

How does one Perceive the Self?

Heidi Lucca-Redcliffe

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Name: Heidi Lucca-Redcliffe

Student Number: 2103287

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Supervisor: Sue Williams

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Summary of Topic

Within this thesis, there is a presentation of specific research through philosophical and psychological theories that expanded the perspectives to develop a basis to demonstrate how I perceive the construction of the self. With a selection of artwork that present self-expression through gender, experiences of life and using senses as an unspoken dialogue between artwork and spectator.

Introduction

This thesis explores how the self is perceived, by evaluating the internal and external factors that shape the self, through psychological and philosophical essays and concepts. Chapter 1 explores the connection between the self and mind, by reviewing early philosophy of Descartes ideology of the mind and its existence. Further on, Freud discussed the three structures within the mind and how these effect the behaviour of the individual. De Beauvoir introduces her consensus of how the self is constructed through a feministic perspective, which further supports the contextualisation of Semmel's painting.

Regarding the concept of Mind-Body Dualism, Chapter 2 is an extension of chapter 1, further expanding the concepts of the body as well as evaluating theories that discuss topics revolving the body and the experiences, the physical and mental factors. Husserl explored through a phenomenological perspective, inquiring the immediacy of experience through the body and its relationship with the consciousness. Followed by Heidegger, considerations of being through the

experiences of the human, compared to Merleau-Ponty perspective of the oscillating interaction between space and body, to an analysis of Bourgeois considering how her life experiences transmitted into her paintings.

Chapter 3 contrasts between the two previous chapters as there is no key thinker or theory, rather a concentration of the relationship between the sense of touch and the outcome of these experiences, by observing Neagu interactive and sensory object compared to a piece that is not created to touch but disintegrates over time by Hesse. The aim for this thesis is to consider the complexities of the self and how it is perceived by demonstrating expansive research that explores further than the visual self-portrait, but by acknowledging and uncovering the self beneath the surface that may not be as visible or easily recognised.

Chapter 1. The Self and The Mind

For one to question how they perceive themselves, this consideration introduces the conversation of asking of how that 'self' is created. The 'Self' is defined as, "The set of someone's characteristics, such as personality and ability, that are not physical." (Cambridge Dictionary, 2023). To evaluate the self, is to concentrate on how the individual is perceived from the internal being, considering their personality and behaviour, their interactions to an environment and object. These descriptions of the person are individual and unique to them, these traits therefore define the self. For the individual to have a set of 'Characteristics', creates the questioning of where and how these are formed within the mind.

Considering the origin of the self, 17th century philosopher Rene Descartes, raised a consensus that the mind and body are created through distinct substances, however, Descartes attempts to separate them into two definitions. These metaphysical substances are known as the mental substance, the mind, and the physical substance, the body. These ideas were not a direct definition of the self, but instead, questioning the self-conscious from a first-person perspective. His theories have since been revisited and critiqued by contemporary philosophy.

Within *Mediation II*, (1642), Descartes projects a method of questions to establish beliefs of the 'I'. He discusses a series of doubts between the body and soul, firstly establishing that the mind, the mental substance, to not be accurate. *I suppose, then, that all the things that I see are false* (Descartes, 1641, cited by Atkins 2005, p.g.12). However, he evaluates this consensus and concludes to accepting that the mind exists, as it is a part of the '*cogito*' that possess the thinking. This is supported by his method of doubts that were used within his theory. He argues that he was persuaded by a deceiver of doubting his own existence, however, for Descartes to doubt is the process of thinking. "I am, I exist, is necessarily true each time that I pronounce it, or that I mentally conceive it". (Descartes, 1641, cited by Atkins 2005 p.g.13).

Furthermore, Descartes rejects the idea that the body and mind share experiences, this dualism is created by the mind, experiencing the sensations and considers the body to not perceive the senses, as the senses originate from the imagination of the mind. "I consider that I possess no senses; I imagine the body, figure, extension, movement and place are but the fictions of my mind". (Descartes, 1641, cited by Atkins 2005 p.g.12). Expanding the idea of the consciousness to be purely connected

to the mind, and that the body has no influence on it, the physical substance to Descartes does not exist or has an impact on the self.

This ideology of the mind, by Descartes, as perceived as the only influence on the / have been argued to be inaccurate, as many discuss how both the mind and body effect one's perception of themselves together. Descartes discusses the idea of the cogito to be a purely nonphysical interaction and that the body does not exist or impact the self, however, contemporary psychologists have proven that physical interaction to the body, such as bodily damage, does influence the mind, such as head injuries.

Descartes theory of the mind shares similar qualities of 20th century psychologist, Sigmund Freud, however, Freud considers a duality between the mind and body. He suggested that the mind is to be of biological instincts instead of knowledge and process of the consciousness, therefore, insinuating that the individual has no control. They both considered the mind shares qualities of the naturalistic theories, *Naturalists simply assert that nature is reality, the whole if it. There is nothing beyond, nothing "other than," no "other world" or being.* (The Editors of Encyclopaedia Britannica, 2019). This emphasises the point that Freud explains that consequently, the unhabitual and biological instincts have a considerable effect to the unconscious mind, therefore the self. Similarly, Freud displays a similar discussion of doubt, that was previously reflected within Descartes essay.

This essay will now consider another perspective of the mind and self by evaluating one of Freuds later essays, *The Ego and The Id*, (1923) Freud's perspective of the mind arranges an ideology that the human mind has been divided into three separate structures, known as the 'Ego', 'Superego' and 'Id'. These parts are viewed to be

impactful onto the personality and behaviour of the individual, the self. Freud discusses that within the body, there is an energy that is from a behavioural experience originating from the individual's natural instincts. These impulses are formed by the 'Id'. These desires are released for pleasure and can be perceived as selfish and irrational thinking because the 'Id' is considering of immediate satisfaction for the self and not the consequences. These unconscious impulses begin forming during infancy into adulthood.

However, the 'Ego' is considered as the conscious, therefore, is aware of the impulses from the 'Id'. By exposure of societal norms, values and parental figures will suppress inappropriate impulses denying them, therefore, creating displeasure and tension for the individual. The 'Ego' compromises the id's impulse demands, by allowing the individual to behave and release the impulses that are acceptable from the values of the 'Superego'. The 'Superego' is aware of morals and socially acceptable behaviour and shapes the 'Egos' perception of what is acceptable. The 'Superego' is formed from the ideal self and the conscience. "The ego is first and foremost a bodily ego; it is not merely a surface entity but is itself the projection of the surface". (Freud, 1923, cited by Atkins, 2005, p.g.204). The 'Ego' is conscious of how the individual behaves within society, so by considering both the Id desires and the 'Superegos' morals, the ego becomes in control of how one interacts, therefore, perceived as the self.

Freud's theory was criticised by modern and feminist practitioners due to his theory being subjective, that the concept is within the mind and not the physical body, as well as a generalisation of gender, because Freud focused purely on the male, not considering the female.

Considering the lack of female presentation within the previous essays, creates an opportunity to contextualise and discuss a self-portrait from a female's perspective, with support from Simone De Beauvoir.

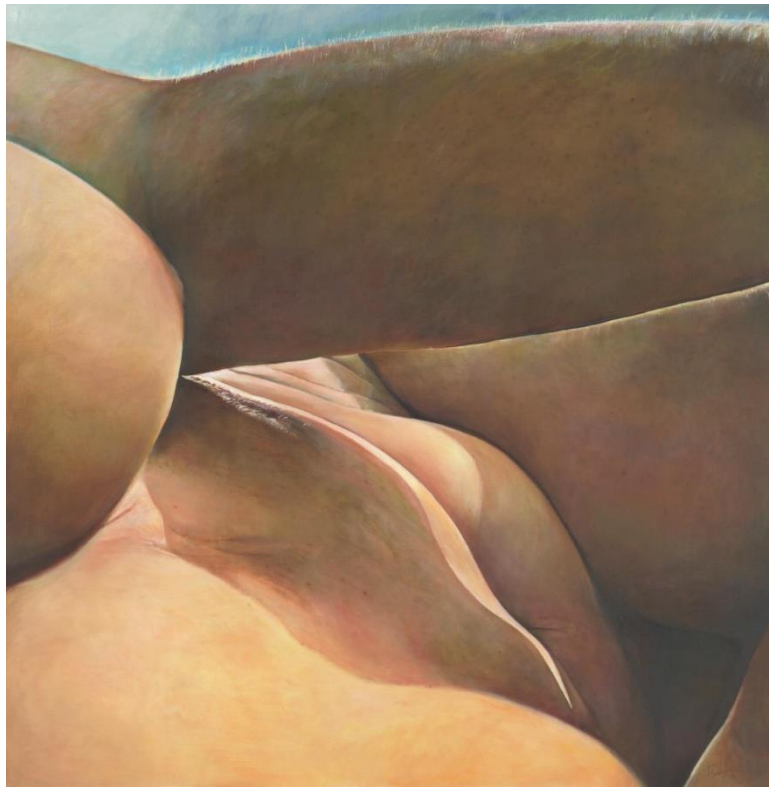


Figure 1. Joan Semmel *Secret Spaces* (1976)

This painting is a self-portrait that depicts the self from the artist's body. "A representation of oneself made by oneself". (The Museum of Modern Art, n.d.). Semmel painted her perception of the self by depicting an abstract and foreshortened angle of the body. This perspective contrasts from previous self-portraits and portraits of women, as previously women were portrayed from a male gaze. However, within this self-portrait, there is neither a portrait or gaze, only Semmel's viewpoint and experiences of her own body. The body becomes a recognisable subject for women, allowing the spectator to be invited and share an intimate interaction with the painting

because they are observing this perception of the self, through a women's perspective and experiences of their own body. "An image of sexuality that was recognizable to women". (Borzello, 2016. p.g. 185). The women's figure is prevalent and portrays Semmel's involvement with the uprise of Feminism. She produced a painting that was not only a presentation of how she perceives the self as a woman, but an experience and shared connection for other women to view this perspective through their gender and identity, a perspective of a women by a woman. "It is the artist's body, but it is also all female bodies... the view a woman sees as she looks down at herself". (Borzello, 2016. p.g. 185). The body has been compressed into the canvas, enhancing the perspective of the figure to appear as abstracted and allowed the viewer to experience it through their own viewpoint, "a reference to the way in which the skin on the stomach resembles a vulva". (Tate, n.d).

Considering the perspective of the self from Semmel's painting, argues the questions of how the woman's perspective of the self has been constructed by evaluating Simone De Beauvoir, *The Second Sex*, 1949. De Beauvoir explained that the definitions of femininity were created to suppress women throughout history. Furthermore, individuals gather their own perspective from culturally and socially constructions, however, femininity is not intrinsic and has been produced by socialisation, therefore, keeping males to be dominant within society. "They do not postulate woman as inferior, for today they are too thoroughly imbued with the ideal of democracy not to recognise all human beings as equals". (De Beauvoir, 1949, cited by Atkins, 2006, p.g.250).

She argued that women have historically been viewed as the second sex, and that women are defined to be compliant to fulfil the male's desires and receive validation. Due to minor impact and influence women had within history. "Thus humanity is male

and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being". (De Beauvoir, 1949, cited by Atkins, 2006, p.g.244). Society teaches women to objectify themselves, similarly, men to objective women as well, therefore, women becoming an accessory to men. She believed that women need to identify that the social norms of women are suppressed constructions, once recognised women can perceive their own unsuppressed self.

Semmel's painting of her own body as the self-portrait supports De Beauvoir's beliefs, that the women must recognise their own self, to view themselves as a being of experience and not the constructed gendered norms formed from society. However, De Beauvoir has been criticised for relying on concepts of experience of the being, dismissing and not acknowledging the differences with gender, that are argued to be parts of perception of the self.

To conclude, within this chapter the discussions between the self and mind have been evaluated, by reviewing three different viewpoints and acknowledging their ideas, these were supportive when contextualising Semmel's self-portrait.

Considering, Descartes' ideology that the self is constructed through only the mind experiences discarding impacts from the physical body. Whereas Freud argued that the self contains three structures, that implicate how the self is perceived and behaves. Concluding with De Beauvoir, discussing a feminist approach of the self and mind, how the ideals of a woman's perception have been socially constructed by society, men controlling women's own perception of the self.

Chapter 2. The Body Perceived Through Experiences

The body is considered as the physical perceptive of the self, as individuals can observe and interact with the material substance of the body by responding to the environment and its contents. With these experiences, there is a permeance of these interactions that leave remnants and memories that impact the body, that directly travel to the mind. These signals that process information from the body to the mind, allow the individual to gather a perception of what they are interacting with.

Phenomenology is defined as “the study of structures of experience, or consciousness”. (Smith, 2013). The individual is considered to experience these interactions through a first-person perspective, therefore, their response, how one reacts, would be unique and personal. Early considerations of phenomenology viewed the experiences through social, personal and practical conditions. Compared to contemporary philosophical perspectives that considered phenomenology to be experienced through conscious activity, transmitted through the mind, through a non-physical effort. Through the mind phenomenon, the individual will gather a superficial experience and or description through acknowledging what is familiar to them, therefore, the way they react is a direct response to their previous experiences that influence how they perceive their surroundings.

The term phenomenology was introduced by 20th century philosopher, Edmund Husserl, who considered the term as an awareness of the immediate experience, the interaction and response. He expressed that the experiences within the reality of the world have influences and become constructed through the human consciousness. These conscious experiences are reflections and an essence of what one has once perceived or lived through. Husserl considered phenomenology as the

consciousness creating an impact to the experience, through the mind regarding the perception of a previous experience, therefore, he argued that these experiences may be restricted, due to the influences and gathered assumptions of the individual's previous interactions. The consciousness according to Husserl, will always be conscious of what has been processed and will intervene the instant perception of phenomena.

This ideology was originally shared by Martin Heidegger during the beginning of his phenomenology theories, however, rejected Husserl's consensus later as he perceived the being experiences by considering how humans interact practically with objects, environments, the experience of existence through the body. His theories were considered as existentialism and critics of the ideas of metaphysics supported the future theorists of post modernism. He considered the being as the '*Dasein*', a term that replaces the word human, because he believed these experiences are not through human existence of the self. He argued that not all humans are conscious of what they are responding to, and additionally children are observant but naive and may not perceive what surrounds them accurately. "The existential analytic of *Dasein* comes *before* any psychology or anthropology, and certainly before any biology". (Heidegger, 1927, translated by Robinson, 1962, as cited by Atkins, 2006, p.g.119). Therefore, this term of the '*Dasein*' is to be described as how the being engages with society, as it is actively intentional and aware of a being existing as well as understanding the being will inevitably towards death.

Considering the experiences of the body and how they are perceived, introduces Maurice Merleau-Ponty and his theory regarding perception and phenomenology. Merleau-Ponty's perspective of phenomenology have similar qualities with Heidegger, however, Merleau-Ponty's reviewed phenomenology through a more

philosophical structure that was easier to comprehend, compared to Heidegger, who was descriptively abstract when evaluating human life. "I might in the first place understand by sensation the way in which I am affected and the experiencing of a state of myself". (Merleau-Ponty, 2002, p.g.3). These experiences that the individual responds to within society, their surroundings, are also included with these experiences they have with themselves, their own body. Additionally, these experiences of their environment also affect their perception of their body. "The alleged self-evidence of sensation is not based on any testimony of consciousness, but on wildly held prejudice". (Merleau-Ponty, 2002, p.g.5). His idea considers how the individual's experience could be inaccurately interacted with because there could be a pre-existing constructed experience that have been formed within the consciousness, reflecting from their own experiences creating a bias. Similarly, De Beauvoir agreed of these existing conscious ideas of experience, but through a Feminist perspective of gendered based constructed norms of experience and body, previously mentioned within Chapter 1.

"And it is this pre-objective realm that we have to explore in ourselves if we wish to understand sense experience". (Merleau-Ponty, 2002, p.g.14). For one to explore and understand the self and their experiences through sensations, one must be explorative and independently allow themselves to have no expectations or pre-judged conceptions, therefore, they are available and have that opportunity to experience the truth. The mind and body dualist theories, such as Sigmund Freud, contrasted from Merleau-Ponty's ideas because he perceived the body to be the main experience to have contact and interaction with reality. Merleau-Ponty's expands from Husserl's phenomenological ideology and argues that it is impossible

for one to separate the existence from the soul, the consciousness will always be embodied within.

Maurice Merleau-Ponty, *The Spatiality of one's own body and motility* (1945) identifies that the definition of the body can be considered as an experience, "awareness of my posture in the intersensory world, a 'form' in the sense used by Gestalt psychology". (Merleau-Ponty, 2002. P.g.114). This experience is a reflection of how the space of an environment effects the body's perception. By expanding the term, allows the body to be perceived as a material to interact with and to touch, becoming a vital way for perceiving experience, similar to the mind. This perception is shared between all the senses because they exclusively suggest and gather new forms of experience. "By considering the body in movement...because movement is not limited to submitting passively to space and time, it actively assumes them, it takes them up in their basic significance...". (Merleau-Ponty, 2002, p.g.117). The experience oscillates between the body and the space. Within an environment, there are no constraints of how the body may react, these experiences allow the self to have freedom and express within that duration, therefore, removing any intentional conceived considerations. In conclusion, considering the arguments of Husserl's complicated division between the mind and body, and Heidegger perceiving their experience to be temporary revealed to a human consciousness, Merleau-Ponty's considers the body to connect to the consciousness, and that the body should be considered as perceiving physical experiences because it is inevitable, and these experiences impact the conscious within the body.

Furthermore, these concepts of experience and existence between the body and the self from considering the term phenomenology introduces a painting by Louise

Bourgeois, who paints a collective series that project her experiences of her life, through her perspective of her body.



Figure 2. Louise Bourgeois *A l'Infini* (2008-9)

Bourgeois's artwork was perceived as a projection of her processing memories and life experiences. Bourgeois's artwork could be considered as a self-portrait, however, instead of a portrait, visual pieces that conveyed the self through the senses and experiences of her existence. Her emotions were the ignition for her creativity and a space for her to express her experiences through a visual dialogue. This invites a spectator to connect to the personality and feelings of the artist, a presence or a moment of time documented into the work, a remanent of the artist's existence enclosed within the artwork.

The term '*A l'Infini*', in English is translated as 'into infinity'. The 16 pages depict paintings that appear surreal, suggestive figures within these imaginative environments with a repetitive pattern and cycles of unidentified chords that loosely flow throughout these separate paper paintings. There is a sense of spontaneity

within these paintings, therefore, visually it appears quite abstract but a recognisable motif within. It appears that within this piece, Bourgeois has revisited previous artworks of hers and has weaved them within this series creating a timeline of her practise, her life. For example, '*Fallen Woman*', (1946-7) by Louise Bourgeois can be observed within the first paper sheets with '*A l'infini*'. Within these paintings, these display the artists personal experiences, through sensitive and emotionally driven pieces, as well as a perspective of womanhood, expanding the consensus of piece as a shared experience of being a woman. These ambiguous spirals could be referring as "a double helix, the building block of DNA and of life itself". (Askew and d'Offray, 2013, p.g. 78). These notions of the inner being the parts that support the body as well as identifying the person. Additionally, these tubes could be referred as, "blood-arteries and veins, umbilical cords, meandering rivers, threads and tubes". (Askew and d'Offray, 2013, p.g.78). Even though there is no definite meaning of these tubes that connect and are repeated through out the sixteen pages, they create a continuous loop, or cycle, as to refer to the cycle of life, as in an individual would be experiencing and discovering throughout their life and who they are.

Additionally, throughout these paintings, there is a visual repetition of the colour palette, the reoccurring pigment red. "...painted in a distinctive red that heightens their expressive impact". (Askew and d'Offray, 2013, p.g.85). Considering the paintings themes of the cycle and experiences of the life of a woman, there appears to be links of expressions of emotions and perhaps symbolic references through Bourgeois paintings, for example the red could be an indication of blood, menstruation cycle and childbirth. "Again, particular colours may give rise to particular emotional reactions". (Kouwer, B. J, 1949, as cited by Vernon, 1971, p.g.68). Throughout the painting, there are suggestive forms and references relating

to the experiences of a woman, through the emotions and perspective of Bourgeois's imagery. "If *A l'infini* in some way encompasses a lifetime of concerns, then it does so because that is how Bourgeois saw her life and her work". (Askew and d'Offray, 2013, p.g.95). Towards the end of these paintings, her last sheet has a faded presentation of the pigment red, therefore, appears to be contextualised as the artist passing away, accepting death within the painting.

In summary, the consensus of how an individual's body experiences and interacts has been perceived through the term phenomenology. Husserl's research was empirical, and he considered phenomenology as a way of how one's lived experience would produce an idea which would be forwarded to the human consciousness, however the consciousness would influence the experience and become an assumption. Whereas Heidegger viewed that the experience of the being is through temporary existence of human beings. However, Merleau-Ponty perceived phenomenology as the experience as a physical interaction through the body. These theories supported and created an in-depth analysis for '*A l'infini*', creating an informative perspective of how these experiences effected the consciousness of Bourgeois's perspective of herself and life.

Chapter 3. Communicating through the Senses

Communication within society is how one individual process and expresses their thoughts through different methodologies of contact, such as through dialogue, for example as their voice. Additionally, an individual can communicate through a visual

form of contact like their body language. These reactions could be considered as the perceptions and the senses of the self and them releasing from the surface of the individual. "...is modified by personality characteristics, since these influence the nature of his attention and of his judgements, and the amount of relevant information and experience he possesses". (Vernon, 1971, p.g.216). The perception of an individual will expand and fluctuate with their experience but, the process of perceiving and interacting will remain through the perceiver's eyes, their personality and previous experiences.

Similarly, their perception is used through their reactions within their experiences, allowing them to respond and act upon these perceptions. "...affect is a gathering place of accumulative dispositions. What matters is not meaning gathered into codes but the gathering of experience beyond subjectivity". (Stewart, 2007, cited by Gregg and Seigworth, 2010, p.g.340). Individual experience should be a fluid and independent interaction. The discovery and understanding of the sensations should allow the individual to respond through their own personal judgment. Allowing the viewer to respond through an unbiased perspective will encourage the individual to not have an effect that was a forced reaction.

Throughout life, senses are what support and allow individuals to respond, regulate and reflect. From as young as infancy, it is believed that to explore senses and allow an infant to have freedom and use their senses not only allows them to grow and adapt, but also allows them to begin developing an understanding of their emotions. "Sensory processing plays a crucial role in emotional self regulation, which is a skill children gain to help identify and manage their emotions in an appropriate way". (Gregory, 2023). Regulating their emotions creates an understanding to how the child experiences specific sensory interactions, and additionally, projects a clear reaction

of how they respond. This reaction also produces growth and understanding of the specific individual, their personality. Habits and characteristics, a process that allows the child to discover who they are, independently encouraging the self to react and experience.

The body experiences many forms of communication when considering all of the senses, however, when focusing on the sense of touch, the effect of this sensory experience is considered as strong with the sensitivity of nerves within the body's surface, such as the palms of an individual's hands. "Psychologically, touch is a modality resulting from the combined information of innumerable receptors and nerve endings connected with pressure, temperature, pain and movement". (Paterson, 2013, p.g.1). Communication of touch is sensitive, and interaction can be heightened, especially if one of the other senses was removed.

Paterson discusses ideas of senses from Aristotle and his thoughts regarding the sense of touch within *De Anima* (350 BC), where Aristotle considered touch was essential for basic communication as well as the primary sense. Touch is necessary and it is perceived as vital for the human to survive, as it broadens the experience and supports the human to perceive things through a sense that usually will not be affected by a pre constructed perspective from the consciousness. Additionally, Aristotle argued that there are no more than five senses and that senses all work together to create diverse reactions to an experience by gathering more communications through the senses.

"Aesthetics is the way we communicate through the senses". (Thirft, 2008). Senses through aesthetics introduce a form of communication for individual to investigate and experience a reaction. These reactions allow the individual to develop a form of

communication through no direct language, but through a reaction of something, such as an object. These reactions are influenced by their pre considered beliefs and ideas, making these reactions personal. However, when observing the senses through perception, the main assumption is to consider how one has reacted to an object or environment through their vision. When, it is believed for one to create an honest, intimate and a clearer understanding of what is perceived should invite the individual responding to use all their sense, especially the sense of touch. Inviting the responder to experience something, for instance, an object allows the person to respond through communication that does not rely on the pure visuals. Previously mentioned, the reaction can accumulate from a form of influence from previous experiences, and as a huge portion of contact and consumption within society is through the eyes of the individual, they are neglecting touch and are not experiencing something to its full potential.

Additionally, Paterson explained that “It is a sense of communication. It is receptive, expressive, can communicate empathy. It can bring distant objects and people into proximity”. (Paterson, 2013, p.g.1). This sense is a physical interaction of communication could be considered that within artwork and artists, this sense of direct touch between themselves and their art, is an embodiment of their emotions and senses becoming an extension and a dialogue of their experiences into their art. Considering the previous considerations of the sense of touch, there will be an evaluation and comparison of two pieces of art, one created for the experience of observing compared to an immersed experience of touching objects.



Figure 3: Eva Hesse *Contingent* (1969)

“Art is an essence, a centre. I am interested in solving an unknown factor of art and an unknown factor of my life. My life and art have not been separated. They have been together”.

(Eva Hesse, 1970, cited by Lippard 1992, p.g.5)

Figure 3 is a display of Hesse’s piece, *Contingent*, which was one of her latest works she created before she passed away. She considered her process of making and her practise as expressions of the sense of self, through producing works from experiences. This piece displays loosely suspended latex sheets that are exposed and open for the spectator to visually spectate through a three-dimensional perspective. This piece in particular, presents the versatility and the boundaries

broken by Hesse, because this display was an extension of the self and could be considered as both a painting and a sculptural installation. "There is a ritual which allows scope to fantasy, compulsive use of the body accompanied by a freeing of the mind". (Lippard, 1992, p.g.209). These suspended material strips were free flowing, allowing them to live and experience the motions within the space it was exhibited in, similarly, to how the body interacts within a space, that was previously mentioned within Chapter, Merleau-Ponty.

"The authority of *Contingent* derived from its assertion of originality, and the claim it made for the aesthetics of originary experience, of the self as origin". (Krauss, 1979, cited by Nixon, 2002, p.g.28-9). The condition of *Contingent* over the years has begun deteriorating, slowly becoming viewed as a piece unable to be exhibited. This process of the materials slowly dying could be considered as a piece that has a specific duration of time before it dies. Acknowledging what materials that Hesse used, these materials could indicate an immortality within this piece, therefore, to be interpreted to not last forever. Furthermore, considering the importance of senses and experiences of Hesse's life to be embedded into her work, this piece could be symbolic as in reference to a presence of the self, Hesse, that lives within the work but not for eternity, like the human existence.

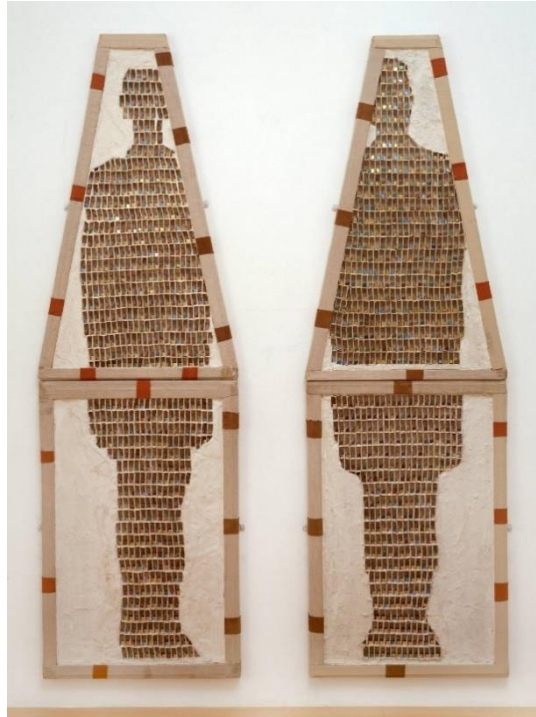


Figure 4: Paul Neagu *Great Tactile Table* (1970)

Neague's work was intended to be experienced through touch. Considering the human form, Neagu produced a sculptural piece as a form of interaction, allowing participants to use their sensory receptors within their hands to experience a variety of textures within each compartment. "The sculpture's cellular nature suggests the way the body is a compound of individual parts and different sensations". (Tate, n.d.). This figure form is not only inviting individuals to interact, but it is a tactile object, therefore, creating curiosity to enquire the textures of the surface and objects within each hole.

Additionally, the presentation of this figure form is interacted, similar to, the feeling through different compartments, like a box. These open slots could be considered as a society or a block of boxes that represent different individuals and their experiences. Therefore, for the interactor, they would be feeling and exploring different surface textures, as a metaphor for experiencing existence between different

individuals within society, through this figured formed table as their environment, the place they exist.

In conclusion, this chapter has discussed how the experience of senses can portray a variety of perspectives and reactions of an individual. Focusing on touch as the sense, allows this section to concentrate upon a sense that is considered as the most vital sense to survive, from Aristotle. As a result, this chapter has been restricted from demonstrating and researching the other 4 senses to their full potential.

Conclusion

In conclusion, I have demonstrated a thorough and in-depth research and critical evaluation of theorists, concepts and theories. Additionally, considering criticisms and reflecting with contemporary perspectives has allowed me to review an overview of the early stages to contemporary philosophical and psychological perspectives of the self and its experiences within modern life. The theorists within this essay have allowed me to contextualise chosen artworks, expanding my perspective by reacting to them through psychology and philosophy considerations. I consider this thesis has stimulated my enquiry through considerations of how the individual perceives the self. I agree that the self is an experience that is personal and unique to an individual, and throughout the research and my contextualisation of the art, such as Bourgeois, these explorations have opened a new enquiry regarding how emotions effect the self.

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