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Color Plates

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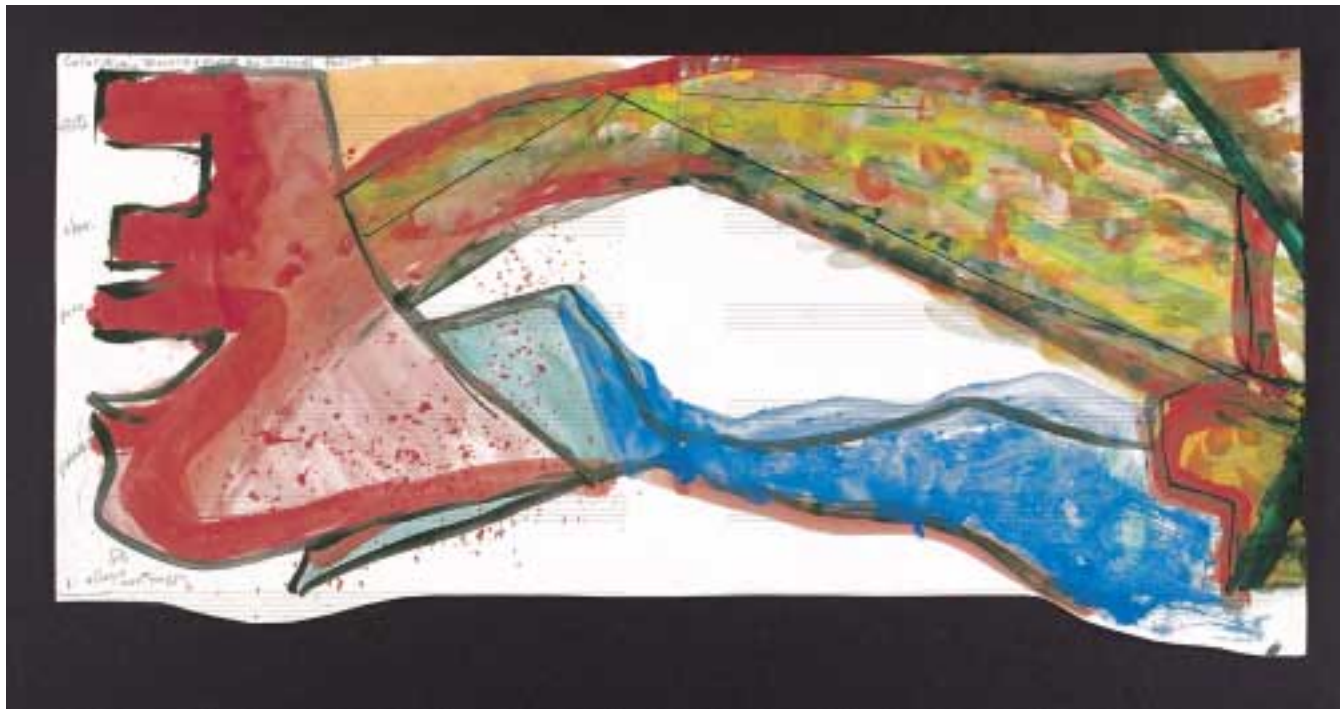


No. 1. Peter Greenaway, still from the electronic film *Prospero's Books*, 1991. (© Peter Greenaway) (See Document by Yvonne Spielmann.)

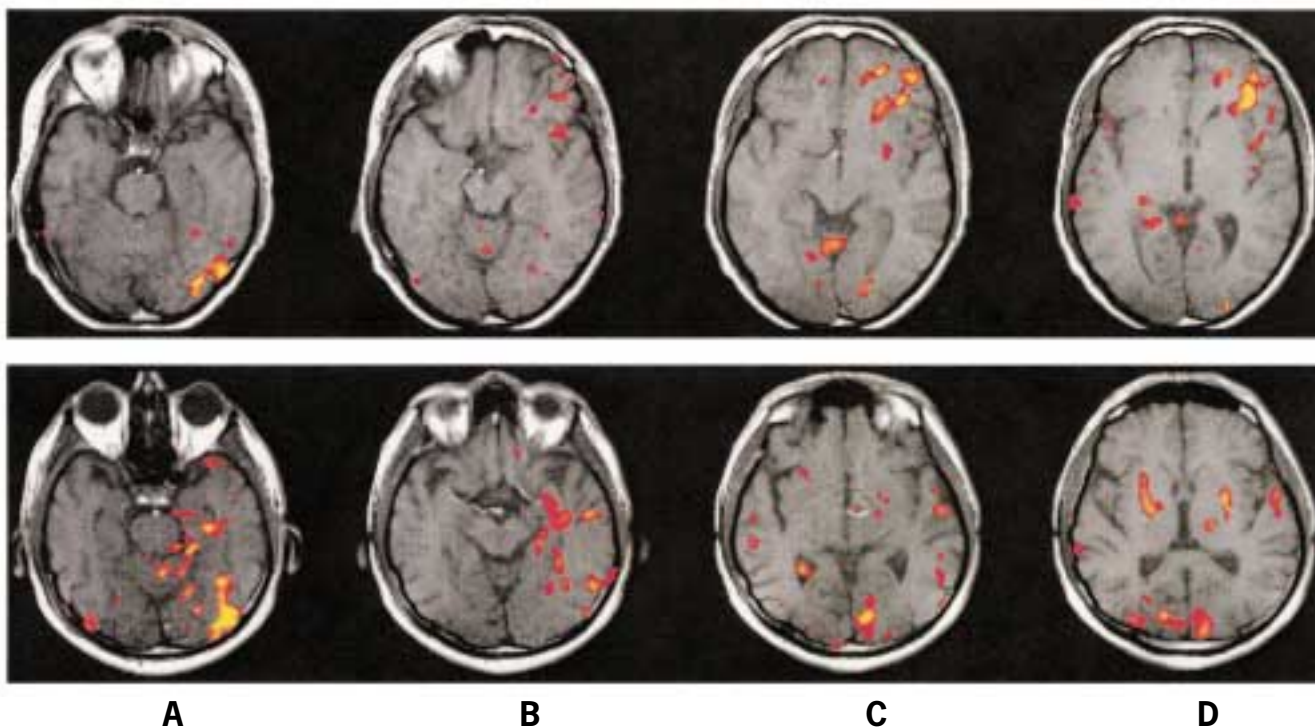


Dick Higgins, *The Snake and the Transparency*, acrylic on canvas, 127 cm, 1992. (© Estate of Dick Higgins) Dick Higgins' intermedia paintings belong equally to the visual arts, poetry, music and performance. In this painting, looking at and looking through are juxtaposed as a reflective resonance that constitutes a part and a whole simultaneously.

COLOR PLATE B



No. 1. Michael Poast, page 1 of the score of *Color Music: Toccata and Fugue*, watercolor on music manuscript paper, 10 × 17 in, 1995. (© Michael Poast. Photo: © Marianne Neuber.) Toccata, borrowed from the Baroque keyboard style, implies a free form. Musicians read the color score from left to right. Instrumentation, from the top, is flute (doubling with piccolo), clarinet (doubling with bass clarinet), percussion and piano. *Editor's Note:* See Michael Poast's article "Color Music: Visual Color Notation for Musical Expression" in Vol. 33, No. 3 (2000). The editors regret that this illustration was mistakenly printed in black and white with Michael Poast's article.



No. 2. Comparisons of fMRI scan results between an expert artist (top row) and a novice artist (bottom row). (© Robert Solso) Note in column A that the right parietal areas are activated. This area is associated with facial perception. (See Technical Note by Robert Solso.)