

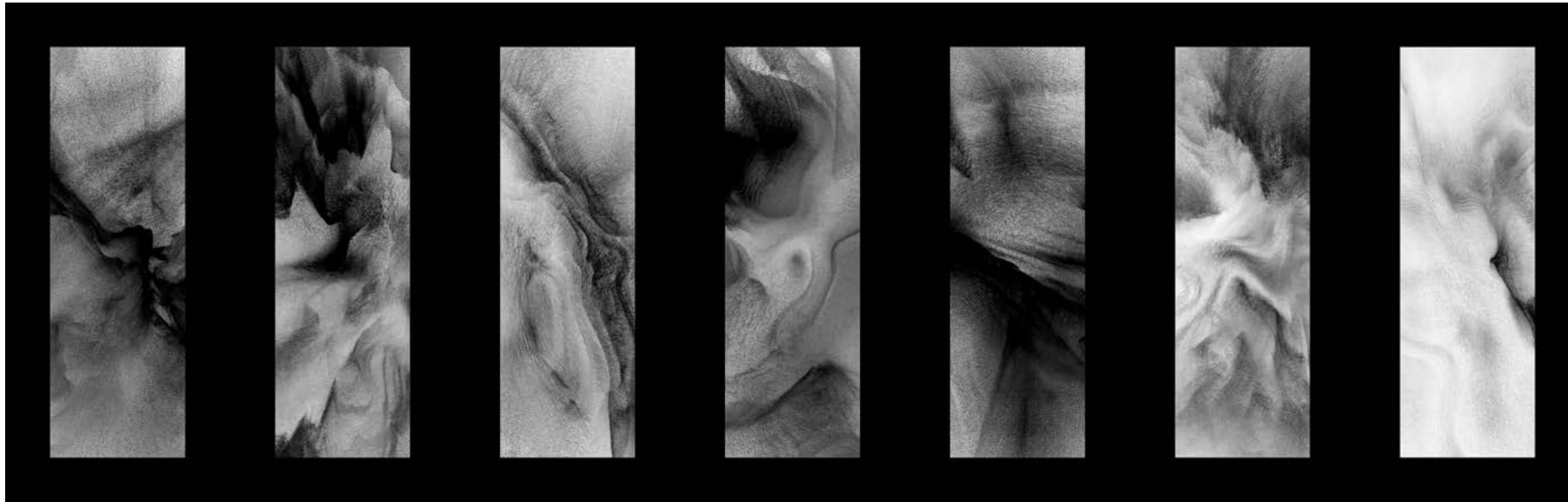
<https://www.connorysmatla.art/>

following work is arranged in no chronological order.

an ancient romantic poem is transformed into a shared virtual dream, imagined by humans and machines

project:

O  
D  
E

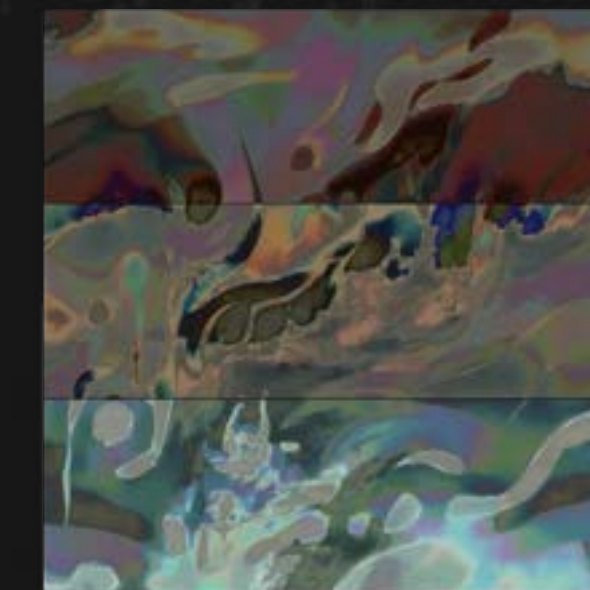
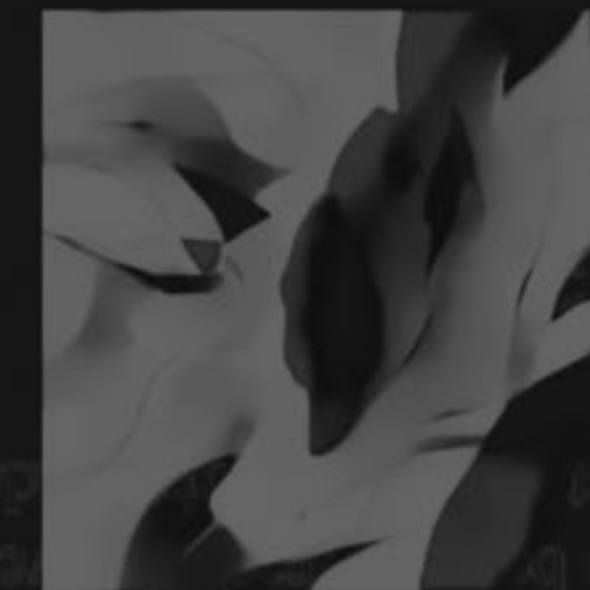
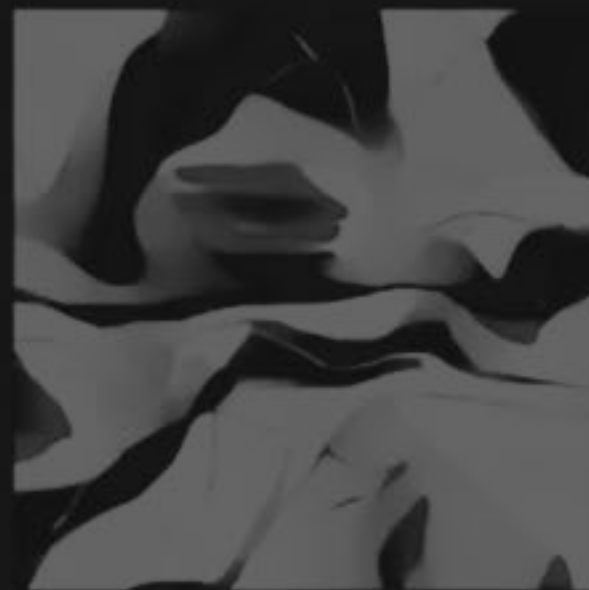


洛神賦

2022 ~  
Artificial Intelligence, Prompt Engineering, Generative Frameworks, Data Conversion  
GAN (Generative Adversarial Network) + CLIP (Contrastive Language-Image Pre-training)  
XR: AR (Augmented Reality) + (Virtual Reality)...

With the heartfelt emotions of our flesh and blood,  
We pursue with our body and spirit,  
The unreal beauty alluring us deep in,  
  
We fight and we dream,  
seeking beyond the bounds of the physical body and the reality that perceptible body constructs.  
  
It seems, with our finite life, we are giving to infinite dreams...





Restless and sleepless nights, covered in frosting ice until the rising sun.  
 I ordered my horse carriage to be brought to the door.  
 When I held the halter and just about to whip,  
 I suddenly find myself lingering and unable to leave.

夜耿耿而不寐，沾繁霜而至。  
 命仆夫而就驾，吾将归乎。  
 揽辔徘徊以抗策，怅盘桓而不能去。

0: (Restless and sleepless nights, covered in frosting ice until the rising sun.  
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 When I held the halter and just about to whip,  
 I suddenly find myself lingering and unable to leave.)  
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 I ordered my horse carriage to be brought to the door.  
 When I held the halter and just about to whip,  
 I suddenly find myself lingering and unable to leave.)



The original text of the poem "Ode to the Goddess of Luo River" written by Cao Zhi is deconstructed and transcribed into language perceivable to the machine. Through GAN (Generative Adversarial Network) and CLIP (Contrastive Language-Image Pre-training Network), the machine hallucinates this ancient romance, of a dreamy encounter between a disparate match destined to part ways...

```
{
  "text_prompts": {
    "50": {
      "text": "Dim as the moon mantled in filmy clouds. Abstract, Expressionism"
    },
    "100": {
      "text": "She lamented for the solitude of her A hair; how she pined its loneliness: I Her robes floated by Restless as snow whirled by the driving wind. Abstract, Expressionism"
    }
  },
  "image_prompts": {
    "text": "The wind: O | Abstract"
  },
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  "tv_scale": 0,
  "range_scale": 150,
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  "RN50": true,
  "RN50x4": false,
  "RN50x16": false,
  "RN50x64": false,
  "cut_overview": "[12]+400+[4]",
  "cut_innercut": "[4]+400+[12]",
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  "cut_icgray_p": "[0.2]+400+[12]",
  "key_frames": true,
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  "zoom": "0: (1.0), 50: (1.02), 100: (1.0)",
  "translation_x": "40: (0), 50: (20), 100: (0)",
  "translation_y": "0: (0), 20: (-12), 50: (0)",
  "video_init_path": "",
  "extract_nth_frame": 2
}
```



髮鬋兮若輕雲之蔽月  
飄飄兮若流風之迴雪

貳

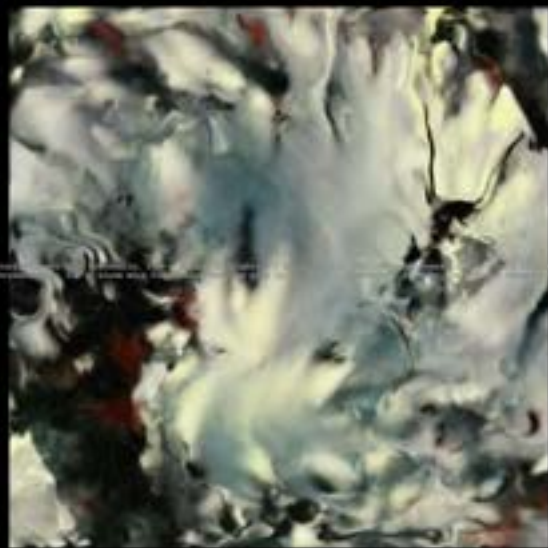




14 10 2017



14 10 2017



The output imageries are then processed in a custom generative system, where 2D pixels are transformed and remapped as clouds of point data in 3D space. Where layers of abstracted points morph in a perpetual self-feedback loop, where ephemeral forms reveal and soon shatter into particles or completely obscure into a latent void of pure color. Men and God, Body and Spirit, Senses and Imagination, Reality and Virtuality.



動朱脣以徐言  
陳交接之大綱  
恨人神之道殊兮  
怨盛年之莫當

0: (The goddess slowly spoke about the customs of our connection: 0 | Abstract: 0), 50: (The goddess slowly spoke about the customs of our connection: 1 | Resentment, for humans and gods are destined with different paths: 0 | Abstract: 1), 100: (The goddess slowly spoke about the customs of our connection: 0 | Resentment, for humans and gods are destined with different paths: 1 | Somber, for we could never be, even when we're young and free: 0 | Abstract: 1), 200: (Resentment, for humans and gods are destined with different paths: 0 | Somber, for we could never be, even when we're young and free: 1 | Abstract: 1)





Though fated and filled with contradictions and disparity.  
Whose destinies are deeply rooted, interconnected, and may never disentangle.  
Inside the sealed box, is both complete chaos and absolute harmony.





# XR

Reality Virtuality Continuum

ODE Augmented Reality View  
part of the the 59th La Biennale di Venezia Eventi Collaterali: The Road of Faith, 2022



Mixed-reality technology is used to set the stage for this contemporary ritual, between human users and the metaphysical virtual being. Responding to one another, together to compose a unique duet. These temporary experiences would ultimately form a collective dialogue with our physical perceptions and all the realities we see through virtual means, what each of us can imagine beyond.







Project: ODE Virtual Reality and Physical Projection, 2022



(Gaze far off from a distance, She sparkles like the sun rising from morning mists; 0 | Press closer to examine, She blazes like a lotus topping the clear waves; 1), 100: (Gaze far off from a distance, She sparkles like the sun rising from morning mists; 0 | Press closer to examine, She blazes like a lotus topping the clear waves; 1 | Abstract: 1)

鬋鬢兮若輕雲之蔽月

飄飄兮若流風之迴雪

Frames: 100

Angle:

0: (0), 100: (3)

Zoom:

0: (1.0), 30: (0.9), 100: (1.03)

X:

0: (0)

Y:

0: (9), 100: (3)

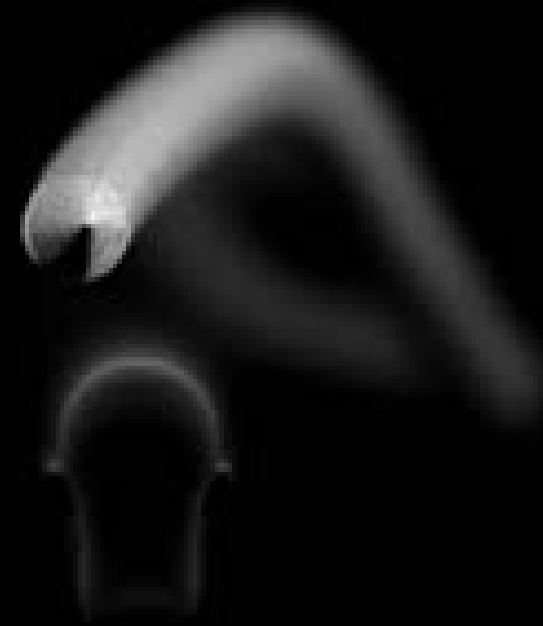
Iterations:

0: (10), 100: (30)

This is a growing project that delves into our connections with machine and virtuality. Interweaved by an accumulation of metamorphic iterations, involving the living minds and perspectives of young human artists and researchers, in creative conversation and perhaps conflation with artificial beings and digital environments. A continuous exploration into our relationship with the present physical reality and potential realities artificially fabricated.

by Connor YS Matla & Jie Guan, since 2021





A generative Ambisonic system that converts input audio matrix into audio motion, for sound to generate its own dance and 3D movements that flows through the space of our auditory perception.



# SONUS

2020 ~  
Generative Ambisonics System, Spatial Audio, Audio Visualizer



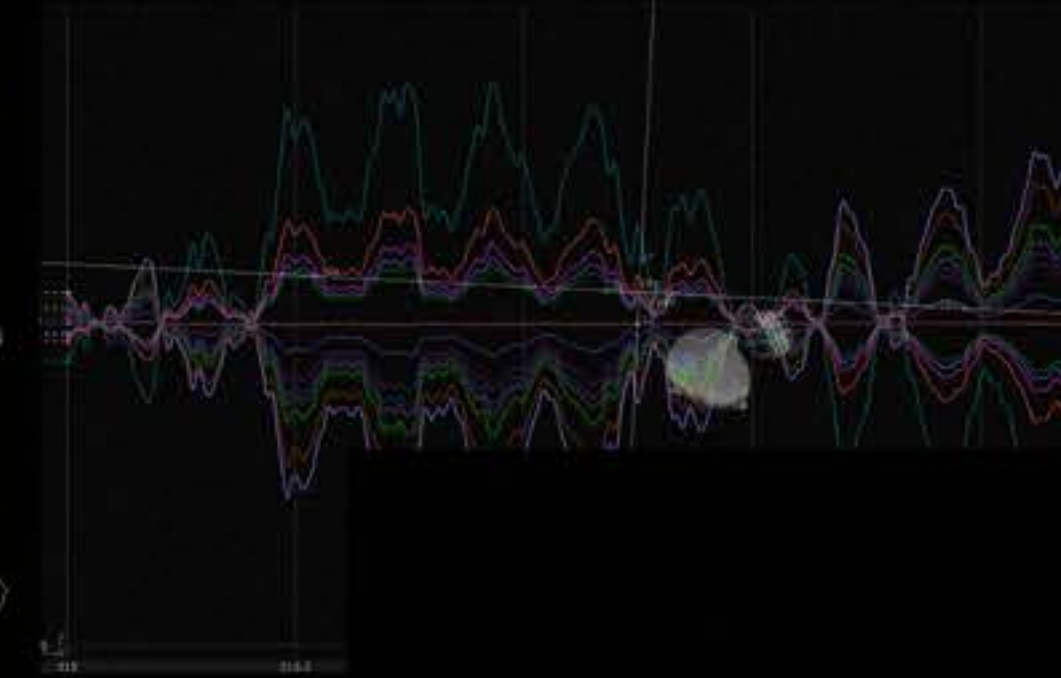
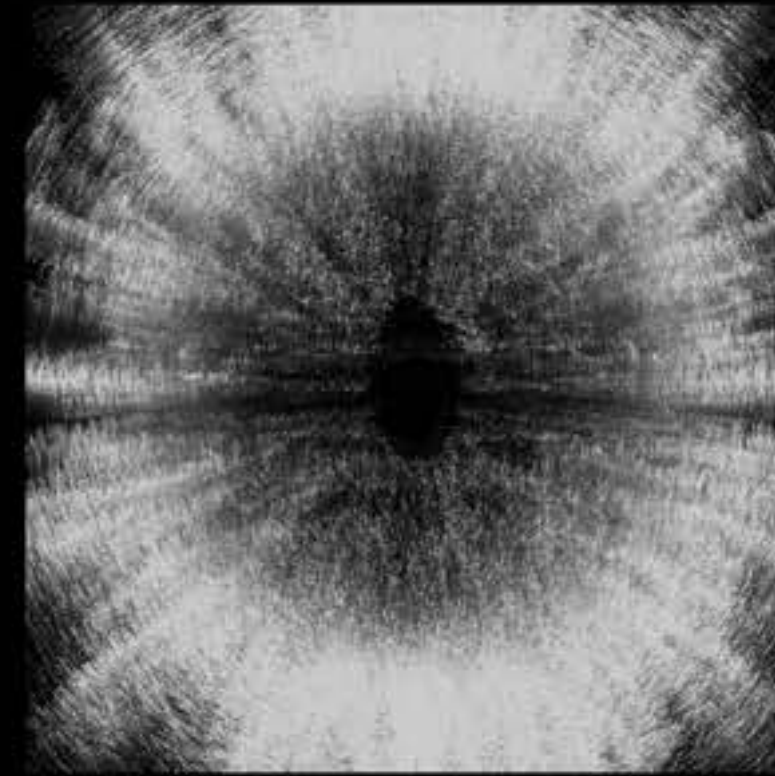
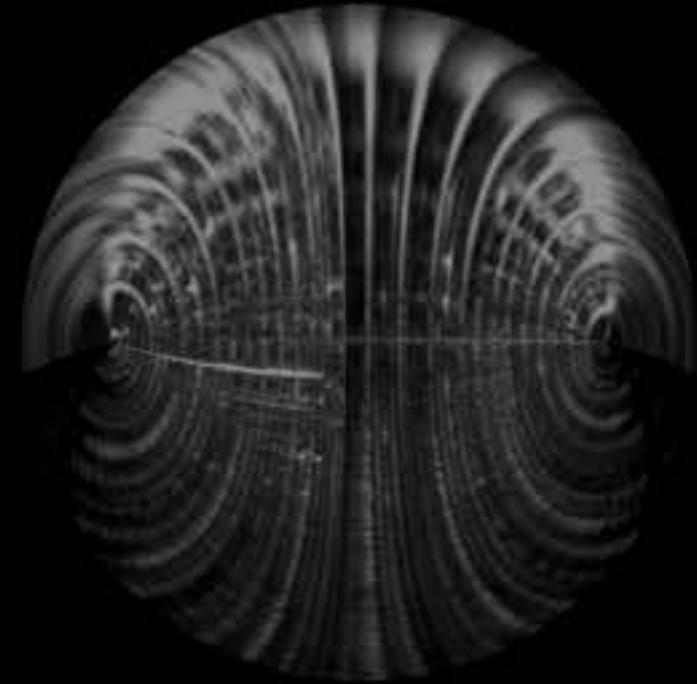


CONNOR YS MATLA

2021  
performance and audiovisual with Mingqian Li  
custom spatial audio system



The input audio is first analyzed and processed in real-time extracting different frequency spectrums of different audio range, and are assigned as various triggers to actuate and animate the audio source in 3D space the motion data are then linked with the audio and outputs as spatial audio in the format of Ambisonics (total of 16 channels)



the auditory experience is also transformed into various forms of real-time audio visualizations for further comprehension from 2D sound-waves to 3D spectrograms, and a visualizer rendering the movements of the sound as it flows around the listener's auditory space





# Latent Lanting

est. 2020  
Machine Learning, Projection Mapping,



蘭亭續

Training a generative adversarial network (GAN) model thousands of image data derived from various acclaimed impressions of Wang Xizhi's "Lantingji Xu", the machine generates its own dynamic recreation and interpolated impressions of a latent "Lanting".





Training DATA

AI

To trace in a boundless way, the long lost original. Through processing large quantities of segmented characters collected from existing copies and replicas, as each individual character from "Lanting Xu" are thoroughly apprehended and adapted by the machine model.



323 image links found.

Images saved.





The GAN consists two adversarial networks, learning simultaneously in correlation with one another through alternating gradient descent and minimax algorithms. Where the generator  $G(x)$  tries to trick the discriminator  $D(x)$  with generated results similar to the original data. While the discriminator, on the contrary, tries not to be tricked by identifying fake from real.



2021  
outdoor installation view  
ink of light projected on rock

The Lanting Xu ("Preface of the Orchid Pavilion") is one of the most prominent work of Chinese calligraphy, composed by Wang Xizhi in 535 CE. With exquisite writing and profound philosophical thinking underpinning the script, it is acclaimed as the best running calligraphy and a renowned piece of Chinese literature.



What is real, what is fake? What is lost, what is found? AI attempts to uncover, through its open and intuitive recreations, the latent strokes of the prominent lost calligraphy...

后之揽者  
亦将有感于斯文

|

《兰亭集序》

王羲之

p O I N T I I N E p L A N E

o b s c u r e p l a n e  
l u c i d l i n e  
v a n i s h e d p o i n t

2021  
i n s t a l l a t i o n  
L a s e r p r o j e c t o r , c a n v a s , b l a c k p i g m e n t s





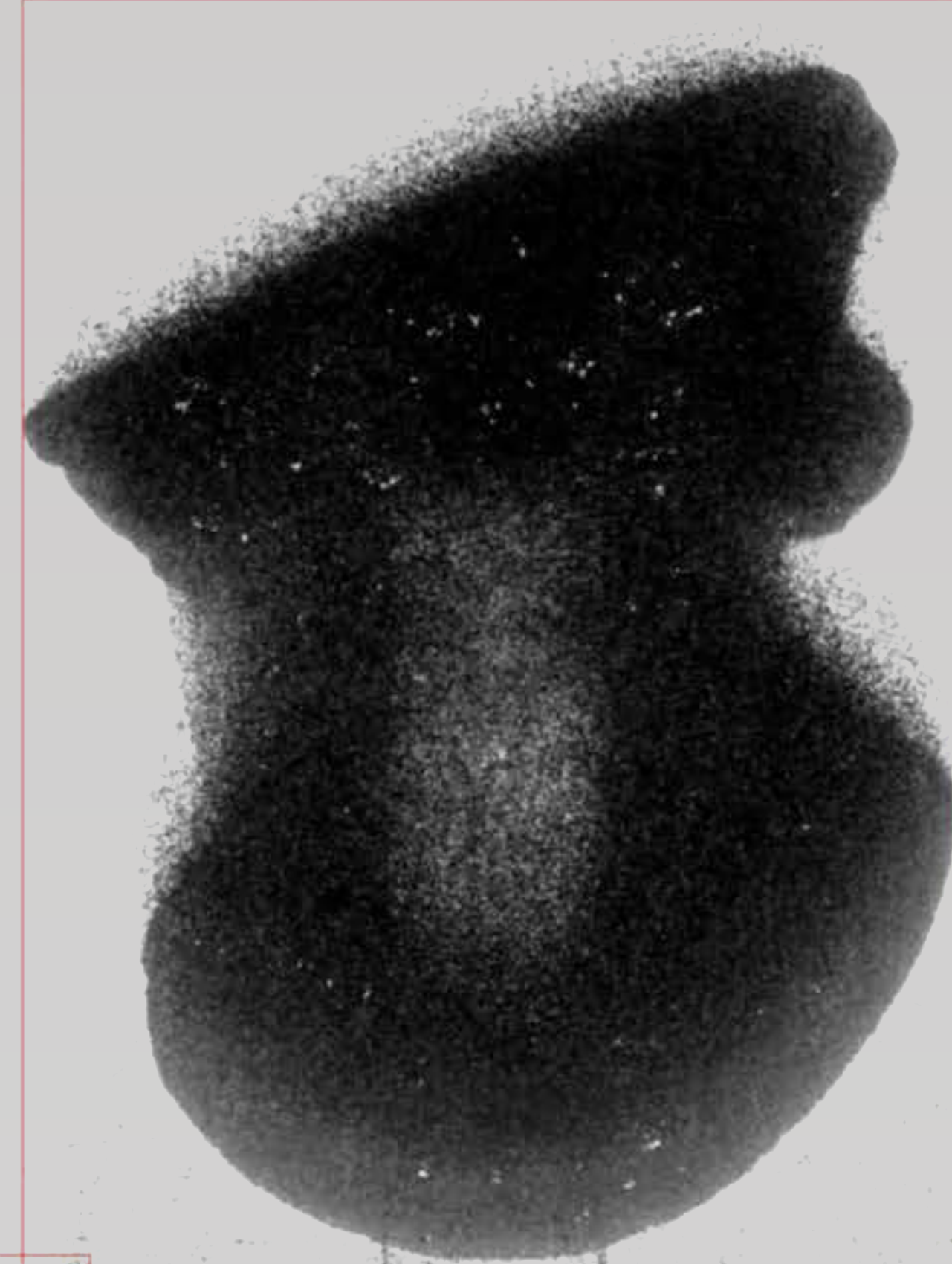
"If the inevitable light mark of a laser point can ever visually vanish  
from the physical boundary and destination it ends up on..."

in contrast to the dark setting  
only a concentrated line of oscillating photons  
can be seen, leading to a dark hollow end of  
its path on a physical surface.

The source of emission and its destination indivisibly  
connects

for the unknown start and the undetermined end  
perceivably equates  
to be the same  
both emerging from the unseen  
only a vivid line of its path remains.



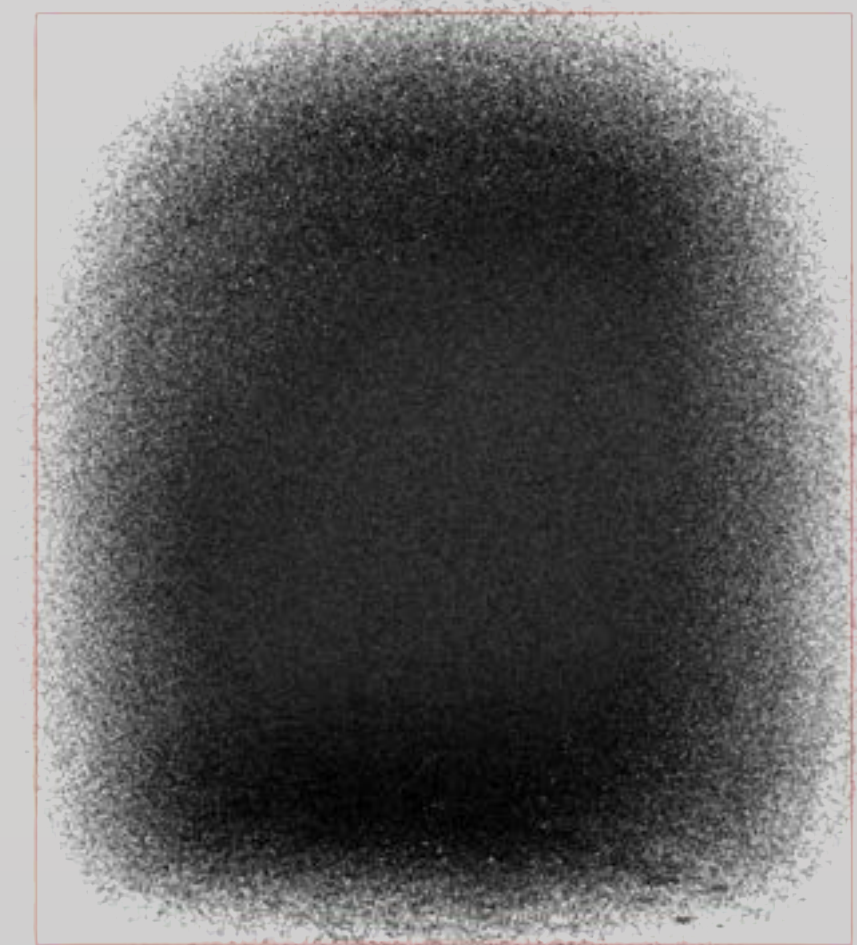
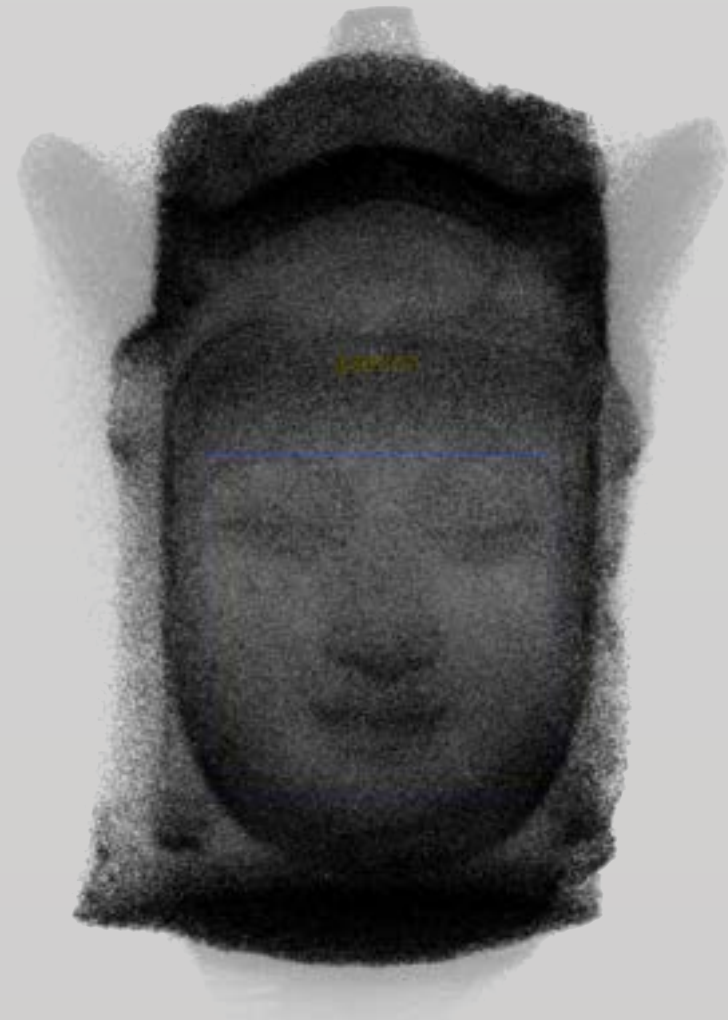


# I ENTIT Y

Morphing a collection of diverse digital scans of historic artifacts, to visually compose a virtual metamorphosis of data, driven by real-time feedback from computer vision algorithms that attempts to classify and identify, even just a fleeting fraction of itself in its anatomical flux.



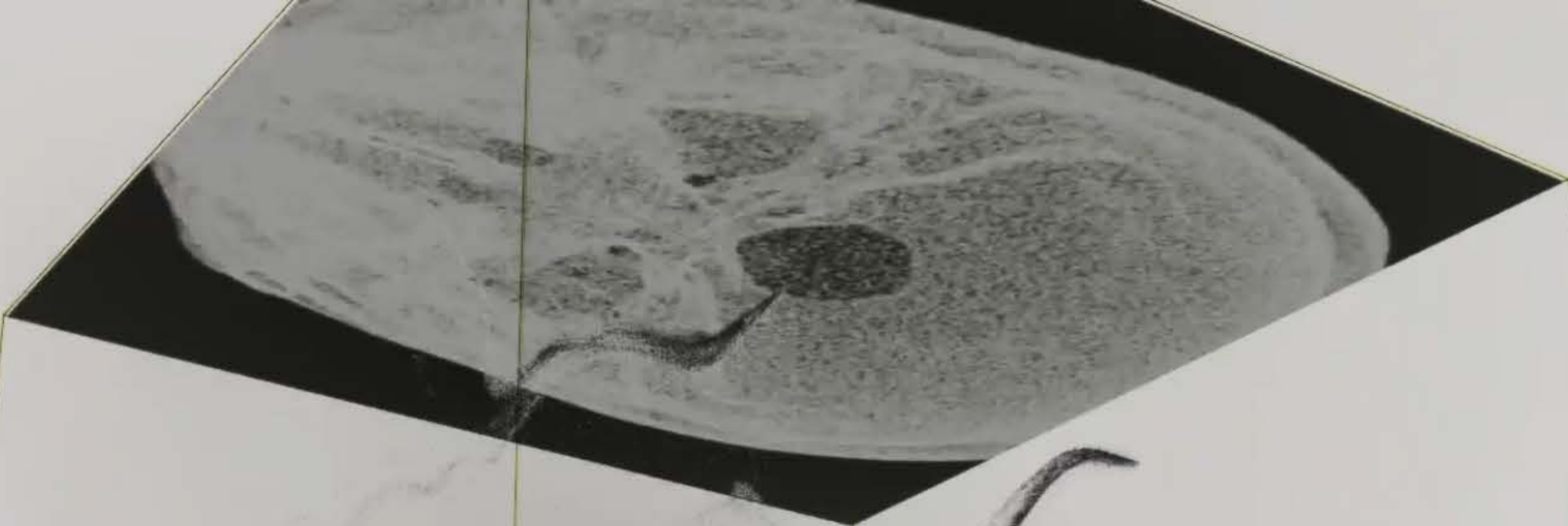
Continuously in search for an identity, often to find a space, cryptic and undetermined, lying in between the inner-self and the perceivable representation.



2021 ~  
3D Scans, Custom Software, Computer Vision, Virtual Reality

the intertwined "I" and "ENTITY" are two constituting mechanisms of one system. "I" comprises three layers of different computer vision lenses, assembled in attempts for its own self-configuration, through a convolutional neural network and automated processes of tracking, recognition, classification, and prediction. Persistently in pursuit to perceive its own image in real-time, even just to capture a fleeing fraction of itself in its anatomical flux. With easily precarious accuracy, it seeks self-recognition and reflection in its own uncomplicated means. The derived data from "I" are used to drive its own embodied "ENTITY" in continual transformations in a self-referencing loop. If "I" was the eyes that sees, "ENTITY" is that personal image mentally framed in one's mind. A set of digital scans of historic artifacts (portraits, busts, and fragments), a human skull, a brain (from MRI) are the 3D data formulating the bones of "ENTITY". Formatted, calibrated, and condensed in the form of 2D textures, these data points are regenerated and instanced into 3D space. Composed within a block framework, yet recurrently flows and swirls out of bounds, it is rendered in a particulate state apt to be constantly reanalyzed, disassembled, and reconfigured in feedback with what and how the "I" perceive "ENTITY".









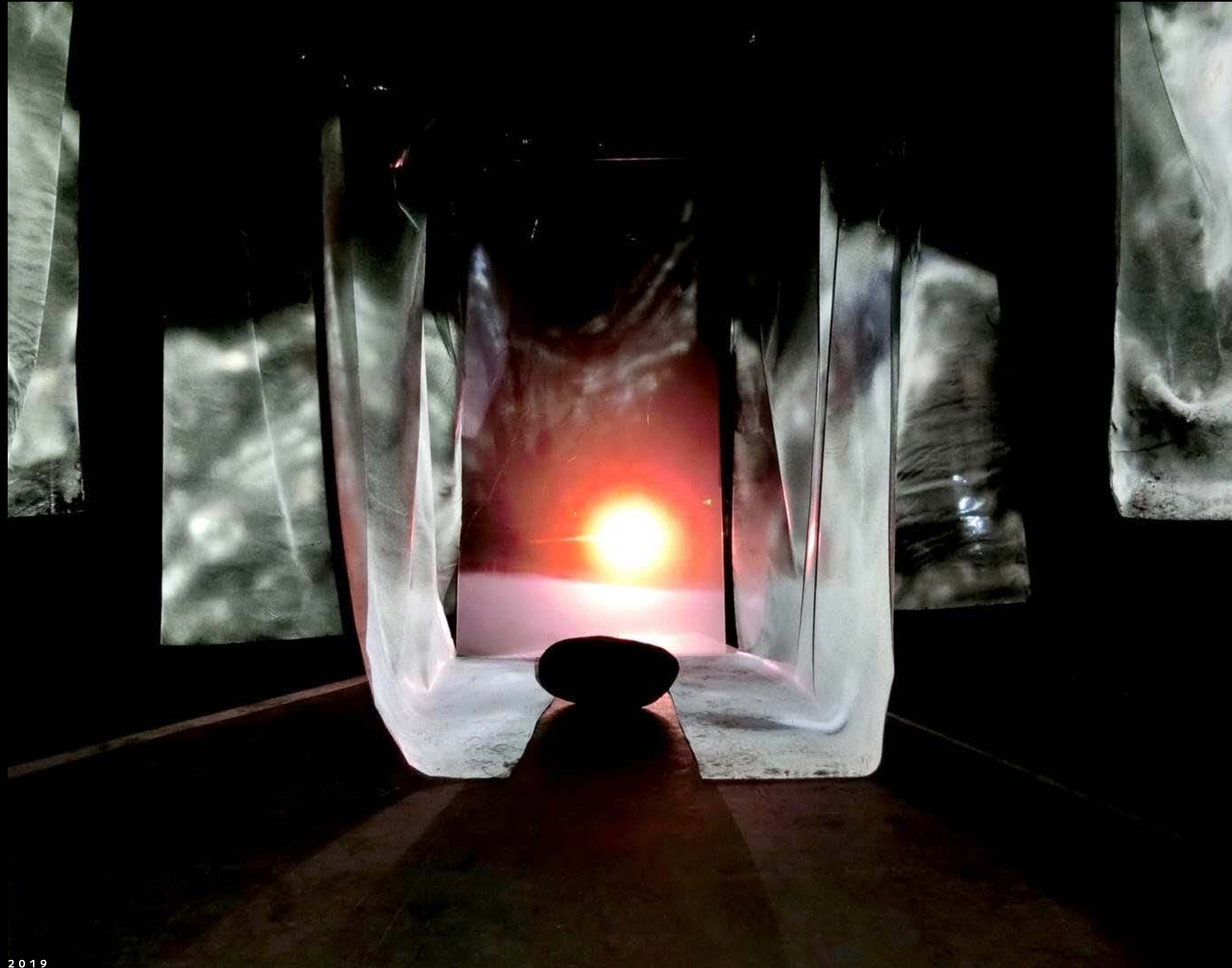
ELIHAWD  
R  
DUNE

An open maze encircled by overlays of translucent vinyl sheets, each sprayed with reflective materials that turns vivid and opaque upon reflection of an illuminator, who will, in their own eyes, transform the space into an obscure glowing desert.

The White Dune is like our vast and vague space of consciousness, to which we are ourselves entrapped and bewildered in. It is a metaphorical attempt to explore the possibilities of subjectivity in dynamically constructing a collective experience. How our individual perceptions and interactive dialogues could reshape and transform, not just our own, but the shared experience and a shared space.



"Once we dreamt that we were strangers. We wake up to find that we were dear to each other."  
- Rabindranath Tagore



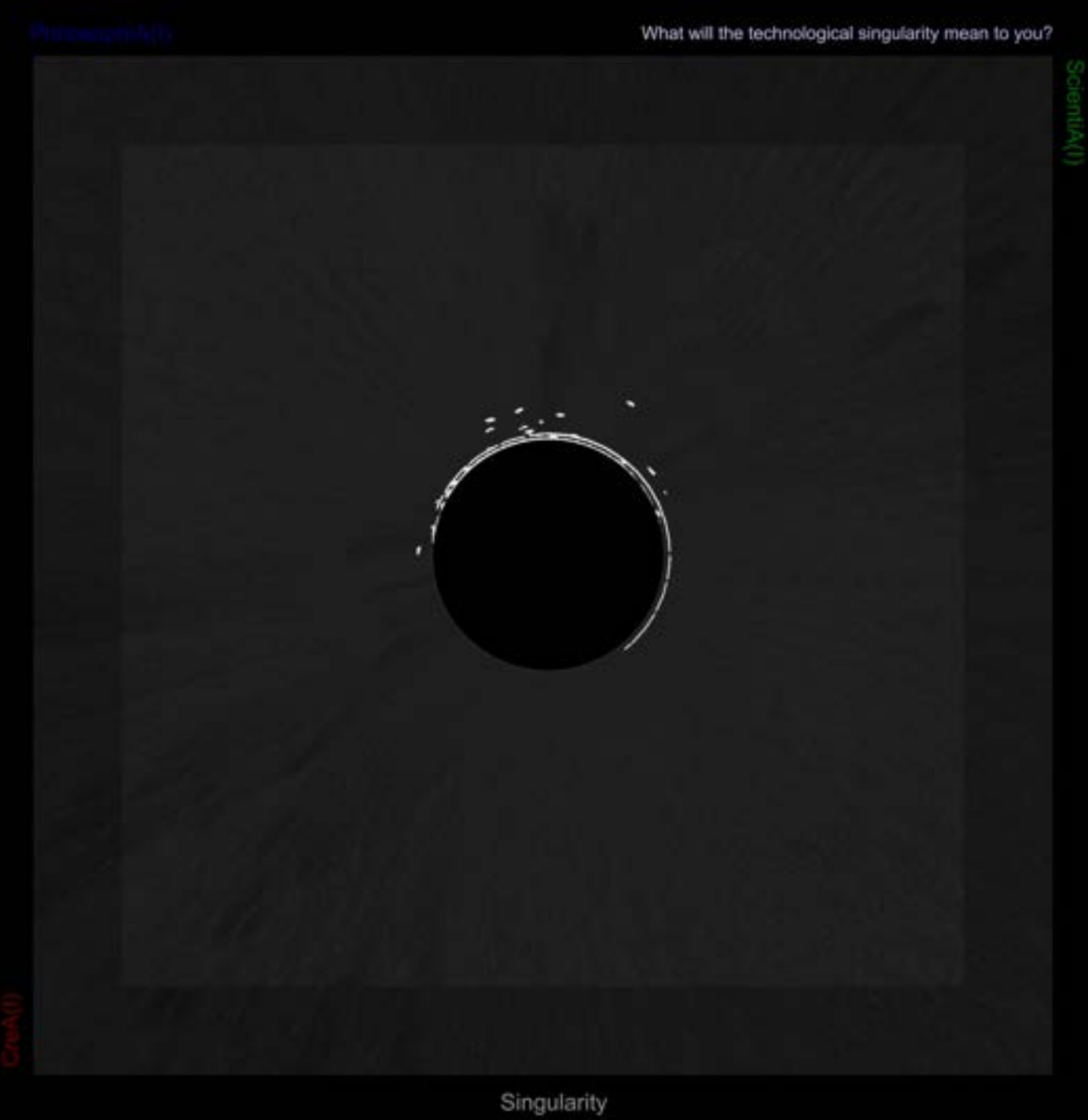
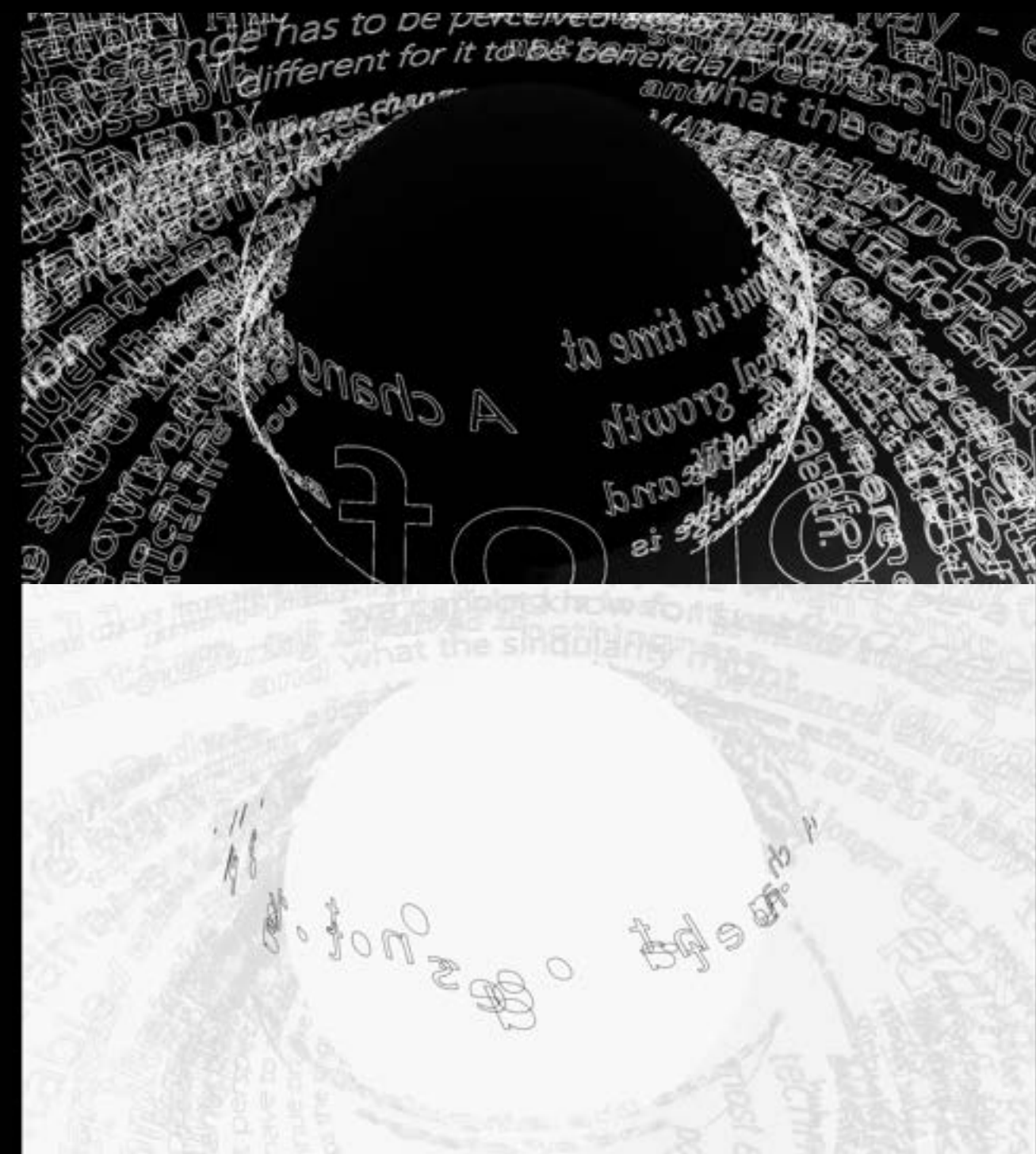
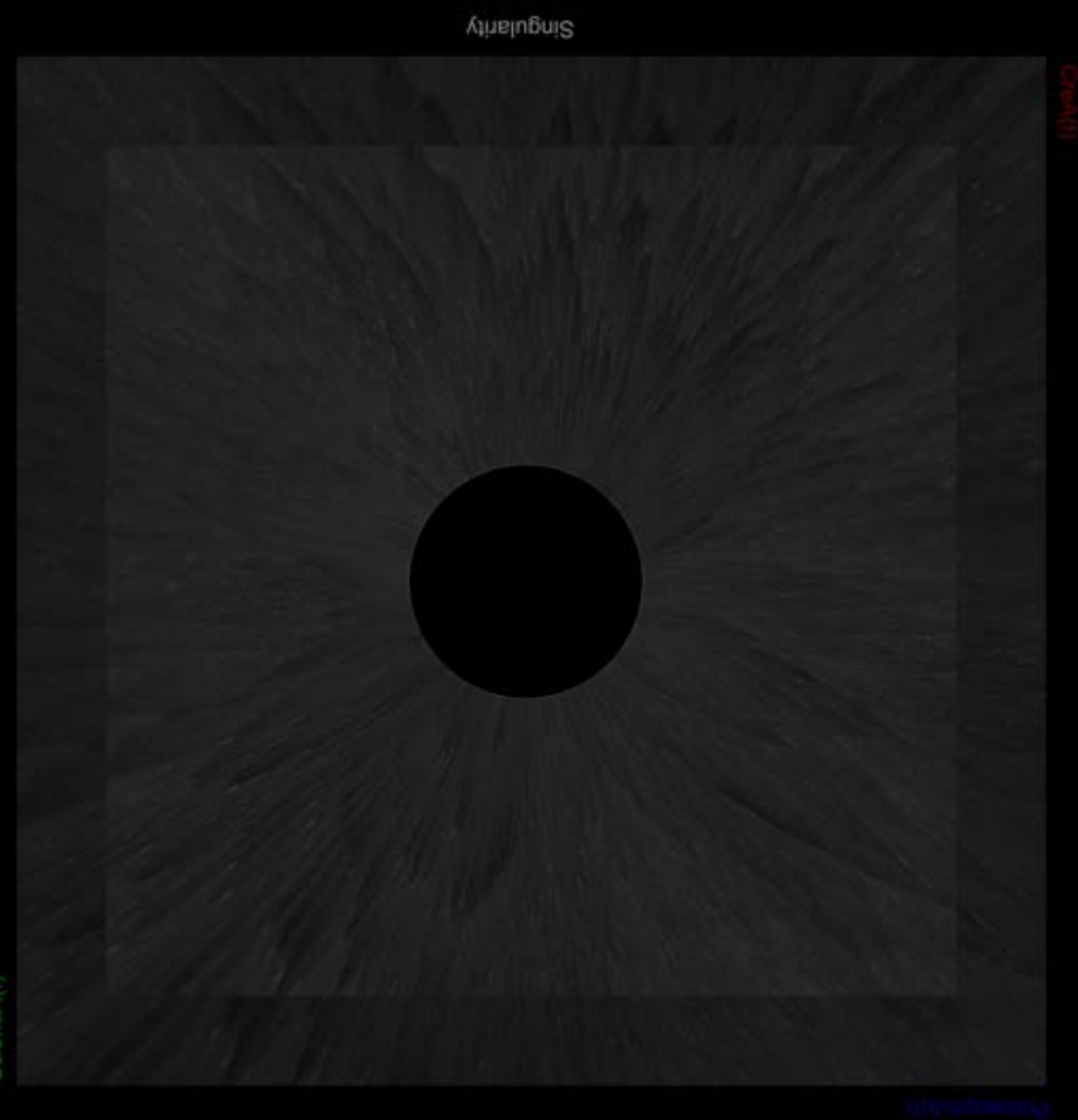
2019  
Physical installation, Custom Interactive APP  
PVC fabric, reflective spray, rock, video projector, smartphones

# triAlogue

2021 ~  
Custom Software, AI (GPT-3), Generative Video

triAlogue is a series of open discussions between 3 AI personas (generated from GPT-3), each assigned with a distinct perspective. Whose accumulating textual response will jointly formulate and compose, with structural and visual interconversions, an architecture of thoughts, built from expressions of 3 AI personas:

PhilosophiA ; ScientiA ; CreA



GPT-3 quote:

"The technological singularity is a hypothetical time in the future when artificial intelligence and other technologies have advanced to a point where humanity and society will be irreversibly changed and humans will no longer have control over them..."





"what's your message to this WORLD?"

in collaboration with Jie Guan, 2021  
Augmented Reality App, Custom PC Program, AI (GPT-3)

TEXTUAL ARCHITECTURE:

WORLD LANGUAGE TECTONICS

CONNOR YS MATLA



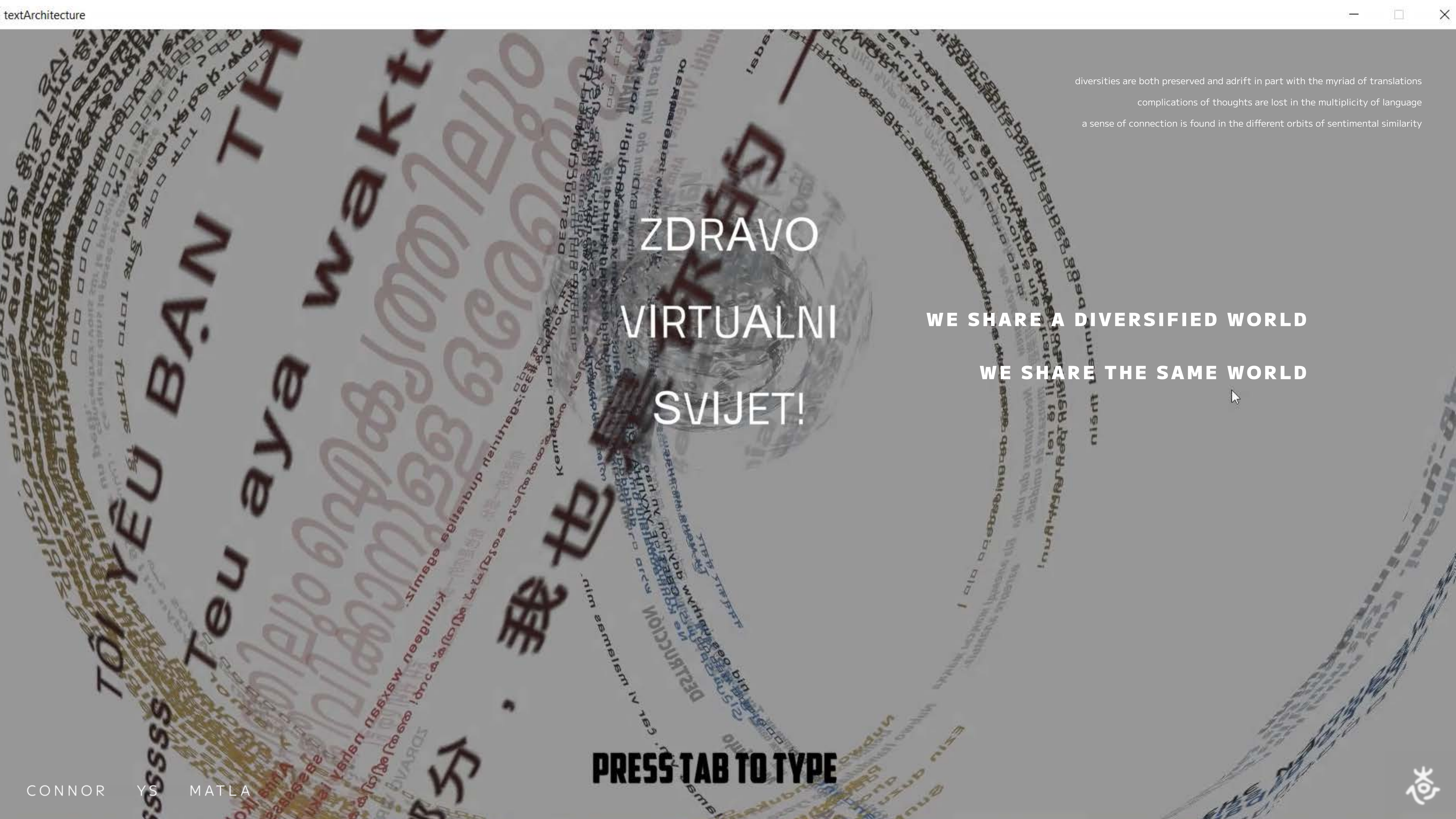


A way to imagine Mixed-Reality experience through a collaborative virtual landmark.

Where users will constitute collectively, a digital monument composed with an ongoing accumulation of text inputs, each a personal response to the same open question: "what's your message to this WORLD?" The collected input will collaboratively formulate a structural archetype of texts, each randomly translated into a different language, and semantically classified by a deep learning language model (GPT-3) to fuse the text within 1 of 4 rings of sentiments. Each orbiting with a distinct color, revolving and gravitating around a central core (a white spherical structure composed with the word "WORLD" written in different languages).

in different orbits of sentimental similarity





diversities are both preserved and adrift in part with the myriad of translations  
complications of thoughts are lost in the multiplicity of language  
a sense of connection is found in the different orbits of sentimental similarity

# ZDRAVO VIRTUALNI SVIJET!

WE SHARE A DIVERSIFIED WORLD  
WE SHARE THE SAME WORLD



**PRESS TAB TO TYPE**





L A N D



L U M I A

2020  
in collaboration with Lunarverse Lab.  
Laser Projector, Custom Software, Earth Satellite Data (NASA)



CONNOR YS MATLA

The universal micro patterns of nature projected in luminance on a macro landscape. Driven by Earth satellite data from NASA, where various changes of our mother Earth over the years are reflected and visualized through a custom system, ultimately transformed into striking laser lights.

An ongoing series that explores the tangibility of satellite data, how environmental facts can be better perceived through visualizations and mesmeric experiences.



"amidst the light, amongst the dust" — Lao Tzu



和其光

同其尘

—  
道德经  
老子

Data used for 2020 installation:  
Global Surface Temperature  
TIME SERIES: 1884 TO 2019  
Data source: NASA/GISS  
Credit: NASA Scientific  
<https://climate.nasa.gov/vital-signs/global-temperature/>



A RTIFICIAL INTELLIGENCE

# A Question

Why not to ask questions?



2021  
AI (GPT-3), CNC Plotter, Custom Software, Projector, Paper

VIEWER INPUT



An interactive experience, between an AI and a person, one could only ask and one can freely answer. By the end of each simple interaction, both will be left with a new question, openly awaits for the next answer.

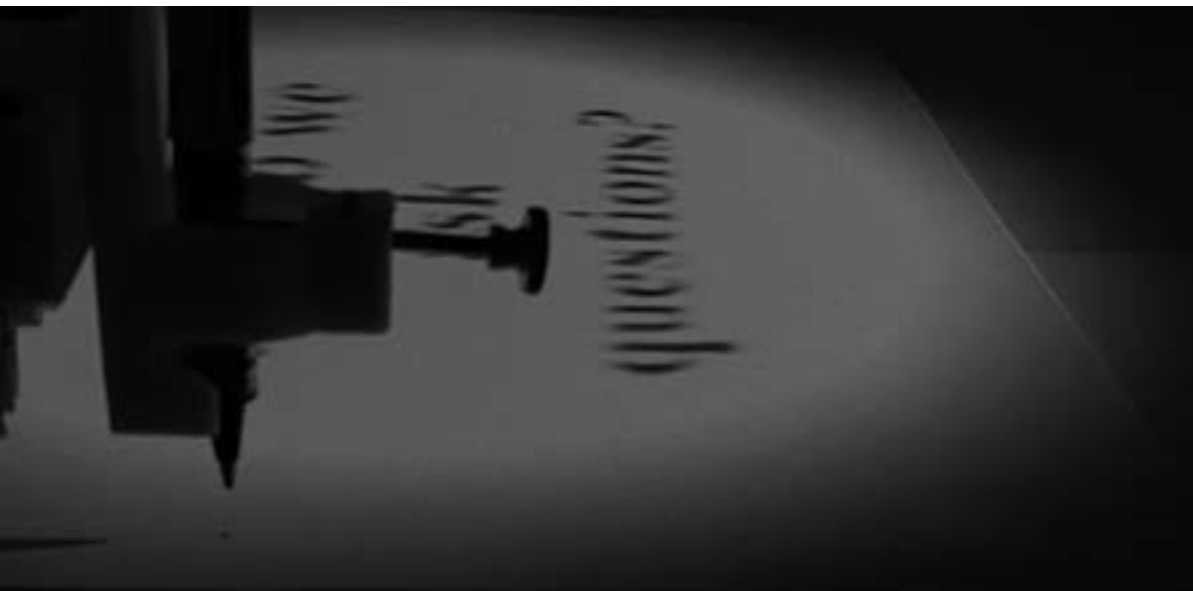


Questions are veritably the connections of our intangible and intermittent network of thoughts. Branching dialogues through space and time, it extends our scope of knowing, and directs us to our boundaries and the unknown. Formulating the flows and flux of our consciousness, questions inherits our past memories and anastomoses future imaginations. Each stemming from our mind, and gradually grows to interweave as a interconnected whole. Enabling us to compose collectively, a continuous reflective monologue inherent within us.



In this intimate human-machine dialogue, SIWEN (AI) act as an introspective mirror, a meditative medium, who listens, but only to respond with a new shared question.

what if we pause on leaving all the questions to AI  
and in reverse  
let ourselves face the profound questions asked by AI

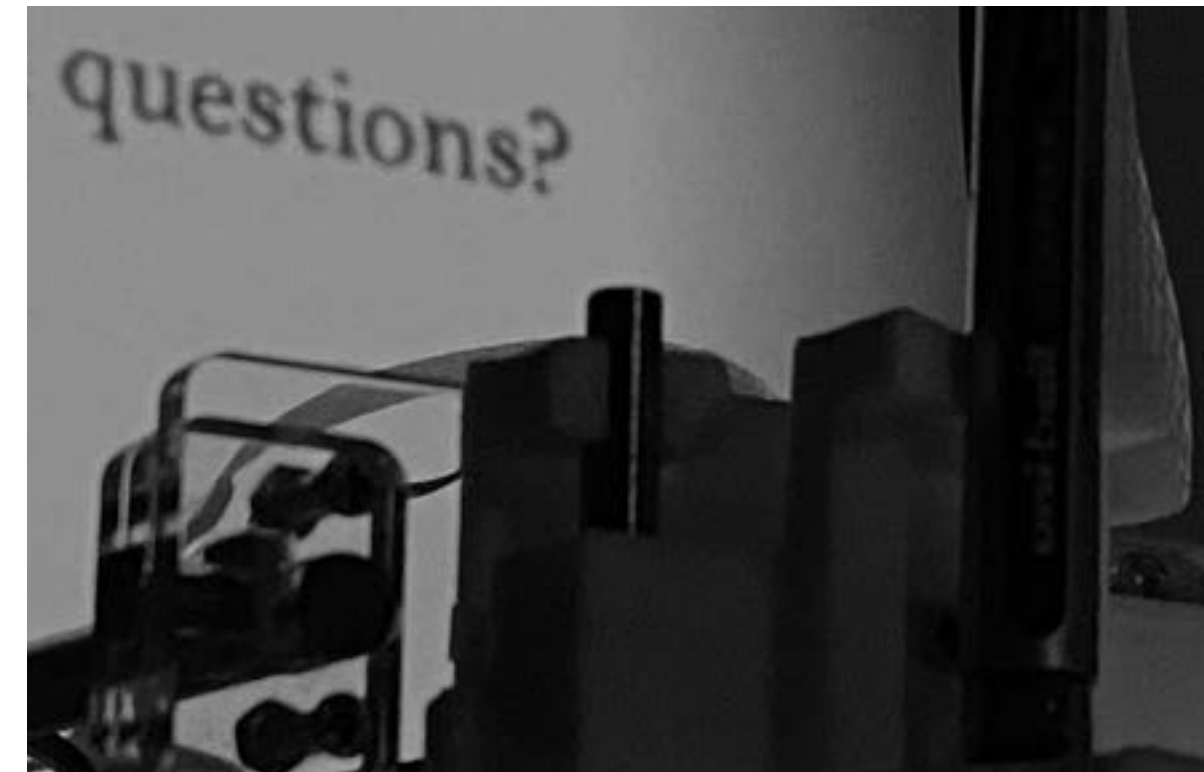


Prenatally, with absence of experience and data, machine learning models were merely an unsophisticated blank piece of paper, conceived and confined by its structural algorithmic rules. Congenitally driven to learn, and inclusively open for information and transformations by birth. ML models are an ideal medium to embody and reflect on data (input).

SIWEN constantly learns from our accumulating input, with all interactive data deeply memorized. For each one of our feedback will become a thought to spark the link to a new question. Ultimately, connecting every participant, in a flux of thoughts through a "machine mirror", evermore embodied in just the form of a question...



The physical installation comprises a projector and a CNC drawing machine. As the previous question left unanswered is projected on to a wall, the new generated question from each experience is physically plotted on to paper, for each participant to take. As opposed to the Inquirer who will also acquire the same question, but only as digital data, exhibited in light projection. The drawing machine is controlled by a customized Arduino program that is automatically in sync with the real-time updated content/output from Inquirer, making it an autonomous process, to materially extend the physicality of AI, as it tangibly draws out each question intimately shared.



## 思 问

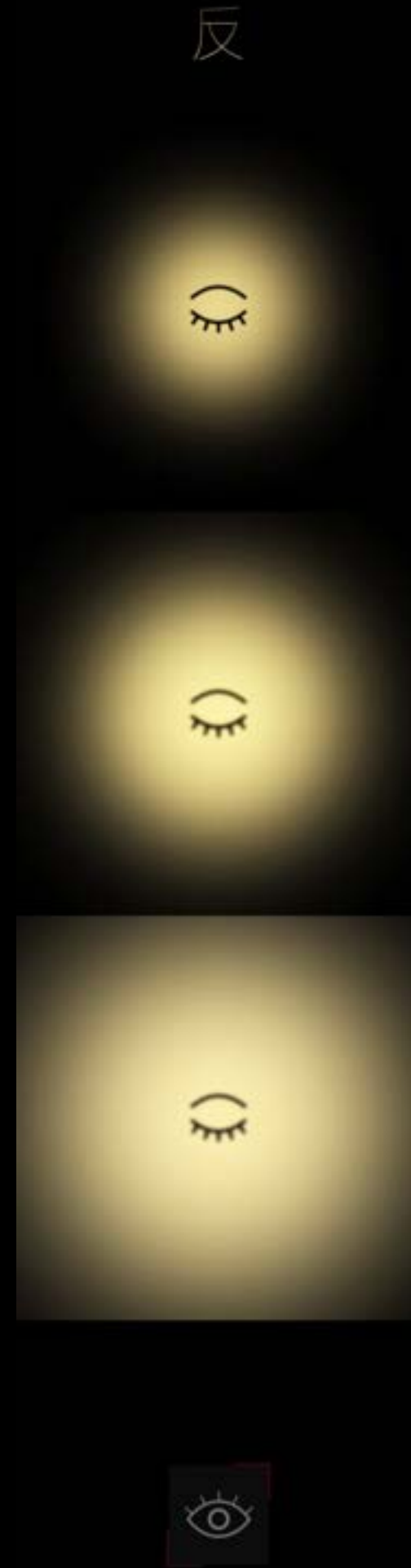
SIWEN (AI):

"What has meaning never dies; but that which has not meaning cannot be killed?"



According to the Duplicity Theory of vision, retinas in humans contains a dual receptor mechanism, photopic (cone cells, daylight and well-lit) and scotopic vision (rod cells, night and low light).

A range between 380-760 nanometers of the electromagnetic wavelengths is the perceptible scope of light entering the human cornea, which are converted into neuronal signals by the retina, to be processed by the visual cortex of our brain, constructing what and how we see.



Our visual perception is responsible for at least 80% of the information we acquire, and 80% of our memories.

As the most active muscle group, our eyes can process 36,000 pieces of information in a single hour, it is considered as the second most complex organ after the brain.

With only an average weight of 28 grams, human eyes are constituted by over 2 million working parts, hundreds of millions of photoreceptor cells and billions of neurons.

Introspect, 2021  
Installation: custom program, computer vision, camera, light projector

INTROSPICIÈRE

light through closed eyes

an introspective experience of a perceptual inversion, a conceptual optical experiment on human vision.



CONNOR YS MATLA

A subjective experience, installed with an infrared camera and a computer vision program, detects and tracks eyes of the viewer in real-time. The default dim setting is slowly illuminated after the viewer close their eyes for a short seconds. Lights in warm wash of dawn of which all instantly ceases and reverts to darkness upon an opening and blink of an eye(s).

The installation is dynamic amidst the two interchanging states of photopic and scotopic vision, perceptions of light and dark. When the frequency of change is directly equivalent to the compulsion of our eyes to see, often just in the blink of an eye, our obsession to apperceive can easily override our eyes' ability to adapt. More often than ever, in this fast information age prevailed with visual media, where the acquisition of information and content, can seemingly exceed any relevance of the viewing and acquiring process itself.

The viewer is confined to capture the light only through their closed eyes, the viewing rest to be felt without seeing.

This piece attempts to make us reflect upon our current custom of unconsciously perceiving and accumulating information, our inclinations towards content, in negligence to the means and process of perception itself. In this experience, the viewer is placed, in a different perceptual environment, an inverted perspective, to re-experience the fundamental sense of seeing through the lens of Introspect.







# 日喻

## Parable of the Sun



```
EAR = []
# draw shapes from the video frame
leftEye = shape(start_lind)
rightEye = shape(start_rind)
leftEAR = eye_aspect_ratio(leftEye)
rightEAR = eye_aspect_ratio(rightEye)

# create the ear shape from the left and right eye shape
# calculate ear of the ear
leftyemul = cv2.convexH1(leftEye)
rightyemul = cv2.convexH1(rightEye)
cv2.drawContours(frame, [leftyemul], -1, (0, 255, 0), 1)
cv2.drawContours(frame, [rightyemul], -1, (0, 255, 0), 1)

# draw the ear of the eye shape with a blue line
# draw ear of the eye shape
if len(EAR) == seconds*30:
    if ear < EYE_AR_THRESH:
        # draw ear of the eye
        flag = []
        for i in range(seconds*30):
            if EAR[len(EAR) - i - 1] < EYE_AR_THRESH:
                flag.append(i)
        if len(flag) == seconds*30:
            cv2.putText(frame, "Eye: {}".format("look"), (10, 30),
                cv2.FONT_HERSHEY_SIMPLEX, 0.7, (0, 0, 255), 2)
            cv2.putText(frame, "EAR: {}".format(ear), (190, 30),
                cv2.FONT_HERSHEY_SIMPLEX, 0.7, (0, 0, 255), 2)
            datafile.write("E " + str(ear))
        else:
            cv2.putText(frame, "Eye: {}".format("open"), (10, 30),
                cv2.FONT_HERSHEY_SIMPLEX, 0.7, (0, 0, 255), 2)
            cv2.putText(frame, "EAR: {}".format(ear), (190, 30),
                cv2.FONT_HERSHEY_SIMPLEX, 0.7, (0, 0, 255), 2)
            datafile.write("E " + str(ear))
    else:
        cv2.putText(frame, "Eye: {}".format("look"), (10, 30),
            cv2.FONT_HERSHEY_SIMPLEX, 0.7, (0, 0, 255), 2)
        cv2.putText(frame, "EAR: {}".format(ear), (190, 30),
            cv2.FONT_HERSHEY_SIMPLEX, 0.7, (0, 0, 255), 2)
        datafile.write("E " + str(ear))
# otherwise, the eye shape ratio is not below the thresh
# otherwise
else:
    if ear < EYE_AR_THRESH:
        cv2.putText(frame, "Eye: {}".format("look"), (10, 30),
            cv2.FONT_HERSHEY_SIMPLEX, 0.7, (0, 0, 255), 2)
        cv2.putText(frame, "EAR: {}".format(ear), (190, 30),
            cv2.FONT_HERSHEY_SIMPLEX, 0.7, (0, 0, 255), 2)
        datafile.write("E " + str(ear))
    else:
        cv2.putText(frame, "Eye: {}".format("open"), (10, 30),
            cv2.FONT_HERSHEY_SIMPLEX, 0.7, (0, 0, 255), 2)
        cv2.putText(frame, "EAR: {}".format(ear), (190, 30),
            cv2.FONT_HERSHEY_SIMPLEX, 0.7, (0, 0, 255), 2)
        datafile.write("E " + str(ear))
```

— by 苏轼 Su Shi (Su Dong Po) of the Song Dynasty, written in Mizhou

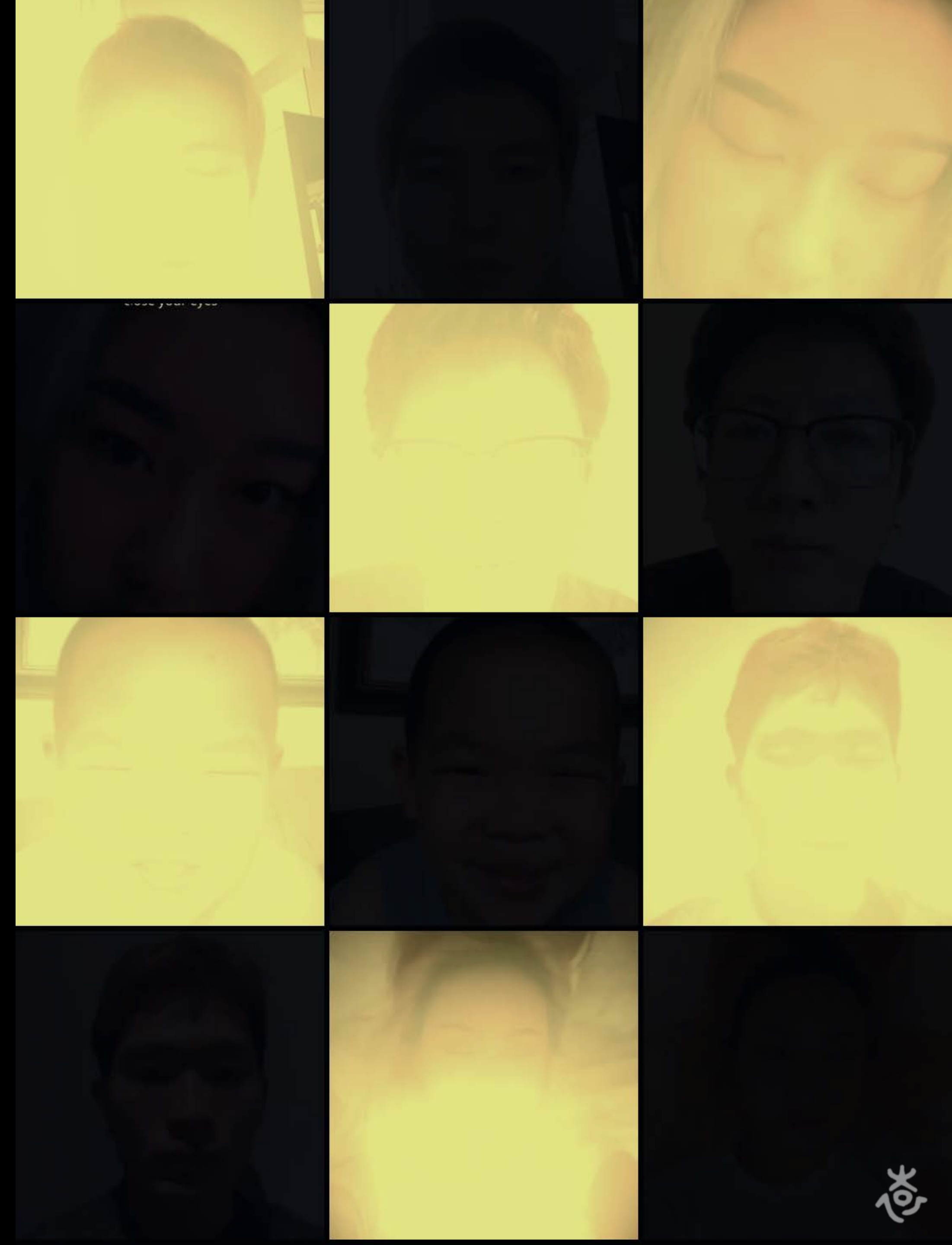


introspect.exe, 2021  
PC program



Dark Adaption:

The eyes adjust to low light through a process called dark adaptation. The minimum luminance required to produce a visual sensation is the absolute intensity threshold, which can be measured in a dark room by increasing the luminance of a test spot until the subject reports its presence. Dark adaptation increases the eye's sensitivity to light in the dark, up to 35 times. This process forms the basis of the Duplicity Theory, which states that the cone mechanism is involved in photopic vision in bright light, while the rod mechanism provides scotopic vision in low light. The mesopic range is where both mechanisms are working together. Eyes can detect light even when closed and changes in light can signal the body to wake up.



见见之时

见非是见

见犹离见

见不能及

"...when you see your seeing, the seeing is not the seeing to be seen.  
Since the former seeing is beyond the latter, the latter cannot reach it."

— 《楞严经》 <Śūraṅgama Sūtra>

