

The background is a complex, layered collage. It features numerous small, overlapping rectangular fragments of images. The color palette is dominated by warm tones: oranges, yellows, and reds. Some fragments show human faces, particularly eyes and hair, while others show abstract textures or mechanical parts like camera lenses. The overall effect is one of visual noise and fragmentation, suggesting a deconstruction of reality or a collage of memory.

anti: thesis

Distortion

The funhouse mirror is only the most extreme example of the distortion every reflective surface creates. The most ubiquitous type of distortion, flattening, occurs whenever three-dimensions are reproduced on a two-dimensional plane.

The side-view claim that *objects in mirror are closer than they appear* serves as an everyday reminder that reflection is always trickery.



Roman Cieslewicz, *Zoom contre la pollution de l'oeil*, 1971: grotesque visual as social critique.



Salvador Dalí, *Metamorphosis of Narcissus*, 1937: replication of replication.



David Lynch, *Lost Highway*, 1997: doppelganger as psychotic distortion of the self.



André Kertész, *Peggy Guggenheim in her Apartment*, 1945: curved mirror captures full room.



Bruno Monguzzi, *Poster*, 1977: typographic mirror distortion.



Martin Scorsese, *Taxi Driver*, 1976: self-absorption and psychosis.



Jeff Koons, *Rabbit*, 1986: curved reflective surface causes changes in scale.

The image is a full-page background featuring a green-tinted, symmetrical photograph of a flower, possibly a lily. The flower is oriented vertically, with its petals and stamens mirrored across a central vertical axis. The text "up down" is centered horizontally and vertically over the flower. The word "up" is on the left and "down" is on the right, both in a white, lowercase, sans-serif font. The overall effect is a minimalist, artistic composition.

up down

Paul Auster, New York Trilogy

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„8eul8 8arp &

The background is a complex, abstract composition. It features a dark, swirling vortex of colors in the center, transitioning from deep blues and purples to bright yellows and oranges at the edges. The overall texture is grainy and painterly, with visible brushstrokes and a sense of movement. A prominent, bright blue cube is positioned in the lower center, casting a soft glow. The text 'finish start' is overlaid in the middle, with a thin horizontal line extending from the 'f' to the right.

finish start

