

Thoughts & works

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Introduction

Jewellery is made to be a part from you. To tell others who you are, or want to be. Your identity. But how does that work? How can a piece of jewellery tell your story, your qualities and characteristics? Your identity?

When you look at somebody's face. You see certain things. If the person has blond, brown or black hair. What kind of colour does his or her skin have? Most of the time you can guess their age and to which culture this person belongs. But how does this work? How can a body talk about identity?

You want to have your own identity. Be an individual. But at the same time you want to belong to a group to feel yourself part of something. To be identic to the rest. Identity, identic, individual all words from the same basis, but they mean completely different things. How is this possible? What is the thing that connects these words?

Your identity is something inside that manifest itself. Your own thoughts and feelings are private, protected by your skin. The outside is visible and understandable for people. But some thoughts and feeling still appear on the skin. The skin as a border from you private perspective and the public world. And as mirror from your private perspective. The skin a place where your private perspective becomes your identity.

This article is my search for an answer to the question; what is identity and how does it manifest itself? I will tell you my personal thoughts about the things I see and read. This main question started to fascinate me now less than a year ago. I will walk you through my way of working and the thoughts I have while working at my pieces and analysing them afterwards. The thoughts are personal and are about how I think about the text I read. I am not a philosophical scholar, I am an artist. The thoughts I have are made with the knowledge I have at this moment, next time I can have a different opinion. That is the beauty about philosophy, everybody thinks differently within the knowledge he or she has at that particular moment. I know that my English is not too good, but it's all part of me at this moment in time. This work, this text and these pieces are about what I think identity is, at this particular moment. To make the text a bit more clear I have divided some information. This way I could explain it better and give you my thoughts about them. *The sentences that are in this font are added later, when I found an answer to the question.*

What is scientifically recorded about identity?

To have a bit of a basic knowledge about identity, I first want an answer to the question, what is scientifically recorded about identity. I started in the dictionaries. "The image somebody has from himself", "the image that she or he presents to others", "Your own character", "the state or fact of remaining the same one or ones, as under varying aspects or conditions".

There are different types of identity;

- Personal identity
- Gender identity and bodily identity
- Social identity
- Cultural identity

Beside these kinds of identities you also have virtue identity and the identity of for example companies or buildings. My focus lies more on the personal/bodily identity. I am fascinated how people read the identity from others faces. How people communicate with each other and the things they use for that. Like jewellery.

Personal identity

The way you think about yourself and in relation to others. The thing that makes you different from others. Your personal identity exists out of three parts. The first part is about how you feel and think. The second part is about how you act in situations. In the last part is how you observe how you act in these situations.

Gender identity and bodily identity

Gender characteristics place you in a certain way of treatment. If you are a man you would be treated different than a woman. Also you need to behave and fulfil different things. With bodily characteristics it's also important which colour your skin have, if you have blue eyes or brown hair. These characteristics will type you. People will treat you differently if you have a white skin and blue eyes or if you have a brownish skin with brown hair. But why? And how can we read something like this from somebody's face?

Social identity

Belonging to a group. These people identify with each other or have a collective goal. It mostly part of a consciousness of belonging to a particular group and to be treated by others as such.

Cultural identity

People living in the same area, with the same history and sharing the same norms and values.

What does skin say about identity?

The train stops at the next stop, now I can find a seat. In front of me is sitting an older man. He has a lot of wrinkles. They fascinate me. What is his life story? What kind of work did he do his whole life? Certain a kind of hard work, seeing his forehead wrinkles. But he is satisfied. Satisfied with his life and what he has accomplished. I like that! Great to see that this man is happy. I stare again at his wrinkles, they tell me that he had a hard life but can they tell me more? Can I see what kind of job he had? Was he a worker or did he had a stressful life in the office? Oh must not stare too much at him! He gets nervous and it's impolite. I look at the commercials, a 60 year old men with a big belly is wearing an underpants. He just stands there being normal. Like the rest of us, not perfect at all. My focus goes back to the wrinkles of the old man sitting in front of me. What do stress wrinkles look like and what do hard work wrinkles look like? Stress will make more wrinkles between your eyebrows. He has a few of those, but I think if he had a stressful life it would be more. I would say that he had a hard working life. But how do I see those things in his face or more accurately, in his wrinkles? Only the way they are shaped, or do I see it in another way? In the way his eyes look? Could be, but my eyes go back to the wrinkles, they fascinate me. How skin can become like this. And how people want them gone. For me, seeing this old man, wrinkles are more a way of the skin telling other humans who you are. Skin tells something about you. If you change that, your skin tells something different than who you are. So people can get confused and maybe even scared. Who would want to scare people? I do not! Then the train stops, this is my stop. I have to get off the train. At the station I meet a friend, she tells

me something amazing, something funny. My mouth goes open and my hand reach my neck and cheek. 'No' I say, that can't be. 'Yes it's true!' she says. Later in the conversation she ask me about my opinion about something. I rub my neck, 'I don't know, maybe I would do it the other way around.' We talk on, while we walk to our working space.

While I make a cup of tea to start my day, I think about the conversation I just had. I touched my face a couple of times in that conversation. I only noticed when I gave an answer to my friend that my hand was near my face. Remembering the thoughts I had this morning that a wrinkle can say a lot about you. What did I communicate with my friend through this hand movement?

What does it mean when you touch your face? I find that by touching your face you distract yourself from things that need your attention, in this moment you don't want to focus on the things that ask your attention. The hairs in your neck and shoulder will go up. This causes a slight transpiration, when this dries it causes an itch. Straight hairs make an impression just as with animals. The hand makes it clear that you are insecure. So touching your face is a good sign that you are nervous or insecure. We don't want this signal to be sent so we try not to touch our face and neck. So maybe it is a kind of taboo. But you hug and kiss people. Mothers touch their child a lot. Here others touch you. I search in a book about skin, touching the skin helps with the growth and development of the child. For example when the mother touches the baby or when the baby drinks at the breast of the mother. If I would make a piece of skin to show the place where your identity comes from, I would make a piece of skin you want to touch. People like to touch jewellery. It is a way of receiving hope and strength. But then what happens when you wear a bodily piece of jewellery

on your body/clothing? Is it a way of wearing my story out in the public, so that people can talk about it? But then what happens? You now have to wear two kinds of skins. The piece you want to touch and the other you don't really touch, only in big emotions. When you touch yourself, you touch your inner I. Your private self. It's a connection from you near people, to touch your



private self. To make a piece of jewellery that you touch to receive strength and power. The power of your own skin. Sitting at the worktable I see the piece I made yesterday. I wanted to try to make skin on a "flat" piece or maybe a bit curved, so that it looks like something comes out. That your identity comes out through your skin. I didn't have any thoughts about the shape, so I decided to leave it the shape of the rock for now. I tried flat and curved in the same piece, on one side it looks like something can come out and on the other side it's just flat. Maybe I could have made it a bit curved. I like the skin structure, it's still a bit big but not that much as the elephant skin on my very first piece. It's softer, it looks more human. The idea of identity has fascinated me for a long time now. Everybody has an identity, we want to be different from the others. But at the same time we want to belong to a group. To surround ourselves with people that have the same ideas or problems as we have. What is this double feeling? And how does it work, being different from the others?



To research these questions I get my books and sit down. The book I grab is about skin and its uses and the philosophy around it. Omtrent de huid (page 0-52). The book is formed through essays written by different people. The skin is like a mirror; it shows feelings but also influences from outside that touch or even damage the skin. The skin has its own signs, the lines and curves; the dermatoglyphics. Signs of the truth. Fingerprints, everybody has them. It makes you recognizable. An individual. Nature gave it to you, but why? Why did nature gave us a way to identify people? As an aid for your identity? Is it proof that we are individuals? The fingerprint is a part of an individual. When something has a fingerprint does it then become an individual? I get inspired and set to work. Out of a piece albast, a translucent stone, I make a flat polished square. In de bottom I make a hole with the file. With a milling tool I carefully shaped it in the form of a finger.

Then with a very small milling tool I milled in the fingerprint. When I look at the front side of the stone you can slightly see the finger. You can only see the finger not the fingerprint. After sanding the piece with a very soft sandpaper you still can't see the fingerprint... It's like the stone is dry, you can see all the little cracks at the surface. If I could get them polished or translucent. I try it with a bit of oil. That works! I polish the front and now you can see the fingerprint through the stone. I put it down and go home. The next day I look at what I did with a fresh look. I really like the 3D finger in the stone. The 3D finger is lying on the table, but it stops at the end of the stone. It's inside the stone. Maybe it is helped by the unclerness, the translucence. I also like that you have to oil the stone to see the image. You have to put a bit of yourself on to the stone to see the inside.

I read further in the same book; *Omtrent de huid* (page 63 – 104). Plato had the idea that there was a connection between the temperature and the mental. If it's warm the intellectual development goes slower. Therefore it's said that people in the warm countries have lower mental development. They are therefore a different race than the white race. Fearn writes that the difference is in the word race. That because of race, people make themselves inferior to each other. I am on the other hand more inclined to think that it's like Deleuze said it, because of the word different. In the Friday lecture given at Konstfack in Stockholm, Sweden (4-12-2015). Hillevi Lenz Taguchi explained Deleuze to us. She said we make ourselves different from, other humans. Different like this; you put yourself above others. The negative thing around blackness existed even before it was connected to skin. Black was a sin.

You had the Black Death and black demons from hell. Partly because of Darwin the idea of the stepwise development arose. Western cultures at the top of the ladder. Other races were lower and were named primitive. Primitive is an embryonic phase of humanity. An embryo still has all the possibilities of what it can become. Do those 'lower' races have the opportunity to become something better? Are we, the white men group, grownups fasted in our habits?

I want to make an embryo out of a black stone. The embryo is the place where it all begins, the spot with all the possibilities. Then wrapped in a grown up skin. All the possibilities are already fixed as a grown up. Or does the embryo stand for all the possibilities of the black skin? Let the people decide.



What is natural and what is cultural?

Yesterday evening I saw a nature documentary. About birds at the sea side. They made a beautiful nest to impress the female bird. As a natural conduct they dance with each other. In this mating dance they select their future partner. When I saw this I started thinking. Those birds are natural, nature. Pure in their living. They said that this mating dance is natural. But is our dancing also natural. Or did we make it? Did we make the rules we follow while dancing? What is made and what is natural, like those birds? To find a good answer to this question I first want to know what it means. What means natural and cultural? To start with natural. Natural gives me the feeling of nature, of the trees, the flowers and the animals. Those birds. But what can be natural to our cities? All that concrete and asphalt can't be natural. It is human made. So then maybe it mean all the things that are made by the earth. All living things? The plants are living and growing. The concrete isn't. Then what about us? We are made by humans literally. You are made by your parents. But figuratively I don't think so. Our body is more natural to me. Like the animals.

So if I would say that our body is natural, then what is natural behaviour and what is learned? Cultural is something we humans created. Created means making, that you make something "new". Bring to life and to existence. But what about existence? What does exist? In the book Syntheism I read about it (page 9-12). They explained it by telling a poem, a sad poem. How does that sadness exist? Not on the paper, there only ink and letters exist. That sadness doesn't exist like the pan on the stove in the kitchen. We will all agree that if that pan does not exist the stew that is inside will spill all over the

stove. So that pan does exist. Bard and Söderqvist explained that we as readers make that the sadness exist. We have certain rules for words. Words have a certain kind of meaning, we create it

together with the writer. This made me think about my own project

Identity. How does identity exist? Is it also a set of rules?

To ask this question I want to make a piece from and for it.

So I sit behind my workbench. Out of a soapstone chunk I file a curved flat piece. It's curved like a body shape.

On the front I want to make a skin like structure, to make it more human and to have the border between private and public. To start a discussion or a thought I

make the skin out of the word Rules. I search for different languages of the word Rules. Like this I also incorporated different cultures. Then I start writing, the words random



through and over each other. Until a skin like structure comes into existence. Identity came into existence out of a set of rules.

The next day I show it to some other jewellery makers. What they think about it. At first I don't say anything about the word rules. I want to see what their first reaction is. If they like it and if they see it. Sadly they don't see it. I was a bit too enthusiastic so I wrote too much words on the front... But they do like it. Especially the structure of the skin. It's hard, used skin. Which can be nice, because if we made identity, we humans made it a long time ago! So this way it is used and fixed in this uses. They ask me the question why did I made the shape like this. I said that I hadn't thought about the shape yet so that is why I left it like this, still stone. I have to think about why I did this or find another way of making the edge.

Monday morning I read about the natural and the social in the book Gender Trouble from Judith Buthler (page: 1 preface – 1 Chapter 1). She writes that the natural are the 'solid' 'given' things, like the genes and the body. The social is the mind, thoughts, social talking and behaviour, it's said to be fluid. So it's hard to combine those two. The natural has influence on the social, your bodily needs and how you are standing. It's said that the social can't have influence on the body. But I think it can. If a person who is ugly, sad and lonely gets attention and love. He or she will feel better about themselves. So he or she will not only dress better, but will stand up. In this way the appearance will get better and then the hair and skin will also get better.

She writes further about the rules in a community. If you change or ask something you have to make trouble. To live in a community there are certain rules. Rules to prevent people from trouble. But if you are different from that community you are already making trouble. I am going to make trouble when I am going to ask all these questions.

“And to what extent does the effort to locate a common identity as the foundation for a feminist politics preclude a radical inquiry into the political construction and regulation of identity itself?” I don’t want a regulation from identity, more like an acceptance. That a part of us is more the same than only the skin. To help with the acceptance from strangers and others. A part of us has to be free.

Reading all of this I start to think more and more that we humans created identity. That identity is a thing that helps us to live together. Maybe making a piece for of it will help me with this question. I want to make a shape that we humans created. And cover that with skin



to make it bodily. I choose for a hollow cube. A mathematic figure. I carefully make it hollow, I don’t want it to break. When the surface is nice and smooth I get my adjusted needle

and carefully scratch in the skin. To make it into a nice skin like surface, I have to go over it again and again with different movements. Sadly I didn't finish it in time before the school closed. But the image that I wanted is visible on the top and on some sides. Sadly not at the bottom.

The next day I take a look at the piece. I made this piece out of the question 'Did we humans created identity?' I made a hollow cube, made out of skin. The cube stands for human made, the skin for identity. At first glance I saw the windows. The squares make a window where you can see through something new, every time you look at it. So I kept on turning! Only the piece doesn't tell about making identity. But it's almost there I think. Maybe I could try to make it a bit more made. Not a cubic covered with soft skin. Maybe if I make it straighter. The piece tells me about the connections we have, connections which form your identity. The piece has a hollow space. That could connect to the hollow feeling we humans sometime have or the mind or spirit. That we don't have a spirit, it is one whole body.

Cycling early to school I cycle through the city Centre. There I pass a shop with clothing. I right away know what kind of people would buy their clothing there. But how do I know that? How do we read or see the values from the objects we surround ourselves with? If we can name them, we place that object under the name of that value. We place them in a box, the box with more of the same objects with that value. If a person would surround themselves with a lot of objects of that particular value box, can we then place that person in that value box? Can we place people in value boxes? But as a person we don't like that, we feel wronged. It's like we are only judged by that

specific value, but we feel more than that! Do we need to think more freely, another way than the value boxes? We like to think this way because it's easy to think this way, it's safe. Do I want to change this or just say to the people that we do it this way; accept it or change it?

I continue reading in the book Gender Trouble from Judith Butbler (page 1- 6). "The society produces the subjects, the people they represent. People are made. People want to belong to a group, so they change themselves to fit into that group. Thinking it was their own choice. Female, gender, class and sex are narrative forming identities. It's a shaped box. "I am that name?" Denise Riley. If you are looking for the corresponding thing in all females.... You are looking for the name of the box.

When race, class, gender, sex but maybe even moral and character are all boxes that together make you identity... Then it's just a mathematic calculation of chance that there is somebody else with your identity.

Are then race, class, gender, sex but maybe even moral and character all boxes that together make you identity? I make as a way of asking this question a skin out of little cubes or boxes. First I scratch in a skin structure. A bit like a grid. Then I make those squares into cubes. When I



finished all the boxes I want to connect the boxes a bit more, to make it more human. So I cover the whole surface with the final skin structure. The next day when I see it again I don't think it's human. The shape must do the trick to make it human. The boxes make a cloth together. You don't really see the skin on top of the boxes. It's more like there was a grid pushed into the skin. Which can also be right, because boxes are a cultural, public thing. We are pushed to think like this. So therefore it can be right. Or is it something from inside? That our gender, sex etc. makes us think in a raster? What would it be like if I only make a raster? Made from skin? Then you have the inside and outside again. But it would again say that the raster is inside. Not that the raster is on both sides. First I have to find the answer on the question. But next time I would like it to look a bit more skin like. So that it becomes a bit more bodily and human.

Do we have a choice or if everything fasted in rules?

In the train I read a part about determinism in the book Philosophy: The Latest Answers to the Oldest Questions (chapter 2). They explain to me that determinism is a way of thinking that everything is affected by nature laws. And not only nature laws but also physiologic laws. Laws that determine your way of living and how you relate with people. The things we think of as our choice are in reality the only possible solutions. But then still we can choose which path we take. If there are three possible paths, we decide which of the three we choose. Or don't we even have that choice? They gave an example if a scholar has all the knowledge there exist about all this laws. That he knows everything about nature and how every entity connects with the other. Than the scholar could analyse this data and know what the future is going to be. He could say what I am going to do. Or which choice I am going to make, even if I think I made that choice from a gut feeling. Is feeling then also subjected to these laws? Is feeling not based on unconscious knowledge? I can remember a couple of times that I could understand after a while, why I had made a certain decision. The knowledge on which I had based my choice came to me with the help from a text or in a conversation. But what is choice? When does a choice exist? How do you make a choice? Or what is a choice? Is it conscious, unconscious or is it a habit? Do we even have a choice? When I read on they explain more about choice. They spoke of two ways to think about choice. One way of thinking is the one of free will. The other one is the way of the determinism, it means that every thought is exposed to a law and if you know those laws you can say what

choice people are going to make.

My thoughts went to how this works with identity. You can only make your choice from the knowledge you have at that moment. It's a bit weird to make a decision about things you do not know. It's like choosing something that does not exist. Doing a mathematic formula with zero.

So if every choice is based on knowledge we have. Then it isn't a soul that helps us. It's our consciousness, helped by our unconsciousness, where we put our thoughts that are not that important at this moment. Can our unconscious be our gut feeling? But what is gut feeling? 'Gut' feeling is a particular feeling, you can't explain it. "Tamborino suggest that you feel it rather than a verbalized language." So if we go further with the separation of body and soul (which I, at this moment, do not belief). Then this is information from the soul sent to the body. Or is it that we feel the information with our senses rather than with our mind, our thoughts. Then it's the body sending info to the spirit.

In the next chapter Fearn asks me the question; do you have a choice if an emotional event involves you or not? If you can, then your soul can stay good. I don't think this is right. Some events really do involve you. It is true for some events you can choose, with your ratio to not be involved. But this is more with events that are further away from you. This seems to me like a kind of manifest. The event has to follow these 'rules', if so then the event will involve you. Then the events comes through your skin.

Moral to justify. Moral: general not written rules, to ease the way we interact with each other. If you have to make a choice you have to take into account these moral rules, the law, your

own manifest, your feelings and your gut feeling. Sometimes the choice goes well with all, but sometimes it doesn't. Which things are more important then? Your gut feeling or the law? This can also cause the double feeling when you have to make a decision.

Let's say that everything is set in rules. Like the piece were I make skin with the word Rules. That you can calculate everything back to your ratio. So logic. But what about feeling? And your convictions? Not to talk about belief. Alexander Bard ask the question in the book Syntheism. (Page: 32-47) "How can we believe in something we don't understand?" He explained it by a mathematic formula. A lot of people don't understand it, but now that some professors use it, it must be true. We believe it, because somebody we trust uses it. It's not that we set our hearts on this one thing. In our memories and feelings we find connections, things that set around the same thing. Nobody knows everything, you just can't, unless you are a deity or an oracle. Everybody knows a bit about something, the rest is filled with beliefs. Things that connect to things that you believe. You don't understand enough about everything to say that is true. You just make it true by connecting it to other things that you also think are true. *Is identity then also a collection of different beliefs? Like the fragments.*

Religion is also a thing built on belief. Religion is Latin for group bonding. "God exist so that people can accomplish together what they can't accomplish alone." It's more than yourself, even more than the group. "That's why it's even closer to our hearts than our fragile little egos."

According to this, philosophy can also be a religion. While philosophy wants to stay as close to the truth as possible, religion makes a manifest out of it and uses it as if it is real. Philosophy ask questions to come to the truth, religion doesn't.

The next day I read something similar in the book Philosophy: The Latest Answers to the Oldest Questions. A part of the foundation from humanity we will never understand. This is a thing that we have to accept. Believe that it is this way and believe why it's this way. I know that through belief you can't make the foundation. But all the buildings that exist now are standing here for quite a while, on our belief. Knowledge, when is it a belief and when is it based on truth? Plato says that knowledge; should be true, you have to be convinced about the truth and you have to justify your conviction.

Till so far I can't justify my knowledge. So I keep on asking questing till I reach that point.

Dualism, the splitting between body and soul or is everything whole?

When I cycle home it rains hard. I am completely wet. So I quickly undress and get under a hot shower. When I grasp the new pot of shampoo to wash my body, I read the inscription. It says relaxing for body and mind. Body and mind. Those are two things, but I am only one. Is there inside me something like a soul? A thing that makes me conscious and does something with all my feelings and thoughts? Or is it my thoughts and feelings? I find it strange that something is inside me, something I can't name. That my body is matter and my soul or mind, is forever. I can't lose this though, so I put on the TV. Maybe a stupid program will help me. When I start switching channels I come across a film. At this moment the main character is in a church. I start thinking, the church really says that you have a body and a soul. A soul that crosses the border when you die. There it comes in heaven or in hell. That was also the thing which made me stop believing... I don't think that they have good arguments for the body and mind thing but they really believe in it and so do a lot of people. Then you could say it must be true. But it isn't right, saying it because of a lot of people believe the same thing. That isn't rational. When I switch further I see the walking dead. People without a soul. This is not helping, so I go to bed.

I have an awful night. Full of strange dreams about souls. When I wake up I try to have a nice and relaxing breakfast but quickly after that I walk to my bookshelf. There I get the book *The Body*, The key concepts from Lisa Blackman (page 23-28). I search for a part about the body and mind. They discussed three

philosophers/psychologists about how they see the body in the world. Turner says that if you want to understand the self you have to study language, and you have to study cultural inventions. So language is at the basis of the self. The structuralized part, but what about the creative part? The right half of the brain? The feelings and emotions? You also learn in this part, maybe even more than the left brain half. Turner says that the body is more a vehicle of the self. This is a more light way of seeing dualism, the splitting from soul and mind. When you for example cycle you sometimes feel one with the bike. As if the bike is part of your being. In this way it doesn't deny the body what some other scholars do. Michel Foucault rejects the idea of a universal self. He sees the body as malleable (editable). He says that all our practices, habits, desires and beliefs are produced. Those are not simply an expression of the pre-existing self. He says that everything is made by ourselves, our self is produced. I hope he meant produced by our self. And not what Shillings says after this, that the body is shaped and made by society. That it becomes inert mass.

At that time scientist wanted to have their own area to work in, so they only talked about their expertise. They saw the state as the seat of power, individuals were merely pawns. People were bodies that have obligations and duties, they forgot the human instincts, desires and passions. Not only the mind is a moving thing also the body is movable and doesn't keep its shape all the time. It grows, breaks and heals itself. After this reading and thinking I am desperately in need of doing something with my hands. I want to show that the body is pushed in different directions. At our work they want you to do this, the media says that you have to be like this, on top of

that your own family thinks you have to do it this way. I push the skin on top of my hand in three directions, I like those wrinkles. I try to make them in soapstone, but it's hard to make the wrinkles bodily. At this moment I can't make them better, but they don't appear bodily. My skin has the skin structure of itself, I look closer so that I can try to copy it onto my piece. The next day when I analyse it, I am not satisfied. It isn't clear in the piece that the body is pushed in different directions. The pushing holes are too deep though they take a lot of attention. But I still like the wrinkles and the holes, only not together and with this concept. The holes take attention but you also want to know what is underneath it. What is interesting in combination with the theme.



Still with the question body and soul in my mind I want to make a soul out of alabaster. Alabaster is a translucent material and a bit harder than soapstone. It doesn't have the softness of soapstone but therefore I really like the translucence. I give the little human hands but when I give him legs I start to wonder if he needs it. It should be some vague human. Not a perfect carving. Then it is a human not a soul. Maybe more a derivative. So I file away the hands, feet and give him some



nice lines. After that I sand and polish him to make him nice translucent. When I see it again the next day I feel that the piece tells the story. About a vague human. The connection to soul is quickly made. But when people know this, their attention is gone. At least mine was. Maybe it's like a genie. You never see them. It is strange that the piece doesn't hold your attention because the theme soul holds our attention now for more than two centuries! If I want to go further with this one I have to make it more interesting, maybe with a pattern.

Monday morning I read in the book Vibrant Matter (page: ix preface - The force of things 5).

Spinoza: "everything is made from the same substance."

Conatus: "All things are equal."

Bennet: "One moral of the story is that we are also nonhuman, and that things to are vital players in the world."

When are humans different than matter? Or even vibrant matter?

Our consciousness, choice, love and art. What makes us human?

Are we made from the same matter as a stone?

With this question I go to my workbench. I want to make something that we immediately see as human. Like the head, in the brain, the place where everything connects. But while I am

filing, I start to doubt how many details I would like. And if I even like the head shape. If I give the piece too many details it can get scary, a cut off head. That is not what I want. But without it you won't recognize it as a head. Does it need to be a head? I want to show people that we are from the same matter as a stone. As an image for the human I have skin. Stone would be stone. So I don't think I need to symbolize the human more than what I do now. I still like the oval shape. I like the nose as well, I only file it a bit more even, so that it can also be an elbow. At certain places I take away some more and give it a stone surface. At other places I sand it and create a skin structure. When I am finished I am not completely happy, the skin is not the perfect skin structure and because the stone surface is lower than the skin, it's not one. But I am tired and I also put quite a long time into this



piece, so maybe it's better to see what I think of it tomorrow. The next day I see that the piece is a world of its own. It's talking about being a whole, of the same matter. But not that

we, humans (skin) are the same as stone. I think it's more talking about global identity, because of the feeling of world the piece gives. So for that, the shape can be interesting. Because I want to talk about the thing in identity that we share. The skin and the rock isn't clear. Both aren't correctly made. The skin isn't skin and the rock isn't rock. Also because the skin is above the rock, it gives more or less the feeling that underneath our skin there is rock. Which is rather strange.

After seeing the piece I read further in the book Vibrant Matter (page 1 – 9). The force of things

“Each thing, as far as it can by its own power, strives to persevere in its own being.” Spinoza. “...every non-human body shares with every human body a conative nature (and thus a ‘virtue’ appropriate to its material configuration)” Bennett. Every living being has a natural will of finding food and to breed. A plant has a natural will to having light. I hereby disclose a rock, it's not a vibrant matter what this book is about. All things eat, breath and move to take care of their life > configuration. I only don't understand the virtue in this sentence. Does it have to do with moral? But how can a plant have a moral? A plant mostly takes care only of itself, even the new seeds die under the dense cover of leaves from the mother tree. With animals it also is mostly about the self. Only in a pack of animals it is about the pack. Here something like a moral can come to existence. Spinoza “Even a falling stone is endeavouring, as far as in it lies, to continue its motion.” Yes this is also a kind of power. Then everything has a kind of power in itself. So also the earth and all its stones. The power from of existence.

Spinoza “All things are animate, albeit in different degrees.”
So all things have a soul? Or a will?

Thing power, the power of things. Like the rain on a dumping ground will mix all the toxic waste, this will then flow into the rivers or into our lands where we grow our vegetables. Does the water have a goal with this?

Gilles Deleuze “Hint of the animate in plants, and the vegetable in animals.” Everything has something in itself from the other. It’s named like the other. Like the spines on a plant and on an animal. Do we have a similarity with plants? I start making a piece for it. A skin existing out of plants or leaves. It’s hard to make the leaves work, not only the upper ones but also the ones underneath.

The next morning I see the piece with a new look. The work



tells about skin and plants. It’s then up to the people to ask the question why. I am not sure if it is the shape of the piece or the flat surface that makes that I see skin in it. Or even the colour and the way I

made the leaves. But I do, it has a bodily feeling. The leaves work because of the nerves in them. When I look at the leaves I want to know what is under the leaves. I don’t know if I like the question; do we have certain things/qualities from plants?

Leaves as skin. The piece is about that we have certain qualities like plants and plants like us. Shall the public think further and understand that this is also about humans? That you also have things from me. Or shall the public stick to the thought that plants are from another realm than humans? Writing it like this I think it could be an interesting way of showing the people we all are one. It also gives an image of thinking. The leaves are clearly from plants. But leaves and flower do something we humans do too. So it can be interesting to show it this way.

How do thoughts come to being?

I wrote a couple of times now, that your thoughts make your identity. But how does that work? How can we think? In the Dutch summary from Deleuze, written by Marc De Kesel, I read that in thinking logically there is no hierarchy and subordination. All is one. Kesel writes that thinking doesn't go from the outside in, but from the outside to the side. Thinking isn't layered but one big surface with different difference that lay disorderly besides each other.

This is about the rhizome. That everything is connected to each other. Like nerves. If you think, you think from this to that, than that thought comes up. To every direction. Not from the outside in, deeper and deeper, like a tree. There are too many side thoughts.

In the book Philosophy: The Latest Answers to the Oldest Questions they ask me the question; "If thoughts were dependent from words how can a new word be invented? How can a child learn a new word? How can a translation to a new language come to existence? Steven Pinker. Thoughts are dependent from feelings, emotions, memories and experiences. The real life > public. So feeling and emotion make words. Every culture has its own word for different feelings and emotions. With these words you think. This also refers to what Turner said in the book The Body, The key concepts from Lisa Blackman. That language is at the basis from somebody's identity.

I want to make a piece to show and to ask that your private perspective is made by the public world. I make a flat piece of skin. In the middle I make a hole through that hole comes the public world. There I make fascinating curved shapes.

The next day I find the shape of the work fascinating. One way it can be a flower or a coral and on the other side it looks more like a bone or a hoof. The hole I made on the front side is only more a tear or a wound. Something bad and not nice. It gives the feeling that everything on the outside will burst into your inside! I meant it to be something positive. But maybe this idea is not as positive as my intention was. People think that they form their own inside, their own I. Now I am telling them that everything in the public will form their inside... then it could be right. It's only not really clear that I am talking about inside and outside.



Dividual?

I am getting the feeling that identity is more than what I know now. Like there is something I do not know, but is really important. Like that is the thing what I am looking for. This afternoon I am going to a lecture given by Alexander Bard (Friday Lectures at Konstfack Stockholm, Sweden, 13-11-2015). This time was really an eye opener! Alexander Bard is (was) an actor and a philosopher. He started the lecture with saying that every philosopher is a Harry Potter nerd. They only think with their head, with their brains. Under the head is nothing. That's what got us into the dualism. We have to incorporate the body in everything. "I think, therefore I am" Descartes. This is also a head thinker. Descartes gave us something after we stopped believing in God, the I. He made us all individuals. Then Nietzsche came and taught us about relativism. Objects have only a meaning in relation to each other. Bard told us that philosophy is much about asking questions and turning things the other way around. So after Nietzsche the philosophers Whitehead, Niets Böhn and Lacan came. They said it aren't objects that are floating around in a field, it are just energies. Relativism, Einstein worked with this idea in the science (Quantum physics). Bard said that in this room there aren't people but only a lot of energies. **We, humans, do not exist, we only exist in relations. In relations we get shape and colour.**

Bard told us that the I we search for is empty. If you have to describe your identity in 100 words, there will always be a 101 word. It's an empty hole. The empty hole arises when the child separates from the mother. Not when the child is born because then the child first reaction is to seek for the breast to drink. It's the moment when the mother leaves the child in one room and goes to another room. That is the moment that the

child thinks. Something left the room and something is still in here. Your whole life is dealing with that separation, the separation from mother and child. You try to fill it up the moment when you wake until the moment you go back to bed with stuff.

Sadly Alexander Bard could only stay with us for a bit longer than one hour, so there were only five minutes for questions. I was complete shocked afterwards. I had never heard something like this. I heard that we should work more together, also in the art business. But the things he told us about the empty I and that we are no more than energies existing only in relation to each other fascinates me. I am questioning myself on how identity works, how will it work with this new knowledge?

Because the basics of our life is there for us to make children, you find your partner by things you like about the other. Things you "miss" in yourself. But if we are only energies how do we separate our future partner? What about our personality, character? Maybe we have to fill this empty hole with others.

The next day I buy the book from Alexander Bard and Jan Söderqvist. Syntheism. I want to know more about what Bard told me in his lecture. (Page: 32-47). Dividual and dividualism are the opposite of individual and individualism. Individual came to be with the state, it's the place where you can't divide anymore. "A human being is not a solid indivisible entity. A human being is many divisible entities collaborating with each other." People are multiplicities. So maybe I must be looking to didentity instead of identity.

I want to make something to show that we are a collaboration from others. I take all the leftover parts and place them on my

workbench. I see a lot of different colours. I start to place them together in a nice collaboration. Then I file them so they fit together. The pieces are a bit too small, so some break... Next time I have to make them a bit bigger. When they fit nicely together I file the top, so that the top flows together. I draw lines on top to make one skin on it. To really connect all the fragment together in one identity. It was hard to make the top flow together, because the parts were too small. It



took a lot of time to connect all the part this way. Next time I am going to connect all the loose parts with glue before I file the top. Like this I can file the tops at once. When I see the work the next morning I see a lot of different connected colours. Different skin all in one spot. It could also talk about that we all have to work together. The didentity is not there in the work. But that's more the word. The meaning, that we all have something from the other, is there but can become a bit more visible. Maybe I can make is a bit more bodily, with slower curves, and a main skin colour. So

more of the same stone parts with a fewer different stones. If I would make more pieces of one particular stone, it would tell more about that white people are more present, maybe even more important. Or if I would do it with black it would tell about racism. And it's not that I don't want to talk about that, only not in this piece. Not as the main theme. Didentity is more the word to place with the work, as a question and as a guidance to understand the work.

I read further in the book: Syntheism (page 46-58). Nothing happens twice, since every moment is different. Relationships that surround the happening/moment are different, they are constantly at a flux. So how can an identity be the same as others? I thought this question because of what I read yesterday. That we are a collection of things. So if we are a collection of things then it's just a mathematic calculation that there is somebody with the same identity as me. But Bard and Söderqvist explained to me that that is impossible. Some things you have from that person or that person and some things you have from internet. While another person knows different people and therefore different things. The combination in humans are different every time. So a new identity comes out. Every manifest is different.

There aren't any mysterious rules/laws we have to follow, because there isn't a 'builder' of those laws. We human made those laws. Nature doesn't have any laws like we humans obey. Science finds in nature nothing other than similarities within the framework for the conditions.

While reading this it made me think that we are only a sum of choices. Like the determinism I told you about before. But on the other hand I don't believe it. It can't be that there is a

chance that somebody has the same identity as me. I want to test it. And make a piece I have already made. I choose the piece where I made a skin like structure with the word rules. I like this piece, and I still know how I made it. I look for a rock that has the same colour as this piece.

Sadly I haven't got the rock where this piece came from, I used it all.

(There is my first difference.)

While I work, I discovered a stone with an iron line inside, going right through the piece I am making. I don't like this... But I will see, maybe it's not



that bad. Remembering the things that I could do better from

the first piece I don't write it too full. I leave a part open, so that people can recognize the words better.

The next day I look at the piece. I see that for the public it's not that clear why I made two of the same pieces. For me it is, it was more a test. To show it to myself. I know now that you can't make the piece twice. There will always be a difference. Even if you cast it, something will be different. So I think there can't be a person with the same identity. The piece is much more improved than the first one. Now you can read the words better. But maybe I shouldn't have improved it, now there is more difference than it should have. I still like the concept really much. The fragmented feeling both pieces have, are because they are a fragment of the world. All is the same. All is one.

Today's lecture was about; how to thrive in the next economy, given by John Thackara about his new book (Konstfack Stockholm, Sweden, 23-10-2015). First he spoke about all the problems in the world that it has to change. We have to change from human-centralized to all-life-centralized. To not think what your own business does but also what it does at a more global network. How it is connected. If the car-maker thinks "I only make cars!" But in a while there are too many cars on the world. We are connected with the world around us, physically with our body. We get information through our whole body, through our skin. He ended the lecture with the question; how might design help the small to transform the big?

It was a book presentation so he didn't have to give any answers, you have to read them in his book, but it was nice to get a different look on the world and how design can help and

maybe how I can help. It strengthened me in the feeling that my jewellery has to say something. *To let people think about the question I asked myself while making the work.*

How can I continue with my project with this information in mind?

Through Facebook I came to know that there are evening lectures given by the University of Maastricht. These lectures are open and free for everybody. Today's lecture was about Nietzsche, nihilism of our time. By prof. Paul van Tongeren (4-4-2016). He said that we believe in things, but we don't have any arguments for them. A belief in the truth. This belief is so strong that we can question the foundation. We ask deeper and deeper questions. This will make holes in the foundation, but our belief still stands. Until a storm comes. This asking deeper and deeper questions will rise the question; with what truth we ask truth? Now I finally understand the sentences from Lena Trojer she told us in a Friday lecture; "It matters what thoughts we think thought with." Which questions do you ask yourself to help you think? It also asks; what is truth? Does truth even exist? I don't think that the truth exist. There exist a lot of truths. Your truth and my truth. The truth depends on what you know, but also what you believe. It's like a manifest. If we think of something as truth we can discuss it with others. The person with the best arguments 'wins'. Or both form a new truth combined with the new information.

What van Tongeren told us about our belief, is about what I wrote about earlier, what Alexander Bard told me about belief. I think they are both right, our mind makes connections to arguments that are true (according to us) and so then this must also be true. Those argument are for something else and mostly you can't even use them in a conversation. This supports me in

thinking that we are and have different fragments that together make you.

Next morning I cycle early to school, I have a meeting with another teacher to talk about my graduation project. At the end of the conversation the teacher says to me that he hopes that I can use something of what he told me. But that I have to take into account that they are his words it isn't the truth. Then I tell him what I had heard at the lecture. With what truth we ask truth? While I am telling him this I understand the lecture better than yesterday. It's important that we question the truth but also how we do it. How do I question identity?

At this meeting I tell the teacher that I now think of identity as a collection of fragments from different people, joined together under your own manifest. He asks me; what is the manifest for your work? How do I need to read the work? In what kind of environment do I need to see the work? In this environment with all the distraction from other people working and walking by, it does not really work. What requirements does the space need to have? But also what is the language from this work? You have to teach me the language from this work. I find this a nice way of saying it. When I am writing, I have to have a certain flow or rhythm. Like music or poetry. So maybe my work has also this kind of rhythm.

He also asked me what I had learned at my internship in Sweden, what I thought was wonderful there. Because, he said, he really liked my presentation and if I could do the same with my work, my work would be wonderful. Maybe he said I could put a bit more me into the work. In the afternoon I wrote about it.

Rethinking what I wrote in my internship book. Words that came up were: freedom, calmness, you have to think what your

business does at a more global network, everything is connected and feeling. Feel with your body, feel what the work does to you.

When I started thinking about what the teacher said to me, of putting more me into the work I thought of all the pieces I have made so far. They are my interpretation about the text I read. Somebody else would have made something completely different from of the text. It's my interpretation and then my fingers make the piece. Then it's a bit strange that I want to say that everything is one. And that I have to put more me into the work. That will make it even more individual. When I search for the meaning of identity in the etymological dictionary I find the word equality. Equal to what? It can't be equal to others because the word identity is used to show a diversity in people. So I think it talks about that you have to be equal in yourself. That your inside has to be the same as people see on the outside. Otherwise people get confused about you and then they also get confused about themselves. Because if they cannot read you, how can they read themselves? I think I have to find a way to be equal to myself in my work, than I can show people that they are also equal to each other.

We also talked about what the pieces are going to be. Are they jewellery pieces or are they art? What does it need to be to tell the story? I answered that if they are jewellery pieces they will tell my story outside the building, that people can wear them and have a conversation about them. But is this best for the pieces? I have to think about this... *Situated on the body, (half) on the skin, the pieces do something extra. They become one with the wearer. A part of the identity of the wearer.*

The pieces have a kind of archaeological thing about them. I heard this a couple of times now. The stone and the raw edge make you feel that. I kind of like it. It's also the time we are living in right now. People want to find their way back to their roots. Vintage is hot and happening. Second-hand shops are popping out of the ground like wildflowers. The food must be biological and people want to know where it comes from. And people join in groups to have a group feeling. A one feeling. I think I want to help them by letting them know that we are more equal to each other. That we have to think of the world as one, not as different loose things. All those different and loose things connect together and involve each other. This



archaeological feeling my work has, connects to this. When you find something old, it has a broken edge most of the time. Broken from something else. It connects to something else. You want to know where it's from, what it connects to. These questions people also ask themselves in this period of time. Questions about their way of living or about their identity. I want to show it to them and maybe help them with asking questions. Show that your identity is just a fragment from the other. That we together are the whole.

This week I am going to go nuts, and put me into the work. Like the teacher said. I am going to chisel into a soapstone rock without any thoughts about the shape. I want the outcome to look something bodily but that is it, I will see what it becomes! I take my chisels and big file to the tree trunk,

thereon I place the stone. This will allow me to walk around it, hold it steady with my legs and it's also a nice height. I have never worked with chisels, but in the soapstone it works nice and quick. It's only



hard to make small changes. But I can use the file for that. This morning I had an idea to make a shape out of the rock. When I am satisfied I saw a nice piece off. The big piece I chisel and file again until a new something comes out. Again I saw a piece off. And chisel and file the rock to something slightly different. All those parts are fragments from the bigger whole. Like you and me are also fragment from each other and from the bigger world. At the end I have a series of different fragments that have all the same global shape. The only thing that I had forgotten was my photo camera. So I couldn't saw a piece off, because I want to document the process.

The next day I made pictures of it and saw a fragment off. Then I went further in the process. I love this making process, free of any thoughts. To let the stone speak to me what kind of shape he wants to be. At the end of the day I look at the fragments lying on my table. I get a happy feeling inside, I



like them! They are totally different than the shapes I have made so far. But they fit each other.

This morning I have a meeting with a philosopher to talk about my

project. After I told her what my project is about and show her a few pieces, she ask me which kind of identity I choose.

Because identity is a big subject. The human identity I tell her. She then tells me the difference in personal and bodily identity. While she is explaining I think that I want to show or express personal identity. The philosopher says that my work is telling more about bodily identity, but what I just told her about my concept is more about personal identity. What do I want to tell? With this information I now understand what my other teacher asked me in the last meeting. What kind of human identity do I want to show?

Personal identity is about your feelings, thoughts but also your character and personality. Bodily identity is about

gender, race, groups and appearance. I have to adjust my work or my concept or my concept to my work. To make it more clear what I have chosen. And then what is my reason to choose personal or bodily identity?

She also explained to me the first and third person. As the first person you have your own thoughts and feeling of how the sun is warming your skin. I as third person can only see the other and think of the other as for example a white female, with this kind of clothing. We agreed as white humans what the word sun means, but how you really feel about the sun is your own. I think I use the meaning of first person for my word private. *The first person perspective.*

After this meeting I cycle to school, sad that my work isn't talking about what I want. I have to choose between the personal and the bodily identity. So I start writing, what do I want? I like my work and I don't want to change that. So I have to adjust the concept to my work. But what do I like to talk about? What fascinates me? I like to tell the people that they are one. Everybody has something inside themselves which belongs to the other. People have to think less in dualism and think what their work does to the world. This is more about culture and race, so bodily identity. But do I have to choose? I like to ask questions, because I know too less to be sure about anything. I don't want to choose because if I do, I split things up. And I want to say that everything is one. So I am not visibly going to choose for bodily identity, but I am going to place the words groups and culture in my concept. Now it's still open for interpretation, but visible enough to be bodily identity.

In the afternoon I work further on my free chisel project. It is so nice just to work with no need for a result. Because that will come. At the end of the day when I look at what I did today a teacher stops by. He see's bone structures in my new work. When he says that, I can remember thinking this too while working, but still bones lay underneath the skin. Now I don't know if I have to make a skin structure on them or leave them like this.

Like bones. And why bones? How is this fitting in my concept? *No, I choose skin as my main topic. So if I don't make skin in these pieces, they don't tell the story. They will have to get skin on them.*



In the evening I have my philosophy course. This will be the second time. Last week I think I was too tired, so I didn't understand much... I hope that I am not that tired now and understand a bit more. The course is given by Rene Gabriëls Assistant Professor of Philosophy. Today's lecture was about Schopenhauer (12-4-2016). I was tired from an intense day but I could follow most of the important things. Schopenhauer was a pessimistic man, so a lot of things had a negative flavour about them. I like to see the positive in people, not the negative. Schopenhauer was also against dualism. He placed the will in the centre. He thought it's impossible to figure out which things are independent from the consciousness. Everything you do, you do conscious, or you are sleeping or unconscious. We talked about language. Language is forming you. Language is going through you. Words have certain feelings, when you learn a new language you learn new feelings and thoughts, a new culture. This is what I talked about earlier and what Turner said about identity. "If you want to study identity you have to study language first." So language is at the base from identity. When you learn a new language do you then learn something new about yourself, about your identity? Maybe this is an interesting subject for another project. To dive deeper into the base of identity.

Later on, Gabriëls talked about art. That art has the possibility to reveal the truth. In art you sometimes feel the assent of the pure world, the assent of the moment of feeling. The feeling of dissolving in the ocean, to be part of the whole world. It would be nice if my art could do something like this. That you look deeper and deeper, first at the skin. Then you see the wrinkles, the hills and the valleys. The lines will bring you further and further to a place where everything is

okay, where everything is one. Where you can feel part of the world.



Conclusion

Strange to write a conclusion of an on-going world of thinking. Maybe tomorrow I will read something interesting... But its time, if I would read something interesting tomorrow I can't make it into work anymore. This way of writing my thoughts down helped me to understand myself and my work better. To get more focused and linear. With this conclusion I am going to analyse what I wrote and made.

I still don't have an answer to my main question, what is identity and how does it show? And I think I am glad that I didn't find it. Now I have the opportunity to search for an answer in a new way. It is not that I don't want an answer, it's more that I like the process, the search to find the answer is better. To find out what the possibilities are. Identity is also a search, a process. Identity is never steady, always moving, changing to new knowledge. But if I have to give sort of an answer to my main question. At this moment I will say that identity exist out of fragments from others adjusted to your own manifest.

I like what I found about touch and fingerprints. That everybody has its own fingerprint given by nature. The question still fascinates me why nature gave us fingerprints. I think I am going to make more pieces for this question!

Talking about nature. I never thought about that we humans, could have made identity. I thought of it as something existing, always there. Now knowing this, I understand it much better. If we made it than we can also change it to this new area. Change it so that we accept "other" people better. That we are not that different than those other people. Everybody

has something, a fragment from somebody else. Like a quality that fits perfect to an animal or a flower. Being as beautiful as a flower, attracting all the people. Taking care only of your own things. Or as steady as a rock, like the saying is said.

The basic thing I learned during my last year is that everything is one. That we have to think differently, not conform the dualism way of thinking. You have a fragment that is also mine. You have to think about yourself, but also think about that fragment I have from you. Think about how your business or way of living affect the world. So that we can live in a nicer world. But we may never lose our personal freedom and the joy it gives us when we make something beautiful. In my collection I want to show the beauty of having your own identity, being an individual, but also being identic to others. This writing gave me a lot of new paths which I can follow in my search to new questions about identity.



Resources

What is scientific recorded about identity?

Dictionaries:

- Identity. (n.d.). In *Dictionary.com*. Retrieved from <http://www.dictionary.com/browse/identity?s=t>
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Internet articles:

- Identiteit (eigenheid). (n.d.). In *Wikipedia*. Retrieved October 28, 2015 and May 1, 2016, from [https://nl.wikipedia.org/wiki/Identiteit_\(eigenheid\)](https://nl.wikipedia.org/wiki/Identiteit_(eigenheid))
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College slides:

- Reynders, D. (2014, September). Identiteit [College-slides] Retrieved from: Appendix 1

What does skin tell about your identity?

Internet articles:

- Schabracq, M. (2003, January). Cursus lichaamstaal 4: Jezelf aanraken. Retrieved from <https://www.psychologiemagazine.nl/web/Artikelpagina/Cursus-lichaamstaal-4-Jezelf-aanraken.htm?tag=Lichaamstaal>

Books:

- Joost van, T and Everdingen van, J. (1996). *Omtrent de huid: Cultuurhistorische verkenningen*. Overveen/ The Netherlands: Belvédère.

What is natural and what is cultural?

Books:

- Bard, A and Söderqvist, J. (2014). *Syntheism: Creating god in the internet age*. Stockholm/Sweden: Stockholm Text.
- Butler, J. (1990). *Gender Trouble*. London/Great Britain: Routledge.

Do we have a choice or if everything fasted in rules?

Books:

- Fearn, N. (2007). *Philosophy: The Latest Answers to the Oldest Questions*. London/Great Britain: Atlantic Books.
- Bard, A and Söderqvist, J. (2014). *Syntheism: Creating god in the internet age*. Stockholm/Sweden: Stockholm Text.

Dualism, the splitting between body and soul or is everything whole?

Books:

- Blackman, L. (2008). *The body: the key concepts*. New York/USA: Berg.
- Bennett, J. (2010). *Vibrant matter: a political ecology of things*. London/Great Britain: Duke University Press.

How do thoughts come to being?

Article:

- De Kessel, M. (2006, January - February). Ze komen zonder noodlot, zonder motief, zonder ratio. Retrieved from <http://www.dewitteraaf.be/artikel/detail/nl/3023>

Books:

- Fearn, N. (2007). *Philosophy: The Latest Answers to the Oldest Questions*. London/Great Britain: Atlantic Books.

Dividual?

Books:

- Bard, A and Söderqvist, J. (2014). *Syntheism: Creating god in the internet age*. Stockholm/Sweden: Stockholm Text.

Soorten identiteiten en de wijze waarop ze tot stand komen:

- Een aantal identiteiten heeft men vanaf de geboorte, sommige worden je toegevoegd en voor andere moet men een inspanning voor te doen.
- De identiteit verwerft men via interactieprocessen met anderen.

Soorten identiteiten

- Persoonlijke identiteit
- Groepsidentiteit
- Geslachts identiteit
- Culturele identiteit
- Virtuele identiteit

Persoonlijke identiteit

- Wie ben ik?
- Wie ben ik in relatie tot anderen?
- Wat onderscheidt mij van anderen?
 - Het antwoord op dergelijke vragen is je persoonlijke identiteit.
 - De manier waarop we dit evalueren is ons zelfbeeld.

Persoonlijke identiteit

- Volgens E.Erikson (1980) bestaat onze persoonlijke identiteit erin dat men zichzelf, ondanks individuele ontwikkeling doorheen de tijd en in verschillende situaties en contexten als "dezelfde" waarneemt.

Persoonlijke identiteit

- Het aanvankelijk vaag omschreven zelfbeeld wordt in de loop van de ontwikkeling steeds meer gedifferentieerd:
 - SOCIALE ZELFBEELD: door interactie met relevante anderen (hoe ben ik ten opzichte van de anderen)
 - EMOTIONELE ZELFBEELD: door zijn eigen gevoelens in specifieke situaties waar te nemen
 - COGNITIEVE ZELFBEELD: in verband met zijn school prestaties en intellectuele capaciteiten
 - FYSIEKE ZELFBEELD: in verband met uiterlijke kenmerken en lichamelijke prestaties
 - MATERIELE ZELFBEELD: in verband met bezit, geld...

Persoonlijke identiteit

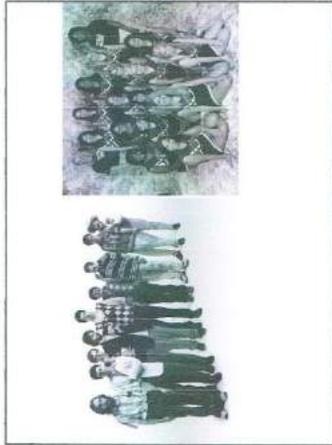
- Hoe ontstaat de persoonlijke identiteit?
 - Introspectie
 - we overdenken onze eigen mentale processen
 - Zelfperceptie
 - we nemen ons eigen gedrag waar
 - Autobiografische herinneringen
 - herinneringen uit ons eigen verleden worden vaak "ingepast" in ons zelfbeeld (let op: onze herinneringen worden vervoormd!)

Persoonlijke identiteit

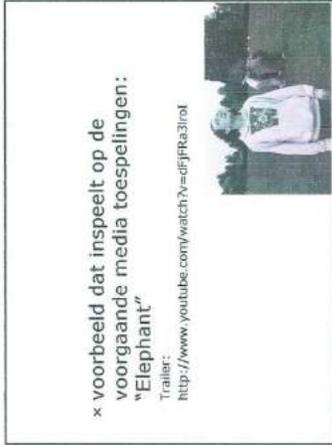
- The looking-glass self (Cooley)
 - Volgens COOLEY ontstaat dit doordat de omgeving ons als het ware een spiegel voorhoudt. Wij zien hoe de anderen op ons reageren en als gevolg van die reacties ontwikkelen wij een bepaald beeld van onszelf.
 - Het SPIEGELBEELDZELF bestaat volgens COOLEY uit 3 belangrijke elementen:
 - * 1. Het beeld van onze verschijning voor de andere
 - * 2. Het beeld van zijn oordeel over die verschijning
 - * 3. Een soort van zelf-geroek, zoals trots, vernedering...
 - Deze opvatting is wel erg eenzijdig en ziet de mens als een passief wezen dat de invloeden van buiten zo maar naar zich toe laat komen en reflecteers aanmoent.

Persoonlijke identiteit

- Iemand's persoonlijke identiteit heeft een grote invloed op de manier waarop hij zich in concrete situaties en in het algemeen gedraagt.



x ander bekend voorbeeld:
"Ten things I hate about you"



x voorbeeld dat inspeelt op de
voorgaande media toespelingen:
"Elephant"

Trailer:
<http://www.youtube.com/watch?v=cjFjP3a3noI>

Geslachtsidentiteit

- Bij onze geboorte wordt ons geslacht bepaald op basis van uiterlijke geslachtskenmerken. Van dan af worden we ook als dusdanig behandeld.
- We voelen ons dan min of meer man/vrouw(= gender). En gaan ons dan ook min of meer als man/vrouw gedragen.

Geslachtsidentiteit

- *Gender-identiteit is:*
 - Het onveranderbare, unieke en blijvende van iemands individualiteit als man of vrouw of ambivalent in min of meerdere mate, speciaal zoals het ervaren wordt in het zelfbewustzijn en gedrag.
 - Dus de persoonlijke ervaring van gender-rol.

Geslachtsidentiteit

- *Gender-rol is:*
 - De expressie aan de omgeving van iemands gender-identiteit.
 - Alles wat een persoon zegt of doet om aan anderen of zichzelf duidelijk te maken de mate waarin iemand mannelijk, vrouwelijk of ambivalent is. Dit is inclusief, maar niet beperkt tot, iemands seksuele voorkeur of gedrag.

Geslachtsidentiteit

- *Gender-identiteit en gender-rol mogen niet van elkaar gescheiden worden omdat zij feitelijk twee zijden van dezelfde medaille zijn. Het een kan niet bestaan zonder het ander. Money (e.a. 1955)*

Geslachtsidentiteit

- **GESLACHTSROLDIFFERENTIATIE =**
 - In de meeste culturen bestaat er binnen het gezin een taakverdeling tussen man en vrouw. Elk vervult een door zijn geslacht bepaalde rol.
 - De vrouw neemt meestal de socio-emotionele rol (nl. opvoedend en verzorgend) op zich, de man de instrumentele (materieële zorgen).

Geslachtsidentiteit

- Jongens en meisjes worden al vanaf hun geboorte anders gesocialiseerd.
= GESLACHTSROLSOCIALISATIE.

Geslachtsrolsocialisatie zou volgens sommigen nodig zijn omdat het te veel tijd en middelen zou vergen om beide in beide richtingen te socialiseren.

Geslachtsidentiteit

- Sociobiologen (verklaren het sociale gedrag van mens en dier biologisch en genetisch), daarentegen, beweren dat de typische geslachtsrollen ontstaan door aangeboren lichamelijke en geestelijke verschillen tussen mannen en vrouwen.
- Momenteel gaat men ervan uit dat de geslachtsroldifferentiatie het gevolg is van zowel sociologische als biologische factoren.
- De geslachtsroldifferentiatie gebeurt in het gezin, op school en via de media.

Geslachtsidentiteit

- De laatste tijd zijn de geslachtsrollen minder uitgesproken.
- Toch is het nog steeds zo dat de meeste vrouwen een veel grotere verantwoordelijkheid in het gezin blijven vervullen dan hun mannelijke partner. Men spreekt dan ook niet ten onrechte over de dubbele taak van de meeste vrouwen.
- Meestal hinken de instituties, zoals het gezin, de maatschappelijke veranderingen hopeloos achterna.

Geslachtsidentiteit

- Geslachtsrollen omvatten een algemeen patroon van verschijningsvormen, gedragingen en beroepsactiviteiten die geassocieerd worden met het man/vrouw zijn.
- Elke cultuur bepaalt de wijze waarop mannen en vrouwen verwacht worden zich te gedragen. Dit is dus niet overal gelijk!