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**Introduce the Phenomenology of perception
and how its theory are manifest in the work of
specific artists in fine art today**

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Introduction

What is the element to make up “Cogitation”? Is base on self-experience, external message (including, environment, culture etc) or character? Most of the time our thought will follow up by some experience for example when we were a child if we run to fast we will drop down. This is an experience make me that be careful. Also, it relates to our “Perception”, how the artist creates through perception and experience is the main discussion of this article.

The first chapter will address Edmund Husserl's theory of phenomenological research taken from his writing in *Ideen Zu Einer Reinen Phänomenologie und Phänomenologischen Philosophie*(1913). This will form the basis of the essay and what the rest of my research will focus on. Another important element of this chapter will be my research upon Merleau-Ponty's theory of body perception taken from *Phenomenology of Perception*(1945) where he also discusses "Perception" is an explicit and creative example that is linked to artistic practice. This article tries to elaborate detailed information on his minds between art and perception and why they can be used to support this theory.

The second chapter will discuss how the artist's creation reflects the functionality of body perception. I will discuss the work of Ho Siu Kee & Marina Abramović, two contemporary artists of similar age who grew up in different Eastern and Western cultures. The media used are very similar, and the similarities and differences will be discussed in this chapter.

In conclusion, I will then be addressing the function of Phenomenology of perception in Marina Abramović and Ho Siu Kee's artwork. I will reference by Merleau-Ponty's body theory to summary how phenomenology has affected these two artists and affected today's contemporary artists.

Chapter ONE: Phenomenology of Preception

Introduction to Phenomenology

What is phenomenology? Phenomenology is first and foremost, a method of paying attention to the thing in our experience. It is a way of seeing. It is not easy to clarify what is phenomenology clearly and concisely. Spiegelberg said that actually, until about 1910, everyone asked what the word of “Phenomenology” means. Even now, the only protective measure for this sometimes too fashionable word is to take it.(Herbert Spiegelberg, 1995) Therefore, as a phenomenology of philosophical theory, its connotation is not clear, and the research content of different phenomenologists or researchers is different. The clear point is that the task of phenomenology is to analyze and describe the content of the behavior or function presented to us at the moment, and it is in this sense that Husserl must establish its strict science.

Phenomenology is usually characterized as a way of seeing rather than a set of doctrines. In a typical formulation Edmund Husserl ... presents phenomenology as approaching ‘whatever appears to be as such’, including everything meant or thought, in the manner of its appearing, in the how of its manifestation.

(Moran 2002 , 1)

The noun of “Phenomenology” is come to from Greek- phainómenon “that which appears” and lógos “study”. Is a philosophical study of experience and consciousness structure. (Zahavi, D., & Gallagher, S., 2008:244) Phenomenology is a philosophical theory proposed by the German philosopher Husser in the early 20th century. It was introduced to France in the 20s and 30s and became one of the main philosophical schools in

France in the 1950s and 1960s. Phenomenology was introduced to Britain and the United States. Canada, Japan, and Eastern Europe. (Xu Huifu, 2008:001) Now, phenomenology has become an international philosophical trend. The close relationship between phenomenology and art research has become one of the theoretical cornerstones of social science research methods. (Xu Huifu, 2008:001) In addition, phenomenology has been used by many researchers as an important means of artistic exploration for qualitative research. (Xu Huifu, 2008:001)

The famous philosopher L. Kant said that in addition to our experience, the object itself "we don't know. In the eyes we are always shielded, the world we see is always limited", who will have the eye of God: Grasp the truth of the world? The British philosopher, Russell, said, "If the real table really exists, it is not the same table that we directly experience with vision, touch and hearing. If the real table really exists, It is not directly known to us, but must be a kind of inference derived from what we directly know." (Russell, 2004:6) What is the table itself, we are not clear. What we can grasp The world is just a world that feels left behind. In this way, Kant and Russell have left the world with feelings and experience. (Xu Huifu,2008:012) The fascinating aspect of phenomenology is that it is a new perspective. This new perspective is highlighted by its "discovery" function. The phenomenological researcher Amedeo Giorgi once commented that phenomenology is a method of discovery, because "discovery" is the emergence of things that existed in people's consciousness again. Let people get rid of the blindness of existing objects. This is a "magic" function phenomenon. Learning with its "magic" function has laid a fundamental difference between it and other research methods.(Xu Huifu, 2008:013)

According to Clark Moustaks, the goal of phenomenology is to let those who understand and experience an experience understand what his experience means to him and describe it. (Kate Marek,1995) Therefore, the experience is the core of phenomenological research topics. For example, phenomenological concern "What is the nature of the student's experience of learning this thing? What is the feeling in my heart after breaking up with a lover? "And don't care "How these students learn (this thing) or how do you break up with lovers?" The latter focuses on learning facts, breaking up the reasons themselves and the former focusing on the inner structure of learning experience of lovelorn experience. (Xu Huifu,2008:041)

To the things themselves

"To the things themselves" is the basic slogan of phenomenology. It means the "consciousness" phenomenon that stands in front of them and is obscured by theory. It is new, open, and has no foresight. Look at things to gain new knowledge of things and build strict science on this basis. (Xu Huifu,2008:027)

The purpose of Husserl's phenomenology is to establish a rigorous scientific philosophy. This philosophy of genetic science is reflected in the knowledge, that is, the root of the source of all knowledge, and on this basis, the construction of the building of epistemology, and this root is in the "fact. Husserl proposed the slogan "to the things themselves", it is advocated that people are freed from the traditional concept theory prejudice and the habitual way of thinking, from the "pure" phenomenon first seen, from all theoretical preconceptions. "The philosophical must start with the phenomenon and the problem itself", "only return to the original source of direct intuition, return to the original source. Only by inspecting the essential structure can we apply the great philosophical

traditions and their concepts and problems; only then can we clarify these concepts and restate them on an intuitive basis, and ultimately solve them at least in principle." (Herbert Spiegelberg, 1995)

Husserl proposed to return to the matter itself, the purpose is to expand and deepen the scope of direct experience, to ask people to listen more fully and faithfully, to learn not to learn from books or other people's teachings, but to directly sense from oneself. Observe, observe, and gain knowledge of perception. He opposes some beliefs and theories inherited by tradition as a starting point and demands to eliminate the misunderstanding of theoretical understanding and turn to pure phenomena. (Xu Huifu, 2008:027)

"Epoché" are important components of Husserl's phenomenological approach. Among them, suspension is the basis of reduction, and reduction is the ultimate requirement of phenomenological methods. "Epoché" is a unique aspect of the phenomenological approach. The English epoche with the word "suspension" is a Greek word meaning "to prevent judgment" and "not to look at things in a daily way." (Xu Huifu,2008:051)

To summary in this part, from the above theory, we know that phenomenology can be used as an analysis and try to reset our thinking structure from the most basic elements. Later, I will further explore the relationship between myself and the external perception of things and artistic expression. For the reference to the word "Epoché" in the text, the researcher should abandon his own foresight, prejudice, and opinions, but not to eliminate everything, to deny the existence of the external world, but to temporarily ignore "To the things themselves". Xu Huifu once mentioned that Epoché

question that it is the "fact" of science, the pre-cognition of things and the appearance of objects, rather than the internal reflection and meaning of the subject. (Xu Huifu, 2008:052)

Merleau-Ponty “Phenomenology of Perception”

Phenomenology of Perception (1945) in French name call *Phénoménologie de la perception*, is by the French philosopher Maurice Merleau-Ponty, in which the author expounds his thesis of "the primacy of perception". In his *Phenomenology of Perception* (1945) Merleau-Ponty famously pronounced that "True philosophy consists of re-learning to look at the world" (Merleau-Ponty 1945/2008: xxiii) For Merleau-Ponty, philosophical thinking not start with personal or the world but start with their reciprocal confirmation which make up the most basic kind of knowledge and which makes all other kinds of abstract knowledge to be possible. (Quinn, C. 2009:11) The important point is significance does not exist in the world but it through the body's own activity in the world. (Quinn, C. 2009:12) Merleau-Ponty does believe that perception is usually reversible, it can touch anything, and be touched, it can look at anything, and be looked at. (Quinn, C. 2009:22)

“The perceived world is the always presupposed foundation of all
rationality, all value and all existence”

(Merleau-Ponty, 1964/1964: 13)

In Maurice Merleau-Ponty's work, "awareness" is of particular importance and can be said to attract attention and explain the concept of human experience as the primary goal. He argues that perception is expression and creativity, and states that it is closely related to the practice of art. (Quinn, C. 2009:12) For example, in an essay entitled "Indirect Language and the Voices of Silence" (1952) he wrote that "it is the expressive operation begun in the least perception, which amplifies into painting and art" (Merleau-Ponty 1951/1993: 106-7). As for Merleau-Ponty, the word "Perception" is mean our life experience, kinesthetic, science and a knowledge of the world- a unity of our emotions,

movements and sensory abilities. He thought that any individual object must have a basic awareness of their body's site. (Quinn, C. 2009:11)

“My act of perception . . . takes advantage of work already done, of a general synthesis constituted once for all; and this is what I mean when I say that I perceive with my body or my senses, since my body and my senses are precisely this familiarities with the world born of habit, that implicit or sedimentary body of knowledge.”

(Merleau- Ponty 1945, 238/277; cf. 326/380)

The “subject” of perception is the body. (Thomas Baldwin, 2007:2) It looks very tricky that as one of perception is a “psychology proposition”, it is non-substance, and the body is “Physical”, it is real existence in the real world. So how to make this two word in a connection? Merleau-Ponty interpretation unifies them as the subject and define: the body perceives. (Thomas Baldwin, 2007:2) Our body is tight with the world before we do everything. When we understand one thing, the first program is not processed by the brain to understand the meaning of things, but a simple structure that can be read by the body.(Merleau-Ponty, 1945: 320/373)

Follow the view of Merleau-Ponty, the term “Artist” is mean the creators of "excavation the origin". Therefore, the artist is the person who brings primary expressions into existence. (Quinn, C. 2009:17) Style start as soon as any person percept the world and organizing it into meaning. (Quinn, C. 2009:16) However, special attention is paid to artists who can write it or to make sure they are the best for the world or the long-running world.(Quinn, C. 2009:17) Merleau-Ponty's view is it is the same situation to all

visual art, no matter what historical, cultural or personal circumstances of its production (Merleau- Ponty, 1952/1993: 105) This expression is not only a transference of mentation as it is the process of physical re-creation in a medium that makes the creation of perception to completion. (Quinn, C. 2009:17) He believes that artwork to be the unplanned imaginative projection of the subject, the freest and mystical expressions. (Quinn, C. 2009:18)

This confidence in artworks stems from the phenomenologists' understanding of the method and mission of phenomenological doubt. Heidegger sums it up this way:

“We felt that the best way to make the case for art as phenomenology was to show how diverse—in both the works of art that each author chose to examine, but also in the philosophical problems upon which they focus—and thus how versatile this approach can be.”

(Joseph D. Parry 2011:1)

Chapter TWO: Artist work in Fine Art today

Merleau-Ponty and many phenomenological researchers agree that art is closely related to phenomenology. The artist achieves his or her special adaptation through the relationship with the art media and has an aesthetic insight into this “invisibility”, which means that he or she can see the “things” that are usually hidden, beyond the immediate in the vision. (Crowther 1993a: 52) Scaffolding that is usually not noticed or invisible maintains it (Crowther 1993a: 52). The artist grows in original thinking or inspiration through concrete artistic creation. For Merleau-Ponty, a work of art can be described as a magnification of perception because it is not only a re-creation of the satisfaction of perceptual behavior. It is, however, a transcendence and extension (Quinn, C. 2009:23). The work of art gives a special expression that opens up a horizon of explanatory probability for the audience or the audience. The result is that the artist's meaning is as much as the audience's reaction and the artist's original work.

How does the experience affect the thinking and conceptual expression process? Thinking is something that we cannot see, cannot touch, cannot listen, but we can feel it. Thinking of becoming every different life, a different human, a different animal, that they all have the thoughts. Thinking is based on our perceived experience. The artists to be released in this chapter is Siu Kee Ho (Hong Kong Artist) and Marina Abramović (Serbian Artist). The two artists who are still living in the present are all using their own bodies as their medium to create. Can the cultural differences between China and the West create a difference in their understanding of the relationship between themselves and the outside world?

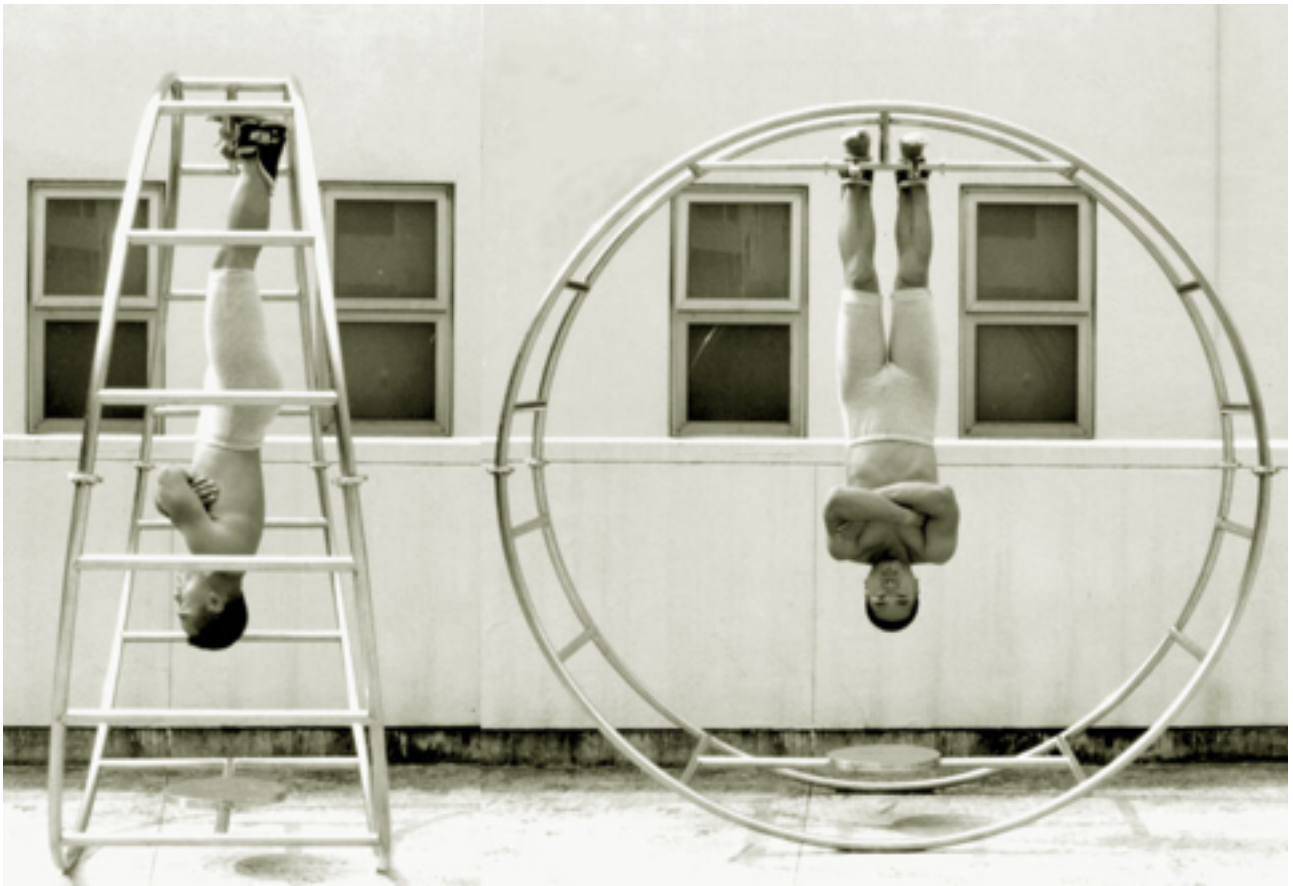


Figure 1. Ho Siu-Kee, *Gravity Hoop* (1996)

Ho, Siu Kee (born in 1964) graduated from the Chinese University of Hong Kong in 1989 with a Bachelor Degree of Fine Arts.(Lai, M. H., & Man, E. K. W.,2015:114) Later, he followed his teacher Cheung Yi (Contemporary Chinese Sculpture) for years of artistic practice in Hong Kong. Afterward, he further studied in the United States and graduated from the Cranbrook Art Institute in 1995 with a master's degree in sculpture. In 2003, he received his Ph.D. in Fine Arts from the Royal Melbourne Institute of Technology (RMIT) in Australia, with the theme “Bodily Perception as a Means of Expression in Contemporary Art Practice”.(Siriwan. C,2016)

By tracing the body aesthetics of Hong Kong sculptor He Zhaoji in the artistic development of the past two decades, it is believed that his works explore the body and

expand. The body as the theme and the medium means that certain body aesthetics is unprecedented. Chinese contemporary art history (Fok, S, 2014). Most of Ho's work begins with an exploration of self-perception and body perception. They look like self-portraits through the visual presentation of their own body images using different media (such as video, photography, installation, and sculpture). The visual representation of materialization and the innate personal experience of the project is expected to constitute the artistic expression of communication between the “self” and the “other”.

“Perceptio of the body is the beginning of perceiving a self and the world. It is also the prerequisite for human beings’ expression. Between perception and expression, the individual body and the external world (including other people and other objects) form a variety of interactive relationship that art very complicated and subtle. Meanings and beliefs are thus created.”

Ho Siu Kee,

"The Third Eye"

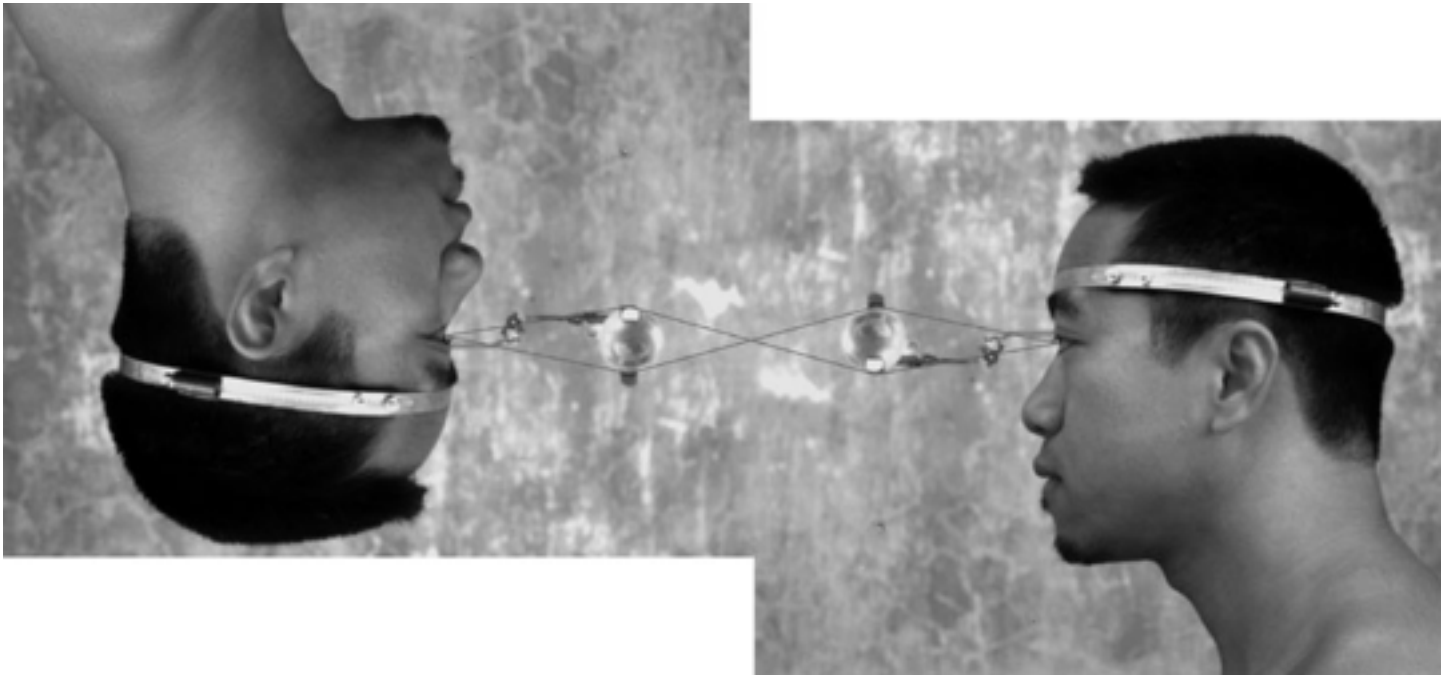


Figure 2. Ho Siu-Kee, *The Third Eye* (1996)

"The Third Eye" is a statue of a body placed on its head. The main component is a glass ball device attached to the front of the eye. Due to the refraction of light when a person sees the world through a glass ball, the image is reversed.(Ho Siu Kee,1996) This is what happens when we look at the world with our own eyes. The image is refracted by the lens of the eye and projected onto the retina. People perceive the world and create reality through the image on the retina.(Ho Siu Kee,1996)

According to the artist's self-report, the artwork was inspired by Merleau-Ponty in *Perception of Perception* (1945), referring to the "Some Preliminary Experiments on Vision without Inversion of the Retinal Image" published by psychologist George M. Stratton in 1896. Ho Siu Kee, 2011) In this psychological study, participants wore a pair of special glasses. From the perspective of the wearer, all the scenes were distorted or inverted due to special glasses. Interestingly, the participants at the beginning of the experiment were

very difficult to adapt to this new visual experience, and felt that everything became unreal, but after a few days, body perception began to adapt, and after seven days, the visual concept was changed. The body has been able to fully coordinate and complete the actions required for the original visual experience. (Ho Siu Kee, 2011: 1) However, when the glasses are removed, the participants have to re-engage for a "new" visual environment to return to the "original" body coordination. (Ho Siu Kee, 2011: 1) From this experiment, Ho Siu Kee mentioned the following:

"The Book of Genesis in the Bible says that God completed His wonderful act of creation on the seventh day. Of course, seven days is only a coincidence. However, visual perception really can change our experience of the world. More accurately we can say that it creates a perceived world. This demonstrates the artificiality of our perception of the world."

(Ho Siu Kee , 2011 : 1)

The concept of "the third eye" comes from the study cited by Merleau-Ponty. Many people describe Ho's work as "like doing scientific research", so the artist has the following response: The aim of art is not to copy scientific experiments or research. Visual presentation is a similar scientific experiment, but a metaphor that represents the objectivity of science. This is a comparison of personal views of the emotional world and the uncertainty of the phenomenon area. (Ho Siu Kee, 1996)

From the body device in "The Third Eye", the wearer has a different experience of visual perception. Ho's perception of inertia and a question of the world perceived by the inertia's perceptual experience have reconsidered me. In modern society, people are numb by the existing cultural cognition. When people take cultural cognition from their own

concept to take away, they return to the baby state, and then re-appreciate and read and analyze all external things through the body. The basic structure consists of "Thing". As Merleau-Ponty said, "You can perceive a world because your body has adapted to the world. Because only in this way can you feel the experience is real: with the world's "important (Merleau-Ponty,1945: 52/61). We are in the world, because we are in our bodies, full of vitality to the world. In fact, we live in this world: 'To perceive things, we need to live them. (Merleau-Ponty,1945: 325/379)

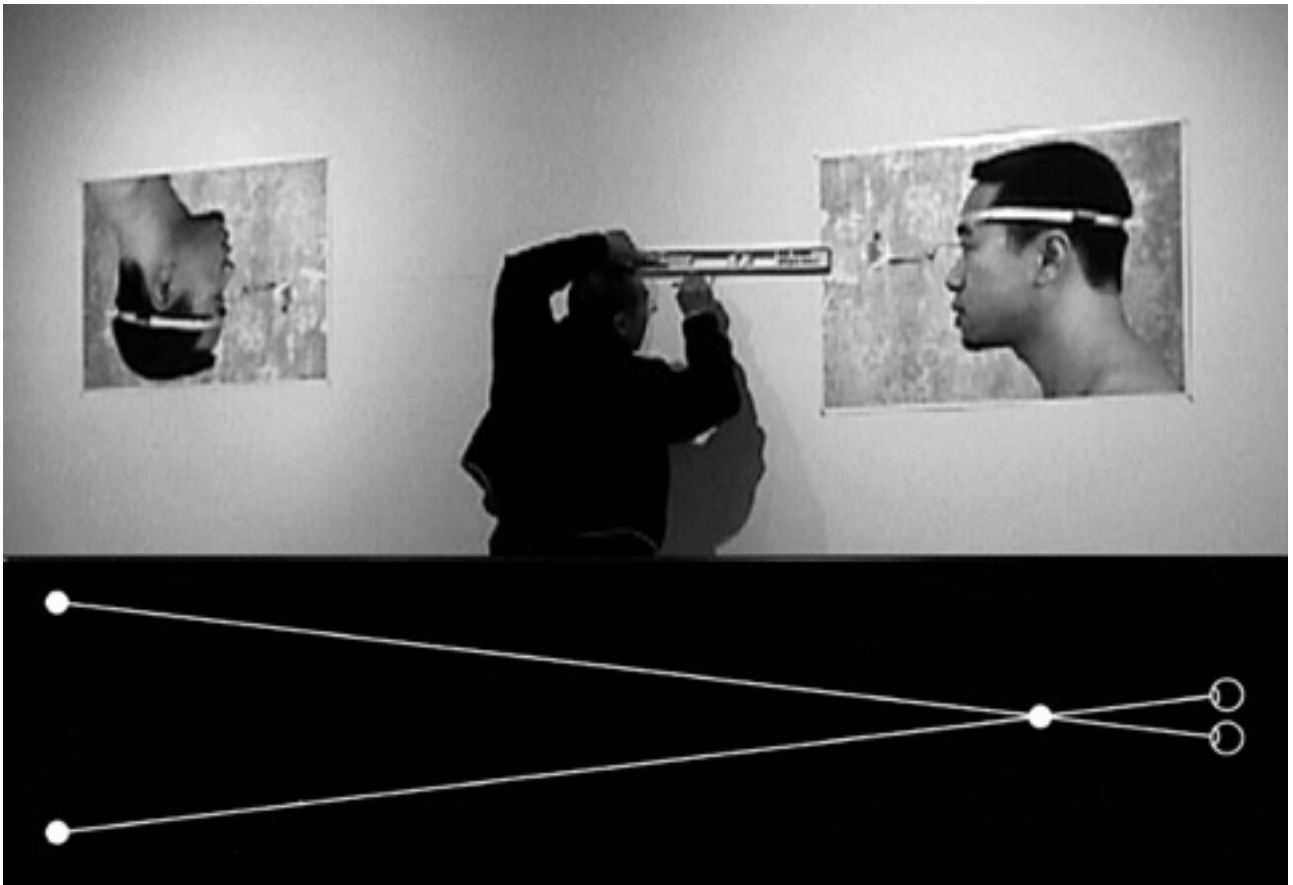


Figure 3. Ho Siu-Kee, *The Third Eye-in process* (1996)

Counting 1-100



Figure 4. Ho Siu-Kee, *COUNTING 1-100* (1999)

"Counting 1-100" is a video installation work. The video image depicts a close-up of the head of Ho Siu Kee, which is reflected in the mirror (meaning self-reflection). It shows how he counts from 1 to 100 and uses a Chinese brush to draw points regularly with ink. Then he tapped his finger. In the first round of counting, the dots are arranged from left to right and top to bottom. There are 10 rolls and each with 10 points. Finally, the 100 points hide his entire face. In the second round of counting, he wiped the point with

his finger, starting with the last one he drew. When he recites "1", what you can actually see on the mirror is that "99" points are left. When he counts to 100, he can see "0". He deliberately mismatched the sound and image of the digital concept, thereby interrupting the inertia of perception. However, this "0" is not equivalent to "none" at the beginning, because even if he tries to erase the point, he can still see the mark of the point. His face is still mottled ink.

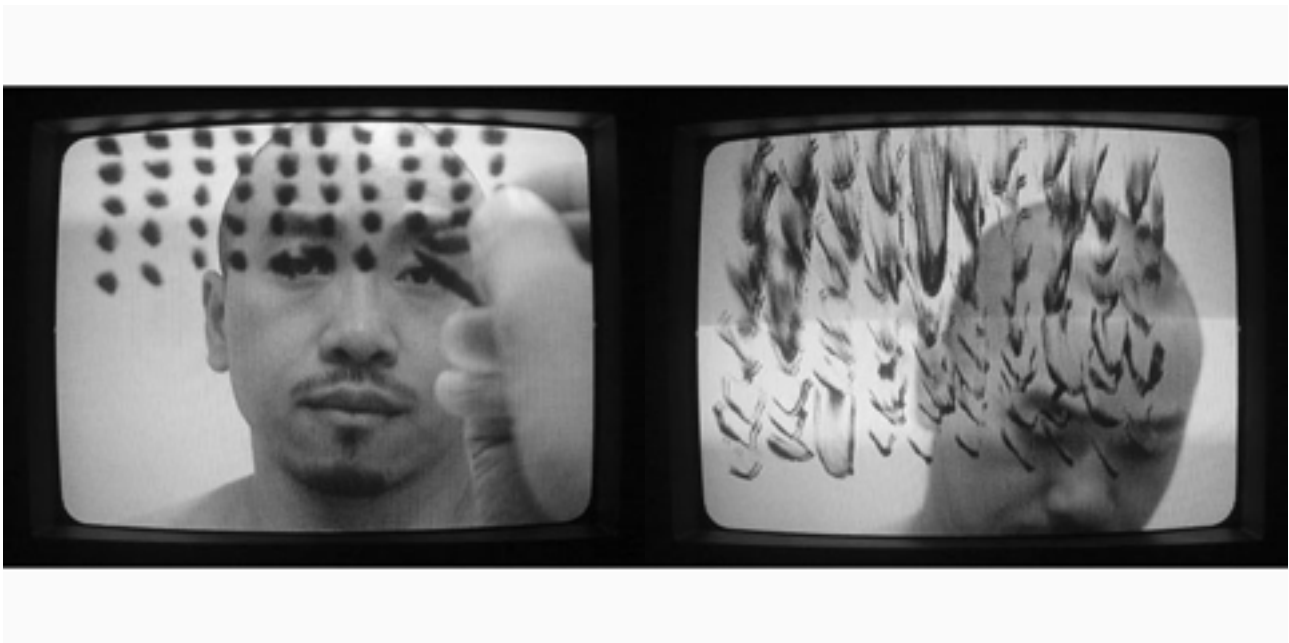


Figure 5. Ho Siu-Kee, *COUNTING 1-100 -in Process*(1999)

The idea of this work comes from his experience in teaching his son to count. (Ho Siu Kee, 1999) As a sensory activity, infant learning (even adults) often uses sensory information. In this case, an image of the dots drawn using the counted sound and ink. Sensory information will be in the experience and memory of the sensory system. (Ho Siu Kee, 1999) After repeated practice, like implanting data, it becomes more powerful, formed from a simple structure and structured. (Ho Siu Kee, 1999) However, the established views (existing cognitive concepts) often become skewed, which may limit the openness of sensory activities and thus limit our body movements, ie behavior. Of course, completely eliminate existing knowledge (Ho Siu Kee, 1999)

In "Scores from 1 to 100", there are many repetitions and overlaps between images and media. His own appearance becomes specular, an intermediary in the mirror. The ink dots on the mirror cause the image to be incomplete (covered by the ink) when entering the vision. This is not a complete person is represented by a video, and be interpreted by others image (the audience). Due to repetition, overlapping images, and media interactions, the meaning of work continues to evolve.

To summary, Ho Siu Kee's work (Whether it is art, writing or personal self-cultivation) are deeply influenced by Merleau-Ponty's *Phenomenology of Perception*. This makes him more organized to analyze and explore the "hidden" angle to observe and study the relationship between the body and the outside world.

Ho Siu kee research "Body and Perception" more than 20 years and try to make up the communication between the "Self" and the "Other" in his awareness. Also received many international recognition awards and exhibitions. We can fully demonstrating a strong phenomenological theory from his artwork as "The Third Eye" idea come from Ponty quotes the intention of Stratton's study—"Some Preliminary Experiments on Vision without Inversion of the Retinal Image"(1896)—is a question of the perception experience of inertia and the world perceived by the inertia's perceptual experience, and also implies that the body as a subject of perception can be re-recognized. The beginning of the world.

Marina Abramović

Marina Abramović (b.1946) is a Serbian performance artist, writer, and art filmmaker. She has a name call “grandmother of performance art”.(Christiane., Weidemann,2008:253) Her work explore body, endurance and feminist art, the relationship between performer and audience. The role setting she explores is not limited to the artist's identity. She has created a new identity concept by introducing the participation of observers, exploring the relationship between the performer and the audience, the limits of the body and the possibilities of the mind.(Demaria, Cristina, 2004:295) Her influence is both extensive and remarkable, and her extraordinary and demanding approach to artistic creation resonates with herself and a new generation of artists. (M.Richards, 2010:1) Over the past fifty years, her work has undergone many changes, reflecting her own evolution as an artist and a human being. (M.Richards, 2010:1)



Figure 6. Marina Abramović, *Relation in Time* (1977)

However, her childhood was not happy when she was born in the war era. Her country was born in the eastern European countries in the Balkans. After World War II, she experienced war, Eastern Europe, and religious conflicts. Her parents were at the mercy of politics and war. (M.Richards, 2010:2) Abramović's parents were Abramovich's background to the influence of terrible suffering is reflected in the background of her parents' stains of the inhuman memory of war. She claims that she always knows she will be an artist. "This is the only way I can play a role in this world" (MacRitchie, 1996: 29).

Abramović's performance works are described as "exaggerating". It is no exaggeration to describe her. She often uses the body as a test material to challenge the limits of human spirit and body. The "Rhythm series" of the 1970s made her famous in the world. works. It can also be seen from the following two works "Rhythm 5" and "Rhythm 2" that she often allows the body to challenge the limits of the spirit and the body while letting the body feel and experience its relationship with the outside world.

Rhythm 5 (1974)



Figure 7. Marina Abramović, *Rhythm 5* (1974)

In 1974, Abramovich completed the "Rhythm 5" at the Belgrade Student Art Center in the former Yugoslavia. She surrounded a huge wooden five-pointed star soaked in petrol in the center of the field. Marina lit it on the periphery of the five-pointed star. Cut his hair, put his nails into the fire, and finally jumped into the central field of the five-pointed star. He was suffocated by lack of oxygen. After being rescued, Abramovich commented on the experience:

"I was very angry because I understood there is a physical limit. When you lose consciousness you can't be present, you can't perform."

(Abramovich 1974; Furse,2003)

She tried to try to find out how her body is conscious and not through the works.

Adjustment in the case of perceptual edges.

She does not limit herself to changing the traditional way of artistic expression, but draws attention to the process of subjective meaning construction, so that people often seem strange in her works, as if observed by non-human creatures. In general, what the artist expresses is not a clear and unambiguous idea, "because these clear ideas are those that have been said in ourselves or others (Quinn, C. 2009: 15). He or she is as inaccessible as an individual's face and everyday posture: it is "a recipe pattern that is recognizable to others, and it is almost impossible to see him as his silhouette" (Merleau-Ponty 1952) /1993:90) However, what is special about an artist is that he or she can condense and express the encounter (or perception) of the creative body of the world as something more enduring than the experience moment (Quinn, C. 2009: 17)

Ponty's point of view is that all paintings (actually visual arts) are unified regardless of their history of production, culture or personal circumstances. Or its type is abstract, representative or some kind of between the two (Merleau-Ponty, 1952/1993: 105) It means the creator of the word "artist" - "a reason to accept its own origins." Therefore, the artist is the one who brings the main expression into existence. (Quinn, C. 2009: 17)

Returning to Abramovich's "Rhythm 5", she herself as the first to try to rekindle the energy of extreme body pain with a star that is soaked with oil. She stood outside the stars and cut her nails, toenails, and hair. When she is finished, she will throw the clippings into the flame, and every time there will be a ray of light. The burning five-pointed star of communism represents the purification of mind and body and also solves

her past political traditions. In the final purification act, Abramovich skipped the flame and pushed himself into the center of the big star. Due to the light and smoke emitted by the flame, the audience was observed and did not realize that the last eye-pointed audience realized that Abramovich's anomaly saved her life. But in the process, she feels the maximum limit of "this body" with her own body. She does not appear in the pre-planned results but through the body's feeling and experience of burning temperature. The reason is like a rubber band. If we continue to support it, when will it break? Others tell you how to get rid of it or do it yourself to feel how to support it will break? In this way, Abramovich focuses on the process of constructive subjective meaning.



Figure 8. Marina Abramović, *Rhythm 5* (1974)

Rhythm 2 (1974)



Figure 9. Marina Abramović, *Rhythm 2* (1974)

The accidental performance out of control in "Rhythm 5" gave Abramovich a new revelation, which led her to continue to explore the unconscious state in the next "Rhythm 2". Abramović designed "Rhythm 2" in two parts in the first part, lasting 50 minutes. She took the pill for treating acute nervousness (to the patients with nervousness) in public, and the drug made her body appear. Strong reaction, starting muscle spasms and movements out of control, but the brain is still awake, she has been watching what is happening. When the first tablet lost its effectiveness, she began to swallow a second tablet, a prescription drug for schizophrenia and major depression (this is a drug for schizophrenia patients with violent behavior disorder), she is slow Slowly losing consciousness, the body is unable to move, the spirit begins to drift until it completely loses memory, and the second part of the behavior lasts for six hours. This is the first piece of Abramovich's career in the art of exploring the relationship between body and spirit.(M.Richards, 2010:1)

Only artists. . . Let the eyes and ears of the audience happily see and hear each person's own experiences, what he wants; only they teach us to value the heroes hidden in every everyday person and learn from a distance to see themselves as The art of the hero, and simplifies and morphs it - before this "put yourself on the stage" of the art itself.(Walter Kaufmann,1974:78) Only in this way can we overcome some of the insignificant details of ourselves. Without this art, we will only be the foreground, and live entirely under the curse of this view, which makes the recent and most vulgar looks very large and looks like reality itself.(Walter Kaufmann,1974:78) In this respect, the power of art, and its

superiority to philosophy, is the product of the way it works for us, thus not only changing our belief in the world, but more importantly, we encounter and through them. The tendency to evaluate the world.(Parry, J. D.,2011:10)

In "Rhythm 2", Abramovich passed the experience of the previous work "Rhythm 5", and then reflected on this experience, and then re-zeroed his body, which is like Epoché in phenomenology, but the difference is Abramovich puts his body in an uncontrollable situation and experiences himself in an unknown state. As I mentioned above, "Our body is tight with the world before we do everything. When we understand one thing, the first program is not processed by the brain to understand the meaning of things, but a simple structure that can be Read by the body." (Merleau-Ponty, 1945: 320/373) So Abramovich didn't think about the meaning behind the whole behavior first, but let the body feel the experience of reading and understanding.



Figure 10. Marina Abramović, *Rhythm 2* (1974)

Conclusion

More than half a century ago, Merleau-Ponty's perceptual phenomenology revealed the body's contribution to grasping the "perceived world." "The body constantly keeps the visible scene alive, intrinsically giving it continued vitality. Together, they form a system." (Merleau-Ponty 1964: 235) This dynamic, life-like perception system is the beginning of cognitive and cognitive worlds, and a prerequisite for human expression. Between cognition and expression, the individual's body and external scenes—including different people and things—form a complex and subtle interaction of formal forms; the meanings of the world are also born. In the words of Merleau-Ponty, the body is "the visible form of our expression and intention in the world" (Merleau-Ponty., 1964a: 5). This concept of expressing the body can be used as a footnote for the development of related art since the twentieth century.

Artists use their own bodies as expressions, which have gradually become a universal art phenomenon since the beginning of the 20th century. They are also reflected in the artistic creations of the two artists- Ho Siu Kee & Marina Abramović mentioned in Chapter 2. In addition to the efforts of scientific inquiry and philosophical thinking, the emergence of this phenomenon also has factors that influence the traditional response of art. Of course, these aspects are mutually influential. (Ho Siu Kee, 2011: 93)

Today, the contemporary art expressed by the body is more so from traditional sculpture to installation art, from installation to performance art. The body in the work presents different forms; behavioral demonstration, photography, video, installation, multimedia, etc. The use of media in terms of expression is more complicated, but setting

the body is still a common commonality - the artist's own body or the body of the audience - in a specific case, the emotional experience is at the heart of artistic expression. (Ho Siu kee, 2011: 94)

Essence and existence, imagination and reality, which are visible and invisible - a quarrel in all our categories extends throughout our universe around flesh, which has similarities. (Merleau-Ponty 1961/1993 : 130) For Merleau-Ponty, painting can be described as a magnification of perception, because it is not just a re-creation of what is happening in perceptual behavior, but a transcendence and extension of it. (Quinn, C. 2009:23) Also is same for Ho Siu Kee as article "Perception / Conception / Expression" edited by Ho Siu Kee in 2010, he say that: Perception of the body is the beginning of the cognitive self and the cognitive world. It is also a prerequisite for human beings to express consciously.(Ho Siu Kee,2008) However, the perception needs to be fulfilled by the body's perceptual sensation, between the perceptual perception and the expression expression.(Ho Siu Kee,2008) The individual's body and the external world (including others and other things) form a complex and subtle interactive relationship, and the meanings of the world are also born.(Ho Siu Kee,2008) In Buddhist philosophy, corresponding to the eyes, ears, nose, tongue, body, and Italian roots, there is a so-called six outer edge. Color (visual message), sound (auditory message), incense (olfactory message), taste (taste message), touch (tactile message), law (knowledge), in the process of producing these perceptual messages, Coordinate the coordination of various expression materials and media materials with the media, the composition of materials and media, and affect the behavior structure.(Ho Siu Kee,2008)

M. Richards's "Marina Abramović", edited in 2010, quoted Kim's 2008 article "The Relation of Meditation to Power to Well-Being' Nurse Science Quarterly" as mentioned:

"In meditation, the focus is on being in the moment and not 'doing'.

Through the process of emptying the mind, a sense of space evolves, which results in a feeling of great freedom."

(Kim, 2008:50)

Under the condition of "no control consciousness", the meditator gained a deep understanding and view of life. In essence, this meditation is designed to connect you to different states of consciousness, allowing you to perceive the world around you in new ways. Ideally, it allows you to experience a version that is better than your own daily life. (M.Richards, 2010: 118) For Marina Abramović, she seems to have a similar relationship with Ho Siu Kee, with her body directly absorbed, in the state of open their mind, to feel the direct perception of the present. And take a deeper insight and understanding from it, and then go back to the whole process of self-reflection.

In addition to being a kind of message, the expression is inward and at the same time the self-view of the expressor. In the artistic creation, the self-viewing is manifested as a spiritual sublimation, and the thinking, intuition and belief will be deepened or Change and will drive the update of the concept. The concept is embodied in the Consciousness of consciousness, which in turn affects the formation of perception in turn, and the Perceptual Attention of Perceptual Attention is often selective with consciousness. Deliberately withdrawing from consciousness and letting the subconscious mind emerge, it is often used as an artistic expression to achieve self-consideration.

Appendix

Figure 1

Ho Siu-Kee, *Gravity Hoop* (1996)

Available at: http://www.siu-kee.com/gravity_hoop

(Accessed: 7 January 2019)

Figure 2

Ho Siu-Kee, *The Third Eye* (1996)

Available at: http://www.siu-kee.com/the_third_eye

(Accessed: 7 January 2019)

Figure 3

Ho Siu-Kee, *The Third Eye-in process* (1996)

Available at: http://www.siu-kee.com/the_third_eye

(Accessed: 7 January 2019)

Figure 4

Ho Siu-Kee, *COUNTING 1-100* (1999)

Available at: http://www.siu-kee.com/counting_1-100

(Accessed: 7 January 2019)

Figure 5

Ho Siu-Kee, *COUNTING 1-100 -in Process*(1999)

Available at: http://www.siu-kee.com/counting_1-100

(Accessed: 7 January 2019)

Figure 6

Marina Abramović, *Relation in Time* (1977)

Available at: <https://www.artbasel.com/catalog/artwork/78108/Marina-Abramovi%C4%87-Relation-in-Time>

(Accessed: 23 January 2018)

Figure 7

Marina Abramović, *Rhythm 5* (1974)

Available at: <https://www.guggenheim.org/artwork/5190>

(Accessed: 22 January 2018)

Figure 8

Marina Abramović, *Rhythm 5* (1974)

Available at: <https://www.pinterest.ie/pin/310818811780869378/>

(Accessed: 22 January 2018)

Figure 9

Marina Abramović, *Rhythm 2* (1974)

Available at: <http://mikkipedia.net/?p=4333>

(Accessed: 12 June 2012 18:30)

Figure 10

Marina Abramović, *Rhythm 2* (1974)

Available at: <https://mummumzine.com/2017/03/07/rhythm-0/rhythm-2-part-2-v61bl6/>

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