



1



2



Identification

Emotions have value of some kind: they can be positive or negative, lead to approach or withdrawal, to feeling good or feeling bad.

— L. Mlodinow. *Emotional* p. 35

3



Identification



We see what we value and are blind to what we do not. Value offers opportunities for action, guiding our footsteps ...

or following them!

4



5



6



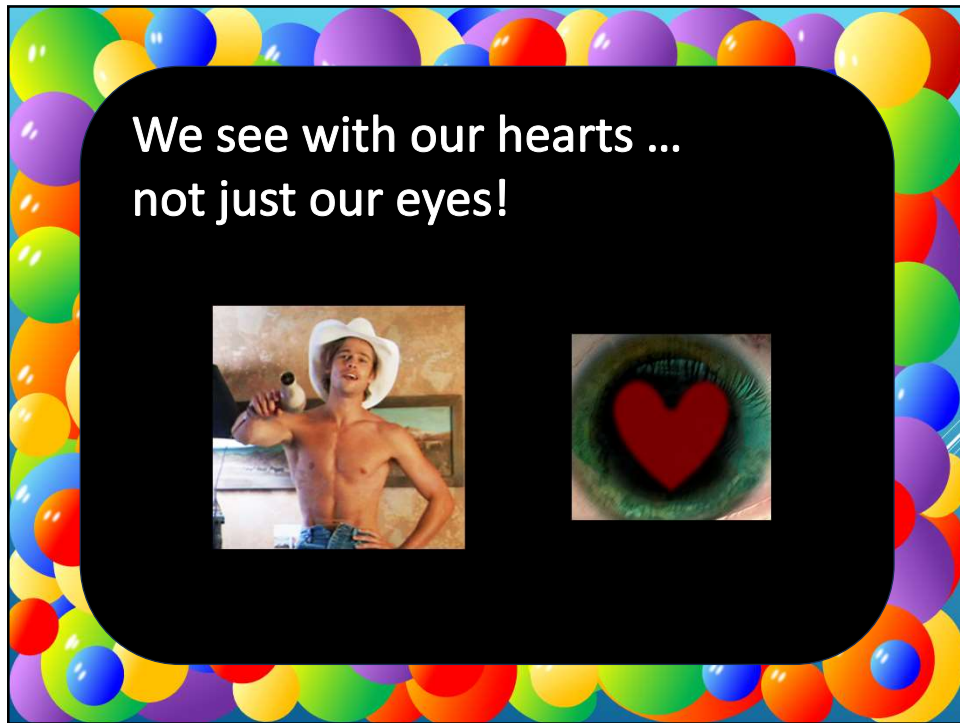
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12

EMOTION

Panksepp Taxonomy of Emotions
(Based on *deep brain simulation* studies.)

- I. Lust
- II. Seeking: expectancy, interest, curiosity, enthusiasm
- III. Rage
- IV. Fear
- V. Panic/Grief
- VI. Care
- VII. Play: Territories claimed and defended. Social hierarchies. In-group/out-group boundaries formed.

—Mark Solms. *The Hidden Spring*. Pp. 105-.

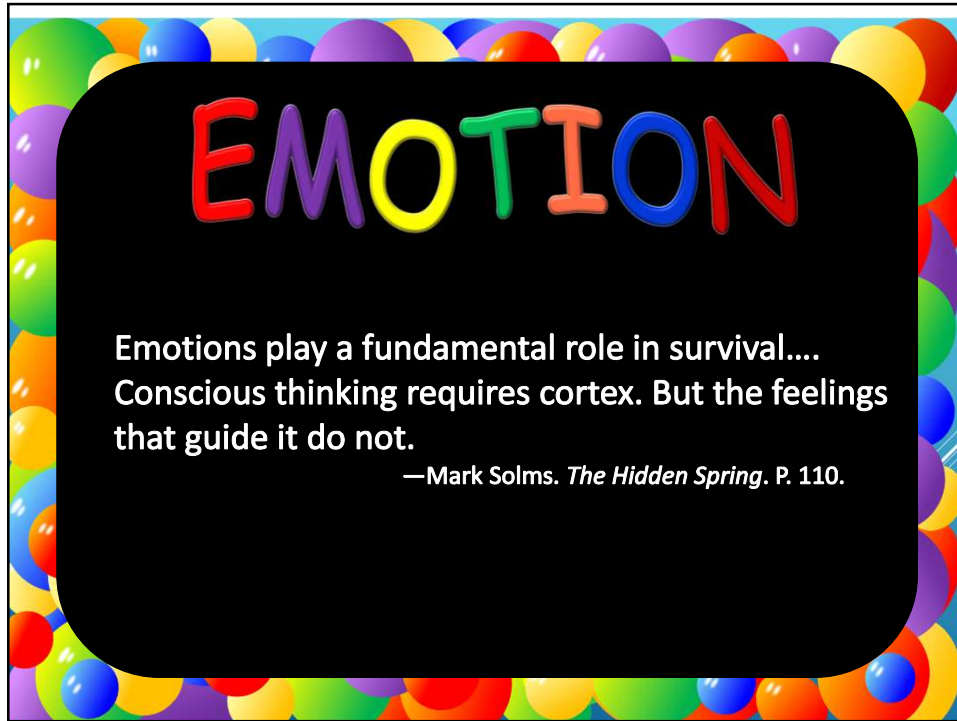
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EMOTION

Affective neuroscience teaches us that emotion is a gift. It helps us to quickly and efficiently make sense of our circumstances so that we can react as necessary; it feeds into our rational thought, allowing us, in most cases, to make better decisions; and it helps us to connect with and communicate with others.

— L. Mlodinow. *Emotional*. P. 39

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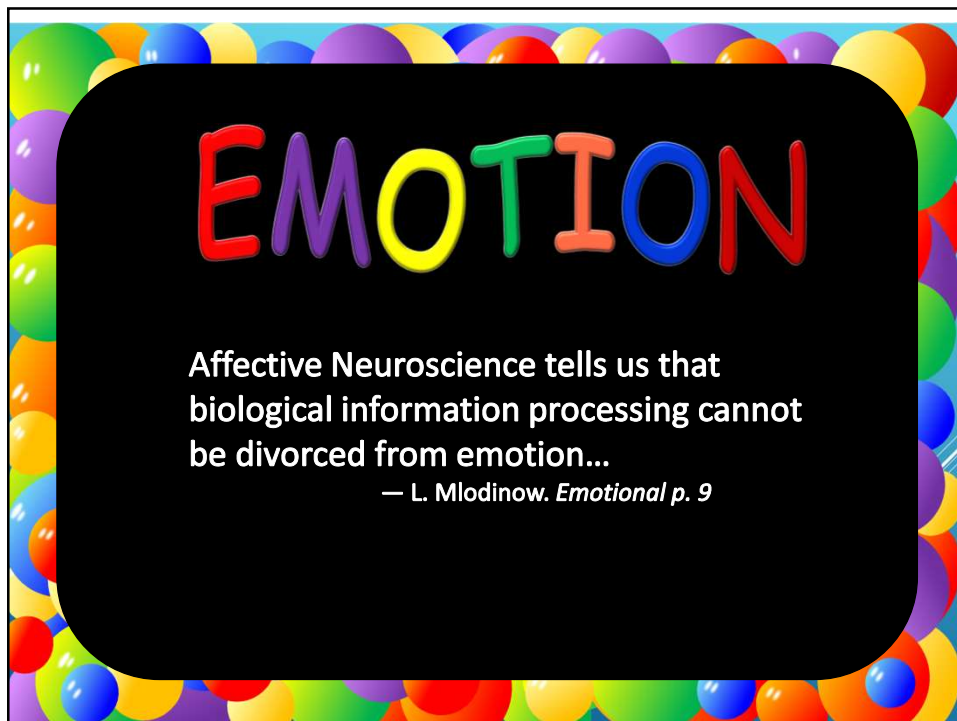


EMOTION

Emotions play a fundamental role in survival...
Conscious thinking requires cortex. But the feelings
that guide it do not.

—Mark Solms. *The Hidden Spring*. P. 110.

15



EMOTION

Affective Neuroscience tells us that
biological information processing cannot
be divorced from emotion...

— L. Mlodinow. *Emotional* p. 9

16

EMOTION

Emotion is as important as reason in guiding our thoughts and decision.
— L. Mlodinow. *Emotional* p. xi

This slide features a black rounded rectangle centered on a background of colorful balloons. The word "EMOTION" is written in large, multi-colored, bubbly letters at the top. Below it, a quote is presented in white text.

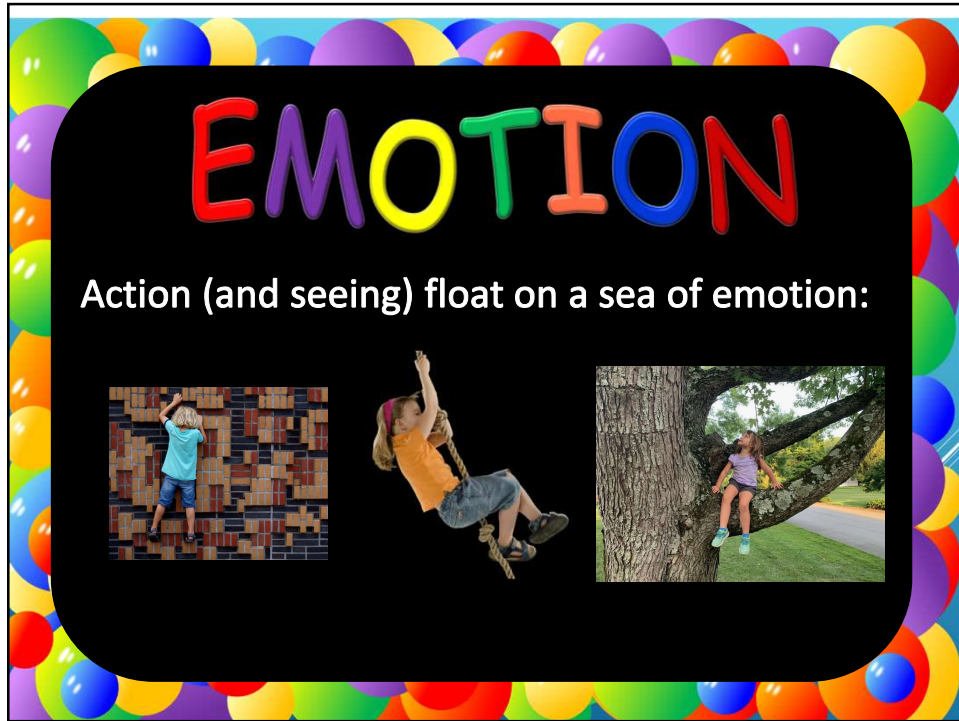
17

EMOTION

Action (and seeing) float on a sea of emotion:

This slide features a black rounded rectangle centered on a background of colorful balloons. The word "EMOTION" is written in large, multi-colored, bubbly letters at the top. Below it, the text "Action (and seeing) float on a sea of emotion:" is written in white. At the bottom, there are two side-by-side images: on the left, an orange cat looking intently at a small mouse on a wooden surface; on the right, a group of people arm-wrestling, with a woman in the foreground and a man in a green shirt with "USM" on it in the background.

18



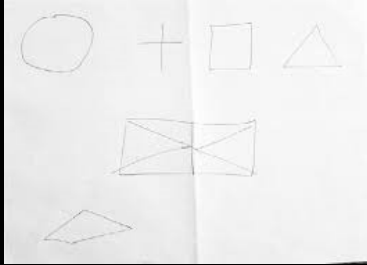
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EMOTION

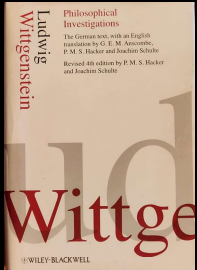

Action and seeing float on a sea of emotion.



- “Oh, Honey, you are so smart!”
- A+
- You could have done better!
- F

21

Emotion leads. Logic follows,
directing new emotions.

“What a beautiful mind!”
“What logical arguments!”
Or: “He’s wrong BECAUSE!”

22

EMOTION

Action (and seeing) float on a sea of emotion:



23

EMOTION

- To understand the purpose and function of emotions ... enables us to better understand what it means to be human.

— L. Mlodinow. *Emotional*, p. 39

24

EMOTION

Understanding is built on facts, reason, and emotion.

25

We use logic to refine understanding and action:

4 cans for a dollar or 27 cents each?

26

We use logic to refine understanding:

No sound, no smell, no taste, no touch: not a real dog.



A slide with a black background and a colorful border of balloons. It features a title, a thought bubble with text, and a photo of two dogs. The photo shows a larger white dog on the left and a smaller white dog on the right, both looking towards each other. A thought bubble above the smaller dog contains the text.

27

We use logic to refine understanding:

No sound, smell, taste, or heat: not a real second candle.

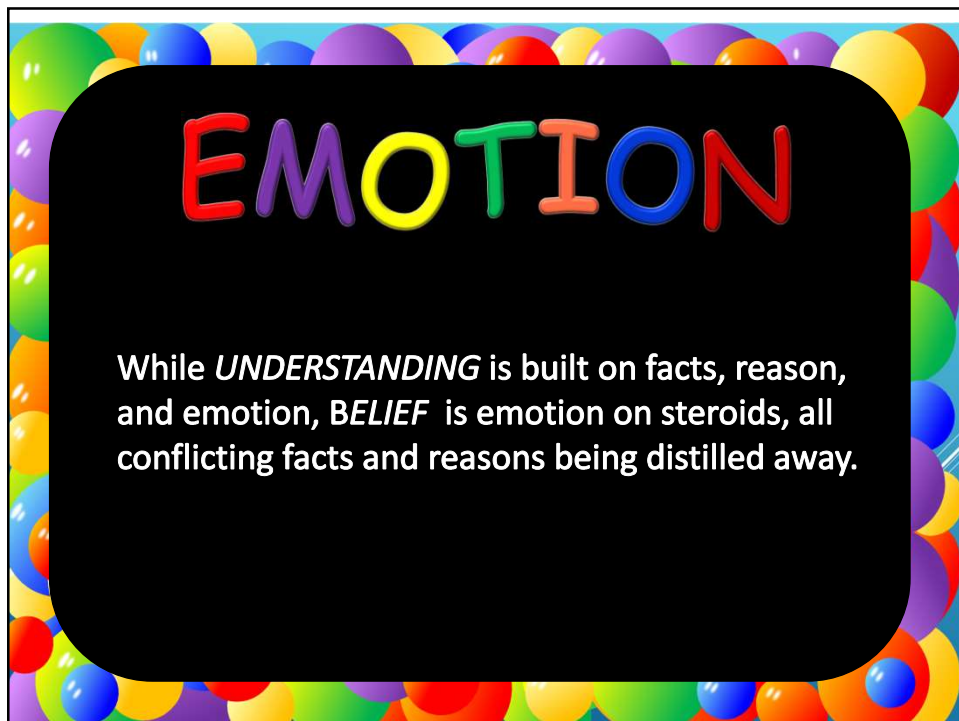


A slide with a black background and a colorful border of balloons. It features a title, a thought bubble with text, and two images. The first image is a close-up of a person's eyes looking upwards. The second image shows two lit candles. A thought bubble above the images contains the text.

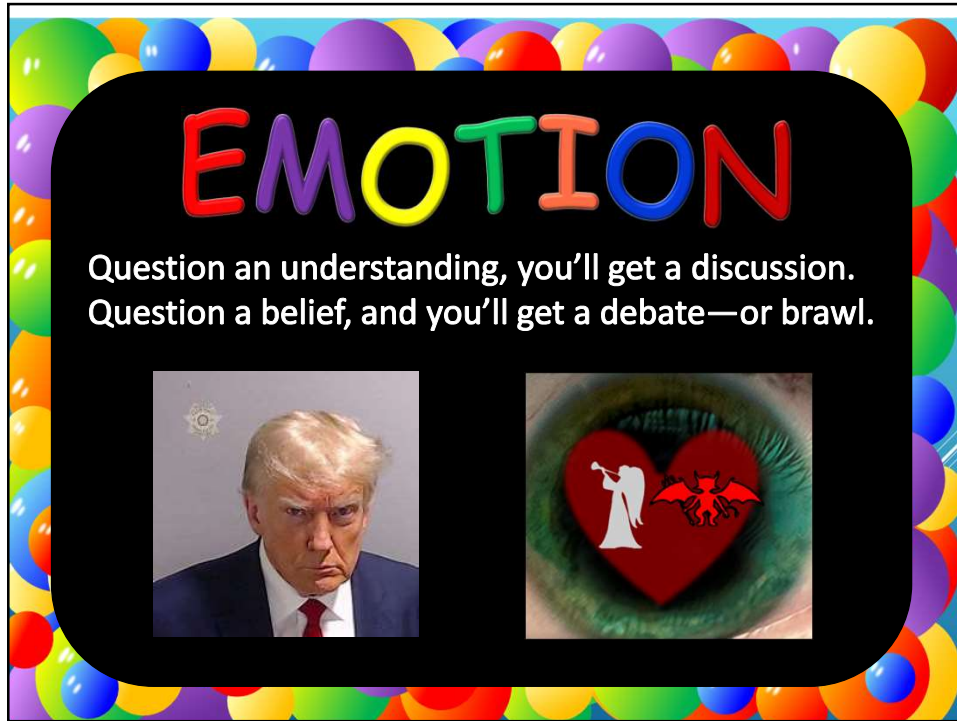
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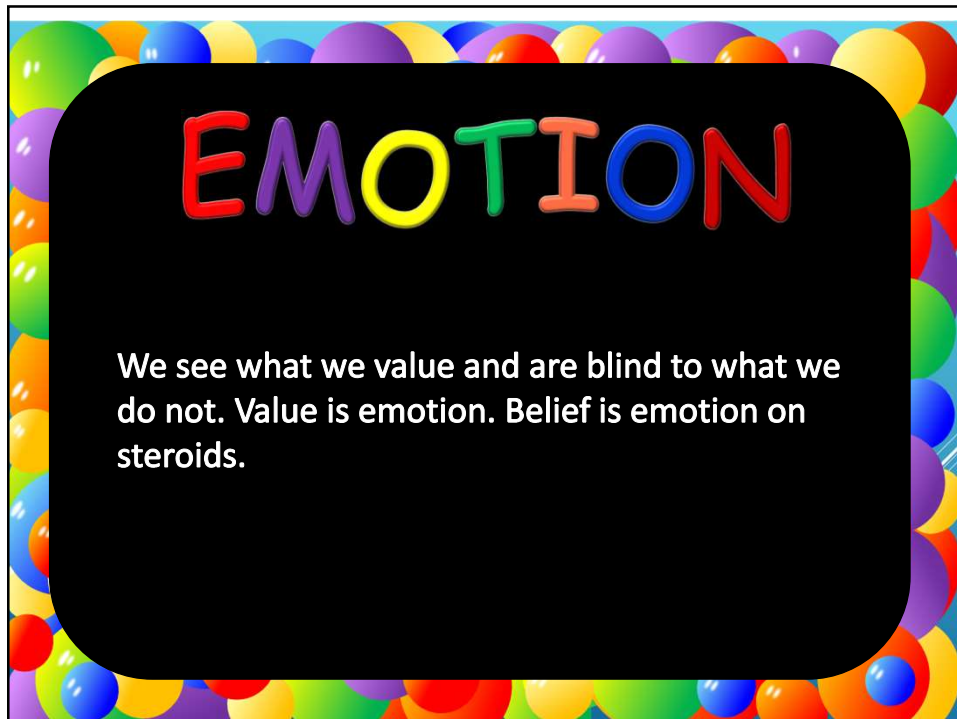
30



EMOTION

Question an understanding, you'll get a discussion.
Question a belief, and you'll get a debate—or brawl.

31




EMOTION

We see what we value and are blind to what we do not. Value is emotion. Belief is emotion on steroids.

32


Seeing is believing. To doubt a patient's beliefs is to provoke fight or *flight* (and a constricted field).




"You're not looking at the bead. You're looking behind it where the strings cross."

33

To doubt a patient's beliefs is to provoke *fight* or flight.



"Look at the bead!"



"I AM looking at it!"

34



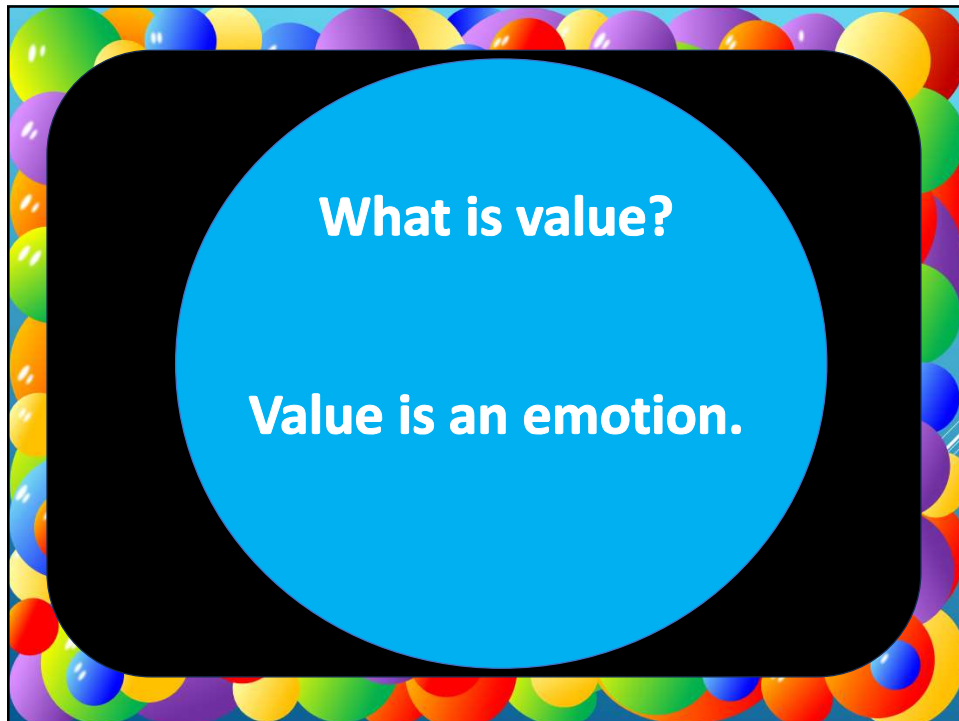
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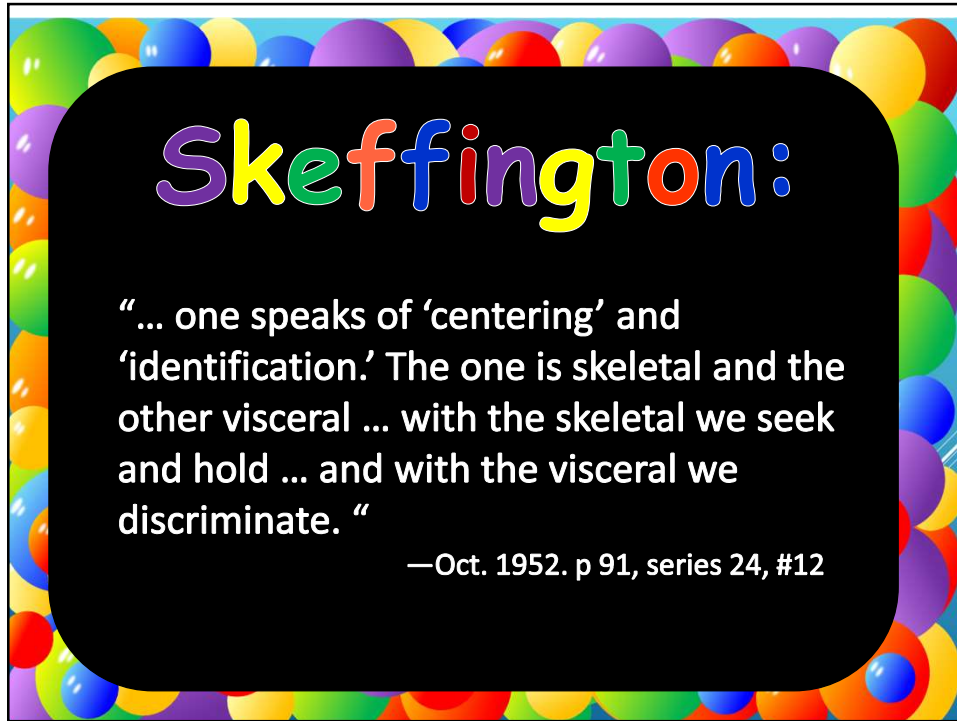
36



37



38



Skeffington:

“... one speaks of ‘centering’ and ‘identification.’ The one is skeletal and the other visceral ... with the skeletal we seek and hold ... and with the visceral we discriminate. “

—Oct. 1952. p 91, series 24, #12

39



Visceral

Oxford English Dictionary:
Affecting the viscera or bowels regarded as the seat of emotion; pertaining to, or touching deeply, inward feelings. *Obsolete* after 17th cent. and revived in the 20th.

40

Identification

Elliott Forrester: Arousal

[Arousal] matches Pavlov's "What is it?" or "What's that?" reaction.
—*Stress and Vision: on Karl Pribram*

Skeffington: Identification

"Identification is the process whereby one knows what things are."
— July, 1958; p.73; Series 30; # 10

41

Identification

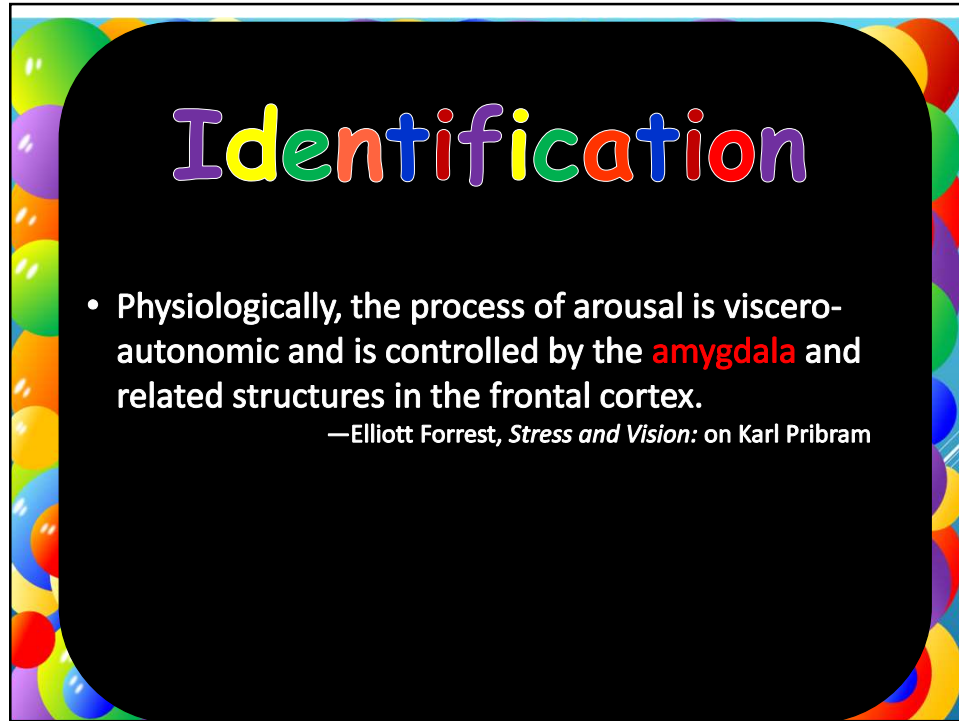
Elliott Forrester: Arousal

"Matches the input with cortical representation based on past experience."
On Karl Pribram and Arousal in *Stress and Vision* p. 54-56

Skeffington: Identification

"Identification process – scanning by the organism for certain experiences within the stream of consciousness, that let it meet the demands of the immediate environment."
— Nov., 1963; p, 11; Series 36; # 2

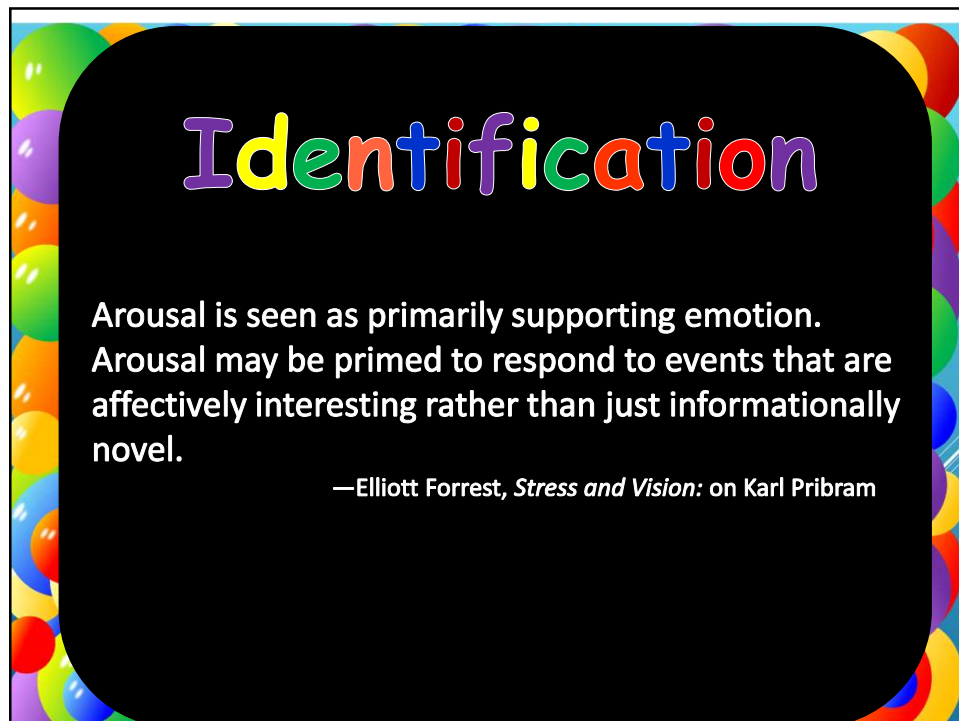
42



Identification

- Physiologically, the process of arousal is viscer-autonomic and is controlled by the **amygdala** and related structures in the frontal cortex.
—Elliott Forrester, *Stress and Vision: on Karl Pribram*

43



Identification

Arousal is seen as primarily supporting emotion. Arousal may be primed to respond to events that are affectively interesting rather than just informationally novel.

—Elliott Forrester, *Stress and Vision: on Karl Pribram*

44

Incoherence/Novelty Exploration



45

Identification

“Orthodox psychology asserts that *we perceive ... properties or qualities ...* I now suggest that what we perceive when we look at objects are the affordances, not their qualities. We can discriminate the dimensions of difference if required to do so in an experiment, but what the object affords us is what we normally pay attention to.”

—James J. Gibson

46

Identification/ EMOTION

Action and seeing float on a sea of emotion:



47

Identification

We see what we value. We value: opportunities for Action



48

Identification

We see what we value. We value: opportunities for Action



10/29/84

"Gee ... look at all the little black dots."

The cartoon depicts a speaker at a podium addressing an audience. A large screen behind him shows a field of stars, with a small cluster of black dots highlighted. The speaker is pointing towards the screen. The caption below the cartoon reads, "Gee ... look at all the little black dots." The cartoon is dated 10/29/84.

49

Identification/ EMOTION

We value and perceive opportunities for action



The image shows a collection of various tools and hardware items, including wrenches, sockets, and other mechanical parts, arranged in a somewhat chaotic manner. The tools are primarily red and silver in color.

50

Identification
EMOTION



We see what we value; we value opportunities for Action:

- 1) Pass Geography Test
- 2) Pilot a plane over Brazil
- 3) Show off geography skills at a party.

51

Identification
EMOTION

We see what we value.
We value opportunities for action.



Eating



Drawing



Shooting

52

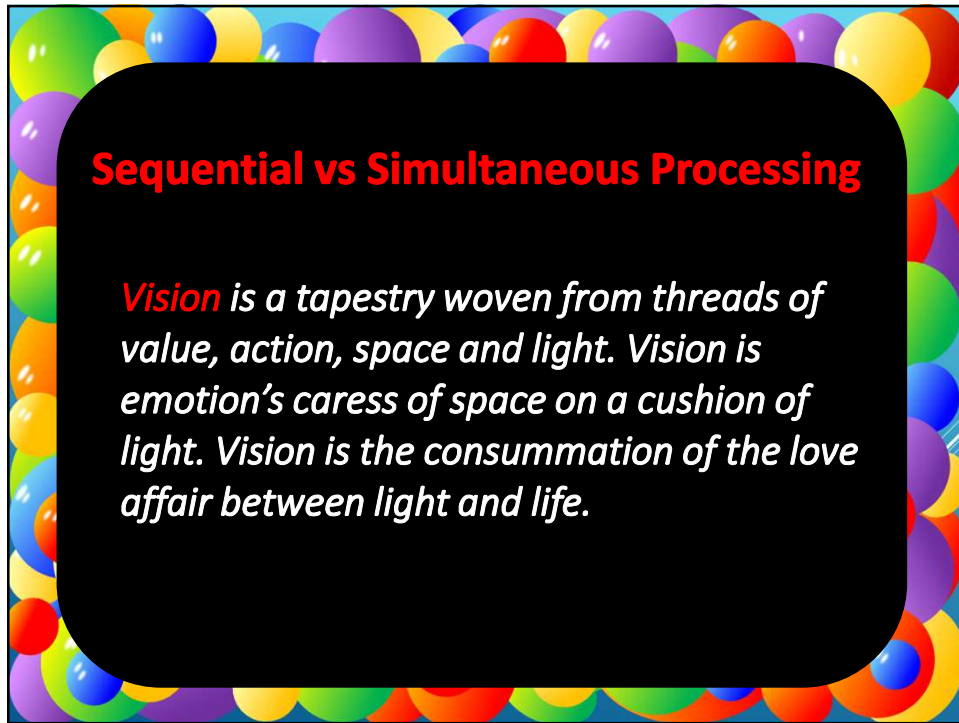
CENTERING

To do vision we select an area of space for meaning and action—which is to say that we select an area for value, an area for emotion. This selection of an area for opportunities of action is also known as *centering*.

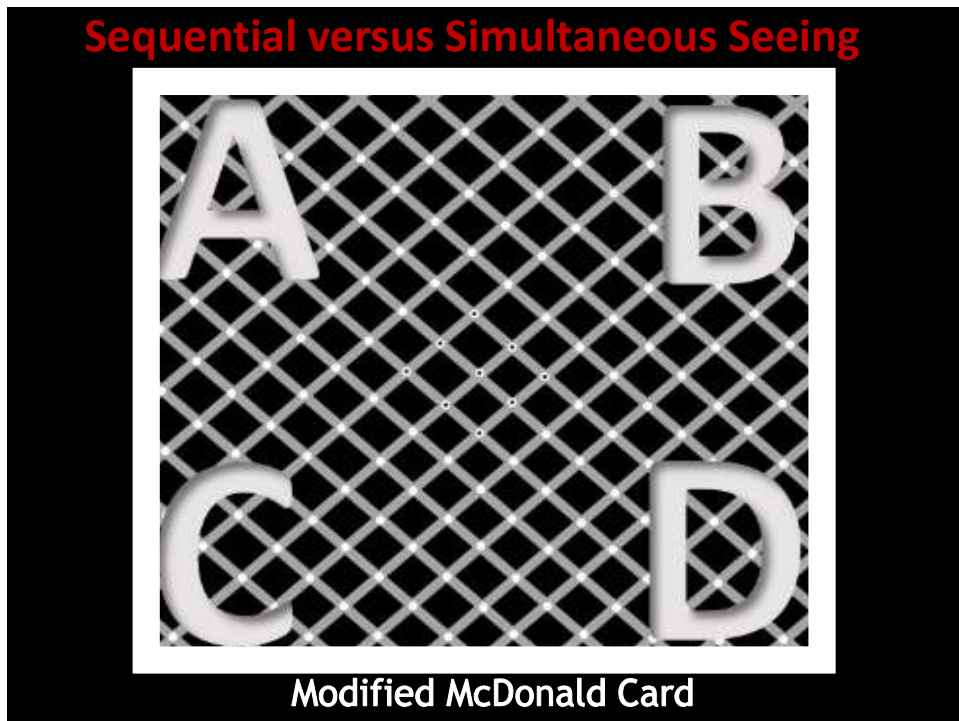
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54



55



56

ZOSA—Seeing Little (Sequentially)



57

ZOSA—Seeing Big (Simultaneously)



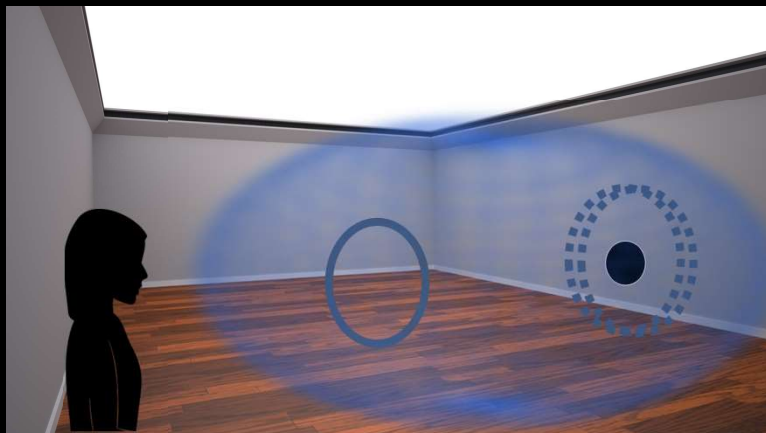
58

Advantages of an Expanded ZOSA

- Allows simultaneous awareness of not only what, but where: driving, sports, coordination.
- Necessary for big stereo (SILO).
- Reduces fixation disparity
- Reduces suppression
- Increases stereoacuity
- ******Reduces anxiety******
- Increases exploration/consciousness
- Increases a sense of being one with the shape of the sky (it begins with the touch of the eye).

59

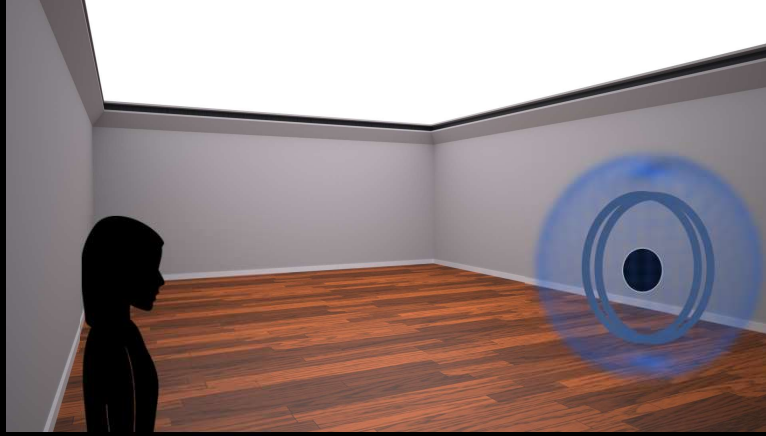
Space and Emotion



“See the space between you and the black dot.”

60

Space and Emotion



“Did your keys your (child) in the car?”

61

Space and Emotion

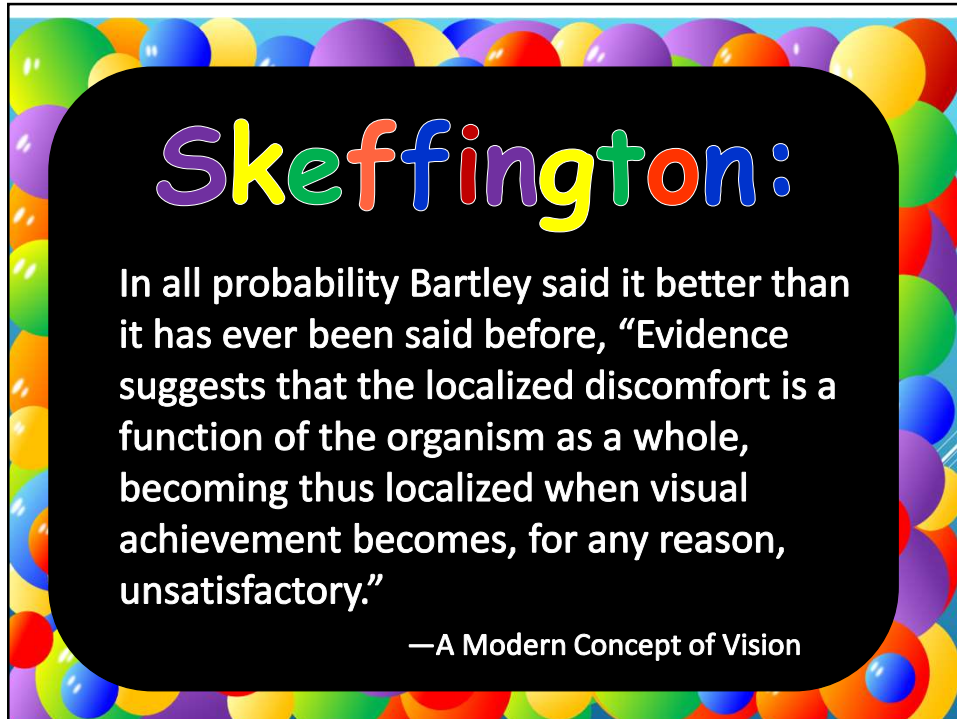
Looking In



Looking Out



62

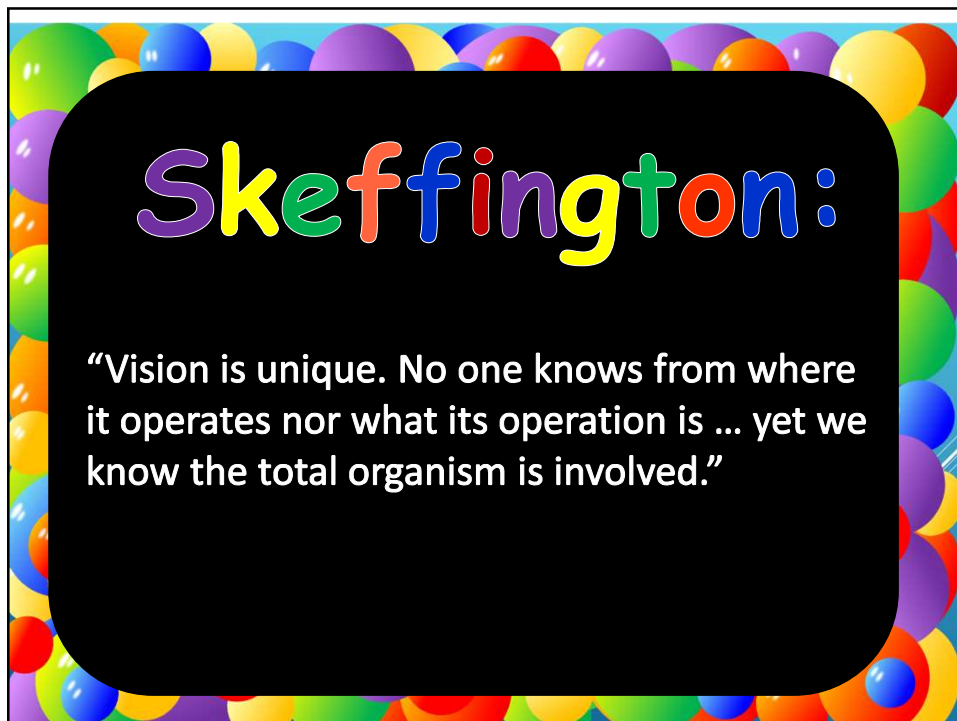


Skeffington:

In all probability Bartley said it better than it has ever been said before, "Evidence suggests that the localized discomfort is a function of the organism as a whole, becoming thus localized when visual achievement becomes, for any reason, unsatisfactory."

—A Modern Concept of Vision

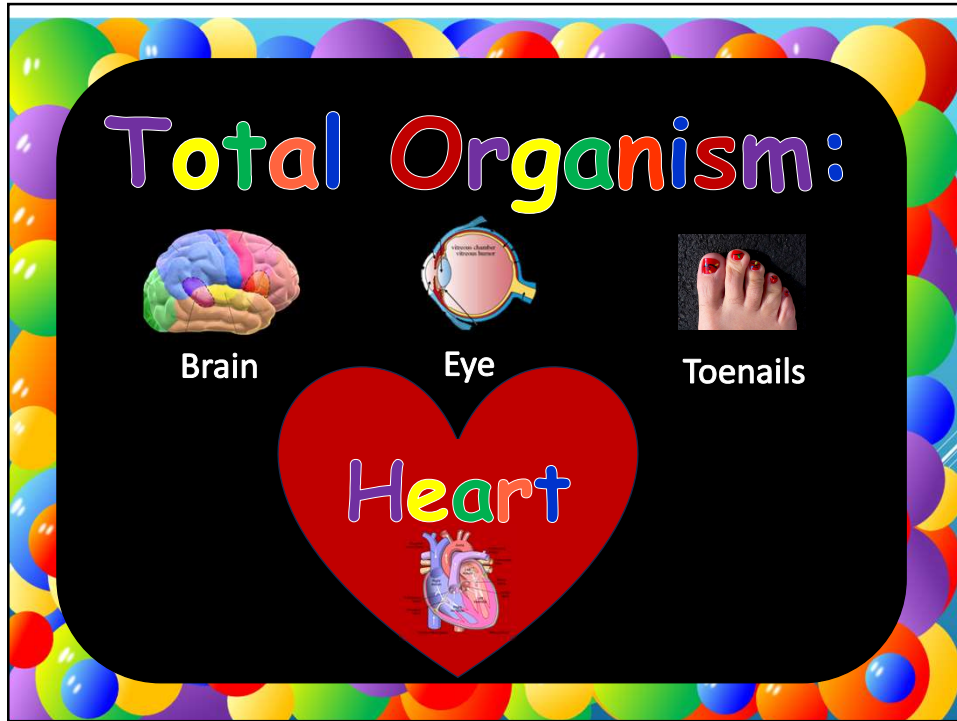
63



Skeffington:

"Vision is unique. No one knows from where it operates nor what its operation is ... yet we know the total organism is involved."

64



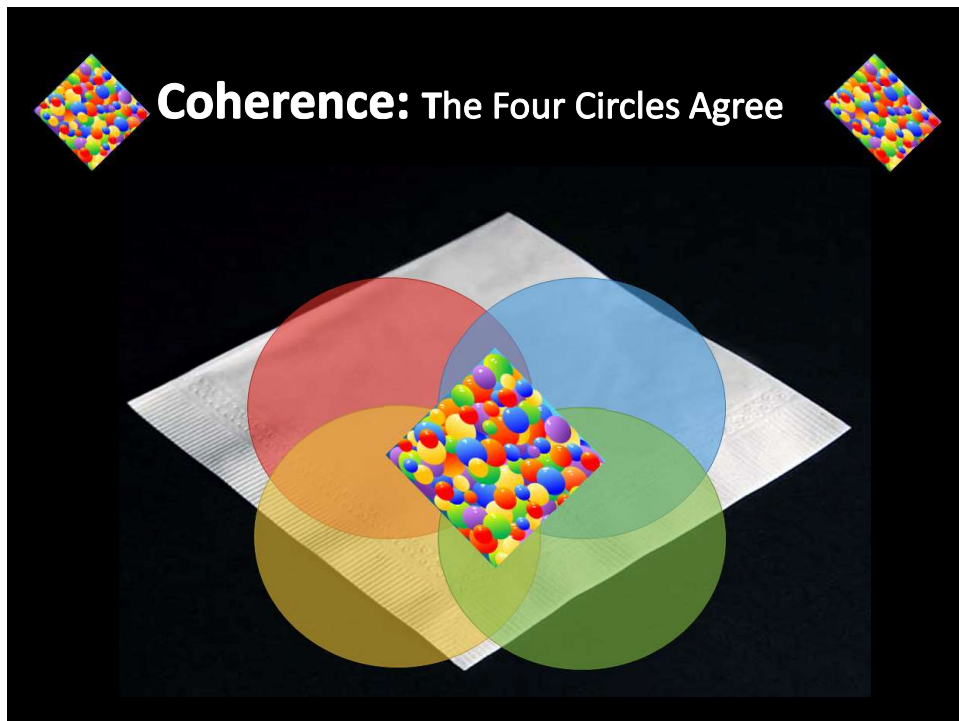
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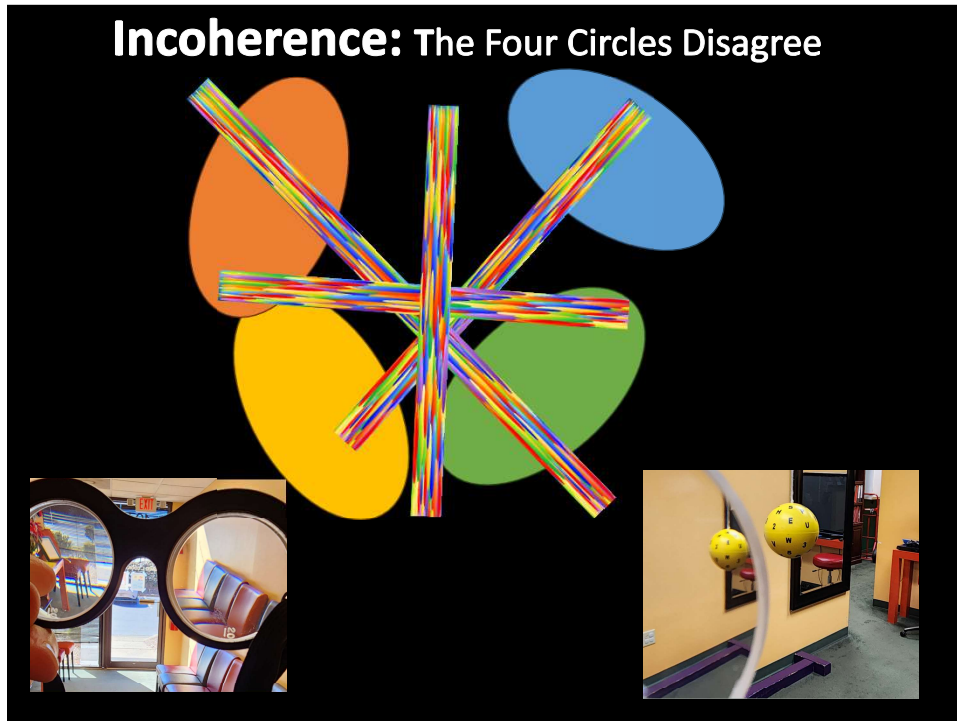
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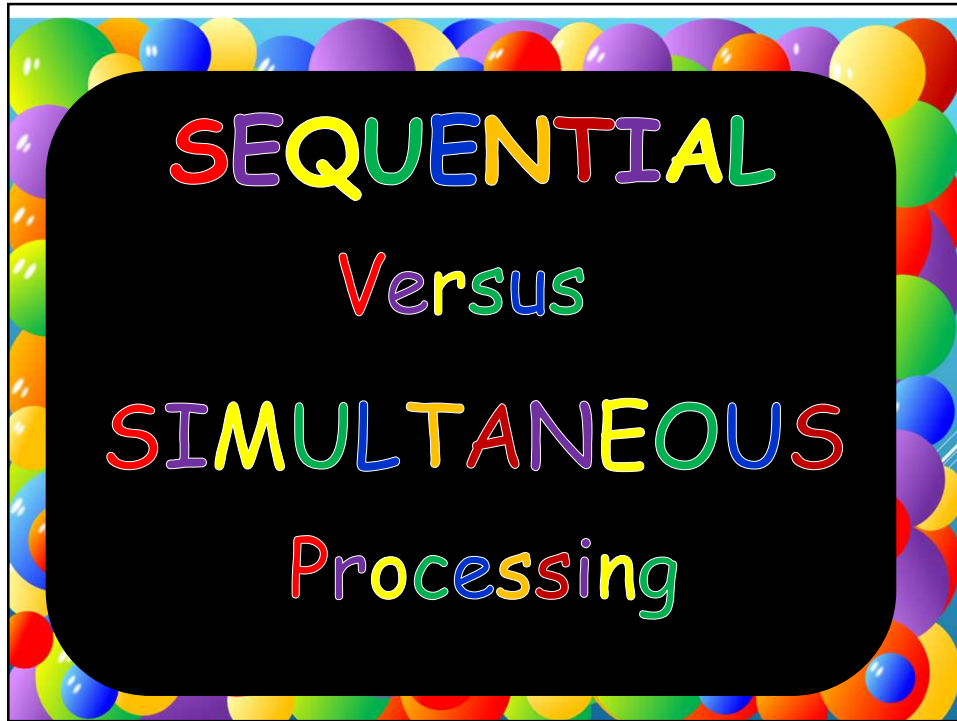
69

Novel World: Inverting Lenses

“At times, parts of the figures run together...
 Countless times I was fooled ... when a
 truck I was following with my eyes began to
 bend, when the road began to arch like a
 wave, when houses and trees seemed to
 topple down.... I felt as if I were living in a
 topsy-turvy world of houses crashing down
 on you, of heaving roads, and of jellylike
 people.”

—Koher [1951, 1964] in Noe, 2004

70




71

SEQUENTIAL
Processing

Adding Small Chunks

- Second-hand seeing: sharing stories.
- Stuck inside head
- Chained to expectation and automaticity.
- "My eyes always hurt."
- "It always blurs when I read."
- "Will it always be like this?"
- "Will it get worse?"



72

SIMULTANEOUS Processing



- Free to explore.
- Can flow between in and out.
- Awareness of Space
- Seeing what and where at the same time
- Being in the moment: not future or past.
- Seeing light, not just telling stories
- At one with space: "The shape of the sky: it begins with the touch of the eye."

73

Spirangle Responsibility and Control



74



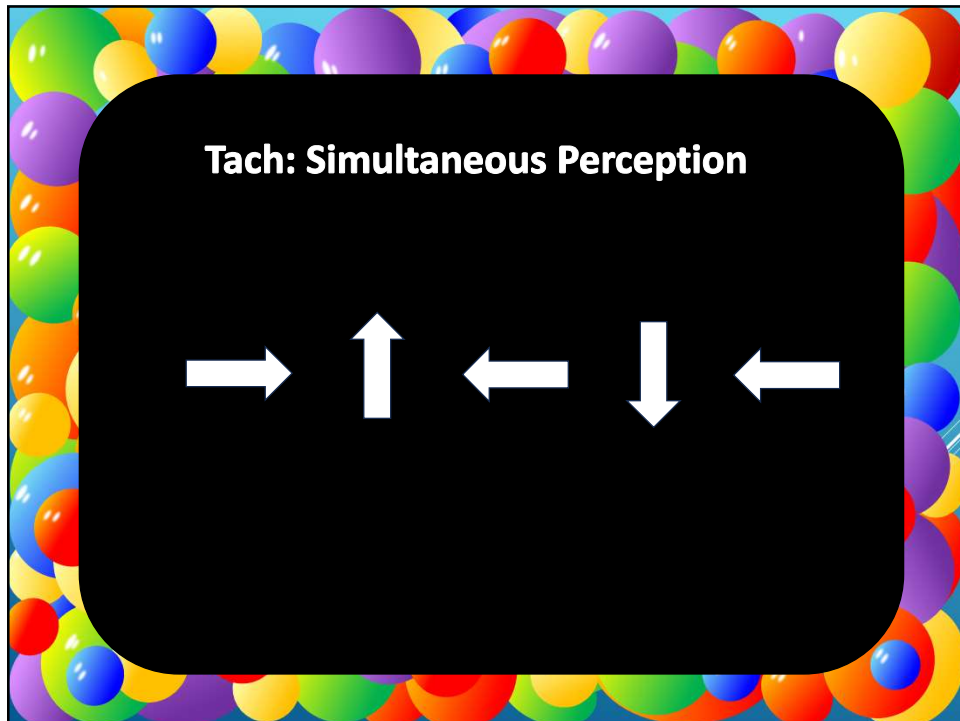
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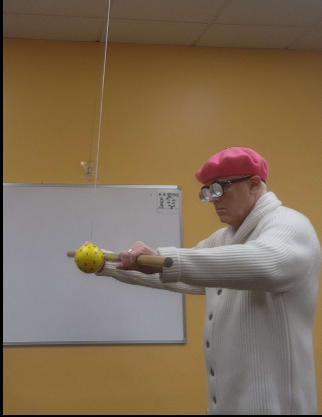
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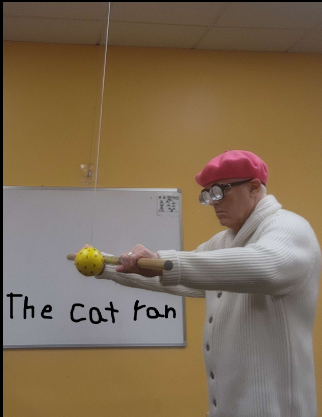
Simultaneity

- Yoked-prism ball bunt.
- Simultaneously seeing ball & stick



79

**Sentence Imagery:
Fluidly moving in and out.**



The cat ran

80



81



82