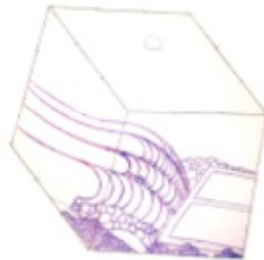
## Harbour (Newcastle Harbour)



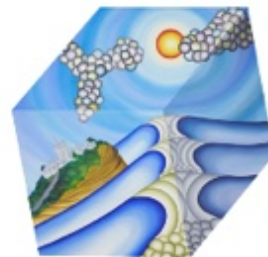
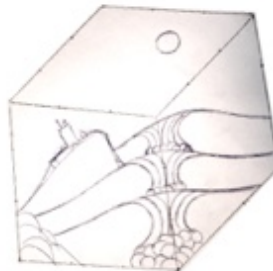
## Flags (Bar Beach)



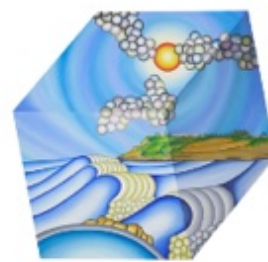
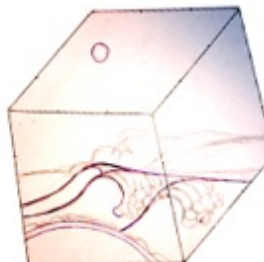
## Baths (Merewether Beach)



## Lighthouse (Nobbys Beach)



## Pool (World Pool Newcastle)



The 6 Newcastle locations used in the original *Mindcraft* series

**Arch (2011)**

*Arch* is structured around a single, rounded, brick arch. This arch provides a framing of four abstract waves. *Arch* is a print of the left-hand part of the original diptych.

By contrast, the diptych shows two arches, two framings, or two viewpoints, to what seems to be the same four waves. The Gestalt principle of continuation fuses the four waves seen through the two arches. However, there is no absolute certainty in the continuation as the two arches are separated by the painted brick wall and a distinct physical gap between the two canvases.

I interpret the two arches as representing two different viewpoints or two different framings. This is consistent with my preoccupation with duality. Duality is also represented in the visual metaphors used in the painting. For me, bricks represent discrete logical, linear, simple, man-made building blocks. While the waves represent a more continuous, emotional, natural and complex, non-linear system.

Interestingly the rounded arch is most frequently associated with engineering in the Roman empire. The rounded arch helps spread the forces of the wall above to the edges of the opening. In architecture, this structure allowed Roman builders to span greater openings than previous post and lintel structures.

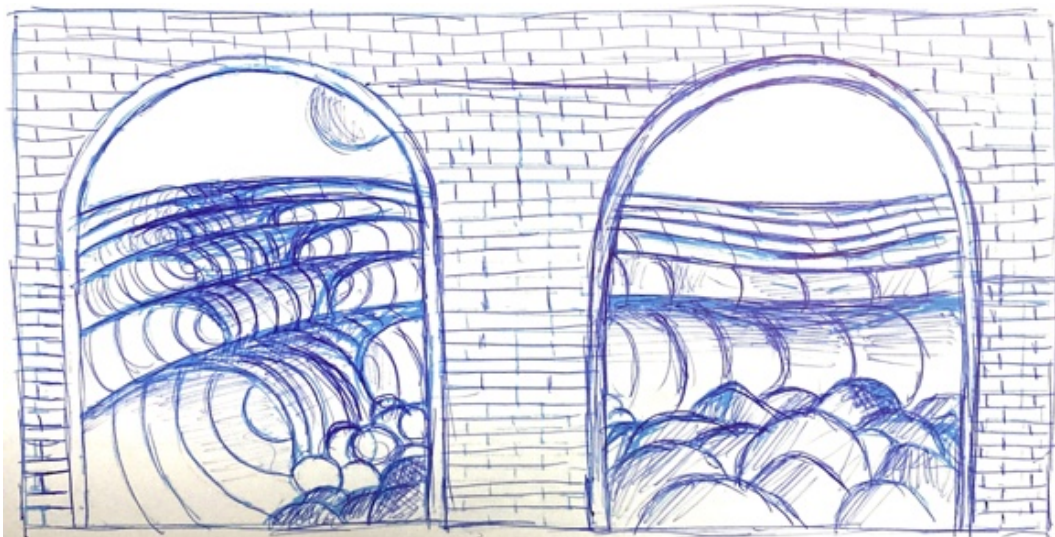
The rounded arch, and the post and lintel, are two solutions to the architectural problem of spanning an open space such as a doorway, window or even bridge. The reuse of an architectural solution to a recurring problem has been described as a 'pattern' that might be described in a pattern language. This concept of patterns is used in a similar way in software engineering to refer to a group of software objects that are configured to solve a recurring problem.

In a more, metaphorical way, you might think of duality as a logical mental pattern that provides structure. Ambiguity, at various scales, seems to be a common problem in perception and cognition. Duality is one pragmatic solution to the problem, as both possibilities of an ambiguity can be retained. This of course requires that the two incompatible parts are not active at the same time.

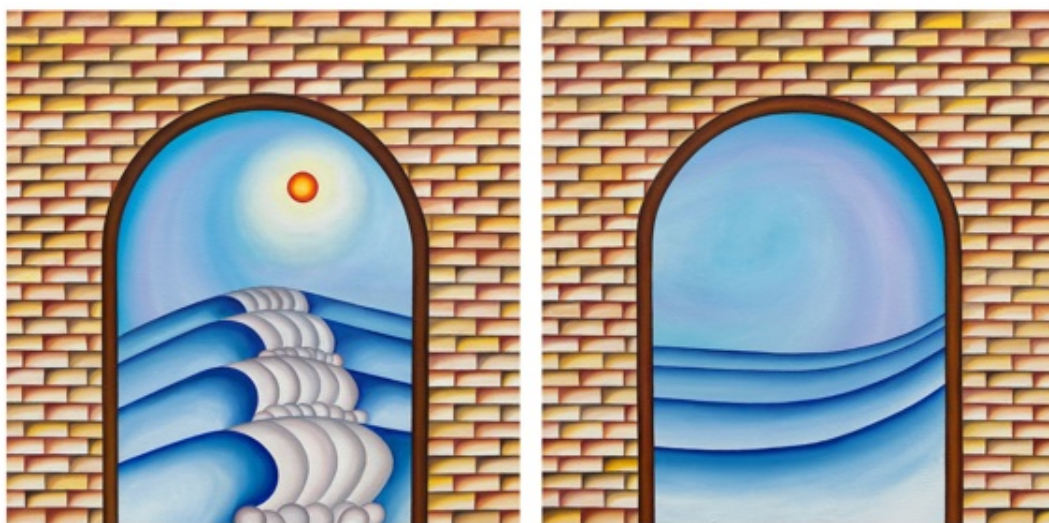
Another feature of the picture is that hierarchical, or recursive contexts, are represented. The arch represents a viewpoint, but this viewpoint is situated within the physical canvas, which provides a higher-level framing.

I often like to think about systems from two viewpoints, one inside and one outside the system. The logical (brick) and emotional (wave) elements exist externally and internally to the rounded arch. The internal waves can themselves represent a shift between two opposite states (high and low, happy and sad, fear and greed).

So, there are various representation of duality within the picture, but it also shows some contexts inside other contexts. Both these ideas, duality and recursive context, are mental patterns that seem to provide a logical solution to conceptual problems at different scales. This is analogous to the use of rounded arches as an architectural solution that can be reused at various scales.



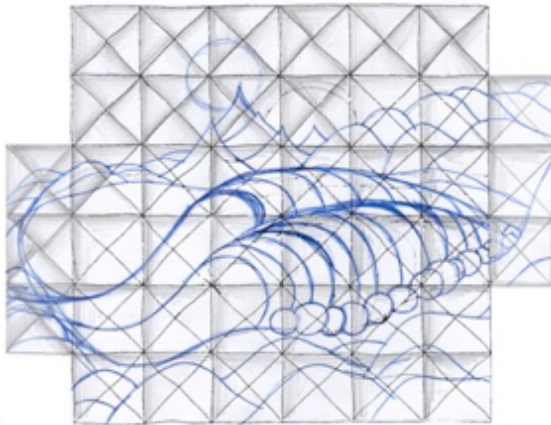
Original sketch for the painting



Original diptych showing the two arches framing the four waves

## **Fluid Dynamics (2010)**

Another duality that often appears in my pictures is the ambiguity between discrete and continuous space. The print of this painting is simply a square. However, the original painting has the much more complex, cross-like shape, shown in the sketch below.



Sketch (1994)



The conceptual framing for this picture is also complicated. During the early 1990s, I wrote FORTRAN code for mathematical modellers, porting simulations between computer platforms. Often the simulations involved fluid dynamics, which were based on finite element analysis. This in turn requires the definition of spatial grids over an enclosed space and so it was necessary to divide the continuous space into discrete blocks. There was always some consideration about how to define appropriate boundary conditions.

This painting has odd boundary conditions, and the continuous space is also divided into discrete cells. In general, defining the extent and state of the boundary of many complex non-linear systems can be difficult. These choices can also be critical to the outcomes of the modelling.

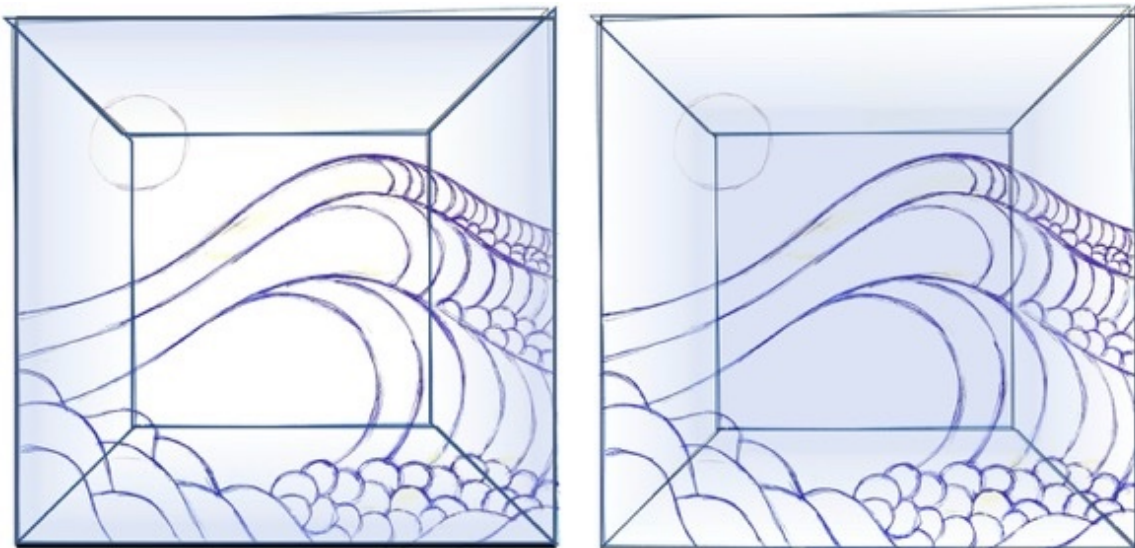
The definition of time, like space are often critical decisions in any system modelling process. In this picture there is some tension between the way space is represented. Is space continuous or discrete? Is time continuous or discrete?

Interestingly, many animal brains contain a type of neuron called a grid cell. A network of grid cells is used to help understand position in space by managing information about location, distance, and direction. This type of neuron is located in the medial temporal lobe, whose functions include navigation, time perception and memory. Grid cells have been shown to assist in both real-world navigation but also when moving about more internal, conceptual spaces.

### **Collapsing Wave (2024)**

*Collapsing Waves* is another diptych that shows identical wave forms framed within the same geometric structure. While the forms and structure within both parts are the same, the brightness of the internal and external parts of the two images has been inverted. So, one part has a brighter centre and darker edges, while the other part has a darker centre with brighter edges.

Brightness is a perceptual depth cue commonly used in painting as lighter areas tend to be perceived as nearer than darker areas. In these pictures the intention was to reverse the figure and ground relationships between the centre and edges. So, in one part the brighter central region would be interpreted as figure, while in the other part the duller central part would be interpreted as ground.



Sketch for Collapsing Wave



Collapsing Wave

Of course, brightness is only one of many depth cues and there are conflicting depth cues in the painting. These cues include texture gradient, linear perspective, atmospheric attenuation and occlusion. These additional cues may further confuse figure and ground interpretations in these pictures.

This diptych was intended to reflect the opposite tensions of figure-ground states. There are a number of simpler, ambiguous figures that provide figure and ground illusions. The faces and vase illusion is one. But the yin-yang symbol, when orientated horizontally with the darkest half at the bottom also creates a bistable figure-ground illusion. A wave of two perceptual possibilities.

During my youth, I spent a lot of time surfing. In fact, waves still fascinate me. I can watch them for hours, looking for patterns. They always seem to connect well with the creative energies in my head. When I paint waves, I reflect mostly about the waves of creative energies inside my head. Waves propagate a change from equilibrium of one or more quantities. In terms of my creativity, I like to interpret waves as a change in the equilibrium of two opposite, ambiguous states.

There are two common uses of the term "collapsing wave". The first use is for describing breaking ocean waves. A collapsing wave is a mix of softly spilling waves formed over a gradually sloping shoreline and more powerful plunging waves, such as barrels, that break when a wave encounters a sudden change in depth.

The other use of the term 'collapsing wave' is in relation to quantum mechanics. A wave function collapse occurs when a probability wave of possible states reduces to a single state. This has previously been considered something that occurs when the probability wave is observed or encounters some other interaction with the external world. At a quantum scale an object and its properties cannot be observed, rather it must be described by an evolving mathematical function referred to as Schrödinger's wave equation. This equation can be used to predict the various possible outcomes of measurements made on the object. The statistical likelihood of observing any one state in a single measurement.

Various interpretations of quantum mechanics provide theoretical explanations of how and why the probabilities of quantum mechanics collapse into the real world we observe. These interpretations include physical collapse models, where collapse of the probability wave into a specific physical state is the result of interaction with the larger, real world. Alternatively, the collapse might occur due to background perturbation, a contextual noise that provokes quantum collapse at different rates depending on the scale of an object. By contrast, it has been suggested that this notion of collapse is simply an illusion and that all possible outcomes branch into many real worlds.

Finding the definitive cause of for the collapse of the quantum wave function is unknown and the required technology to carry out experiments at such very small scales is difficult to develop. So, an agreed scientific and mathematical solution to the paradox between quantum and classical physical models is yet to be found.

Regardless of how the probabilities of quantum mechanics collapse into the real world we see, the models being developed suggest metaphors to me that can be related to creativity.

Over a long time, I've been studying the pictures I create and the recurring patterns in my thinking. The simplest pattern I find is ambiguity between two discrete and opposite states. This pattern can be as simple as a conflict between straight lines and curves lines. It might be a fight between emotion and logic. A struggle between feeling happy or being sad. Perhaps a perceptual argument between figure and ground. A disagreement between 3D and 2D space. A wrestle between discrete and continuous space or even a struggle between real and imaginary things.

Overtime, I have come to see everything as a conflict between two opposite viewpoints. There seems to be a lot of ambiguity at different layers of what I see. All these internal mental dynamics might be described as a probability wave between two opposite states. My pictures might be considered as collapse of these waves. However, my head always returns to a wave between two opposite states, and so, the ambiguity remains.

Ambiguity is my problem and I think this is why I create. Creativity could simply be a way to solve such difficult problems. Indeed, seeing things differently to solve problems could be a useful evolutionary tool. Perhaps, each picture I make is just a collapsing of some wave of ambiguity. An attempt to find a solution to the problem. To find a stable state. Of course, after the collapse, the wave begins again. So, I best go and look again. See what I see and create what I see. Ride the wave.



Collapsing Wave – at an early stage of painting