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ANIMA

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ANIMA:
MEDIA IN BODILY TERMS
AS A MULTI-SENSORY ARTWORK

A Master Thesis

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Ankara

July 2018

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The Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

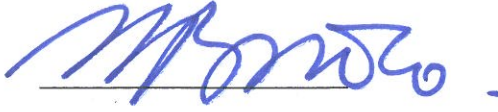
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In Partial Fulfillment of the Requirements for the Degree of
MASTER OF FINE ARTS

THE DEPARTMENT OF
COMMUNICATION AND DESIGN
İHSAN DOĞRAMACI BİLKENT UNIVERSITY
ANKARA

July 2018

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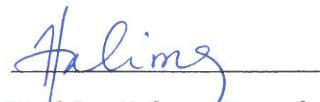
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ABSTRACT

ANIMA: MEDIA IN BODILY TERMS AS A MULTI-SENSORY ARTWORK

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M.F.A., in Media and Design

Supervisor: Asst. Prof. Marek Brzozowski

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This thesis is a written translation of the project “Anima”. It art historically, theoretically and technically reveals the thought and procedures behind the project. And it shows my path and stance as an artist and MFA student. Concerning the concept of Ocularcentrism, it is argued that the concept itself pales the art and the media and causes the disembodiments. In order to clarify the notion of disembodiment, a discussion on concepts of body and medium is exercised. Following this discussion, it is claimed that a new approach to the eye as a part of senses as an organized whole could bring a new way for media in bodily terms as a whole of the collaboration each medium used. Through this notion of art and media, art historical part clarified. And also the project is technically revealed by comparing and contrast with artists and artworks in case.

Keywords: Artwork, Body, Disembodiment, Media, Ocularcentrism

ÖZET

ANİMA: ÇOK DUYULU SANAT YAPITI OLARAK BEDENSEL TERİMDEKİ ORTAMLAR

Şengün, Hayri

Yüksek Lisans, Medya ve Tasarım

Tez Danışmanı: Dr. Öğr. Üyesi Marek Brzozowski

Temmuz 2018

Bu tez “Anima” adlı projenin yazınsal dile çevirsidir. Bunu yapmak adına projenin ardındaki düşünce ve süreçler, sanat tarihsel, kuramsal ve teknik olarak açığa çıkartılmıştır. Ayrıca, bir sanatçı ve Güzel Sanatlar Yüksek Lisansı yapan bir öğrenci olarak izleğimi ve konumumu ortaya koyar. Gözmerkezcilik kavramı dikkate alınarak, onun sanatta ve ortamların kullanımda soluklaşma yaratan bedensizleşmeleri getirdiği savlanmıştır. Bu tartışmanın ardından, söz konusu bedensizleşmeler, beden, ortam/ortamlar kavram ve terimleri üzerinden tartışılmıştır. Bunun sonrasında, gözün diğer duyular ile bütüncül ve ortaklaşa çalışması ile oluşturulacak bedensel terimlerde kalan ortamlar fikri ortaya atılmıştır. Böyle bir sanat ve ortam kavrayışı üzerine oluşturulan yaklaşım ve Anima adlı yapıt, seçilmiş sanatçı ve yapıtlar ile karşılaştırılarak açıklanmıştır.

Anahtar Sözcükler: Beden, Bedensizleşme, Gözmerkezcilik, Ortamlar, Sanat yapıtı

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CHAPTER 1

INTRODUCTION

At the beginning of his book *the practice of art*, Antoni Tàpies says that if an artist starts to write about his works, he is finished. (Tàpies, 2014: 25). What he did mean is just doing wordplays; writing on works without making them. However, there were many appreciated artists who wrote on art and their works like Auguste Rodin or Paul Klee. What they did was translating their ideas into a written language while creating artworks.

As an artist, my working procedure has been already shaped as researching, and tracing a problematic. Intrinsically my answers and inferences have been in an artistic way. As an M.F.A. student, I approve the thesis as the written translation from artistic language and written addition of my artwork 'Anima'. In other words the thesis is not an *apologia* of my work.

My main problem as an artist is breaking the ingrained dominance of the acceptances in the art and usage of the media. This is not simply taking the non-dominant other side but a move for getting balanced and becoming. This attitude leads to getting new perspectives. Art theorist Hal Foster describes Neo Avant-garde

artist by the feature of testing. And the testing must be done on what is well accepted and dominant.

At this point, the core the problem of the thesis should hypothetically be given; arts and media have been dominated by *Ocularcentrism*, which is the privileging of the vision over the other sense, and using multi-sensorial media could be the solution for the ingrained dominance of the eye.

The name of the project carried out with this thesis is “Anima”. The root of the word is Latin, which is in the feminine form, and it means ‘the breath of life’ or ‘soul’. (Vaan, 2008: 43). It forms the common point of human beings with animals as living organisms. This common point is achieved by being/becoming a body. The idea that the work is considered as a body –meaning that a matter in space, and that it is thought to be the body call, transforms Anima into space. According to Bishop, installation directly addresses the literal presence in the space. Rather than being a pair of disembodied eyes which overview the artwork, installation presumes a body which senses of touch, smell and sound are as strong as the sense of vision. The perseverance of the literal presence and capability of the body is one of the key characteristics of installation. (Bishop, 2005: 6). In this sense, Anima as the work which calls the body could be considered as installation.



Figure 1, A view from the 'Anima' exhibition 1

In order to create a place that spreads to places, sculpture, painting, photography, serigraphy, digital printing, drawing disciplines have been done. Performance and happening, at the opening of the same-named exhibition, support to produce a multi-sensory artwork in physical terms. In this thesis, Anima will be examined theoretically, art historically and technically in comparison with the works of other artists.

In the second chapter, the discussion on ocularcentrism will be executed. The main questioning will be the on the term 'eyes of the mind'. And then, the critics, impacts, and consequences of the ocularcentrism will be mentioned, and uncovered.

In the third chapter, the artwork; Anima and my method of producing artwork will be theoretically, art historically and technically revealed. Instead of the dialectic way of thinking is the basement of the ocularcentrism, the way of thinking and the theory based on thoughts of Spinoza, Nietzsche, and Deleuze who think in one *eternity*. The dialectical method of thought moves between only two poles. This gives a linear time, which has the beginning and the end. This understanding establishes dualities, two eternities; like soul / body, mind / body. And this duality always ends with the advantage that one pole will devalue the other. Ocularcentrism establishes this

duality as the person who sees and the person who is seen. In addition, this means that the mind is the eye of the eye, and it establishes a mind / body duality and gives the mind the certain superiority. However, following the line of Spinoza, Nietzsche, and Deleuze suggests considering one eternity. It does not establish a mind / body duality. Mind is regarded as one of the functions of the body. Neither the mind nor the body dominates the other. In such an understanding, vision is not considered superior to other senses, but complementary to other senses. "Anima" is created with such a theoretical background. Furthermore, art historically and technically revealing is based on Venus of Willendorf and the works of Jean Arp, Ron Mueck, Jenny Saville, David Nash, Michal Macku, Antony Gormley, and Francis Bacon.

CHAPTER 2

ART, AESTHETIC, AND SIGHT

The book *Ways of Seeing* which is compiled from John Berger's BBC talk begins with the sentence: "Seeing comes before words. The child looks and recognizes before it can speak." (Berger, 1972: 7). The first step in the visual perception process is the movement of the eye outward while seeing is to move consciously the eye outward, to synchronize with the simultaneous detection. While the appearance of randomness and chance in visual perception is directly related to the obligation of the eye to be open, there is no randomness, chance or obligation in sight; the eye that needs to be opened is opened and the sight happens with individual desire. Ocularcentric civilization establishes the relation between the individual and the world through seeing. And mostly, the desire becomes the result of the sight.

There are different perceptions, different ways of ended seeing. These differences are due to the fact that people are equipped with different pieces of information. There are different perceptions and definitions among people who look at the same object with different information. John Berger is referring to this subject and says "The way we see things are affected by what we know or what we believe."

(Berger, 1972:8). Sometimes even the same person can see the same object differently at different times. This is closely related to the continuous development-change of human knowledge. And in parallel to this, the object is in a constant change.

A person who looks at the same artwork at a different time will read it in a different way. In this case, a change of an artwork is not much of a concern. So, the difference is that the person has changed, mostly. Just like it is different in different people, vision is different in the same person depending on time. This difference leads us to the fact that it is not possible to have the same or similar visual experience.

While seeing and looking is that important for human beings, vision and sight are as important as it in the history of art. Considering the place of vision and sight in Art history, the thought and culture, one should take “Ocularcentrism” into account. In the Oxford Reference Dictionary, its definition is “Ocularcentrism is a perceptual and epistemological bias ranking vision over other senses in Western cultures.”

The term was first attested in 1986 and it can be seen in much 20th-century art. The description alone is not enough to understand how art and media get shaped by Ocularcentrism. In order to understand it better, the roots of art and aesthetics should be examined.

Many of the well-known histories of Art begin their story with “The Venus of Willendorf” which is a five-inch high body figurine carved out of limestone and variously dated from 25,000 b.c. to 21,000 b.c. We do not have the information about who made it, how was it functioned, what the people who used it were like,

or what their beliefs and rituals are. “The name *Venus of Willendorf* and the idea to consider this Art are the notions of modern art historians.” (Staniszewski, 1995:54)

Although being a body figure can be fit out the palm of one’s hand, it is a work which has a monumental quality. The rhythmic arrangement of oval forms gives birth to the sense of organic form. The work has also another important feature as having no face. Being faceless brings a focus on the body as flesh. Most probably for the ancient woman belly button had more importance than eyes. This importance of belly button and its feature of not having eyes are explained by Mary Anne Staniszewski in her book *Believing Is Seeing: Creating the Culture of Art* as, “The artist’s aim was not to show the female of his kind, but rather the idea of female fecundity. He depicted not woman, but fertility.” (Staniszewski, 1995:134).

Thanks to Venus of Willendorf and similar ancient artifacts we are able to touch the prehistory. However, Johann Joachim Winckelmann, who was one of the founders of the systematic basis of art history, was not able to see them. In his famous work, *The History of Art in Antiquity*, Winckelmann focuses on both the history of Greek art and of Greece. He presents the social, political, and intellectual conditions which he believed tended to promote artistic activities in the Ancient Greek period. Hence mostly the art history of Western tradition finds its roots in Ancient Greek period. Considering the term “art” in Greek Antiquity, “the synonymous term for art was broadly applied to all kinds of ‘human endeavor’ and was seen to be a form of knowledge and craft in which there were rules and skills to be learned.” (Staniszewski, 1995:112). As it is stated by Staniszewski, Plato

talks and writes about art as the art of painting and sculpture, but he also adds the art of the hunting, midwifery, and mathematics. (Staniszewski, 1995:112).



Figure 2. Venus of Willendorf

Juhani Pallasmaa, in his book *The Eyes of The Skin*, states that “In Western culture, sight has historically been regarded as the noblest of the senses, and thinking itself thought of in terms of seeing.” (Pallasmaa, 2005:15). Considering the great thinkers of Western culture, especially in classical Greek thought, such as Heraclitus, Plato, and Aristotle, one can easily recognize the importance of seeing and sight in both philosophy and art. Heraclitus (as cited in Pallasmaa, 2005:15) wrote in one of his fragments that “The eyes are more exact witnesses than the

ears.” Plato, regarded vision as humanity’s greatest gift and “he insisted that ethical universals must be accessible to *the mind’s eye*.” (Pallasmaa, 2005:15). Just like Plato, Aristotle has considered the sight the *noblest of the senses*. Pallasmaa says that it is because of the fact that “it approximates the intellect most closely by virtue of the relative immateriality of its knowing.” (Pallasmaa, 2005:15). In Ancient Greek, Apollo was worshiped as a god of Light, prophecy, and arts. “He was by far the noblest conception within the whole range of Greek mythology, and his worship, which not only extended to all the states of Greece, but also to Asia Minor and to every Greek colony throughout the world, stands out among the most ancient and strongly-marked features of Grecian history, and exerted a more decided influence over the Greek nation, than that of any other deity, not excepting Zeus himself.” (Berens, 2009: 55). Worshiping Apollo as the god of arts could be accepted as the symbolical root of Ocularcentrism in the history of Western art.

Further examination of the history of art naturally leads to the history of aesthetical theories. The word aesthetics comes from an Ancient Greek word *aisthētikós* which means “of sense perception. As Staniszewski states that “Aesthetics--that is, the theoretical counterpart to Art--did not exist before the late eighteenth century. Alexander Baumgarten coined the term ‘aesthetics’ as a new science of sensuous knowledge in 1735.” (Staniszewski, 1995:119). But it was Immanuel Kant who first delineated aesthetics, as we understand it, in his *Critique of Judgement* (1790). According to Kant, the object of aesthetic judgment is the work of art as the creation of a genius; aesthetic judgment is also a judgment of pleasure with respect to the artwork. Albeit this pleasure is subjective, the aesthetical judgment is universal. The universal for Kant is the ability to be found in good judgment. So

the possibility of saying something beautiful is universal. However, the provision of good judgment requires the object. This statement corresponds to the analysis of Kant's information about the formation process. In this case, it is necessary to combine the aesthetic object with the stimulation of the aesthetic object. So the object for aesthetic judgment is necessary. However, Kant was the first thinker who talks about these terms - beauty, genius, taste-, as Staniszewski states that, "they take on very specific meanings in modernity-meanings that make sense to the modern minds." (Staniszewski, 1995:119).

Starting from the eighteenth century, it could be easily understood that aesthetics is about senses and naturally the body. Thereby every aesthetical theory is also answering the ethical and epistemological questions on the body. The inference necessitates mentioning Western Philosophy in order to understand the Ocularcentric arts and media.

2.1. Vision and Knowledge

Aristotle in his *Metaphysics*, Book I, mentions the relation between senses and knowledge:

All men by nature desire to know. An indication of this is the delight we take in our sense; for even apart from their usefulness they are loved for themselves; and above all others the sense of sight. For not only with a view to action, but even when we are not going to do anything, we prefer sight to almost everything else. The reason is that this, most of all the senses, makes us know and brings to light many differences between things.

Almost twenty years ago the novelist and critic John Berger creating a TV show and a book about Art, popular culture, and ideology titled *Ways of Seeing*. In this documentary, he claims that the process of seeing artworks or seeing anything else

is less spontaneous and natural than we tend to believe and says that “A large part of seeing depends on habit and convention.” (Berger, 1972). The tradition of perspective which makes the eye the center of the vision and visible world was the dominant viewpoint of European art. Perspective describes what it sees as “real”. Considering the Western culture, one can recognize that the light, consequently seeing, is mostly regarded as the metaphor for truth. The Ancient Greek thought guided people to ‘visualize’ things that they talk about. Perspective, then, put the eye to the center of the visible world. However, this situation has been shaken by the invention of the camera. Unlike the tradition of perspective, the camera had the ability to approach things that it ‘looks’ at in different angles which have changed the dominant position of the eye in the vision. The camera has taken the place of the eye which can be in one place at the same time as a tool which is capable of being different places and different angles at a time. This is exemplified by the Soviet filmmaker and installation theorist Dziga Vertov's manifesto and the film *The Man with a Movie Camera*. In 1928, John Berger examines this situation in the documentary by saying “The painting on the wall, like a human eye, can only be in one place at one time. The camera reproduced it, making it available in any size, anywhere, for any purpose.” Now people do not have to go to the original painting, the camera brings it to the audience, obviously as a reproduction. Reproduction has a manipulative side, and the user uses it for his own purposes. It can now be used for many different purposes in television, newspapers, books, magazines, or similar media, which are no longer displayed in a gallery, or a duplicate of the original picture. As soon as it becomes reproducible and displaceable, the meaning of the image also changes; the meaning is no longer stable. “Perhaps no coincidence that photography was perfected in 1839, a time when a cult originality began to develop

within modern art.” (Staniszewski,1995:78). John Berger states in his documentary that “the camera, then, by making the work of art transmittable, has multiplied its possible meanings and destroyed its unique original meaning.” It has evolved into a new form of knowledge, evolving into new, manipulative meanings with the words or visuals used. Considering our technological culture, there is no doubt that it has separated and ordered the senses even more strictly by putting vision and hearing to the privileged place among all sociable senses whereas the other three are considered as archaic sensory tools with a merely private function, and they are usually suppressed by the ‘codes of culture’. (Pallasmaa, 2005:16). David Michael Levin argues in his book *Modernity and the Hegemony of Vision* that “Beginning with the ancient Greeks, Western culture has been dominated by an ocularcentric paradigm-a vision generated, vision-centered interpretation of knowledge, truth, and reality.”(Levin, 1993: 2).

2.2 Vision and Power

It could be easily understood that the canonical dichotomy between body’s eye and mind’s eye is the fundamental basis of Ocularcentrism. The reason for this could be the non-reciprocal tendency of the gaze. The eye creates the other, practices of seeing keeps the body and naturally, the mind separated from what is seen. Therefore Ocularcentrism creates dialectic structures. Peter Sloterdijk sums up the influence of the sense of vision on philosophy or philosophy on sense: “The eyes are the organic prototype of philosophy. Their enigma is that they not only can see but are also able to see themselves seeing.” (Sloterdijk, 1997: 21). The dialectic structures of philosophy are inclined to separate things and create the hierarchy between them. Considering again the gaze, one can see that the Ocularcentric

culture has brought hierarchy between the object and the observer. When we look at the history of art, it is not difficult to see that women have traditionally been the objects of desire and the gaze for what was presumed to be heterosexual male creators and audiences. (Staniszewski,1995: 151). Berger says that “Men dream of women and women dream of themselves being dreamt of. Man look at women and women watch themselves being looked at.” Since the visual arts are still images, one can make the judgment that gaze and sight has a relationship with activeness/passiveness and power. Considering the nude category of painting, one can easily see that the women are the principal subject of the artwork. Since women in a subject position in the artwork, she will be judged by men based on the criteria and conventions created by them.

The representation of men and women in visual level is a topic that John Berger talks a lot about both in his documentary and the book. According to him, the woman is an entity that can be created in almost every society by the men, oppressed by their own personalities, but only by producing strategies that will remove this oppression. Because in the whole of the world the man has tried to place everything according to his own point of view and to place the woman in the limits he wants. But beyond that, Berger is making very striking findings of women. For example, in the patriarchal order, women are described as having two distinct characters: To be born as a woman means to be born in a private, enclosed place that is in the possession of men. Women's social personalities have evolved because of their ability to live in such a limited, so-so conditioned environment. However, this is at the expense of dividing the woman's self-existence into two. The woman has to watch her without stopping. Almost always wander around with her own

image. Whether walking in a room or crying in the head of your father's dead, he does not want to see him walking or crying. Starting from the first years of childhood, he has always been taught that it is necessary to observe himself and that it is necessary. "And he continues:" Thus, the visible and visible personalities within women begin to see them as two separate, it is not hard to see that women are really being pushed into such a position when we think of all of Berger's analyzes in the picture, in the photo, and in the different visual media.

In the renaissance period tables where women were often naked and watched, they often knew that the woman was being watched and watched the audience, or she was depicted while she was attending the spectators and watching herself. In all of these types of tables, we can see the binary character, the observer and the observation that Berger refers to. One of Berger's interesting findings on this subject is that this passive position of the woman is seen more in western works and that the woman and man are shown equally in the paintings towards the east. Again Berger is analyzing the function of the tables on which the female body is exhibited; "The statesmen, businessmen were doing business discussions under such pictures. When one of them felt that he was defeated, he looked up at the pictures to get a good look. It was once again reminiscent of the man he saw in the picture. "In fact, men probably thought they had them by buying the pictures of the women they could not have. To sum this up, one can say that there is a strong relationship between the power and vision.

2.3. Critics to Ocularcentrism

David Michael Levin (as it is cited in Pallasmaa, 2005:17) motivates the philosophical critique of the dominance of the eye. He points out the autonomy-drive and aggressiveness of vision and the specters of the patriarchal rule that haunt our ocularcentric culture and states that

The will to power is very strong in vision. There is a very strong tendency in vision to grasp and fixate, to reify and totalize: a tendency to dominate, secure and control, which eventually, because it was so extensively promoted, assumed a certain uncontested hegemony over our culture and its philosophical discourse, establishing, in keeping with the instrumental rationality of our culture and the technological character of our society, an ocularcentric metaphysics of presence.

The dominant Ocularcentric paradigm has been created a way of vision which is essentially the sense of simultaneity and it is of seeing a wide field at one moment. However, while touching, smelling, hearing is considerably more temporal since they create an enlacement in the present. And vision, without other senses, creates the mode of being a mere observer and a sense of otherness. Pallasmaa explains this as “the dominance of the eye and the suppression of the other senses tend to push us into ‘detachment isolation and exteriority.’” (Pallasmaa, 2005:18). Considering the history, Friedrich Nietzsche has attempted to subvert the authority of ocular thinking in seeming a contradiction with the general line of his thought. He (as it is cited in Pallasmaa, 2005:19) criticized the “eye outside of time and history” presumed by many philosophers. He even accused philosophers of a ‘treacherous and blind hostility toward the senses.’ More importantly, “art has housed the intellect and the eye, but left the body and other senses, as well as our memories, imagination, and dreams, homeless.” (Pallasmaa, 2005:17).

Furthermore, the phenomenon of distancing and isolation causes the belief that objects are distant from and impartially captured by subjects. This provides the basis for the subject-object dualism. The reason for that could be the canonic understanding of dualism between body and mind/soul. This attitude underestimates and ignores the body while putting the mind in a superior position. Naturally, it causes disembodiments.

2.4 Consequences of Ocularcentrism and Three Disembodiments

2.4.1 The Disembodiment of the Viewer

In Renaissance, after re-discovering Plato, Ocularcentrism reveals itself in the tools of representation. He says; “...that this is the power upon which he who would act rationally either in public or private life must have his eye fixed.” (Plato Republic: VII)

One point perspective is a system based on the observed fact that distant objects seem smaller than closer ones. The technique basically assumes that the viewer has not a body but just eyes since the gaze is fixed into the center of the composition. The viewer as a subject should use just his/her mind. Berger says: “perspective makes the single eye the center of the visible world. Everything converges on to the eye as to the vanishing point of infinity.” (Berger, 1975:16).



Figure 3, Unknown artist, The Ideal City

This technical attitude reveals itself theoretically in Immanuel Kant's Critique of Judgement. "The satisfaction that we combine with the representation of the existence of an object is called 'interest'" (Kant, 2000: 90). According to Kant, in order to get aesthetical pleasure, a viewer should not have the desire while being in the Disinterested State. For instance; if the viewer sees a nude painting, he/she should not have any sexual desire which is caused by the painting. It is clear that the term Disinterested State is about the viewer's body. "The satisfaction in the beautiful must depend upon reflection on an object that leads to some sort of concept, and is thereby also distinguished from the agreeable, which rests entirely on sensation." (Kant, 2000: 93). It declares the death of the viewer as a body while encountering the artwork. To put a finer point on it, the viewer should not sense anything bodily while getting aesthetical pleasure. It is obvious that this kind of a relation between the viewer and the work causes disembodiment for the viewer.

2.4.2 The Disembodiment of the Artwork

Another disembodiment comes across in Georg Wilhelm Friedrich Hegel's aesthetical theory; the disembodiment of artwork. He establishes his aesthetical theory on a vertical dialectic, one side is Geist (spirit) and the other is substance. He does a hierarchal array of art disciplines; architecture, sculpture, painting, music, poetry. He purifies the spirit from the substance at each negation of his dialectic. At the last negation the work of art becomes just words, the words manifest the truth without having substance. "Inwardness celebrates its triumph over the external and manifests its victory in and on the external itself, whereby what is apparent to the

senses alone sinks into worthlessness.” (Hegel, 1975: 81). Then it causes the disembodiment of artwork.

2.4.3 The Disembodiment of the Artist

The history of Western art revolutionary got rid of most of its traditions after Historical Avant-garde. For instance, establishing the artwork based on representation was abandoned. However, it was not enough to abandon Ocularcentrism. Marcel Duchamp, who was the most important and leading figure of Dada, “revolutionary canceled the hand-made artwork which is made for retinal pleasure.” (Stiles, 2012: 955). This move could be understood as non-ocularcentric; nevertheless, the connection between Plato, Kant, Hegel, and Duchamp could be noticed at canceling the retinal pleasure. They all ignore the body and what is sensual and address to a bodiless mind. Also by canceling hand-made artwork was the biggest move to ignore the artist’s body. His famous work Fountain was just signed by R.Mutt, Duchamp was not there as a body but just mind. This could be the mainstay of the disembodiment of the artist.



Figure 4, Marcel Duchamp, Fountain

2.5 The Art and Media without the Body

At that point it can be said that Ocularcentrism has ignored the three bodies in art; the viewer, the artwork, and the artist. One of the main results of the attitude was Conceptual Art especially Art & Language. If we look at Joseph Kosuth's work "One and three chairs", three disembodiments can easily be understood. There are no the artist, artwork, and viewer as bodies. Luckily, Conceptual artist argued that what they did is not art but art theory like almost Hegel did once.



Figure 5, Joseph Kosuth, One and Three Chairs

While and after the disembodiments, also the media and its meaning have been changed. The origin of the word is forgotten and it has been used as Mass Media. Seeking the origin of the word could lead us to understand media in a new way. Media is the plural form of medium. Medium comes from the Latin word *medius*. It

is an adjective which means central, middle. (Vaan, 2008: 369). It could be said that being central or middle possesses a physical quality. And this sort of inference could lead us to comprehend the media in bodily terms.



CHAPTER 3

ON “ANIMA” AND ITS PRECURSORS

“Anima” is the project which is the basement of the thesis. It is composed by working on installation, sculpture, painting, printmaking, photography, and drawing. Each medium is exercised at the same time. The reason of that is working on them correlatively; otherwise working on several media could become a mere copying. Also, at the opening of the exhibition “Anima”, the viewers carved the soaps with me to understand and to experience the procedure of the creating the artwork. These performance and happening make the artworks more interactive and bodily sincere. In this chapter, the project and its precursors will be examined in theoretical and technical way.

3.1 Art and Media on Bodily Terms

The way to leave the disembodiment brought by the ocularcentric attitude may be to think in terms of art and media in bodily terms. If we think in bodily terms, first the term should be the body; at least the ideas on the body should be revealed. It is thought that there is no mind/body duality that is based on and created by the ocularcentrism, some philosophers have put forward a single eternity. Spinoza is one of these philosophers. He remained in bodily terms and offered new ways of thinking and direction. Thinking and questioning about the body's capability; “we do not

know what a body is capable of, what forces belong to it or what they are preparing for.” (Deleuze, 2002: 39).



Figure 6, A view from the ‘Anima’ exhibition 2

If we can grasp the body through what it can do, it is necessary to take into consideration the possibility of making the art and using the media as well. “Being composed of a plurality of irreducible forces the body is multiple phenomena, its unity is that of a multiple phenomenon, a unity of domination.” (Deleuze, 2002: 40). In this case, we should evaluate the body with the multiplicity of its capability. Ocularcentrism restricts the body's sensory multiplicity and reduces the sensation to a single sensory level. It is clear that advancing with the above-mentioned body definition will lead us to a holistic multi-sensibility, unlike Ocularcentrism. And if we perceive the body in multiple and holistic ways, we must perceive the artwork and correlatively the medium and media in the same way. The relation between the two words is also based on plurality. In bodily terms, the media can be created in

each medium by its own support of the other, and in the complete case - by the using them as a whole, and by the reproduction of the media by this method. This is a multi-media and a multi-sensory method which is applied in Anima.

3.2 Haptic Media and Multi-Sensory Artwork

When it comes to art and media that are thought in bodily terms, the qualities of touch, one of the deepest functions of our greatest organ, should be studied. “There are several aspects in the values of the hand that must be distinguished from each other: the digital, the tactile, the manual proper, and the haptic”. (Deleuze, 2003:155). The digital is marked with the highest subordination of the hand to the eye and vision is internalized. This internalized vision is not the vision of the body but the mind. Also, the touch of the hand is reduced to the fingertips. It mediates only for the sake of choosing the units which correspond to pure visual forms. The subordination of the hand causes more vision develops an ideal optical space. And it also serves to understand its forms through the optical codes. The optical space in the case still puts forward the manual references which it is connected. These visual references such as contour lines and optical depth could be called as the tactile. The subordination of the hand to the eye became relaxed. In turn, it can cause to a genuine insubordination of the hand. The artwork maintains a visual reality however what is pressured on vision is a formless space and a continuous movement, which the eye is able to hardly follow, and the optical gets abrogated. This is called this as the manual. Finally, in the haptic, there is not a rigid subordination in direction, a relaxed subordination or a virtual connection. However, when the vision explores itself as a particular function of touch, which is uniquely its own, apart from the

optical function. (Deleuze, 2003: 155) In the case of the thesis, the digital and haptic values should be considered.



Figure 7, A view from the 'Anima' exhibition 3

3.3 The Body Study

The body is one of the first subjects of art. It is a set of intersections of an art history which started from the works of the period named as prehistoric (figurines - cave paintings) and worked until the day-to-day and perhaps covers all the time and geography.

What kind of method and process works when the body is treated as the subject of the attitude of the dialectical structure of the ocularcentrism leading to the disembodiment? Ocularcentrism works as the body that the mind governs, the body it creates with the codes it wears on the mind and civilization.

The subtle skin that is created and structured by these codes, support and is created by the representation. It ignores the material of the body, the invisible body, meaning that its life/changeability and constructs or make sense of the body according to an ideal.

The traditional reading of the body of the artwork is structured with contextual codes that are removed from being the body as flesh, endued on and reflected on. This structure, as the members of the identity; sex, age, cultural and ethnic origin, etc., expressions, acts performed by the body/bodies, rhetorical and narrative union established by the interrelationships of other bodies and objects.

This attitude is not connected to the one that attempted to be done in “Anima”. In the method which is called as “Body study” is a close approximation of the method Francis Bacon used in his paintings called “Figure Study”. In his works, the body is the Figure which has not the structure. Contrary, the Figure as a body cannot have the face. It does have the head since it is one of the integral parts of the body. It could even be reduced to the head. Bacon -as the portraitist, is a painter of heads, not faces. There is a significant difference between the two. The face is structured; a spatial organization that conceals the head. However, the head is dependent upon the body (Deleuze, 2003: 20). As Deleuze puts it, Bacon throws the face out of the work and makes the head visible. This puts out the codeless body as flesh by erasing the endued codes.



Figure 8, Francis Bacon, A study for Portrait of Isabel Rawsthorne

Bacon often expounds his thought on the figurative, illustrative, and narrative character. His works have neither a story to narrate nor a model to represent. According to him, there are two possible ways of escaping the figurative: “toward pure form, through abstraction; or toward the purely figural, through extraction or isolation” (Deleuze, 2003: 2). The representation of figurative refers to the relationship between an image to an object which is supposed to be illustrated. Illustration correlatively brings the narration. A story evermore tends to slide into the

space between figures in order to make sense to mind. “Isolation is thus the simplest means, necessary though not sufficient, to break with representation, to disrupt narration, to escape illustration, to liberate the Figure: to stick to the fact.” (Deleuze, 2003: 3).

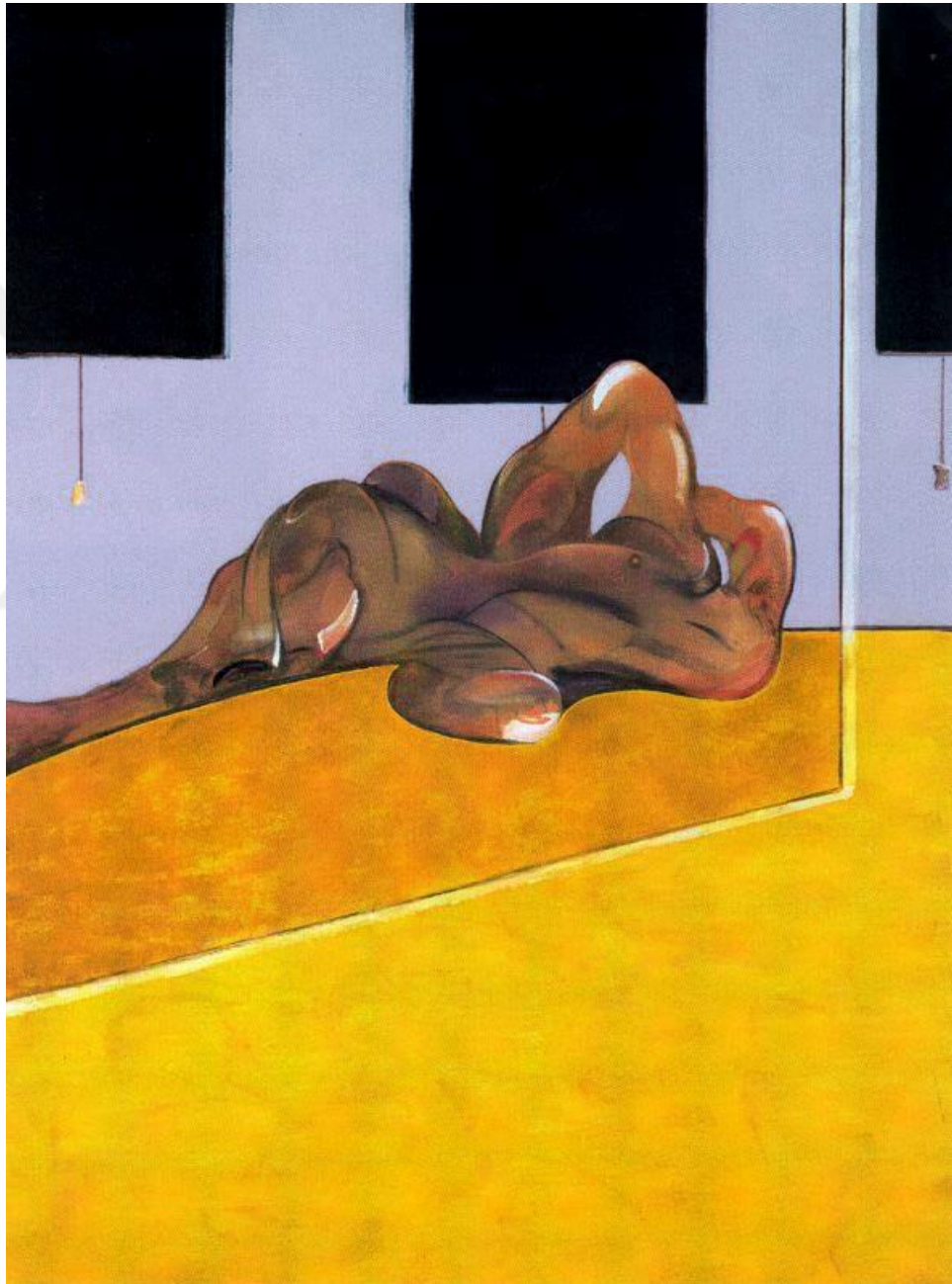


Figure 9, Francis Bacon, Lying Figure in a Mirror

At this point, it may be possible to work on the haptic entity that has no coded, non-body-based bodies / organic qualities instead of deleting the tendency code, perhaps by taking this step, which is considered to be insufficient, to be one step beyond the body study.

Anima does not have any narrative. It is not a body representation of being a body, because the body is untapped. Except for being an organism and a belly-button connotation, it does not have the power to be flesh.

3.3.1 On Woman of Willendorf and the Immersed Artwork

Venus of Willendorf is considered the first sculpture and even the first work of art. Variouslly dated from 25,000 b.c. to 21,000 b.c. We do not know exactly what does it function; a worshipping object / educational tool/toy etc. In the absence of written records, we can only speculate. Overtly, some parts of the body which is related to reproduction and nursing are emphasized. “The exaggeration of the breasts and pelvis has led some scholars to conclude that the Venus of Willendorf represented a fertility goddess. Reinforcing this reading are traces of red pigment that may have been associated with childbirth.” (Adams, 2011: 24). It is one of a number of prehistoric figurines. It has been nicknamed as Venus after the Roman goddess of love and beauty, albeit, there is no evidence about it. However, exaggerating the breasts and hips could be suggesting the fertility.



Figure 10, Venus of Willendorf in a palm

But we can be sure that; it is the object that shows the first known body qualities. Our recognition method that works with the codes established by the civilization cannot understand an object before civilization with codes -since the code is endowed to the body. There can be no codes on a flesh that is not and will never be a body. It is ironic, then, to show the Willendorf Venus as the beginning of the history of ocularcentric art. But if the artist who works on the body wants to understand the position and the pursuit of the art history, organically Willendorf Woman - now it cannot be appropriate to say Venus, can be chosen as starting point.

At this point, it is necessary to recognize the Willendorf Woman as a work of art/sculpture, to understand its qualities, and to understand how it can be used as a

resource in the body study as a multi-sensory work of art. Starting a work with technical and formal qualities is inevitable for the Body Study. Woman of Willendorf is a female figure isolated on a scale that is cut out of limestone, fits in the palm of your hand and can be grasped by hand/touch. Head, breast, belly, knee, etc. with a symmetrical composition established with the reversion of round forms. This roundness can be regarded as the product of a life that has not yet been civilized, according to modern wisdom-celebrating the repetition of birth/proliferation. But it is not only healthy to take this assumption as a basis while showing the qualities that can be related to the fact that this statue is a female figure, mother-god (mother goddess, fertility).

Body Study does not work with optical codes. Instead of trying to make sense to the Woman of Willendorf by enduing some optical codes, we need to understand how the codelessness of the 'body study' and is created. There is no face in Woman of Willendorf that is often used by the ocularcentric civilizations as means of reflecting the identity. The head and the patterned texture on it are like evidence that the face is not made consciously. The size and lack of visual definition suggest that this object may have been made to touch instead of looking. This may have a very important consequence when recognizing the Woman of Willendorf as a 'body study; as a body that can be grasped with one hand because of its size, the work stimulates the touching, that is, the body of the experiencing person. Instead of going to the immersive structure to be created by the expansion of the dimension, an immersed method may be the way to increase the bodily sensation. The codeless state combined with the state of being immersed can be a path leading to the concept of a

sculpted body, body and flesh. The link between Anima and the Woman of Willendorf is now clearly seen.



Figure 11, Anima in a palm

The haptic quality that comes with the one-handed size - that is to be immersed, is the common feature of “Anima” and Woman of Willendorf in the medium of sculpture. Unlike the digital media, which reduces the touch to the tip of the finger and hands to the eye, it emits the whole hand. Touch and sight are used at the same

time, supporting each other. As one of the ways to pass to the haptic; it can be used as an incentive to increase the practice of touch to produce artwork on a dimension that the viewer, who is already accustomed to viewing, can grasp with one hand. The tactual sincerity that comes with the downsizing transforms the viewer into an experiential, destroying the insular disembodiment of the visual.

3.3.2 The Beauty of Skin; On **Arp's** Torso

Torso; in 1960, Jean Arp's headless, sleeveless, legless figure - a torso, in technical terms - is a work of bodily origin. When material, form, composition, and finishing are examined, it is understood that Arp is an artist in the Historical Avant-Garde, and despite all his experimentation, his work is in accordance with the classical tradition of the Academy and established in such a way that its roots can be found in Ancient Greece. Also, in his book *On My Way; Poetry and Essays*, he was trying to make art harmonious with the art in nature by likening fruit of the plant look like a baby in the womb. (Arp, 1948: 50)

One of Arp's wishes is to call the sense of beauty. Although it is separated from the illusion-created representation (Arp, 1948: 51), it creates the social beauty by establishing traditional mathematical proportions and geometrical structures. The absence of head, arms, and legs collects the center of the eye movement to the beautified body, with the pruning of these diagonal elements moving away from the center. This beautified body has been tried to be made ideal. The work of Arp over a single work over the years is about reaching and reaching this ideal. As in many postwar periods, ideal in the structure / sorrowful beauty is installed to the artwork. But this endowed beauty brings with it inevitably a storytelling or coding. The call of

the artwork involuntarily is moved from body to mind by the codes of the beauty. It could be understood, easily, while the 'body study', the danger which comes with the pleasure of the beauty.



Figure 12, Jean (Hans) Arp, Torso

The Anima in the sculptural environment has similarities with Arp's Torso in terms of technique, form, and color. But the main distinction is that there is no narration that comes with beauty. In order to eliminate the danger mentioned above, Anima does not always work with beauty for any odds. It is not a resemblance to the skin, it offers a formed flesh. This state of being flesh is made up of an unsure connotation.

It shuttles between having a form or not, without the desire to create enigmas. For instance, Anima, in the medium of sculpture, without sensing the belly-button as a connotation, it is just an organic abstract form which could be understood as a mere object. However, by sensing the connotation, it could be understood as the body. Anima also shuttles between the abstract organic form and the body. Designed in Arp's work, geometric proportions are absent in Anima. The sculptures were made as forms created at the time of chipping without adhering to an ideal. This method cannot work with beautiful since it is not attached to ideal. Not putting the beauty limitation, body in ideal, to the form supports the body study.



Figure 13, Anima in the medium of sculpture

3.3.3 The Undesirable Flesh and the Matter of Scale

Ron Mueck is an artist who offers the body as flesh. He produces hyperrealist works with non-traditional materials such as fiberglass, resin, paint, horsehair. This hyperreality which is the main force of his works is becoming more real with the gigantic size and scale that we have established with other bodies (audience, experiencer). We can define hyperreality very simply; it's real more than the reality. This increasing reality compresses the reality and pressures the inevitable to the audience. Reality is getting harassed, by the hyperreal. Yet, this new reality is something very desirable unlike the Arp - and the turning point is inherently beauty/ideal, which is completely abandoned. This situation is disturbing because it is oppressive. Mueck's work is what makes it more real by printing; being flesh is the common point with animals.



Figure 14, Ron Mueck, A Girl

Another artist who works the body with a similar attitude is Jenny Saville. She also presents giant sized bodies like Mueck, bodies as flesh. The subject in her works has been worked since the earliest periods of art history, and this subject goes back far enough to reach the Woman of Willendorf; female body. There are many things that are said about women in Saville's works, but it would be more correct to examine her works as bodies as flesh, not female bodies because they can cause false or biased interpretations of what she says/does about body studies. "Her work interrogates assumptions about beauty by depicting bodies that are not at all beautiful in any conventional sense. The bodies she depicts are not the refined and evenly proportioned nudes of classical art." (Meagher,2003: 23). Saville presents bleeding, persecuted and dissatisfied bodies. It reminds people of being a body as flesh, but this remembrance is about creating negative affection.



Figure 15, Jenny Saville, Plan



Figure 16, Jenny Saville, Reverse

In Mueck and Saville, in their real than real works, being flesh becomes a common point of the human with animals. But this is not an affirmation in their works. On the contrary, this state of being a body as flesh emphasizes the agony of being in this world, the family. Mueck's 'A Girl' is a newborn baby sculpture measuring 5.5 meters in size. But there is no sign of birth in the work. It feels like this giant body has been thrown into space. The audience creates her or his own being through negotiation with the world. Using the senses, audiences position her/himself in relation to other objects, bodies, events and so constitute the beings; being-in-the-world, as Heidegger would 'reveal'. Mueck's works make the audience especially aware of this connectedness. The works require the audience a fully bodily engagement. "And this connectedness is confirmed and enhanced by the works'

direct and intertextual references to a range of social and cultural meanings that locate the works within a specific cultural history and/or a specific social and political context.” (Francis, 2013: 11). The thrown/fallen body manifests itself as a foreign entity that does not belong here / and struggles for it. The basic teaching of the structures called civilization that the individual tries to spend is to forget the state of being flesh.

Anima, as it is in the works of Mueck and Saville, reveals the flesh. But it does not do what the two artists do; negative affection. This is not an affirmation. By the affirmation of the body as flesh, Anima differs from Mueck and Saville's works. The fact of being a body as flesh at all, that is, affirming our common point with animals, accepts it as a fact but does not establish a traumatic relationship between the world and the body, making it more real. Anima does not create sensation over the traumatic structure of the conscious. Anima stimulates other bodies-the experiencers, as a body, neither by caressing nor by harassment.

3.3.4 Defined Image as Threat to the Haptic

David Nash is an artist who shapes the natural materials. He makes sculpted wooden sculptures in basic geometric forms like a sphere, cube, and triangular prism. At the same time, he also produces two-dimensional / surface-reduced patterns/images of these forms. By using the material, texture, color, and procedure, he evokes the sense of touch. However, the usage of the basic geometrical forms which are familiar to eyes causes short-circuit on the somatic body and becomes a direct call to the eyes of the mind. The tactile-optic tension between the natural material and the geometric

form, and bodily-mental tension weakens the haptic by the power of this mind speech. Another reading of the works could be that it can be grasped as the haptic version of Minimalism's mind-appealing objects.

But this is not enough for the creation of the haptic since the sense of touch is given under the visualization, as a result of visualization and defined by sight. This threatens to reach the haptic. Anima moves away from Nash's work at this point.



Figure 17, David Nash, Pyramid, Sphere, Cube

An important aspect that is similar to Nash's work and Anima's approach is using the same attitude and method, working in various disciplines, supporting each other in multi-media. If Nash multiplies the sensation by switching between the three-dimensional object and the medium on the surface, there is a similar thing in Anima; a whole sensation that is given over related images and forms that emerge as the

result of the same entity. This approach, which allows the organic power to move in the media, supports the haptic by navigating in and on each piece.



Figure 18, Anima in the medium of drawing

3.3.5 The Murky Sensation

In the contrast David Nash, Michal Macku is an artist who works on body, without the freezing of the organic, without limitation. In his analog photographs which have haptic quality created by the chemical and physical processes, are created by the multiplication of the body or the parts of the body.

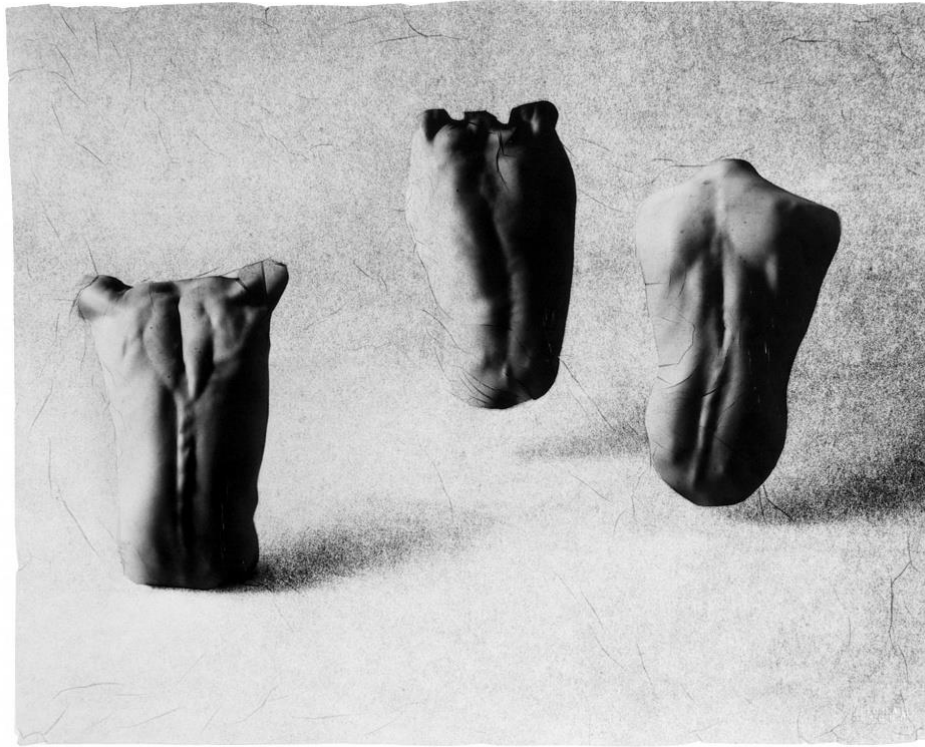


Figure 19, Michal Macku, Gellage

The formal similarity with *Anima* is quite obvious. However, there is a point where *Anima* has differed from Macku's understanding. Macku often shows body as a melting, diminishing thing. These violent images are quite similar to the imagery of Bacon's *Figure Study*. The codes are erased in these images which are formed by reducing the body. This is achieved by cutting out some parts of the body. But this cut-off brings a dark sensation. This dark sensation reduces the desire to approach/touch by increasing the optical attraction of the image based on the trauma. This is not the trauma of thrown into the world that is revealed by hyperrealism. Macku creates an alienated body. That is to say, it does not escape from being animal /flesh, but rather he offers it violently. However, the violence that emerges as a result of his form and technique become unbearable, to protect itself body reduces the

sensation. In this case, another important element to be able to create the haptic is the fact that the severity of the organic power is under control.



Figure 20, Anima in the medium of photography

Like Macku's work, Anima in the medium of photography is haptic images which are formed by unidentified bodies. The dark sensation which occurs when the audience encounters Macku's work does not occur in Anima. The reason for that, even if the bodies in the Anima are unidentified, creating an unknown community with these helps to make them known and familiar at the time. This strengthens the haptic by eliminating the need to suppress touch.

3.3.6 The Imprisoned Sensation

Antony Gormley is another artist who creates a sensation by making an encounter with another unknown community. *The field* is an installation which has 35,000 small terracotta figurines. They are roughly hand-modeled by Gormley and the members of a village in Mexico and baked in a brick kiln. The figurines totally occupy the exhibition space. As a result, there is no space for the viewer. The figurines gaze at them from the doorway. Each one is slightly different from the others. The hand-sized figures gaze directly at the viewer. The way of the gaze is restive rather than accusing. They could gaze since they have eyes, actually, they have just eyes. Their eyes are black holes which dug into the clay and they look startlingly alive. (McEvelley, 1993: 1).



Figure 21, Antony Gormley, Field

Gormley located an unknown community which gazes to the viewers who have the gaze of ocularcentrism attitude. As a funny critique of ocularcentrism, the work is still based on the sight. The sensation which is based on sight literally imprisoned. The figures which have gaze physically and psychologically imprison the viewer. By limiting the movement of the viewer as a body, the sensation is imprisoned by the boundaries of the work.

Gormley created two holes on the clay figures that evoke the eyes. With the help of these two holes, a face, a statement, an action, and thus a situation that can slide into narrating have been created. In *Anima*, the figure, as a living body, was formed with a single hole, which conjures up a belly-button instead of giving it with eyes. In addition, communication that can be established through touch is encouraged through forms and compositions that do not constitute any connotation of action.



Figure 22, *Anima* in the medium of installation

The relationship between Gormley's above-mentioned body and imprisonment/body restriction can also be read through his works, which he has produced by taking a mold from his own body. The sculptures created by putting an ideal pose into his body and forming it out of a mold like a wall are fixed by modeling the boundaries of the body which does not exhibit a sign of vitality.



Figure 23, Antony Gormley, Diaphragm III

In this case, even if the whole anatomy of the body is given, representing boundaries of the body effaces the body as living flesh. Anima does not deal with a restrictive attitude in the form of an external mold. In each phase of the media, it provides a haptic power over the body as a work, without the boiling internal and external distinction due to its form and texture.

3.3.7 From the Decoded to the Uncoded body

Francis Bacon, unlike Gormley, does not preserve the bodily dichotomy between interior and exterior. Bacon's works engage in a multi-directional dialogue between inside and out of the body loosens the dichotomy. (Newman, 1997; 208). Bacon, who bonds the internal and external of the body, erases the dichotomy of the internal and external. He rejects also the dichotomy of mind/body which the Ocularcentrism has been based. Bacon's works persist on the figures as hybrid, mutated forms which represent the body beyond the control as instinct and somatic activity. The body is not controlled by the intellectual will; they upset the anthropocentric and rational provision. Reason becomes a product rather than a producer of nature. The attendant mind becomes a function of the body, and the work is emerged by bodily, not mental desire. (Newman, 1997; 211).



Figure 24, Francis Bacon, Figure at the Base of a Crucifixion

The works of Bacon originating from the body do not speak the mind and do not contain any narrative. The destruction of the narrative/story is due to the cleansing of the codes, that is, the swamp of the skin. The converted body is formed by "distorting" the organism. Bacon calls the method 'Picasso things'. He says "I think there's a whole area there suggested by Picasso, which in a way has been unexplored, of organic form that relates to the human image but is a complete distortion of it." (Sylvester, 1999; 8). This situation poses a threat because of the deletion of codes; the restoration of the codes by the viewer to make the figure incomprehensibly understandable, or some new affirmation.

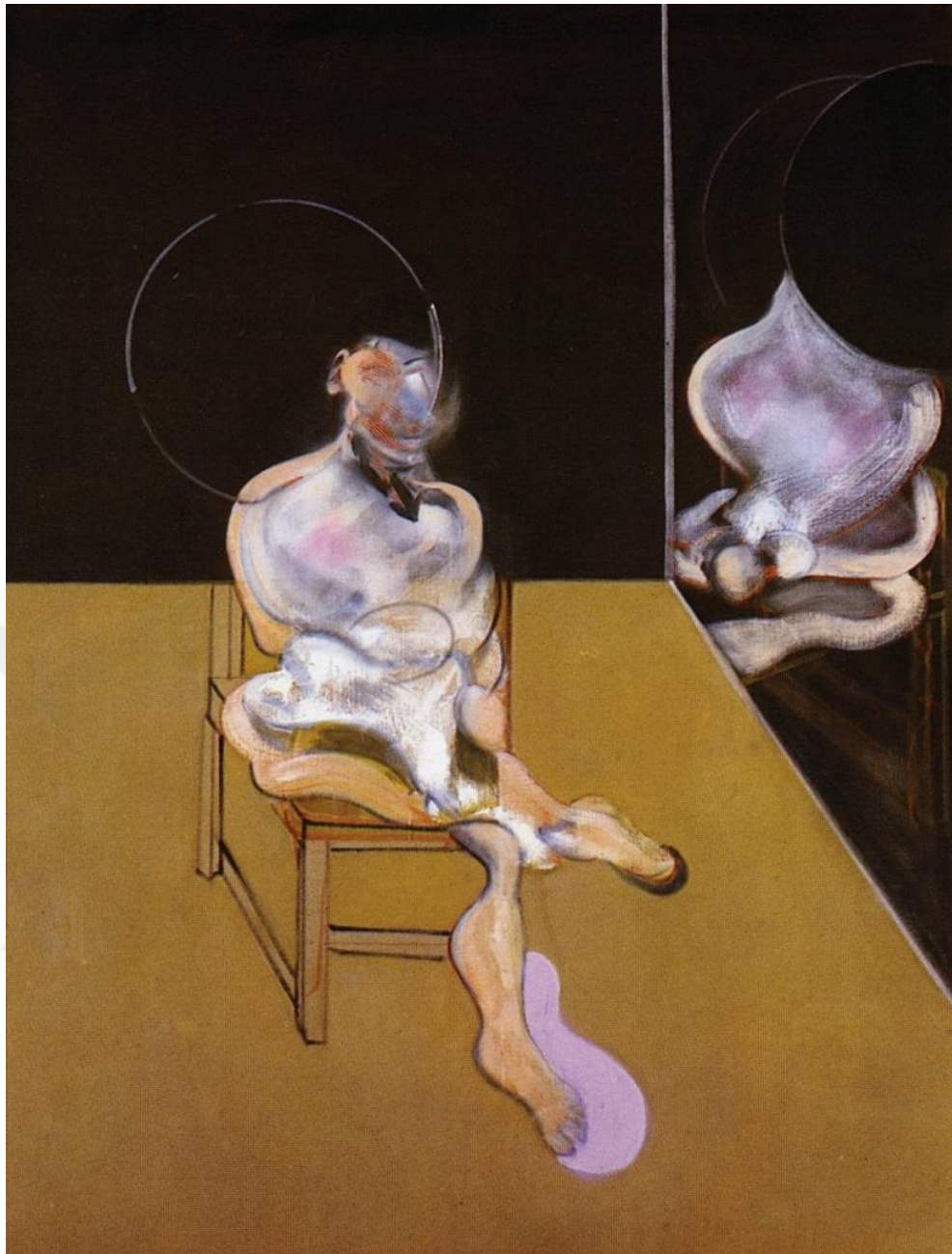


Figure 25, Francis Bacon, Seated figure

The try to get meanings and stories from the relations between the figure and bodies/objects in the images could lead questionings which have no answers. To eliminate the danger of reducing bodily sensation, creating uncoded bodies could be the way instead of erasing to codes on the body.



Figure 26, Anima in the medium of painting

As in Bacon's works, Anima seeks for the object that originates from the body, images, and creates codeless bodies. This is due to the desire to call the body with the work of the body. It does not have any known structure; the image is reduced to

two dimensions and drawn to the surface. Thanks to the high contrast that supports this situation, it becomes haptic. The body is not a defined place, nor does it come into contact with known objects. Yet, this does not diminish Anima's organic power, but on the contrary, in an unknown phase, the body speaks by offering unidentified and non-codable bodies.



Figure 27, A view from the 'Anima' exhibition 4

CHAPTER 4

CONCLUSION

“There is nothing, no reality, but sensation. Ideas are sensations, but of things not placed in space and sometimes not even in time.” (Pessoa, 1988; 38).

As an artist, my desire is escaping from the ingrained dominance of the eye to new possibilities. However, it is not a pseudo will as taking the non-dominant other side. The reason behind my desire is to move for getting balanced and becoming. The attitude prompts getting the new perspectives.

One of the core subjects of the thesis is about Ocularcentresim. It is claimed and discussed that art and media have been overwhelmed by Ocularcentrism. And utilizing multi-sensorial media, which is a call to not only sight but the other senses like smell and touch, could be the answer for the imbued strength of the eyes of the mind. In order to achieve the answer to my questioning of the subject, the theoretical study for the thesis and the practical work for the project have been correlatively executed.

The project is named as Anima which means the breath of life in the feminine form in Latin. It points out the common ground of the human beings with animals as living

organisms. This common ground is obtained by the understanding of being/becoming a body. The artwork is considered as a body which is a matter in space and that it is thought to be a call to the body of the experiencer. Technically, Anima could be defined as an installation directly addresses the literal presence of the body in the space. Likewise, installation presumes bodies which have the senses of smell, and touch are as strong as the sense of vision. Rather than being a pair of disembodied eyes which pleasurably watch the artwork created according to the Ocularcentric paradigm, the capability of the body, and the constancy of the literal presence should be considered

In order to achieve this sense of artwork; in the disciplines of sculpture, painting, photography, serigraphy, digital printing, and drawing have been done and the installation part of the project is completed. Yet, at the opening of the exhibition of the project, there were also a performance and happening which are the support to produce a multi-sensory artwork in physical terms. Especially, carving the soap as a happening with the people who came to the opening was like the proof of the theory behind the thesis.

The theory could be summed up as the text which is written for the exhibition;

Put aside the eyes! Aforementioned eyes are not the eyes of the body but the mind. There are *Acies Mentis* (eyes of the mind). Obviously, Ocularcentrism is a Nihilism; it is putting the eyes as superior to other senses.

Ocularcentric disembodied eyes cannot sense! Whenas I sense and I want to maximize it.

Thereby, the artwork of the body must be a force which stimulates the other bodies and maximize the sensation. The sensation is that getting merged with the other bodies and being open to the world. The way of maximizing the sensation is to pay regard to the capacity of the body and trying to create multi-sensory artwork.

I am aware that the sensation getting by touching, seeing, smelling is not transmissible to the others. The sensation is not transmissible like thoughts. Yet, I can recreate the sensation which I get, as a force via my artwork.

I can recreate my sensation by multiplying the media. Spread ing the artwork -which is a force- on and between the media can recreate my sensation in other bodies.

My maturation increases my sensation and my sensation increases my maturation. Multiplying the media could liken the continuum above. Artwork could be matured and increases its force by being in various and correlative media just as a person who lives and understand the life from various and correlative perspectives.

My work; Anima is in and between the media of sculpture, painting, analog and digital printmaking, photography and drawing. Each medium is used as the support and complement of the other media. It helps to create a holistic multi-sensation which is created by senses of touch, vision, and smell.

My main will is to recreate the sensation that I have in the other bodies.

The further aims after this project and the thesis could be understanding of art and media in bodily terms and experiment on multiplied media by supporting in theoretically by tracing the path of terms; Body, Sense, and Drive.



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