THE UNDERSTANDING OF MIND/BODY ISSUES AND CHILDREN'S DEVELOPMENT IN ART

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Julie Stevens, University of New South Wales
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Introduction

This paper is about understandings of understandings. It is therefore about knowledge of understandings or metarepresentations and the ability to metarepresent. Views in this paper advocate that it is necessary to have a knowledge of the understanding of mind/body issues to engage in the visual arts in increasingly sophisticated ways and to make increasingly sophisticated artworks and art writing.

In this paper Freud's theory of socialisation is used to discuss the super-ego as the mental capacity that makes understandings. Socialisation is presented as the environment in which understandings are made. Development is considered in terms of the super-ego and socialisation. Freud's theory of socialisation provides the theoretical explanation in which development can be considered in terms of the super-ego and socialisation. Freud's theory of socialisation is used to present views on mind/body issues that are relevant to children's development in art.

The paper advocates that mind/body issues that are relevant to explaining children's development in art are representation, development, human body, human nature, choice, lack of choice, conflict. This paper signals why and how a knowledge of the understanding of mind/body issues is crucial for establishing an appreciation of children's development in art. Views in this paper claim that induction into socialisation formulates and advances not only children's understanding of mind/body issues but also children's knowledge of the understanding of mind/body issues. The grasping of the understanding of mind/body issues indicates an ability to represent mind/body issues. The grasping of the knowledge of the understanding of mind/body issues indicates ability to metarepresent mind/body issues. This paper presents the views that development in art requires awareness and eventual acquisition of these two types of understandings. Acknowledgement of these two types of understanding is necessary in order to be able to conceptualise the notion of development of children's artistic cognition.

Understandings

The mental processes of representation and metarepresentation make understandings. Understandings connect mentality to physicality. Understandings develop in socialisation.
Freud's theory of socialisation

Freud's theory of socialisation is a metarepresentation about socialisation in so far as it explains the nature and relationships of the ego, the id and the super-ego. The ego, id and super-ego are entities or representations. They are parts of a theoretical structure of mind explaining mental operations. The nature of the three entities and their interaction explain ways of engaging in the world. The three entities and their interactions set out the relationships that exist between the mental and the physical, or the associations that exist between mind and body. Freud's theory of socialisation models the crucial connection between mental activity and bodily drives that is often omitted from the explanation of artistic cognition.

The ego

In Freud's theory of socialisation the ego serves three demands - the external world, the super-ego and the id. The ego explains the external world to the id through the super-ego. This explanation connects mind and the external physical world and involves the ego in uncritically referring to the external world through phases of a representational process. The ego frequently updates models of reality.

The id

In Freud's theory of socialisation the id is a mental province similar to the ego and the super-ego in that it forms part of an individual's mental apparatus. The id is part of the ego and the super-ego. The id is erratic. Impulses lodged within the id are not linked to judgement, value and morality. Dynamic energy saturates the id impulses. The id projects hypothetical situations in order to appease the irritation of unsatisfied urges linked to drives, pleasure and social demands.

The super-ego - the maker of understandings

In Freud's theory of socialisation the super-ego is the catalyst in the process of representation and is the instigator of mental and physical representations. Socialisation is the milieu in which the super-ego functions, assembling mental and physical representations. The super-ego is a power entity that observes and threatens to punish. It informs on the individual delivering to the ego severe unrelenting judgements. The super-ego strives for unflawed correctness. Friction between the ego and the super-ego establishes for the individual a belief about the qualities and performances of guilt, building judgement about an individual's actions. The super-ego's morality code, punishment procedures, views about what the individual should do in the world and what the world should be, are built by the super-ego's absorption of the sustenance that the ego gathers from the external physical world, in order to feed mental demands and bodily drives. Values and beliefs of the super-ego are inherited from the super-egos of an individual's prominent carers.
Socialisation - the environment in which understandings are made

Socialisation is the making of understandings of mind, understandings of body and the understanding of mind/body issues. Socialisation also makes knowledge of the understanding of mind/body issues. Socialisation makes understandings that are pervaded with super-ego qualities. Participation in socialisation grants access to social rewards that were previously unavailable. Increasing participation in socialisation is dependent on the development of the super-ego. The growth of the super-ego bestows upon the individual the ability to understand and value the benefits of social rewards and the ability to develop ways to obtain social rewards.

The process of representation

Representation as a process depicts an idea, entity or aspect of the world as being a certain way. It involves a mental operation in which particular qualities of an idea or entity or aspect of the world are used to produce another mental entity. The process of representation involves a medium that is positioned in a representing relation to the medium's content (Perner, 1991, pp. 15-19, p. 33, p. 40). The process of representation is the process of making understandings.

The process of metarepresentation

The process of metarepresentation is the configuration or the showing of a representational relationship. In the process of metarepresentation understanding exists about the nature of the referent, the nature of the representation, the nature of the relationship that exists between referent and representation, the interpretive understanding of the referent that has occurred and the qualities that have been incorporated into the representation that show this interpretation (Perner, 1991, p. 18, p. 35). The process of metarepresentation is the process of making understandings of understandings.

Representations and metarepresentations as understandings

A representation is the medium that links the original idea, entity or aspect of the world with the new. A representation as a medium is something that stands for something else. It has multiple meanings. It shows something as being a certain way. Entities such as artworks, art writing and mental states are representational mediums. In their representational capacity they elicit something else. A metarepresentation is a representation of a representation (Perner, 1991, p. 18, p. 35).

Representations and metarepresentations are understandings. Beliefs, values, meanings and truths that resonate through representations and metarepresentations are generated by the super-ego. Representations and metarepresentations are made in a social context. As such they are pervaded with the beliefs, values and interpretations of the society in which they are produced.
Artworks - entities that record understandings

Artworks show an artmaker’s ability to metarepresent as they record understandings of understandings in physical and/or virtual form. As such, artworks record knowledge of understandings in physical and/or virtual form.

The practices of the visual arts - actions to record understandings in artworks and art writing

Artmaking, art criticism, art history, show ability to metarepresent. Each practice consists of actions put in place in order to include understandings of understandings in artworks or art writing. That is, each practice consists of actions that put knowledge of understandings in artworks or in art writing.

Mind/body issues as understandings

Mind/body issues are contentious views about how and why thinking occurs. Mind/body issues are understandings about the effects of thinking on the physical world, and the effects of the physical world on thinking. Mind/body issues present understandings about engagement in the world. Mind/body issues are metarepresentations that capture the disjunction between private representations of mind/body matters and societal representations of mind/body matters.

Mind/Body Issues in Freud's Theory of Socialisation

In Freud's theory of socialisation Freud presents mind/body issues as a means of explaining engagement in the world. Mind/body issues are metarepresentations as they are understandings of representations connected to a focus about the mind or body or mind and body. The mind/body issues that Freud uses to explain engagement in the world are representation, development, human body, human nature, choice, lack of choice, conflict. Freud's theory of socialisation reveals the discrete yet entwined qualities of mentality and physicality in discussions of these mind/body issues. Each issue shows a unique set of qualities connected to the nature of the mind/body interchange.

Representation, development, human body, human nature, choice, lack of choice, conflict are issues as their qualities are mercurial. They are issues, as consensus cannot be reached about qualities of their features. Freud advocates that views about representation, development, human body, human nature, choice, lack of choice, conflict, lack consensus as they are made with different mixes of representations, in which ego produced representations or super-ego produced representations or id produced representations, control the mix of representations. Mixes of representations that are dissimilar in nature produce views made with unlike values and beliefs that subsequently jar against one another.
Development in art

Development in art is the increasing ability to metarepresent and record the understanding produced by the process of metarepresentation, in the qualities of artworks or the qualities of art writing. Development in art is the increasing ability to activate procedures of practice in order to include intended understandings in artworks or art writing.

Development in art is shown by the ability to include the knowledge of the understanding of a mind/body issue in artworks or art writing. The nature of the understanding of mind/body issues is that of a societal understanding as it is formed by socialisation. As this understanding is made by socialisation, super-ego prompted representations influence the mix of representations that produce this understanding. Similarly, the knowledge of this understanding is made by socialisation, so it too is intensely permeated with super-ego generated qualities.

Development in art is thus dependent on the existence and growth of the super-ego. A prominent super-ego that can direct the crafting of interpretations is required to be able to make an understanding of a mind/body issue. An even more resilient and astute super-ego that can direct the making of complex and subtle interpretations, is required to make knowledge of an understanding of a mind/body issue - that is, to metarepresent about a mind/body issue.

The significance of the understanding of mind/body issues in Freud's theory of socialisation to development in art

The significance of the understanding of mind/body issues in Freud's theory of socialisation to development in art is that the knowledge of the understanding of the mind/body issues that Freud presents, can be transferred to the field of visual arts in order to make subtle and compelling interpretations, that become qualities of artworks and qualities of art writing. As such, it is Freud's metarepresentation of mind/body issues, or his presentation of the knowledge of the understanding of mentality and physicality, that is useful in building an explanation of development in art. The ability to carry out this transference of knowledge substantiates a sophisticated capacity in one or more of the practices of the visual arts, thus evidencing advanced development in the visual arts.

For example, knowledge of the understanding of mentality and physicality, or the metarepresentation of mentality and physicality, can be transferred from Freud's theory of socialisation to the visual arts, so that it becomes a quality of artworks and a quality connected to the practices of the visual arts. Similarly, knowledge of the understanding of super-ego produced qualities, or the metarepresentation of super-ego produced qualities, can be transferred from Freud's theory of socialisation to the visual arts, becoming intentional qualities of artworks and intentional aspects of the practices of the visual arts. In addition, knowledge of the understanding of the nature and function of socialisation, or the metarepresentation of socialisation, can be transferred from Freud's theory of socialisation to the visual arts, so that it becomes a quality of artworks and a quality connected to the practices of the visual arts.

The use of the understanding of a mind/body issue to make another understanding that is then incorporated into artworks or art writing or the practices of the visual arts, indicates an ability to metarepresent about the understanding of a mind/body issue.
Representation as a mind/body issue

As a mind/body issue, representation connects to mental and physical aspects of the world. As an issue, its qualities and capacities remain under dispute. Representation's reliance on mental and physical qualities of the world is evident in Freud's explanation of representation as being about the making of meanings. In Freud's theory of socialisation, representation makes transparent the nature of parts of the three perspectives of mind. In the dynamic perspective the nature of instincts and desires is made knowable. In the economic perspective the nature of social demands and pleasure is made knowable. In the topographical perspective the nature of the three distinct features of consciousness (conscious, unconscious, preconscious), and the nature of the three realms of an individual's mental apparatus (id, ego, super-ego) is made knowable. An understanding of representation reveals the knowledge to competently interpret and present ideas in the field of visual arts. An understanding of representation reveals knowledge of socially authorized representational genres that are instigated by super-ego agitation. The ability to intentionally work with such genres in the visual arts practices reveals a critical knowledge of the benefits of conforming to codes and actions set out by socialisation in order to achieve goals.

Development as a mind/body issue

As a mind/body issue, development connects to mental and physical aspects of the world. As an issue, its qualities are contentious. Development's reliance on mental and physical qualities of the world is evident in Freud's explanation of development, contained in his theory of socialisation. In this theory Freud explains development, as being about ongoing selection. In Freud's theory of socialisation change is part of development. Change shows that development has occurred or is occurring. Change spreads through the dynamic, economic, topographical perspectives of Freud's theory of socialisation. Change eventuates when one of the main tenets of a perspective is victorious over other tenets in the same perspective. Thus change occurs in the dynamic perspective when instincts dominate desires, or visa versa; change occurs in the economic perspective when pleasure dominates social demands, or visa versa; change occurs in the topographical perspective when subsystems (conscious, unconscious, preconscious) dominate energies (super-ego, ego, id), or visa versa. In the visual arts an understanding of development reveals an ability to acquire and apply knowledge obtained through engagement with the visual arts practices. An understanding of development reveals knowledge of socially determined notions of sophistication. It reveals knowledge of the benefits of adhering to socially concocted values of development that accompany super-ego generated views that tie conformity with success.

Human Body as a mind/body issue

As an issue, the properties of the human body are contentious. For Freud, the entwined physical and mental nature of the issue of human body is revealed in the following way. Human body is that which is overt. It is evidence that tells of culture's existence. It registers alterations and has mutating permanence. Human body is an altering entity throughout the representation process. Human body's variations reveal diversity emitted during the representation process and subsequently the diversity and sensitivity of mind's functioning. Human body also tells of development as it records mind's changes, showing that selection has occurred. Human body does not present an explanation of how or why selection occurred. In addition, human body is other in relation to mind. The existence of human body produces the possibility of the discrete existence of mind. By presenting the notion of human
body and presenting the notion of mind, Freud makes the notion of what happens between mind and human body. In Freud's theory, mind prompts human body. Yet notions of mind and human body are separate. An understanding of human body evidences familiarity with physicality - personal physicality and physicality of the world. Knowledge of physicality involves a connectedness with mentality. This understanding proves an ability to intentionally engage with the conceptual and material requirements of the visual arts. An understanding of human body reveals knowledge of socially concocted notions of physicality. Socially concocted notions of physicality are riddled with super-ego values that plant beliefs about the merits of particular aspects of the physical world.

**Human Nature as a mind/body issue**

As a mind/body issue, human nature connects to mental and physical aspects of the world. As an issue, its intrinsic worth remains under challenge. Human nature's reliance on mental and physical qualities of the world is evident in Freud's explanation of human nature contained in his theory of socialisation. In this theory Freud explains human nature as being about the ways of humans. Human nature is the collaboration of mind, body, brain. Human nature clearly shows mind as it reveals discrete ways of thinking and feeling. For Freud dissimilar mixes of conscious, unconscious, preconscious interplay, tossed with super-ego, id clashes, make unique kinds of human workings. Different degrees of rationalism and/or irrationalism intensity, streak kinds of human workings. Freud shows human nature as internal human workings and external human workings. Internal human workings is explained in twin notions of pleasure, unpleasure; eros, instinct for death; anxiety, repression. External human workings is explained in notions of the reality principle, culture, civilization. An understanding of human nature reveals an ability to understand mentality and its inseparable relationship with physicality. This understanding is required for sustained engagement in the visual arts as joined mentality/physicality is a quality of artworks and is a quality of the focus of art writing. An understanding of human nature reveals knowledge of super-ego prompted societal traditions assembled into a socially endorsed narrative of human ways that have happened over time.

**Choice as a mind/body issue**

As an issue the qualities of choice are ambiguous. Choice's reliance on mental and physical qualities of the world is evident in Freud's explanation of choice contained in his theory of socialisation. In this theory Freud explains choice as being about establishing other or difference, which refutes the existence of the absolute. A theory of lack of choice mirrors choice. Shadowing choice and lack of choice is conflict. Choice tells of mind as it divulges a path and final point of deliberate selection. Choice tells of representation by revealing different worlds as options. It tells of the process of representation by revealing shifts from initiation to closure in the making of new worlds. Rejection, acceptance, manipulation, apathy underpin such shifts. Choice tells of development by producing a multiplicity of unexpected actualisations. Choice unhinges parameters. Choice manifests in the form of options in each of the three perspectives. In the dynamic perspective options are instincts linked to ego; instincts linked to that which is sexual. For Freud the former is the propagation, affirmation and prominence of the individual; the latter is the initial and perverse in sexual life. In the economic perspective options are engagement with reason; engagement with pleasure. Freud states that reason couples with discipline and monotony, whilst pleasure challenges constraints. In the topographical perspective conscious, unconscious and preconscious interplay, as do id, ego, super-ego. Interplay develops
options that are unlike realities. An understanding of choice reveals an ability to investigate options actualised through the promises that fill the practices of the visual arts. An understanding of choice reveals a knowledge of that which society displays as alternatives. Critique of societal alternatives reveals super-ego monitored constraints that ensure societal demands are met.

Lack of Choice as a mind/body issue

As a mind/body issue, lack of choice connects to mental and physical aspects of the world. As an issue, its qualities are divisive. Lack of choice's reliance on mental and physical qualities of the world is evident in Freud's explanation of lack of choice contained in his theory of socialisation. In this theory Freud explains lack of choice as being about that which is covert, invisible and seemingly absent. For Freud lack of choice tells of mind, as within this notion representation is the making of worlds by imposed resolution and contrary intervention, whilst development is the default. Lack of choice is the remote edge of choice. An understanding of lack of choice reveals knowledge of limits. Adherence to limits evidences in an individual's thinking, the triumph of super-ego provoked representations over id or ego provoked representations. Adherence to limits evidences knowledge of compliance to constraints produced by socialisation.

Conflict as a mind/body issue

The qualities of conflict are contentious. Conflict's reliance on mental and physical qualities of the world is evident in Freud's explanation of conflict contained in his theory of socialisation. In this theory Freud explains conflict as being about the crash points of different beliefs. For Freud conflict divulges mind's functioning as it emphasises qualities that are peculiar to particular worlds. In Freud's theory conflict tells of representation as it substantiates the existence of discrete worlds containing discrete meanings or discrete values and significances. In his theory conflict verifies that the qualities of each world are valued and hold meaning for world makers responsible for constituting that world. For Freud conflict tells of development, as it is part of the selection process, motivating alternate or surprising singling out. Freud's views advocate that conflict is the antithesis of repetition. Conflict generates withdrawal and closure whilst repetition maintains addiction and lack of closure. An understanding of conflict reveals knowledge of provocation and dissonance as acceptable expected qualities of socialisation. Super-ego generated representations present conflict as a motivator that propels the individual to correctness, when the anticipated consequences of conflict conform to societal expectations.

The understanding of mind/body issues as evidence of the degree of sophistication of children's development in art

The understanding of mind/body issues is evidenced by the sorts of representations included in artworks and art writing and by the types of procedures included in the practices of the visual arts in order to achieve intentions. The degree of sophistication of the representation of the mind/body issues in artworks or art writing reveals an individual's ability and possible potential to make complex understandings. The representation of the mind/body issues in artworks or art writing also reveals the degree to which an individual understands, that the understanding of mind/body issues is a socially constructed
knowledge and as it is a social construction, it contains many qualities that have been generated by the super-ego. The degree of material and conceptual subtlety of the representation of mind/body issues in artworks, and the degree of conceptual subtlety of the representation of mind/body issues in art writing, indicates the extent of an individual's knowledge of the understanding of mind/body issues and the extent of an individual's understanding of the physical and mental nature of the visual arts.

Conclusion

Socialisation grants a deepening understanding of the mind/body issues and bestows upon the individual the capacity to access social potency connected to these issues. Gaining social rewards through induction into socialisation is dependent on the development of the super-ego. The development of the super-ego grants the individual the mental capacity to fully participate in social rituals, sanctioning successful competition for the social rewards offered by such rites. The development of the super-ego enables the individual to understand social significances that were previously inaccessible. Consideration of socialisation and the capacities of the super-ego are crucial for establishing an appreciation of the understanding of mind/body issues and for establishing how this understanding relates to and evidences children's development in art. In addition this paper presents the views that an understanding of the understanding of mind/body issues, or a knowledge of the understanding of mind/body issues, is necessary in order to fully grasp the nature and meaning of children's development in art.

References


