

- V. Colour can only be perceived through the prism of collaboration.
- a. As it is seen only relatively, colour necessitates a combined effort between at least two comparative entities, be they cultural perspectives, individual persons, eyes themselves or the rods and cones within.
 - b. How much more easily the leave-taker is loved! For the flame burns more purely for those vanishing in the distance, fueled by the fleeting scrap of material waving from the ship or railway window. Separation penetrates the disappearing person like a pigment and steepens him in gentle radiance.ⁱⁱⁱ
- VI. Sunlight has a tendency to bleach the dead and to colour the living.
- a. There was a ruthless emperor who was buried alongside an army's worth of weapons and armor.
 - b. He was buried by a comparably brutal and corrupt successor.
 - c. Amongst the majority of the population, poverty was widespread and basic provisions were extremely rare.
 - d. An uprising grew from within the general population.
 - e. They liberated the weapons and armor from the dead emperor's tomb.
 - f. And overthrew the state.
- VII. Colourful stories reflect positions of infallible eternal truth: fiction cannot be questioned in its validity but scientific truths can be disproven by their very definition as proofs.
- VIII. The black and white photograph possesses a perceived legitimacy generated through a cultural-technological development that evokes the nature of the bleached dead, the sanitized final word of reality.
- IX. Whiteness has been equated with sanitation while the progression of chromophobic obsessions in the West has followed a strange technological path.
- a. It was originally the fascination with colour and light that inspired the development of the telescope.
 - b. Through obvious inversion, the telescope allowed the invention of the microscope.
 - c. This led to the immediate and first hyperawareness of the vast miniature new world of germs and bacteria.
 - d. The cultural shock from this new reality corresponded with safe practices of sanitation.
 - e. But also the abolishment of colour in the name of cleanliness.
- X. The fear of the rainbow is demonstrated by the relegation of overt colour to its universal utility within the aesthetics of counter-cultures and social movements.
- XI. In Christian mythology, the rainbow is a symbol of God's promise to humanity; it was a promise to never again commit complete genocide of the scale of the Great Floods.
- XII. Roger Bacon, one of the first people to scientifically demonstrate the colour spectrum within sunlight, did so by inviting people to watch him spit into a ray of light.

- XIII. To choose a colour in the name of invisibility is to wear a cloak constructed of the very fabric of the fiery pool.
- a. The chameleon, through its unique ability to camouflage itself, has paradoxically become the most *visible* icon for colour within the natural world.
 - b. For those who practice Black Bloc tactics, black costumes allow disappearance into obscurity and anonymity. But, like the chameleon, the embodiment of a highly particular colour-oriented strategy produces a commonly othered cultural identification in the realm of complete visibility. The subtraction of light is as visible as its addition: cloaked in darkness, night attains absolute visibility.
 - c. The global tourist, like the colonist, imposes a colour set on an othered site while negotiating comfort through the act of camouflage. The tropical vacationer will wear a uniform design pattern of palm trees, much like those under which they seek shade.
- XIV. It is necessary to compare the colour bar and colour wheel. The colour bar represents a set of points along a non-hierarchical spectrum and its form suggests an infinite extensionality. A colour wheel controls its contents within a closed loop as it displays colours in terms of importance, influence and construction. The colour wheel is an essentializing system of restraint towards the utility and manipulation of colour within design.
- a. The fallacy of choice and its rendering of possibilities as inabilities are simultaneously exemplified and reconciled in the closed infinite system of the colour wheel. The limitations allow a perimeter based freedom to append the world with manipulative decorations.
 - b. The realities of colour which exist outside the colour wheel, starting with ultraviolets and infrareds, are excluded by the circle's form and instrumental function, but are foreshadowed by the linear structure of the colour bar.
 - c. Unfortunately, it is the structure of the colour bar/swatch that allows its role as a quintessential reference guide, an ultimate commercial perversion of infinity.
- XV. To design, or even to critically redesign the mechanisms of capital is to condescend to the viewer as possessing less than human potential.
- a. Art is the framing, distribution and redistribution of infinite potentials, not merely the framing and redistribution of the mechanics of oppression. The latter is by definition a fundamental component of analysis, but to take aesthetic mechanisms as starting points within analytical art is to be lost in a nihilistic sea of solitary aesthetic titillation and a deferred political subjectivity.
 - b. But the raw exposure of the paradox between colour as noun and colour as adjective can produce a tension which explodes the surface of the eternal present.
 - c. To be seduced by the re-employment of the aesthetic instruments of capital is to experience only a dimensionality denied by surface. This surface, like a two dimensional plane, reaches only to the eternal present in all directions. It should be superseded by a space in possession of no temporal facades.
- XVI. For marketing appeal within the domination of the poor, many refer to oppressed neighbourhoods as "colourful".

- XVII. To employ colour as a manipulative device is to define an object by mere function.
- a. The etymology of the word colour includes the verbs to conceal, to hide, to save, but also the nouns cellar, safe and storeroom.
 - b. The verbs refer to function by emphasizing superposition as a seemingly practical normality.
 - c. The nouns hint that this function is only a cellar wall.
- XVIII. The colour industry takes as input colour-as-noun and outputs colour-as-adjective.
- XIX. The obsession with a division between nature and culture began with synthetic colour sources and the mass production of artificial dyes.
- XX. Although colour justifies the existence of paint, both colour and paint experience a transfer of objecthood within an assumed narrative of practical alienation.
- XXI. Many describe the first moment of the Enlightenment as Newton's attempt to divide the colour red, upon which he discovered red would only yield more red.
- a. Light, which had previously been thought to only represent an impossible chromatic infinity, ceased to be regarded as a mystically impenetrable surface, but a body of knowledge to be broken down and understood, component by component. Colour was the final frontier of pre-enlightenment thought.
 - b. To sidestep colour-as-cover is to engage in an indescribable transformative potential.
- XXII. It was thought that all light and colour originated in the eyes themselves.
- a. There was a scholar who was imprisoned for being insane.
 - b. The cell window let in a single beam of light which was reflected onto the prison wall by a fiery pool.
- XXIII. If one did not produce a tree in the forest or if one did not produce the pre-existing history of a continent, then it did not exist and thus may fall only upon the arrival of production.
- XXIV. The prioritization of manipulation and control has also been extended to colours outside the visible spectrum.
- a. Black light is used to reveal the authenticity of currency.
 - b. Ultraviolet light is visible to many insects and is commonly used in bug zappers. However, these devices are known to attract only particular species. The light exterior to the rainbow is used to commit an act which tends towards the exterior of a previously envisioned promise.
 - c. Situated in a shadow just below the faintest red, infrared is used to illuminate the darkness it seems to embody. The mechanism of using the unseen to see is a common but brutally militaristic reality that reflects the illogic of capital.

- XXV. To use colour as a manipulative device is to impose a set of limitations upon colour. Under current conditions, these limitations reflect onto those whom colour manipulates.
- a. This may or may not produce a convergence between the manipulative device and that which it manipulates.
 - b. The unfortunate intersection between the oppressed and the instruments of oppression can be counteracted by exploding the instruments of oppression into singular entities in and of themselves.
 - c. Just below infrared is microwave background radiation that, for many scientists, confirms a point of origin of the known universe.

XXVI. Just below difference, there is a maximally infinite minimal difference.

- a. It liberates the perception of a colour from one moment to the next.

XXVII. I will never know how you see red and you will never know how I see it.
But this separation of consciousness
is recognized only after a failure of communication, and our first movement is
to believe in an undivided being between us^{iv}

ⁱ Majozo, Estella Conwill. "To Search for the Good and Make it Matter." *Mapping the Terrain: New Genre Public Art*. Ed. Suzanne Lacy. (Seattle: Bay Press, 1994), 88.

ⁱⁱ Bahram Norouzi and Andrew Witt, "On the political concept of love (near cinema)," Good Fortune Fortnightly (blog), 2009, <http://nathancr.wordpress.com/2009/04/13/lovethezes>.

ⁱⁱⁱ Walter Benjamin, "One Way Street," *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz (Berlin: Schocken, 1984), 86.

^{iv} Anne Carson, *Autobiography of Red* (Toronto: Random House of Canada, 1999), 105.

Image: Kristina Lee Podesva, *Diagram For a New Distribution*, 2010.