It is an honour and a great pleasure for me to present Juhani Pallasmaa. We all know the work of Alvar Aalto and the work of Pietila. While I am not in any way comparing their work to Juhani Pallasmaa's, what I am saying is that it has the same consistency, it works within the same line of thought that seeks constantly to improve. Juhani Pallasmaa never loses this relationship between person and space in his architecture. He is not only an architect, he is an architectural thinker. In that way he also produces a line of work which opens up for many different types of architectural discussions and is not isolated within the architectural object itself. He is the author of many books, and has just published (only a couple of weeks ago) his collected essays. The environment in which he lives, consists of his own private library which contains some 10,000 books, and has an art collection of 300 pieces.
The hands want to see, the eyes want to caress."  

J.W. von Goethe

"The dancer has his ear in his toes."  

Friedrich Nietzsche

Architecture of the Eye

Since the late eighteenth century, architecture has been predominantly taught, theorized, practised and critiqued as an art form of the eye, emphasizing form, geometry and focused Gestalt. Until the early beginnings of modernity, architecture aspired to express the order of the world through proportionality as an analogue of cosmic harmony. Architecture was seen as an instrument of mediation between the cosmos and men, divinities and mortals. In our time, however, architecture is turning into mere visual aesthetics. The hegemony of the visual realm has gradually strengthened in Western perception, thought and action; this bias, in fact, has its origins already with the ancient Greeks. "The eyes are more exact witnesses than the ears", writes Heraclitus in one of his fragments expressing the view which has prevailed in philosophy as well as practical life until our time. Clear vision is the metaphor of understanding through the history of western thought. Plato connects vision with understanding and philosophy as he argues that “the supreme benefit for which sight is responsible is that through the cosmic revelations of vision man has acquired philosophy, the greatest gift the gods have ever given or will give to mortals”. Actually, we can historically discern a “treacherous and blind hostility of philosophers towards the senses", as Nietzsche argues. Max Scheler calls this attitude bluntly “the hatred of the body”.

In the modern times, the hegemony of vision has been strengthened by countless technical inventions, which enable us to see inside matter as well as into deep space. The entire world has been made visible and simultaneously present through modern technology. The obsession of vision and visibility has also created the gloomy society of surveillance, which had its philosophical beginnings in Jeremy Bentham's Panopticon. At the beginning of the third millennium, we seem to be doomed to live in a world-wide Panopticon. The increasing privatization of property and life as well as the emergence of terrorism has only accelerated a tendency of technological control implicit in our culture. In fact, today's instruments of vision promote the strange dualism of surveillance and spectacle; we are objects of visual control and spectators at the same time.

This development towards unrivalled retinality is also evident in architecture, to the degree
The Architecture of the eye

Claude-Nicolas Ledoux, Eye reflecting the interior of the Besançon theatre (1775-84). Engraving according to Ledoux.

Claude-Nicolas Ledoux, Spherical House for a Bailiff, c. 1780.
that today we can clearly identify an architecture of the eye, a mode of building, which suppresses other sensory realms. This is an architecture of the visual image that aims at instant aesthetic seduction and gratification. It is thought-provoking that especially the technologically most advanced buildings, such as hospitals, headquarters of high technology industries, international airports, and refined hospitals, tend to exemplify this distorted and reductive attitude. In the middle of unforeseen wealth and material abundance, the technological culture seems to be drifting towards increasing sensory detachment and distance, isolation and solitude. This tendency is further reinforced by the cerebral and conceptual emphasis in art and architecture during the past few decades. The technological culture weakens the role of the other sensory realms, frequently through a cultural suppression, or a defensive reaction triggered by sensory overloading, such as noise and unpleasant odours. We suppress particularly hapticity, the sense of nearness, intimacy and touch.

Today, however, there is a growing concern that this uncontested visual hegemony and repression of other sensory modalities is giving rise to a cultural condition that generates further alienation, abstraction and distance, instead of promoting the positive experiences of belonging, rootedness and intimacy. It is paradoxical, indeed, that the age of communication and simultaneity should be turning into the age of alienation and loneliness.

Art of Integration

It is evident, that "life-enhancing" art and architecture (to use Goethe's notion) addresses all the senses simultaneously, and fuses our sense of self with the experience of the world. The task of architecture is to strengthen our sense of the real, not to create settings of mere fabrication and fantasy. The essential mental task of the art of building is mediation and integration. Architecture articulates the experiences of being-in-the-world and it strengthens the sense of reality and self. It frames and structures experiences and projects a specific horizon of perception and meaning. In addition to inhabiting us in space, architecture also relates us to time; it articulates limitless natural space and gives endless time a human measure. Architecture helps us to overcome "the terror of time", to use an expression of Karsten Harries, the philosopher.

Maurice Merleau-Ponty, whose stimulating writings establish a ground for the understanding of the complexities and mysteries of artistic phenomena, argues strongly for the integration of the senses: "My perception is [therefore] not a sum of visual, tactile, and audible givens: I perceive in a total way with my whole being: I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at once." The true wonder of our perception of the world is its very completeness, continuity and constancy regardless of the totally fragmentary nature of our observations.

Architecture concretizes "how the world touches us" as Merleau-Ponty writes of the paintings of Paul Cézanne. Paraphrasing another notion of this seminal philosopher, I wish to argue that meaningful architecture concretizes and sensualizes human existence in the "flesh of the world". Merleau-Ponty explains the world-body relation with another poetic metaphor: "Our own body is in the world as the heart is in the organism: it keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly, and..."
with it it forms a system. Architecture provides the ribcage for our bodies to exist in the organism of the world. As Gaston Bachelard suggests "... [The] house is a large cradle." Bachelard doubts the Heideggerian view of the fundamental human anxiety of being thrown into the world, because, in his view, human beings are always born into a world pre-structured by architecture, into the cradle of architecture.

**The Sense of Self**

Paradoxically, the sense of self, strengthened by art and architecture, allows us to engage fully in the mental dimensions of dream, imagination and desire. In fact, we can focus our imagination and dreams only within the closed space of a room, not outdoors. Buildings and cities enable us to dream and imagine in safety, but they also provide a horizon for the understanding and experiencing of the human condition. Instead of merely creating objects of visual seduction, profound architecture relates, mediates and projects significance. It defines horizons of perception, feeling and meaning; our perceptions and experiences of the world are significantly altered by architecture. A natural phenomenon like a storm is a totally different condition when experienced through the device of architecture as compared to untamed nature. Thus architecture consists of acts, such as inhabiting, occupying, entering, departing, confronting, etc. rather than visual elements. The visual form of a window or a door, for instance, is not architecture; the acts of looking out through the window and passing through the door are genuine architectural encounters. The ultimate meaning of any significant building is beyond architecture itself; great buildings direct our consciousness back to the world. Profound architecture enables us to see the majesty of a mountain, the persistence and patience of a tree, and the smile on the face of a stranger. Architecture also directs our awareness to our own sense of self and being. It makes us experience ourselves as complete embodied and spiritual beings integrated with the flesh of the world. This is the great function of all art.

**The Architecture of Image**

The dominance of the eye in today’s world of excessive visual imagery – “the rainfall of images” as Italo Calvino appropriately calls our current situation – can hardly be disputed. I would use the metaphor of a "Sargasso Sea of images" because of the distinct sense of eutrophication and suffocation caused by their overwhelming abundance in today’s lived reality. Our current obsession with the seductive visual image in all areas of contemporary life, promotes a retinal architecture, which is deliberately conceived to be circulated and appreciated as instant and striking photographed images, rather than being experienced slowly in an embodied manner through a physical and full spatial encounter. In fact, today we can make a distinction between two architectures: an architecture of image, on the one hand, which always gives less in the actual encounter than its photographed picture, and an architecture of essence, on the other, which is always infinitely richer, when experienced in an embodied manner, than any visual representation or reproduction manages to convey. The first offers mere images of form, whereas the latter projects epic narratives of culture, history, tradition and human exis-
tence. The first leaves us as spectators, the second makes us participants with full ethical responsibility.

The image is a seminal issue in all artistic experiences and expressions. In the very end of his last film Beyond the Clouds (1994), Michelangelo Antonioni has the protagonist, a photographer, make a significant comment on the multiple and mysterious essence of the image: "But we know that behind every image revealed, there is another image more faithful to reality, and in back of that image there is another, and yet another behind the last one, and so on, up to the true image of the absolute mysterious reality that no-one will ever see." Ezra Pound, the modernist poet, defines the artistic image as follows: "An image is that which presents an intellectual and emotional complex in an instant of time. Only such an image, such poetry, could give us that sense of sudden liberation: that sense of freedom from time limits and space limits; that sense of sudden growth, which we experience in the presence of the greatest works of art." Without entering the wide subject matter of the multiple characteristics of the image, I just wish to suggest a distinction between a manipulative use of the image for the purposes of closing down imagination (in propaganda and advertizing, for instance), on the one hand, and the poetic image, which has a liberating and opening impact, on the other. I am here concerned with the poetic image and its emancipatory, healing and integrating, as well as ethical potential in the arts and architecture.

Computer and the Imagination

The computer is usually seen as a solely beneficial invention which liberates human fantasy and facilitates efficient design work. I wish to express my serious concern in this respect. Conversely, computer imaging tends to flatten our magnificent multi-sensory, simultaneous and syncronic capacities of imagination by turning the design process into a passive visual manipulation, a retinal journey. The computer creates a distance between the maker and the object, whereas drawing by hand or building a model, puts the designer into a skin-contact with objects or space. More precisely, in the imagination the object is simultaneously held in the palm of the hand and inside the brain. We are inside and outside of the object at the same time. Ultimately, the object becomes an extension of our body and the body is projected onto the object. Creative work calls for empathy and compassion through identification and embodiment.

Henry Moore, one of the finest sculptors of the modern era, makes a thought-provoking comment on the artist's method of working and use of the imagination: "This is what the sculptor must do. He must strive continually to think of, and use, form in its full spatial completeness. He gets the solid shape, as it were, inside his head – he thinks of it, whatever its size, as if he were holding it completely enclosed in the hollow of his hand. He mentally visualizes a complex form from all round itself; he knows while he looks at one side what the other side is like; he identifies himself with its center of gravity, its mass, its weight; he realizes its volume, and the space that the shape displaces in the air." The sculptor calls for a simultaneous, syncretic and multi-sensory imagination and an embodied empathy that are certainly beyond the capacities of the most powerful of computers.
Fragmentation of the body and the senses


Robert Gober, sculpture, the 1990s.
Embodied Understanding

The master sculptor emphasizes the embodied nature of creative work, and the essential interplay of the body and the mind, the concrete and the abstract, the material and the imaginary. All our organs and senses “think” in the sense of identifying, qualifying and processing information, and facilitating unconscious reactions and choices. No wonder, Martin Heidegger writes of the thinking hand: “The hand is infinitely different from all the grasping organs [...] Every motion of the hand in every one of its works carries itself through the element of thinking, every bearing of the hand bears itself in that element. All the work of the hand is rooted in thinking.” 19 Charles Tomlinson, poet, points out the bodily basis even of the practise of painting and poetry: “Painting wakes up the hand, draws-in your sense of muscular coordination, your sense of the body, if you like. Poetry also, as it pivots on its stresses, as it rides forward over the line-endings, or comes to rest at pauses in the line, poetry also brings the whole man into play and his bodily sense of himself.” 20 Merleau-Ponty extends the processes of thinking to include the entire body: “The painter ‘takes his body with him’ [says Valéry]. Indeed we cannot imagine how a mind could paint.” 21

It is surely equally inconceivable that a mind could conceive architecture because of the essential and irreplaceable role of the body in the very constitution of architecture; buildings are extensions of our bodies, identities and minds. Even the most abstract of tasks would become nonsensical if detached from its ground in human embodiment. This is the essence of Albert Einstein’s famous confession to Jacques Hadamard, the mathematician, that his thoughts in mathematics and physics advance through embodied and muscular images rather than words. 22

Philosopher Edward S. Casey even argues that “no memory is possible without our body memory.” 23 There are recent philosophical studies, such as The Body in the Mind by Mark Johnson, and Philosophy in the Flesh by Johnson and George Lakoff, which argue emphatically for the embodied nature of thinking itself. 24

It is clear that we need to re-think some of the very foundations of architectural experience and making. A wise architect works with his/her entire body and sense of self; while working on a building or an object, the architect is simultaneously engaged in a reverse perspective, his/her self-image in relation to the world and his/her existential condition.

In creative work, a powerful identification and projection takes place; the entire bodily and mental constitution of the maker becomes the site of the work. Even Ludwig Wittgenstein, whose philosophy is rather detached from body imagery, acknowledges the interaction of both philosophical and architectural work and the image of self: “Work on philosophy – like work in architecture in many respects – is really more work on oneself. On one’s own conception. On how one sees things (…)”. 25

In our current understanding of architecture we tend to close ourselves off from the world. Yet, it is exactly this boundary line of the self that is opened and articulated in an artistic experience. As Salman Rushdie argues: “Literature is made at the boundary between self and the world, and during the creative act this borderline softens, turns penetrable and allows the world to flow into the artist and the artist flow into the world.” 26 Architecture is likewise made at the same existential boundary line, in my view.

Aulis Blomstedt, Study of Pythagorean intervals applied to the human scale. Presumably early 1960s.
Primacy of Touch

The boundary line between ourselves and the world is identified by our senses. All the senses, including vision, are extensions of the tactile sense; the senses are specializations of skin tissue, and all sensory experiences are modes of touching, and thus related with tactility. Our contact with the world takes place at the boundary line of self through specialized parts of our enveloping membrane. "Through vision we touch the sun and the stars", as Martin Jay poetically remarks in reference to Merleau-Ponty. 27

The view of Ashley Montagu, the anthropologist, based on medical evidence, confirms the primacy of the haptic realm: "[The skin] is the oldest and the most sensitive of our organs, our first medium of communication, and our most efficient protector [...] Even the transparent cornea of the eye is overlain by a layer of modified skin [...] Touch is the parent of our eyes, ears, nose, and mouth. It is the sense, which became differentiated into the others, a fact that seems to be recognized in the age-old evaluation of touch as ‘the mother of the senses’". 28

Hapticity of the Self-image

In their book Body, Memory and Architecture, one of the first studies in the embodied essence of architectural experience, Kent C. Bloomer and Charles Moore point out the primacy of the haptic realm: "The body image [...] is informed fundamentally from haptic and orienting experiences early in life. Our visual images are developed later on, and depend for their meaning on primal experiences that were acquired haptically." 29

Touch is the sensory mode, that integrates our experiences of the world and of ourselves. Even visual perceptions are fused and integrated into the haptic continuum of the self; my body remembers who I am and how I am located in the world. In Marcel Proust’s Combray, the protagonist, waking up in his bed, reconstructs his identity and location "by the memory of the sides, knees and shoulders". 30 My body is truly the navel of my world, not in the sense of the viewing point of a central perspective, but as the sole locus of reference, memory, imagination and integration.

The Unconscious Touch

We are not usually aware that an unconscious experience of touch is unavoidably concealed in vision. As we look, the eye touches, and before we even see an object, we have already touched it and judged its weight, temperature and surface texture. Touch is the unconsciousness of vision, and this hidden tactile experience determines the sensuous qualities of the perceived object. The sense of touch mediates messages of invitation or rejection, nearness or distance, pleasure or repulsion. It is exactly this unconscious dimension of touch in vision that is disastrously neglected in today’s visually biased hard-edge architecture. Our architecture may entice and amuse the eye, but it does not provide a domicile for our bodies, memories and dreams.

“We see the depth, speed, softness and hardness of objects – Cézanne says that we see even their odour. If a painter wishes to express the world, his system of colour must gen-
Artistic images are engaged with fundamental existential issues and they evoke ideated sensations.
erate this indivisible complex of impressions, otherwise his painting only hints at possibilities without producing the unity, presence and unsurpassable diversity that governs the experience and which is the definition of reality for us. Merleau-Ponty writes emphatically. In developing further Goethe’s notion of “life-enhancing” in the 1890s, Bernard Berenson suggested that when experiencing an artistic work we actually imagine a genuine physical encounter through “ideated sensations”. The most important of these Berenson called “tactile values”. In his view, the work of authentic art stimulates our ideated sensations of touch, and this stimulation is life-enhancing. A fine architectural work generates similarly an indivisible complex of impressions, or ideated sensations, such as experiences of movement, weight, tension, structural dynamics, and formal counterpoint and rhythm, which become the measure of the real for us. When entering the courtyard of the Salk Institute, couple of decades ago, I was compelled to walk to the nearest concrete surface and sense its temperature; the suggestion of silk and skin was overpowering. Louis Kahn actually sought the gray softness of “the wings of a moth” and added volcanic ash to the concrete mix in order to achieve this extraordinary mat softness.

True architectural quality is manifested in the fullness and unquestioned prestige of the experience. A resonance and interaction takes place between space and the experiencing person; I set myself in the space and the space settles in me. This is the “aura” of artistic work observed by Walter Benjamin.

Artistic Experience as an Exchange

In the experience of art and architecture, a peculiar exchange takes place; I give my emotions and associations to the work of art or space and they lend me their aura, that emancipates my perceptions and thoughts. As we experience, for instance, the touching melancholy of Michelangelo’s architecture, we are, in fact, moved by our own sense of melancholy evoked and reflected back by the architectural work. I lend my melancholy to the Laurentian staircase in the same way that I lend Raskolnikov my experience of frustrated waiting in Dostoevsky’s Crime and Punishment. This identification with the work of art and the scenes depicted by it, is so powerful, that I find it hard to look at Titian’s painting The Flaying of Marsyas, in which the satyr is skinned alive in Apollo’s revenge, because I feel that my own skin is being violently peeled off.

An architectural work is not experienced as a series of isolated retinal pictures, but in its full and integrated material, embodied and spiritual essence. It offers pleasurable shapes and surfaces molded for the touch of the eye, but it also incorporates and integrates physical and mental structures, giving our existential experience of being a strengthened coherence and significance. Architecture enhances and articulates our experiences of gravity, horizontality and verticality, the dimensions of above and below, materiality and the enigma of light and silence.

The Quest for Hapticity

The visual-biased culture of our time, and the consequent retinal architecture, are clearly giving rise to a quest for a haptic and multi-sensory architecture, an architecture of invitation. Today’s culture of control and speed, efficiency and rationality favours an archi-
Multi-sensory Architecture


Spice market, Harrar, Ethiopia (Photo Juhani Pallasmaa)
tecture of the eye with its instantaneous imagery, and distant yet immediate impact. Haptic architecture, conversely, promotes slowness and intimacy, appreciated and comprehended gradually as images of the body and the skin. Montagu sees a wider change taking place in Western consciousness, that certainly has immediate implications on architecture, art and design: "We in the Western world are beginning to discover our neglected senses. This growing awareness represents something of an overdue insurgency against the painful deprivation of sensory experience we have suffered in our technologised world." 34

The subject matter of numerous recent symposia in architecture, as well as the emerging orientation of architectural education express a concern for the neglected senses. The biased hegemony of the eye in western culture has also awakened the concern of notable philosophers, who have analyzed the origins and negative consequences of the ever growing dominance of vision.35 The technological inventions of modern life tend to further reinforce this hegemony rather than bring back the primordial and natural balance of the senses.

The Body as the Site

In creative work, the scientist and the artist alike are directly engaged with their bodies and their existential experiences rather than focusing on an external and objectified problem. A great musician plays himself rather than the instrument, and a masterful soccer player plays the entity of himself and the internalized and embodied field instead of merely kicking the ball. "The player understands were the goal is in a way, which is lived rather than known. The mind does not inhabit the playing field, but the field is inhabited by a 'knowing body ', as Richard Lang writes when commenting on Merleau-Ponty's views on the skill of playing soccer.36

An architect, who has internalized his/her trade, works in a similarly embodied manner; a sense of success or failure are sensations of the body rather than products of cognitive knowledge. Sensation of bodily unbalance, deformation, irritation and pain inform me that the work on the drafting board has not arrived at a satisfactory resolution. This applies to writing, as well. I cannot intellectually analyse what is wrong, but my body knows. My body also knows when the work has become a unified entity and projects this condition through a sensation of relaxed satisfaction and bodily pleasure.

Images of Matter

Gaston Bachelard makes a seminal distinction between "images of form" and "images of matter".37 In his view, images and imagination that arise from matter have a stronger emotional power than products of formal imagination. This observation seems to support the primacy of the haptic range. Images of matter also evoke the elements of time and duration through material processes, ageing, erosion and wear. It is significant that contemporary art since Arte Povera has, indeed, favoured images of matter over images of form.

In Bachelard's view truly meaningful images are mediated only by the four elements:
The veracity of touch: a pebble in the hand turns into experience of materialized time. (Photo Juhani Pallasmaa)


The Significance of touch
earth, water, air and fire; he speaks of "poetic chemistry" and "the chemistry of poets". This interest in images of matter and the ancient elements has also entered current architectural thought. Today, architecture is similarly interested in creating a sense of gravity, materiality and time, instead of the abstracted and timeless forms of geometry. This new interest in materiality and time has also strengthened the presence of Mother Earth in architectural images.

Periferal and Unfocused Vision

A remarkable factor in the experience of enveloping spatiality, interiority and hapticity is the deliberate suppression of sharp focused vision. This observation has hardly entered the theoretical discourse of architecture, as architectural theorizing continues to be interested in focused vision, conscious intentionality and perspectival representation.

The historical development of representational techniques of space is closely tied with the development of architecture itself. Representational techniques reveal the concurrent understanding of the essence of space, and vice versa, modes of spatial representation guide the spatiality of thought. It is, indeed, thought-provoking, that computer generated renderings of architecture appear as if they would always take place in a valueless and homogenous space, a mathematical space rather than existential and lived human space.

The perspectival understanding of space has emphasized the architecture of vision. The quest to liberate the eye from its perspectival fixation has enabled the conception of multi-perspectival, simultaneous and haptic space. By its very definition, perspectival space turns us into outside observers, whereas simultaneous and haptic space encloses and enfolds us in its embrace and turns us into participants. This is the perceptual and psychological essence of Impressionist, Cubist, and Abstract Expressionist painterly space; we are pulled into the space and made to experience it as participants in a fully embodied sensation. The heightened reality of these art works derives from the way they engage our perceptual and psychological mechanisms and articulate the boundary between the viewer’s experience of self and the world. In architecture, likewise, the difference between an architecture that invites us to a multi-sensory and embodied experience, on one hand, and cold and distant visuality, on the other, is equally clear. The works of Frank Lloyd Wright, Alvar Aalto, Louis Kahn, Carlo Scarpa and, more recently, of Peter Zumthor can be given as examples of a multi-sensory architecture that reinforces our sense of the real.

In heightened emotional states, such as listening to music or caressing our loved ones, we tend to eliminate the objectifying and distancing sense of vision by closing our eyes. The spatial, formal and colour integration of a painting is often appreciated by dimming the sharpness of vision. Even creative activity and thinking calls for an unfocused and undifferentiated subconscious mode of vision, which is fused with integrating tactile experience. The object of a creative act is not only identified and observed by the eye and touch, it is introjected, to use a psychoanalytical notion, identified with one’s own body and existential condition. In deep thought, focused vision is blocked, and thoughts travel with an absent-minded gaze.
The task of Architecture is to provide a specific horizon of perception and understanding of the human condition.
Peripheral Vision

Photographed architectural images are centralized images of focused Gestalt. Yet, the quality of an architectural reality seems to depend fundamentally on the nature of peripheral vision, which enfolds the subject in the space. A forest context, a Japanese garden richly moulded architectural space, as well as ornamented or decorated spaces, provide ample stimuli for peripheral vision and these settings center us in the very space. The preconscious perceptual realm, which is experienced outside the sphere of focused vision is just as important existentially as the focused image. In fact, there is medical evidence that peripheral vision has a higher priority in our perceptual and mental system. These observations suggest that one of the reasons why the architectural and urban settings of our time tend to leave us as outsiders, in comparison with the overwhelming emotional engagement of historical and natural settings, is in their poverty of the field of peripheral vision. Unconscious peripheral perception transforms retinal images into spatial and bodily experiences. Peripheral vision integrates us with space, while focused vision pushes us out of the space and makes us mere observers.

The defensive and unfocused gaze of our time, burdened and tortured by sensory overload, can eventually open up new realms of vision and thought, freed of the implicit desire of the eye for control and power. Perhaps, the loss of focus can free the eye from its historical patriarchal domination.

"If the body had been easier to understand, nobody would have thought that we had a mind." 41

Richard Rorty

"Eyesight is the instrument of adjustment to an environment which remains hostile no matter how well you have adjusted to it". 42

Joseph Brodsky

Notes

2 Friedrich Nietzsche, Thus Spake Zarathustra, Viking Press, New York 1956, 224.
The significance of peripheral vision

The Garden of Katsura
Detached Palace, Kyoto.

Andrey Tarkovsky, a frame from Nostalgia, 1983.


10 Maurice Merleau-Ponty, "Cézanne's Doubt", in Merleau-Ponty, ibid., 19.

11 Merleau-Ponty describes the notion of the flesh in his essay "The Intertwining – The Chiasm" (*The Visible and the Invisible*, ed. Claude Lefort, Northwestern University Press, Evanston, 1969): "My body is made of the same flesh as the world [...] and moreover [...] this flesh of my body is shared by the world [...]" (248), and, "the flesh (of the world or my own) is [...] a texture that returns to itself and conforms to itself ." (146). The notion of "the flesh" derives from Merleau-Ponty's dialectical principle of the intertwining of the world and the self. He also speaks of the "ontology of the flesh" as the ultimate conclusion of his initial phenomenology of perception. This ontology implies that meaning is both within and without, subjective and objective, spiritual and material. See Richard Kearney, "Maurice Merleau-Ponty", *Modern Movements in European Philosophy*, Manchester University Press, Manchester and New York 1994, 73-90.


16 The photographer's (played by John Malkovich) line in Michelangelo Antonioni's *Par Delà des Nuages* [Beyond the Clouds], 1994.


20 Charles Tomlinson, "The Poet as Painter", in McClatchky, op. cit., 280.


Somewhat surprisingly, in my view, Merleau-Ponty objects strongly Berenson's view: "Berenson spoke of an evocation of tactile values, he could hardly have been more mistaken: painting evokes nothing, least of all the tactile. What it does is much different, almost the inverse; thanks to it we do not need a "muscular sense" in order to possess the voluminosity of the world [...]. The eye lives in this texture as a man lives in his house."


I cannot, however, support this argument of the philosopher. Experiencing the temperature and moisture of air and hearing the noises of carefree daily life in the erotically sensuous paintings of Matisse or Bonnard one is confirmed of the reality of ideated sensations.


34 Ibid, Montagu, XIII.


38 Ibid, Bachelard, 93.


40 Anton Ehrenzweig offers the medical case of hemianopia as a proof for the priority of peripheral vision. In cases of hemianopia one half of the visual field goes blind and also only half of the central focus retains vision. In some cases a new focus is formed implying that parts of the former peripheral field acquire visual acuity, and more significantly, part of the area of former focused vision turns into an area of the new unfocused peripheral field. "These case histories prove, if proof is needed, that an overwhelming psychological need exists that requires us to have the larger part of the visual field in a vague medley of images." Ehrenzweig, *Hidden Order of Art*, 284.

