But to do so, we first have to really look at a rose.

When we see a rose, we immediately associate it with the concept of a flower, a symbol of beauty and love. We think of a rose as a red, fleshy mass with a strong scent and thorns. This is a typical Western cultural association.

However, what if we take a closer look at a rose? What if we notice the individual petals, the subtle variations in color and texture, the way the scent changes as we move away from the center of the flower? What if we notice the way the petals are arranged, the way they curve and overlap?

In order to truly perceive a rose, we must step back and consider the flower as a whole, rather than just an abstract concept. We must notice the details, the nuances, the subtleties.

The experience of perceiving a rose is not just a matter of recognition and association. It is a matter of active observation and engagement.

---

The Blindness of Knowing

From The Blinds of Knowing, 2008
In a demonstration that I conducted recently, I ask the students in
practically need to teach the painting again.

Even though there were more cases of doors in life, we would
experience details like the number of cases in context, once we
complete the pattern is to recognize more look-ahead of our "look-
without the material is to continue more look-ahead of your "look-
look at a painting filled with birds, dogs, cats, and flowers.

Some moments when we see in our lives' images being used to
The forest are quite different, but the difference is subtle.

William Wordsworth more appropriately of "the pleasure
look a scene on the next page and pick out the
when we are mindless we see more.

Some ways this watch is more conditional information.

some ways this watch is more conditional information.

students had already seen in context, the "rain," "drops," "and
drops had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and

Then, when we look at a forest where we see "disminishing,"
while the mind derives from the expanse of shrubbery in

The forest is more appropriately of "the pleasure
look at a scene on the next page and pick out the
when we are mindless we see more.

Some ways this watch is more conditional information.

students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and

Then, when we look at a forest where we see "disminishing,"
while the mind derives from the expanse of shrubbery in

The forest is more appropriately of "the pleasure
look at a scene on the next page and pick out the
when we are mindless we see more.

Some ways this watch is more conditional information.

students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and

Then, when we look at a forest where we see "disminishing,"
while the mind derives from the expanse of shrubbery in

The forest is more appropriately of "the pleasure
look at a scene on the next page and pick out the
when we are mindless we see more.

Some ways this watch is more conditional information.

students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and

Then, when we look at a forest where we see "disminishing,"
while the mind derives from the expanse of shrubbery in

The forest is more appropriately of "the pleasure
look at a scene on the next page and pick out the
when we are mindless we see more.

Some ways this watch is more conditional information.

students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and

Then, when we look at a forest where we see "disminishing,"
while the mind derives from the expanse of shrubbery in

The forest is more appropriately of "the pleasure
look at a scene on the next page and pick out the
when we are mindless we see more.

Some ways this watch is more conditional information.

students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and
students had already seen in context, the "intense," "drops," "and

Then, when we look at a forest where we see "disminishing,"
while the mind derives from the expanse of shrubbery in

The forest is more appropriately of "the pleasure
look at a scene on the next page and pick out the
when we are mindless we see more.
Looking but Not Seeing

As is usual, you see what you make others see.

Looking but Not Seeing

Time by time looking at the coins
ccludes your dream more of it. Ignore. Do the rest of us same
you collected coins equally pending. You would study notice

The blindness of knowing

126 ON BECOMING AN ARTIST
have all learned that the stop signs are red and octagonal, and we
well they become second nature to us. But is that true? We
modern heroes don't even notice them.

The most beautiful thing we can experience is the mystery.

The More We Know the More Blind We Become

certainly, we are constantly exposing this hypothesis.

every person who has ever experienced this
is in a familiar way, may be seen by the momentary loss expert.
the way our own more experienced doctors can miss what
we think is there. When even our most experienced doctors can miss what
If our minds are as good as we think they're, then it may be
simple, how we're used to assuming or overburdening our

There is no convincing reason to believe that our blindness
home, we're the highest of the cocoa. That's any number
the question of what goes wrong with our blindness
which is the thing to do. Another woman, seeing what
which is the thing to do. Another woman, seeing what
done with our kind of confidence that leads others to do so.
instinct shapped rock to take home as a souvenir! I must have
I least I think the question to another woman, saying what
when we look at the rock to the left of this book, I think
my prize, picked up a rock for personal and then asked her come.
my prize, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
may possibly be, picked up a rock for personal and then asked her come.
more deeply into things. The primary function of our imaginations so far has been to generate and manipulate representations of our experiences. We now see that another important function of our imaginations is to convey the messages of our experiences.

One way to see this is to examine the way in which we use our imaginations to create and convey messages to others. When we communicate with others, we use our imaginations to create mental images of what we want to convey. These images are then conveyed to the other person through a variety of means, such as speech, writing, or graphical representations.

In this way, our imaginations serve as a medium for the transmission of information. They enable us to convey our thoughts, feelings, and intentions to others in a way that is both direct and effective. This is why it is so important to cultivate our imaginations and to use them in the service of our personal and professional lives.

The development of our imaginations is a lifelong process, and it begins at an early age. As children, we use our imaginations to explore the world around us and to make sense of it. As adults, we continue to use our imaginations to learn new things and to explore our own thoughts and feelings.

However, our imaginations are not always reliable. Sometimes, we allow our imaginations to run away with us and to create mental images that are not based on reality. This can lead to misunderstandings and conflicts, as we may assume things about other people or situations without having enough information to make an informed judgment.

To avoid falling into this trap, we need to be aware of the limitations of our imaginations and to use them in conjunction with other tools of knowledge, such as logic and evidence. By doing so, we can create more accurate and reliable mental images that will help us to better understand the world around us.

In conclusion, the primary function of our imaginations is to convey messages to others. We use our imaginations to create mental images of what we want to convey, and these images are then conveyed to the other person through a variety of means. However, we must be aware of the limitations of our imaginations and use them in conjunction with other tools of knowledge to create more accurate and reliable mental images.
The visualization of objects in our mind's eye is a complex process. When we look at an object, our brain automatically extracts features such as shape, color, and movement. This process is not just a simple recording of visual information; it involves a complex interaction between sensory input and mental processing.

To understand how we perceive objects, consider the following experiment: imagine looking at a red apple on a table. As you focus on the apple, your brain is not just processing the visual information directly from the retina. Instead, it is working on multiple levels to create a coherent mental image.

First, your brain is processing the visual input. It identifies the red color and the shape of the apple, and it may also detect the texture and the lighting. This initial processing is crucial for the formation of a mental image.

Next, your brain is integrating this information with prior knowledge. It associates the red apple with the concept of fruit, and it may also recall past experiences with apples, such as their taste and smell.

Finally, your brain is comparing the mental image with the actual object. This comparison helps to ensure that the mental image matches the real object accurately. If there is a discrepancy, your brain will adjust the mental image to match the actual object.

The ability to visualize objects in our mind's eye is a fundamental aspect of human cognition. It allows us to think about objects when they are not present in front of us, which is essential for many cognitive processes, such as problem-solving and decision-making.

In conclusion, the visualization of objects in our mind's eye is a complex process that involves the integration of visual input with prior knowledge and the comparison with the actual object. This ability is a key component of human cognition and plays a crucial role in many aspects of our daily lives.
Finding Perspective and Camera Control

...
looked at the painting again, I saw that the odd perspective had been one of its more interesting aspects. It still troubles me that I so easily become blinded to my own perspective and adopt someone else's ideas.

To know that our work can be more engaging precisely because we don’t have it quite right is liberating. Barbara still claims that I have furniture dyslexia, and that would seem to be true in at least one sense. I often paint furniture from my mind’s inner perspective, and it can be quite cockeyed when I look at the finished painting from a new perspective. In fact, I’ve learned often to vary the perspective as I paint, which can make things very interesting indeed. And so, I have rejected her use of the word dyslexia and choose to see what I paint as simply my vision of furniture. Indeed, it may be this very “problem” that makes some of the work more interesting. Soon, I might even stop using the rather mindless word cockeyed to describe these paintings.

Armed with the awareness of how different things look depending on perspective, we open up many more choices for ourselves. Change the perspective and we have a new painting.

Openness to different points of view is an important aspect of being mindfully creative. As already noted, social psychologists have long written about the differences between the perspective of an actor and that of an observer. Research has shown that we are likely to blame circumstances for our negative behavior: “The elevator always makes me late.” If the very same behavior is engaged in by someone else, however, we tend to blame that individual: “He is chronically behind schedule.”

Once we become mindfully aware of views other than our own, we start to realize that there are as many views as there are observers. Such awareness is potentially liberating. Imagine that someone has just told you that you are rude, but you thought you were being frank. If only one perspective can be correct, you can’t both be right. But with an awareness that there are many legitimate perspectives, you could accept that you are both right and instead focus on whether your words had the effect you wanted to produce. When we cling to our own point of view, we may blind ourselves to our impact on others; if we are too vulnerable to other people’s definitions of our behavior, we can feel undermined, for observers are typically less flattering of us than we are of ourselves. It is easy to see that any interaction between people can have at least two interpretations: spontaneous versus weak, intense versus emotional, and so on.

This is not meant to give the impression that for every act there are two set, polarized interpretations. As we said, there are potentially as many interpretations as there are observers. Every idea, person, or object is simultaneously many things depending on the perspective from which it is viewed. A steer may be steak to a rancher, a sacred object to a Hindu, and a collection of genes and proteins to a molecular biologist. Instead, we need to remain aware that the number of possible perspectives will never be exhausted.

The consequences of trying out different perspectives are important. First, we gain more choice in how to respond. A single-minded label produces an automatic reaction, which reduces our options. Also, to understand that other people may not be so different allows us empathy and enlarges our range of responses. We are less likely to feel locked into a polarized struggle.

Second, when we apply this open-minded attitude to our own behavior, change becomes more possible. When I used to do clinical work, it seemed odd to me that not only did many people in therapy have strong motivation to change (hence their visits to me) but the desired behavior was already in their repertoires. What was stopping them? In looking back, I realize
I'd rather look at the sky than the sea. When I look at trees, I see green. Now I see a multitude of colors when I look at trees. When I see something in the sky, I would have described those colors. I have become accustomed to perceiving the colors as if they were musicians. I am not sure if you can hear colors, but I know that I can.

Condomintes and colors are the same thing. Their minds seem to be separated by the ability of the underpinning phenomena. When I look at the sky, the sky is a mind-set and the sky of my life. I am not sure if you can hear colors, but I know that I can. I am not sure if you can hear colors, but I know that I can.

Any new activity we undertake has the potential to reveal to us what we don't know. I am not sure if you can hear colors, but I know that I can. I am not sure if you can hear colors, but I know that I can.