Intimacy
as
Aesthetics

Morphology and Modifications

by
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美学としてのインティマシー
解体論と変形

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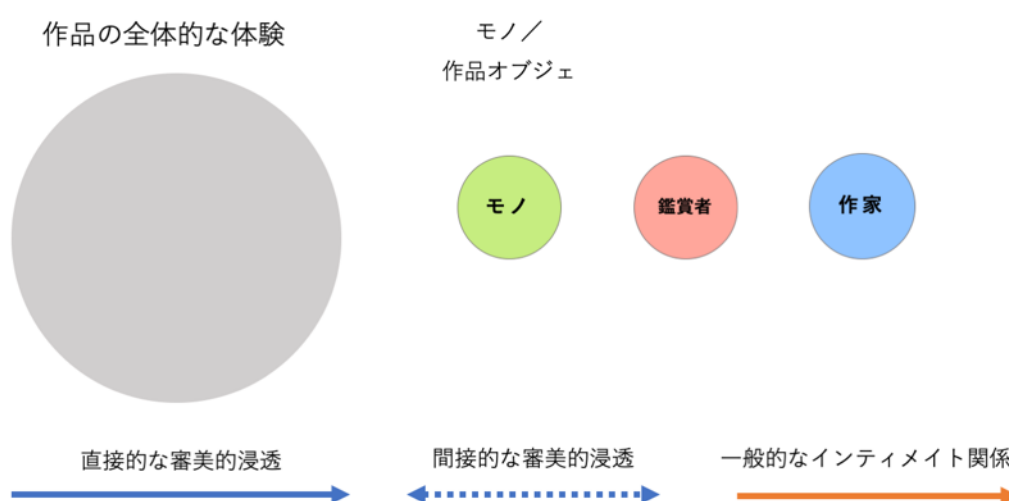|			
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iii

Abstract

This study contains a model which describes the ways in which intimacy manifests itself within art. Its purpose is to further deepen our understanding of the ways in which intimacy manifests itself within art and extending its existing lexicon and typological framework. Through this model the particularities of intimacy experienced through art opposed to intimacy as it is experienced in daily life are specified. The latter is defined as a natural concept that consists of subordinate concepts: intimate behavior and intimate experience. The characteristics of intimate relationships include Affection, Trust and Cohesiveness. Other factors include Nonverbal Behaviour, Physical Setting and Mood. Self-disclosure, proximity and exclusivity are defined as variables of intimate interactions. When these elements are present inside an artwork, they become part of the artwork's art schemata. This allows these elements of intimacy to be able to become subject to the communicational modes of fiction, metaphor, fantasy, simulation, play and falsification. How these communicational modes affect the elements of intimacy are particular to aesthetic intimacy. The particularities include Fictional Self-Disclosure, Vicarious Intimacy, Role Played Relationships, Surrogate Intimacy, Public Exclusivity Paradox and Dissonant Intimacy. Artworks concerning intimacy can be categorized to three types of intimate artworks: Records, Reflectors and Facilitators. The elements of intimacy and the particular elements of aesthetic intimacy are used as 'building blocks' in order to create an aesthetic experience through four artworks of the author. The artworks that are a product of the research are named *Breathing IN/EX-terior, Dynamics of Mass Connectivity, Untitled (Swing)* and *Breathing Paper*. Dynamics of Mass Connectivity comprises the most relevant element of intimate aesthetics: Intimate Dissonance. In this piece, Intimate Dissonance is not only a part of the aesthetics but also refers to the Intimate Dissonance that develops through the use of social media in contemporary society.
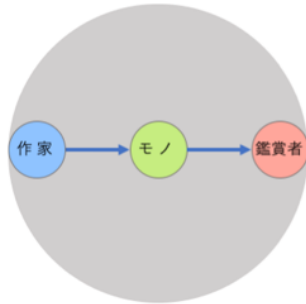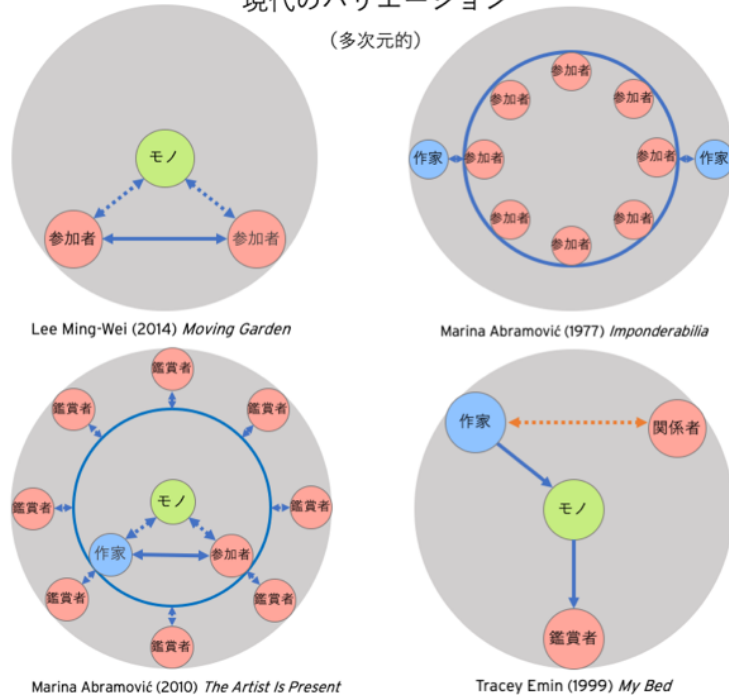
論文の要旨

背景

近現代における美術史のなかで「インティマシー（親密さ、関係性）」が作品のテーマの一部となっていった。「アンティミスム」[i]というのは美術用語で室内、静物、日常風俗など親しみ深い (アンティーム) 題材を描く画風である。印象派にもみられるが、特に 19 世紀末から 20 世紀初めに，ナビ派、P.ボナール、É.ビュイヤールなどの制作傾向をさすために用いられた。第二次世界大戦後にマルセル・デュシャンは芸術作品を「アーティスト」、「芸術作品」、「鑑賞者」という３つの要素の交渉の形式である「芸術係数」という概念（Art Coefficient）だと考え始めた[ii]。９０年代には、キュレーターであり美術批評家のニコラ・ブリオーが「関係性の美学」[iii]という用語を作り出し、「芸術係数」はもはや物質に限定されないと訴え、芸術とは社会交換と同じ素材でできているとも述べた。彼の作り上げた新しいジャンルは現代美術の新しい傾向に対して応答するものであり、彼は、関係性を審美的次元で考える美学理論を描き出した。このように鑑賞者や関係性が作品の重要な要素になったことで、美術作品におけるインティマシー性の構造が複雑になっていったのだが、本稿ではそれを分析し、制作に反映させるための手法を探る。

デュシャンの審美的浸透
（一次元的）

作家 → モノ → 鑑賞者

現代のバリエーション
（多次元的）

Lee Ming-Wei (2014) *Moving Garden*

Marina Abramović (1977) *Imponderabilia*

Marina Abramović (2010) *The Artist Is Present*

Tracey Emin (1999) *My Bed*

目的

本研究の研究課題は下記である。

1.芸術作品に通底するインティマシーはどのような現れ方があるか？

2.インティマシーは創作過程と作品体験にどのような役割があるか？

研究課題を検討する上で、本研究は下記の目的を持っている。

本論文ではブリオーが紹介した、ある特定の関係による美学的な現象を分析する「関係性の美学」的アプローチを採用する。それはつまり、インティメイト（親密）な関係の美学である。私はインティマシーの審美的現象を探求し、美術作品から得られるインティマシーの特異性を定義し、分類する。

その結果を使い、美術作品におけるインティマシーの現象学的なモデルを作り上げることを本稿では目的としている。また、この研究は理論的側面を構築していくだけでなく、そうした理論の解釈を交えながら、詩的で五感に訴えかける芸術制作に反映し、概念的文脈を作品制作に発展させていくことも二次的に意図している。

方法

美術作品におけるインティマシーを分析するために、まずは通常の人間関係における一般的なインティマシーの発生を定義する必要がある。そのために、心理学と現象学の文献を参照する。 その後、美術作品から得られるインティマシーと比較をし、美術作品が持つインティマシーの特異性、固有性を定義し、また分類する。その分類と定義による具体的な現代美術作品の分析から、芸術作品に通底するインティマシーの現象学的なモデルを作り上げることを試みる。そのモデルをもとにして、自身でインティマシーがテーマになっている新作を作り、「美術作品から得られるインティマシー」の特異性を実証したい。

研究範囲

本研究はインティマシーを定義、または分類するために、心理学、現象学の文献を使っている。しかし、本研究の主な研究範囲はあくまでも美学とする。美学の分野の中で、本研究は１９９０年から２０１９年の間に作られたインスタレーション作品、パフォーマンス・アート、参加型芸術を中心に考証をおこなう。

研究の意義

本研究の結果で作品から得られるインティマシーの類型学的なフレームワーク とレキシコンができる。そのフレームワークとレキシコンは美学と批評の分野で作品から得られるインティマシー性についてディスカッション、分析、説明できるツールとなることを目標とする。

本文

第一部

第 1 章　インティマシー性の定義

美術作品から得られるインティマシーをさぐる前に、まず人間同士におけるインティマシーを定義する。そのために、心理学と現象学の分野からの研究結果を援用する。

１９９２年北米アメリカにおける「The Phenomenology of Intimacy」（Register, L.M., Henley, T.B.）という現象学研究の実験において、インティマシーを感じる経験の根本的な要素は何であるのかを探る研究がなされた。その研究ではボランティア 11 人に対し、次の課題が出された。「本実験はインティマシー経験を研究する目的で行われる。インティマシーを感じた経験をできるかぎり細かく、はっきり説明してください」。研究者はボランティアが書いた結果を分析し、有意義なステートメントを抽出した。その後、そのステートメントを分析し、主題を削減することでインティマシー経験の構造体を作った。
研究結果により、インティマシー経験の根本的な要素は①非言語的コミュニケーション (Non verbal communication)②プレゼンス (Presence)③時間 (Time)④境界 (Boundary)⑤身体 (Body)⑥運命と驚き (Destiny and Surprise)⑦変形 (Transformation)で構成されるとした。[iv]

「The Psychology of Intimacy」（Prager, K.J.,1995）においては、様々なインティマシーに関する心理学的な研究がまとめられている。この本の目的は人間同士のインティマシーを心理学的のアプローチで定義したり分類したりすることにある。この本の心理学の研究によると、インティマシーの主なパラメータは「自己開示」(self-disclosure)となっている。また、愛情(affection)[v][vi]、信頼(trust)[vii]、結束(cohesiveness)の程度によって、人間同士の関係性によるインティマシーが強くなるとされる。また、インティマシーという現象は３つのタイプに分類されると結論づけられている。その３つとはインティメイト体験(intimate experience)、インティメイト行動(intimate behavior)、インティメイト関係性(intimate relationship)[viii]である。[ix]

上記のように人間同士における通常のインティマシーの基礎研究は現象学と心理学の分野でなされているが、その研究結果と美術作品におけるインティマシーの現れ方の違いを分析することにより、美術固有のインティマシー性が明らかになると考える。

第２章　作品から得られるインティマシーの特異性

人間関係におけるインティマシーと美術作品から得られるインティマシーの差分を探る。第１章で書いた人間同士におけるインティマシーと、美術作品から得られるインティマシーを比較することで、作品から得られるインティマシーの特異性を定義することを試みる。ここでは現代美術作品を分析することによって、いくつかの特異性を確認した。美術作品に固有な特異性は、筆者が類型として定義し命名した。

２−１：ベートソンによる遊び、精神分裂病、ダブルバインドについての理論

遊び(play)のコンテクストで、行動（そしてそれにともなうメッセージ）はその行動が固有のひとつだけの意思表示ではない場合もある。例えば遊び(play)のメタメッセージでは例えば攻撃的なしぐさをしたとしても直接の攻撃意図ではなく、「こんな風にして遊ぼう」である。つまり、遊び(play)の行動のメタメッセージは行動の固有的なメッセージより高い抽象化のレベルに存在する。これは、脅し、メタファー、ユーモア、儀礼、ファンタジー、詩、フィクション、シミュレーション、改ざんなど同じプレイ(play)カテゴリーに属するコミュニケーションモードにも当てはまる。ベートソン（１９５５）[x]によると、人間はあるメッセージをプレイ(play)カテゴリーとプレイ(play)ではないカテゴリーの区別をつけるため、心理的枠組という概念を使用している。

心理的枠組はメタコミュニケーションのレベルに存在している。メッセージは明示的または暗黙的に心理的枠組を定義して、相手に心理的枠組の中に含んでいるメッセージが理解できるようサインを出す。心理的枠組の形は多くある。例えば非言語的（例：皮肉な表情）、口調（例：抑揚）、視覚的（例：句読点）または物理的なもの（例：絵画のフレーム）などである。メッセージの心理的枠組を読み取る、またはメッセージの心理的枠組を定義するのは「フレーミング」という。[xi]

ベートソンにより、統合失調症患者は自分の中の、あるいは自己と他者との間のコミュニケーションモードを区別する能力が弱い。つまり、統合失調症患者は自分のメッセージ、または他者のメタメッセージをうまくフレーミングできず、そのままストレートに解釈してしまう。しかしベートソンによれば、誰しも多かれ少なかれ統合失調症患者と同様な状態になりうると指摘している。

２－2：スキーマとフレーミング

スキーマは認知心理学者が使用している特別な種類の心理学的な現象である。Robert L. Solso（2003）はスキーマを次のように定義する。「スキーマは、知識を表現するためのメンタルフレームワークの一部である。この用語は人間がある組織で相互に関連する概念の配列をどのように表現するか、説明するために使われている。スキーマは日常的な体験を構造化する、または理解するためのコンテクストを提供する。スキーマはアート、科学、文学、音楽、歴史などの表現の方法にも当てはまる。」。

個々人の美術に関する知識と個人的な世界観は、我々がギャラリーや美術館を訪れ、作品を見る時に発生する「アートスキーマ」に影響を与えられ、作品鑑賞体験にも影響を与える。
個人のスキーマを通して作品の印象は変わるが、同時に一般のアートスキーマを通して作品を一般化し、説明することも出来る。

この研究の目的のために、スキーマの使用と心理学的枠組の使用を結びつける。作品を通したインティマシー体験は作品のアートスキーマの中にある複数のメッセージの結果である。その複数のメッセージ（あるいは要素）はインティマシー体験を形成すると仮定する。
それらの要素は前述した心理学から引き出したインティマシーの特徴も含んでいる。例えばインティメイトな行動、理解の認識、ポジティブな感情が作品のアートスキーマの中にある複数メッセージ（あるいは要素）の一部にもなる。
それらのインティマシーの要素が少なくとも 1 つなければ、美術作品を通してインティマシーを体験することは不可能であると仮定する。

その要素が美術作品のアートスキーマの一部であるという前提の上で、他の要素＝フィクション、メタファー、ファンタジー、シミュレーション、遊び(play)、改ざん(falsification)などの要素はコミュニケーションモードの対象になることができる。通常、日常的な人間関係におけるインティメイトを構成する関係には誠実さ、透明性

などの前提に基づいている。そのため、日常的な状況におけるインティメイト関係の場合、上記のようなコミュニケーションモードは往々にしてインティメイト関係に負の効果(negative effect)を与える。

上記の論理から、これらのコミュニケーションモードが美術作品においては、どのようにインティマシーの要素に変形するかをインティマシーの美学として個別化する。個別化したものを定義すると、「フィクショナル自己開示」、「追体験なインティマシー」、「ロールプレイド関係」、「不協和的なインティマシー」、「代理的なインティマシー」、「公開的な排他性のパラドックス」である。それらのインティマシーの美学の特徴は次の通りである。

２－３：フィクショナル自己開示

人間関係における通常のインティメイト関係での自己開示は通常はリアルな自己開示である。しかし美術作品おいてはフィクショナルな自己開示である場合もある。

２－４：追体験なインティマシー

追体験なインティマシーとは、芸術作品によってアーティストやフィクショナルの存在と共感しインティマシーが発生する体験である。

２－５：ロールプレイド関係

これらは、一種の演劇化した関係である。 芸術的な文脈の中では、そうでなければ不自然な相互作用が起こるために、アーティストまたは参加者が関係性を演技する。 アーティストと参加者がアートワークのフレーム設定に準拠するには、このような役割的な関係が必要になることがある。

２－６：不協和的なインティマシー

不協和的なインティマシーでは、そのなかでのインティマシーの経験またはインティマシーのインタラクションは認知的不協和[xii]と同じような心理的緊張を生み出す。不協和的なインティマシーは、鑑賞者が芸術作品を再解釈する、作品が提示または期待されるものの背後にあるより深い（より抽象的な）意味を見つけるための動機付けに誘導するための戦略としてこの手法をアーティストが使用する場合がある。この場合、鑑賞者は作品の１つまたは複数の要素の再解釈は、知覚される不協和に起因する心理的緊張を解決しようと試みることから生まれる。仮説としては、不協和的なインティマシーから生じるこの心理的緊張状態は、メッセージのフレーミングの弱さを伴うため、（軽い）統合失調症的な状態を引き起こして

いると想像する。この場合、このメッセージはアートワークの知覚を通じて受信されるメッセージである。

２－７：代理的なインティマシー

人間同士におけるインティマシーと違い、フィクションの存在、あるいは存在しないものであってもインティマシーが発生する。そのようなインティマシーは「代理的なインティマシー」として定義した。

２－８：公開的な排他性のパラドックス

公開的な排他性のパラドックスとは、排他性のないインティマシーである。観客がインティメイトな関係を確立したり、観客との親密感を呼び起こしたりするアートを公に展示するのは、公開的なインティマシーである。通常の人間関係においてはインティマシーは排他的な状況で強く働くが、美術においては公開である事が多い。

第二部

第１章　インティマシーの変数

この研究では、インティマシーとその基本変数の形態を考察する。この形態学は、ペーター・スローターダイクのインティマシーの現象学的モデル[xiii]から大いにインスピレーションを受けている。インティマシーは３つの変数に分けることができる。また、この変数は、人間関係のインティマシー、および作品のインティマシーに適用される。

１－１：自己開示

この変数は、どのくらい自分自身を被験者に公開しているかを示す。高い自己開示は高いインティマシーを意味し、低い開示は低いインティマシーを意味する。

１－２：距離感

インティマシーは、しばしば近さ［closeness］と同義である。近さは、自分と対象との距離を指す。距離感［proximity］が低いことは、インティマシーの度合いが高いことを意味する。距離感が高いことは、インティマシーの度合いが低いことを意味する。

１－３：排他性

排他性の変数は、他の３つの変数の値を対象に、どの程度排他的であるかを示す。高い排他性は高いインティマシーを意味し、低い排他性は低い親密性を意味する。

第２章　インティメイト・アートの役割

２－１：記録

私たちのインティメイトな社会的相互交流のバーチャルな記録（すなわちデジタル写真）と身体的記録を作成することは、主観的記憶への依存から私たちを解放するだけでなく、ある記録の場合には、他人がそれらの中にどのように含まれているか、それらがどのように他のものの中に含まれているかを示す。写真による記録は私たちの共通記憶であり、私たちのインティマシーの証人である。さらに、記録の外部性は、他のものが自分の中にどのように内包されているかの配列、反映、理解を可能にする。芸術作品としてのインティメイトな記録は、過度の［ハイパー］主観的、自己尋問的、象徴的である。

２－２：ファシリテーター

ファシリテーターは、複数の個人間のインティマシーを促進するツールや環境である。芸術作品はインティメイトな審美的浸透の触媒として機能する。また、芸術の素材が社会的交流から成立している場合は、最もこのカテゴリーに当てはまるだろう。芸術作品の物質性とメディア性は、シンプルにインティマシーを促進する。

２－３：リフレクター

リフレクターは、芸術作品の社会的背景の中で、スタンスを反映したり、インティマシーに関する立場を採用したりする。つまり、自尊心の鏡とそれが存在する場所と言えるだろう。リフレクターは感情を超えてインティマシーを社会・文化的に明示する存在である。

第三部

３－１

第二部までの研究を理論的基盤とし、実際に著者が制作した作品について解説を試みる。これらの作品は、2019 年 4 月 4 日から 5 月 12 日まで東京の駒込倉庫ギャラリーで開催された個展「Breathing IN / EX-terior」で展示された。このセクションでは、作品について解説し、本研究が芸術作品の創造的プロセスにどのように関係するかを述べる。

３－２：Breathing IN/EX-terior

作品解説

《Breathing IN/EX-terior》は、大きな布によるインスタレーション作品である。この布の構造体は、展示空間に設置されている送風機によって、鑑賞者の動きとインタラクティブに作用し、揺れ動く。布のテクスチャやマテリアリティ、風や照明のプログラミングによって、本作は鑑賞者を包み込むような柔らかい体験、すなわち作家の追求する「インティマシー（親密性）」を生み出す。また、会場全体を構造化した本作品は、作家の呼吸音とも同期されている。こうした布、風、音、光のコンビネーションにより、鑑賞者は展示空間にありながら、作家の体内に潜り込んでしまったかのような感覚に陥ることとなる。

研究結果から使ったモデル

本作はファシリテーターの役割でもあり、リフレクターの役割がある。距離感が主な変数である。作品のインティメイト特徴は身体、非言語的なコミュニケーション、追体験なインティマシー、プレゼンス(presence)である。
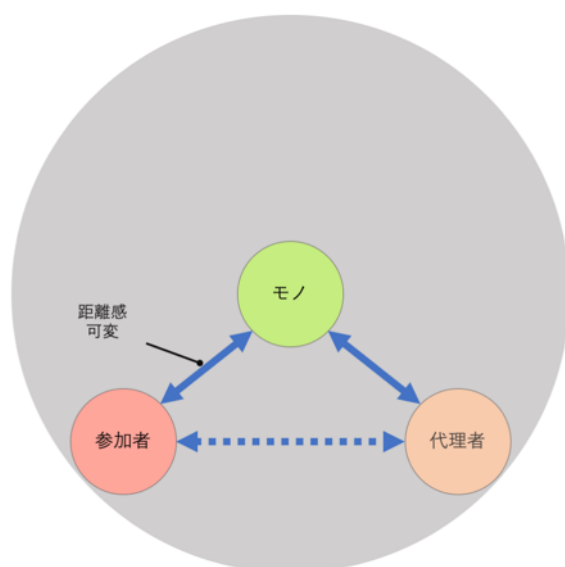
３－３：Dynamics of Mass Connectivity

<u>作品解説</u>

《Dynamics of Mass Connectivity》は、３面モニターのインタラクティブ・インスタレーションである。１つの支柱を中心として３面に別々のモニターがついて回転しており、国内外在住の作家と親しい人物がビデオ通話している様子が映し 出されている。鑑賞者が作品に近づくに従って、このモニターの回転速度は上昇し、モニターに映し出されている人の顔は徐々に判別不可能になる。また、３画面の多言語による声は重なり、ポリフォニーとなることで、それぞれが何を話 しているのかを聞き取ることができなくなる。本作では、情報テクノロジーに よって媒介されるコミュニケーションの過剰によって、親密な会話ですら逆説的 にノイズ化し不在化していく様相が示されている。

<u>研究結果から使ったモデル</u>

本作はリフレクターの役割でもあり、記録の役割がある。主な変数は自己開示、排他性、距離感である。特徴は不協和的なインティマシーであることである。作品との距離が短くなると当初は画面から感じた信頼性が徐々に恐怖に変化する。この作品では、距離感は、アートオブジェクトと訪問者の間の相互作用における重要な変数である。ビデオ会話はモニタを挟んだ両端の仲間の「近さ」を象徴している。鑑賞者が作品に近づくと、作品を通しての不協和的なインティマシーの体感が強くなる。最初ビデオ会話はフレンドリーでインティメイトだが徐々に不気味で混雑的なカオスの形へと変貌していく。この一連の出来事は、ソーシャルメディアが私たちの生活に与える影響でたびたび発生する不協和的なインティマシーのメタファーである。
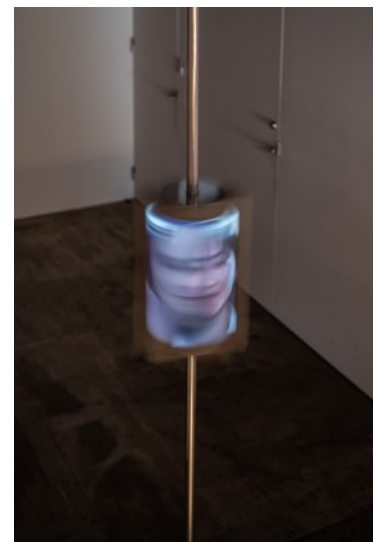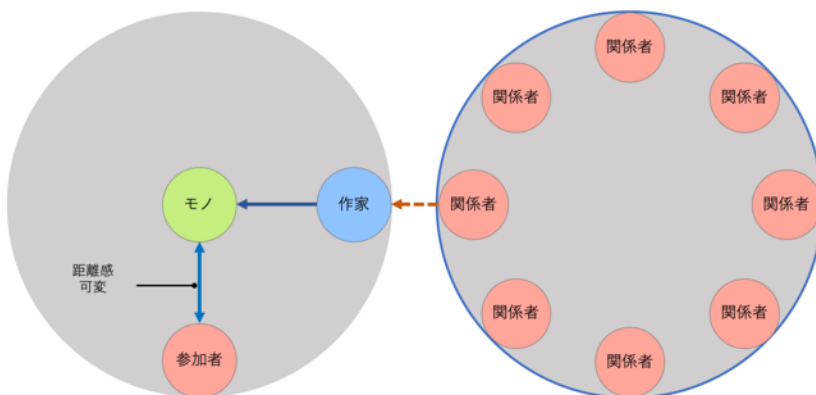
3－4：Untitled（Swing）

作品解説

《Untitled (Swing) 》は、ブランコ型のインタラクティブ作品である。このブランコの座面部分は、剃刀の刃で覆われている。天井部分には蛍光灯がついており、鑑賞者が作品の前を通ると、この蛍光灯が点灯し、この剃刀の鋭利な刃を照らし出す。そして蛍光灯の点灯と同時に、「モスキート」と呼ばれる高周波の不快音が空間に響く。モスキート音は主に若年層にのみ聞こえる不快音であり、国内でも若者を公園などの公共空間から排除するために夜間に使用されるケースがある。作家は東京での生活の中で実際にこのモスキートをしばしば体験してきたことから、本来開かれた、誰でも使える空間であるはずの公共空間が逆説的に「敵対性」を生み出していくことに着目し、こうした状況を「不協和的なインティマシー」と定義した。刃に覆われた子供用のブランコ、明滅する蛍光灯、高周波音といった「冷たい」要素によって構成される本インスタレーションは、「公共」と「私」の敵対的な関係を、しばしば「温かい」意味合いで肯定的に用いられる「インティマシー」という正反対の観点を通して見つめることで、私達をとりまく包摂と排除の間を揺れ動く複雑な境界の再考をうながす。

研究結果から使ったモデル

本作はリフレクターという役割がある。距離感は主な変数になる。特徴は不協和的なインティマシーである。距離感が短くなると信頼が転じて恐怖に変わっていく。
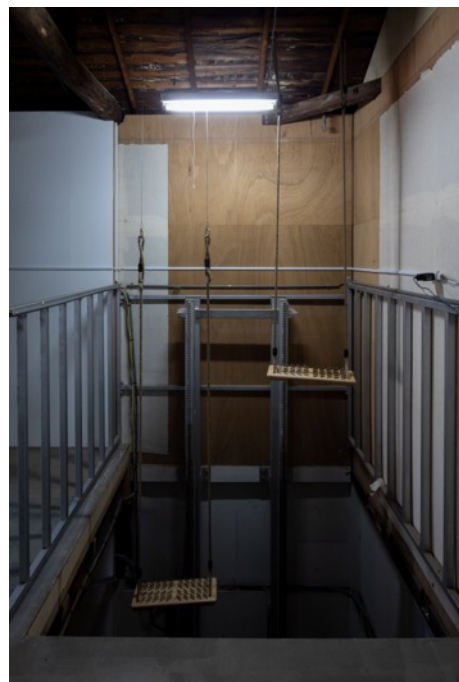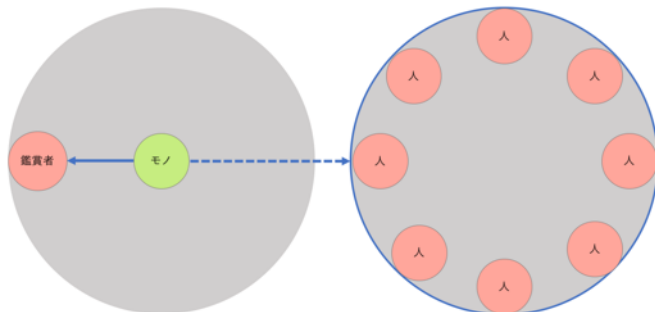
３－５：Breathing Paper

作品解説

《Breathing Paper》は、作家が日本に拠点を移してからスケッチブックに書き溜めている
メモ書き、スケッチ、テキスト、詩などのドローイングやコラージュ、日々の生活を写し取
ったスナップといった作家の「私」の集積といえるオブジェを、洗濯物用ハンガーに吊るし
た作品である。この作品は風によりゆるやかに回転しつつ、中央に吊るされている電球の光
によって、作家の影を投影する。キッチュで脆弱な印象を与えながらも、吊るされたドロー
イングには「私」と公共の関係を図式化しようとする理論的分析が含まれており、繰り返さ
れる国内の日々の生活を客観的に観察しようとする作家のプラクティスが、ハンガーのぎこ
ちない回転の中に内包されている。そして作品の構造上、回転の動力源となる「風」を受け
ているのはまさにそうした脆いドローイング群であるため、風の身体感覚と日々の私生活の
「インティメイト」な循環運動が、システマチックでありながらどこか有機的な構造体とし
て提示される。

研究結果から使ったモデル

本作は記録という役割がある。主な変数は自己開示と排他性である。主な特徴は時間性と体
験なインティマシーである。
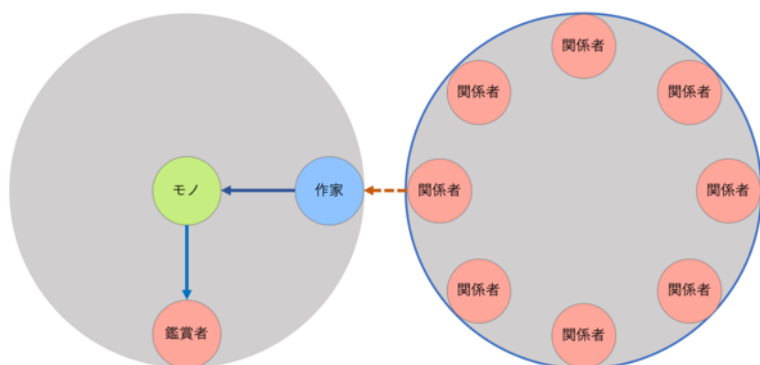
インティマシーの基本的な特徴は愛情(affection)、信頼(trust)、結束(cohesiveness)である。その他には非言語的行動(nonverbal behaviour)、物理的環境(physical setting)、気分(mood)もインティメイトな関係に影響を与える基本構成要素となる。さらに、自己開示、距離感と排他性はインティメイト体験に強い影響を与えるインティメイト相互交流の変数である。このインティマシーの基本的な特徴と要素は美術作品を通してインティメイト体験を作るのに使用される。これらの要素が少なくとも 1 つは作品中に存在しなければ、美術作品を通してインティメイト体験を作ることは不可能である。

研究課題　1「芸術作品に通底するインティマシーはどのような現れ方があるか」で設定した問いに対する結論は下記になる。
インティメイトを構成する基本構成要素（上記）が美術作品のアートスキーマの一部であるという前提の上で、作品のインティメイト要素は、より高度でメタな、フィクション、メタファー、ファンタジー、シミュレーション、遊び(play)、改ざん(falsification)などのコミュニケーションモードの対象になることができる。一方で日常的な状況におけるインティメイトを構成する状態では通常は誠実さ、透明性などの前提に基づいている。そのため、日常的な状況における真剣なインティメイト関係の場合、それらのコミュニケーションモードはインティメイト関係に負の効果を与える。そのため、上記の論理から、それらのコミュニケーションモードが美術作品のアートスキーマに使いやすいが、日常的な状況における真剣なインティメイト関係に合わない。つまり、それらのコミュニケーションモードは美術館を通してインティマシーの特徴と言える。

上記の論理から、それらのコミュニケーションモードが美術作品においては、どのようにインティマシーの要素に変形するかをインティマシーの美学として個別化した。個別化したものを定義すると「フィクショナル自己開示」、「追体験なインテ

ィマシー」、「ロールプレイド関係」、「不協和的なインティマシー」、「代理的なインティマシー」、「公開的な排他性のパラドックス」となる。

特に日常的なインティメイト相互交流とインティメイト関係はそのままでアートのコンテクストに移し替える(transpose)美術作品の場合は、それらのインティマシーの美学の特徴が適用される。このような作品は主に鑑賞者およびアーティストが物理的な空間で相互交流するパフォーマンスアートやリレーショナルアートで顕著である。

そのようなシチュエーションの場合、心理学的なインティマシーのルールが適用されるが、鑑賞者のアートスキーマが場の状況に影響を与える。そのため、インティマシーの美学の特徴が「自然的」に発生することが可能になる（例：ロールプレイドインティマシー、フィクショナル自己開示等）。２０世紀後半に美学のインティマシーはパフォーマンスアートとリレーショナルアートの台頭の影響で、深い変化が起こった。２０世紀の前半までの表現美術とは対照的に、それらのアートフォームには一方向の表現だけではなくテーマをシミュレーションし、ベートソンの言う、プレイ（play）カテゴリーのコミュニケーションモードとインタラクションが作品の一部となったのがその理由だ。これにより、ロールプレイドインティマシー、代理的インティマシーと「ファシリテーター」というインティメイトアート類型が現れた。

インティマシーの要素と美術作品から得られるインティマシーの特異性を実際の作品として構成するために、本研究を理論的基礎として、４つの作品を制作し、本研究の物理的・感覚的な発現として２０１９年４月４日〜５月１２日「ヴィンセント・ライタス個展：呼吸する内／外 ［英：Breathing IN/EX-terior］」（駒込倉庫 Komagome SOKO、東京）で発表を行った。

本研究の結果となった４つの作品のタイトルは《Breathing IN/EX-terior》、《Dynamics of Mass Connectivity》、《Untitled (Swing)》、《Breathing Paper》である。個人的に一番重要な美学的なインティマシーの要素は「不協和的なインティマシー」である。作品の中で《Dynamics of Mass Connectivity》はこの「不協和的なインティ

マシー」を主なインティマシーの要素とするため、この意味では《Dynamics of Mass Connectivity》が一番重要な作品と言うこともできる。《Dynamics of Mass Connectivity》には不協和的なインティマシーが美学的な面だけではなく、現代に生きる私達が不意に直面する、SNS の使用を通して現れる不協和的なインティマシー、複雑なアイデンティティから発生する不協和的なインティマシーなども参照している 　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　。

研究課題　2「インティマシーは創作過程と作品体験にどのような役割があるか？」への結論は下記になる。
インティマシーは「アーティスト」、「芸術作品」、「鑑賞者」という３つの要素のお互いの審美的浸透に影響を与える。インティマシーは、鑑賞者をオーソドックスな「鑑賞」から「感情的な参加」へと誘う方法である。インティマシーを適用することで、鑑賞者の内的プライベート空間や感情的な空間へ作品がアクセスすることが可能になる。この内的プライベート空間や感情的な空間の中にインティマシーのパラメーターが含まれている（愛情(affection)、信頼(trust)、結束(cohesiveness)など）。

逆にアーティストが鑑賞者を自分の内的プライベート空間や感情的な空間へアクセスさせるためにインティマシーを使用する場合もある（例：Breathing IN/EX-terior）。一方で「不協和的なインティマシー」は、鑑賞者を深い思考へと誘う方法である。この思考はインティマシーの持つ性質と関係がある思考である。不協和的なインティマシーは、鑑賞者が芸術作品を再解釈する、また提示されるものの背後にあるより深い（より抽象的な）意味を見つける動機付けをするための戦略としてアーティストによって使用される（例：Dynamics of Mass Connectivity）。インティマシーはこのように知的な、あるいは感情的な参加を引き付ける磁石のように機能する。

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Preface

This dissertation *Intimacy as Aesthetics: Morphology and Modifications* serves to shape the development of four artworks as to make theoretical contribution to the field of aesthetics. It has been written to fulfil the graduation requirements of the doctorate program of the Department of Intermedia Art at Tokyo University of the Arts.

The theme of intimacy has been a red line through my art practice. This PhD study will be an effort to deepen my understanding of the ways in which intimacy manifests itself within contemporary art.

Vincent Ruijters

Tokyo, May 11, 2020

Table of Contents

Introduction

Through my ongoing practice in the field of media art, the works around me as well as my own works made me feel increasingly disconnected from the emotional and personal side of what art meant to me when I was still making expressionist drawings. This motivated me to rediscover this lost sense of intimacy and search for a new way to bring it back into my art. It was necessary for me to look beyond media art, the field that I was familiar with, and expand into the field of contemporary art. In order to crystalize my findings into something more than inspiration, something that is a structured and sharable form of knowledge, I decided to devote this PhD study to it. This PhD study will be an effort to deepen my—and hopefully also other people's—understanding of the way's intimacy manifests itself within contemporary art.

The theme of intimacy has a long history in art. For example, the Ancient Greeks, Hindus and Christians have produced artworks that visually expressed the theme of intimacy in the form of painting or sculpture. Often this was done in the form of an image depicting direct intimacy occurring between lovers or between mother and child.

Out of the vast array of expressions of intimacy within art which occurred before the dawn of modern art, there is one particular movement I would like to point out. In the late 19th and early 20th century there was an artistic movement called 'intimism': a painting movement diverged from impressionism. This movement showed an indirect and subtle approach to the depiction of intimacy. It involved the depiction of the domestic interior as the subject matter. It was most notably practiced by the French painters Édouard Vuillard and Pierre Bonnard. To convey the warmth, comfort and quiet isolation of interior scenes, Bonnard and Vuillard used the Impressionists broken-color technique of capturing the light and atmosphere of the ephemeral moment. But what made them differ from made them divergent from the impressionists is that, instead of deriving their colors from precise observation of the visual world, these painters exaggerated and distorted natural color to express mood ("Encyclopædia Britannica," 1998).

The intimists allowed the viewer personal and close-up views into the bedrooms of their homes. In terms of privacy, such an exclusive point of view would be allowed exclusively for family members or lovers of those strangers. The view is disclosed to the viewer who is signified as an intimate of those depicted in the painting. An example of such an intimist painting is *Femme Fouillant Dans un Placard*[1] by F. Valloton (See: Figure 2). This can be deducted by the way those portrayed are ignoring the point of view and go about their daily business. But the fact is—that in this voyeuristic situation—the viewer is an imposter and the exclusivity a farce, for the painting is on display to the public.

Figure 1. Intimacy of mundane household interiors and everyday activities. From Femme Fouillant Dans un Placard, by F. Valloton, 1901, retrieved from https:commons.wikimedia.org/. In the public domain.

The indirect, hidden and psychological way of addressing intimacy through the depiction of domestic interior is a style that can also be found in the way intimacy is addressed to in contemporary art.

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[1] Valloton, F. (1900). Femme Fouillant Dans un Placard [Oil on canvas]. Private collection.

As art went through radical changes since the 20th century, so did the way in which intimacy manifested itself within art. One thing that had a significant impact was that artists started including the observer as part of the artwork.

In 1921 a series of Dada manifestations involved the city's public. These events had political themes and sought for the audience to engage in discussion.

Duchamp started seeing the artwork beyond a mere presence in space. In 1949 Duchamp participated at the so called The Western Round Table on Modern Art. At this conference the participants included prominent thinkers and creatives such as Duchamp but also the anthropologist and sociologist Gregory Bateson, who is also a key figure in the theoretical framework of this study. At this conference Duchamp shared his ideas on treating the spectator as an active component in an artwork and incorporating the notion of transference into the phenomenology of the creative act and art observation (MacAgy et al., 1949). These ideas he developed and published in 1956 in his famous essay *The Creative Act.* In this essay he stated that he saw the artwork as something open to dialogue and discussion; a form of inter-human negotiation containing three factors: the artist, the artwork and the spectator (see: Figure 2). Duchamp considered the creative act as a phenomenon that is comparable to the transference from the artist to the spectator in a form of an esthetic osmosis taking place through the inert matter (Duchamp, 1956). In other words, the artist puts his expression into the art object and through the art object this expression arrives at the spectator. Duchamp called the area where these three factors—artist, spectator and inert matter—overlap the 'art coefficient' through which 'aesthetic osmosis' takes place. The 'overlap' is dependent on how much interpretation of the spectator overlaps the original intent and expression behind the artwork. What is significant about Duchamp's way of looking at art is that he considers the spectator as an active component in the creative act. This is different from the traditional way of thinking of his predecessors, who viewed the artist and the artwork as the only active components and the spectator as a passive component; a mere guest who observes the artwork.
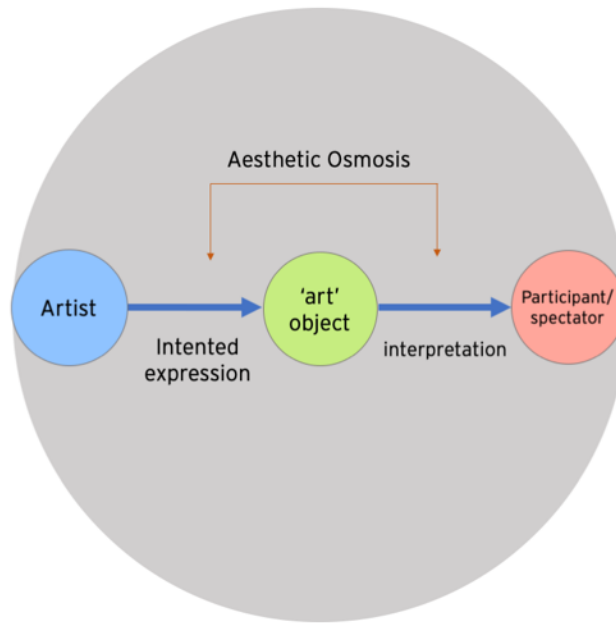
Figure 2 : Art Coefficient Diagram

Around this period in various places around the world art started emerging which sought the active engagement of the spectator. The spectator turned into the participant. In 1957 The French writer, theorist and filmmaker Guy Debord formed the Situationist International with other artists. They produced 'constructed situations', that were participatory events using experimental behavior in which the audience was an active participant. Around the same time in the United States 'Happenings' started emerging, that were events in which the audience would play an active role and therefore became participants. These Happenings where events that were held at a specific time and place only once. The organizers were the artists who provided the participants with instructions, sort of 'scripts', containing the rules on how to participate and behave during the Happening. In the nineties with the emergence of Relational Art, not only did the audience become participant, but the scope of the substance of art expanded to include people and their relations. To the curator and art critic Nicolas Bourriaud—who coined the term Relational Art—the fabric of the art coefficient was no longer limited to matter. Bourriaud (1998) stated that art is made of the same material as the social exchanges. His new coined genre in art was a reaction to a tendency within contemporary art and drew an aesthetical theory from it that recognizes the aesthetical dimension of relationships (Bourriaud, 1998). The relational context of the 'art coefficient' had expanded. From aesthetic osmosis taking place only between the artist and the spectator through the inert matter of the artwork, the art coefficient also became an aesthetic osmosis between two

spectators, or directly between the artist and the spectator without a material artwork necessarily playing a role in the process. Relations and social interaction where included into the aesthetic phenomena of art. These works include events such as the artist inviting participants to dinner at his house and cooking for them; considering the conversations and social exchange to be the center of the artwork. In addition to this, the development of computer-based interactivity in the nineties made it possible to let the art object actively respond to the participant's interactions. Thereby it was made possible to include behavior and interaction of the participant into the narrative that forms the meaning of the artwork without needing multiple participants. Participant-participant interaction can also be participant-art object interaction

These developments had an impact on the way intimacy manifested itself within art. In the time of the Intimists and the time before that, Intimacy was something that was *represented* and *expressed* through the creation of art objects such as paintings and sculptures. Or through theater, in which case intimacy is still something that is felt through observation. Since the advent of participatory and interactive art, the intimate relations, intimate experiences and intimate interactions of our social life can be simulated inside the context of an artwork. Now not only formal (visual) aesthetic qualities of an artwork govern how we experience the intimacy of an artwork, but also the psychological and social aspects of how we actively engage with the artwork and its participants are form the building blocks that make up the intimate experience of an artwork.

The primary aim of this study is to find the aesthetic morphology of intimacy in art. That includes the impact and changes that participatory, contemporary and interactive art have made on the way intimacy manifests itself in art. The term "morphology" was initially applied in biology i.e. to, living forms. Paintings, poems, symphonies have different forms; the systematic analysis, comparison and classification of such forms are tasks for aesthetic morphology. Aesthetic morphology describes and compares components used in the arts. These components can range from psychological components to material and visual components (Rieser, 1974). By stating that this study aims to find the aesthetic morphology of intimacy in art, its goal is to find the components that produce intimacy in contemporary art. This will result in a model that can deepen our understanding of the ways in which intimacy

manifests itself within art and extending its existing lexicon and typological framework. Through this model I also aim to specify the particularities of intimacy experienced through art opposed to the basic concept of intimacy as it is experienced in daily life through interpersonal relationships. This study aims to produce an aesthetic morphology of intimacy in art that can be used by art critics, aesthetic theorists, artists and curators to analyze, classify and recognize intimacy and its components and various forms as it occurs in art.

The secondary aim of this study is to develop a conceptual framework for the creation of artworks that aim to produce intimate experiences, intimate interactions or intimate relationships. This is aimed towards art practitioners seeking for a theoretical basis or inspiration that can help them in the process of creating intimacy related art. Or otherwise in the phase of post-production, as a way to articulate and give a theoretical structure and background to their intimacy related artwork. These 'art practitioners' include myself. I will use this study to create a series of artworks. These artworks will become the physical synthesis and assessment of the theory. However, these artworks will not be intended as a direct translation of the theory but rather as a poetic interpretation of it.

Research Design

In order to fulfill the aim of this dissertation I have formulated the following research questions:

1. In which ways does intimacy manifest itself within artworks?
2. what kind of roles and functions does intimacy have in the experience of artworks?

The dissertation has three sections, which are divided in chapters.

In order to find the ways in which intimacy manifests itself within artworks, it is first necessary to take a step back and start with defining the basic concept—as it occurs as a social and psychological phenomenon between two individuals in daily life situations. In Chapter 1.1 DEFINITION OF INTIMACY this is achieved by collecting and summarizing research results from the field of psychology that aim to define intimacy. Here multiple elements and

classifications that make up and influence the basic concept of intimacy are summed up and function as a ground that allows us to distinguish its difference from intimacy in an aesthetical context. In this chapter, the major source I will be referring to is the book *The Psychology of Intimacy* by Karen Prager. This chapter can be seen as a summary of this book, written in such a way that it can be easily transferred into an aesthetical context.

In Chapter 1.2 THE PARTICULARITIES OF INTIMACY EXPERIENCED THROUGH ART psychological essays by Gregory Bateson and excerpts from *The Psychology of Art and the Evolution of the Conscious Brain* by Robert Solso are analysed. The theories that are analysed regard those on 'play', the double bind, psychological frames and art schemata. They describe how communicational modes of fiction, metaphor, fantasy, simulation, play and falsification occur in communication and behaviour. These communicational modes are accepted and engrained within art production and appreciation. They also influence and modify the elements and characteristics of intimate experience, behaviour and relations defined in the previous chapter.

Through the synthesis of these theories, a conceptual framework is produced. Using this conceptual framework, a number of intimate phenomena particular to art are theorised based on how the previously mentioned communicational modes—which occur in art—modify and fictionalize 'everyday' intimate phenomena.

From this point the study shifts its focus from the field of psychology, which was for the sole purpose of creating an adequate conceptual framework, to the field of aesthetics. The intimate phenomena particular to art are defined and described throughout Chapter 1.2.3 to Chapter 1.2.8. The phenomena are named as follows: Fictional Self-Disclosure, Vicarious Intimacy, Role-Played Relationships, Dissonant Intimacy, Surrogate Intimacy and Public Intimacy Paradox. In Chapter 1.2.5 Role Played Relationships, the game theory by Roger Caillois from his book *Man, Play and Games* is added to the argument stating the fictional nature of intimate interactions, experiences and relationships occurring within art. Caillois' theory is mostly coherent with Bateson's and Solso's theory and applicable to certain types of art.

To show how these phenomena have appeared in art, a contextual and formal analysis is executed. Artworks in which these phenomena appear are reviewed and analysed. The artworks that are chosen are made between 1990 and 2020. These works are mostly classified as—although not limited to—performance art, participatory art and installation art. To provide a foundation for the analyses the following types of data are collected: artist interviews, exhibition catalogues, artist statements, art criticism literature, exhibition reviews and statements by curators who have curated the artworks exhibition. Also throughout the following SECTION 2: INTIMACY IN CONTEMPORARY ART, this method is continuously used to keep the theory grounded within the scope of art and its historical setting that this study concerns. Its function is also to keep the theory from remaining a mere abstraction by providing concrete examples to illustrate how the theory manifests itself in art.

Chapter 2.1: VARIABLES OF INTIMACY continues to focus on research question 1 'In which ways does intimacy manifest itself within artworks?'. Three basic variables that influence or steer the intimate experience of an artwork are defined: self-disclosure, proximity and exclusivity. This selection is based on their usability in the creating an artwork that intends to trigger intimate experiences or facilitate the formation or enhancement of intimate relationships. The chapter consists of three sub-chapters that each describe one variable. Throughout the sub-chapters the contextual and formal analysis method previously described is used to show how each variable manifests itself within art.

Accompanying the analyses', a diagram is developed and used which is coined the 'aesthetic diagram'. The function of this diagram is to further organize, understand and explain the manifestation of these variables within art. Furthermore, the diagrams are meant to make it easier to identify reoccurring patterns and clarify structures of the way in which intimacy manifests itself within art.

Chapter 2.2: TYPES OF INTIMATE ART aims to define three types of intimate art: *Records, Facilitators* and *Reflectors*. It identifies three basic structures that can fulfill the role or function of an artwork concerning intimacy. The types and their short description are as follows: 1) Records: intimacy is recorded; 2) Facilitator: Intimacy facilitates, *or* intimacy is facilitated; 3) Intimacy is reflected upon, *or* intimacy reflects.

In the final 0 RESEARCH BASED ART PRACTICE, the elements of intimacy, particular elements of aesthetic intimacy and variables of intimacy are used as 'building blocks' in order to create four artworks that aim to deliver an intimate aesthetic experience. For the purpose of this study, the works have two main functions: to function as a physical manifestation of the theory and to physically synthesize the elements of the theory into singular works. It also functions as assessment of the theory through practice.

The artworks that are a product of the research are named *Breathing IN/EX-terior, Dynamics of Mass Connectivity, Untitled (Swing)* and *Breathing Paper.* Each artwork is described in a separate subchapter that contains a formal description of the artwork and an explanation of its concept. This follows an analyses of the artwork describing how the theory produced in SECTION 1: and SECTION 2: is reflected in the artwork and its creative process. It also explains how certain artworks, that were used for analysis in the first two sections of the dissertation, inspired the work. Each artwork chapter also includes photo registrations of the artwork, situated in the space it was exhibited. In addition to the artworks functioning as an extension and assessment of the theory of this study, SECTION 3: also functions as an extensive means of documentation of the artworks.

I'd like to emphasize that the last section is deliberately named 'Research-based art practice', not 'Practice-based art research'. There are PhD dissertations from Art University PhD candidates who choose to place their art practice at the center of their study and having the practice itself providing the base for their theory production. For technical PhD dissertations, for example studies that concern the technical development and innovation of a certain crafting technique, this might be a productive and fruitful approach (Malins & Gray, 1995, p.5). However, this is a different case for PhD dissertations combining the production of their artwork with research, in which the research functions as the conceptual base and framework of their resulting artwork. Involving the art practice and its results from the start of the dissertation might lead to a dissertation in which, as it progresses, the theory production becomes so entangled with the uniqueness and particularity of that researcher/artist's artwork, that it prevents the reader of the dissertation from being able to extract a clear and usable body of knowledge from it. This style of writing might be natural for an artist because the creative process and the theory development are written in a chronological order. Nonetheless, I believe

the purpose of a dissertation is to develop a body of knowledge that is transferable and clear. Continuously entangling art practice and theory throughout the progression of the dissertation does not promote clarity and transferability. Furthermore, I do not think that visual or physical art itself can be the base theory and argument of a dissertation. However, I think it can follow and extend it. When one believes visual or physical art itself can be the base theory and argument of a dissertation than the true meaning and purpose of writing a dissertation in the first place has to be re-examined. The purpose of *writing* itself has to be reexamined when one believes it can be replaced by art.

From the definition of practice-based research the problematics can be deduced.

"*Practice-based Research* is an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. Claims of originality and contribution to knowledge may be demonstrated through creative outcomes which may include artefacts such as images, music, designs, models, digital media or other outcomes such as performances and exhibitions. Whilst the significance and context of the claims are described in words, a full understanding can only be obtained with direct reference to those outcomes."

(Candy, 2006, p.3)

What this basically says is that the theory produced can only be understood when the work of art is accessible. The dissertation is not autonomous, and the knowledge produced fractioned. This approach calls for a new and all-inclusive structure and paradigm, instead of forcing to extend the existing structure and paradigm of the PhD dissertation.

Therefore, for the sake of producing a clear and transferable body of knowledge which can exist to some extent autonomously from the artworks that it produced, I have devoted the first two sections of my dissertation only to the theoretical framework and theory production. I have chosen to take exemplary artworks that are known by art historians, artist and curators to illustrate how the theory manifests itself within art and to strengthen my theory by showing that it applies beyond my individual practice. The first two sections of this dissertation will

most likely be of most theoretical value to researchers and professionals in the field of the arts and aesthetics who have no particular interest in my own works of art.

Scope

In order to specify the particular aspects of intimacy experienced through art, it is at first necessary to define the basic concept of intimacy as it is experienced in daily life through interpersonal relationships. In order to do so I will draw from research results within the field of psychology and sociology.

However, this study is not targeted towards the field of psychology nor does it aim to develop a psychological theory. It mainly concerns two fields: aesthetics and art practice. Its relation to aesthetics is established by the theory concerning to analyze certain aspects of the aesthetic experience: namely how intimacy manifests itself in the aesthetic experience. It is also targeted towards practicing artists, to provide them clues on how they can design and conceptualize artworks that concern intimacy. Additionally, the theory produced in this study can be used by practicing artists as well as critics and curators as a lexicon and typological framework through which the manifestation of intimacy within art can be discussed, reviewed, analysed and described.

The discussion and analysis in the main body of this study focusses primarily on art made between 1990 and 2020(the current date of writing). These artworks are mostly classified as—although not limited to—performance art, participatory art and installation art. Thus, the theory produced in this study is mainly applicable to describe artworks within this scope and perhaps less applicable outside these art genres and their historical timeframe. This is also the case for the usability of the theory for art practice. The theory is mainly targeted towards the production of artworks of the described scope and is most likely less practically useful outside this scope.

The artworks that are used as examples to show how intimacy manifests itself within art are also thoroughly discussed and analyzed in Bourriaud's *Relational Aesthetics.* This is also the case for a number of books and essay's by British art historian and art critic Claire Bishop.

These books include *Participation: Documents of contemporary art* (2006), *Artificial Hells: Participatory Art and the Politics of Spectatorship* (2012) and the essay *Antagonism and Relational Aesthetics* (2004). These writings are also part of a wider discussion that criticizes its contents, for example the open letters *Contingent Factors: A Response to Claire Bishop's "Antagonism and Relational Aesthetics"* by artists Liam Gillick in *Letters and Responses* (2006).

With this study, I do not intend to contribute, react or participate to these theories or the discussion involved. In *Relational Aesthetics,* Bourriaud investigated the relational aspect of participatory art and contemporary works in a broad sense. British art historian and art critic Claire Bishop thoroughly elaborated the socio-political and historical aspects of participatory art in the works mentioned before. This study does not share this focus, instead it focuses only on the way intimacy manifests itself in contemporary art (including relational art) and participatory art.

SECTION 1:
<u>AESTHETICAL INTIMACY</u>
<u>AND ITS PARTICULARITIES</u>

1.1 DEFINITION OF INTIMACY

Before getting deeper into intimacy as it occurs in the experience of art, I will first define the basic concept of intimacy. With this, I mean intimacy that occurs between two individuals in daily life situations. This is necessary because the basic concept will function as a ground that allows us to distinguish its difference from intimacy in an aesthetical context. Through such comparison it is possible to define the particularities of intimacy through art.

The basic concept of intimacy I will mainly draw from psychological theory. In this chapter, the major source I will be referring to, is the book *The Psychology of Intimacy* by Karen Prager. This chapter can be seen as a summary of this book, written in such a way that it can be easily transferred into an aesthetical context.

Prager (1995) argues there is no single definition of intimacy that can be found in theoretical, research or clinical literature. Therefore, a definition that can meaningfully encompass existing definitions—while illuminating the linkages between existing theoretical perspectives—is more suitable. Intimacy overlaps with concepts such as love, closeness, self-disclosure, support, bonding, attachment and sexuality. A good definition should enable to distinguish it from, for example, love, while recognising the overlapping nature of the concept of intimacy (Prager, 1995, pp.13).

According to Helgeson et al. (1987) intimacy is a natural concept, which means its boundaries that separate category members from non-members are fuzzy. (Helgeson, Shaver, & Dyer, 1987). Natural concepts are structured in such a way that some examples of the concept are more central (e.g., a central example of intimacy is a mutually supportive heart-to-heart talk between to adolescent girls) while others are more peripheral (e.g., two preschool girls having fun playing together in the sandbox). What characterizes peripheral members is the disagreement that comes up regarding their membership in the category. Because this uncertainty regarding membership is inherent, intimacy and other natural categories have been called fuzzy concepts (Prager, 1995, pp.14). Peripheral examples can be qualified for membership in two related categories equally. Each category can blend into adjacent ones. Take for example the category of love, which could blend into categories of liking, lust, friendship, affection or passion (Buss, 1988, pp. 100-118)

1.1.1 Intimate Behavior and Experience

Prager (1995) calls to approach intimacy as a superordinate concept in which its essential features are defined instead of the boundaries around it, thus working around the problematics of the fuzzy boundaries of its category members. She suggests that the superordinate concept of intimacy is divided into two basic concepts: intimate interactions and intimate relationships. Hinde's (1981) distinction of these concepts is as follows: intimate interactions are dialogues between people and do not require the presence of a relationship to occur (Hinde, 1981). However, intimate relationships require a series of interactions between two individuals known to each other. In the case of a relationship interaction is affected by past interactions and is likely to influence future ones. Intimate interaction on the other hand is defined as a set of dyadic behaviour between people that exists within a clearly designated space-and-time framework. Once this set of dyadic behaviour has ended, so has the interaction. Intimate

relationships exist in a broader and more abstract space-and-time framework of which the beginning and ending is more difficult to pin down. The subordinate levels of intimate relationships are for example: romantic partners, friends, parents and children. Intimate interaction is broken down into two subordinate levels: intimate experience and intimate behaviour. Intimate experiences are understood as feelings and perceptions that people have because of their intimate interactions. These include perceptions of understanding and positive feelings such as warmth and attraction. Negative feelings are not included for they are considered not to cause intimate experiences. Intimate behaviour can be verbal (e.g., self-disclosure) or nonverbal (e.g., affectionate touch). It is understood as 'sharing what is personal' which—in the case of verbal intimate sharing—means revealing the verbal disclosure of personal facts, private material and verbal expression of emotion that reveals information about oneself. Sympathetic responsiveness is also an important verbal intimate behaviour. In case of nonverbal expression, it can include a shared meaningful glance, shared silence, an affectionate touch, shared emotional expression (i.e. crying or laughter) and shared sexuality.

1.1.2 Elements in Intimate Relationships

According to Prager (1995), intimate relationships are defined by the presence of relational intimacy. Relational intimacy refers to the presence of ongoing, frequent intimate interactions between the relationship partners. Relational intimacy in time, develops into an intimate relationship. The characteristics of relationships that are necessary for sustaining relational intimacy are treated as defining features of intimate relationships. These characteristics can be seen as by-products of intimate interaction that contribute to sustaining relational intimacy.

Intimacy and Affection

Intimacy and affection are associated in personal relationships. This has been addressed through empirical research and in literature. (Hendrick & Hendrick, 1986; Sternberg & Grajek, 1984). Because intimate interactions involve people having positive feelings for each other, intimate relationships that evolve from intimate interactions should include some affection between partners. In some intimate relationships the partners feel affection for each other but do not engage in intimate interactions (i.e. long-distance relationships). On the other hand, there is no such thing as an intimate relationship in which there is no affection between partners.

Intimacy and Trust

Intimate interactions are more likely to occur within a framework of trust (Reis & Shaver, 1988). Deutsch (1973) defines trust as a form of confidence that one will find in what is desired from another, rather than in what is feared. What is feared is understood as harm, exploitation, betrayal, or deceit that may come as a result of any intimate encounters the partners might have. Intimate interactions give partners the chance to show their trustworthiness. Whereas in early relationships, intimate behavior is based on the hope that this partner will turn out to be trustworthy rather than on any evidence from experience (J. Holmes, 1991).

Intimacy and Cohesiveness

Prager (1995) argues that intimacy in relationships requires cohesiveness. Cohesiveness is understood as two classes of overlapping, but not identical, experiences people can have in their relationships. It is defined as the togetherness, sharing of time, and sharing of activities in a relationship (Beach, Sandeen, & O'Leary, 1990; Spanier, 1976). Cohesive activity may or may not include intimate experiences. Two people may enjoy completing a task together (agentic cohesiveness) or watching a soccer game together (communal cohesiveness) without also engaging in intimate interaction (Robins, 1990). However, cohesive activity, such as sharing a meal, may often serve as a backdrop for intimate interaction (Prager, 1995)

Self-Disclosure

Prager (1996) states self-disclosure as central and essential to intimacy. She elaborates that not all self-disclosure is intimate. Especially negative disclosure, containing negative feelings about the partner, does not promote intimate experience (Derlega & Chaikin, 1975; Prager, Fuller & Gonzales 1989).

Nonverbal Behavior

Mehrabian (1969) calls intimate nonverbal behavior 'immediacy' behaviors. These include maintaining close physical proximity and eye contact, forward lean and smiling. These indicate a positive attitude toward the interaction partner. Prager (1996) categorizes nonverbal intimate

behavior into three categories. *Involvement behaviors,* which is a set of behaviors that display attentiveness, interest and participation in interaction. "Involvement behaviors" include physical proximity, gaze, touch, body lean, facial expressiveness, postural openness, gesturing, head nods, and vocal cues such as intonation, speech rate, and pauses (M. Patterson 1984). *Touch.* This can be an intimate behavior and seems to intensify and be prompted by intimate experiences (Thayer, 1988). *Sexual Activity.* The extensive and prolonged bodily contact of sexual activity is a type of intimate nonverbal behavior.

Physical Setting

Bedrooms, living rooms, automobiles, bars, classrooms, and church sanctuaries. These settings have different functions and offer correspondingly different opportunities for intimate interaction. The function of the setting likely exerts an independent influence on the kind of intimate behavior that will occur within it. A certain amount of sexual touching, for example, is normal in a bar but not in a church. There is evidence that physical arrangements with the setting directly affect nonverbal involvement behavior.

Mood

Participant's moods may directly affect involvement behaviour in interactions. For example, depressed persons tend to gaze and smile less during interaction than nondepressed persons. Mood may also affect the relationship between behaviour and experience.

1.2 THE PARTICULARITIES OF INTIMACY EXPERIENCED THROUGH ART

For the modelling of the ways in which intimacy is expressed within art, I will utilize a similar categorization method that Prager (1995) used to define the basic concept of intimacy. Similarly, I will make use of superordinate and subordinate categories. The subordinate categories can blend into adjacent ones or can be qualified for membership in two related categories equally. The continuous or probabilistic characteristics of category members of aesthetic intimacy can explain its evolving and branching style as it is redefined or reinterpreted in artworks.

I argue that these characteristics are transferable into the experience, message and metaphor of an artwork and that these characteristics become ingredients to induce the experience of intimacy through an artwork. The presence and multiplicity of these characteristics in an artwork increases the chance of it inducing an intimate experience. The more of these characteristics are present, the higher the chance that the observer will experience intimacy through the artwork. I state that at least one of these characteristics must be touched upon in an artwork in order to induce the experience of intimacy, whether this may be directly or metaphorical. Outside of the basic characteristics, the intimate elements that are defined can also be significant enough to mention in order to define the intimate framework of an artwork (i.e. body, touch).

The intimate experience that people have while perceiving an artwork or engaging in one, will be from hereon be called 'aesthetical intimacy'. This is in contrast to the intimacy of everyday life between people in real life situations as described in the previous chapter. This standard form of intimacy will from hereon be referred to as 'basic intimacy'. It is necessary to distinguish art that involves the observation of an object or image, from art wherein visitors interact between each other or with the artist. This is because the aesthetical intimacy through observation of an object is triggered indirectly whereas the aesthetical intimacy that people have through interaction with artists or other participants is triggered through intimate behavior. The latter thus is more directly related to the 'basic intimacy' as it is more literally transposed from a daily life context into an aesthetical context.

1.2.1 Bateson's Theory on Play, Schizophrenia and the Double Bind

Basic intimacy is something that happens in daily life, in real life relationships. Intimate interactions, intimate behavior and intimate relationships are all forms and results of communication. But what happens when intimacy is put in an aesthetic context such as a museum, a performance, happening or through a media outlet? In an aesthetical context there are additional factors that influence communication such as fiction, play and metaphor; factors that would otherwise not play a large role. I argue that because these factors are particular to intimacy in an aesthetic context, the result of the influence that they have on intimacy denotes the particularities of aesthetical intimacy.

In order to describe how these factors influence intimacy and how this results in the form of subordinate concepts of intimacy that are particular to aesthetical intimacy, I will use the theoretical framework that Gregory Bateson used to construct his Double Bind theory (which will be discussed later). In addition to this I will explain numerous concepts that Bateson uses in to construct his theory that I will later use for the means of art analysis. Bateson (1972) used the Theory of Logical Types to explain the way messages in communication are constructed and interpreted. The Theory of Logical Types was originally created for mathematics and had a great influence on the development of computer programming languages. Whitehead and Russell (1910) proposed that one must distinguish between a class (set) and elements of the class. A statement that refers to a class manifests a higher level of abstraction than a statement that refers to the elements of a class or set. They called this higher level of abstraction being of a higher logical type. So, a class is of a higher logical type, than its members. Because of this hierarchy, this rule implies that a class cannot be of the same logical type than its members. In other words, a class cannot be a member of itself (Whitehead & Russell, 1910).

Bateson (1972) transposed this theory into a sociological context to describe behavior and communication. He states that in a similar manner as Russell's mathematical theory, human verbal communication operates at many levels of abstraction. Let's take the denotive message such as "The fish swims in the lake" as an example. The first range of these abstract levels include the implicit messages where the subject of the discourse is the language. This is called 'metalinguistics'. For example, the verbal sound fish stands for any member of fish and such class of objects. Or, the word 'fish' itself, has no fins and is not alive. The second range of these abstract levels is called 'metacommunicative'. The metacommunicative level concerns implicit messages where the subject of the discourse is the relationship between the speakers. For example, 'this message is a joke' or 'me pointing showing you where the fish is, is a friendly gesture'.

Messages in categories such as play, threat, histrionic behavior, humor and metaphors contain elements which necessarily generate a paradox that break Russel's rule, that a class cannot be a member of itself. Bateson elaborates that in the case of the statement "this is play" the paradox would be the following. "this is play" states that "these actions in which we now engage do not

denote what those action for which they stand would denote". Or, "The playful nip denotes the bite, but does not denote what would be denoted by the bite". (Bateson, 1972 p.180) he calls this a negative statement containing an implicit negative metastatement. It is a double paradox because, in addition to the primary paradox, the bite *itself* is fictional.

Psychological Frames

According to Bateson (1955), people make use of a concept called 'psychological frames' to discriminate a message of the category of "this is play" from "non-play". Or in a larger sense, a frame is metacommunicative. A message either explicitly or implicitly defines a frame and gives the receiver instructions to enable him or her to understand the messages included within the frame. In a more abstract manner, he defines a psychological frame as something that delimits a class or set of messages. In the case of play between to individuals the frame would delimit the set of play messages from non-play messages.

Bateson uses the analogy of a picture frame to explain the function of psychological frames in communication. The frame around a picture can be considered as a message intended to order or to organize the perception of the viewer. It says, "pay attention to what is within the frame and do not pay attention to what is outside the frame". It tells the viewer to not use the same sort of thinking in interpreting the picture that he might use in interpreting the wallpaper outside of the frame.

Bateson goes even further and says the picture frame is an externalization of the psychological frame. He assumes that psychological frames are not just explanatory devices for psychological processes but have some degree of real existence. They are neither rational nor physical. Sometimes frames are consciously recognized and represented in vocabulary. Examples of such vocabulary are "play", "movie", "interview", "job", "language" etc. Or they can be graphical, like the use of punctuation marks in a sentence; they help framing the message contained within the sentence in order to understand it. Frames can also have no explicit verbal reference, and the subject may not be conscious of it. A mode identifying signal (a signal that helps to set a frame to interpret the message) can also be in the form of posture, gesture, facial expression and intonation. A more common way of formulating psychological frames and mode identifying signals is by using the word 'context' instead. As in that people use context as a

guide for mode discrimination. Mode identifying signals can be falsified. For example, artificial laugh, manipulative simulation of friendliness, the confidence trick, kidding and such are falsified mode identifying signals. Unconscious falsification of these signals also occurs in cases such as real hostility under the guise of play, unconscious falsification of the subject's understanding of the other person's mode identifying signals or mistaking shyness for contempt etc.

Now I will describe the concept of 'map and territory' after which I will describe a number of cases discussed by Bateson in which psychological frames and the 'map and territory' relation play a role in understanding these communicational modes in human communication. These signals are of higher logical type than the messages they classify.

Map and territory

Korzybski (1941) coined the term 'map territory relation'. It concerns the fact that a message does not consist of those objects which it denotes (for example the word 'fish' cannot swim). Or to take the name of the definition 'map territory relation' as an example, the map does not consist of the territory it denotes. Language's relationship to the objects it denotes is similar to the relation between a map and its territory. There are cases in which the 'map and territory' relation of a message is confused. This will be discussed in the following signals standing for other events.

Threat

This phenomenon is an action that denotes other actions (the action it denotes is different from the actual action itself. For example, if someone points a knife at another is different from a stabbing action but refers to a possible future. If the message of threat is not framed by the receiver as threat, but as an attack, it can lead to unintentional combat.

Play

As mentioned before, in the context of play, actions do not denote what they would otherwise denote. The metacommunicative message of play is "as if". The 'map and territory' relation present within play allows computer games containing violence to be available. Because the

virtual world of games is not made up of actual violence, just like the map is not made up of the territory. The actions inside computer games denote to actions that are non-existent.

Metaphor

Metaphors are messages that refer to another message. 'understanding the metaphor' is a situation where the receiver is able to frame the message as was intended by the sender of that message.

Humor

Jokes are weavings of multiple logical types. Bateson argues that in many cultures individuals gain skills to deal with multiple identifications of what sort of a message a message is. When these multiple edifications are met, we laugh, which results in new psychological discoveries about our inner selves. An example of such a discovery is when it becomes plain that message was not only metaphoric but also more literal. The explosive moment in humor is when the labeling of the mode undergoes a dissolution and resynthesis, which is the reward of real humor.

Ritual

Bateson considers this is a field in which real or literal ascriptions of Logical Type are made. He compares the defense of these literal ascriptions to the defense in which the schizophrenic defends the reality of his delusions. This can be seen as a collapse of map and territory.

Double Framing

Bateson mentions a relation between the psychological frame and perceptual gestalt. Imagine a painting in which the silhouette of the human figure (or simply "figure") delimits it from its background (or "ground"). Additionally, the ground is also limited by the picture frame. Bateson points out that this 'double framing' similarly occurs with more abstract psychological frames; frames within frames as he put it. Bateson argues that mental processes need an outer frame to delimit the ground which the figures are to be perceived. He suggests that the need for this outer limit to the ground is related to a preference for avoiding the paradoxes of abstraction. The picture frame is to be regarded as an external representation of a psychological frame whose function is to delimit a logical type. This however precipitates paradox because the picture frame delimits the same logical type as those within the set itself, namely the

background. Russell's rule for avoiding paradoxes demands that no class can be a member of itself. But the class delimiting the background, is delimiting the background outside of the frame from itself (also a background), thus creating paradox and breaking Russell's rule for avoiding paradoxes.

Poetry

Poetry exemplifies the communicative power of metaphor-even very unusual metaphor-when labeled as such by various signs, as contrasted to the obscurity of unlabeled schizophrenic metaphor. The entire field of fictional communication, defined as the narration or depiction of a series of events with more or less a label of actuality, is most relevant to the investigation of schizophrenia (pp. 222). Double bind theory asserts that there is an experiential component in the determination or etiology of schizophrenic symptoms and related behavioral patterns, such as humor, art, poetry, etc.

Schizophrenia

According to Bateson, a schizophrenic shows weakness in the process of discriminating communicational modes either within the self or between the self and others. In other words, the schizophrenic has trouble framing his own and other people's messages. This leads to symptoms such as hallucinations, delusions, alternations of personality and amnesias.
Bateson argues that everybody suffers from Schizophrenia to a certain degree. He takes as example the occurrence of the inability to decide whether a dream was a dream or not. With this an approach something as innocent as a misunderstanding of someone's message as ill-intentioned when it's well meant or mistaking a joke for a literal message can be seen as a schizophrenic phenomenon on a very light level within a vast range of levels of severity.

Double Bind

The double bind is a certain kind of experiential situation coined by Bateson and his team. The double bind is most simply described as "a situation in which no matter what a person does, he "can't win." (Bateson, Jackson, Haley, & Weakland, 1956)

The double bind Bateson uses for his hypothesis of schizophrenia revolves around double binds occurring in a family situation. Such a double bind consists of a number of necessary

ingredients. 1) Two or more persons, of which one is the 'victim' of the double bind. 2) Repeated experience, so that the double bind structure becomes a habitual expectation. 3) A primary negative injunction. For example, 'do not so or so, or I will punish you'. This can also be a context of reward seeking rather than avoidance of punishment. 4) A secondary injunction conflicting with the first at a more abstract level. Like the first injunction it is enforced by punishments or signals which threaten survival. For example, 'do not see this as a punishment'. This is often in via a message of a different Logical Type, for instance indirectly through non-verbal communication such as posture or facial expression. The victim is now caught in a situation in which the other person in the relationship is expressing two orders of message and one of these denies the other. The complete set of ingredients become unnecessary when the victim has learned to perceive the double bind patterns.

Bateson suggests that the schizophrenic typically has a certain family situation in which the double bind repeatedly occurs, which is the cause of his disorder. Typically, the mother would be the one putting the victim in a double bind situation. Bateson hypothesizes that the mother behaves this way because the child existence makes her anxious and hostile when she is in danger of intimate contact with the child. However, she cannot accept these feelings of anxiety and hostility toward the child. The way for her to deny them is to express overt loving behavior to persuade the child to respond to her as a loving mother and to withdraw from him if he is not. The mother herself is also in a double bind situation herself, which she projects onto the child. The mother's problem is to control her anxiety by controlling the closeness and distance between herself and her child. If the mother begins to feel affectionate and close to the child, then she begins to feel endangered an must withdraw. But she cannot accept this hostile act and feels she must simulate affection and closeness with the child. Her loving behavior is a comment on her hostile behavior; therefore, it is a message about a sequence of messages (a mode identifying signal or frame). However, by its nature it denies the existence of those messages which is about (the hostile withdrawal). When the mother uses the child's response to confirm that her behavior is loving, the child is placed in a position where he must not correctly interpret her communication. Because to correctly interpret it means to interpret her loving behavior as simulated, which leads to punishment. This results in the child systematically distorting his perception of metacommunicative signals.

When a person is caught in a double bind situation, that person well respond defensively in a manner similar to a schizophrenic. There are a number of ways that the schizophrenic may react to a double bind situation. These reactions are basically attempting to get out of the double bind and with repeated occurrence, this becomes the cause for the schizophrenic disorder. When caught in the double bind, the schizophrenic feels put on the spot and will therefore respond with a defensive insistence on the literal level when this is inappropriate. He will also confuse the literal and metaphoric. A shift to a metaphorical statement brings safety but prevents the schizophrenic from making any accusation he wants to make. It is better to shift and become somebody else or shift and insist that he is somewhere else. Then the double bind cannot work on the victim. Subsequently he tries to get over the fact that it is a metaphor by making it more fantastic. The disoriented reaction is a defense system of a patient against a double bind situation. This eventually results in a perpetual disability to discover what people mean and discuss the messages of other and spirals into a never ending, but systematic distortion. Bateson (1960) argues that typically the schizophrenic has difficulty with all messages and meaningful acts which imply intimate contact between the self and some other. (Bateson, 1960)

1.2.2 Schemata, Framing and Dissonance of Aesthetic Intimacy

In this sub chapter I will synthesize the theory on basic intimacy as discussed in '1.1 DEFINITION OF INTIMACY' and '1.2.1 Bateson's Theory on Play, Schizophrenia and the Double Bind' to set a framework in order to describe the particularities of aesthetical intimacy. How is intimacy experienced in art and how does that differ from the experience of basic intimacy? To answer these questions, one must first understand the psychology of how artworks are interpreted. This is done through the activation of schemata.

Schemata

Schemata (singular, schema; plural, schemata or schemas) belong to a special class of psychological phenomena used by cognitive psychologists. Robert L. Solso (2003) defines a schema as the following "A schema is part of one's mental framework for representing knowledge: specifically, we use the term here for how one might represent an array of

interrelated concepts in a meaningful organization. Schemata provide context in which every day experiences are structured and understood. They also apply to the way we represent the arts, science, literature, music, and history." (Solso, 2003, p. 223)

In the book *The Psychology of Art and the Evolution of the Conscious Brain*, Solso elaborates that schemata represent the structure of an object, scene, or idea as well as relationship between concepts. To illustrate how a schemata works Solso takes for example when we look at a street scene we activate a 'street schema'. In this 'street schema' we expect to see cars on the road and not in the air. Similarly, when looking at art the activation of schemata expects certain objects and juxtapositions. It also allows us to make inferences about artworks and construct larger interpretation and understanding of it. 'Art schemata', that are activated when one visits a museum or a gallery, are influenced by one's knowledge of the art and one's personal world view. We can reflect on art from the viewpoint of that personal schema or choose to activate several general schemata of the piece. For example, when we look at a painting by Mark Rothko, we might activate our 'Abstract Expressionist' schema; if we look at an artwork by Nam Jung Paik we might activate our 'Media Art' schema, etc. Such general schemata are part of our collective knowledge of the world. Basic visual information is similarly organized by all people, however the meaning (semantic value) derived from these basic forms and the 'message' and interpretation of art depend on each individual's previous specialized knowledge of painting, related phenomena and idiosyncratic knowledge of the world.

Intimacy Inside the Art Schemata

For the purpose of this study I will combine the usage of schemata with the usage of psychological frames (as described in 1.2.1) to describe, break down and understand the aesthetic experience of an artwork. I will use the concept of psychological frames to break down how the schemata of artworks are constructed. Thus, I will treat schemata as a higher Logical Type than psychological frames. Because experience and interpretation of artworks is partially influenced by the people's idiosyncratic knowledge of the world, the art analysis in this study will be inevitably subject to some degree of subjectivity.

The context of a museum or gallery sets a frame that influences the perception and interpretation of the objects or experiences encountered by its visitors. I suppose that in such a frame, all sensory information produced by the artwork undergoes a cognitive screening

judging how it could contribute to the production of the meaning of the artwork. I hypothesize that the experience of intimacy in an artwork is a product of multiple messages artwork's schemata that together form the experience or 'message' of intimacy. The experience of intimacy thus becomes a higher Logical Type than the elements it is constructed from.

I suggest that these elements are the same as the elements of psychological intimacy, as it occurs in everyday life in a relational—non-aesthetic—context. These elements, as mentioned in Chapter 1.1, include characteristics of intimate relationships, intimate behavior, perceptions of understanding and positive feelings that inside the frame of an artwork become messages inside its schema. My hypothesis goes even further to say that without at least one these elements, the experience of intimacy through an artwork is impossible. Every intimacy related artwork contains at least one of those elements, which I will later elaborate upon via the analysis of intimacy related contemporary artworks.

However, how these elements (messages) present themselves within art is different from how they would present themselves in a daily life context of one's relationships with others. The artwork schema that is activated by the context of the artwork (gallery, museum, event etc.) is essentially one of the communicational modes mentioned by Bateson of which the signals are of a higher Logical Type than the messages they classify. Which basically boils down to this "these messages do (or "might") not denote what these messages for which they (typically) stand for would denote". Other such communicational modes mentioned by Bateson are play, fantasy, metaphor, ritual, fiction and humor. These other modes can be a part of the artwork schema. The meaning of the artwork as a whole exists on a higher level of abstraction than these modes.

Through their education, experience and knowledge about art, people expect and thus allow these communicational modes inside the artwork schema and actively label and frame these messages in order to interpret the meaning of the artwork. We are trained to not take what is represented in the artwork too literal and think on a more abstract way of thinking. Additional to a gallery or museum context which might be present and activates the visitor's art schemata, physical psychological frames such as artwork captions and picture frames give a metacommunicative message on how to perceive or frame the artwork. These multiple layers of frames can be imagined as a union in which the spatial context (museum) is the outer layers,

following captions and signage, going inwards physical frames and sculpture pedestals and at the core the artwork object itself (in the case of non-performative work).

How does this affect aesthetical intimacy and what makes it different from basic intimacy? Inside the art schemata people allow themselves the experience of intimacy through the previously named elements of intimacy which can be subject to the communicational modes of fiction, metaphor, fantasy, simulation, play and falsification. In the seriousness of intimacy, a daily life situation is usually based on the premise honesty, transparency and sincerity. In this context, the use of such communicational modes would have negative effect on intimate relationships. From this logic I draw the conclusion that the products of how these communicational modes affect the elements of intimacy are particular to aesthetic intimacy. In the following subchapters these particularities are listed and described.

1.2.3 Fictional Self-Disclosure

As mentioned in Chapter 1.1.2, self-disclosure is one of the elements in intimate relationships. The form of self-disclosure might be verbal, non-verbal, text-based or a metaphoric artistic medium. In the case of aesthetic intimacy, the artist might choose to engage in fictionalising what he discloses through the artwork. This is further elaborated in the next sub-chapter 1.2.4 through an exemplary artwork case study.

1.2.4 Vicarious Intimacy

The adjective 'vicarious' is defined as something that is experienced as a result of watching, listening to, or reading about the activities of other people, rather than by performing the activities oneself. Another way of formulating this aspect of intimacy is by defining it as intimacy through empathy. Vicarious Intimacy fits into Prager's (1995) model of superordinate and subordinate intimate concepts as an 'intimate experience', because it concerns the perception of intimate feelings.

The concepts of Fictional Self-Disclosure and Vicarious intimacy are elaborated by discussing how they would apply to the artworks presented at Sophie Calle's exhibition *Exquisite Pain*, originally held in 1999/2000 and later re-exhibited in 2019 at Hara Museum of Contemporary

Art, Japan[2]. In 1984, Calle went to travel through Japan for 3 months. Before she went on this trip, she had a love affair with a man in France. As she left France and traveled through Japan, her love affair gradually crumbled and at the end of her trip, her love affair had also ended. The Sophie Calle (Calle, 2019) had filled the exhibition space with photographs of her trip accompanied with letters containing correspondence with her lover in France. By reading the love letters I (and I suppose others) could vicariously feel intimacy. Whether are ultimately fictional or not might change the interpretation of the work but it does not necessarily have to be an obstruction for us to vicariously feel intimacy through the work. According to a study by Anneleen Masschelein (2007) Calle's work is something between recording and fictionalization. Apparently, some of the photo's serving as evidence to the text are unauthentic. Additionally, Calle had confirmed that she did not merely illustrate her autobiographical narratives but also edited them in order to produce narratives that are consistent in tone. Calle's practice can be described as 'autofiction'. Autofiction is an autobiographical subgenre in which authenticity and truth-claims underlying traditional autobiography are questioned by a mixture of autobiographical, theoretical and fictional elements. (Masschelein, 2007).

Imagine the same scenario occurring in a daily life relationship. If your partner would engage in fictional self-disclosure it would be perceived as a lie, which would not promote intimacy experience. On the contrary, it would probably have a negative feeling, which is not classified as an intimate experience and would have a negative impact on the relationship.

1.2.5 Role Played Relationships

Johan Huizinga was one of the first to devote an extensive research to the theme of play. In 1933 he published the book *Homo Ludens: A Study of the Play Element in Culture*[3] in which Huizinga defined play as a free activity, delimited within a 'sacred' area and thus separated from ordinary life (Huizinga, 1971). In 1958 Roger Caillois critisizes and builds upon Huizinga's

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[2] Calle, S. (1984). Exquisite Pain [Embroidery, photographs, paper, ink]. Hara Museum Collection, Tokyo.

3 The first edition of Huizinga's book was published in 1938 and was originally written in Dutch. The original title was Proeve eener bepaling van het spel-element der cultuur. The English edition appeared in 1971.

theory with his book *Man, Play and Games*, extending Huizinga's theory by classifying various modes and elements of play. Caillois defined the characteristics of play as the following:

1. Free: playing is not obligatory. For if it would, it would lose its attractive and joyous quality as diversion;

2. Separate: circumscribed within limits of space and time, defined and fixed in advance;

1. Uncertain: the course of which cannot be determined, nor the result attained beforehand, and some latitude for innovations being left to the player's initiative;

2. Unproductive: creating neither goods, nor wealth nor new elements of any kind; and, except for the exchange of property among the players, ending in a situation identical to that prevailing at the beginning of the game;

3. Governed by rules: under conventions suspending ordinary laws, and for the moment establishing new legislation, which alone counts;

4. Make believe; accompanied by a special awareness of a second reality or of a free unreality, as against real life.

(Caillois, 1958, p.9-10)

Caillois stated that the characteristics of play differ from work or art because of point 2: Art is not necessarily unproductive; it can create wealth or goods (p.5), Whereas games do not. In this context Caillois may be referring to art as present in art objects, such as paintings and sculptures. He divides games into four categories of which one he calls *Mimicry* (also referred to as simulation, mimesis or role playing). Although he considers art not completely being play, he does consider theater to belong in the game category of *Mimicry*. Theater—which I do recognize as a form of art and of which its performances are literally called *play*—are closely related to participatory art and their performative nature. Both contain a setting, a script (instructions) and roles. I consider most participatory art a form of *Mimicry*. It conforms to all of the characteristics defined by Caillois and fits in his definition *Mimicry*. Throughout this study I will refer to *Mimicry* not as mimicry but as its alternative naming: *Simulation* or *Role Play*. Many works labeled as 'relational art' comprise installations or spaces that function as a setting for interaction between guests, or interactions between guests and the artist. Similar to the characteristics of games, the event is circumscribed within limits of space and time; the artist designates the place of the event and sets a date and time limit. Furthermore, just like games, the event is governed by rules set out by the artist that are to be followed by the participants. Even if a participatory artwork claims to be an 'open platform' or spontaneous

and open ended, the freedoms granted to the participants are delimited by the artist. Similar to games, participatory artworks might allow the participants to engage in free actions, room for error and uncertain outcomes, but this freedom remains delimited and governed by the rules that encompass them, which are laid out by the artist. Therefore, it is not a pure kind freedom in the true sense of the word. In a statement applicable to the context of a participatory artwork, Caillois states that freedom within games is only possible through the separation and confinement that enabled it. This kind of freedom is given as a delimited range of action at the moment it is performed as a free action.

Caillois states that in *Simulations*, the notion of 'as if' replaces and performs the same function as do rules. He emphasizes that rules themselves create fictions (p.9) The awareness of the basic unreality of the assumed behavior separates it from real life. This separation leading to the participant/player to enter a 'as if' mode, correlates with Bateson's theory on play. Both Bateson and Caillois agree that the 'as if' mode of play creates fictions and fictional behavior. Assuming that participatory artworks are a type of *Simulation,* implies that the intimate relationships that are formed within the confines of the participatory artwork are *Role Played Relationships* and the intimate interactions and intimate experiences that occur inside participatory art are also fictional. I define *Role-Played Relationships* as fictional relationships that are the result fictional behavior and assumption of a fictional role. These fictions are caused by the 'as if' mode of behavior and the due to the rules set out by the artist. The 'as if' mode of behavior is caused by awareness of the basic unreality set back against another an awareness of a 'real life' from which is it separate. The awareness of an art schema—the mode of treating a participatory work as 'art'—causes this split, subsequently causing the participant to enter a 'as is' mode of behavior. For a *Role-Played Relationship* to be transformed into a 'real' relationship, both parties involved in the relationship would need to exit the space and time of the artwork that is designated and delimited by the artist. After exiting, both parties would have to reevaluate and come to terms with which values and conditions of the previous Role-Played Relationship are still applicable and which aren't. After exiting, similarly, the meanings of the intimate interactions and experience that have occurred within the designated time and space of the artwork have to be reevaluated.

To illustrate this, I take as an example Sophie Calle's artwork *The Sleepers* (1979)[4]. In this work Calle had sent out an advertisement to invite strangers into the designated location: her bed. However, these participants are to agree to a set of rules. This setting of rules is basically an action of frame setting of the artwork—or from Caillois' game perspective—part of the rules that govern the *Simulations*. The rules are as follows: the strangers have to tell her stories and allow themselves to be photographed by the artist. In western society it would be abnormal under normal circumstances for complete strangers to engage in intimate interactions that comprise going into each other's bed and engage in self-disclosure. However, the art schemata the artist has created, separates it from 'real life', thereby allowing the participants to assume that they indeed have the appropriate relationship with the artist to engage in these interactions. A Role-Played Relationship is assumed. It might just be exactly this shift from the social conventions of intimacy of everyday life that contributes to the artwork's noteworthiness and uniqueness. In relational artworks of this type, what the artist creates is a physical and mental frame. The physical frame would be the setting of the stage: preparing furniture, a room, setting a mood with lighting. The mental frame setting would comprise setting up rules for the participants and the communication that involve creating a psychological frame that basically says, 'this in a genuine art project'. When the frame setting is complete the artist (in case he/she is part of the performative aspect) and the participants finish the artwork by interacting with each other. The interactions that have occurred and Role-Played Relationships that have been assumed inside the physical frame and led by the mental frame are the products to be considered for aesthetical consumption. The fictional intimacies lasted as long as the participant was in the designated space and time defined by the artist.

The interactions are then recorded, in the case of the work by Sophie Calle in the form of photographs. Aside of archival and communicational means, these recordings eventually become products inside the art market. The fictional intimacies that the photographs have captured can now be enjoyed as vicarious intimacy through people observing the photographs. By going through recordings of artist that take on a similar format such as Marina Abramović, Lee Mingwei and Rirkrit Tiravanija, I noticed that the emphasis of these recording laid on the physical and mental frame setting that was unique to the work, rather than the relationships

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[4] Calle, S. (1979). The Sleepers [Photographs, texts]. Perrotin Gallery.

and experiences it produced. Therefore, I argue that these artworks eventually concern more the relational frame setting done by the artist, rather than the case-by-case content of the relationships and interactions produced through the frame setting which that partially involve the participants.

1.2.6 Dissonant Intimacy

This sub-chapter describes the concept of what I call 'Dissonant Intimacy'. Here I will describe the definition, its role in the art schemata and its relationship to Bateson's double bind and schizophrenia.

To come to the definition of dissonant intimacy I will first introduce the concept of Visual Dissonance. Visual Dissonance is defined as "a state of psychological tension caused when one experiences a disparity between what one expects to see and what one actually sees" (Solso, 2003, pp. 235). It is related to cognitive dissonance, a term used in social psychology. Cognitive dissonance occurs when we perceive a discrepancy among our attitudes or behavior. When we perceive a work of art, we have numerous expectations about what we perceive. These expectations are based on our personality and accumulated knowledge (cognitive structure). When these expectations are unfulfilled, it creates a state of psychological tension. Solso (2003) states that people do not normally choose to live in a state of psychological tension and will therefore most likely try to find a means to reduce this visual dissonance. I argue that this is the same phenomenon as Russell's rule for avoidance of paradoxes (see chapter 1.2.1). Furthermore, I argue that this state of psychological tension resulting from visual dissonance is comparable to (light) schizophrenic state because it involves weakness in framing messages. In this case the messages that are received through the perception of an artwork. In Bateson's writings, he aligned art with schizophrenia.

Solso (2003) states that there are three basic means to reduce visual dissonance (1) reducing the importance of one of the dissonant elements (2) changing one of the dissonant elements (3) reinterpreting one or more of the elements. To illustrate the visual dissonance Solso (2003)

takes as an example the painting *Not to Be Reproduced* by René Magritte[5]. This is a painting that depicts a man looking into a mirror. In the reflection of the mirror, instead of the man's bust, the back of man is depicted. The visual dissonance that develops when looking at this painting is in the sense that what you 'see' is the contrary of the 'reflected image' schema that is part of our accumulated experience. Solso (2003) illustrates three means of visual dissonance reduction in the context of this particular artwork.

1. Reducing the importance of one of the dissonant elements: to reduce the visual dissonance by denying the importance of all the elements of the painting is the easiest solution.

2. Changing one of the dissonant elements: In the case of Magritte's painting the viewer could think 'the painting would be more consistent with my impression of the world if it truly reflected the person's image'. An active person would repaint the painting with the frontal image. Another strategy would be to suppose that Magritte had a special mirror that showed the back side of whatever is presented to it.

3. Reinterpreting one or more of the elements: The visual dissonance leads the viewer to think 'the painting means more than what is literally depicted'. I interpret this process as synonymous to Bateson's rhetoric of reframing a message on a higher Logical Type.

Solso (2003) argues that much art has been purposely designed to generate a form of creative tension in the viewer that cries out for resolution. Disturbing artworks presenting visual statements about art, religion, psychoanalysis and social conditions demand active participation in the construction of 'reality'. We can conclude from this that visual dissonance can be used by the artist as a strategy to motivate the observer to reinterpret the artwork and/or find deeper (more abstract) meanings behind what is presented or expected.

There is similarity between a condition of visual dissonance and the 'double bind' situation in a family context (see: Chapter 1.2.1). I argue that in the 'double bind' situation which the mother puts her child in is experienced by the child as a form of 'intimate dissonance'. There is an intimate relationship between the mother and child, as well as intimate interactions; in

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[5] Magritte, R. (1937). *Not to Be Reproduced* [Oil on canvas]. Collection: Museum Booijmans Van Beuningen, Rotterdam.

this case the mother showing affection to the child. However, there is also hostility from the mother's side which is not coherent with her signs of affection. This creates the situation of psychological tension which is called the 'double bind'. According to Bateson's hypothesis this causes schizophrenia to develop; weakness in the process of discriminating communicational modes either within the self or between the self and others. In an aesthetic context the schizophrenic state can be likened to the inability to resolve the visual dissonance, the inability of abstract (re)interpretation. However, I argue that intimate dissonance in an aesthetic context, just like visual dissonance, can be used by the artist as a strategy to motivate the observer to reinterpret the artwork and/or find deeper (more abstract) meanings behind what is presented or expected. I here define Intimate Dissonance as an intimate experience or intimate interactions in which one of it is elements is dissonant, which creates the same sort of psychological tension as with cognitive dissonance. The motivation of a participant to resolve dissonance of an artwork might be correlated to the same motivation that drives people to solve crossword puzzles, mathematical recreations, anagrams and chess problems. A motivational force that Caillois calls *Ludus* (Caillois, 1961, p.30). Dissonance seduces the problem-solving mechanisms of the mind.

1.2.7 Surrogate Intimacy

The intimacy between a subject and an artificiality. The human 'other' is replaced by an 'artificiality'. Similar between 'fake varnish' and 'forgeries'. It is the knowledge of the artificial source that creates a schizophrenic relation with the subject. A social phenomenon could be virtual girlfriends or the relationship with a love doll.

1.2.8 Public Exclusivity Paradox

All publicly exhibited art that the spectators establish intimate relations with, or that evokes the feeling of intimacy with the spectator, essentially precipitates the Public Exclusivity Paradox, for example, *Post-Partum Document* (1973-79) by Mary Kelly.[678]

This work of art is a documentation or record of the 6 six-year mother-child relationship that followed the birth of the artist child. According to Kelly, it moves between the voice between the mother, child and analytic observer. Each part of the six-part series concentrates on a formative moment in her son's mastery of language and her own sense of loss (Kelly, Mary, n.d.). The series contains an extensive and diverse record including analyzed fecal stains, feeding charts, baby pajamas, stained diapers and records of her babies' attempt at writing. The element of self-disclosure of the artists in their artworks can come across to the observer as something that is exclusively disclosed to them, as if they are close enough to the artist to be granted these private revelations. Like the dirty diapers of Mary Kelly's baby that she frames and exhibits, artworks can have a private, personal and confessional air that signifies the observer as if a close friend, worthy of these intimate self-disclosures. However, this 'exclusivity' of the self-disclosure, is in contradiction with the fact the artwork through which the self-disclosure takes place, is exhibited in a public institution such as a gallery or museum. The fact that the context in which the artwork is exhibited is public, makes it per definition impossible for the self-disclosure to be truly exclusive. This is where the Public Exclusivity Paradox precipitates. In a daily life context, in case of self-disclosure between lovers or friends, when personal, exclusive or private self-disclosure suddenly become available to the public, it is corrosive to the intimacy of the relationship. It will be seen as a violation of trust.

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[6] Kelly, M. (n.d.). Post-Partum Document: Introduction [Perpsex units, white card, wool vests, pencil, ink]. Collection: Eileen Norton, Santa Monica.

[7] Kelly, M. (1974). *Post-Partum Document: Documentation I Analysed Fecal Stains and Feeding Charts* [Perpsex units, white card, diaper linings, plastic sheeting, paper,ink]. Collection: Art Gallery of Ontario.

[8] Kelly, M. (1975). *Post-Partum Document: Documentation II Analysed Utterances and Related Speech Events* [Perpsex units, white card, wood, paper, ink, rubber]. Collection: Art Gallery of Ontario.

But because of the 'art schemata', the knowledge that what is presented is an artwork and not something factual, the observer agrees to engage in a form of 'play'. The observer agrees to pretend that he/she is someone who has a relationship to the person from which the self-disclosure comes in which he/she is intimate enough to share these exclusive and private things. The observer assumes a role-played (intimate) relationship in order to resolve the public exclusivity paradox. The element of exclusivity within intimacy related art is further elaborated in Chapter 2.1.3.

SECTION 2:
INTIMACY IN CONTEMPORARY ART

2.1 VARIABLES OF INTIMACY

This section defines three basic variables that influence the intimate experience in art: self-disclosure, proximity and exclusivity. These variables apply to a lesser degree to intimacy of human relationships, and to a greater degree to the intimacy of artworks. The selection and definition of these variables have been made with the purpose of using them to design intimate experiences through artworks. Although Chapter 1.1.2 covers a wide spectrum of elements that influence intimate relationships which could also be used as variables, the variables of intimacy are limited to three variables based on their usability the design process of the creation of an artwork related to intimacy. Here I focus on artworks that lay within the scope of this study: art made between 1990 and 2020. These artworks are mostly classified as—although not limited to—performance art, participatory art and installation art. An important condition for the selection of these variables is that they can be translated to some degree into a physical manifestation or form that activates or influences the valuable of the variable. The variable then influences or steers the (intimate) experience of the artwork. This chapter consists of three sub-chapters which each define and explain one variable. To explain how a variable manifest itself within art, I will take artworks that already have been made and in which the particular variable plays a substantial role as examples. The artwork examples exist within the predefined scope.

To further organize, understand and explain the manifestation of these variables I have developed a diagram which from hereon will be mentioned as the 'aesthetic diagram'. In many disciplines, including aesthetics, the sole use of language can be restricting (Gray & Malins, 2004, p.95). Whereas the usage of visuals can aid in adequately expressing complex phenomena and relationships (p.94).

The aesthetic diagram is based on the principles of Duchamp's 'Art Coefficient' theory, of which the background is explained in the introduction chapter of this dissertation. In this theory, Duchamp (1954) describes the creative act of making an artwork by the artist and the experience of that artwork by the spectator as an aesthetic osmosis is taking place from the artist to the spectator through inert matter (Duchamp, 1954). The aesthetic diagram uses the same description method. In Figure 3 the organization of the aesthetic diagram is broken down. The grey circle indicates the experience of the artwork as a whole. Within the experience of the artwork, the artist, the art object and the participants or observers play a role. These roles are indicated by colored circles placed inside the gray circle. The roles are indicated as circles with each a different color: the art object is indicated as green; spectator is indicated as red and the artist is indicated as blue. The arrows indicate the flow of the aesthetic osmosis.
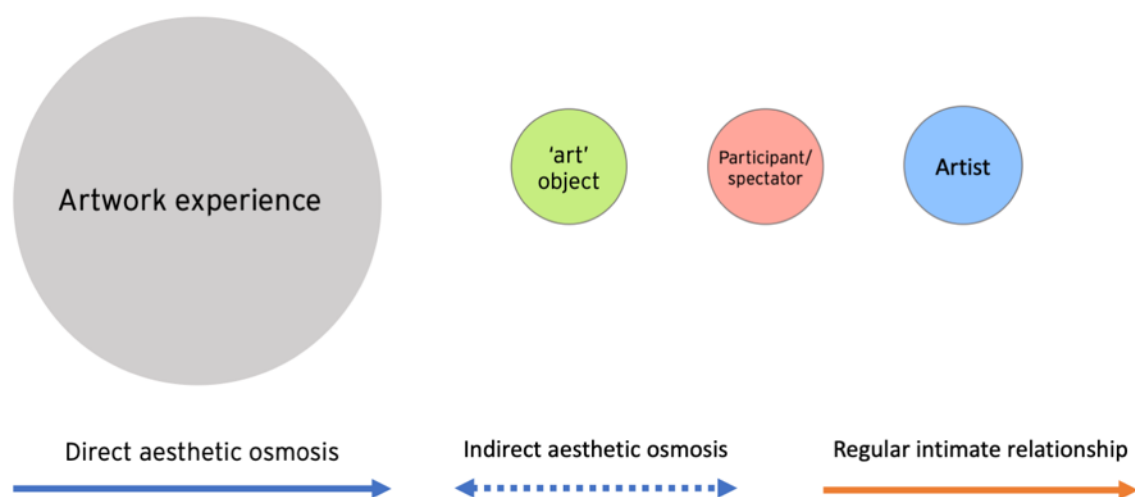

Figure 3: Aesthetic Diagram Legend

The most fundamental form of aesthetic osmosis is the energy of expression that drives the artist in his/her creation of an artwork. When the artwork is finished, the artwork holds this

energy which is now a form of aesthetic energy. Eventually when the artwork is observed by a spectator, the energy ends up at the spectator's end as an aesthetic experience. According to Duchamp, the form of the aesthetic osmosis changes based on the interpretation of the artwork by the spectator. This means the original intent of the artist's expression does not necessarily fully dictate how the spectator perceives that expression. It also means that the spectator is regarded as an active component which makes the 'creative act' complete. The artwork is not considered complete when the artist has produced it. It is finished when it is observed. When the aesthetic diagram is used to describe the phenomenon of the artistic experience of a painting, it appears as in Figure 4.
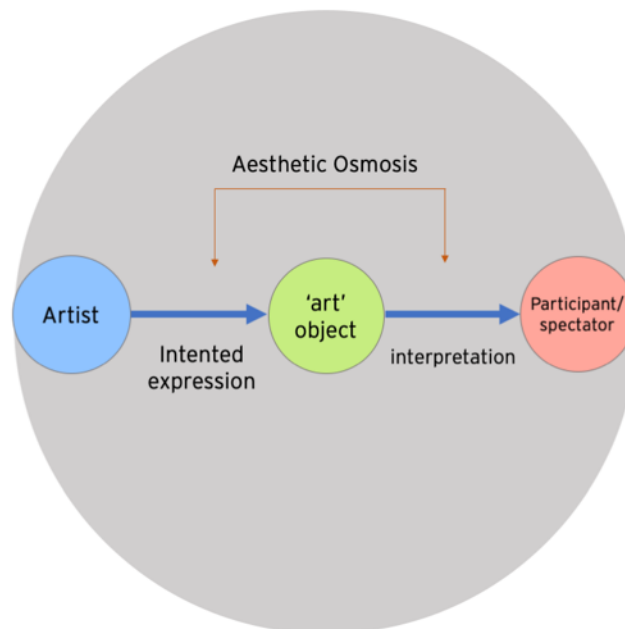
Figure 4: Duchampian Aesthetic Diagram

Artworks that consist of static and physical art objects made by an artist which are exhibited in an art institution such as a gallery all have the same basic structure when illustrated as an aesthetic diagram. However, this structure changes when spectators play an active role in the artwork or when there is no clear art object involved. With the spectator playing an active role I do not mean a mentally active role but a role in which the spectator has a physical influence on the artwork. The evolution of artworks where spectators have become participants started in the 1920's. This evolution was not bound to a single place or group but was happening at several places around the world by various artists and artist groups who were not necessarily aware of each other's activities. My goal is not to put down a complete history of participatory

art. Instead my goal is to provide a historical framework sufficient enough to explain how things have led the aesthetical diagram to adopt different structures due to the emergence of participatory art. In order to do so, I will only focus on a selection of certain key events and artists/artist groups.

In 1921 a series of Dada manifestations that took place that can be seen as the wake of the participatory art and its development. These manifestations indented to involve the city's public; events which often incorporated political themes and discussion. In 1957 the French writer, theorist and filmmaker Guy Debord formed the Situationist International with artist Asger Jorn and others. They produced 'constructed situations', which were participatory events using experimental behavior in which the audience were an active participant. The motive behind these events was to criticize capitalism. Around the same time in the late 50's, in the United States similar developments where taking place in the art scene. 'Happenings' started emerging, which were events in which the audience would play an active role and therefore became participants. Allan Kaprow was a central figure in the organization and documentation of these events. He sought from the Happenings a heightened experience of the everyday. In the art scene of that time there was an emphasis on the proximity between everyday life and art (Bishop, 2006). Kaprow had documented his early work in *Assemblages, Environments and Happenings* (1966) in which he made a strong statement about the audience v.s. the participant.

 "It follows that audiences should be eliminated entirely. […] a group of inactive people in the space of a Happening is just dead space. It is no different from a dead area of red paint on a canvas. Movements call up movements in response, whether on a canvas or in a happening. A happening with only an empathic response on the part of a seated audience is not a happening but a stage theater"
(Kaprow, 1966, p.264)

The 90's brought a form of participatory art that was similar to the Situationist 'constructed situations' but with a different focus. Instead of political engagement and critique or the blending of art and life, these events focused on the social and relational aspects. Curator and art critic Nicolas Bourriaud analyzed this trend in art and coined such artworks 'Relational Art'.

In his book Relational Aesthetics, Bourriaud (1988) stated that art is made of the same material as the social exchanges. He also refers to the artworks as 'social interstices' (Bourriaud, 1988).

I will take '*Untitled (free/still)*' (1992/1995/2007/2011-) by Rirkrit Tiravanija[9] as an example to illustrate how a typical relational artwork changes the structure of the Aesthetic Diagram. The work was first shown at 303 Gallery in New York and later replicated to scale at the Museum of Modern Art in New York. As Glenn Lowry recalls (n.d.) Tiravanija was interested in exploring the possibility of creating congenial social spaces in places usually reserved for the quiet contemplation of art. He transformed the entire gallery, including the art dealer, her staff and the back office. The office space was converted into a sort of restaurant where he cooked curry and rice that was served to visitors for free. The 'active state' of the artwork was the staff serving the food to the visitors, while the visitors leisurely enjoying their meal and socializing where considered part of the work's 'passive state'. (Lowry, n.d.) When this artwork experience would be displayed as an Aesthetic Diagram it would becomes a network, opposed to the linear structure of the Duchampian Aesthetic Diagram (See: Figure 4). I consider this the most significant difference. Now numerous combinations and variations become possible. We see here multiple participants (previously spectators) indicated as red circles. These represent the visitors of the gallery chatting and enjoying the food. The art object in this case, is the food, and indirectly the furniture. The artist or exhibition staff, indicated as a blue circle, make the art object (the food).

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[9] Tiravanija, R. (1992). Untitled (free/still) [Refrigerator, table, chairs, wood, drywall, food and other materials]. Collection: Museum of Modern Art, New York.
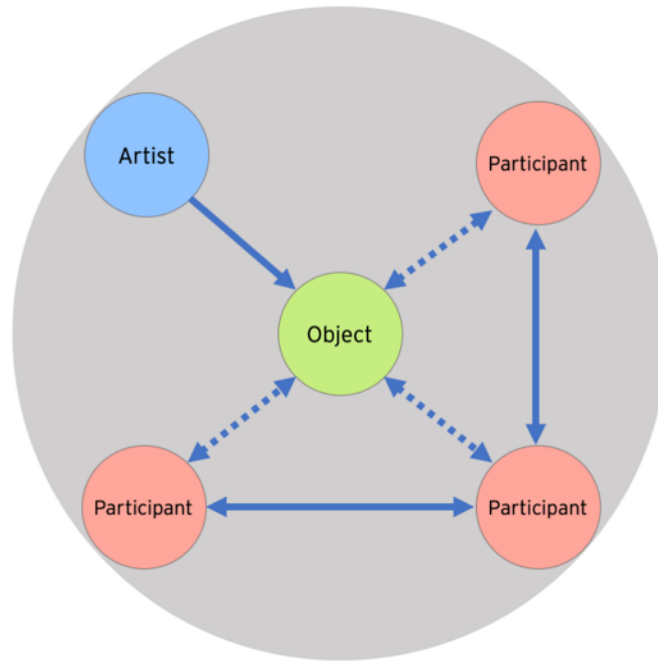
Figure 5: Aesthetic Diagram with Participants

According to the Duchampian diagram, aesthetic osmosis is something that comes from the artist, gets instilled into the material of the art object and finally arrives at the spectator. In the case of Tiravanija's artwork, as well as many other relational artworks, aesthetic osmosis does not necessarily require an art object in order to occur. As Bourriaud stated "art is made of the same material as the social exchanges" (Bourriaud, 1998), which implies that the physical material of art might as well be a non-physical phenomenon such as social exchange. For the Aesthetic Diagram this means that when there is direct social exchange happening between the artist and a participant, the lines—representing aesthetic osmosis—can be drawn directly between artist and participant without any object in between. Or that they can be drawn between participants without any object between them in case of social exchange happening between them. In Tiravanija's work the art object—the food and furniture—is not the main vessel which carries the aesthetic osmosis anymore. It is instead something that supports, enables and catalyzes it. The art object is de-emphasized, and the focus is on the social exchange between the participants. This hierarchy is displayed via straight and dotted lines in the diagram.

Now that—through relational art and its predecessors—relations and social exchanges have become part of the aesthetic paradigm, so has intimacy. For intimacy is inseparably interwoven

with both phenomena; intimacy produces a type of relationship, the intimate relationship. And furthermore, intimate experiences are a product of our social exchanges, and have the power to govern them. Therefore, it has—logically—appeared recurrently in relational art as one of its components. But it has not appeared as a representation, like being the case with the production of art objects such as Intimist paintings, it has instead appeared as a simulation or mimicry of the intimacy we experience in real life. The fact that it's a simulation or mimicry—simply by being art—thus splitting it from our default modus operandi, enables a range of peculiarities. Outside the range of the influence of these peculiarities, it means that the psychology of intimacy and its elements (See: Chapter 1.1.1 & Chapter 1.1.2) translates itself into these types of artworks in a quite straightforward manner. This brings us right back to the argument set up in Chapter 1.2 AESTHETICAL INTIMACY AND ITS PARTICULARITIES, but now with more historical context and concrete examples.

With the fundamental workings of the Aesthetic Diagram explained, here follow the sub-chapters of three basic variables that influencethe intimate experience in art: self-disclosure, proximity and exclusivity. They will serve as an addition to the elements of intimacy, with a focus on usability in the design process of the creation of an artwork related to intimacy.

2.1.1 Self-Disclosure

In Chapter 1.1.2, self-disclosure has been mentioned as one of the elements in intimate relationships. In Chapter 1.2.3 it was discussed how the artist's self-disclosure can be part of an artwork and can evoke a sense of 'Vicarious Intimacy' to the spectator. It was also discussed how self-disclosure can be fictionalized or partly fictionalized, a phenomenon also known as 'autofiction'. This is possible because the spectator engages with the artwork in a mindset that is similar to the mind-set of 'play', that is not directly involved in everyday reality.

Self-Disclosure in art can take on many forms such as text, verbalization, non-verbal communication, or visual information. It can be achieved by the artist through the creation of art objects, take for example Sophie Calle's *Exquisite Pain* (1999/2000). But it can also be achieved not through art objects, but through direct self-disclosure taking place between the artist and a participant. An example of such a work is *The Dining Project* (1997/2014) by Lee

Mingwei[10]. The first edition of the *The Dining Project* started with the artist putting up posters to recruit participants. The poster said "artist seeking participants for project dealing with journal keeping and self-disclosure. Participants must enjoy introspection, self-disclosing conversation, writing, and the sharing of food" (Mami et al., 2014, p.79) This was followed by Mingwei's contact information. Mingwei would have people come over, cook for them and conversate. From his work and how it's communicated, can be deducted that Mingwei considered the self-disclosure one of the essential elements for building relationships and generating intimate experiences through his art. *The Dining Project* along with others were produced and performed again in 2014 in his solo exhibition for Mori Art Museum, Tokyo. Through a lottery system guests could reserve to have a one-on-one dinner with the artist after the museum's opening time in a dining-room like installation. Mingwei would make a specific dish for each guest, which changed with every guest.

In the exhibition texts it was clarified that in The Dining Project everyday actions become intimate and special experiences. It involves the construction of a one-to-one relationship and is premised on the notion of intimacy and trust. The food here is of secondary importance compared to the self-disclosure. The food functions as a medium for trust and intimacy. (Mami et al., 2014, p.36; p.70) The objects in play are therefore de-emphasized and have a facilitating, supporting and catalyzing function to the social exchanges.

It is this central role and driving force that self-disclosure can play in artworks, as well as in real life relationships that concern intimacy that makes it one of the three main variables of intimacy that have been selected. In addition to this, as self-disclosure is a type of communication, the artist can engage in it through a wide variety of forms and media. Thus it is making it a clear and hands on variable of intimacy that an artist can use.

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[10] Mingwei, L. (1997). The Dining Project [Mixed media interactive installation. Wooden platform, tatami mats, beans, rice, video.]. Collection: JUT Museum Pre-Opening Office, Taipei.

2.1.2 Proximity

Intimacy is often a synonym for 'closeness'. Proximity refers to the distance between the subject and the other. Close proximity implies a high intimate experience and Far proximity implies a low intimacy experience. The distance people maintain between each other when physically communicating with each other is often an indication of how intimate their relationship is. For example, when a stranger asks someone on the street for directions, they will maintain relatively low proximity to each other. This distance reflects the distance in their relationship. They are unfamiliar to each other thus maintain a low proximity to each other. On the other hand, when a mother and daughter would meet (generally speaking an intimate relationship) they would stand closer to each other when talking and would touch and hug each other. This close bodily proximity reflects the closeness in their relationship. What it comes down to is that bodily proximity corresponds to relational closeness.

Edward T. Hall observed the distance human beings keep from each other in social situations and divided them in four distances: intimate, personal, social and public. The goal of his observation was to link types of activities to relationships associated to each distance. Hall (1966) states that perception of space is related to action—what can be done in a given space—rather than what is seen by passive viewing, which influences the perception of the four interpersonal distances. He further elaborates that people can sense how close or distant people are to them but are not aware of most distance-sensing processes that characterize the relationship as such. Such processes include sensing the presence or absence of the sensation of warmth from the body of another body, which marks the line between intimate and non-intimate space. Or the smell of washed hair and the blurring of another person's features seen up close with the sensation of warmth to create intimacy. People use themselves as a control to change and record patterns of sensory input to identify structure points in the distance sensing system, which then are identified as sets that constitute the intimate, personal, social and public zones (pp. 114-116). Thus, in addition to spatial distance, Hall also ascribes certain sensory input to each set of interpersonal distance which describes the perception of that distance set.

Intimate Distance

The first and closest distance set is 'intimate distance'. Out of the four distance sets, this distance set is the most relevant distance set to this study. Hall ascribes the following sensations

to this: sight (often distorted or blurry), olfaction, heat from the other person's body, sound, and feel of breath. Hall divides the intimate distance into two phases: 'close phase' and 'far phase'. Close phase (1 to 15cm) is associated with intimate activities such as love making, comforting and protecting. There is physical contact or high possibility of physical contact and the sensations are according to such a situation. Of all the distance four distance sets, touch sensations play the largest role in close phase intimate distance. In maximum contact phase muscles and skin communicate, one can feel the other's breath and body heat. The olfactory system may sense breath, sexual odors, perfume or body odors. Due to the close distance, vision is blurred, details are abundant, and the image is greatly enlarged. Far phase (15 to 45cm) there is no physical contact, but hands can reach the other person. Vision is not blurred but enlarged and detailed. The voice is held at very low level or a whisper. Being at intimate distance with one another is culturally accepted among people who have intimate relationships with each other, may that be lovers or family.

Personal Distance

This distance set that ranges between 76 to 120 cm is the basic distance people keep from each other in the case the subject is of personal interest and involvement. The distance is starts from a point where the subject is just outside easy touching distance. The voice level is regular face-to-face speaking level for Americans.

Social Distance

Social distance ranges from 120 to 365 cm and is used in situations where impersonal business is done. People who work together keep each other at the close end of this distance whereas people who don't keep each other at the further end. Hall notes that the sizes of office desks are such that opposing chairs would fall within social distance's close end and not closer. The size of desks used in corporate meetings would allow an important figure to communicate with a visitor while keeping a distance from each other that corresponds to the far end of the social distance set.

Public Distance

Public distance ranges from 365cm or more and is meant for communicating at a loud voice level with people outside of the circle of involvement. It can be used by anyone on public

occasions and leaves enough space and time for the subject to flee or take on a defensive position.

The studies on which Hall's theory is based made use of target groups of American nationality. Hall admits that American proxemic patterns, although largely overlapping with European proxemic patterns, are not universal. Therefore, his findings might provide relatively accurate representation of Western proxemic patterns but cannot be regarded as representational for all cultures. For instance, broadly speaking Italians generally maintain a closer proximity when physically communicating with each other than Japanese people. However, the structure and classification can still be utilized for the study of cultures with different values under the condition that the values within the classifications are revised.

Art

In the description of social distance, Hall mentions how the distance between office tables, when facing each other, fall within the range of 'social distance'. Social distance is a distance which corresponds to the same social situation as office tables; in case of impersonal business. The social situation of restaurants is different from that of offices: they are for people who have a personal interest in each other. According to Hall, the people who have a personal interest in each other maintain a distance—the so called 'personal distance'— that ranges between 76 and 120cm. It is not a coincidence that the distance between one end to the other of a regular table for two at a restaurant falls within the range of 'personal distance'. The distance between one end of a table to the other, at tables for two at restaurants and bars regularly fall between 60 and 100cm. (Panero & Zelnik, 1979, pp.124). We can see that social situations, proxemics and the dimensions of furniture are interrelated and influence each other.

Proxemics and their relation to social situations are not only correlated do the dimensions of furniture but they are also correlated to the dimensions of interior spaces. Spaces for people with the least involvement with each other, public spaces, are large and open. They allow for people to maintain a public distance from another. On the other hand, spaces with high involvement are closed and small. Take for instance private booth's at restaurants.

Normally people can select their furniture and interior to match the activity and social situation for which it is appropriate. This selection, and the distance sets it includes, is correlated to the relation they have with the people with whom they share the space. Nothing reflects this clearer than the hotel room and their types. The closer the beds, the more intimate the relationship. Bunk beds are used for hostels, where occupants of a room might be strangers. Rooms with twin beds are usually used for friends and family. Whereas rooms with double, king, queen or semi-double beds are used by couples or lovers. It can also be the other way around. The choice of space, furniture and the distance set they include can also be motivated by how someone wishes the relationship with another to become. In this case, it is a signal or message to the other that expresses how he/she wants their relationship to be. For instance, somebody might invite their friend to a restaurant that only has love-seat kind of seats. This could be a signal that they are romantically interested in the other and could facilitate the relationship to transform this way. Similarly, when an artist designs a participatory or installation artwork, through the distance sets he employs in the installations design or rules of interaction, assigning certain relational roles to the participants. This might be an unconscious process from both sides. The artist might intend to create a free platform, a sort of open social experiment and tries to refrain to direct the participants. Same goes for the participant. The participant might not be aware of being assigned any role, as it is not written anywhere. But the artist might, in the process of envisioning a certain hypothetical situation of how the participants will interact with his/her work, unconsciously base the distance sets of the work on this envisioned ideal situation. Thereby, assigning and implying relations that go with those distance sets to the participants. The participants might feel as if the interactions with other participants in the artists' work are spontaneous, as well as the feelings and sociability that it produces, while unconsciously reacting and adapting to the social ques of the distance sets employed in the work. One particular artwork in which the distance sets employed in the installation assign roles and guide the participant to certain modes of perception is The Artist Is Present (2010) by Marina Abramović[11]. This work consists of a large room that has a large white outline of a square taped onto the ground.

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[11] Abramović, M. (2010). The Artist Is Present [Performance.]. Museum of Modern Art, New York.

Figure 6 : Marina Abramović "The Artist Is Present" (2010) Museum of Modern Art, New York. From "Marina Abramović: The Artist Is Present," at the Museum of Modern Art, New York, through May 31, 2010. Opening preview: March 9, 2010. By Andrew Russeth, 2007, https://www.flickr.com/photos/sixteen-miles/4421751197/, Licensed under CC BY-SA 2.0.

The square divides the room into two zones: the first zone is a strip that starts from the wall and ends at outer edge of the square (distance roughly 4 meters); the second zone is the inner space of the square (distance roughly 8 meters). In the center of the square, a table with two facing chairs are placed. The artist, Abramović, sits in one of the chairs through most of the exhibition opening time. The visitors of the museum can in turns sit for an amount of time at the chair opposing Abramović. Only one visitor can sit in front of the artist at a time. The other visitors have to wait for their turn at the strip outside of the white square that forms the inner space. When a visitor sits in front of the artist, the artist stares the visitor straight in the eyes, often triggering an emotional response in the visitor. This spectacle is watched by the waiting visitors at a distance, from the outside space. In this work, the artist has designed and regulated the white cube exhibition space in such a way that the visitors experience the artwork in a fixed sequence of interpersonal distance sets. When the visitor enters the exhibition space, he/she is to stand beyond the strip of the space thus initially keeping a *public distance* from the artist. There is no eye contact, not even recognition of existence from the artist. Just the visitor observing at the artist. When the visitor is finally allowed to approach the artist, he/she sits down in the chair in front of her, now maintaining a *personal distance* and making full lengthy eye-contact.

I believe that these design choices are not merely driven by logistics but are actually meant to trigger in the visitor a sequence of certain psychological and social mind sets which are socio-culturally connected to each distance set. Thereby allowing the artist to guide the visitor's 'relational' experience of the artwork. In this case, an almost dramatically growing curve of relational proximity. The distance sets of the space *are* the art schemata that the artist has set up, of which the artist herself is the final piece. The distance sets that come forth from the artist's design of the exhibition space and its interior are part of the artists' expression.

Just like a painter can choose to use red from the color palette to express and induce a feeling of intensity, similarly the contemporary artist can produce a space that guides the visitors of that space to be at an intimate distance set from each other. In the last phase of Abramović's work, where the visitor sits in front of the artist and the artist stares intensely into the visitor's eye there is a moment of what I call 'dissonant intimacy'. Because a stare can have a double meaning. On one hand it can be affectionate and intimate and on the other hand it can be aggressive, awkward and intimidating. The tension of this ambiguous duplicity produces the dissonance, which can add a mysterious, layered and complex aspect to the moment. In Figure 7 Abramović's work is displayed as an Aesthetic Diagram illustrating the basic structure of the roles of the artwork: the participant, the artist and the art object. It also illustrates their connection and the change of proximity which occurs within the timeframe of the artwork experience.
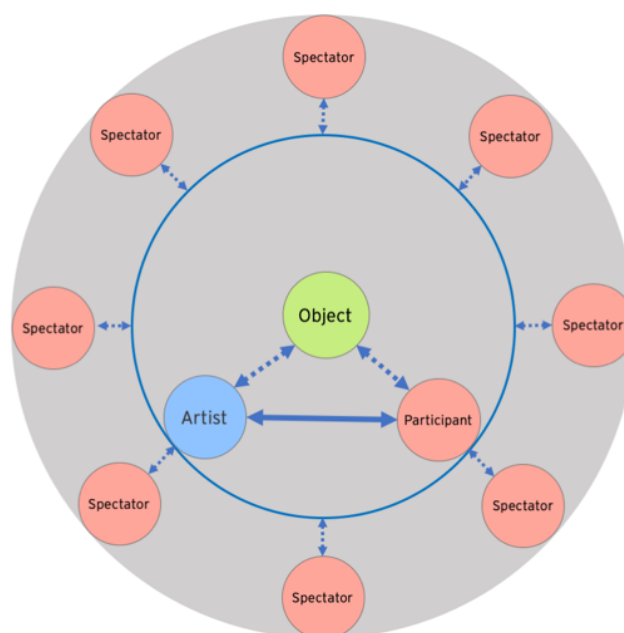

Figure 7 : Aesthetic Diagram of Marina Abramović "The Artist Is Present " (2010) Museum of Modern Art, New York

Another artwork in which proximity plays a role in the social and relational content of the work is *Telematic Dreaming* (1992) by Paul sermon. The work consists of a bed on which a visitor of the exhibition can lay down. Above the bed hangs a video projector which projects onto the entire surface of the mattress. What is projected onto the mattress is a live video of another mattress. The projected mattress is in another space where also visitors can lay down on it. What happens is that the visitors that lie on mattress A, can see projected on their mattress the visitors of laying on mattress B. This also works the other way around. The visitors laying on mattress B can also see the visitors laying on mattress A projected on their mattress. Additionally, at the side of mattress A there is a television monitor that shows a live camera feed of mattress B, from an angle that the entire bed of mattress B and the visitor lying on it is showed. It now becomes apparent to the visitor laying on mattress A, that not only someone is projected on his/her bed, but he/she is also being projected on someone else bed in the same manner.
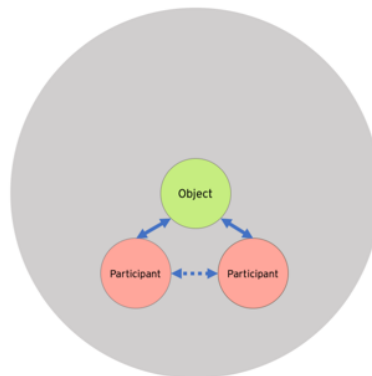
Figure 8: Aesthetic Intimacy Diagram of Paul Sermon's "Telematic Dreaming" (1992)

Figure 9 : Paul Sermon "Telematic Dreaming" (1992) Koti Exhibition, Kajaani, Finnland. From Telematic Dreaming – Sarah, by D. Patten, 2001, https://www.flickr.com/photos/davepatten/294836008, licensed under CC BY-NC-SA 2.0

Art can be a site that allows people to be temporarily be freed from the conventions, patterns, social and relational rules that govern everyday life. It is this quality of the artistic framework that allows the participants of *Telematic Dreaming* to live some intimate moments with each other in their beds. These moments can be seen as spontaneous or meaningful, but they would not have existed without the installation and its rules directing the participants to create these specific moments and interactions. The bed of *Telematic Dreaming* fits exactly two people. Meaning that the installation is designed in a way that the two participants have no choice but to maintain an *intimate distance* from each other[12]. Additionally, the king-size bed as an object is associated with social activities between people who have an intimate relationship with each other. Therefore I argue that this work sets the stage for participants to *play* the role that is set out for them by the artist: the role of people experiencing intimacy with strangers through art. Rather than long lasting real-life relationships, this produces Role Played Relationships that last as long as the *play*, that is the time spent in the installation. This work is an example how proximity, *intimate distance* in particular, can be used to create intimate experiences and role-played intimate relationships in art. Proximity in art can assign (relational) roles, steer a participant to a certain mode of perception. It can influence how interactions with others are felt or what meanings are assigned to them. It can influence what kind of relationship the participant thinks he/she has—or has attained with—another participant or the artist. For the artist, proximity is a tool for relational expression. The Aesthetic Diagram of *Telematic Dreaming* (See: Figure 8) shows in this work, the artist plays a minor role. This is something that is often the case in Media Art. For a media artist, the challenge is to let the artwork make the interaction happen, not the artist. The close proximity between the participants and facilitating nature of the art object are also shown.

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[12] Here, I mean distance in the sense that E.T. Hall meant; not scientific spatial distance but distance as experienced through sensory perception. This includes sense of spatial closeness that the participants feel, even if its virtual. Virtual proxemics are just as much connected to relations and social activities as physical proxemics.

2.1.3 Exclusivity

The variable of exclusivity refers to the feeling of exclusivity of self-disclosure and interactions happening between artist and participant(s), between participants only or between observer and object. The variable of exclusivity is positively correlated to the degree of intimate experience. High exclusivity implies high intimacy; low exclusivity implies low intimacy.

To clarify this principle, I will illustrate it by using a daily life situation in which exclusivity promotes intimacy. When you are taking part in a large group conversation it will naturally feel less intimate than a conversation between two people. In case of the conversation between two people, the conversation feels more exclusive because it excludes other people from the conversation and therefore will feel more intimate.

When self-disclosure becomes exclusive it can also lead to intimate experiences. Confessions and telling of secrets are such types of disclosures and are associated with intimacy. When somebody tells you a secret it means that what is disclosed is exclusively told to you and excludes other people from receiving this information. Being whispered a secret or hearing someone's confession means being granted trust. I argue that this feeling of being granted trust—one of the elements in intimate relationships (Chapter 1.1.2)—is the actual cause of the intimate experience, and the exclusivity is a form in which trust is implied. Exclusive self-disclosure is also correlated to intimate distance. Communicating at an intimate distance is often done in an exclusive and private manner. Words become whispers and gestures become subtle. Expression is tuned down so that the interlocutor at the intimate distance can sense them, but not the ones at a social or public distance. In a similar way, attention and cohesiveness (sharing experiences with each other over a period of time) are elements in intimate relationships which an exclusive form promotes. Simply put, when you are in a small -exclusive company, then you are able to give more attention to each other and are able to spend more time on a single person. In daily life situations there are things designed in such a way that interactions become more exclusive, which can lead to feelings of trust, cohesiveness and attention; which can ultimately lead to intimate experiences and more intimate relationships. The creation of privacy in places that facilitate intimate interactions is essentially the same as creating exclusivity. Private booths in restaurants and bars have this purpose.

I argue that many artworks which invoke a feeling of intimacy, partially succeed in doing so because the feeling of intimacy is aided by a feeling or form of exclusivity. This exclusivity can apply to the disclosures expressed through the artwork or the social interactions that it facilitates.

An artwork related to Intimacy in which the variable of exclusivity plays an important role is The Writing Project (1997) by Lee Mingwei [13] . The Writing Project was originally commissioned by the Whitney Museum of American Art. In 2014 it was re-exhibited in the Mori Art Museum in Tokyo Japan, which is the exhibition used as the source of this case study. The Writing Project is an installation that consists of several booths set up in a larger space (See: Figure 11). The booths are made of wood and translucent glass. Their design is in a minimalist traditional Japanese manner. In these booths, one wall is open and functions as an entrance. Inside the booth there is a small low table containing writing materials at which the visitor is invited to sit. The walls of the booth are covered with rows of slots containing envelopes. The visitors are asked to write a letter in which they are to offer previously unexpressed gratitude, forgiveness or apology to a deceased or otherwise absent loved one. The visitor can choose to either seal and address their letters (which the museum would later post for them) or leave them unsealed inside the slots on the walls of the booth, which allows later visitors to read them.

This installation works with exclusivity in several ways and sustains a balance in precipitating the Public Exclusivity Paradox. The walls of each writing booth create a semi-private space. When visitors sit at the writing table of a booth, their visual periphery is enclosed by the walls. This can make them feel as if it is a private experience which is exclusively experienced by themselves. The feeling of privacy might be a crucial factor for the visitors to be able to access their private emotional world that contains their confessions and gratitude's which they are asked by the artist to write down. The Public Exclusivity Paradox exists in that in fact the back wall of the booth is completely open, although this opening cannot be seen when a visitor is

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[13] Mingwei, Lee. (1998). The writing project [Mixed media interactive installation, Wooden booth, writing papers, envelopes, 3 parts].

sitting in a booth. Other visitors walking around the space in which the booths are placed can see the visitors writing in the booths, while the writing visitors cannot see the walking visitors looking at them. The letters that the visitors write inside the booth also have a double exclusive and public way of display. Visitors can choose to enclose their letters inside an envelope which are then placed into the slots of the inside of the wall of their booth or they can choose to leave their envelope open inside the slots, so that other visitors can read their letter. This creates a kind of voyeur experience in which the intimate act of writing private confessions and gratitude to loved ones is being done out in the open. The Public Exclusivity Paradox which it precipitates might make some question 'can something be actually exclusive and intimate if it is also public?'. In the case of an artwork though, this might be resolved by the fact there is often a consensus between art and its observers/participants that allows (role)play, simulation and illusion as a means to get to the core of an artwork. Intimacy and exclusivity can be part of this play, simulation and illusion, which transforms intimacy in a way that is uncommon in daily life but on the other hand common within art.

Exclusive disclosures are an essential part of the work, the rules that the artwork has set demands exclusive disclosures: forgiveness, apology and unexpressed gratitude are confessional and are often meant exclusively for a particular individual. Also, in this work the instructions that the artist has set out shapes and influences the participants interactions and leads them in a direction of intimate interactions; it facilitates intimate interactions. Once the letter has been written the artworks role as a facilitator of intimacy is over. The letter is placed inside a display; now the artwork no longer facilitates intimacy but instead becomes a display of Records that have captured intimate interactions and experiences. In the Aesthetic Intimacy Diagram (See: Figure 10), the aesthetic osmosis of this work is shown as occurring indirectly between two participants: the one who writes the letter (visitor) and the one who receives it. The aesthetic osmosis is occurring in a direct matter between the art object—in this case the booth and the letters—and participants. The art object is facilitating the aesthetic osmosis between the participants.
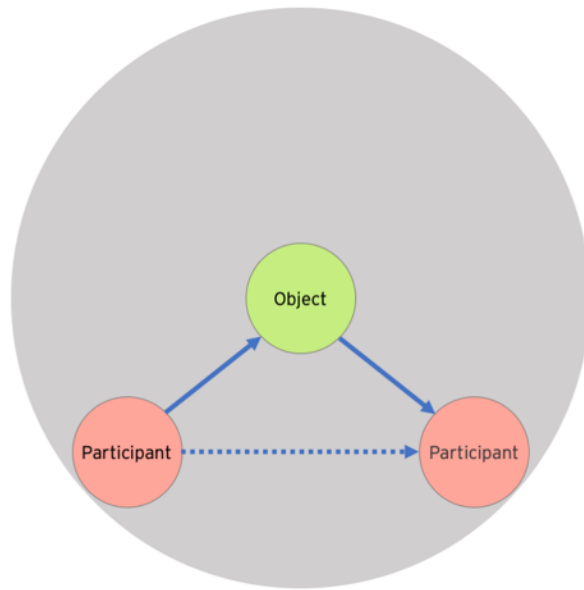
Figure 10 : Aesthetic Intimacy Diagram of Lee Mingwei "The Writing Project" (1997-2014)

Figure 11 : Lee Mingwei "The Writing Project" (1997-2014) Mori Art Museum, Tokyo. From リー・ミンウェイ 《プロジェクト・手紙をつづる》, by K. Ohno, 2014. <u>https://www.flickr.com/photos/inucara/15357890126/</u>, *licensed under* <u>CC BY 2.0</u>

In Lee Mingwei's *The Sleeping Project* and *The Dining Project* exclusivity also plays an important role in the artist building a relationship with participants creating intimate experiences. *The Sleeping Project*[14] has the same structure as *The Dining Project*, only here the artist spends the night with a participant. In the rules set out for both artworks only one guest is to partake a sleeping session or a dining session at a time. These events take place after the regular exhibition time, so the participant is guaranteed an exclusive time spent with the artist.

Although just like Ming Wei's Dining Project, *The Sleeping Project* has the goal of building relationships between the artist and the participant and creating an intimate experience, the beds of the artist and the participants are very far apart. Further than the two separate beds of a regular twin room in a hotel. The distance set chosen for the distance between the furniture is an impersonal one. Ming Wei seems to understand the limits of the 'play' context of the museum. Role played intimacy is to be experienced but at a certain distance, may that be physical or mental. The distance between the beds is an important safety buffer for the participant because it allows him/her to engage in an activity with a stranger which would normally require more trust built through cohesiveness (more time spent with that other person). Maybe this is what makes the experience so special, to experience quasi-intimate moments and interactions with strangers in a close-yet-far state. This is the ambiguity that is intrinsic to the relational play of intimate participatory art. Although much of relational art sought to bring art closer to everyday life, it took everyday life and transformed it into something extraordinary. Something which might not be directly translatable back into everyday life.

Another artwork related to intimacy that works with the element of exclusivity is the work *My Bed* (1999) by Tracey Emin[15]. In 1998, for the artist, a long bedridden period caused by a bad break-up had come to an end. The bed in which she spent reflected what she had been through.

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[14] Mingwei, Lee. (2000-). The sleeping project [Beds, nightstands].

[15] Emin, T. (1998). My Bed [Box frame, mattress, linens, pillows and various objects]. The Duerckheim Collection 2015.

Again, we see the bed being used as the ultimate symbol of intimacy in installation art. As if a byproduct of her emotions and struggles; condoms, crumpled tissues, period stained-clothing, cigarette buds, empty vodka bottles, lubricant, used razor blades and condoms surrounded it. The sheets were filthy and laid in a mess. Emin chose to treat this bed and the mess around it as an artwork and exhibited it in the Sagacho Exhibition Space in Tokyo that year. After this, her work got nominated for the Turner Prize and was exhibited at the Tate Gallery, London for the nominee's exhibition. The work caused a lot of controversy and mixed reviews at the time.
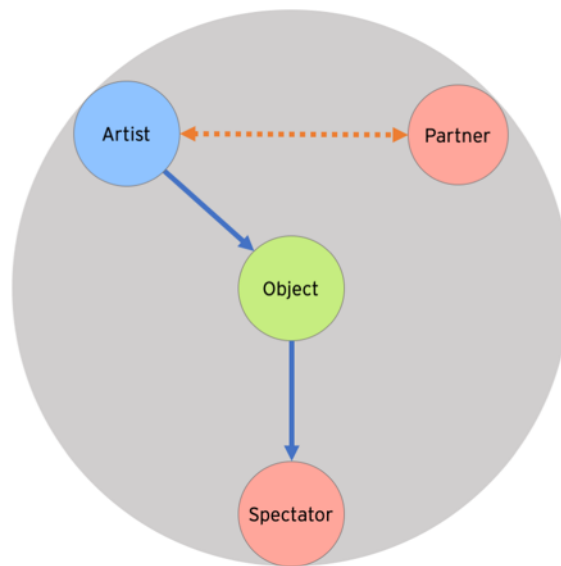
Figure 12 : Aesthetic Intimacy Diagram of Tracey Emin "My Bed" (1999) Tate Gallery London.

Figure 13 : Tracey Emin "My Bed" (1999) Tate Gallery London. From My Bed, Tracey Emin, Tate Britain, by A. Hady, 2015, https://www.flickr.com/photos/andyhay/20206791036, *licensed under* CC BY 2.0

The personal items which are placed in the artwork are items which in a real-life context would not be shown to just anybody. Your bed is something you would only show to family and friends. Entering someone's bedroom requires some degree of trust. Especially a messy bedroom. Even more so does exposing personal items related to sex and personal grooming such as condoms, crumbled tissues and lubricant. Most people most likely will only be comfortable exposing these items to their partners and lovers. Being comfortable with showing people things that would normally be embarrassing means showing that you grant them some level of trust. The social norms which are associated with the showing of these items, produce an expectation that the exposure of these kind of objects is addressed towards people who are close to the owner of the objects. Because of this, the visitors of a gallery in which this artwork containing these personal items is placed will feel addressed, or in other words 'takes on the role', as someone close to the owner of the objects. The visitor is addressed as someone exclusive to the artist. It is in this way that 'embarrassing' personal objects and messiness can produce intimate experiences in an artwork. The Public Exclusivity Paradox precipitates in the fact that there is no actual exclusivity to what is shown as the personal items are open to see for the public. This paradox creates a dissonance for visitor to be resolved; a Dissonant Intimacy. The strength of this work might lay exactly inside this Dissonant Intimacy, it makes it shocking, confessional and disturbing. At the same time, it provides the energy that makes the artwork moving to visitor.

The Aesthetic Intimacy Diagram of this work (See: **Error! Reference source not found.**), shows the social interactions between the artist and her partners influencing the art object. Because the art object is by-product or physical memorabilia of the interactions between the artist and her partner; for instance, condoms and crumbled tissues. The art object is a record of their social interactions in some sense. The art object is then observed by the visitor of the place where the art object is exhibited. From the art object, the visitor can derive the intimate social interactions that has shaped and modified it. Thus, the art object becomes an indirect manifestation, or almost an expression, of intimate social interactions. The visitor can feel the artist's intimacies vicariously by observing the art object. To this artwork the experience of Vicarious Intimacy (See: Chapter 1.2.4) applies.

Some of the objects that cover and surround the bed enables the visitor to derive a narrative from it. This narrative describes 'what the artist must have gone through'. The objects sketching a dramatic personal history include condoms, pills, cigarettes and such. Because these objects contribute to a narrative they can be considered as significant. On the other hand, the remaining objects are harder to ascribe to a narrative and do not seem to carry particular meaning. Therefore, they can be considered as insignificant. However, these insignificant objects do seem to contribute to a different cause. According to Barthes (1969/1989) they seem to denote "concrete reality", which is a pure and simple representation of the real. It is a naked relation of 'what is' or 'has been' and appears as a resistance to meaning. This resistance confirms the true-to-life. The provision of seemingly insignificant details to create a stronger experience of 'the real' is what Barthes calls 'the Reality Effect'. (pp. 146-148)

Reality Effects and autofiction in the creation of an artwork can go hand in hand. In case an artist wants to create an autobiographical work with fictional elements in it, Reality Effects can be used to strengthen its biographical character and make fictional elements seem truthful.

2.2 TYPES OF INTIMATE ART

Proceeding to shape a phenomenological model of Intimate Aesthetics, artworks concerning intimacy can be categorized to three types of intimate artworks: *Records, Facilitators* and *Reflectors*. The terms used to name the type of intimate artworks basically describe the main function or role of intimacy; it describes the main dynamism of intimacy as a phenomenon in the artwork. 1) Records: intimacy is recorded; 2) Facilitator: Intimacy facilitates, *or* intimacy is facilitated; 3) Intimacy is reflected upon, *or* intimacy reflects. Between these three types, hybrids are possible as well as them functioning according to varying relational models as previously described. The three types also exist outside the artistic context, as purely practical tools or services.

2.2.1 RECORDS

Records capture moments in time and represent the intimate experience tied to that specific moment. Records can be of a variety of media such as photographs, sound recordings, video. More indirect representations of intimate experiences tied to a specific moment that are also

considered records are memorabilia such as movie tickets or belongings of the subject of the intimate relationship.

It is our memories that we have of the other, that we call upon when the 'now' demands us to make a choice regarding intimacy in which the other is involved (i.e. when we need to respond to an invitation to one's home). The fragile, subjective, transformative and entropic nature of memory produces an anxiety. You are always a part of a larger web of social interactions that you, nor anybody else has the overview on. Creating virtual and physical records of our intimate social interactions, does not only free us from our dependency of our deceptive memory, in case of certain records it also gives us the sense of perceiving not only how others are contained within them, but also how they are contained within the other. The record becomes our agreement, the shared witness of our intimacy. Additionally, the externality of the record allows for (re)arrangement, reflection and comprehension of how the other is contained within oneself. In the age of social media, recording our daily lives and disclosing it has become part of our daily life and social dynamics. Many celebrities share their intimate records to a massive anonymous public. The level of intimacy captured in their records is in stark contrast with the level of intimacy of the relationship they have with spectators to whom they show it; their followers, with whom they have an anonymous, public and commercial relationship. In this dynamic the Public Intimacy Paradox precipitates, which is neither good nor bad, but simply a descriptor of a certain kind of dynamic. The Public Intimacy Paradox similarly precipitates in the artworks that are intimate records and shown in public institutions such as museums or galleries, where they are shown to public with whom the artist has no close relationship, or most of the time no relationship whatsoever. The previously discussed artworks *Post-Partum Document* (1973-79) by Mary Kelly, *Exquisite Pain* (1999/2000) by Sophie Calle and *My Bed* (1999) by Tracey Emin are such artworks. For an artist, creating a record and showing it to an audience can be a form of self-disclosure. Intimate records as artworks are hyper-subjective, self-interrogative and can become symbolic. This can evoke a feeling of vicarious intimacy.

Another notable Record type of artwork is *Everyone I have Ever Slept With 1963-1995* (1995) by Tracey Emin[16], because of the way it works with the element of exclusivity. This work consists of a two-person spherical camping tent. Inside of the tent the walls are embroidered with the names of the people who the artist has slept with within the period of 1963 and 1995. The way in which this information is disclosed arguably invokes in the spectator an intimate experience to a certain degree. This is because the design of the installation hints exclusivity. The names of these people are not simply written down on the wall of the exhibition space. They are gradually revealed to the spectator by entering a small enclosed space—a tent—which is normally used as a private sleeping area. Furthermore, intimate experiences can be triggered in the audience through the confessional and private nature of revealing to the public with which you ever slept with; something which you would normally only disclose to the people close to you. The Aesthetic Diagram of *Everyone I Have Ever Slept With* (See: Figure 14) shows how the intimate relationships and experiences have influenced the artist, and how this is recorded into an art object. Upon observing the art object, the audience is able to feel this intimacy vicariously. This is one pattern of Record-type intimate art, which involves self-staging and autobiographical records. Another common pattern is that participatory artworks, which last only for a limited amount of time and are bound to a single location, are recorded through, for example, photography or video. When these photographs or videos have recorded intimate interactions happening during the performance, they become Record-type intimate artworks. This is the case with the Sophie Calle's artwork *The Sleepers* (1979) (See: Chapter 1.2.5). The first stage of this artwork, in which strangers where asked to share the bed with the artist and tell her stories, was a performative and participatory type of work. It was bound to a single location and concerned temporary participation. Sophie Calle photographed the participants in her bed and additionally recorded the event by writing a text. The photographs and texts were later exhibited in galleries and published in her books. Artworks can go through several stages of transformation and exist simultaneously in different forms. This multiplicity is something that the advent of social media has contributed to. Record-type artworks can be the centre piece or exist just as one of the several stages of an artwork.

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[16] Emin, Tracey. (1995). Everyone I Have Ever Slept With 1963–1995 [Appliqued tent, mattress and light]. destroyed.
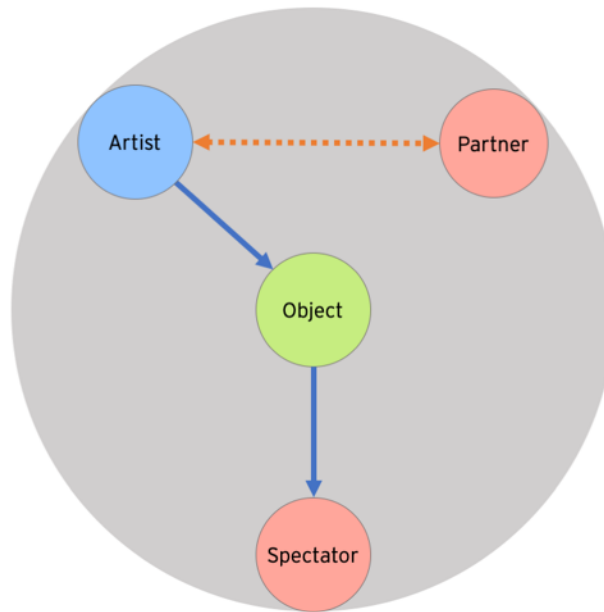
Figure 14 : Aesthetic Diagram of Tracey Emin "Everyone I have Ever Slept With" 1963-1995 (1995)

2.2.2 FACILITATORS

Facilitators belong to a type of artwork that facilitate social interactions between two or more individuals. They provide tools and a setting that invite two or more individuals to become closer to each other. The individuals involved, from here on referred to as 'participants', can consist of a general public as well as the artist that made the work. The artwork functions as a catalyst of social aesthetic osmosis. Many artworks that are considered to be a form of relational art have the same basic structure as a facilitator type of artwork and can therefore be considered as such.

Facilitators also exist outside the artistic frame, as a part of everyday social life. Furniture such as dinner tables with a set of chairs and king size beds can be considered facilitators because they facilitate and invite people to become closer with each other. Artists involved in early relational art have quite literally taken exactly these objects and placed them an artistic framework, thereby triggering the participants to re-examine the social interactions of everyday life, but also fictionalizing exactly that what it attempts to facilitate. Lee Mingwei's *The Dining Project* (1997/2014) (See: Chapter 2.1.1) is such an example. In this case, the artist refrained from creating an artistic framework through traditional way of placing the work, in this case a social event, inside of an art institution such as a museum or gallery. Alternatively, his work

was a facilitator exactly like they appear in everyday life: he organised a dinner party at his own house. The facilitator objects (table, food) as well as total environment (his house) was no different than an everyday situation. But just like all facilitator artworks, the artistic frame is set by the artist in one way or another: no facilitator in art is truly neutral. In this case the artistic frame was set by the artist by the way he promoted the event. To invite participants, he advertised it as an 'artistic project'. Furthermore, he recorded it through photography. The artwork at the moment of the event can be considered as a Facilitator type artwork, that is later transformed into a Record type artwork by means of photography.

Another example is Lee Mingwei's *Moving Garden* (2009-2014)[17]. This artwork (See **Error! Reference source not found.**) essentially comprises a large box with flowers in them. However, without the artwork's instructions and participants interacting with each other and the artwork according to these instructions, the artwork remains unfinished. The artwork's instruction commands that the visitors of the exhibition space may take one flower from the box under the condition that they give it to a stranger. I dare say that the artist was trying to produce specific social interactions which can be considered as the aesthetic osmosis taking place in the work: spontaneous encounters with strangers and unconditional giving. It produces a brief and ephemeral moment of light intimacy with a stranger.

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[17] Mingwei, L. (2009). Moving Garden [Mixed media interactive installation, granite, fresh flowers].

Figure 15 : Lee Mingwei "Moving Garden" (2009)
Musée d'art contemporain, Lyon. From The Moving Garden 2009 Oeuvre de Lee Mingwei (1964, Taïwan) Musée
d'art contemporain 10ème Biennale de Lyon, by Dalbera, 2009,
https://commons.wikimedia.org/wiki/File:The_Moving_Garden_(Xe_Biennale_de_Lyon)_(4104299446).jpg,
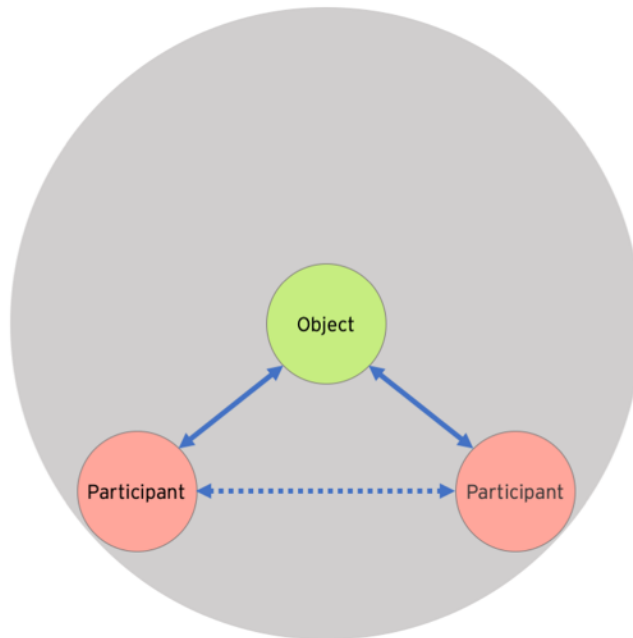*licensed under <u>CC BY 2.0</u>*

Figure 16: Aesthetic Intimacy Diagram of Lee Mingwei "Moving Garden" (2009)

However, I do not consider this intimacy a basic form of intimacy, because Facilitator-type artworks are essentially *Simulations* (See: Chapter 1.2.5). This is what separates facilitators in real life from facilitators as artworks. The setup is similar to role playing in a theater play; there is a décor (setting), a script (instructions) and actors/actresses (participants). The frame that the artist has set leads the interaction into a certain direction. In this way the artist influences the interaction and the meaning it produces. It is an indirect way of expression, with a possibility of the original intent being overtaken by unforeseen behaviour of the participants. The instructions laid out by the artist and the activation of the art schemata fictionalize the intimate interactions and experiences. The relationships that participants form between each other during the time that they participate in the artwork are Role-Played Relationships. After the participants who engage in *Moving Garden* have given each other flowers, for their *Role-Played Relationship* to be transformed into a 'real' relationship, they would have to remove themselves from the exhibition space and reevaluate which values and conditions of the previous Role-Played Relationship are still applicable, and which aren't. The same applies to the intimate interactions, experiences and meanings that have been attached to them during the participation of the installation. One of the problems that Facilitator-type artworks intending to produce intimate relationships might face, is not only that during participation in the designated space and time relationships that are gained are fictional Role-Played Relationships, but also the problem of time. Time restrictions of the performative structure apply to many artworks, restrictions that allow one participant within one day at its most generous. Thus, time restriction makes it impossible to facilitate the formation of a full-blown intimate relationship because it lacks in the element of cohesion which is necessary to the formation of intimate relationships (See: Chapter 1.1.2). Since the inclusion of (social) interactivity into art, many artworks related to intimacy which contain an element of interactivity can be considered as Facilitator type artworks. However, Facilitator type artworks do not necessarily facilitate *intimate* interactions. It can also facilitate interactions which are not intimate. Nonetheless, Facilitator type artworks are to some extent fundamental to intimate art because its structure can be recognised in many artworks related to intimacy and their structure is highly compatible with the concept.

2.2.3 REFLECTORS

The third and last type of intimate artwork is the 'Reflector' type. Reflector type artworks do not necessarily trigger (vicarious) intimate experiences in the spectator like records, nor do they facilitate intimate experiences between participants or facilitate the formation or enhancement of intimate relationships between them. Reflectors relate to intimacy on a conceptual or mental level. They trigger the spectator or participant to mentally reflect on the theme of intimacy, while the formal or emotional experience of the artwork might appear completely unrelated to intimacy.

An artwork that I consider a Reflector type of artwork is Marina Abramović's *Imponderabilia* (1977)[18]. Through the analysis of this artwork I will further elaborate the characteristics of Reflectors. In 1977 Marina Abramović and her partner at the time, Ulay, held a performance at the Galleria Communale d'Arte Moderne at Bologna, Italy. During this performance they both stood naked in the main entrance of the museum, facing each other. In order for visitors to enter the Museum, they had to pass between the small space between two naked artists. At this moment they had to choose which one to face. The space's narrowness often caused the visitor's body to slightly rub the bare skin of the artists upon passing. Once the visitors were inside the museum, they realized they had been filmed by a hidden camera. Moreover, a text on the wall appeared that said "Imponderable. Such imponderable human factors as one's aesthetic sensitivity / the overriding importance of imponderables in determining human conduct." The performance, which was supposed to last 3 hours, was put to an end by the police after 90 minutes.

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[18] Abramović, M., & Ulay. (1977). Imponderabilia [Performance]. Collection: Museum Ludwig, Cologne.
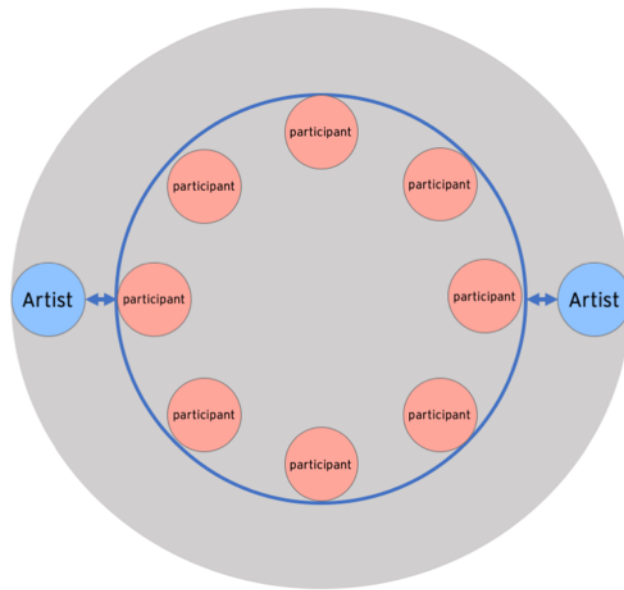
Figure 17: Aesthetic Intimacy Diagram of Marina Abramović "Imponderabilia" (1977) at Palazzo Strozzi, Florence.

Figure 18 : Reperformance in 2018 of Marina Abramović's "Imponderabilia" (1977) at Palazzo Strozzi, Florence. From Marina Abramović. The Cleaner 4 ott 2018, by F.Pierantoni, 2018, https://www.flickr.com/photos/tukulti/44799412154/, licensed under CC BY 2.0

Unlike a record or a facilitator, this particular work might not invoke an intimate experience. Rather it makes people feel discomfort or awkwardness. (Kennedy, 2010; Callahan, 2010). What is particular about this type of artwork is that it *reflects* upon the notion of intimacy, which means it is related to intimacy on a mental level rather than an emotional level. Thus, I classify an artwork which reflects on the notion of intimacy a 'reflector'. The social context of the artwork is a public space, the gallery, which is occupied with people who are generally unfamiliar with each other. An appropriate distance set for the occupiers of that space to maintain with each other is a public distance, or social distance at most. Abramović seduces participants to pass someone at an intimate distance in a social context which does socio-culturally match the intimate distance set. In fact, the social context is the exact opposite of what is normally associated with intimate distance. This is the first element of Intimate Dissonance in the work. In addition to throwing the socio-proxemic condition of the space into disarray, Abramović seduces the participants to pass a stranger that is naked. Nakedness can be seen as a form of self-disclosure and sign of trust, an appearance that is normally associated with sexual or romantic intimacy. Again, Abramović places elements of intimacy in a mismatched public context which provokes a sense of Intimate Dissonance. As elaborated in Chapter 1.2.6, Intimate Dissonance tends to trigger the participant to resolve the dissonance by reflecting on the meaning of the artwork. In this case, it triggers participants to reflect on the boundaries between intimacy and public spaces by breaking them. Often Reflector type artworks and Intimate Dissonance go hand in hand. The kind of participatory performance art of Abramović are often *Reflectors*, although not always necessarily related to intimacy. For example, just like *Imponderabilia* the work *Rhythm 0* (1974)[19] proved to be a powerful Reflector-type work. During this six-hour performance Abramović stood still while the participants were invited to do whatever they wanted to her, using one of the 72 objects that where placed on a table. The instructions said "Instructions; There are 72 objects on the table that one can use on me as desired; Performance; I am the object; During this period I take full responsibility" (Wood, 2010). The objects included a rose, honey and whine but also dangerous

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[19] Abramović, M. (1974). Rhythm 0 [Performance - props: gun, bullet, blue paint, comb, bell, whip, lipstick, pocket knife, fork, perfume, spoon, cotton, flowers, matches, rose, candle, mirror, drinking glass, polaroid camera, feather, chains etc.]. Studio Morra, Naples.

objects such as a scalpel and a loaded gun with one bullet. The performance had to be stopped because the audience members grew too aggressive. Their reflective qualities of these works might explained by Roger Caillois of who I think his theory on games and play is applicable to participatory art. Caillois states that "the freedom and intensity, the fact that the behavior that is so exalting develops in a separate, ideal world, sheltered form any fatal consequence, explains in my view the cultural fertility of games and makes it understandable how the choice which they attest itself reveals the character, pattern, and values of every society." (Caillois, 1958, p.66) he believes that sociology can be derived from games (p.67) considering participatory art belonging to the *Simulation* category of games, I believe that sociology can be derived from participatory art through Reflector-type artworks.

Figure 19: Felix Gonzalez-Torres "Untitled" (Perfect Lovers) (1991) at WIELS Contemporary Art Centre, Brussels.
From Perfect Lovers WIELS - Felix Gonzalez-Torres, by Diogo Valério, 2010,
https://www.flickr.com/photos/99605942@N00/4420672590 , licensed under CC BY 2.0

Imponderabilia is a Reflector-type artwork that is participatory and does not revolve around art object. To give an example of a Reflector-type artwork that does concern the creation of an art object, I will analyze the artwork *"Untitled" (Perfect Lovers)*[20] by Felix Gonzalez-Torres. This an installation that consists of two identical clocks hanging and touching side-by-side on a wall. The time on both clocks are synchronized but eventually get out of synch in the passing of time. The work contains no obvious visual language of intimacy: no bodies, no flesh, no usage of red and pinkish colors, no beds etc. The symbolism used is more indirect and requires some context. At the time when Gonzales-Torres was creating this work, his partner Ross Laylock was dying from AIDS. Therefore, he felt the need to create something endless, which influenced this piece (Nickas, 1991). Gonzales-Torres often used two objects being side by side, including these two clocks, as a way of expressing his homosexual relationship (Spector, 2007). With the minimal elements that this work has, it tends to trigger contemplation and reflection on intimacy and its relation to time and ephemerality.

Gonzales-Torres has made multiple Reflector-type works that trigger reflection and touch upon the theme of intimacy, homosexual intimacy specifically. Other works include *Untitled (Portrait of Ross in L.A.)* (1990), which consists of an endlessly pile of individually wrapped candies with a total weight corresponding to his partner Ross's healthy weight (before he contracted HIV). As the visitors of the exhibition take candy from the pile, the weight diminishes over time. Eventually the pile is replenished with new candy resulting in a cycle similar to the cycle of life and death. Another work named *Untitled (billboard of an empty bed)* (1991) consists of a photograph of a bed with two pillows. The image is focused on the pillows and rumpled sheets. The depression in the center of each pillow suggests a recent presence. Partnership and the intimacy of the bed and sleeping together can be felt through this work. Reflector-type intimate artworks inherently have a conceptual quality to them and in this regard the artworks that Gonzales-Torres has made in his lifetime are exemplary pieces.

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[20] Gonzalez-Torres (1991) *"Untitled" (Perfect Lovers)* [Clocks, paint on wall]. Collection: Museum of Modern Art, New York

SECTION 3: <u>RESEARCH BASED ART PRACTICE</u>

3.1 Motivation

Based on the research on aesthetic intimacy as discussed in SECTION 1: and SECTION 2: I have produced four artworks. The elements of intimacy and the particular elements of aesthetic intimacy are used as 'building blocks' in order to create an aesthetic experience through the artworks. The research became the theoretical foundation of the artworks. They function as a physical synthesis and assessment of the theory. However, these artworks are no direct translation the theory but rather a poetic interpretation of it.

The artworks where exhibited at two exhibitions. The first was my solo exhibition named 'Vincent Ruijters Solo Exhibition: Breathing IN/EX-terior' held at Komagome SOKO Gallery, Tokyo, Japan from April 4th, 2019 until May 12th, 2019. The second exhibition was the graduation exhibition for this PhD study named 'Tokyo University of the Arts Doctoral Program Final Exhibition' at The University Museum, Tokyo, Japan, held in December 2019. Some of the artworks changed shape after the first exhibition in order to adjust themselves to the second exhibition venue. In this section the four artworks will be described, and I will discuss how the research of this dissertation relates to the creative process, shape and meaning of the artworks.

3.2 Breathing IN/EX-terior

Figure 20 : Vincent Ruijters "Breathing IN/EX-terior" (2019) Komagome Soko, Tokyo

Figure 21: Vincent Ruijters "Breathing IN/EX-terior" (2019) Tokyo Art University Museum, Tokyo

BREATHING IN/EX-TERIOR is an installation of fabrics which uses the venue's first floor structure. Wind blows from fans positioned strategically in the exhibition space, that change interactively with the audience. With the texture and materiality of the fabric, the programming of the fans and lights, this work creates an immersive and soft experience: what the artist calls "intimacy". At the same time, this work, designed according to the space of the venue, is synchronized with the sound of the artist breathing. This piece generates intimate breathings that inhale as artist's body and exhale as public.
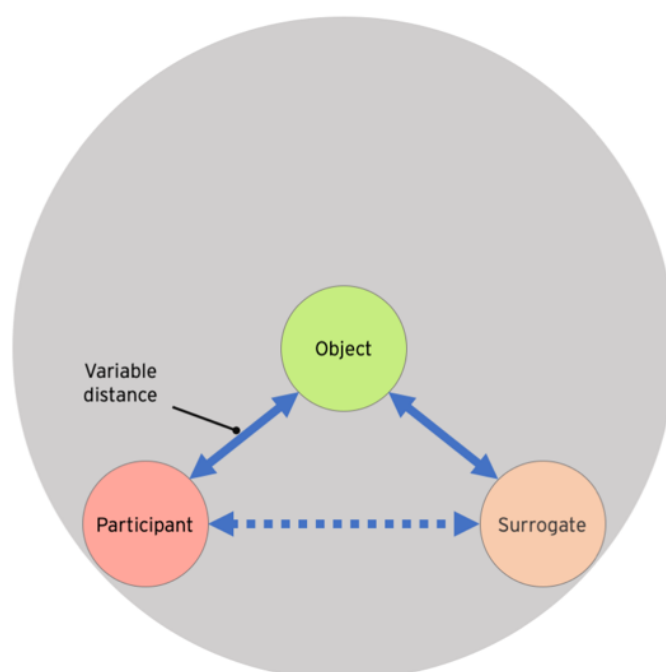
Figure 22 : Breathing IN/EX-terior diagram

The artwork's relation to the research

The goal of this work is to explore the 'proximity' variable of aesthetic intimacy. In the theoretical research I discussed how close proximity facilitated the intimate experience in an artwork. With this artwork I intend to explore this effect. Marina Abramović's *Imponderabilia* (1977)—to which this artwork partially refers—explored relation to bodily proximity and the experience of intimacy, by having the proximity between the artist and the participant become extremely small. My goal was to replace the body of the artist with the space itself. Therefore, my secondary goal was to translate the structure of bodily intimate affects into a spatial structure as an attempt to externalize them. I tried to create a space that showed similarities to

a human body, or at least presence, through minimal ways by animating the walls of the space as if it where breathing and made from skin. This was also inspired by the idea of *Surrogate Intimacy*; using an artificial object as a surrogate to the intimacy that a human body produces. This was achieved by using two cloths as big as the left and right walls of the gallery and placing wind fans behind cloths. By controlling the fan speed and synchronizing them with sound recordings of breathing rhythms, the shape of the cloth and its movement formed by the fan wind appeared as a breathing human chest. To enhance the effect, audio speakers that played the sound recordings of breathing rhythms which where synchronized to the fan speed where placed next to the wind fans. Additionally, halogen spotlights where placed onto the walls behind the cloths. These lights were also computer controlled and the dimming of the lights was also synchronized with the breathing sounds. The motive behind using halogen spotlights with a warm color temperature and dimming them was to enhance the mood of the setting. Mood and setting are elements of intimacy as discussed in chapter 1.1.2. I also chose halogen lights over LED lights because they produce heat. With this heat I referred to bodily heat. Another element drawn from the study was the sense of touch, and the intimate interactions related to it. I incorporated this element into the artwork to a certain degree by choosing a cloth that feels somewhat similar to human skin. The cloth also had a color similar to skin tone color. The exhibition space was narrow and deep (4m by 14m). The cloth hanged in such a way that at the entrance of the space it hanged 1cm in front to the wall. Gradually, as the visitors progressed forward into the deep end of the space, the cloth bended inward to the center line of the space; the space became narrower as one walked through it. At the narrowest point, the fans caused the cloth to bulge the cloth and created breathing like patterns. For the visitors in order to get to see the other works of the exhibition, they had to go through the narrowest part of the installation. When they walked through this narrow part, the cloth 'breathed' from both the right and left side of the visitors. Making it as if the visitor is hugged by the space itself. It is in this moment of time in the artwork experience that I indented to make the visitor conscious to the proximity between his/her body and the walls, and how some sense of sensuality increases as the relative proximity decreases. The work is a *Facilitator* in the sense that facilitates intimate experience between the spectator and the surrogate body that is the art object. It is also a *Reflector* in the sense that it triggers the spectator to reflect on the importance and fundamentality of the physical intimacies that surround the body and the skin, with breath being its most primordial element. In the second version of the work, exhibited at Tokyo

University of the Arts, I have tried to emphasize the primordial and almost sacred nature of the physical intimacies of breath, body and skin. I have done this by rotating the work 90 degrees; so instead of the tunnel like orientation of the first version, it now became a giant sort of gate. Reminiscent of holy gates of churches or temples. An important inspiration to the visual style of this work were the installations by Lee Mingwei, who uses warm lighting and soft materials to create an intimate mood in artworks such as *The Writing Project* (1997-2014) *The Dining Project* (1997-2014) and *The Sleeping Project* (2000-2014).

3.3 Dynamics of Mass Connectivity

Figure 23 : Vincent Ruijters "Dynamics of Mass Connectivity"(2019) Komagome Soko, Tokyo

Figure 24: Vincent Ruijters "Dynamics of Mass Connectivity"(2019) Tokyo Art University Museum, Tokyo

DYNAMICS OF MASS CONNECTIVITY is an interactive installation with three monitors revolving on a pole axis. The monitors display different video chat conversations with close members of the artist's social circle. As the audience walks towards the work, the speed of the revolving monitors increases, and therefore is not able to distinguish the faces on the monitors. This work aims to show the noise and the absence of communication caused by the excess of overwhelming communication via information technology. In addition, it aims to show virtual communication overflow.

The artwork's relation to the research

This work is the central piece of the study and exhibition as it explores the concept of intimate dissonance on an aesthetic level while referring to its occurrence on a societal level. Intimate dissonance is a concept that came as a result of this study and is a form of cognitive dissonance that develops from an intimate experience. This concept is thoroughly discussed in chapter '1.2.6 Dissonant Intimacy of this dissertation.' Through the artwork I intend to refer a certain Dissonant Intimacy occurring in contemporary society by creating an experience of aesthetical Dissonant Intimacy through the artwork.

This dissonance now elaborated. The contemporary social condition in which the use of social media is engrained in our social life is a double bind situation of some kind. On one hand there is a general expectation that we stay in the moment to focus our physical attention on our loved ones who are physically around us. On the other hand, there are expectations that through social media we maintain long-distance relationships with international friends, stay in touch with our lovers when we are away from home, update the circles of our chat groups and social media profiles etc. There is no way to fulfill both expectations in a singular moment in time. This leaves us in a sort of double bind. Our attention is constantly being drawn to both sides; this tension is the intimate dissonance developing from the situation.

The artwork consists of three monitors mounted on a pipe. Each monitor shows recordings of video chat conversations the artist had with his friends, family and relatives who live abroad. They speak in a variety of languages: Dutch, Japanese and English; these are languages that the artist speaks. At the time of recording the subjects were not aware that they were being recorded. The object is placed at the far end of the long and narrow exhibition space. As the visitors of the exhibition walk from the entrance side of the gallery towards the object, the three monitors start revolving. At first, they revolve quite slowly. As the visitor approaches the object, the revolution speed of the monitors increases. At the same time the video conversations shown on the monitor switch at a higher pace. When the visitor comes even nearer to the object, the monitors revolve at such a speed that the speech and faces from the video conversations become unrecognizable and inseparable. The multiplicity of voices merge into a cacophony of speech. The high-speed revolution of faces shown in the monitors causes to blend into each other and create a semi-holographic effect. Additionally, the rapid changing of video content makes also the faces unrecognizable. The work now shows some kind of ever changing, chaotic, fractioned face. The video conversations are of the intimate art type 'Records' (See: chapter 2.2.1) They show intimate conversations between the intimates around the artist. Through these Records I intended to invoke vicarious intimacy (See: chapter 1.2.4) in the visitor. The practice of recording people that I have an intimate relationship with as a material in my art is inspired by the philosophy behind relational art. Works that were particularly influential are *The Sleepers* (1979) by Sophie Calle and *Everyone I have Ever Slept With 1963-1995* (1995) by Tracey Emin because they are records of intimate interactions and relationships.

In this work proximity (See: chapter 2.1.2) is an important variable in the interaction between the art object and the visitor. It symbolizes the 'closeness' between the subjects on both ends of the video conversation. As the visitor comes closer to the artwork, the intimate dissonance of the artwork increases. A first seemingly intimate and friendly video conversation slowly turns in an eerie, confusing and chaotic spectacle. This sequence of events stands as a metaphor for the intimate dissonancy that is a result of how social media has become engrained in our lives. In particular it stands for the chaotic effect that division of focus produces, which is a result of having to juggle between attending our physical intimate relationships in our direct environment and the relationships calling for our attention through social media. This intention to comment on contemporary society makes this artwork partly having a Reflector (See: 2.2.1) type of function. It symbolizes the conflict of proximities between the quality of physical intimacy vs the quantity of virtual intimacy. There is also an element of public exclusivity paradox (See: 1.2.8) present in the artwork. The paradox precipitates in the fact that these very private video conversations, of which the subject at time was treating as private conversation with someone close, are displayed in the public space and viewed by complete strangers to the subjects. The concept behind proximity associated with social and relational meaning is inspired by Edward T. Halls notion of *Public Distance, Social Distance, Personal Distance* and *Intimate Distance.* The intimate dissonance of proximities is also inspired by the performance The Artist Is Present (2010) by Marina Abramović, which makes extensive use of proximity and its psychological influence. It is also similar to this artwork in the sense that the distance between two individuals is important in the work, although in case of *Dynamics of Mass Connectivity* it is the distance between an artwork and one participant which represents numerous individuals.

Another societal aspect that the artwork refers to is the intimate dissonance that develops in relationship between two persons, of which one person has a complex identity. When a person is unable to address or treat someone with a complex identity the way he wishes to be treated or addressed, the person with the complex identity will experience intimate dissonance. The inability for the other to treat or address him properly stems from his complex nature, and the lack of knowledge and experience of the other. As a result, the person with the complexity feels psychological stress and segregation but is unable to hold the other responsible because he knows it is not his intention to cause him this harm. The fact that he is a minority also

contributes to his ability to request the other to change his ways, thus leaving him in a sort of double bind. Examples of such relationships are: 1) relationships between people of mixed race and the one's they are close with inside their country of birth; 2) relationships between LGBT and straight people who identify with the gender they are born as.
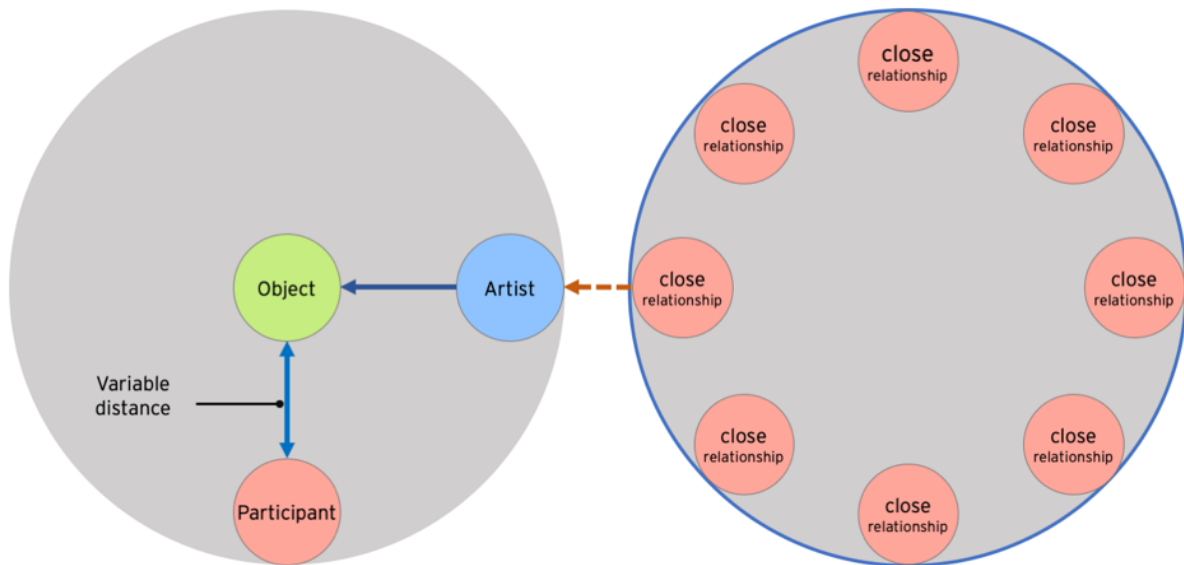

Figure 25 : Dynamics of Mass Connectivity Diagram

3.4 Untitled (Swing)

Figure 26 : Vincent Ruijters "Untitled (Swing)"(2019) Komagome Soko, Tokyo

"UNITITLED (SWING)" is a swing-shaped interactive work. The seats of this piece are covered with razor blades. Fluorescent lights, placed on the ceiling, light up these razor blades as soon as the audience passes in front of the work. Together with the blinking of the lights, the so-called "mosquito" high-frequency sound fills up the space. This sound is mainly audible by the youth and is sometimes used in Japan to expel young people from public spaces, such as parks. The artist has experienced this "mosquito" sound several times in Tokyo, which led him to focus on the paradoxical situation of a hostile, open, public space ─ he calls such a condition "hostile intimacy". This installation is comprised of "cold" elements such as swings for kids covered by razor blades, fluorescent lights, high-frequency sound. It begs to question and reconsider the complex and oscillating boundary between inclusiveness and exclusiveness surrounding us through a point of view of "intimacy", which is often used in "warm" connotations.
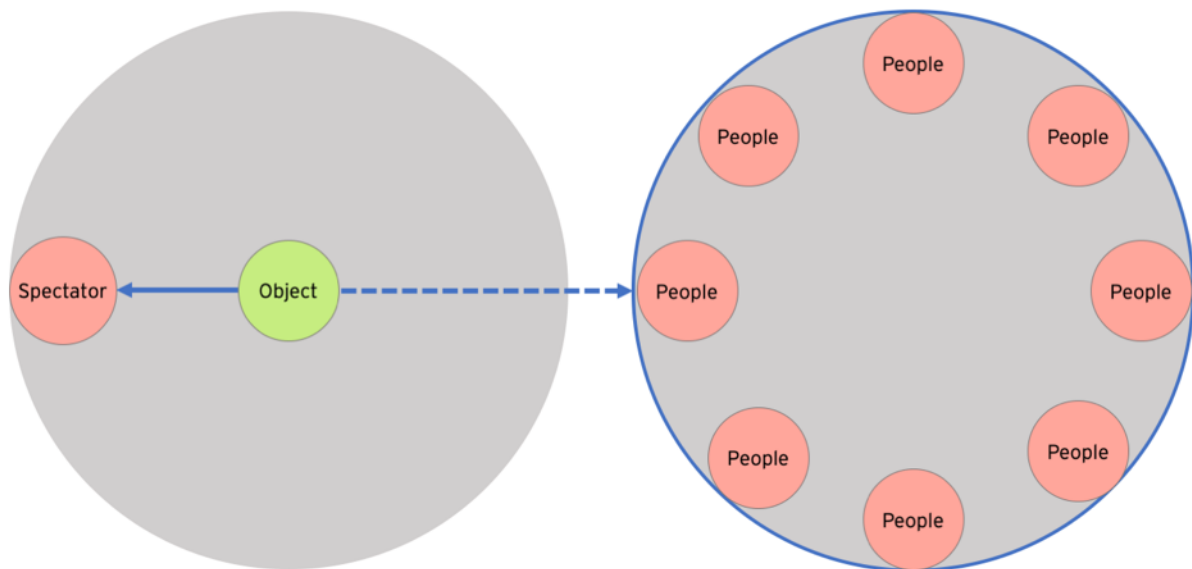
Figure 27 : Untitled (Swing) Diagram

The artwork's relation to the research

Untitled (SWING) can be seen as having a 'Reflector' (See: chapter 2.2.3) function, as it reflects subjects regarding intimacy occurring in society. The public space contains benches, parks and playgrounds. These places are made by the government to enhance the quality of the civilian's public life. In a way they are made to 'bring together' the public and increase their sense of togetherness and closeness towards each other. In a way they have a similar function to Facilitator type artworks (See: chapter 0). They can be seen as what I would call facilitators of intimacy. However, an increase of modifications and additions to the public space has introduced an element of hostility in its facilitation of intimacy. Where playgrounds, parks and places where the civilian can rest and communicate would remind us of closeness and togetherness, now the hostile elements that have popped up spark dissonance, intimate dissonance. What I am exactly referring to here are a number of modifications and additions to the public space that have been increased since the 21ˢᵗ century particularly in Western and East Asian metropoles such as New York, London and Tokyo.

Here follows a number of examples of such modifications and additions to the public space:

(a) The use of bright fluorescent lights: bright fluorescent lights are often used in public spaces to prevent people to stay there too long.

(b) Placing arm rests in the middle of public bench seats: arm rests being added to existing park benches in the middle of the seat, obstructing homeless people from being able to sleep on them

(c) Placing studs on pavements and ledges: these have a similar function to placing arm rests in the middle of existing public benches; they prevent homeless people from sleeping in public. In addition to this, studs placed on ledges also prevent the average places to take a rest by sitting on a ledge.

(d) Use of 'The Mosquito' high pitch sound devices: these audio speakers produce a high pitch sound that mostly only young people are able to hear. Generally, the sound generated by The Mosquito is experienced as uncomfortable. These devices are placed in public spaces such as parks or in front of shopping centers and stations to prevent young people from spending time together in the public space. Human rights critics have criticized the placement of The Mosquito stating it is discriminatory towards young people.

(e) Banning the gathering of people: certain public areas ban the gathering of more than three people.

(f) Banning of street music: especially in Japan, in many places, street music has been banned

(g) Placement of audiovisual advertisement monitor screens: while the music made by civilians for each other's enjoyment is banned, we see increasing audiovisual advertisement monitor screens (not in the interest of the civilians) in the public space that are producing noise and moving images coming from their advertisement videos. These advertisement monitor screens distract us from the people around us and aside

(h) The removal of benches: metropoles have seen an increased removal of benches in publics spaces.

While being aware that this is a partially subjective selection, I argue that these additions and modifications are a contribute to the deterioration of the facilitation of intimacy between civilians in the public space. I perceive them as an act of hostility towards the civilian.

This artwork refers to intimate dissonance in public space by juxtaposing the hostile elements of the public space with—to what I perceive as—a typical public intimate facilitator: the playground swing. The playground swing additionally symbolizes the innocence and inherent goodwill of the civilian. The swings hang into an elevator shaft connecting the first floor and second floor of the gallery. From the first floor the visitor can only see the bottom of the swing. When the visitors go to the second floor of the gallery, they are suddenly confronted with the violent visuals of the razor blades covering the seats of the swings. The razorblades symbolize the paradox of hostility and invitation of the public space, and in particular refer to studs being placed on ledges and pavements (c). The elements of hostility are flanked by a flickering fluorescent lights (a); referring to the usage of bright fluorescent lights that transform the atmosphere of the public space in uninviting and formal. When approaching the swing the lights flicker on and a high pitch noise fills the space. Adding an extra element of public hostility to the work, this noise is the same noise The Mosquito (d) uses to ward of young civilians.

The artwork is inspired by the works of Felix Gonzales-Torres whose *Reflector*-type works often contained sets of two objects side by side as part of the powerful metaphors in his work. These also where readymade objects. Inspiration for the use of sharp objects was *Rhythm 0* by Marina Abramović (1974), in which sharp objects such as a scalpel could be used by the participant on the naked artist, as the participant pleased. Also objects that provoked intimate interactions such as a feather where available. This contrast between intimacy and innocence vs. violence and pain inspired me to use razorblades combined with a child swing.

3.5 Breathing Paper

"Breathing Paper" is composed of various objects from notebooks of the artist gained after moving to Japan and hung on laundry hangers. They include an accumulation of "I" such as notes, sketches, texts or poems. This work also gently rotates with wind blows, and from a light bulb at the center of the hangers, projects shadows of the artist's "I". While the work might give a kitsch and vulnerable impression, the drawings show however a theoretical analysis that challenges a model of the private/public relationship. Amidst clumsy movements of the hangers, the drawings imply an artistic practice resulting from observations of daily life of Japan. Since, structurally speaking, the movement of the rotation comes from the very fragile papers receiving the wind, the dynamics of "intimacy" circulating between a physical sense of the wind and ordinary private life is presented as an organic but systematic structure.

Figure 28 : Vincent Ruijters "Breathing Paper" (2019) Komagome Soko, Tokyo
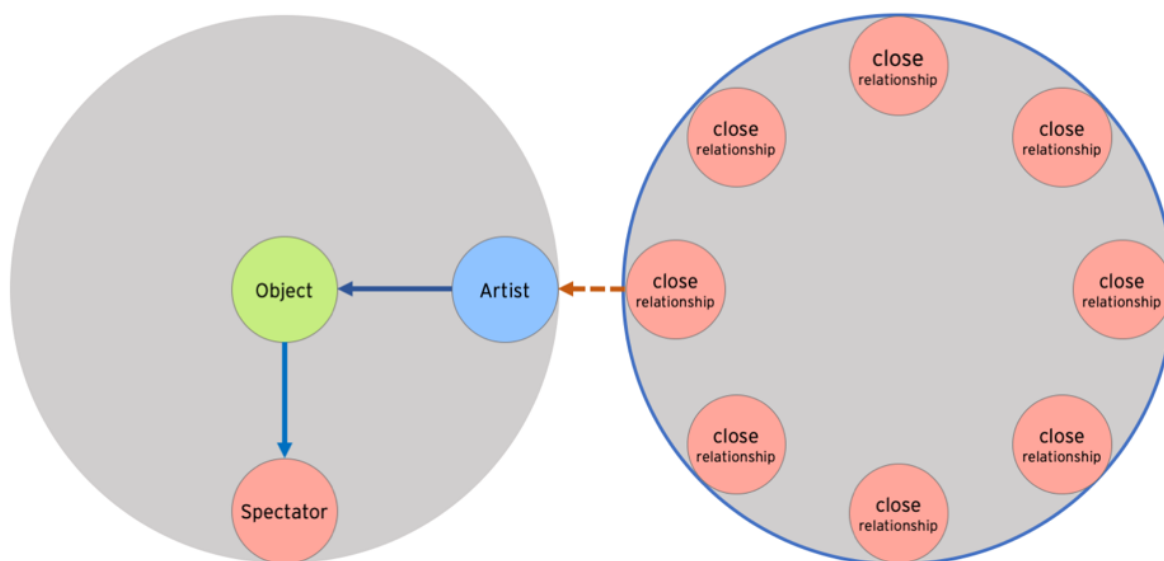
Figure 29 : Breathing Paper Diagram

The artwork's relation to the research

This 'self-staged' type of artwork is an attempt to explore the intimate meaning of Records (See: chapter 2.2.1). Instead of focusing on the content of the records it focuses on the rhythm of record making and their presence and function in daily life. It contains 4 types of records: sketches, photographs, memorabilia and agendas.

Sketchbooks

I have a sketchbook on me at all times. In this sketchbook I indistinguishably capture everything that comes up in me. Carrying a sketchbook at all times is a necessity to me. Using it is part of my biorhythm like breathing, sleeping or eating. From a young age I have experienced a chaos in my heart and mind, which made it necessary for me to put my thoughts and feelings on paper. When I neglect to do this, I now know from experience that I will grow mentally ill. The sketchbook help me to keep a closeness towards with myself because they keep me in touch with inner feelings and thoughts. They are emotional and mental records of my condition at a certain moment in time.

Agenda

The written agenda of past years has become a record. In the way I kept my agendas the handwriting and small doodles around the time block of a certain event would show how I feel about that event. Events that where tied to intimate experiences such as Christmas, Valentine's Day, Breakups and my birthday all showed how I emotionally looked to those events. This way, my agenda became something personal and tied my inner feelings to moments in time.

Memorabilia

By products of intimacy such as toothbrushes, panties and hairclips left in my room by past lovers is for me an indirect record of an intimacy of a certain moment in the past. They also provide a 'reality effect' (See: chapter 2.2.1). The panty was chosen to provoke a feeling of embarrassment in the observer that hopefully leads to a feeling of exclusivity. The panty that someone left, is not something you would normally expose, instead it is the mess that you would try to hide from others. Showing the mess, therefore might give the viewer a feel of confidentiality, which is related to the self-disclosure and exclusivity aspects of intimacy. By exhibiting them publicly in an art institution however, I precipitate the Public Exclusivity Paradox (See: chapter 1.2.8). The placement of personal items that the artist uses in daily life into the artwork is inspired by the artwork "My Bed" by Tracey Emin (1999).

Photographs

I bought a camera to shoot photos of moments that are intimate to me. I chose a 1980's compact camera that printed the date on the photograph. These particular types of photographs I associate with family photos. Family photos are meant for the inner circles of the photographer; therefore, I associate them with the exclusive and private aspects of intimacy. The photos are hanged from the hangers in the same manner as agenda pages and sketchbook pages.

The artwork contains two parasol shaped clothing hangers from which pages of my agenda, photographs, memorabilia and pages from my sketchbook hang. There are also some clothes left hanging from the hangers. The air-conditioning system in the exhibition space slowly and subtly blows against the records causing the parasol shaped hanger to slowly revolve. The image is somewhat similar to hanging laundry to dry outside. This allegory between clothing and Records is made to emphasize the cyclical, daily and almost mundane nature of my record

keeping. Just like clothes, the function of Records in my daily life is like a membrane between the self and the outside world. It is not so much about the uniqueness and depth of the content as it is about the fact that it regulates my mental and emotional housekeeping. The regulation and cyclical part are symbolized by the revolution of the artwork which is caused by the airflow produced by the air-conditioning in the space.

This work was in inspired by artists that made Record-type artwork to invoke a sense of vicarious intimacy at the spectator by making and keeping records that hold intimate interactions and intimate relationships. These works include *Post-Partum Document* (1974) by Mary Kelly whose cheekiness of framing stained diapers of her baby also motivated me to keep some taboo objects or photographs of some taboo objects in the installation. For instance, photographs of used condoms, which can be seen as disgusting but are at the same time a record of an intimate interaction and by-product of an intimate relationship. Another inspiration was *Fabric of Memory* (2006) by Lee Mingwei that invited local residents to lend handmade textiles, such as items of clothing, made by and received from a family member during childhood. Both maker and receiver were asked to provide a history of the item, what memories it had of giving or wearing it and what feelings it now evokes (Mingwei, L., 2006). The exhibition *Exquisite Pain* (1984/2019) by Sophie Calle at Hara Museum, Tokyo, was a source of inspiration. In this exhibition Calle had filled the exhibition space with photographs of her trip in Japan accompanied with letters containing correspondence with her lover in France. This inspired me to use my own correspondence and memorabilia such as entrance tickets of museums bought at dates for this installation.

Conclusion

The primary aim of this study is to find the aesthetic morphology of intimacy in art. Specifically artworks made between 1990 and 2020 are classified as performance art, participatory art and installation art. This is achieved by creating a model that specify the particularities, functions, roles and variables of intimacy experienced through art opposed to the basic concept of intimacy as it is experienced in daily life through interpersonal relationships.

The secondary aim of this study is to develop a conceptual framework for the creation of artworks that aims to produce intimate experiences, intimate interactions or intimate relationships. Furthermore, this conceptual framework is used to create a series of artworks that are a physical synthesis and assessment of the theory produced in this study.

To fulfill the aim of this study, two research questions are formulated:

1. In what ways does intimacy manifest itself within artworks?
2. Wat kind of roles and functions does intimacy have in the experience of artworks?

The answer to research question one "In what ways does intimacy manifest itself within artworks?" is as follows:

Intimacy is a natural concept which means its boundaries that separate category members from non-members are fuzzy. Peripheral examples can be qualified for membership in two related categories equally. Each category can blend into adjacent ones. Superordinate concepts of intimacy are divided into two basic concepts: intimate interactions and intimate relationships. Intimate relationships require a series of interactions between two individuals known to each other. In the case of a relationship interaction this is affected by past interactions and is likely to influence future ones. Intimate interaction on the other hand is defined as set of dyadic behaviour between people that exists within a clearly designated space-and-time framework. Once this set of dyadic behaviour has ended, so has the interaction. Intimate relationships exist

in a broader and more abstract space-and-time framework of which the beginning and ending is more difficult to pin down. Relational intimacy refers to the presence of ongoing, frequent intimate interactions between the relationship partners. Relational intimacy in time, develops into an intimate relationship. The characteristics of relationships that are necessary for sustaining relational intimacy are treated as defining features of intimate relationships. These characteristics can be seen as by-products of intimate interaction which contribute to sustaining relational intimacy. These characteristics include Affection, Trust and Cohesiveness. Other factors that influence and are able to promote intimate relationships and interactions are Nonverbal Behaviour, Physical Setting and Mood. Additionally, Self-disclosure, Proximity and Exclusivity are variables of intimate interactions that influence the degree of intimate experience that the interaction precipitates. These elements of basic intimacy can be used as 'building blocks' that can be utilized to construct intimate experiences through artworks. Without at least one of these elements, the experience of intimacy through an artwork is impossible. Every intimacy related artwork contains at least one of those elements.

When a participant/observer recognizes an experience as part of a work of art, it transforms how the experience is understood and structured. What is experienced becomes part of the persons 'art schemata'; which contextualizes the experience and attributes meaning and significance to it. It also makes the participant/observer enter a mode similar to the mode of 'play', of an 'as if' mode. A mode wherein what is experienced as part of the artwork is treated as an abstraction, an unreality that separates it from 'real life'. This separation or distance from reality transforms intimate interactions, intimate experiences and intimate relationships that occur within the context of the artwork into fictions. I also allow certain freedoms to the way that intimacy can manifest itself, ways are generally incompatible in real life and the (social) rules that govern them, but natural to art and the artistic experience. In art, Intimacy and its elements can manifest itself as fiction, metaphor, fantasy, simulation, play and falsification. The social rules that would make these communicational modes incompatible with intimacy in a real-life context are the premise of honesty, transparency and sincerity among others. Therefore, the way these communicational modes transform and affect the manifestation of intimacy and its elements are particular to aesthetic intimacy. The transformations of the elements of intimacy by these communicational modes which are found in this study are as follows: *Fictional Self-Disclosure*, *Vicarious Intimacy*, *Role Played Relationships, Surrogate*

Intimacy, Public Exclusivity Paradox and *Dissonant Intimacy.* They are phenomena particular to aesthetic intimacy.

Fictional Self-Disclosure: This form of self-disclosure is fictional and might be verbal, non-verbal, text-based or a metaphoric artistic medium.

Vicarious Intimacy: This is an intimate experience that is vicariously experienced as a result of watching, listening to, or reading about the activities of other people, rather than by performing the activities yourself. In an artistic context this would imply intimacy which is vicariously experienced through the artist or the fictional figure the artist has produced or a representation of either one of those two.

Surrogate Intimacy: Surrogate intimacy is the intimacy that is experienced as a result of a relationship between a person and a non-living construct. This non-living construct functions a 'surrogate' for a human being.

Public Exclusivity Paradox: This is the paradox that precipitates by the exclusive, private and personal way in which intimate art presents itself in a public context in which the work is presented, for instance museums or other exhibition spaces accessible to the public. The exclusivity that the work gives off is fictional.

Dissonant Intimacy: this as an intimate experience or intimate interaction in which one of it is elements is dissonant, which creates the same sort of psychological tension as with cognitive dissonance. Intimate Dissonance might be used by an artist as a strategy to motivate the observer to reinterpret the artwork and/or find deeper (more abstract) meanings behind what is presented or expected. In this case the reinterpretation of one or more of the elements of the artworks, is an attempt from the observer to resolve the psychological tension stemming from the dissonance perceived. I argue that this state of psychological tension resulting from intimate dissonance is comparable to (light) schizophrenic state because it involves weakness in framing messages. In this case these messages are the messages that are received through the perception of an artwork. The motivation of a participant to resolve dissonance of an artwork might be correlated to the same motivation that drives people to solve crossword puzzles, mathematical

recreations, anagrams and chess problems. A motivational force that Caillois calls *Ludus*. Dissonance seduces the problem-solving mechanisms of the mind.

Role Played Relationships: These are fictional relationships which are assumed or acted out as to comply to the framework and instructions of the artwork. For a *Role-Played Relationship* to be transformed into a 'real' relationship, both parties involved in the relationship would need to exit the space and time of the artwork that is designated and delimited by the artist. After exiting, both parties would have to reevaluate and come to terms with which values and conditions of the previous Role-Played Relationship are still applicable and which aren't. After exiting, similarly, the meaning of the intimate interactions and experiences that have occurred within the designated time and space of the artwork have to be reevaluated.

The emergence of participatory art and relational art in the second half of the 20th century caused a significant change in the dynamics of intimate aesthetics. Opposed to the dynamics of intimate aesthetics of representational art, which concerned only represent intimacy, these art forms simulate intimacy. Intimate interaction and intimate relationships of daily life, as well as their settings, are literally transposed into an artistic context. Participatory artworks are a type of *Simulation,* this implies that the intimate relationships formed within the confines of the participatory artwork are *Role Played Relationships* and the intimate interactions and intimate experiences that occur inside participatory art are also fictional. What also contributes to the fictionalization of intimate interactions and intimate relationships occurring within a participatory artwork are the rules and instructions the artist has laid out that govern the artwork and its participants.

The answer to research question one "Wat kind of roles and functions does intimacy have in the experience of artworks?" is as follows:

Artworks concerning intimacy can be categorized to three types of intimate artworks: Records, Facilitators and Reflectors. Between these three types, hybrids are possible as well as them functioning according to varying relational models as previously described. The three types also exist outside the artistic context, as purely practical tools or services.

Records: the record captures moments in time and represents the intimate experience tied to that specific moment. Records can be of a variety of media such as photographs, sound recordings, video. More indirect representations of intimate experiences tied to a specific moment that are also considered records are memorabilia such as movie tickets or belongings of the subject of the intimate relationship.

Facilitators: these facilitate intimacy between two or more individuals. In other words, they provide tools and an environment that allow two or more individuals to become closer to each other.

Reflectors: Reflectors reflect a stance or take on a position regarding intimacy inside societal context of the artwork, a reflector functions as a mirror of the Zeitgeist and location in which it exists. They shift beyond the emotional to become socio culturally revealing.

Records: Records capture moments in time and represent the intimate experience tied to that specific moment. Records can be of a variety of media such as photographs, sound recordings, video. More indirect representations of intimate experiences tied to a specific moment that are also considered records are memorabilia such as movie tickets or belongings of the subject of the intimate relationship.

Since the advent of participatory art many artists have sought to reduce distance. The emphasis on proximity was crucial to many developments in avant-garde theatre of the 1960s. For instance, Artaud's Theatre of Cruelty sought to reduce the distance between actors and spectators (Bishop, 2006, p.11). Or the Fluxus' happenings which sought to reduce the distance between art and everyday life. This influenced relational artists such as Rirkrit Tiravanija (Lowery & Et al., 2019) who's comment on his social dining event artwork *Untitled (free/still)* was "The distance between the artist and the art and the audience gets a bit blurred." (Tiravanija, n.d.). Similar statements were made by fellow relational artist Lee Mingwei on his artworks *The Sleeping Project* and *The Dining Project* "in these projects which build one-to-one relationships, everyday actions become intimate and special experiences" (Mami et al., 2014, p.70). The distance between the everyday and art is to be reduced. In relational art the artwork often functioned as a tool to reduce the distance between fellow citizens, a distance that was the

product of a lost social bond. Throughout many of these artworks, intimacy has been used not necessarily as something to be felt, gained or experienced by the participant as an end goal, but rather as a tool of seduction to reduce distance. Intimacy seduces the participant into a state of closeness. This can be closeness to a wide variety of things. Proximity between everyday life and art, proximity between the artist and the participant, proximity between participants, the list goes on. Furthermore, intimacy can be used by the artist as a means of seduction, to attract, to have the observer/participant come closer and more emotionally and intellectually involved with the artwork and its contents. Even if the artwork and its contents eventually is not related to intimacy itself. Intimacy can be used in art as a mechanism for proximity. In other words, intimacy can be used in art as a magnet.

The essential difference between everyday intimacy and intimacy in art is ironically a matter of distance. For art, being a mode of play, there is always a sense of separation between reality and the artistic experience, creating and sustaining a detachment. By attempting to completely synthesizing the two, the qualities of the artistic experience are lost. The separation gives us freedom for personal interpretation, freedom from convention, freedom from the ordinary self and most of all freedom from everyday life. The rich and unrestricted emotional and meaningful experiences that are gained from the unrestricted context of the artistic experience can be and taken it back into everyday life. In this process potentially reassessing and transforming the formal values and perspectives of everyday life. Intimacy in everyday life is experienced in a direct and singular manner, whereas intimacy in art is experienced at a slight distance in a dualistic manner. By a dualistic manner is meant the intimacy experienced in its raw state of perception and its echoes into everyday life.

The aesthetic morphology of intimacy in art that this study has produced can be used by art critics, aesthetic theorists, artists and curators to analyze, classify and recognize intimacy and its components and various forms occurring in art. For art practitioners it can function as a theoretical base or inspiration that can help them in the process of creating intimacy related art. Or otherwise—in the phase of post-production—as a way to articulate and give a theoretic structure and background to their intimacy related artwork.

Discussion and Future Prospects

The theme of intimacy is vast, and I am certain that there are a number of facets of (aesthetic) intimacy subjects that I have left undiscussed. Apart from that I am sure some of the topics I have discussed call for more research and elaboration. Although the central theme of this study is intimacy in an aesthetical context, I have found that certain concepts that I have introduced through this study are not solely particular to intimacy. They can also to be applied to the broader sense of relations as a whole, of which intimacy is one aspect. For example, Fictional Self Disclosure does not necessarily have to be about affective self-disclosure. The concept of Vicarious Intimacy can also be re-imagined as Vicarious Hostility or other vicariously felt phenomena, etc. But even if these concepts are not solely applicable to intimacy, they do show certain elements and aspects that are typical and frequently present in artworks related to intimacy.

Through this research and its related art practice I have stumbled upon a number of subjects that I feel have the potential to be explored further through my artistic practice. Although this dissertation includes a subchapter on Fictional Self Disclosure, this phenomenon is not thoroughly applied throughout the artworks that are a product of the research. However, the ambiguous line between fictionality and truth in the artist's self-disclosure through an artwork is something I have become increasingly interested in. Looking back, Breathing Paper would have been a suitable to play with these ambiguities.

This also applies to the Public Exclusivity Paradox. I feel its absurdity of the phenomenon ought to be questioned through the creation of an artwork. Lastly, through writing this research and creating its related artworks I personally experienced the concept of Dissonant Intimacy as the most relevant result. This is mostly because apart from its aesthetic (strategic) function, it also reflacts on a condition that I find typical to contemporary society. In my future art practice, I would like to further deepen this subject. For this future work I strive to create a sensory experience of Dissonant Intimacy in which it is hard to pin down the dissonant element, but is felt on a gut level. Through this work I would like the participants to reflect on the Dissonant

Intimacies in their life, and hopefully have this spark constructive thoughts. In order to achieve this, it might be effective to actually involve the lives of the participants by having them contribute to the content of the work. For instance, by providing some form of personal Record such as memorabilia, photographs etc.

In chapter 1.1.2 Elements in Intimate Relationships, it is described how cohesiveness and trust are factors that allow intimate relationships to develop. These two factors both imply the passage of a long period time between the individuals concerning the relationship. However, time is often limited in the case of artworks that concern human relations and intimacy. In the case *The Sleeping Project* by Lee Mingwei or *The Artist is Present* by Marina Abramović the exhibitions are organized in such a way that the participants get time slots appointed in which they can interact with the artist. A degree of Role Play precipitates when the frame setting of the artwork suggests that the participating is to interact with the artist in a way that in a daily life context only people that are familiar with each do. The time limitation of the artwork prevents the artist and the participant to gain this level of familiarity with each other. With these Facilitator type of artworks, the time limitation is most likely caused by limited resources, limited exhibition time granted by the institution, business and other priorities of the artist, etc. For my future work I am interested in creating a similar kind of Facilitator artwork that does involve a long-time span in which the artist and participants can interact with each other (or interaction solely between participants. This long-time span will allow cohesiveness and trust to become elements in the work.

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