

Pamela Valfer's exhibition "Three Dimensional Stimuli, and Reflected Versions" explores how mental rotation tasks

[https://en.wikipedia.org/wiki/Mental\\_rotation](https://en.wikipedia.org/wiki/Mental_rotation)

Mental rotation, as a function of visual representation in the human brain, has been associated with the right [cerebral hemisphere](#).

There is a relationship between similar areas of the brain associated with [perception](#) and mental rotation. There could also be a relationship between the cognitive [rate](#) of spatial processing, general [intelligence](#) and mental rotation.<sup>[2][3][4]</sup> Mental rotation can be described as the brain moving objects in order to help understand what they are and where they belong. Mental rotation has been studied to try to figure out how the mind recognizes objects in their environment. Researchers generally call such objects [stimuli](#). Mental rotation is one cognitive function for the person to figure out what the altered object is.

can be affected by space,

<https://www.wired.com/2011/04/the-psychology-of-architecture/>

..... psychologist Joan Meyers-Levy, at the Carlson School of Management, conducted an interesting experiment that examined the relationship between ceiling height and thinking style. She demonstrated that, when people are in a low-ceilinged room, they are much quicker at solving anagrams involving confinement, such as "bound," "restrained" and "restricted." In contrast, people in high-ceilinged rooms excel at puzzles in which the answer touches on the theme of freedom, such as "liberated" and

"unlimited." According to Levy, this is because airy spaces prime us to feel free.

and sound.

<http://journals.sagepub.com/doi/pdf/10.1177/0305735609336057>

The ‘Mozart effect’ occurs when performance on spatial cognitive tasks improves following exposure to Mozart. It is hypothesized that the Mozart effect arises because listening to complex music activates similar regions of the right cerebral hemisphere as are involved in spatial cognition.

But what is the object that is being promoted?

<https://www.thedailybeast.com/trump-pence-campaign-logo-the-best-of-twitter-mockery>

A fundraising email sent Friday afternoon by the RNC’s joint fundraising committee unveiled the official logo for [Trump and his new vice-presidential pick](#) Indiana Gov. Mike Pence.

The logo features a T for Trump penetrating a P for Pence—and it didn't take long for social media users to erupt at the unavoidable innuendo.

Stimulus is constantly being absorbed.

**More Real: Art in the Age of Truthiness;  
The Charm of the Lie: A History of Our  
Unreliable Grasp of the Real; p.212, Text  
by Norman Klein**

2. Turn on the TV. A botoxed politician twirls across the screen on *Dancing with the Stars*. He has squeezed himself into a work of fiction, like packaged meat. He is “really” a composite. Think of drywall or slices of bread. In 2006 I compared “the blur between fact and fiction” to a city inside a ship like an ark. The prow of this ark is held together electronically but able to sail uncontested through real oceans.

~~We strain to see it, as it is underneath our feet and above our head.~~

~~We become passive to see it, as it is underneath our feet and above our head.~~

We believe it, as it is underneath our feet and above our head.

**Hito Steyerl**  
**e-flux journal**  
**THE WRETCHED OF THE**  
**SCREEN with an**  
**introduction by Franco**  
**“Bifo” Berardi, “The**  
**Politics of Verticality”,**  
**p.26., Sternberg Press,**  
**2012.**

The view from above is a  
perfect metonymy for a  
more general  
verticalization of class  
relations in the context of  
an intensified class war

from above-seen through the lenses, and information industries. It is a proxy perspective that projects delusions of stability, safety, and extreme mastery onto a backdrop of expanded 3-D sovereignty. But if the new views from above recreate societies as free-falling urban abysses and splintered terrains of occupation, surveilled aerially and policed biopolitically, they may

also--as linear perspective  
did-- carry the seeds of  
their own demise within  
them.