The Prescience of COLOUR

/ Philip Franses and Andrea Thompson

1. Introduction

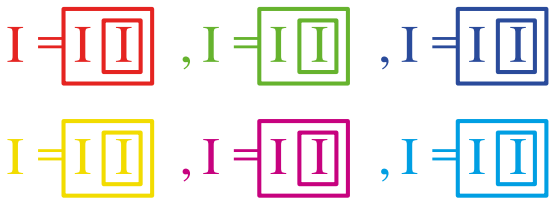
Andrea Thompson, a clairvoyant seeking to enumerate the qualities of her work and Philip Franses, a mathematician trying to heal the relation with spirit meet to discuss colour. On the day of being introduced Andrea, in illustration of her work, says she sees Philip as bright, predominantly blue but with a turquoise of an immediate disturbance. The experimental meeting asks whether colour can provide a bridge between mystery and logic.

The Goethean process concerns itself with differences, and how the in-between of these differences form together into an identity, shaping the parts to become the whole. Unlike the scientific method it does not focus down on what something is exactly, but asks "what is the quality to allow what stands between to fulfill itself as a whole illumination?" The nature of seeing changes. We do not see parts as finished products, but as qualities that hold the in-between signs of darkness and light to be read into the fullness of illumination. Colour holds a quality to be drawn from the in-between signs of nature into a full picture.

- Von Weizsacker a leading nuclear physicist writes: "Goethe speaks of 'phenomena' and his central concept is that of Urphanomen which is a non-reducible phenomenon, and it is precisely his view that to reduce phenomena to thought objects which we consider to be more real than the phenomena, and thus construct the phenomena, is to turn thinks upside- down. Light looked at through a turbulent medium (as the atmosphere) becomes blue (as the sky), and, this is a description – in Goethe's view – of a phenomena which you cannot reduce anymore." (Bastin, 324)

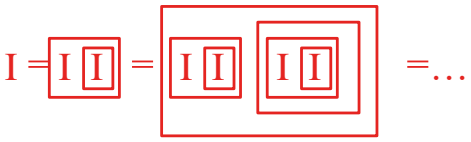
- Andrea: *"Starting point red sphere and from the red sphere comes light, which runs into golden light, the colour goes turquoise to green and then it goes to blue, around blue we go back to red, with roots like a cell. The very centre of it is smooth like a pearl, really thick, really dense, it is like the beginning, it's the never-ending source of everything, all colour."*

The colours are a vocabulary for the self-referential world. Colour holds to its own identity. The logic of self-reference through colour relates prior to a fully formed science. Framing the aspects of expression, we can write down the colours in the logic of self-reference as follows:

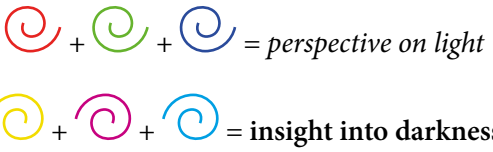


Colour is the content that it illuminates. One does not see colour or light, but what colour or light brings to presence.

We can take the form as an endless recursion into itself



This form never settles on an outcome. We see the world in redness keeping its own rhythm through time



The auras seen by Andrea have the quality of not being there in any measurable exactness. The colours allow the in-between to be followed into a sense of the nature that identifies the different aspects together. To appreciate this article requires changing the lens we apply in reading from exactness of interpretation, to a reading of the in-between of difference. Colour becomes the in-between transparency to the process of illumination, as prophecy of nature.

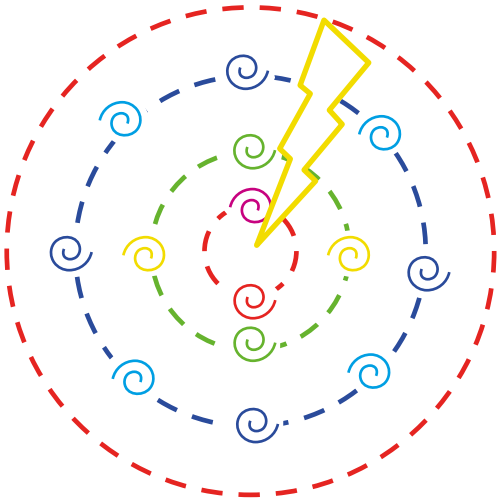
Very joyful red, creation, outer red, things coming to form. Without the red, all would all be in thought, would never manifest as form. Red key to creation, joyful, upbeat, no thought at all, just is, just grows, just does, - thought is gone, you cannot escape growth, created a long time ago, was created thousands of years ago, taken so much time to come through.

We open up red as a mystery that through its association with other colours builds into an illumination to the confrontation with the darkness of the unknown.

The nature of colour allows both the following interpretations:

- The origin of colour that we see all around us arises from the energetic jumps of electrons between different permissible orbits of the atom. Colour describes the in-between transitions of material existence.

- Goethe's method of inquiry approaches darkness of the unknown to engage the universal in the insight of illumination. The colours now stand at the threshold of how the darkness progressively gives up its secret to the centre of full illumination. The colours represent different stages of seeing, from first impression of outer red to cool, neutral blue, to dynamic yellow/ green, to the insight of red, through to illumination at the core.



The journey through colour to a core

- In the self-referential world of quantum theory, the colour of objects absorbing and transmitting light reflects the energy jump between orbits the atom makes through time.

- From a Goethean perspective, the harmony of different inputs comes to illumination through their association in a way that establishes matter as a means to resolve the riddle of their self-reference. The in-between relations of colour now bring into matter the whole story of their association. Each stage is a threshold our seeing has to pass through in order that the universal of illumination be received into the constellation of inquiry. .

2. Falling to the Centre of Colour

Elements of yellow take everything through time and space. Yellow is the facilitator, yellow is the current without which red cannot move. Creation cannot arise without the yellow, yellow is not in the roots, but it is the facilitator, the current. Yellow is essential, breath, the source and the illumination, spring, growth, new beginning, not one tad of sadness, completely right, not one thing out of place.

Earth on the outside, we are living today, bears no resemblance to the centre of ancient creation. What we have today was created a long time ago. Time does exist but in very different form from what we would expect, working towards something, defined all that time ago. Where we are today was created such a long time ago. Transparent, self-regulates, come from such a long time ago, so ancient, a long way back, and though it is created there is constant update.

Undercurrent around the outer red, which is almost alive, almost chattering, like a programme on wheels, underneath the red below the surface, there are numerous wheels of communication, lots of 0's and 1's wheels and wheels of them, moving in opposite directions, hive of activity, constantly reevaluating, constantly self-assessing, constantly making adjustments.

As human beings you have to pass through those wheels, genetic coding, you come through your DNA, as does everything that emerges on the surface, everything is coded. You pass

through that field on your way here. It is very difficult to pass through that coding. You have to be of a certain make-up. Everything comes through this coding. Nothing is by accident. Everything unfolds. There is no mistake in this system.

- Newtonian physics ends with the atom which assembles into the molecules of the genetic code mechanically. The genetic code is seen as a static instruction, by which proteins are ordered around the cell, in order to execute as in a factory a manufacture of the organism.

- Goethe's *Metamorphosis of Plants* from 1790 (Goethe, 76–97) found the language by which the organs of leaf, sepal, petal, pistil, stamen and carpel joined together to form an identity of the whole organism that linked the parts together as living meaning. The being of the plant in time from spring to autumn self-references the different expressions of leaf, sepal, petal, pistil, stamen and carpel as these develop sequentially from seed to seed. 200 years later geneticists found the DNA language that switched the cells between the production of these different organs according to circumstance (Theißen et al.). The genetic code seen from this perspective are as switches that set the wheels of the cell-production along different tracks according to its circumstance within the whole development. The genetic code works within the internal order of guiding the ascent of steps to fulfil the whole identity.

The language of self-reference operates before existence is distinguished into subject and object. The language appears as informing subjective experience in the same way as that of the objective genetic data in the directing of the cells. Subjective and objective experiences of the plant are informed through the same operative self-referential riddle in their successive stages.

3. Moments

Musical notes within the computer program. Actually these are framed moments where the notes are so powerful, so strong. A set of events all happen at the same time, loud, clear, at a world scale. Those notes are golden, defining moments, as World War 2, which reshape the programme. Moments are needed, they don't happen randomly. A series of events crosses together at the same time and creates something extraordinary. World scale, notes from the red at the top right through the blue, fills all the cogs of numbers. Moments in history which define futures. Also a point where miracles happen.

When quantum theory experimented on the nature of the nucleus of the atom, in the 1930's, the potential to self-divide the elemental structure of matter was found to be self-stimulating. In using a neutron to divide one atom of uranium or plutonium from itself, two more neutrons would be produced, allowing the process to be amplified into a macros-scale device. The divisibility that had begun in the theory and crossed to matter in the principle of splitting the atom, replicated itself endlessly until an energy of destruction unleashed itself as a form given to the world to wrestle with thereafter.

In the splitting of the atom, every division became embodied in the act of this infinite regress of separation into a composite destruction. The acts that divide us from ourselves are in a way aspects of the separation that spelled the potential for global destruction. A universal identity of destruction represented every individual aspect expressing division in our everyday acts.

4. Silence

Silence is those moments where all the chatter stops. Impossible to find the space within the chatter. In theory there is no space as completely full. Fullness of space creates the nothingness, the coming together of perfect silence.

5. Nothingness

The space is just nothingness, yet so rich with information. Nothing there, beautiful space. You can learn to discipline your mind to enter, you have to understand the process to get to nothingness. That space opens and shuts, is not permanent place of being, it creates when the conditions are right but then it closes again. No structure in it, very difficult to navigate, for form hasn't appeared, so nothing tangible to hold on to. So easy to get lost. How to describe it – empty but full, not yet been created or distinguished, just is, nothing to tell your direction to find your way back.

Looking at nothingness without entering it. Last meeting, stepping into it was perfect, as I saw how lost you can become in it. Another level. Spiritual nothingness is different because you are held.

If I look around it, I see a series of symbols around the outer edge of it, triangular, all red and some spirals. The symbols are amplifications of entering or leaving this space. Entering or leaving is amplified infinitely. Way off the scale, in terms of trying to calculate any numbers involved.

The symbols are around the edge. I have to keep correcting where I am viewing it, as it is very easy to be drawn in. Where the red symbols are flat triangular [in snapshot] there is a huge amount of yellow, before you reach the next stage, yellow as rite of passage. There is a really wide bandwidth of yellow, incredibly difficult to produce this effect, it is a barrier.

6. Awakening

It is like an awakening through vibration of what lies dormant. There is a vibrational disturbance. It starts with a primal note and you have to have that primal note, that primal vibration, to begin colour. It is the starting point, the catalyst, the wake-up.

All colours are dormant in the beginning. There is no colour. There is an awakening. Darkness contains the light. As it awakens from the nothing, the light comes forth and colour is born. The colour was already there, but it had been dormant, and the vibration awoke the colour. But it didn't create it, for it was there in the first place.

Not visible but always there. Trying to trace back the origin of all things. Colour is infinite. Colour was there at the beginning. There is no beginning, just as there is no end. There is never a nothing because it is always there when conditions are right.

Darkness is a temporary state. Coming together of various conditions – time, place, inspiration, mind and purpose – all of these things – and when they are in place – colour is there. Beautiful. Golden strings. Colour itself the centre of the string. Plays its tune. Colour vibrates, becomes its own instrument. Strings are really fine. The vibration of colour, like everything, doesn't often come together at the right moment, you only see 20% or 50%. The full picture is very rarely seen. People have seen parts of the picture of colour from many different viewpoints, but it is only in the coming together that you see everything. It is so rich. It is birth. Birth of something that already existed. Eureka moment.

It is a Eureka moment. I can see it clearly, a Eureka moment. I don't see red, just yellow and light. There is that realisation and understanding of something you have started off with when it began, but then it comes to light. Colour goes through all those different spectrums and then comes to light The colours go through the spectrum of creation but then they

COME TO LIGHT.

The highest vibration is light, white and yellow. So pure, no deficiencies in it. Every little bit of it purified. All the colour disappears except the yellow and whites. A pure light being. If you had the process to purify colour, you could heal everything, because you could heal everything with that light. It is pure understanding, so clear, you could purify water, you could purify cells, could purify land, could purify everything. It is pure light. That goes back to the religious connotation.

You cannot hold on to what colour is even though they take you somewhere.

The very nature of light is to have been through so many colour spectrums, you could never be holier-than-thou and comprehend that light.

7. Structure and Portent

Colour holds the balance of the world at the threshold of darkness and light. The process brings us to a point where the aggregation of our knowledge draws the world at a point of disintegration and rebirth. The passage held by colour between the fall into nothingness and the coming into light fills out the structure and portent of time.

References

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