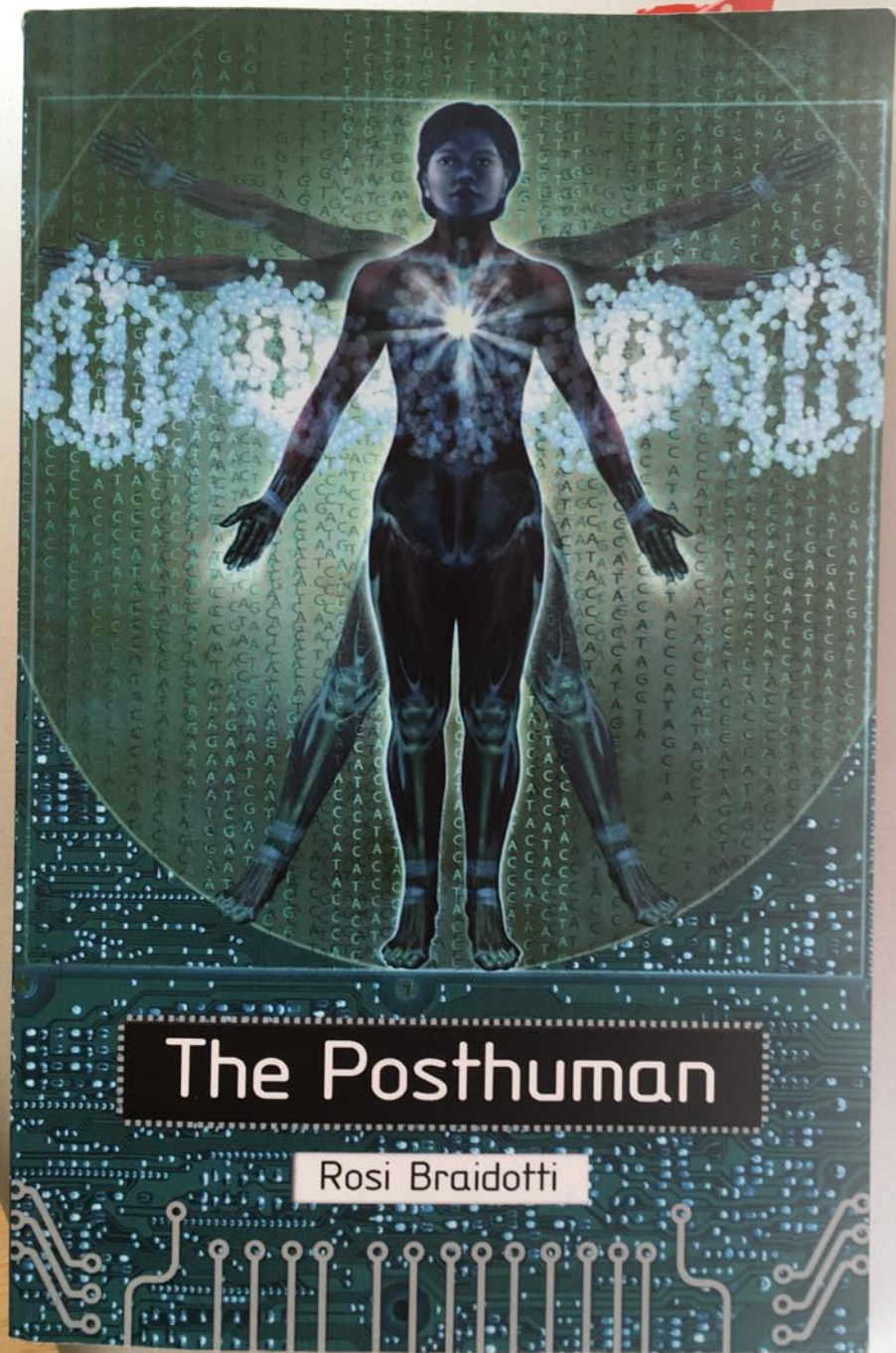


IMAGES LINKS AND OTHER OUTSIDES

Let me tell you about diffraction



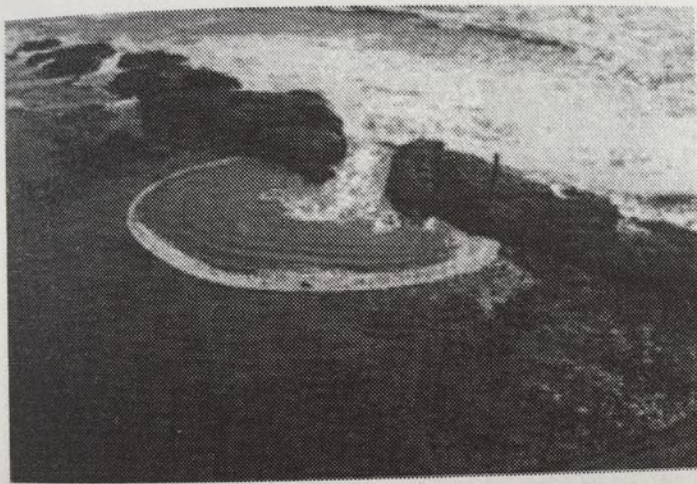
2.



3.



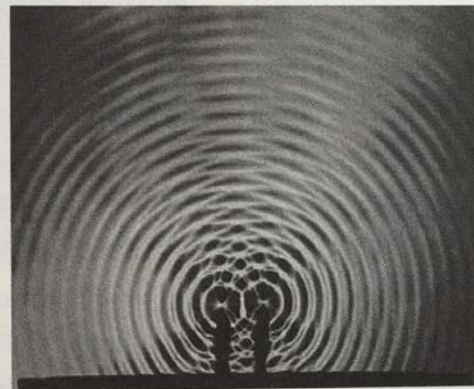
DIFFRACTIONS 75



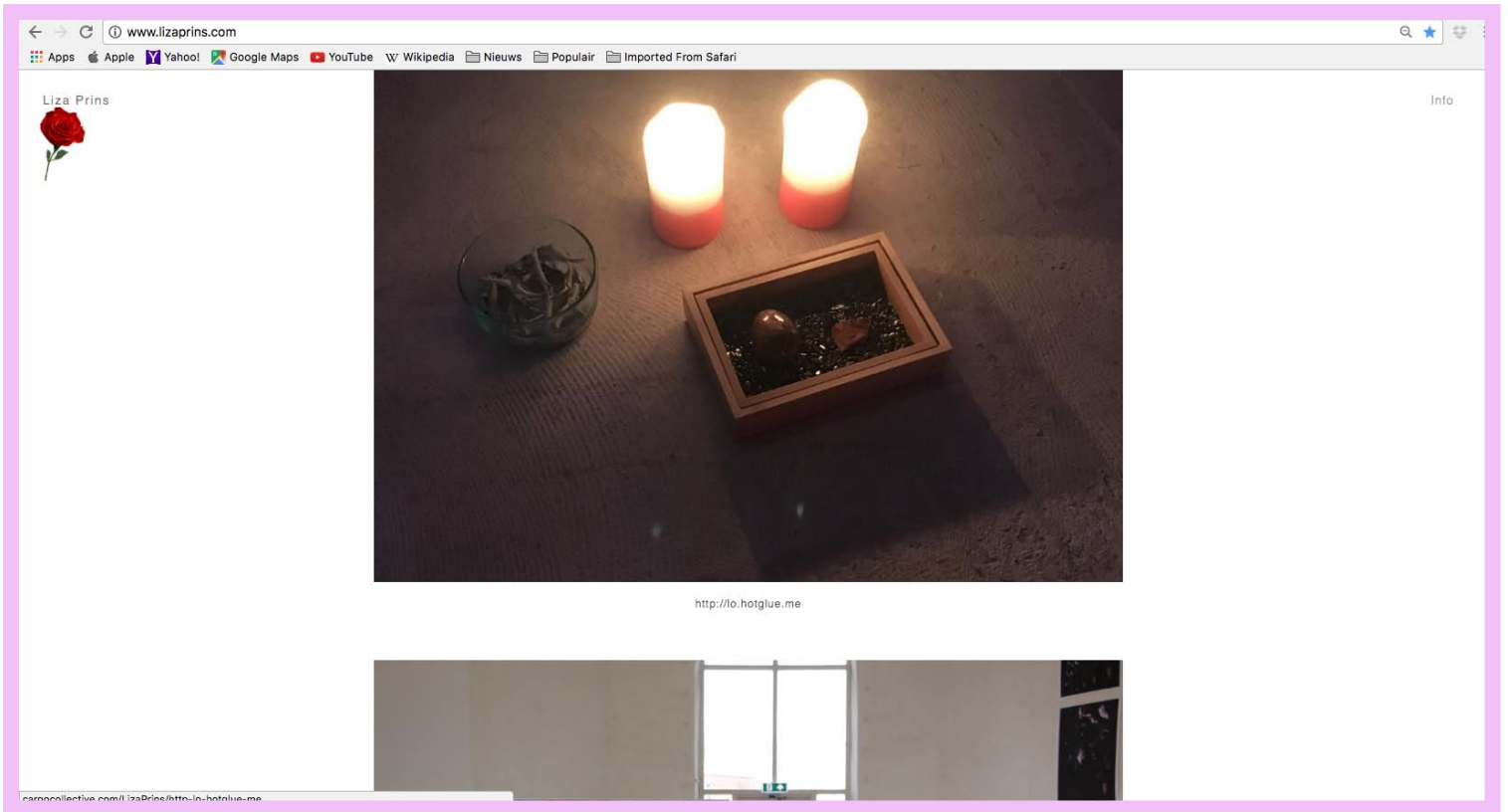
- 1 These two photos show the diffraction of ocean waves as they pass through an opening in a barrier. Photographs by Paul Doherty. Reprinted with permission.

Similarly, if a person speaks into one end of a cardboard tube, the sound waves diffract around the corners of the tube. This

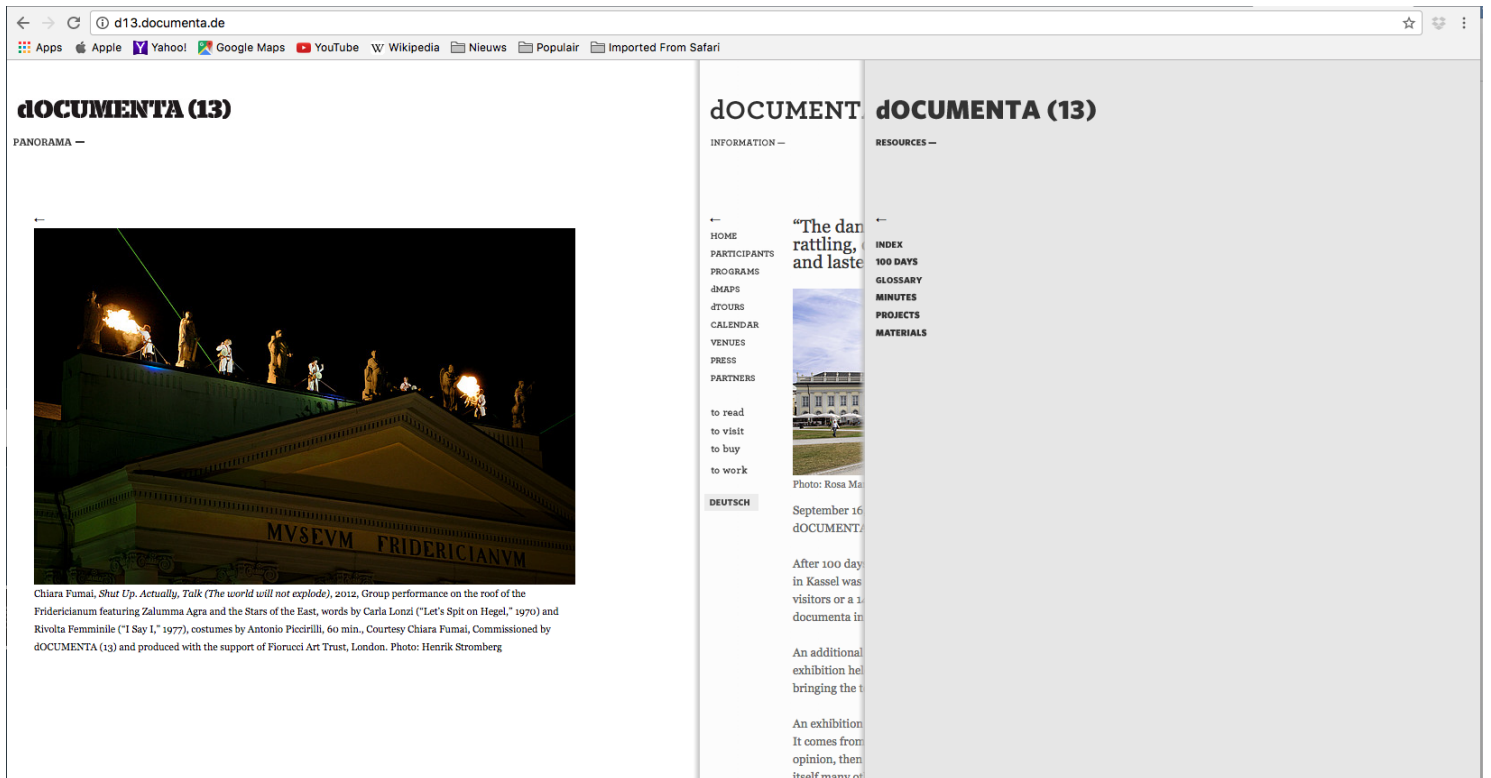
- 3 Two images of diffraction or interference patterns produced by water waves. The top image (a) shows the pattern made by several overlapping disturbances in a pond. The bottom image (b) shows a pattern created in a ripple tank made by repeated periodic disturbances at two points. Ripple tanks are a favorite device for demonstrating wave phenomena. This image clearly shows distinct regions of enhancement (constructive interference) and diminishment (destructive interference) caused by the overlapping waves. (The cone shapes that seem to radiate outward are places where the component waves cancel one another out.) Photograph 3a by Karen Barad. Photograph 3b from Berenice Abbott, "The Science Pictures: Water Pattern," reprinted with permission of Mount Holyoke College Art Museum, South Hadley, Massachusetts.



from the relative differences (in amplitude and phase) between the overlapping wave components (see figure 3).⁶ The waves are said to interfere with each other, and the pattern created is called an interference or diffraction pattern.⁷

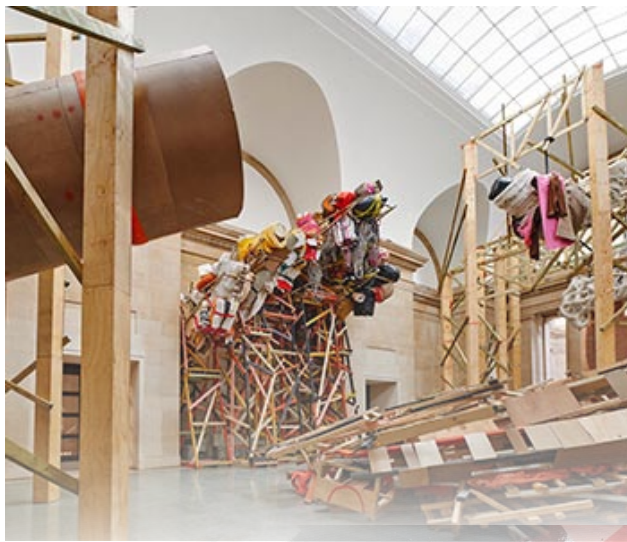


7.



8.

Performative beginnings



9.



10.

11.



12.



13.



14.

INTRA- ACTION

explained in
three min-
utes

15.

A page from Bohr's *Atomic Physics and Human Knowledge* showing figures 4 and 5, his two sketches related to the famous two-slit gedanken experiment. Notice the detailed nature of Bohr's diagrams. Bohr went to the trouble of drafting diagrams of gedanken experiments with great attention to detail (e.g., the bolts that hold the diaphragm to the platform). For Bohr, the precise details of the apparatus mattered for reasons that will soon become apparent. From Niels Bohr, *Atomic Physics and Human Knowledge*, vol. 2 (1963), 48. Reprinted with permission of Ox Bow Press, Woodbridge, Connecticut.

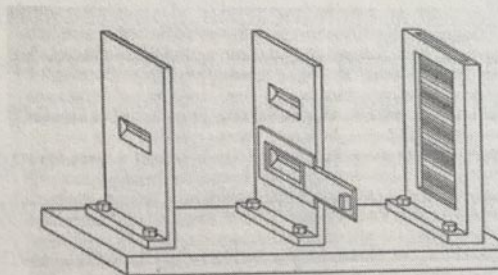


FIGURE 4

a lid, as indicated in the figure; but if the slit is covered, there is of course no question of any interference phenomenon, and on the other hand we shall simply observe a continuous distribution as in the case of a single fixed diaphragm in Figure 1.

In the study of phenomena in the account of which we are dealing with detailed momentum balance, certain parts of the whole de-

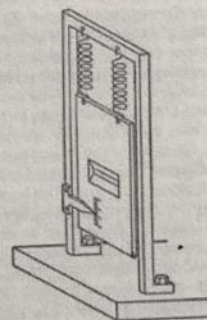



FIGURE 5

16.



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Double-slit experiment

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"Slit experiment" redirects here. For other uses, see *Diffraction*.

The modern **double-slit experiment** is a demonstration that light and matter can [display characteristics](#) of both classically defined [waves](#) and [particles](#); moreover, it displays the fundamentally probabilistic nature of [quantum mechanical](#) phenomena. A simpler form of the double-slit experiment was performed originally by [Thomas Young](#) in 1801 (well before quantum mechanics). He believed it demonstrated that the [wave theory of light](#) was correct, and his experiment is sometimes referred to as *[Young's experiment](#)*^[1] or *[Young's slits](#)*. The experiment belongs to a general class of "double path" experiments, in which a wave is split into two separate waves that later combine into a single wave. Changes in the path lengths of both waves result in a phase shift, creating an [interference pattern](#). Another version is the [Mach–Zehnder interferometer](#), which splits the beam with a mirror.

In the basic version of this experiment, a [coherent light source](#), such as a [laser](#) beam, illuminates a plate pierced by two parallel slits, and the light passing through the slits is observed on a screen behind the plate.^{[2][3]} The wave nature of light causes the light waves passing through the two slits to [interfere](#), producing bright and dark bands on the screen — a result that would not be expected if light consisted of classical particles.^{[2][4]} However, the light is always found to be absorbed at the screen at discrete points, as individual particles (not waves), the interference pattern appearing via the varying density of these particle hits on the screen.^[5] Furthermore, versions of the experiment that include detectors at the slits find that each detected [photon](#) passes through one slit (as would a classical particle), and not through both slits (as would a wave).^{[6][7][8][9][10]} However, [such experiments](#) demonstrate that particles *do not* form the interference pattern if one detects which slit they pass through. These results demonstrate the principle of [wave–particle duality](#).^{[11][12]}

Other atomic-scale entities, such as [electrons](#), are found to exhibit the same behavior when fired towards a double slit.^[3] Additionally, the detection of individual discrete impacts is observed to be inherently probabilistic, which is inexplicable using [classical mechanics](#).^[3]

The experiment can be done with entities much larger than electrons and photons, although it becomes more difficult as size increases. The largest entities for which the double-slit experiment has been performed were molecules that each comprised 810 atoms (whose total mass was over 10,000 [atomic mass units](#)).^{[13][14]}

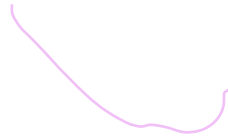
The double-slit experiment (and its variations) has become a classic [thought experiment](#), for its clarity in expressing the central puzzles of quantum mechanics. Because it demonstrates the fundamental limitation of the ability of the observer to predict experimental results, [Richard Feynman](#) called it "a phenomenon which is impossible [...] to explain in any [classical way](#), and which has in it the heart of quantum mechanics. In reality, it contains the *only* mystery [of quantum mechanics]."^[3]



18.



19.



20.

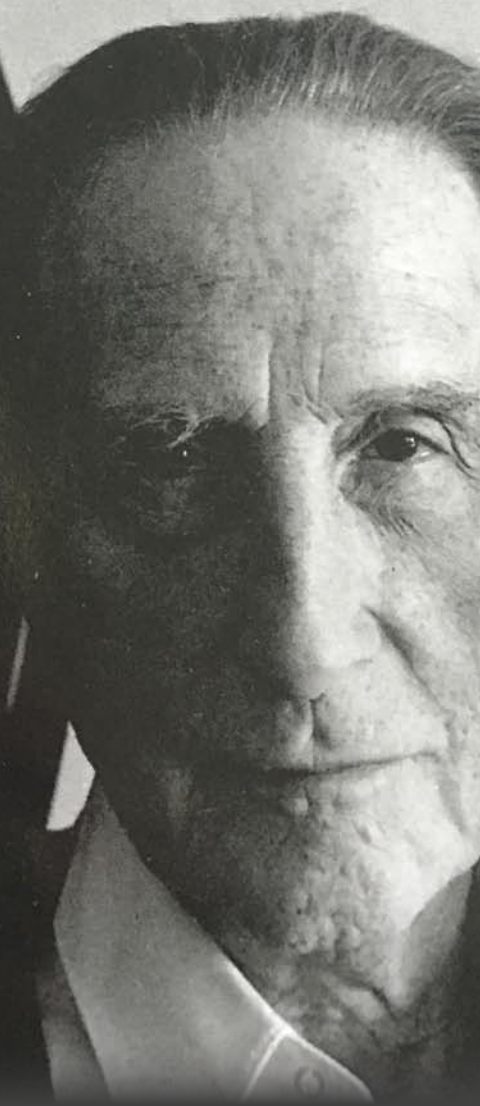


21.

DIALOGUES WITH MARCEL DUCHAMP

PIERRE
CABANNE

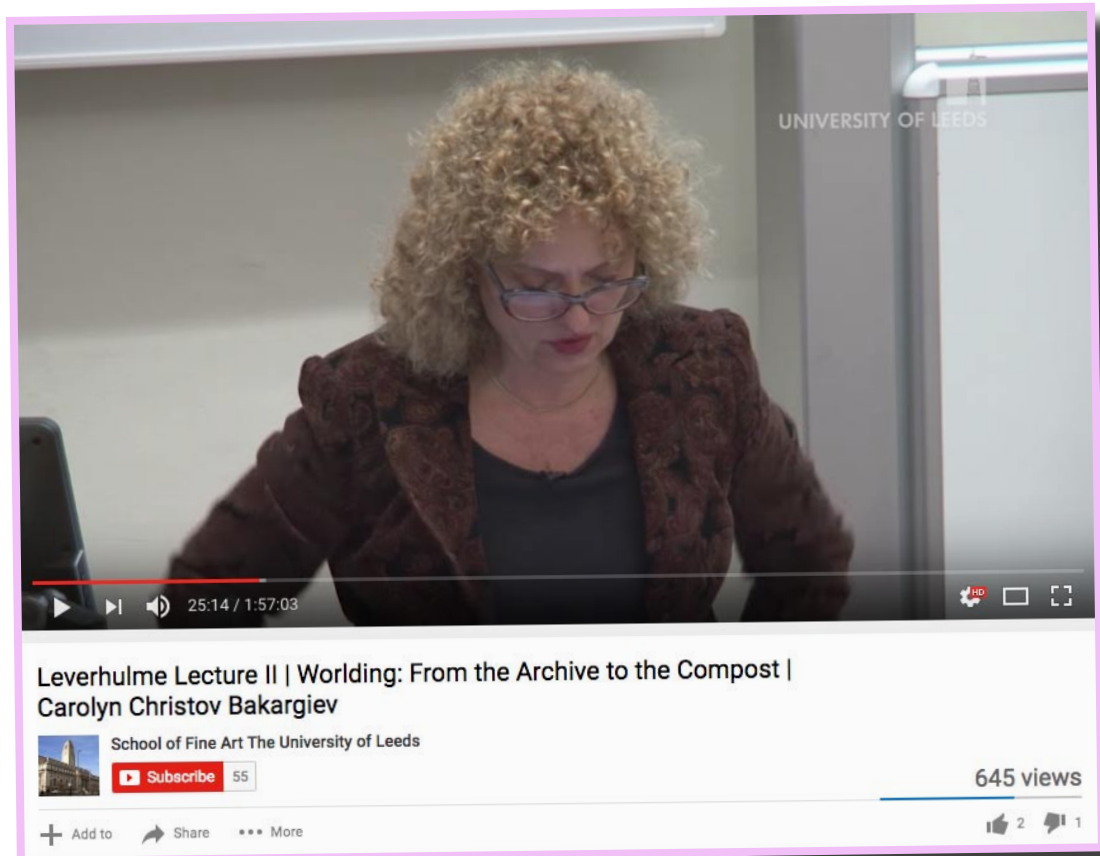
With an
appreciation



Situated knowledges, partial perspectives



23.

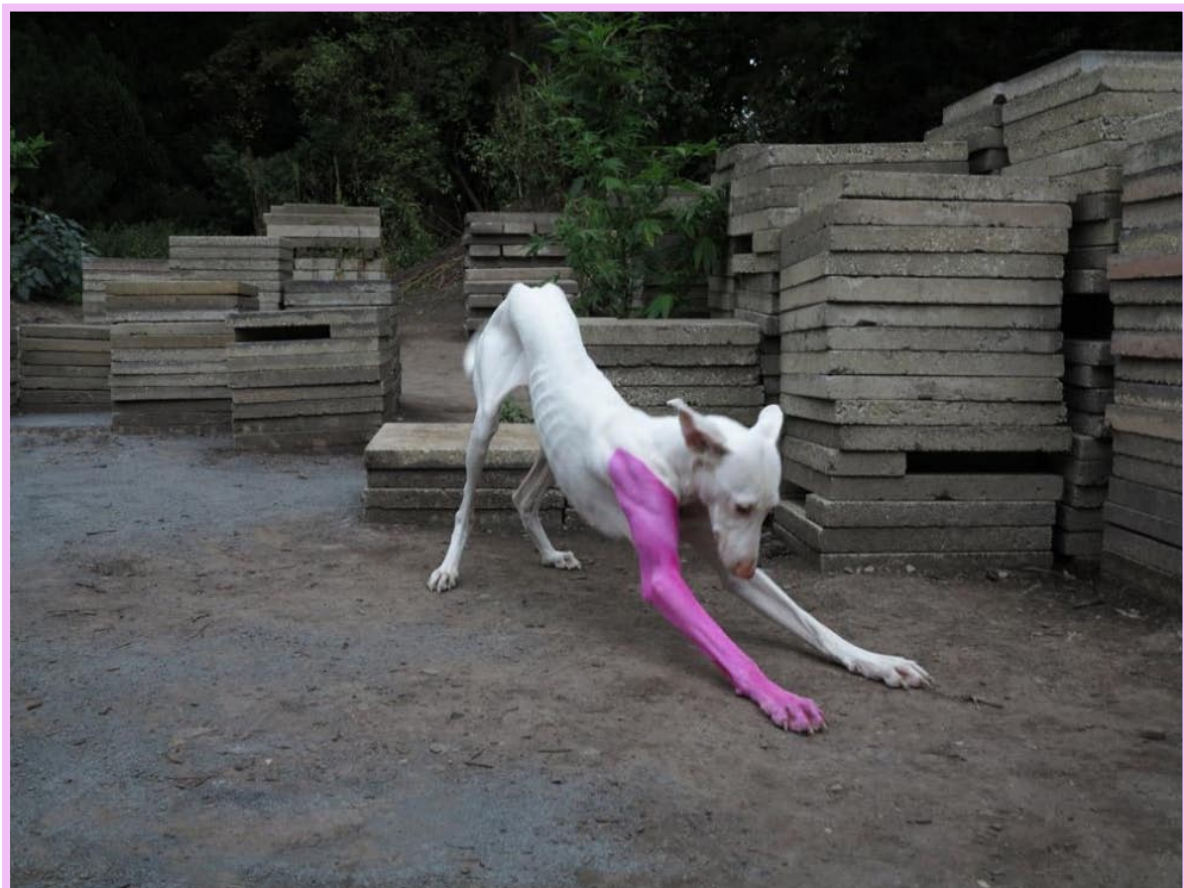


24.





25.



26.

Ace

27.



spiritual retreat (jar)
“精神隐居” (瓷器)



a great miss (jar)
美好的错过 (瓷器)



27.



great (jar)
大 (瓮)



small (jar)
小 (瓮)





27.

Star-crossed #2 pdf

photos and
other docu-
mentation

28.

www.teeteetee.nl/p_star_crossed_p01.html

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TEE



PROCESS

The ceramic vessels and feather forms were produced in Jackson Li's Sanbao Ceramic Art Institute at Jingdezhen, the area most identified with China's legendary ceramic production of fine china.




Master Wu, who is from the yellow mountains area, uses a time-honored method of coiling, which makes each vessel unique and expressive.

Many thanks to:
The San Bao Ceramic Art Institute
Jackson Li
Min Shen
Master Wu
Master John & family

TEE
WORK

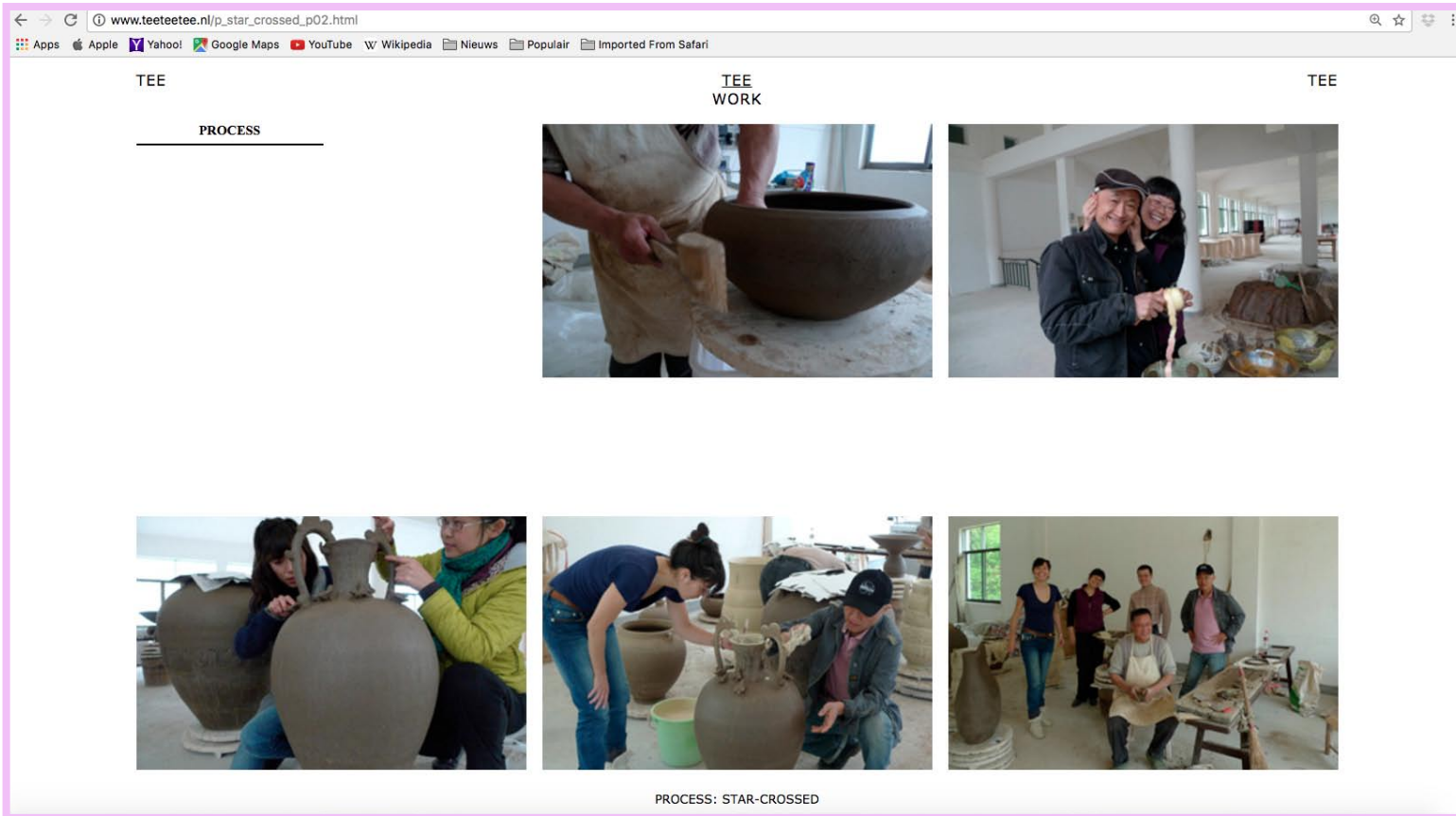


TEI



PROCESS: STAR-CROSSED

29.



30.

Performance Shanghai

31.

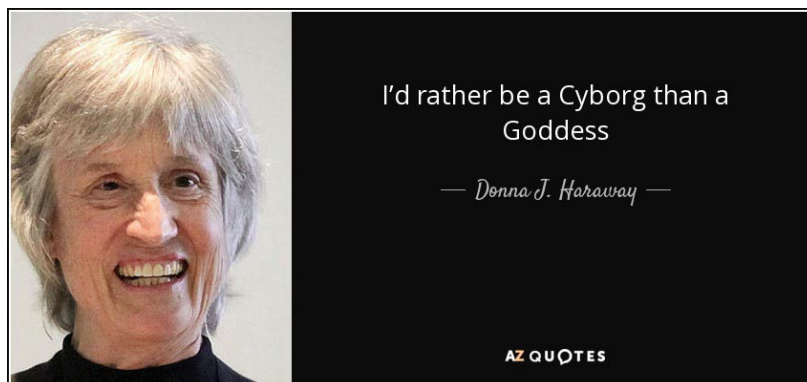
Performance Amsterdam

32.

www.teeteetee.nl/tee_sources.html					
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TEE	TEE				TEE
SOURCES					
1944	DANIEL PAUL SCHREBER	HANGING BIRD	MAGICAL MASK	QUEEN OF HEARTS	TAMPAN KALIANDA
9 POINTS IN ASCENT	DEAD MAN'S BELLS	HE DISAPPEARED	MAGNETISME	QUETZALCOATL	TAMPAN PASISIR
A PERSON	DESIGNS FOR TILES	HELA	MANDALA	REALMS OF THE UNREAL	TAO
ABSTRACTION	DIADENA	HENRY DARGER	HAN MEDITATING	RED ABAKAN	TAO MAGIC
ADOLF WÖFLI	DIAGRAM	HIEROGLYPHIC POSES	MASK AND RITUAL	REPETITION NINETEEN III	TAO YE
AIMLESS WANDERING	DIALOGUE	HIMOROJI	MEATBALL	RETURN TO SYMMETRY	TAU TAU
AMAZING FOUNTAINS	DIE KREUTZIGUNG	HOUSE (BED BOLIDE)	MÉLANCHOLIE	REVOLT CHAIR	TAROT
ANIMALS OF TORRID ZONE	DISPLAY	HUIS	MÉLENCOLIAM	RINGAROUND AROSIE	TEETH BEADS
ANNA ZEMANKOVA	DIVORCE/MARRIAGE	HUIS VAN MIJN HART	MEMNON STATUES	RUPENESS OF MIND	TEETH NECKLACE
ARO EMLUMADO	DOGS AND JACKALS	HUMAN SACRIFICES	MEN SHALL KNOW	ROBERT MORRIS	TEGELRELIEF
ATOM SERIES	DONGGUREUNG	ICE MAIDEN	MEXICAN FLOOR	ROOF PIECE	THE BAR
AUTRE MONDE	EGYPTIAN TENT	IGBO MASK	MONGOLIAN YURT	RORSCHACH-TEKENING	THE INTENTION TO KNOW
ALEXANDER CALDER	ENTIRELY ABSTRACT	IMPERIAL HOTEL	MOON GATES	RUIJME EN TIJD	THE SEVEN-POINTED STAR
BARRE DE BOIS	EVIL EYE	INBOORLINGEN	MORALES RITUEEL	SACRIFICE	THE VOYAGE
BAS JAN ADER	EYES AND MIRRORS	INCORPORATED PHRASES	MOUNTAIN CRYSTAL	SAD PASSIONS	THOUGHTFORMS
BATAILLE	EYES OF THE SKIN	INDIAN GROUP	MOUNT MERU	SEFIROTH	THROUGH THE FLOWER
BEARMEN	FAHLSTRÖM	INDIOS	MUMMY	SEXUAL UNION	TOMB
BEGRAFFENISRITUEEL	FAVELA	INDRUKKEN VAN AFRIKA	MUNDUS INTELLECTUALIS	SHE LOST IT!	TOO SAD TO TELL YOU
BIRDS	FEATHERWORK WAURA (1)	IRISES AT YATSUHASHI	NAKED CITY	SHINTO SHRINE	TORAJA HUIZEN
BISPO DO ROSÁRIO	FEATHERWORK WAURA (2)	I WANT I WANT	NAMELESS	SHUUDAN KOUDOU	TRACHTER TUNELL
BLACK RELATIONSHIP	FELT PIECES	KENT UZELF	NINE DRAGON WALL	SICYOS VILLOUSUS	TREE OF KNOWLEDGE
BLACK SQUARE	FEMALE REJECTION	KONINGSSPEL VAN UR	NINTOKU KOFUN	SITUATIONS	TREE OF LIFE
BLOEM DER MINNENDEN	FLORA	LA CASA COM ME	NOTES 5 (FAHLSTRÖM)	SITUATIONIST TIMES	TREE OF THE SOUL
BLUE	FORBIDDEN CITY	LAO-TZE	NOTES 6 (FAHLSTRÖM)	SKEINS OF WOOL	TROPICALIA
BODY PAINT	FOREHEAD SNAKE PATTERN	LAST LADDER	OOG	SOUTH OF THE BORDER	TWO KIDNEYS
BOLERO DANCER	FU (PASSWORD)	LAST LADDER	ORACLE BONES	SPIELKARTEN	UNTITLED
BONES IN PAGES	FUNERARY BOAT	LICHT EN DONKER	OHR	SPIJT	VARIATIE OP CIRKEL
BOROBODUR	FUNERARY VASES	LIGHT BOLIDE	ORIXAS	STUDY IN CHOREOGRAPHY	VESSEL FOR SPIRIT
BOULLEE	GARDEN	L'INCONNU	OUROBOROS	STUPA	VUUR EN WOLK
BOUND TO FAIL	GATE BALI	LOOKING FOR CARESS	PAPAYER RHOEAS L.	SUBTLE BODY	WATER CALLIGRAPHY
BOW SPINNING	GATES OF PARADISE	LOST TIME	PARANGOLÉ	SUN	WAVE-LIKE
BOX BOLIDE	GELAATSBSCHILDERINGEN	LOUISE BOURGEOIS	PARASITE	SUPREMATIST ROOM	WEAVING
BRANDS MASKS	GIFT	LOW PIECES	PASEDNA LIFESAVER	SYLVIE GUILLEM	WEDDED ROCKS
BRAZIL	GNOSIS	LYING IN STATE	PATTERN OF CHANGE	SYMPHONY	WEES MARGINAAL
BRERA MADONNA	GREEK FLOOR		PENETRABLE		WHAT IS POSSIBLE
BRETON'S WALL	GREENWARE JARS		PERSIAN BOWL		WILLIAM BLAKE
BRIDE	GRIDDING		PINTURAS		WITH MASKS
BROYEUSE DE CHOCOLAT	GUIDE		PLASTIC BOLIDE		WOLF TEETH
BURIAL URN			POINT OF DEPARTURE		WOMAN AND BALANCE
BURLE MARX			POINT OF DEPARTURE		
CADERE			PRESSED FLOWER JOURNAL		
CAMINHO			PRIMORDIAL CHAOS		
CAPE			PRINCIPAL DANCER		
CARTE DE TENDRE			PRINZHORN COLLECTIE		
CARTONNAGE			PROCESS OF DISCOVERY		
CARVED TOTEM			PROCESSIE		
CÉNOTAPHIE			PROMENADE		
CHEZ SWANN			PROTEA FLOWER		
CONCRETE BLOCKS			PROTOELEMENT (HEART)		
CRYSTALLIZATION			PSYCHELIC TAROT		
			PURPUR		



34.



35.

Text Ann Demeester

36.

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Nadja (novel)

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For other uses, see *Nadja*.

 This article **relies largely or entirely upon a single source**. Relevant discussion may be found on the [talk page](#). Please help [improve this article](#) by introducing [citations](#) to additional sources. *(December 2016)*

Nadja (1928), the second book published by [André Breton](#), is one of the iconic works of the French [surrealist](#) movement. It begins with the question, "*Who am I?*"

It is based on Breton's actual interactions with a young woman, Nadja (actually Léona Camille Ghislaine Delacourt 1902–1941),^[1] over the course of ten days, and is presumed to be a [semi-autobiographical](#) description of his relationship with a mad patient of [Pierre Janet](#). The book's non-linear structure is grounded in reality by references to other Paris surrealists such as [Louis Aragon](#) and 44 photographs.

The last sentence of the book ("Beauty will be CONVULSIVE or will not be at all") provided the title for [Pierre Boulez](#)'s flute concerto *...explosante-fixe...*

Dating from 1960, the widely available English translation by [Richard Howard](#) is a translation of the first edition of Breton's novel, dating from 1928. Breton published a second, revised edition in 1964. No English translation of this second edition is currently available.

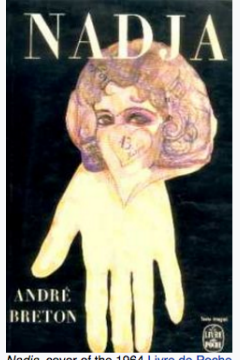
Contents [\[hide\]](#)

- 1 Summary
- 2 Quotations
- 3 See also
- 4 References

Summary [\[edit \]](#)

The narrator, named André, ruminates on a number of Surrealist principles, before ultimately commencing (around a third of the way through the novel) on a

Nadja



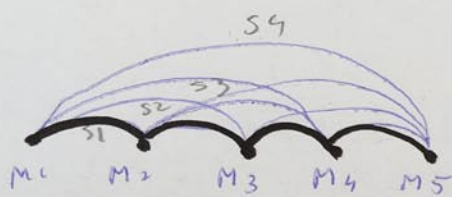
Nadja, cover of the 1964 Livre de Poche edition

37.

The spiritual and mystical potential of obsessive desire is one of the inarticulate themes of André Breton's (autobiographic) novel *Nadja*, which is included on Tee's reading list. In this trilogy, Breton traces his 9-day affair with the enigmatic Nadja, as well as dwelling on his subsequent affair with Susanne Musard. After a chance encounter with the luscious Nadja – a capricious, attractive and eccentric woman with a lively imagination that roams through both the streets of modern-day Paris and the back alleys of her own mind – Breton falls deeply in love with her. Initially he is charmed by her spontaneity and unpredictability, her way of life which is marked by the fulfilment of sudden desires and responses to 'eventualities'. Nadja is *la personne surrealiste par excellence*; someone who "escapes the confines of reason" in order to gain access to a different reality. She encourages Breton to immerse himself in the peculiarities of their shared imagination. It doesn't take long however, before the author starts to question the authenticity of their relationship. Fascination is replaced by irritation. His beloved turns out to be singularly intangible and incomprehensible, "*on me m'atteint pas*", as she herself says; 'I am not within reach'. Breton eventually finds solace with the more 'attainable' Suzanne Musard.

Though it proves impossible for Breton to grasp the phenomenon that is Nadja, the reader of his novel remains even more dumbfounded. Although we are aware that the figure of Nadja is based on both a real and a fictional character, it seems as if she is nothing more than one of Breton's phantasms, a chimera. Nadja refuses to disclose her real name, calling herself "Nadja, because in Russian it is the beginning of the word hope and it is merely a beginning." She describes herself as a lost soul, a sphinx, a siren, a fairy. The information on her life is sparse – she has a daughter, struggles with her health and has dealt in narcotics for a while. We have to deduce most of what we know of her from Breton's observations: the things she says, the ten drawings she made which are included in the book, the strange photos of places, objects, paintings, people and sculptures that dot the text. Breton's agony of doubt is infectious - "*Qui est la vraie Nadja?*" For both author and reader, Nadja is "*un cryptogramme à déchiffrer.*"

Time



ble archive :

Let's say we have an archive in M_4 , because in M_5 S_3 appears we have to change the recollection of S_3

Bergson

Duration = continuity of heterogeneity + progress
 new moment is added to all the other old ones

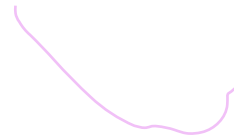


Past is always larger for the current moment than for the one before



Stephen Goddard

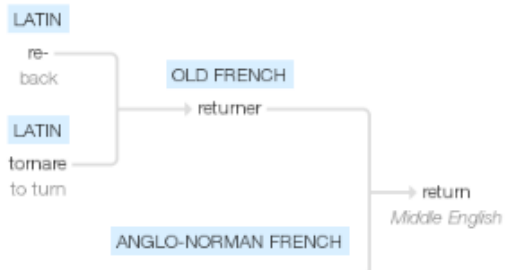
40.



Afterword(s)

Re-turn

Origin



Middle English: the verb from Old French *returner*, from Latin *re-* 'back' + *tornare* 'to turn'; the noun via Anglo-Norman French.

In line | Wrap text | Break text



Liza prins

1:04 PM Today

Resolve



actually the latin tornare means to turn around/rotate or to finish. To re-turn therefore would be an act not only of going back to a certain state of affairs or element of the past, but also to turn it around again; to turn it differently while opening it up for changes. This handling of re-turning is very exciting to me.

Reply...

1988). This dynamic vision of time enlists the creative resources of the imagination to the task of reconnecting to the past.

Non-linearity also affects scholarly practice in the Humanities disciplines – a method that replaces linearity with a more rhizomatic style of thinking, allows for multiple connections and lines of interaction that necessarily connect the text to its many ‘outsides’. This method expresses the conviction that the ‘truth’ of a text is never really ‘written’ anywhere, let alone within the signifying space of the book. Nor is it about the authority of a proper noun, a signature, a tradition, a canon, or the prestige of an academic discipline. The ‘truth’ of a text requires an altogether different form of accountability and accuracy that resides in the transversal nature of the affects they engender, that is to say the outward-bound interconnections or relations they enable and sustain. George

P
Yes
Yes
Yes

Use
in Our
Texts



43.



44.



45.



Pottery Traditions of India



janeperryman1

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92,712 views

46.



Nigerian Pottery: Igbo, Yoruba, Gwari, Bini



Christopher Roy

 **Subscribe** 6.1K

5,718 views

47.

“this pattern has been and will be reconfiguring itself. It is not done; it will never be; It will diffract.”