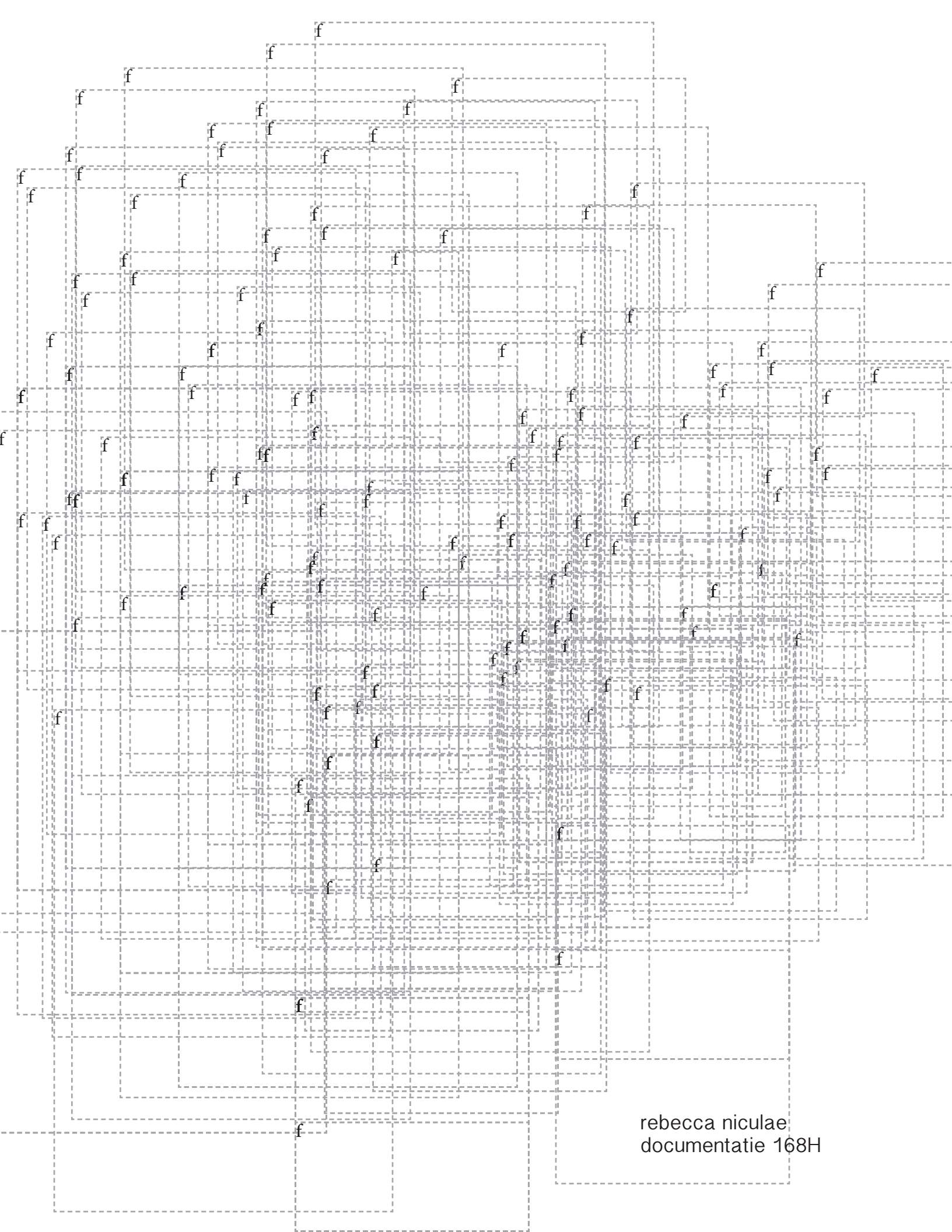
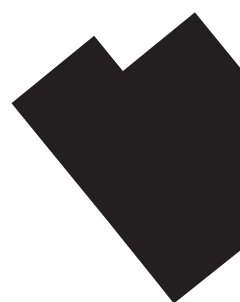
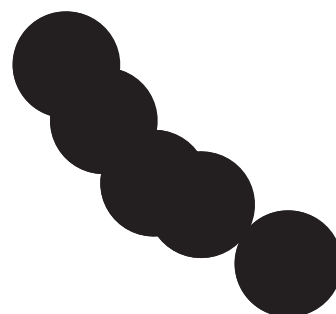




rebecca niculae
documentatie 168H



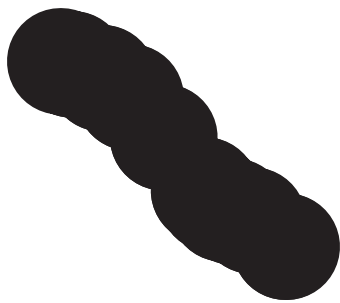
Een lijn die bestaat uit zichtbare
binnen 1 handeling.



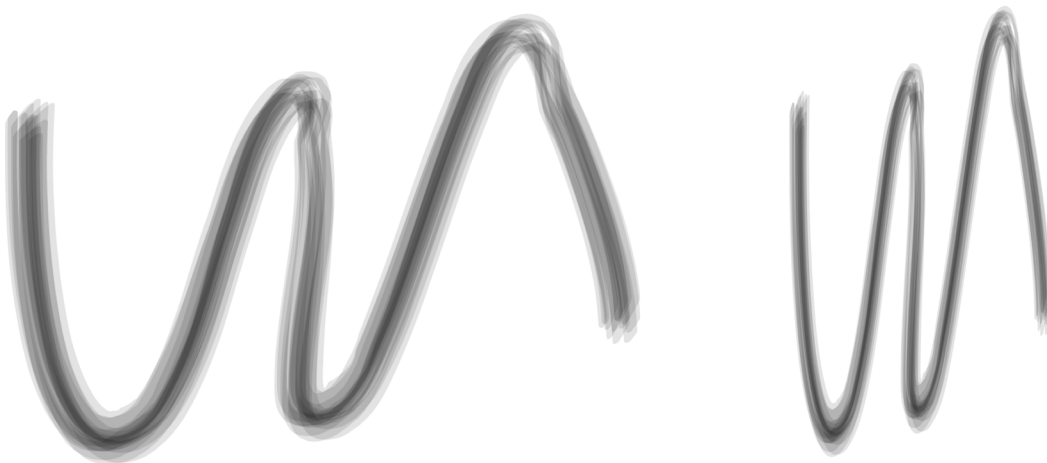


punten en een getekende lijn die bestaat uit meerdere lijnen

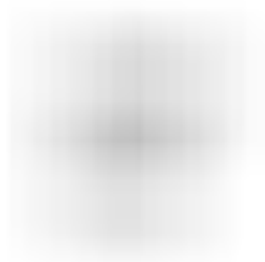
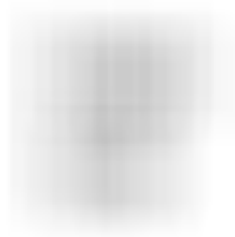
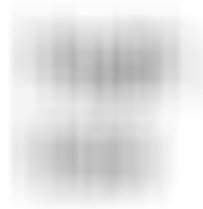




- ② Dezelfde lijn als in 1, teruggebracht naar een kleiner oppervlak.



- ③ Een andere lijn, teruggebracht naar een kleiner oppervlak.

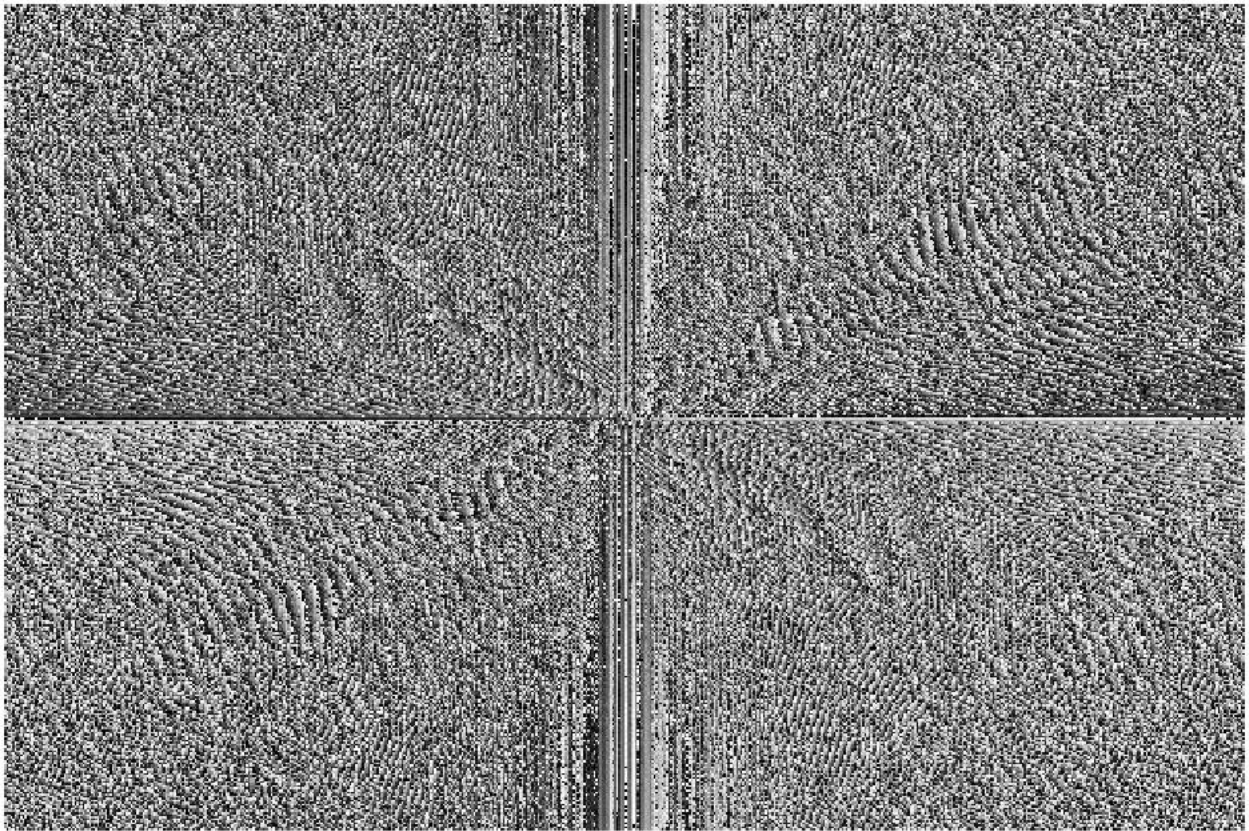




In dit kleine proefje is het papier spiegelen, iets dat ik een interessante eigenschap vindt in relatie tot de omgeving. Delen blijven mat en andere weerkaatsen het licht. In het gifje draait het vel steeds waardoor het een andere lichtinval toont op het vel. In een gifje is er een duidelijke herhaling, circulatie. Er ontstaat een zekere herkenbaarheid van het tijdsverloop. Frequentie heeft met herhaling te maken, en misschien met een zekere duiding of bepaling van datgene wat zich herhaalt.



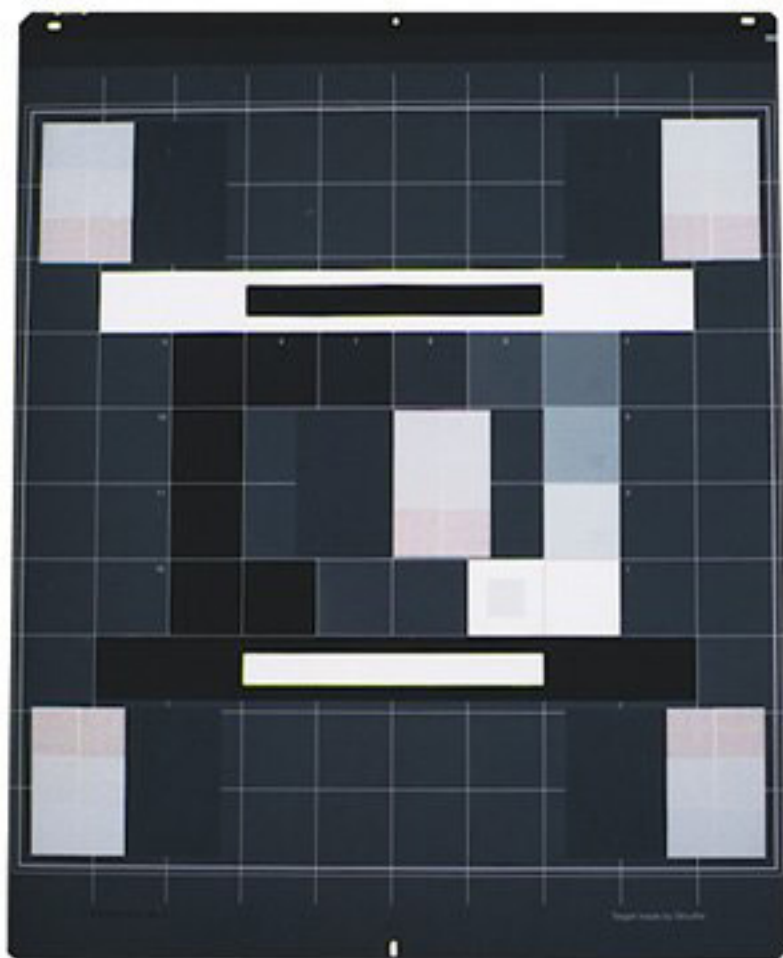
Image B FFT2 Phase



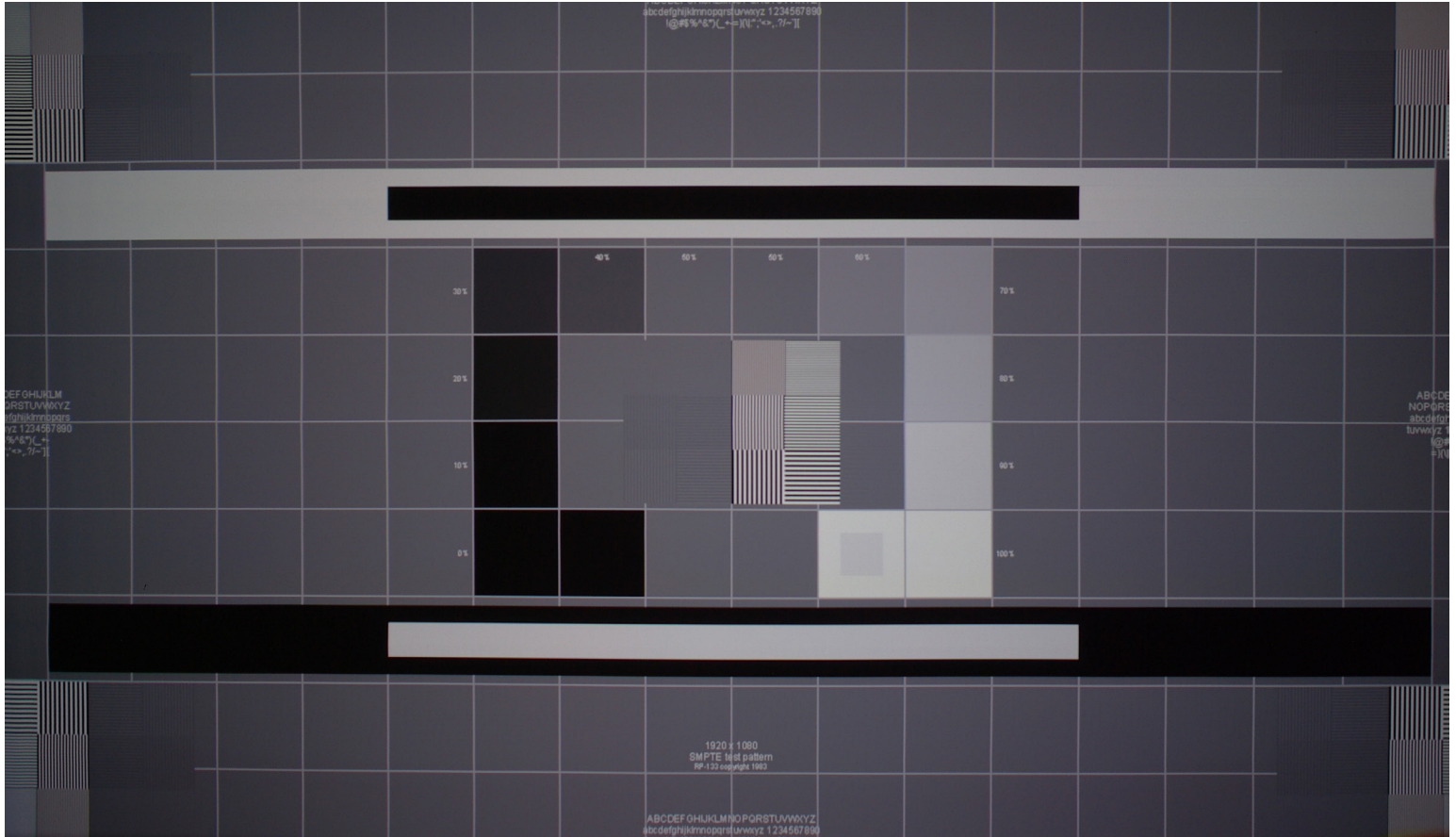
<https://matlabgeeks.com/tips-tutorials/how-to-do-a-2-d-fourier-transform-in-matlab/>



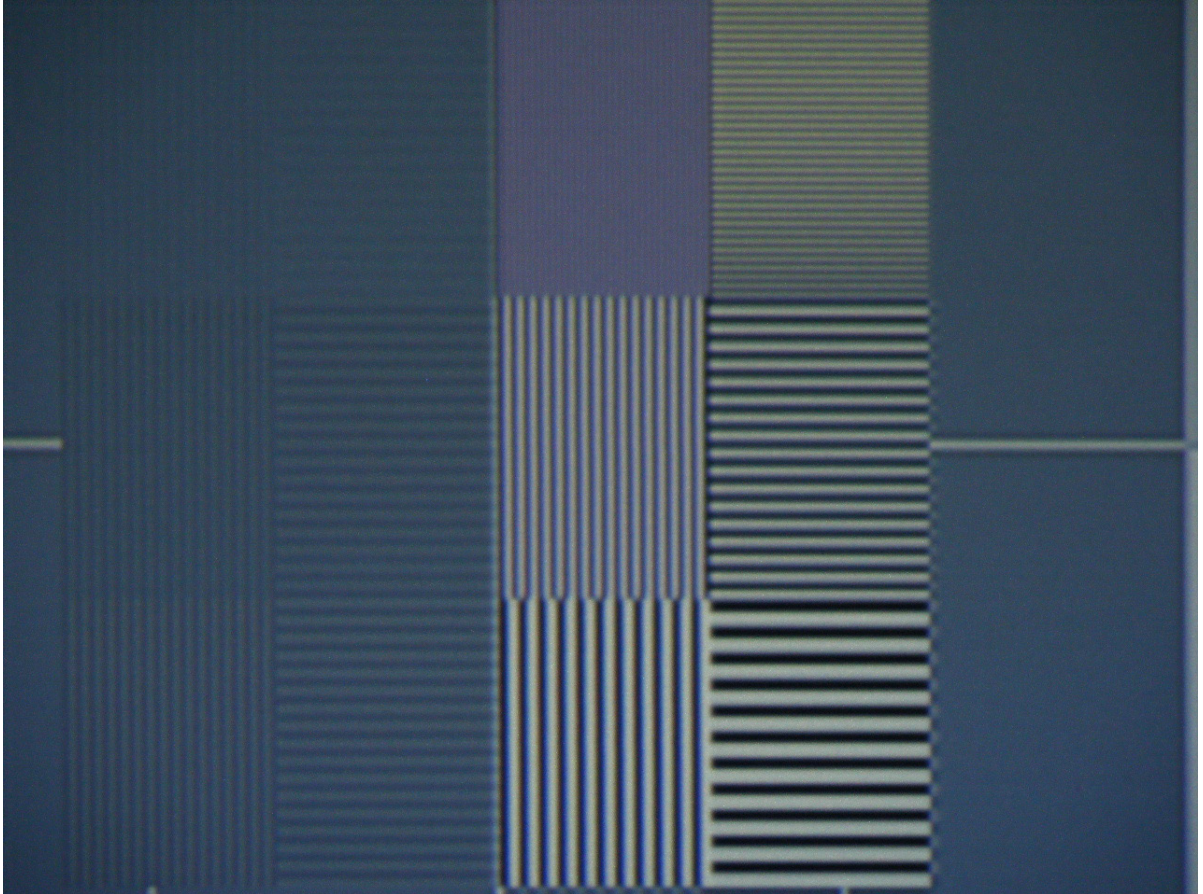
https://www.researchgate.net/figure/An-image-filtered-to-include-A-both-low-and-high-spatial-frequency-information-B_fig1_235368613?fbclid=IwAR2YiK3pOPbKthcdzxYkITjc2wL3BmM8iiWvzJrS-J6qSE7YyKu2p-_dVtw



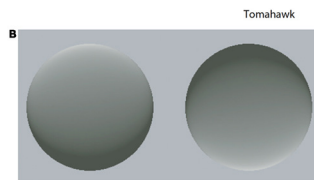
<http://www.stouffer.net/Specialtyguides.htm>



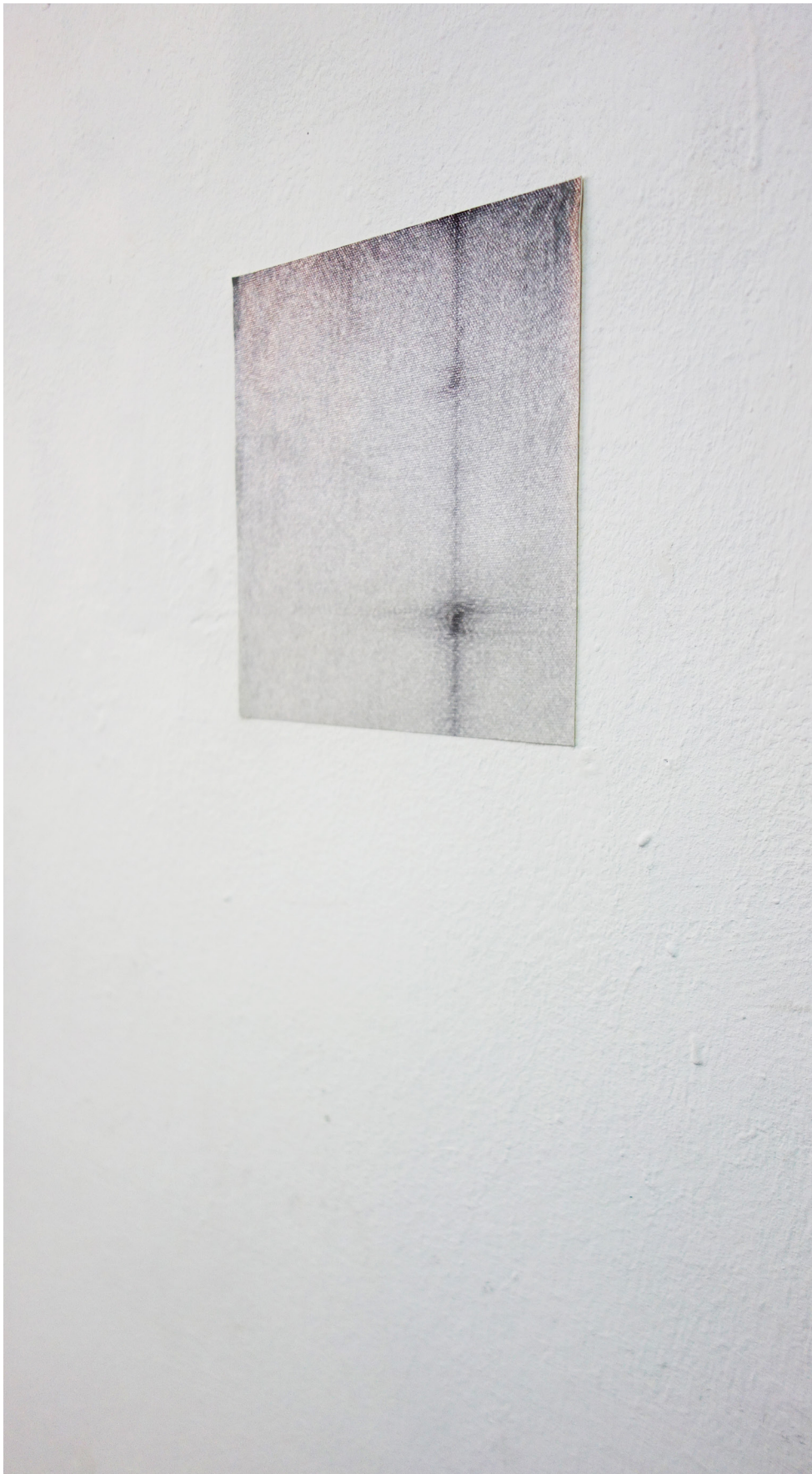
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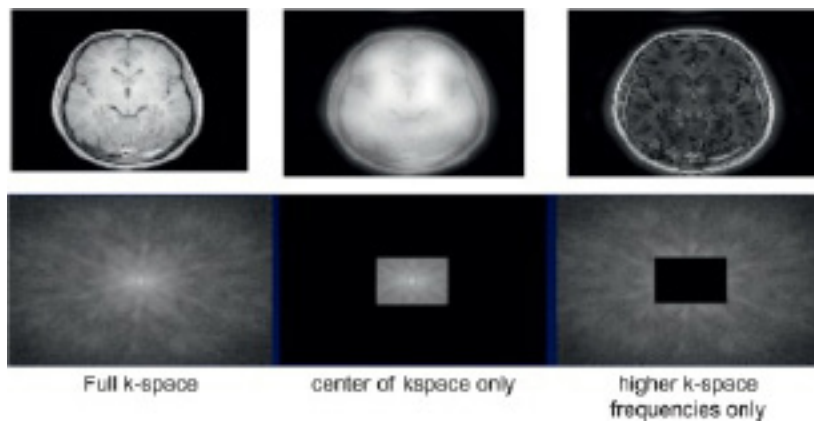
<http://www.curtpalme.com/forum/viewtopic.php?t=24068>



https://www.researchgate.net/figure/Predictions-affect-the-interpretation-of-ambiguous-stimuli-A-Example-of-an-ambiguous_fig4_235368613



Processing (0) Sense and Reference, group exhibition at Witte Rook (2019 Breda, NL)



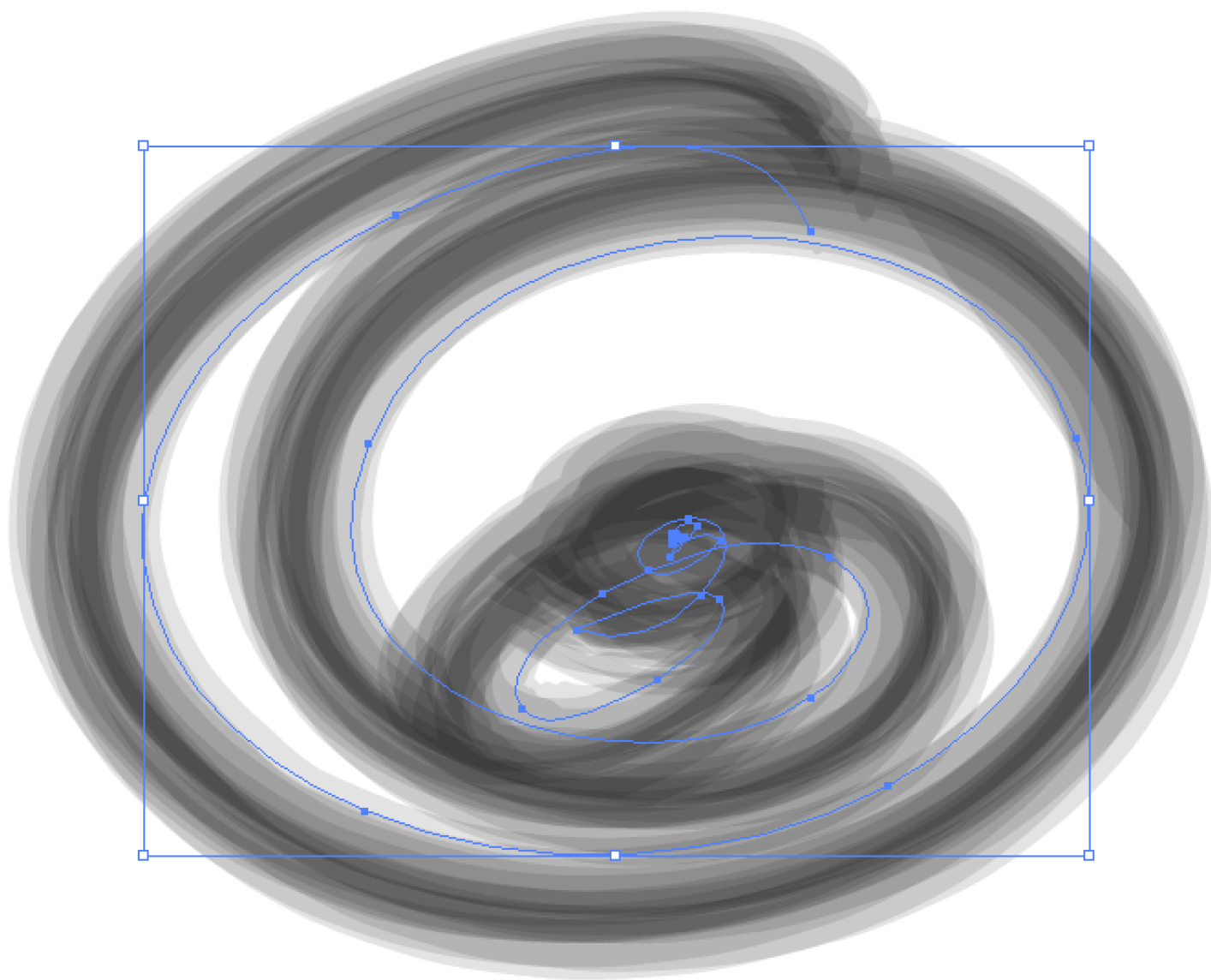
<https://www.sciencedirect.com/science/article/pii/B9780444534859000027>

detects a signal of one frequency from a background of sound containing many frequencies. The critical band suggests that in detecting a tonal signal in a noise background, the auditory system monitors those frequency channels tuned to the frequency of the tonal signal and ignores all other channels. Sound source determination suggests that the auditory system must operate in a wide-band mode to process information from all of the channels, and thus cannot ignore any channel. Profile analysis experiments clearly show that the auditory system can make cross-spectral comparisons with high acuity. Modulation detection interference experiments indicate that there are situations in which the auditory system operates only in a wide-band mode and cannot use a narrow-band or critical band mode. The MDI results showed that there is no interference of processing amplitude modulation of the probe when a nonmodulated masker is presented, presumably because the auditory system can monitor the frequency channel containing the probe and ignore that containing the masker. However, when the masker is modulated the auditory system can no longer ignore the frequency channel containing the masker. The results of MDI experiments suggest that information from both channels is combined such that the system cannot attend to any one channel. Experiments on auditory streaming lead to similar conclusions about processing over time. That is, there are cases in which the auditory system integrates over long sections of time (on the order of seconds) in order to accomplish the task of sound source determination.

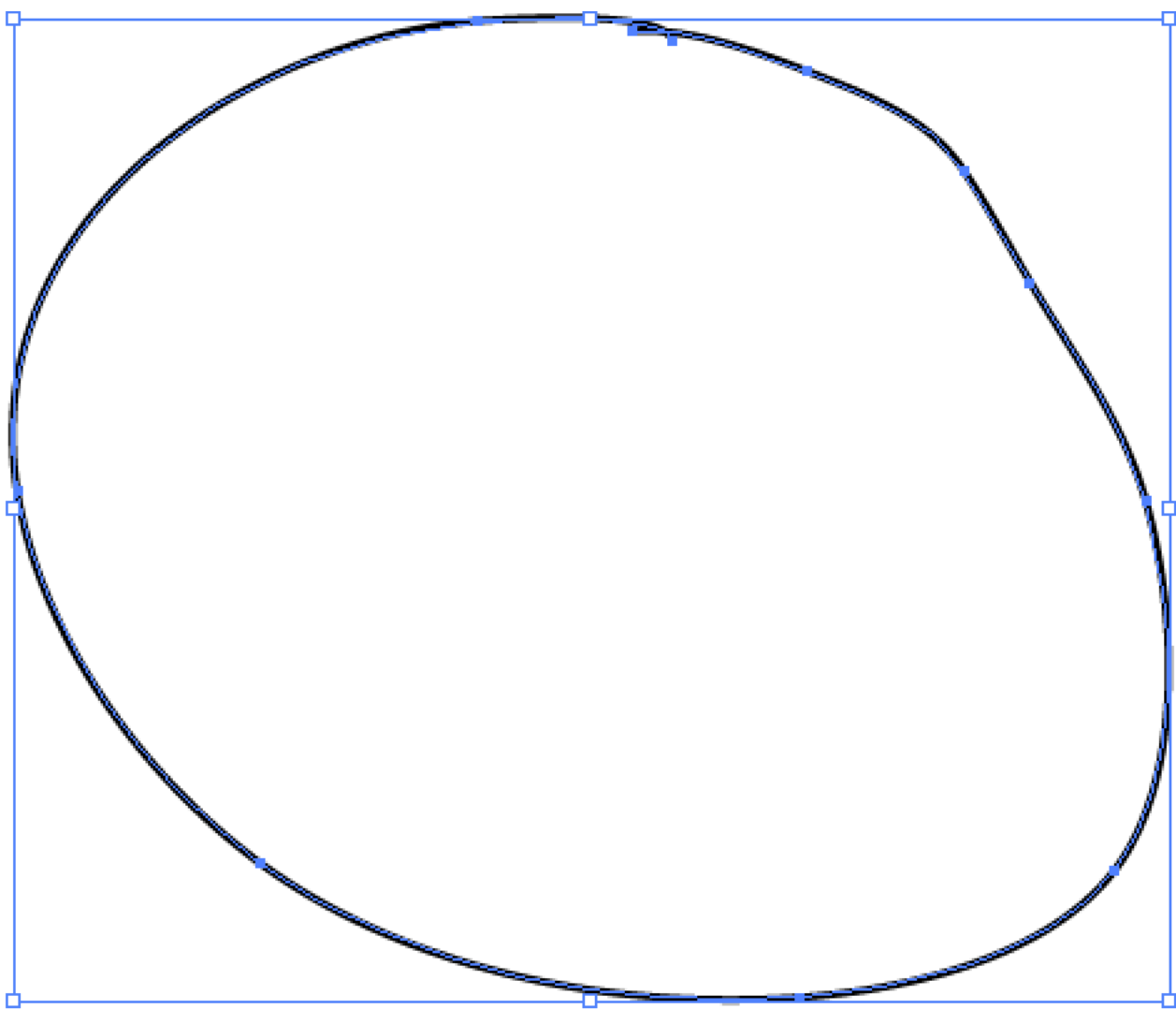
There have been two types of attempts to build models or theories of sound source determination. Several investigators (Assmann & Summerfield, 1990; Beauvois & Meddis, 1991; Meddis & Hewitt, 1992) have built computational models to account for aspects of sound source determination, especially auditory stream segregation. The front end to these models is similar to that described in Figure 14.1. Then processes compare the spectral-temporal code across the spectrum and time to arrive at an output that can account for a particular data set. Often such models include some aspect of prior knowledge about the stimulus context to guide the decision process.

Bregman (1990) has proposed a perceptually guided framework, in the spirit of Gestalt principles, to formulate a way to organize aspects of auditory scene analysis. He differentiates between *primitive* operations of integration and segregation and *schema-based* operations. By primitive he means simple, innate, bottom-up processing. Schema-based operations are hypotheses-driven processes that often depend on prior knowledge. Primitive operations like the Gestalt principle of grouping are used to describe the continuity effects that occur for pulsation threshold and auditory induction. He describes a principle of *exclusive allocation* which states that a stimulus attribute cannot be assigned to two sources at the same time. Thus, when all of the spectral components of a sound go off together, it is likely that only one sound source existed. Often the ability to determine the sources of sound in a complex sound field requires practice or some additional information about the stimulus context. Such situations would be schema-based. For instance, in the work of Watson and colleagues using 10-tone patterns, listeners are able to discriminate a change in the frequency of one tone in the pattern, if the tones are repeated over and over for several trials without changing. Thus, the fact that practice improves listeners' acuity would be a schema-based operation. That is, much of information masking may be schema-based.

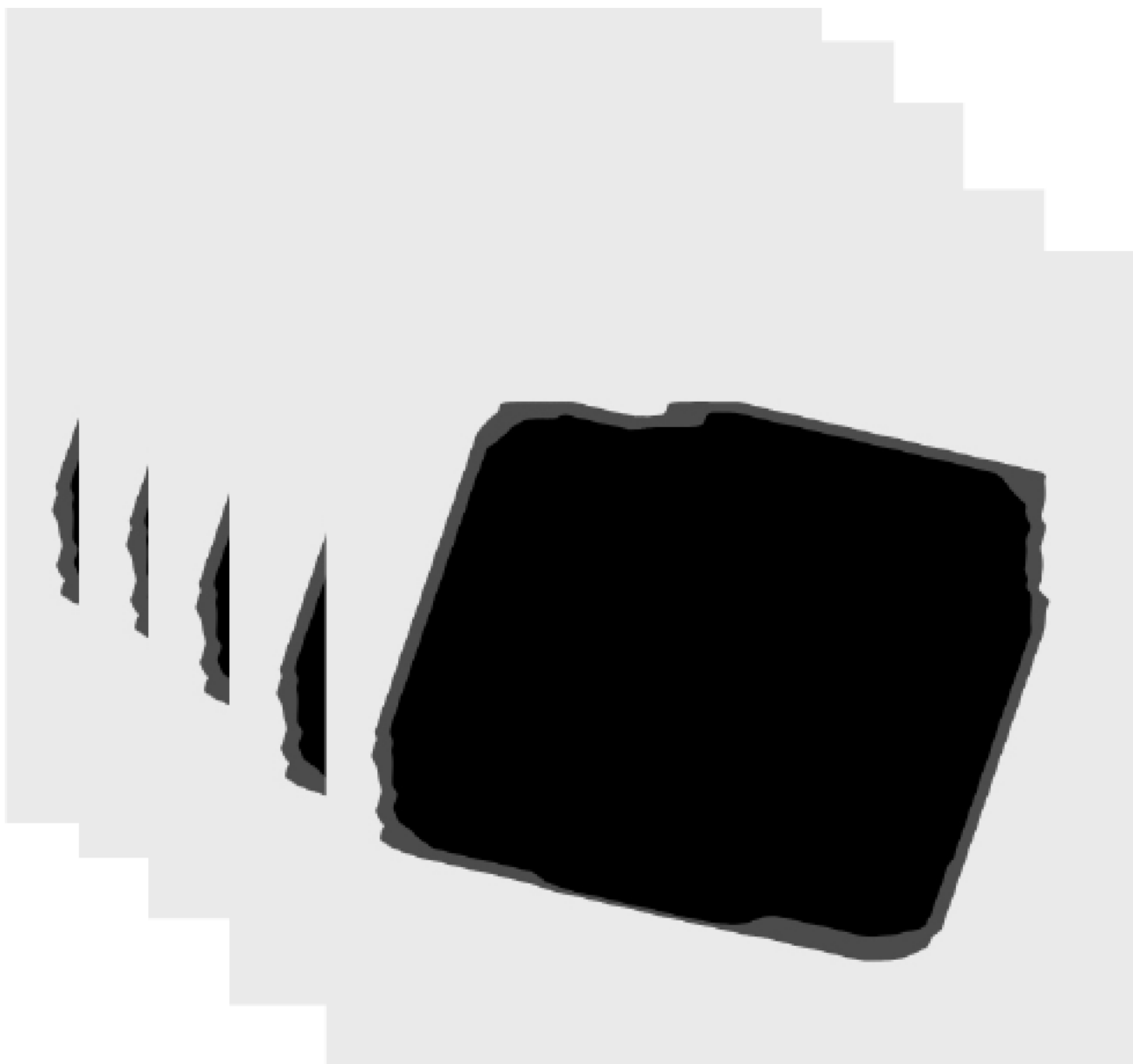
Although determining the sound sources in our complex world often appears to be an automatic, effortless process, it is not clear the extent to which such processing requires



5 Figuur 1 geselecteerd.



6 Figuur 2 geselecteerd.



7 Figuur 3 gekopieerd, herhaling zichtbaar.