

I strongly feel that exploring some ancient ideas of representation at their philosophical core will allow a visual artist such as myself to identify and feel his or her own art -making as both more relevant and crucial to phenomenological interpretations of 21st century theories of representation, especially related to contemporary art/techno science studies.

My study of ancient philosophy outlines the phenomena of the senses, perception, and the physics involved; such an examination as this

builds a strong foundation for my ongoing studies of 20th and 21st century phenomenology.

Representation has a core of crucial philosophical and historical issues that can compose any serious and scholarly study of the philosophy and history of science. There are some major epistemological and metaphysical trajectories that a scholar can take to dissect this Representational Complex of Phenomena.

First, in an epistemological trajectory, Ancient, medieval, and renaissance philosophies of representation, has an array of associated words such as image impression, appearance, phantasm, imagination, and memory all of which directly

relate to the crucial role of cognition (thinking) and its epistemological structures. I also want to make note that this array of words becomes a focus of later 20th century phenomenological investigations.

The examination of ancient epistemological structures involves an examination of physical mediums and conduits of light, air, and the physical properties, that transmit these images.

Thus, the physics of representation and its related phenomena involve our very understanding of ideas about such general phenomena as Space, Time, and Light, all of which also are major

components involved in any scholarly investigation of a history of physics.

Optics is another major component in the development of the epistemological structures that establish representation as a complex set of phenomena. Optics investigative trajectory puts us on an internal path towards the eye and the physiological composition of internal mediums that contribute to representations complex dynamic structural phenomena.

Secondly, these early philosophies also present core issues of the metaphysical ideas involving God and Light that design and structure the physical world, its cosmologies of creation, its

creator and its order. These issues become the seminal seeds of future philosophies related to the design of organic life in the natural world, biology (later to be called the argument from design), the temporal order of that organic life, and its relation to the inorganic world as exemplified in geology.

Third, these ancient and medieval philosophies of the Soul and its hierarchical relationship to nature not only engage with the observable and visible world but with its invisibility as well.

The unseen motions and doings of the Soul's relationship to the world are prevalent in the unseen powers and forces at work in nature through medieval physical phenomena,

renaissance occult phenomena, and the early modern periods use of microscopic observance of unseen worlds in 17th century mechanistic philosophies of nature. I feel contrasting these later historical periods with that of ancient philosophy illuminates the ancient philosophical roots of the later periods.

Thus, an examination of how representation and their related phenomena are conceptually and historically parsed out illuminates specific modern interpretations of representation and their phenomenological interconnections with consciousness, as well as the physics and physiology of perception.

Thus such an examination of representational phenomena and their philosophical underpinnings gives us an array of conceptual tools that articulates a clearer understanding of the mind/body's symbiotic relationships to the epistemological structures involved in perception and mind.

In summary, I want to suggest that representation along with its core of associated phenomena and concepts serves as a primary engine in western science's etiology and prepares a deep and resourceful premise in the study of perception, which is so crucial for a phenomenological study.

Expanding further on our first epistemological trajectory of ancient perception and cognition, the internal components of representation the eye, the brain, and the heart compose representation's physiological nexus.

Two basic theories related to vision are the Intromission and the Extromission theory.

Intromission is when the eye receives a physical layer of the physical object seen.

Extromission theory is where the eye has an innate fire within it and projects its light outward to the object. SAY MORE.

Rather in ancient or medieval theory, the medium of this physical phenomena (the air-light) serves as

**an integral physical component in cognitions
(thinking) relationship to an invisible and unseen
supreme entity as in Aristotle's Unmoved Mover
or in the medieval period, God.**

**[1] In John I. Beare. *Greek Theories of
Elementary Cognition. From Alcmaeon to
Aristotle.* Oxford Press, 1906.**

**[For Alcmaeon in the 5th century BC the
representational complex is divided into
sensibility, sense perception, and intuitions. The
brain is the organ of integration, the blood is the
chief organ of consciousness, and the organ of
sensus communis (the integrative faculty) is the
heart.]**

Beare States:

[In Empedocles the blood and heart is the region of intelligence, his concentration is on physics, and physiology, not the abstract higher aspects of reason found in Plato or the empirical schemata of observation and system building found in Aristotle. Thus for Empedocles, there is no synthetic faculty and or no general system that arranges and corrects sensations for systematic experiment such as in Aristotle. [2]

Beare States:

[In Democritus, sense and thoughts result from emanations coming from things entering the pores of our bodies, which interact with the soul. [3].

Secondly, our examination of the Mind and its relation to the Soul is another philosophical conduit for interpreting and understanding representations' phenomena.

Again, it is not only the epistemological matters of perception and impressions, but also the metaphysical notions of these early thinkers' understanding of the soul and its invisible structures that renders a depth to ideas of representational phenomena.

In The Cambridge History of Renaissance

***Philosophy.* Edited by Charles. Schmitt and**

Quentin Skinner. Cambridge Press 1988 it is

stated:

[The soul was divided into 3 parts; at the lower end of this hierarchy was the Vegetative Soul, composed of the generative faculties, the faculties of growth and nutritive faculties; next up in this hierarchy was the Sensitive Soul composed of the perceptual faculties and the motive faculties.

Highest of this three tiered psychological hierarchy was the intellectual soul composed of the intellect, will, and memory.] [4]

The Cambridge History of Hellenistic

***Philosophy.* Edited by Keimpe Algra, Jonathan**

Barnes, Jaap Mansfield, and Malcolm

Schofield. Cambridge Press 1999. States:

**[In Plato there were three parts of the soul;
Reason stationed in the head (brain) representing
the immortal soul, the high trunk (thorax or
heart) representing the mortal soul and the lower
abdomen also representing the mortal soul. These
three divisions by Plato are analogous to the
future divisions of the mental elements of
cognitions, feelings, will, and desire.]**

Beare states:

**What is so fascinating about some of these ancient
ideas of imagery is their understanding, use, and
combination of physiology, psychology, and their
whole array of representational phenomena; for
instance, in [Plato we find the liver being compact**

and smooth like a mirror reflecting images; The thoughts of the rational soul are brought in view of the appetitive soul in the form of phantoms or images exhibited on the mirror of the liver].

Beare [4]

I feel that this very array of physiological images presents a profound cacophony of internal and external events that are related to the commingling of body issues, and that these in turn present a beautiful, yet powerful, snapshot of ancients philosophy's work of mind/body. In light of this, I would want to ask the following question in relation to contemporary focuses on virtual bodies and organs: Could such an historical base

as Plato's analogy of an organ other than the brain having a major role in the physiology of perception and representation such as the liver analogy, give a contemporary artist new ideas for interpreting organs in the future?

In Plato, these epistemological structures are based in the metaphysical component of reason as opposed to the empirical explanations and descriptions of phenomena in Aristotle.

Sir David Ross, in his publication *Aristotle*, opens chapter 5 on Psychology: ["The object of Aristotle's psychology is to discover the nature and essence of soul, and its attributes."]

Aristotle is an empiricist. For him, perception is a fact. Perceptions are individual and concrete in nature and do not have the universality of concepts such found in Plato.

Aristotle. Sir David Ross. University Paperbacks, 1923.

Beare States:

[Perception involves the association of ideas, in past and present memory; Thus

Aristotle proposes a faculty of consciousness called The Senses Communis (the combining faculty) that brings together the past and present.

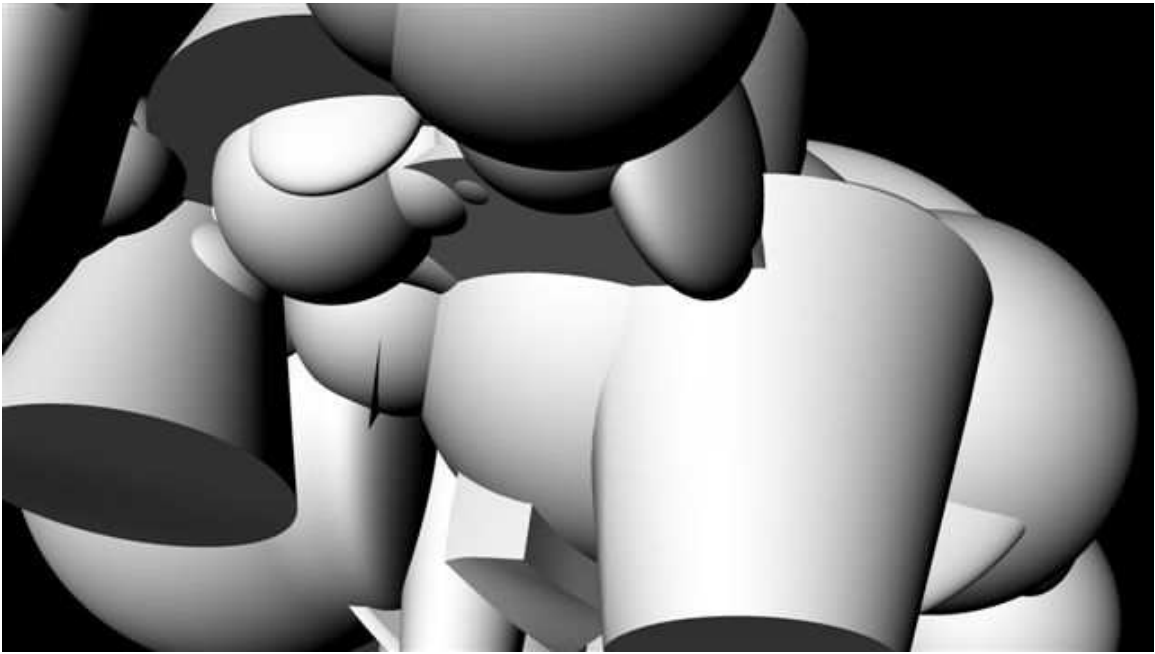
Perceptions of sense leave traces that are stored up-successive appearances like seals on wax. Thus,

the faculty of memory stores up images even when they have disappeared from perception.

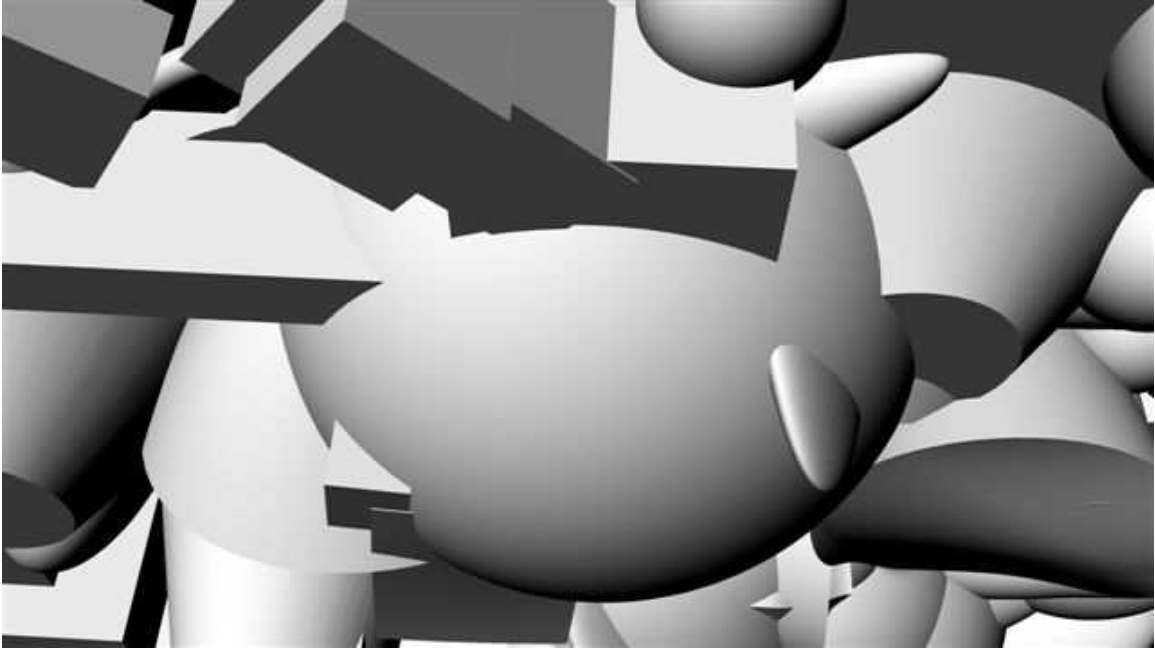
With Aristotle, the faculty of perception and imagination are connected though conceived in different ways.] Cambridge History of Hellenistic Philosophy.

That said, in the recent translation of Edmund Husserl's *Phantasm, Image, Consciousness, and Memory* (written in the period of 1898-to 1925), recently translated by John B. Brough, presents a great intellectual contrast to this material. In my opinion, it is on closer examination of this difference between ancient notions of representational phenomena and its

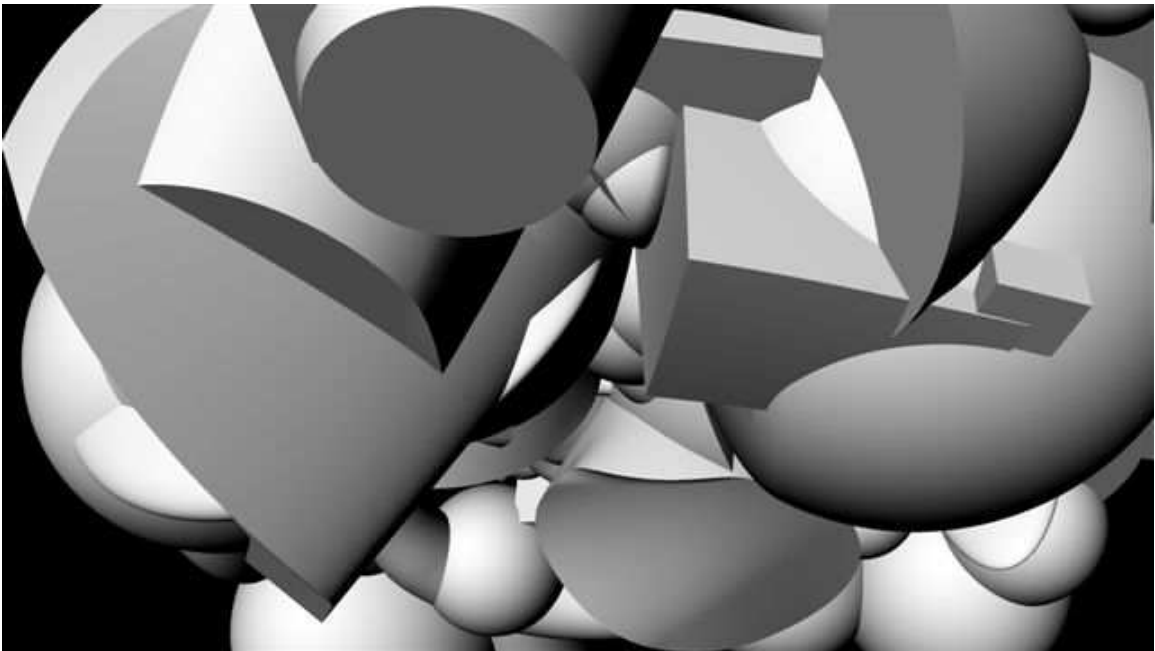
**interconnectivity with philosophy and science that
will deepen and enrich our more modern
phenomenological interpretations of
representation and its related phenomena,
specifically, as it is experienced in Husserl's
interpretation of the representational and
phenomenal schemata of phantasy, image,
consciousness, and memory.**



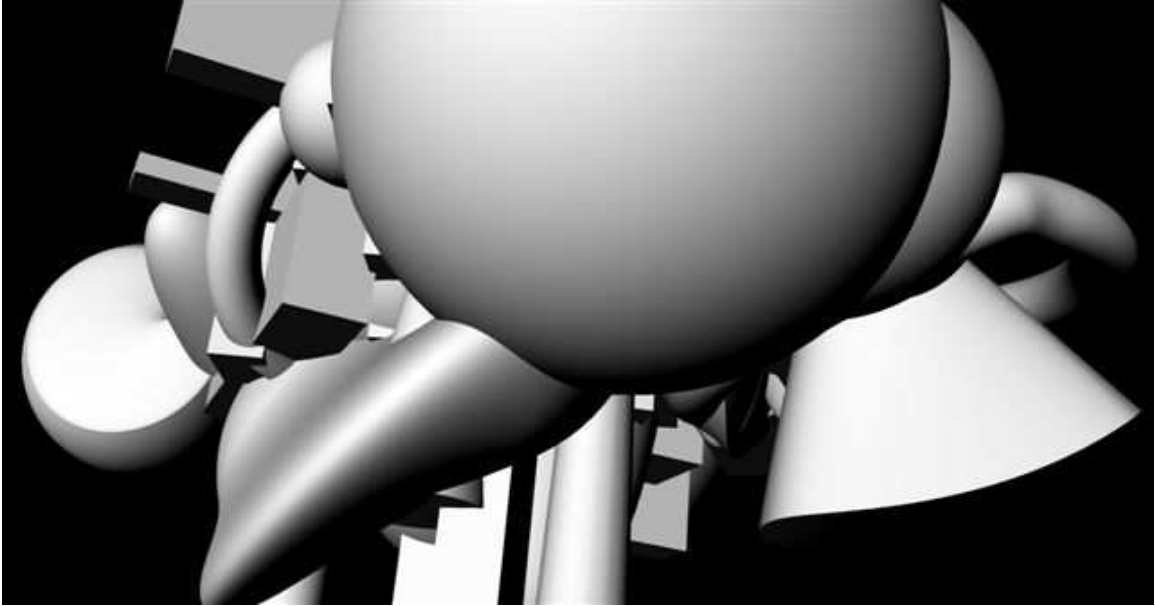
Daylight 2



Daylight 4



Daylight 6



Daylight 7