

FROM POINT OF VIEW TO POINT OF BEING

Do ponto de vista para o ponto de ser

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ABSTRACT

This article will present the main contributions of *The Point of Being* (de Kerckhove; Miranda de Almeida, co-ed. 2014) which explores the research question: which are the psycho-physiological dimensions of the ways people experience their presence in the world and the world's presence in them? The objective of the book is to understand how the current digital processes of production, reproduction and distribution of information affect our perception of time, space, matter, senses and identity. The book invites to experience a shift of perception, an embodied sensation of the world and a re-sensorialization of the environment to complement the visually biased perspective with a renewed sense of our relationship to the spatial and material surroundings. Attempting to induce the topological reunion of sensation and cognition, of sense and sensibility and of body, self and world, the book proposes an alternative to the point of view inherited from the Renaissance; it aims at offering a way to situate the sense of self through the physical, digital and electronic domains that shape physical, social, cultural, economic and spiritual conditions at the beginning of the twenty-first century. The paradigm of the point of being can help to bridge the interval, the discontinuity, between subjects and objects that began with the diffusion of the phonetic alphabet. Then, of course, there is the question of the point of being, as in "what is the point?" That is certainly an underlying theme that plays across the nine chapters that constitute the book, but no definite answer can be given about this without including a total personal involvement. *The Point of Being* is a signpost on that journey.

Keywords: Being; Point of view; Sense; Sensation; Cognition

RESUMO

Este artigo irá apresentar as principais contribuições ao ponto de ser (de Kerckhove, Miranda de Almeida, co-ed 2014.) que explora a questão de pesquisa: quais são as dimensões psico-fisiológica das formas de experimentar a sua presença no mundo e a presença do mundo neles? O objetivo do livro é entender como os processos digitais atuais de produção, reprodução e distribuição de informação afeta nossa percepção de tempo, espaço, matéria, sentidos e identidade. O livro convida a experimentar uma mudança de percepção, uma sensação encarnada do mundo e são sensorialização do ambiente para complementar a perspectiva visual tendenciosa com um renovado sentido de nossa relação com o espacial e material nos rodeia. A tentativa de induzir a reunião topológica da sensação e cognição, de sentido e sensibilidade e do corpo, eu e o mundo, o livro propõe uma alternativa para o ponto de vista herdada do Renascimento; que tem como objetivo oferecer uma maneira de situar o sentido de autor através dos domínios físicos, digitais e eletrônicos que moldam as condições físicas, sociais, culturais, econômicas e espirituais no início do século XXI. O paradigma do ponto de ser pode ajudar a comaltar o intervalo, a descontinuidade, entre sujeitos e objetos, que começou com a difusão do alfabeto fonético. Então, é claro, há a questão do ponto de ser, como em "o que é o ponto?" Isso é certamente um tema subjacente que desempenha nos nove capítulos que compõem o livro, mas nenhuma resposta definitiva pode ser dada sobre este sem incluir um envolvimento pessoal total. O ponto de ser é um poste de sinalização nessa jornada.

Palavras-chave: Ser; Ponto de vista; Razão; Sensação; Cognição

INTRODUCTION

This article will explore the main ideas that appeared in *The Point of Being*¹, a book of essays that explore the psycho-physiological dimensions of the ways people experience their presence in the world and the world's presence in them. Firstly, the idea of writing a book about the point of being started years ago with Derrick de Kerckhove trying to understand the sensorial consequences of electricity Marshall McLuhan had predicted. By opposition to the point-of-view, which positions the subject in a visually dominant and detached experience, a tactile response would be a proprioceptive experience, privileging a sensation of the subject over its representation. The notion of the point of being, if embryonically, was introduced in the book *The Skin of Culture* in 1998.

The second strong impulse to the book project came in the summer of 2007, when Derrick de Kerckhove invited a group of researchers to work together on the first nucleus of the book in his house in Wicklow, Ontario, Canada. Later on, the very complexity of the concept required the inclusion of other authors (other points of being) who joined the group to contribute with their expertise to the different aspects that are implied in this concept.

The basic premise of the book is that the alphabet has emphasized a visual dominance among the senses people use to perceive the world as a whole, a trend that has repressed or toned down information from other senses. This literate² bias is well documented by Eric Havelock, Harold Innis, Marshall McLuhan, Leonard Schlain and others.

Much research has focused on understanding how people experience their presence in the world. These publications generally analyse embodiment and new manners of exploring the sensorium beyond the inherited context. These contributions come from varied disciplines such as architecture, art, music, art history, cinema, psychology and proprioception studies, design, a variety of technology and engineering studies, philosophy, medicine, aesthetics, sociology, and anthropology, among others³.

Although these contributions help construct the subject, they do not fully examine the impact of electricity or that of digital technology on sensibility. The concept of the point of being aims at offering different ways to understand this new situation in particular to Western alphabetized societies. According to de Kerckhove (2014)

"The point of being could be understood as the general core of a sense of being, a place of synthesis of time and space, of mind and body, of feeling and consciousness that transcends models of reality ruled by a visual regimen. It implies an expanded state of perception and consciousness. It calls for the whole body to come into play. I feel immediately this correspondence in everyday life, as I perceive myself as a whole that includes me (instant présent)." (de Kerckhove 2014 p. 12-13)

De Kerckhove claims that the physiological experience of ourselves emerges as a field more than a point, a state of being in flow:

"The point of being corresponds to the sense I feel about myself, which cannot be represented exactly by a point (except when I feel an acute pain in a part of my body or a strongly localized emotion in the chest). It is grounded in a state of being that is a condition of life, and it is reflected as a field more than a single point of origin. It is also an epistemological experience. I can perceive that this physical

and sensate presence in the world is the very origin of myself rather than all the thoughts I can muster about it. PB is a boundary-less field of sensation experienced by anyone who stops to think for a second about how one perceives one's presence in the world.” (deKerckhove 2014 p.11)

From the acknowledgement of this situation The Point of Being explored the psycho-physiological dimensions of the ways people experience their presence in the world and the world's presence in them. The objective of this collective work was not only academic. Because they deal principally with issues of perception and sentience, all chapters propose to experience a shift of perception. An embodied sensation of the world and a re-sensorialization of the environment are described to complement the visually biased perspective with a renewed sense of our relationship to the spatial and material surrounds. What is attempted here is to induce the topological reunion of sense and sensibility, of sensation and cognition, and of body, self and world.

CONSTRUCTING THE CONCEPT OF POINT OF BEING (POB) IN RELATION TO THE POINT OF VIEW (POV)

The perception of the point of being, to which the various chapters of the book invite the reader, proposes an alternative to the point of view inherited from the Renaissance; it aims at offering a way to situate the sense of self through the physical, digital and electronic domains that shape physical, social, cultural, economic and spiritual conditions at the beginning of the twenty-first century. What is examined is how current digital processes of production, reproduction and distribution of information affect our perception of time, space, matter, senses and identity.

Nine authors explore different ways in which the paradigm of the point of being can help to bridge the interval, the discontinuity, between subjects and objects that began with the diffusion of the phonetic alphabet. Each author contributes to defining and expanding upon the understanding of these main lines of argument. Derrick de Kerckhove positions the concept and analyses the features that constitute the point of being, and especially the role of touch in relation to the interval. The interval, as used throughout this book, is the liminal space between – or within the overlaps of – body and world, self and other, mind and thought. It is fluid and variable and it privileges a tactile appreciation. Rosane Araujo, Gaetano Mirabella and Isabelle Choinière offer different and complementary analyses of the interval, from the realms of architecture, philosophy and choreography respectively.

The concept of interval is central to this book. The interval goes both ways; it is both within and without the perceived limits of self and skin. Proprioception is the internal front of the interval. The theme of the “milieu”, and its connection to proprioceptive experiences is treated in turn by Jung A, Semi Ryu and Loretta Secchi, the first two interpreting aspects of traditional Korean culture and the last presenting her work at the museum of touch in Bologna. The last two chapters, by Cristina Miranda de Almeida and Maria Luisa Malerba respectively, propose a historical review and a reflection on the possible future expansions of the perceptive features informed by the point of being.

To introduce the theme in the first chapter, titled The Point of Being, Derrick de Kerckhove defines the concept of point of being as the feeling of one's presence in one's own life, and opposes it to the concept of point of view, involving a shift from the visual to the proprioceptive and tactile. While the point of view is still central to the Western mental ecology, there are signs that other ways of apprehending the world involving more senses are evolving albeit in a paradoxical fashion. As it extends the nervous system, electricity expands the reaches of all the senses. The Internet, the Web and the electronic grid of the planet provide humans with an extension of their central nervous systems, linking body to the

environment and vice-versa. This insight borrowed from personal contact with McLuhan leads into considerations about how electrical extensions and transformations have accelerated and diversified uses of language and made the world more connected. If the alphabet reduced sensory information to abstract sequences of signs, electricity has re-sensorialized human communication, however at a secondary level. The virtual and augmented varieties of “reality” are external to the body and, today, act as interfaces to many human activities. Interactivity is the technological extension of touch. Interfaces are created to manage things and the interval between them and the body. Hence they are extensions of the body and provide variations in the handling of things. Embodiment has become quite paradoxical: the engagement of the subject/user via networks and software programming is both discarnate, and yet so tightly connected to body and mind that it seems to be a reverse – externalized – image of the incarnate body. Hence the electronic enhancement of touch, either via interactivity or connectivity, generates an ambient secondary tactility.

The notion is substantiated by various examples taken from interactive arts, recent discoveries in neurology (mirror neurons) and cinema, haptic games, virtual environments and other interfaces that manage the interval between people and their existential situation. The study of this interval carries into considerations about presence and tele-presence to lead to conclusions about the social value and role of attitude, which is grounded in a proprioceptive relationship to the world. According to de Kerckhove:

“The point of being (PB) describes a sensory relationship with the world and to others that is grounded in touch. PB is the feeling of one's presence in one's own life. It is a multisensory and predominantly tactile experience of the world, of self and of others. By contrast, the point of view (PV) is based on vision. PV is characteristic of the Western perception of the world being framed by the eye. It has prevailed since the Renaissance and it largely owes to psychological consequences of the development of the printing press. A crowning achievement of a process of individualization that is attributable to readers' appropriation of language through literacy, the dominance of PV is presently being challenged by the effects of electricity and electronic technologies. These are introducing a new sensorial equilibrium, still dominated by the eye but allowing more information from the other senses and, notably, touch. PB is not a substitute for PV. It is complementary and may restore people's sensibility to a coherent social and personal order, even as PV is being weakened by the gradual externalization of cognitive and emotive capacities of the user on screen and in networks. The new order of sensibility is informed by a sort of “augmented tactility”, supported and encouraged by electronic technologies.

The Internet, besides serving cognitive ends, also acts as a collective and connective limbic system that carries emotions instantly across frontiers, religions and cultures. This phenomenon observed in several grass-roots social movements lately can be compared to the so-called “weak force” in physics. In physics, such a force can be expressed mathematically, by its integration within the balance of the other three, the strong nuclear force, gravity and electromagnetism. In terms of pressure (i.e., tactility), the weak force acts over short distances without direct contact. In terms of society, it is attitude, the weakest but most precise expression of one's disposition towards the world, that is the equivalent force.” (deKerckhove 2014 p. 49)



In the second chapter, *Orbanism*, Rosane Araujo provides clues as to how the interval between self and world can be experienced as an unbroken continuity. It contributes an architect's vision to the understanding of the point of being from an analysis of how the personal and the urban spheres merge in holistic perception. The city is a concept dependent on personal experience. In this sense the city is experienced from the sphere of each point of being. As in Araujo's text the subject (being) defines and brings forth cities, globes, universes; the interval is built by a change of vision in which sensibility is expanded and the subject does not feel separate from an environment that is activated by each person. For Araujo:

"Being urban is being connected. The world is potentially our city and Urbanism is becoming "Orbanism". The definition of city, understood as network, is now dependent on the consideration of each person as a network. This chapter offers an understanding of what the concepts of "city" and "me" have become in a connected world. It develops the hypothesis that there is no longer any distance or a break between the city and me. The dematerialization of the borders, that replaced the earlier walls in the contemporary city, has gradually forged a redefinition of the concept of urban. This concept has grown to encompass perspectives on communication and mobility of goods, information and people. In this age of technological expansion, each person interacts with, connects, accesses and uses resources while inhabiting electronic domains that correspond to a personal network.

In this perspective, the "urban" being, as inhabitant, interacts with this progressively dematerialized urban space and experiences the vertigo of decentralization and multi-pertinence, being forced to leave behind an undivided and permanent definition of self, or subject. The current state of the planetary web system constitutes the person as a place, so the city is me." (Araujo 2014 pp. 61-62)

Rosane Araujounderlines "the continuity between a person and world, the absence of frontiers between subject and object, the lack of distance between "city" and me". This approach contributes to the construction of the point of being by "an analysis of how the personal, the urban and the global spheres have merged and how the city is a concept dependent on a personal experience." (Araujo, 2014, pp.61-62).

This theme is directly related to the third chapter "Toward the Reunion of Sense and Sensibility: The Body in the Age of Electronic Trans-nature", by Gaetano Mirabella, but in a reverse mode. For Mirabella, it is nature, space, environment or outer reality that feels and touches the subject (being). Mirabella writes about the body in the age of electronic trans-nature, wondering about the possibility of teaching our senses to think and questioning whether that thinking could be a basis for the ontological constitution of a "definitive presence" inscribed in a "conscious space". The point of being brings together objectivity and subjectivity by means of a transductive tactile sensation of the world that fills the interval: the world touches you while you touch the world. This chapter contributes to the construction of the concept of point of being by offering a theoretical scaffold to support future conceptual developments reflecting on how our environment is starting to be aware of us, and responds to our emotions, with the implementation of technologies such as computational fabrics that respond to our emotions⁴. Mirabella developed the idea that

"It is nature, space, environment or outer reality that feels and touches the subject (being). It is divided into two parts: the first part analyses how the introduction of new technologies has brought a new configuration to the concept of the body by creating a situation of extroversion of interiority. A "new world", formed by the projections of our body, has begun to appear in the guise of a complex new externality that is as difficult to perceive as it is to describe.

The second part deals with the concept of "thinking feeling". The question that guides this part relates to the possibility of teaching our senses to think about reality. This sensorially-based thinking can trigger in us a kind of ontological configuration here called "definitive presence". The concept of "definitive" is not related to an ontological status that excludes the condition of becoming, or the difference, or the other, but rather to the fact that this kind of sensorialization of reality introduces us in a space that feels. This is a technologically-mediated conscious space that has the same sacred features that were characteristic in Byzantine art and in the philosophy of Plotinus." (Mirabella 2014 pp. 79-80)

This chapter contributes to the construction of the concept of the point of being in the digital culture by offering a vision that re-situates the role of the subject in relation to a space that is being sensorialized, in which matter is being networked and connected to the Internet. In such a context, physical environments are starting not only to feel our presence but also to deliver data about themselves. We should be prepared to re-situate our perception and conception of environment and matter in the current phase of digital development. In this chapter the interval is built by a change of vision in which sensibility is expanded and the subject (being) cannot feel separate from its environment; rather it feels immersed in a living organism that makes its presence sensible to us. (Mirabella, 2014)

In the fourth chapter titled "The Interval as a New Approach to Interfaces: Towards a Cognitive and Aesthetic Paradigm of Communication in the Performing Arts", Isabelle Choinière focuses on the interval that evolves between bodies in movement and the public. The spectacularization of dance was a result of the processes of fragmentation, dichotomy and duality present in Western analytic tradition since the Renaissance. The author proposes to overcome this heritage and to offer a new logic of interconnection based on an integrative and interdisciplinary approach. The chapter explores how the point of being emerges to fill the interval between performers and public. Here technology becomes the catalyst for the sensorial renewal process by creating a constant reorganisation of our sensorial mappings and a "vibratory space" that permits connectivity. These are also conditions for a "recognition" between bodies, which itself depends upon the dissolution of psycho-corporeal barriers. The result is a new and enlarged corporeal drawing in which Choinière explores possibilities to move beyond instrumentalization in the relationship between dancer, public and technology.

According to Choinière it is necessary to re-evaluate the notion of the interval in the relationship of moving bodies to technology. This author is interested in new ways of considering and reinterpreting relationships amongst four fields: art, the body, science and technology. Choinière claims that:

"Throughout our research, we found that each of these areas and their interrelationships uphold a Western analytical tradition that is based on fragmentation, dichotomy and duality as identified by theorists in the context of science (Koestler





and Smythies [1968] 1972; Ho 1993) aesthetics and philosophy (Burnham [1968-1969] 1973; Buci-Gluckmann 2001; Nobrega 2009). The analytic tradition engenders a series of problems that stem from its reductionist dynamic of which materialism and another issue are the result: that of instrumentalization. In our view, this instrumentalization is connected to and comes from a confusion and misunderstanding of the nature of technology and inherent relations between the moving body and technology. It is our intention to go beyond this legacy and propose a new sense of interconnection. To do so, it is necessary to develop a type of integrative thinking. We thus adopt an approach that is radically anti-disciplinary. Addressed by practices of the body, this form of research reintroduces the body and its specific intelligence in the understanding and construction of these new rapports.”(Choi-nière 2014, p. 104)

In the fifth chapter titled “The Aesthetics of the ‘Between’ in Korean Culture”, Jung A Huh analyses the concept of “between” or “in-between-ness” in Korean culture and how it emerges as unity, cultural and spatial convergence and social and spiritual integration in different cultural elements: in the flag, in the one-person opera Pansori, in architectural forms, in houses’ eaves and in the Bibimbapdish. Connecting opposites, the concept of “between” reflects the interaction between yin and yang or Derrida’s *différance*. The idea conveyed by the notion of “between” contributes to the construction of the concept of point of being by offering an integrative model of the concept of interval that helps to overcome dualist, fragmentary ways to deal with the interval opened between subject and object, being and world. The practical cases of analysis illustrate how this kind of integrative proposal can be achieved in different aspects of everyday life. This chapter and the following one are key to getting an impression of the epistemology of a different culture with different grounds as it is applied to the common understanding of the point of being.

Jung A Huh analyses the paradigm based on the concept of “between” that characterizes Korean traditional culture. For this author:

“This concept offers a way to deal with the coexistence of differences and allows for the connection between opposites, for example between absolute and relative. The concept of “between” relates to the ever changing kind of interaction that happens between the concepts of yin and yang; a relationship that cannot be explained by Western dualistic metaphysics. This idea can be compared with Derrida’s “différance”. Derrida proposes to deconstruct the metaphysical dualism inhabiting Western thought through the concept of “entre”(between), an empty space of signification which is eternally un-decidable between binary oppositions, so that it functions as a “hinge” that creates “différance”.

The manifestation of the Korean aesthetics of “between” can be observed in (1) cultural convergence (expressed in three ways, firstly by the use of the curve, a form between a straight line and a circle that appears in architecture; secondly, by “madang”, the empty space of between that connects inside and outside spaces in Korean traditional houses; and lastly by the relational space shared by nature and human beings present in Korean traditional gardens), (2) the interaction between singer and audience, illustrated by the performance structure in the one-person opera Pansori, (3) the convergence between complex elements (the mixture of

drastic emotions in Korean emotional structure present in the Shinpa (a Korean new wave melodrama); the complex emotional structure of transition from Han (resentment) to Jung (affection); the symbolic mixing of elements in the preparation of Bibimbap in cuisine) and (4) spiritual integration (the philosophy of “3” found in numerous Korean cultures; “triple tae-geuk” in the flag, the fundamental principles of Hangul (Korean Alphabet), hwajaeng theory (three element theory), that offers an interface to go beyond oppositions and contrasts).

The concept of between contributes to the construction of the concept of point of being by offering an integrative model to deal with the interval opened between the subject and the object, being and world, and to overcome dualist, fragmentary thinking. The practical cases of analysis illustrate how this kind of integrative proposal can be achieved in different aspects of everyday life.” (Huh, 2014, pp. 147-148)

In the sixth chapter, titled “Sensing Without Sensing: Could Virtual Reality Support Korean Rituals?” Semi Ryu explores how a shamanic ritual structure provides a model for understanding what is called the “potential experience”. This is a dimension of experience that takes place in two kinds of space concomitantly inhabited: an infinite imaginary (virtual) and the finite actual space. One could be tempted to compare this imaginary to the space of the mind of the reader versus the space of the book that is read. But it differs in that in the Korean approach, one space is not exclusive of the other as in the case of reading. Ryu frames this potential experience, accessed by imagination but affecting the physical sphere, as “sensing without sensing” (imaginary senses), a kind of hybrid sensorial regimen to deal with space that is incorporated in everyday situations in Korean culture. She explores a way to deal with this complex and paradoxical situation through art performances based in traditional puppetry, shamanic rituals and digital technologies. Ryu gives an indication as to how the point of being can be accessed in a Korean context and, by comparison, how the structure of the Korean shaman ritual can guide one through the paradoxical experiences triggered by the merging of digital and physical domains. According to Ryu:

“Sensing without sensing” explores the new dimension of sensorial experience shaped and suggested by virtual interactive technology. The core principle of “sensing without sensing” is the lightening of weights of actuality, in order to open the infinite space of meta realms, awakening underlying perceptive layers of our bodies, transforming them into the intangible, indefinable, and spiritual. It is a Korean experiential reality, continuously conflicting between actual and virtual layers: the chaotic state of being neither here nor there, in a quantum state of paradox. Sensing without sensing is a Korean ontological journey of taking off to the sky. It is quite an emotional journey, from extreme grief to joy, continuously dreaming, desiring, and eventually transcending the sky. It is the dynamic swirling dance of Korean cosmology, Sam-Taeguk, where emerge gradually developing emotional psyches such as Jung, Han, and Shin-Myeong.

The mode of sensing without sensing is further connected to the ontological issue of the virtual, supporting the paradoxical state of human experience in intervals between multiple realities. Technology has supported the distance between human



and alternative bodies, using devices such as the rod and the stick, wireless and virtual, constantly increasing the state of paradox in the psychical dimension of the “active void”. Sensing without sensing contributes to the construction of the paradigm and concept of point of being by analysing the relationship between the virtual/potential and the actual. It suggests point of being in ongoing human endeavour to maximize intervals between multiple dimensions of body, and as a way to deal with it in a psychical and emotional dimension, searching for an alternative mode of senses, nerves and tactility”. (Ryu, 2014, pp. 165-166)

In the seventh chapter “Between Sense and Intellect. Blindness and the Strength of Inner Vision”, Loretta Secchi presents a didactic and experimental method to help visually impaired people to read a work of art through the mediation offered by contoured reproductions on a plastic model of the work. The tactile exploration of the plastic model enables an aesthetic experience in blindness by integrating the sensorial and intellectual experiences (internal images, narration and touch). The contribution of this chapter to the point of being is found in the way a correspondence and a translation between the haptic and the visual experiences are developed. This approach helps to bridge the interval between the visual and the tactile comprehension of images and the recognition that it performs several functions: poetic-expressive, educational, narrative, informative, cultural-historical, psychological and speculative. For Secchi,

“Reading an image endowed with aesthetic value for both sighted and partially sighted people (congenital, belated blind people and partially sighted people) means facing the problem of form by recognizing that it performs several functions: poetic-expressive, educational, narrative, informative, cultural-historical, psychological and speculative. Formalism and content analysis, from the late nineteenth century onward, have both been favoured for discussion over the value and importance of interdisciplinary and integrated comprehension of a work of art, over the cognitive role of the interpretative act as well as over a history of art conceived as a science, as a history of ideas, as a display of the creative thought and as a history of the experiential and cognitive relationship between men and the world and with its transfigured representation. On the basis of these principles it is possible to follow a process which depicts the individual and collective nature of the relationship existing between people and art, and which elucidates the usefulness of an experience having psycho-rehabilitative potentials which are able to strengthen the imaginative processes of people, leading to the refinement of intuitive faculties and to oriented internalization of the aesthetic contents of art. The starting point of this process is education to facilitate constant improvement of visual, tactile and, ideally, synesthetic senses, by taking into account all inevitable variations and corrections aimed at partially filling the visual deficit. In reviewing the interpretative methodologies applied to didactics directed at blind and partially sighted people at the Anteros Tactile Museum of Ancient and Modern Painting at the F. Cavazza Institute for the Blind, one perceives the comparison between the cognitive-perceptive experience generated by retinal vision and the haptic-perceptive experience generated by tactile vision. This is not intended to find a simplistic equivalence between optic and tactile perception but rather to identify some common ground

between the organisation of optic and haptic visual processes. From this will originate observation on the usefulness of a progressive reading of the work of art and on the mediation offered by the reproduction of the work of art, thus a didactic tool, a mould and a technical relief for a systematic approach towards the tactile exploration of the plastic model and towards overall comprehension of the image, in order to instil an aesthetic experience by integrating the sensorial and intellectual experiences.” (Secchi, 2014 pp. 197-198)

In chapter eight, “The Connective Heart”, Cristina Miranda de Almeida writes about how, in the West, a heart-centred ontology was substituted with a head-centred analytic perception, cognition and consciousness. The animated interval between objects, people and world was emptied out and turned into a bare and neutral space to contain everything that exists. In this spatial concept that has already been identified by Anaximander as the a-peiron (the infinite space) “subjects” are clearly separated from each other and from “objects”, conforming to a situation that is still dominant in Western cultures. Miranda de Almeida claims that in the new global context, the point of being gains relevance, through the retrieval of the heart-based kind of perception and cognition, as a foundational reference for a society that is increasingly dissolved in a sensitive and interconnected environment due to the impact of digital technologies. The heart appears as the point of being, the interface that enables the diastolic processes of replenishment of the interval. This is necessary for the construction of a different paradigm that overcomes polar dualities in relation to matter, space, time and self in contemporary sensibility in which physical matter, digital and social processes merge. Miranda de Almeida says:

“Ancient philosophies and cultures considered the heart to be a kind of mind, a medium able of cognition and perception and the place of consciousness in the body. These processes of perception, cognition and consciousness have their base in the heart’s ability to be a multidimensional transducer that emits and receives electromagnetic waves, which is completely different from the mechanistic view of the heart only as a pump. With the process of substitution of heart-centred for head-centred processes of perception, cognition and consciousness, there was a loss of the ways ancient and pre-Cartesian societies used to experience the world. For these societies the world used to be a lively, animated, multisensorial and active space or sphere, in which objects, people and world were all connected. With this loss, that animated space in between objects, people and world was emptied and turned into a bare interval between everything that exists. This is the kind of interval in which we, as “subjects”, are separated from “objects” (subject-object dichotomy), shaping a situation that is still dominant in Western cultures [...] Some residues of this lively interval that have survived are still present nowadays in some fields, especially in blindness and art, and that Information and Communication Technologies can contribute to the retrieval of these “spheres of animation” (Sloterdijk) and multisensoriality.[...] The knowledge about the heart present in these previously mentioned ancient philosophies and cultures [can be translated] into building blocks for the construction of the paradigm of the point of being. [...] Firstly, in the part titled “the shrinking of the interval” we concentrate our attention on the moment in which the heart lost the centrality it used to have in ancient thought



and pre-Cartesian societies. This is the moment of the shrinking of the interval. Next we explore a definition of the concept of heart and analyse some aspects of the centrality of the heart in Western thought, in Field Theory, and review how the heart relates to concepts of soul, aura, intuition and electromagnetic interval. Then we focus on the centrality of the heart in mystical and symbolic thought, in different cultures and science. The following step is dedicated to a brief review of the types of cognition typical from the heart that are preserved in the fields of blindness and art. Lastly, an analysis of the contributions of the diastolic processes brought by the retrieval of the heart is made. In a graphical chart the heart appears as the “point of being”, the interface that enables the processes of replenishment of the interval that are necessary for the construction of a different paradigm for our contemporary sensibility.” (Miranda de Almeida 2014 pp. 213-214)

In the last chapter, “Quantum-Inspired Spirituality: Merging Science and Religion in the Post-Galilean Period”, Maria Luisa Malerba explores the epistemological changes from pre-Galilean to post-Galilean periods in order, space, time, matter, perception, logic and axioms, and the relationships between subject, object and truth. Her approach offers a reflection based on cultural studies about different ways of dealing with uncertainty, and to go beyond the limited Cartesian framework regarding the concept of truth. By analysing cultural production, this approach contributes yet another cultural context, more future-oriented, to reflect the point of being in a time of change, uncertainty and deep cultural crisis in society regarding knowledge. For Malerba:

“The aim of this chapter is to explore a few quantum-inspired concepts such as uncertainty, complexity, chaos and fuzzy truths, in order to suggest a possible framework for a quantum-inspired spirituality, citizenship and personal attitude more aligned to the post-Galilean moment in which we are immersed.

The chapter contributes to the construction of the concept of point of being by offering an analysis of some examples of cultural production that illustrate the overwhelming quantum-inspired perspective over the past framework of the point of view.

Lastly, I address the concept of interval focusing on the intersection of religion, quantum physics, chaos theory, culture and technology and I explore the areas in between these fields in order for individuals to develop a quantum inspired approach to different life aspects”. (Malerba, 2014, pp. 297-298)

FINAL REMARKS

According to de Kerckhove the point of being and the point of view share a few similarities and differences:

“The point of being coincides with the point of view to the extent that both originate at the same time from perception, either predominantly visual for the latter or tactile and proprioceptive for the former. The difference introduced by bringing attention to the point of being is that instead of orienting perception exclusively outward, it invites one to attend a moment of reverberating introspection that reveals

felt relationships with the immediate surroundings. This immediacy can be extended at will as it is practiced, for instance during meditation. Displacing the point of perception from the eyes to the whole body reverts to traditional concepts of body, a body linked with the universe: it helps to expand the scale of perception and situates people in a global-glocal sphere. In ordinary circumstances, unless it hurts, the body is ignored, but in sporting activities, running, swimming, skiing or riding, the mind turns to the body.” (de Kerckhove 2014 p. 22)

In comparing PV and PB de Kerckhove also identified the 6 essential aspects that characterize the transition from point of view to point of being and relate to different ideas developed by each chapter:

1) From objectivization, abstraction, de-sensorialization and disembodiment to re-sensorialization and embodiment of reality. The engagement of the subject via networks and software programming is both incarnate, and yet so tightly connected to body and mind that it seems to be a reverse – externalized – image of the incarnate body. A strange reversal is occurring, as if humans are being turned inside out. Hence, the erstwhile dominant, measured, homogenized, universal, abstract and linear concepts of space, time, matter and self are being counterbalanced by the fact that matter is being given sensors, sensibility, and communication capability, space is temporalized (fourth dimension), time is spatialized (cinema, hyperlinking) and self is externalized in telepresence (de Kerckhove’s chapter).

2) From polarized modes of cognition to non-polarized modes of cognition: PB introduces non-polarized models of cognition, hybrid modalities, and favours the convergence of opposites. The dual polarity (objective physical and subjective mental) has now become a triangular one (physical, mental and virtual) because of the time people spend in front of screens, that is, the virtual extensions of themselves. Boundaries and categories suffer a meltdown because tagging data instead of classifying it gives direct access to immediately contextualized information (Mirabella’s and Araujo’s chapters).

3) From the centrality and exclusiveness of the brain as seat of cognition and consciousness to other centres of cognition (touch, heart and lungs for example): the displacement of the seat of consciousness to the physical brain began with the Greek alphabet; pre-literate Greece had believed that the brain was a cooling system. Literate Greece claimed that it was the seat of the soul and the origin of perception, an egocentric and subjective epistemology built up around the eye; hearing and touching became subordinate to the visual appreciation of any situation. Nowadays, other forms of consciousness are being retrieved to complement the physical brain such as “felt meaning”, “body language”, the discovery of stress by Hans Selye or the shifting awareness from the head to the heart (Miranda de Almeida’s chapter).

4) From the centrality of PV to the influx of PB in creative, scientific and social processes: the gradually growing hegemony of the eye seems to have occurred in parallel with the development of Western ego-consciousness and the gradually increasing separation of the self and the world; vision separates us from the world whereas the other senses unite us with it. The point of view structures thought as the source of judgment and opinion. The aim in both science and law is to remove it (PV) so as to create a common (objective) understanding. Science and the Law must be objective or they are nothing. PV is also adopted in temporal sequences, supported by causality to extract linear historical evidence from myth and legend. PV is crucial in the creation and consumption of art processes, whether in painting, sculpture, theatre, literature or dance. The architecture of theatre will gradually





freeze the spectator in a single and unique position with respect to the stage. Theatre, supporting the same bias as perspective and trompe-l'oeil has contributed to educating people to adopt a single, central, frontal PV. The participation of the public was discouraged by the seating arrangement and distancing from the stage. Hence judging was enhanced.

Instead of experiencing our being in the world, we behold it from outside as spectators of images projected on the surface of the retina. The PB favours the central role of the body in creation processes. Interactivity is the technical extension of touch. Interfaces are created to manage things and the interval between them and the body. Hence they are extensions of the body and provide variations in the handling of things. The late twentieth century has seen much experimentation with new forms of relationships between public and artwork (see chapters by Ryu, Choinière, Huh and Secchi). The whole body either of the creator or the public informs creation and consumption of art and other processes. PB introduces non-linear processes of creation, distribution and consumption of culture. Such processes are evidenced in hyperlinked forms of creation with interaction between public and artwork or text. Collective and connective forms of production and consumption of culture appear with the emergence of collaborative processes of consumption of texts and artworks (in writing and reading). They impact on the role of author in art, whereas the consumer becomes a “prosumer”.

5) From a dependent to an independent attitude: whereas the PB encourages an attitude of responsibility based on the recognition of individual power, the objectifying of matter and history by PV defines peoples' attitude to destiny. They see themselves as prey to events that overtake them. PV brings an end to magic and mythical relationships between human and cosmic environment. There comes a change in the magical medieval attitudes and “superstitions” that “fade into the light of common day”, and people begin to consider themselves as hostages to circumstances, natural disasters, political manipulations and historical determinations within a unified, indifferent, neutral but common space. But today, people tend to assume more responsibility in the construction of their own circumstances, as opposed to the Freudian psychoanalysis tending to eliminate responsibility. In a sort of revival of magic, the power of the electronic logos triggers a new attitude towards history (de Kerckhove's chapter).

6) From the institutionalization of spirituality to personal forms of spirituality: religions of the book go by the book. What is written is what counts, giving rise to documented fundamentalism. God, nature and human beings are considered as separate entities and religion turns into a bureaucracy, even as secularization takes over the social body. Spirituality becomes a specialization, one among many cognitive approaches to reality, whereas in oral cultures faith is the ground of cognition. Spirituality inscribes itself in everyday life. In a world re-described by quantum physics, the Higgs boson and by photographs of the fossil radiations following the Big Bang, God, nature and human beings become reconsidered as a whole in the feeling that all is connected, which brings new insights regarding people's place in the world (see Malerba's chapter).

Among the questions raised by the point of being, is also one that asks, “what is the point?” That is certainly an underlying theme that plays across the whole book but can only be answered when each person experiments herself or himself from the paradigm of point of being. As de Kerckhove clearly pointed out:

“For example, sailing a small boat puts one in contact with a complex extended universe of tactile sensations that cannot be ignored for fear of capsizing: there is the sea itself, felt through the movements of the boat, requiring one to constantly re-equilibrate one's position, and holding the rudder which puts the boater in direct contact with the water; there is the wind, as one holds the line to the spinnaker,

teasing the sheet to maintain constant pressure, yet another tactile variable, just as fluid and indefinite as the extension of the sea; then there is one's proprioceptive sensing of both equilibrium and closely watched well-being to avoid nausea; not to mention the emotional exhilaration and intellectual satisfaction of being in control. Sailing reveals the complexity of the extension of one's body in space, without definite limits. Displacing the point of perception from sight to the whole being makes it easier to see that the point of being corresponds to the sense we feel about ourselves, our sense of place, time and state.

All senses together create a space from where I can feel or intuit that I begin to be. That space is felt either as a void, as when people place the beginning behind their eyes, or as fullness, as when I perceive by feeling the joint presence of myself and the context I am in. With point of view there is either complete control or complete ignorance of the body. As Narcissus losing himself in the image, you don't even remember you have a body.” (deKerckhove 2014 pp. 22-23)

In conclusion, the sensibility regimen based on point of view and private subjectivity is experiencing serious transformations that need to be deeply analysed if we want to understand, and deal with, our contemporary cognitive and perceptive condition.

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NOTES

1. *The Point of Being* was published in 2014 in the UK by Cambridge Scholars Publishing and co-edited by Derrick de Kerckhove and Cristina Miranda de Almeida. The book presents the contributions of nine authors: Jung A Hug, Rosane Araujo, Isabelle Choinière, Derrick de Kerckhove, Maria Luisa Malerba, Gaetano Mirabella, Cristina Miranda de Almeida, Semi Ryu and Loretta Secchi. Each author developed one aspect of the concept of point of being. A reduced and preliminary version of this article appeared in the Introduction of the book, written by Derrick de Kerckhove and Cristina Miranda de Almeida.

2. *Literacy is understood as the ability to read and write.*

3. *Research focus varies: the role of all senses (Constance Classen; David Howes); commodification of sensation, the sixth sense (David Howes); synaesthesia (Chrétien van Campen; Robin Curtis; Sean A. Day); interrelations between senses, sensorial sensibility (Arnold Berleant); the interaction between vision and touch in photography (Patrizia di Bello); inter-sensoriality (David Howes); interrelations of noise, smell, touch (Harvey, Elizabeth); contextual interrelations of sound and space, aural architecture, spatiality without space, aesthetic spatiality, eventscapes (Barry Blesser; Michael Bull); urban experience (Niall Atkinson); hearing, listening, urban aurality, listening and sound spaces (Raviv Ganchrow; Les Back; Alexandre Vincent; Lisa Blackman); the hierarchy of senses (Jean-Marie Fritz); embodiment and sensory phenomenology; first person narratives and auto-ethnographies (Jacquelyn Allen-Collinson); the urban sensorium (Aimée Boutin); history of sound (Veit Erlmann); deep sound (Steve Ferzacca); significance of touch (Anne Cranny-Francis); touch in painting, sculpture (Peter Dent); the sense of taste and food perception (Bettina Beer; Charlene Elliott; Karin Bijsterveld); body, emotions and senses (Suzannah Biernoff); psychology of smell (Rachel Herz); smell in space (Victoria Henshaw); technological sensorial augmentation in art in general (Francesca Bacci; Anne Cranny Francis; Jim Drobnick); non-human and cyborg sensing (Stefan Helmreich); cinematic tactility, theories of spectatorship, affect and embodiment (Jennifer Baker; Pia Tikka); human-plant interaction (Jo Day); Human-computer-plant interaction (Guto Nóbrega); theories of senses in theatre (Stephan di Benedetto); historical environmental perception (Nina Ergin); material culture, bodies in stilled mobility and bodies in movement in space (David Bissell); trade-marking of the senses (Charlene Elliott; Pontus Hultén, Bertil); metaphorical/cognitive projections of the senses (Nicholas Evans); politics of sensation, the impact of political environments on sensations, the political component of senses, the political mediatization of the networks of sensation; sensorial pluralism (Kennan Ferguson); somaphoric organization (Steve Ferzacca); and senses in literature (Hertel, Ralf), among others.*

4. *For example, it relates to the experience someone can have with computational fabrics that actuate on human mood as proposed in the research project Textile Mirrors presented at the conference TEI'13 by researchers Felecia Davis (M.I.T.); Asta Roseway (Microsoft Research); Erin Carroll (University of North Carolina at Charlotte); and Mary Czerwinski (Microsoft Research).*

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DRAWING AS A TOOL TO READ THE WORLD: IN SEARCH OF AN INNOVATIVE METHODOLOGY

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ABSTRACT

The present work is a result of researches which have been conducted by this author in the Drawing I and II lessons of the Artistic Education Course at Universidade Estadual Paulista. Based on a view of the language, which allows a greater amplitude than the academic's and embraces contemporaneity interpretations, the professor has been seeking to work along with the students to develop her own methodology. Considering the many different views on drawing, such as Cerebral Hemispheres Theory, Ternary Method or even the Academicism, the work process is developed aiming to offer the students the exercise of looking and interpreting life, practicing the drawing on the many different visual arts and plastic areas, using the methods and techniques as means and tools, and not as goals. Therefore a liberating methodology is sought, which is not closed in itself, supported by Brazilian theoreticians like Edith Derdyk and Rosa Iavelberg, among others. This work is presented as a proposal to fill in the existing gaps in the drawing higher education intending to favor the learning which benefits not only the technique but also the plastic perception and creation in search of an apt view to interpret the current world.

Keywords: Drawing; Methods and techniques; Visual arts; Learning; Twenty-First Century.

Resumo

O presente trabalho é resultado de pesquisas que têm sido realizadas por este autor no desenho I e II - lições do Curso de Educação Artística da Universidade Estadual Paulista. Com base em uma visão da língua, o que permite uma amplitude maior do que as de acadêmicos e abraça interpretações da contemporaneidade, o professor tem procurado trabalhar junto com os alunos a desenvolver sua própria metodologia. Considerando os muitos pontos de vista diferentes sobre o desenho, como Teoria dos Hemisférios Cerebrais, Método Ternária ou até mesmo o academicismo, o processo de trabalho é desenvolvido com o objetivo de oferecer aos alunos o exercício de olhar e interpretar a vida, praticando o desenho sobre as muitas artes visuais diferentes áreas da plástica, utilizando os métodos e técnicas como meios e instrumentos, e não como metas. Portanto, uma metodologia libertadora é procurado, o que não é fechado em si mesmo, apoiada por teóricos brasileiros como Edith Derdyk e Rosa Iavelberg, entre outros. Este trabalho é apresentado como uma proposta para preencher as lacunas existentes no ensino superior desenho com a intenção de favorecer a aprendizagem que beneficia não só a técnica, mas também a percepção de plástico e de criação em busca de uma visão apto a interpretar o mundo atual.

Palavras-chave: Desenho; Métodos e Técnicas; Artes visuais; Aprendizagem; Século XXI

INTRODUCTION

After twenty years in contact with drawing education, I could observe, in the works of the students, the need to commit with reality, appearances conditioned to certain forms of representation and issues related to the vision that involved the discipline in which contents have been addressed.

There are difficulties to delimit the method to be used in the procedure of working with drawing, which ultimately identify a limiting factor for students. To work different approaches of language seems to be the best way to provide options for students, future directions to be chosen and perfected by them. In this perspective, it is proposed the work plan outlined below.

1. RESEARCH

The investigation references arising from ongoing research in development made by the author together with the Artistic Education Course at the Faculty of Architecture, Arts and Communication of Universidade Estadual Paulista, located in the city of Bauru, in São Paulo, Brazil. Entitled “The Production and the Teaching of Drawing as Language: Between Art Wanted, the deployment of the Imperial Academy of Fine Arts and the Twenty-First Century”, stems from considerations observed during the researcher's experience as a teacher. It is presented as a proposal to fill in the existing gaps in the teaching of drawing at higher education, promoting compatible learning to the contemporary vision at the beginning of Twenty-First Century.

In this learning process, stresses the need for a method that benefits not only the technique, but also the plastic perception and creation, in searching of better training to interpret the world today. In this sense, the teacher has been working with the students in the disciplines that he teaches, Drawing I and II, as work proposals which may allow the students to reflect about techniques they use and discipline knowledge, while researcher of methods that are existent and being developed.

Specifically in the context of the Art Course, the research was initiated according to the design concept from realizing the difficulty of reading of contemporary production in the Visual Arts. As a field of study and measurement of results obtained after applying the methods, he chose not only the content to be taught in the disciplines mentioned as well as the ones applied on GRAVA - Group of Studies in Visual Arts and Audiovisual, under teacher's coordination.

As assumed, it was found the contrast between the current works and the technical exercise of the academies of art as a major problem for plastic production work with artists in training (undergraduate). To that end, it was formulated an initial method for design development that would exceed the existing gap between freedom of present expressions in the contemporary methods and the academic techniques. To stay in only one of these extremes represents the closure for searching to infinite possibilities that are present in language as a representation of human complexity.

In a period in which the exercise of technique becomes a conceptual exercise, the exploration of diversified methods on drawing represents the exploration of flexibility and the widening of frontiers, so that, in this dynamic, the essence of art itself is benefited.

CLASSROOM: FIRST STAGE

In 2008, it was suggested to the second year students of the mentioned course, to work in order to develop their senses, trying to capture reality through its natural “sensors”. Prioritizing the appro-

ach of drawing as reading, interpretation of the world, care was taken to not condemn the figurativization of shapes in order to favor abstraction, in a way that the student vision would not be hampered or limited at the observation of its object of study.

Emphasis were placed in the fact that not even photography needs to lay a unique vision of nature and the world that surrounds us by encouraging a production that would favor the gathering of infinite universes as a exposure of the world's visible and invisible (mental), ready to be represented and presented. And for that it was pointed out the dare, look, sharpen the senses, as well as the investigation and exhaustive search, so the process of creation and graphic record may occur.

The central content developed during the first semester of 2008 addressed the Anatomy studies, in a phenomenological approach. All the way it was valued primarily the look, as the way to register in a mental piece of images. The students were presented the materials, to be tried merging observation and sensuousness, neglecting to focus exclusively on academic study. Below, is the path followed.

Use of graffiti on paper, brush and nankeen on paper, it was accomplished the study of colleagues through observation on fast drawings, including the procedures used to execute blind drawing (looking only to the real image and not to the paper), with the opposite hand of writing and through the record of spots using candlelight for contrasts. Those last two methods were extracted from Betty Edwards method, guided by the Cerebral Hemisphere Theory, according to her work "Drawing with the right side of the brain" (2002).



Figure 1: "Andrey", Juliana Cristina Brandt; nankeen on paper; blind drawing; 59,4 x 84 cm; 2008.

Among them, the studies applied for recording facial expression through the light and shadow contrast were the ones that most excelled, because recognized on the spots made by the shadows, drawings that, as gathered, compiled the face.

Although, it isn't a new technique, drawing through shadows still is found by the students as a pleasant possibility to work the drawing and to perceive how much we tend to imprison our capabilities. Explaining the cerebral hemisphere method, the author mentions the activity:

These spatial perceptions, as all the skills in the field of drawing, are easy to acquire after making the transition to the modality of seen the artist (...) The right hemisphere does not let itself be entangled by the missing parts; it seems that it has pleasure on "understanding" the image even though it is not complete.



Figure 2: "Giovana", Luciana R. Dionísio; nankeen on paper; drawing of shadows; 29,7 x 42 cm; 2008.

Soon after this experience, it was proposed to conduct studies after a colleague who posed in class. Thinking in a conventional self-portrait, the left side of the brain is fired, prioritizing rational qualities, although it has not been thought as an academic work, there was some difficulty for the students, in which the fear of failure was decisive, preventing a detachment. Therefore, it was presented a scheme of the human body from geometric shapes that would assist the recording of the silhouette. The material suggested, chalk pastels made by the students in another discipline of the course, also

sought to favor the expressive drawing.

In order to emphasize the identification of the body mass during observation and execution of the stroke, it was suggested the gouache for the second work. However, at this moment the spots should represent the body as a whole, not prioritizing a specific technique for using the material, but yet the intuitive discovery.



Figure 3: "Anatomy Study", Giovana M. Zugliani; chalk pastel on paper; 59,4 x 84 cm; 2008.

The last proposal for the portraits, it was suggested the described process, shifting back and forth the use of the left side to the right side of the brain, so it focused the observation under an "alternative" aspect. As recording only one detail from the body in a careful manner, with a known material, although it has not been used often in artistic drawings – the ball point pen – the work was done on rereading material purposes as school and office material, something common as a hair clip to use at a apparently conventional drawing, using the cropping of image as a innovative factor in relation to the anterior records.

To benefit the production of scrupulous work, it was requested to the students that they would investigate intimate and innovative ways to record the ordinary through the ordinary. Therefore, a new reading of a portrait was pursued, consequently, of anatomy.



Figure 4: "Marina", Mariana de L. Rezende; Ball point pen on paper, 29,7 x 42 cm, 2008.

The following work was proposed in a way the students would make drawings by ripping colored paper, which was dyed by themselves. Two contradictory procedures were suggested: making drawings out of observation and by ripping paper. Drawing with the hands transferring the action into the tools, being them brushes, pencils or pens, directly to the fingers which execute the action related to the rough, the disposable and close to be thrown away. However, to this same attitude it was bound to another academic: the observation. As it is in a blind drawing, the activity was suggested as a synthesis exercise, ready to assist the creation process due to its playfulness. In it occurs the opening to perception, as the ripping is being done in a rustic way, the precision is left aside.

The last work of the semester was compiled from the fragmentation of the observation drawings, ripping eight observation drawings made in equal sizes from one A3 paper, in other words, from eight records size A6. These ripped pieces were glued on another A3 paper, forming a composition of the pieces selected. The more the drawings are solved, the easier would be to develop the work after collage. The biggest difficulty occurred because of the drawings that were made without considering the background. Involving the deconstruction not only of support, but also of the technical vision and unilateral drawing, the development of this work ends up in breaking paradigms and, consequently the resistance by its executioners.

This exercise was developed so the students would perceive better the compositional elements in a composition. As the elaboration of work is continued, the contrasts are revealed in a clearer way in the compositional elements, in a long process that should be compiled as a portrait, looking it close and far away. If the only concern is to recover the fragmented image as it was initially, it prevents

the achievement of objectives, which are related to sensing and therefore opposed to rational and cognitive operations. The successful works have gone by the discovery of spaces, corners, shades, textures, plans, lines in a composition that has accepted the path of abstraction, by revealing a new universe.



Figure 5: Untitled, Ana Paula Turina; 29,7 x 42 cm, collage; dyed paper over paper; 2008.



Figure 6: Untitled, Ana Paula Turina; 29,7 x 42 cm, mixed technique; graffiti, paint and paper; 2008.

CLASSROOM: SECOND

The continuity of work of the second semester was done in a way to provide the students reflection about drawing concepts, from materials, to techniques, to supports and dimensions to accomplish it. Thus, it was proposed the production of a series developed as the logic stages of the creative process proceeded. They were investigated by authors who dedicate themselves to creativity study, as George Kneller, Abraham Moles or Júlio Plaza, among others.

The work process started as requested from the students that they would choose an object of study of personal character of their series. Since then, some investigations would be made that would favor the formation of a repertoire about creation of plastic works. Initially, eight works have been proposed within the same theme, which should decide for the drawing record in an unconventional way, expanding it in search of new procedures of incorporation. Thus began to emerge assemblages and objects.

If, initially, the students had a comprehension of drawing as a stroke, with this working method they practiced an interpretation of language in other forms of action. From the theoretical and artist Edith Derdyk mentions in her work "Ways of thinking about Drawing: developing children's artwork" saying that, "the drawing claims its autonomy and its capability to reach, as a means of communication, expression and knowledge." (1994, p.29), began the investigation on other forms of accomplishing a drawing.

The election of the study object by the students should come together with a theme that is familiar to them, related directly to their identity. This has to do with the fact of the intent of favoring the expression to execute works and the investigation which comes from their own life repertoire. The research on the subject is about a sum of their knowledge, which should be respected, for they mean the identity and the life history of its creator. The use of unconventional material is justified by the fact of students who must have the freedom to search for their own vision of the drawing, including the intuitive processes bound to childhood and to spontaneous culture. In this are not included the several possibilities of use of the materials, tools and unconventional base.

As a support for the series production, the students would have to take notes on sketchbooks, which would favor the creation process and the bounding between the drawings. The continued use of sketchbooks in the discipline, are suggested not only as a practice of drawing, but also as a construction method of thoughts and to organize ideas for plastic construction. It is a favorable mechanism in developing their own style and strokes.

Shortly after choosing the object of study, students have the conceptual, thematic and material selection, media and techniques for developing their work. Parallel to it, they should be studying the drawing as a mean to represent visually the twenty and twenty-one century in different medias. Another issue to be approached was the production from the stimuli, relating themselves with the verbal and the non-verbal text to the use of the sensorial, questioning the place of the drawing in the contemporaneous art. In this diversity, started the series inside and outside the classroom, through weekly monitoring of teachers with the discipline. From all the works executed, only the first one had the support determined by the teachers: a piece of car carpet, size A3, chosen by its unconventional characteristics.

Following are the images of works belonging to the series of some students.



Figure 7: Untitled (Serie "Drawing with a Stroke"), Elisa C. Paglerani; variable dimensions, bricolage; thread and hangers; 2008.



Figure 10: Untitled (Serie "The Zoom of the Plot"), Mayara Moretto; 59,4 x 84 cm; bricolage; 2008.

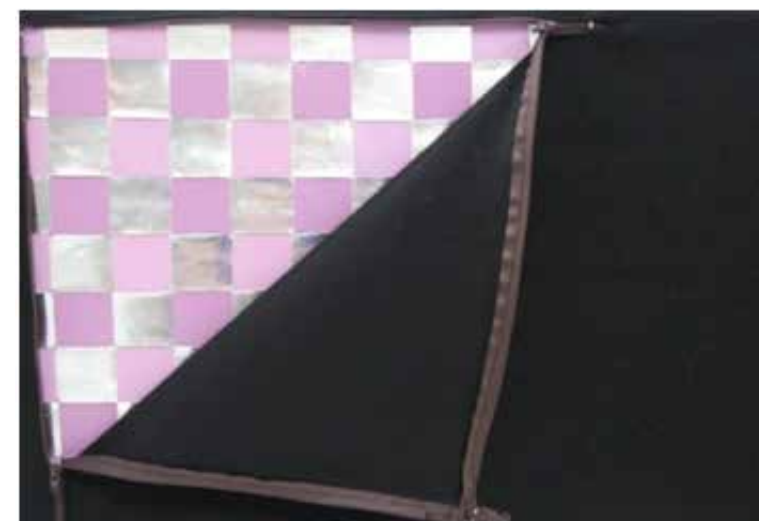


Figure 8: Untitled (Serie "Drawing with a Stroke"), Elisa C. Paglerani; variable dimensions, environment; thread and easels; 2008.

Figure 11: Untitled (Serie "The Zoom of the Plot"), Mayara Moretto; 200 x 320 cm; drawing; graffiti on paper; 2008.



Figure 9: Untitled (Serie "Drawing with a Stroke"), Elisa C. Paglerani; variable dimensions, object; Photo and thread with seeds; 2008.



Figure 12: Untitled (Serie "The Zoom of the Plot"), Mayara Moretto; 18 x 25 cm; nankeen on paper; 2008.





Figure 13: Untitled (Serie "The Zoom of the Plot"), Mayara R. Moretto; 18 x 25 cm; nankeen on paper; 2008.

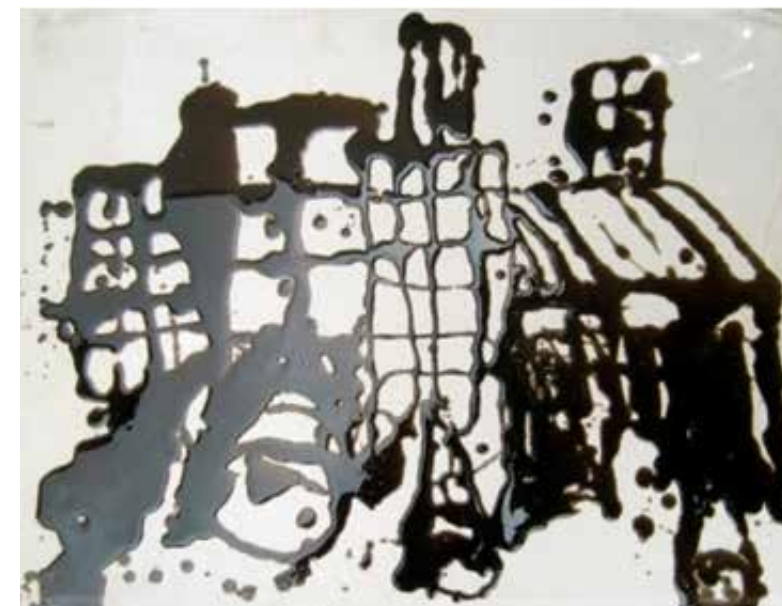


Figure 14: Untitled (Serie "City"), Paulo M. Jeremias; 15 x 24 cm; nankeen on paper; 2008.

Figure 15: Untitled (Serie "City"), Paulo M. Jeremias; 15 x 24 cm; mixed technique; 2008.



Figure 16: Untitled (Serie "City"), Paulo M. Jeremias; 15 x 24 cm; oil on paper; 2008.



When analyzing the results in the work process is wise to bring about some issues that were raised on the production of the drawing and consequently of the art work. The execution caused a reflection around of the working place, of its physical constitution and presentation, of the delimited objectives, of the chosen thematic, of the found motivation and of the used procedures. These were bound together to plan a concept of drawing as far as language and interdisciplinary event. Considering them beyond academic vision, which defines the contour, the teacher ended the period described above with a contextualization of the series presented in a study about the dialog occurred. This way, it was presented the Drawing as graphic record of the following actions and constitutive results: incision, insertion, cut, stroke, spot, dirt, trace, relief, salience, collage, assembly, construction, deconstruction, cleaning, interference, volume, shadow, light, discovery, cutting, rip, tack, reentrance, molding, logic, creation, illustration. These actions were designed in time and space (as the movement was inserted in some works), featuring, beside two-dimensionality of the body of work, the tri and fourth dimension.

Another factor pointed out from the production was the issue of identity of the artist, the appreciation of its essence. The drawing reflects its producer and itself, for it is unique, as expressing its repertoire as it attributes to art the creative and innovative character.

The students were motivated to search, as in a present or future action, as an artist or a teacher, the renewal of their teaching and researching methods, investigating and evaluating themselves constantly. Approached topics: collect of feedback data of students and spectator, also watch for public silence; innovation through reflection; use of research as a working method; organization and structure of its own working method; continuity to the knowledge search.

It was also pointed out the fact the students were open to visualize the results in a positive way, valuing and learning with the other's perception. Artist and art educator, as all good professionals





must accept challenges and to challenge, willing to be open to learn with the results of their work, even with unexpected reactions.

CONCLUSION

The given experiences emphasized the importance of experiencing the drawing in a vibrant and broad way. As it was prioritized the application of the related contents to the art essence, it was emphasized the ability for any kind of adaptation, being in a classroom or working as an artist.

It is considered that there was an improvement over the use of props and materials to communicate the world view of students, toward a more refined perspective from the appreciation of the repertoire and research as power sources for plastic production.

Attention was given on adding contents respecting the students as they are, we have the creative results extracted from new situations, sought by the students themselves in an intuitive research followed by the teacher. A problematization was arisen due to personal movement and plastic research, trained in the investigation of alternative material, something that encouraged the creation freedom in any circumstances. As a result, the rich and complex processes, which are intrinsic to the plastic investigation, directed possible paths for interpretation of the current world, in which the proliferation of languages and technologies increasingly demand the exercise of seeing the essence of art in the most unpredictable places.

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