A New Psychoanalytic Theory Of Ethics-
Ethics Chosen From Pure Logic And Recognition of Beauty

Thesis
Presented in Partial Fulfilment of the Requirements for the Degree Master of Fine Arts
in the Graduate School of The Ohio State University

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2026

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Abstract

Ethics, for certain psychoanalytic theorists, arises from the ego's instincts of self-preservation- an individual using subjective moral frameworks to psychologically overcompensate for the lack of something in their early life, through control, to avoid knowing the pain, fear, threats to the ego, and other difficult emotions they knew when they were vulnerable as a child. In the original psychoanalytic theory I propose, I classify these difficult emotions as '*boundaried emotional states*' that do not interact with the present, retaining themselves as isolated spheres in the psychic landscape, and hence do not go deeper into the formation of ethics, which is more complex. My thesis proposes a new psychoanalytic theory of ethics where internal object relations go beyond the isolated spheres of an individual's *boundaried* emotional states born of traumatic residue, towards incorporating an adult or a child's psychological '*objects of desire*.' I discuss how these objects of desire and object relations lend to profound aesthetic sensitivity to beauty. Individuals' experience of beauty, that I later propose as informing their ethics, occurs within the field of logical experience. I define *logical experience*, in philosophy, as *transport* without a *minimum duration of seizure*, as regards experiential. My thesis proposes ethics as derived from pure logic- through aesthetic sensitivity to beauty. This sensitivity to beauty is born of an individual's rich *interactive* (non-boundaried) object relations. I share intimate, carefully created art spaces, write about my artist studio and artworks, my quiet, long hours of intellectual and material labor, and share my two psychoanalytic theories, one of abstract cognition and one of ethics, apart from my detailed philosophical theories and definitions.

Dedication

To my first love- whose beauty, generosity, and affection are suffused with sweetness,
my mother- for her endless unconditional love and for being my safest home,
my father- for being my best friend, bringing laughter and joy to my life,
my grandmother- for making me a strong man,
and a father and son of a distant land embodying Godliness, resilience, courage,
devotion, and sacrifice like no other.

Acknowledgements

I am ever grateful to Amy Youngs, my advisor, for being my greatest cheerleader and for always believing in my potential to achieve mighty things. It has been one of my greatest honors to work with someone embodying such kindness, gentleness, and a beautifully rich, open mind.

Thank you to my wonderful thesis committee- Dr. Robert Hughes, Laleh Mehran, and Suzanne Silver- for being the most supportive, involved committee. Thank you, Robert, for your extraordinary generosities- for giving me the precious opportunity to have so many honest, thoughtful conversations with you that shaped my interest in psychoanalytic research and explorations and for sharing your wonderful, rich ideas in your writings that inspired me. Thank you, Suzanne, for your extraordinary insights in the studio, your loving guidance, conscientiousness, and wonderful artist references. Thank you, Laleh, for your non-conventional, deeply creative ideas- your expertise shaped both my digital and physical works- thank you also for your exceptional attention to perfect execution that helped me create the best body of work for my thesis.

I would like to acknowledge the extraordinary personal contributions of Laura Lisbon, the previous chair of the Dept. of Art, who passionately supported my performance and video work and my intellectual explorations, and for her wonderful friendship and thoughtful guidance. I am grateful to her late husband, Dr. Philip Armstrong, who suggested excellent academic references to work with, after intuitively assessing my interests.

I would like to sincerely thank Dr. Lisa Florman for being an extraordinarily generous and supportive mentor, for giving me the opportunity to work closely with her on the Arts and Memorial Committee and excellent editorial projects. I have no words to thank her for her kindness, constant encouragement, and support. Her quiet but powerful ways of carrying thoughtfulness, depth, empathy and conscientiousness- it has

left a forever impression on me, making me want to be a thoughtful, caring person who thinks about others as she does.

I would like to express my sincere gratitude to professors Marcus Jackson and Dr. Jim Talamo for their remarkable generosities, guidance and insight, being available for endless hours to guide me with care and attention.

I am grateful to David King for his personal generosity, thoughtfulness, and unmatched kindness and support for me. Thank you, David, for sharing your depth, your brightness, and your beautiful character through conversation, humor, and thoughtful silence, and for carrying your intelligence with such modesty, celebrating others with joy.

Last but not least, I would like to express my deepest, most heartfelt gratitude to Prof. Chhatrapati Dutta, whose extraordinary mentorship, intellectual insights, encouragement, and kindness remain unparalleled in my life for more than a decade. Thank you, Mr. Dutta, for being an ever-present, loving father to me, for being a close confidante and friend who has welcomed me warmly at all hours with full support. I am eternally grateful to honor your remarkable contributions to my growth, my life, and my thesis work.

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Fields of Study

Major Field: Art

Other Fields: Psychoanalytic Theory, Philosophy, Linguistics

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Introduction

My interests in psychoanalysis and philosophy are driven by my love of truth. Truth is a philosophical reality often associated with *entirety*.

It is not that truth cannot be accurate and partial at the same time, yet earnest truth seekers have, at various times, felt that representing truth inspires devotion towards capturing its parts in as much fullness as one's abilities permit.

I use logic as an intimate tool to seek truth. For me, logic is first, nature, and second, habitual. One's nature may become habit under many kinds of circumstances, such as absence, but also presence, of a self in review but my nature- operating through logic- has become habitual from reflection and choice. My natural habitation is my instrument because logic has promised me the finest details of a truth, its structure and function, and the nature of its multidimensionality among other things. Beyond nature and habit, logic is for me, third, preferred, and fourth, chosen. Preference, I have believed, reveals one's approach towards inquiry, and choice- one's surety in the method.

When it comes to the relationship of truth and entirety, Picasso, the world-renowned artist behind Cubism, was deeply interested to capture the entire truth of subjects he painted by showing a view of them from multiple angles. Cubism was a momentous art movement, in the history of art, that saw truth being philosophically linked to the idea of entirety- capturing the full truth of an object. It accomplished this through multiplicity of view, and it also established the idealness of analytic logic as a tool for seeking truth. Thus,

throughout history, there have been numerous instances of logical, analytical thinkers, from prolific artists to prodigious philosophers, viewing entirety as characteristic of truth.

I seek entirety in my *method* of truth seeking, *not in object knowledge* as I believe the truth of any philosophical reality is limitless and inexhaustive to the human intellect. My commitment to accuracy finds itself reflected through my commitment to:

1) Detail- I preserve details and individual nuances, including very fine ones, of conceptual truths rather than collapse them into any broader conceptual category for easier, efficient identification and understanding.

2) Multidimensional Structurality- I define a truth using multiple abstract theoretical axes, in space-time, using philosophical frameworks or *structures*. Questions that are part of my inquiry include *what* that truth is, and does, how it interacts with things in its environment, and how it culminates in the profound human journey of finding meaning. These three categories of my inquiry are described more extensively in my thesis where I discuss my novel psychoanalytic theory of ethics closely. The last category is complex, unpredictable, and beautiful- it highlights the plural nature of how individuals respond differently to encountering true meaning because of having diverse, subjective lifetimes experiences that affect their receptivity and response, that make the journey of growth different for each individual.

I have had an artistic practice of cerebrally rich, analytic writing, along with creating conceptual image, art spaces, and text-based artworks, for a long time. My thesis show at the Urban Arts Space titled *The Logic of Tenderness* had my own philosophies and psychoanalytic theories developed and revealed across various materials and mediums. I created an immersive art space that offered viewers a chance to enter and enjoy the works by just looking at them, not demanding a read of the denser, intellectual philosophies engraved on them in light gold text, the latter reserved for audiences interested in longer, intimate cerebral ruminations who would be interested to be more generously giving of their intellectual resources, and time, for philosophical cogitations.

An art 'space,' which my thesis exhibit was, is different from an art 'installation' for my works attained and preserved critically important meaning, individually and in discourse with each other, *only as part of existing as that specific created space*. Unlike an installation space, an art space is not merely about the displayed height of works, the lighting, the sound, the alignment of objects, and their interactions. It cannot be replicated without the space's history, its structure, its feel, and more. It is also not an abrupt, consciously controlled entry and exit into a space with the works but a slower, more complex experience that interacts with the audience's subconscious impressions. It explores how those affect their experience of the space. What building is the space in? What gate did the audience walk through to reach it? How far is the bus stop or parking lot? Are there people who were speaking outside? An art space uses sensory, emotional, or cognitive impressions the viewer may have unknowingly carried with them into the space. I actively sought these perception remnants of the viewer for experience of the art space I

created with my works. Fifteen feet tall rectangular color fields across a huge white wall, their towering stature made gentle with their tender color tonalities, their narrative discourse with mulberry papers with philosophical theory of dominance engraved on them, fiction stories, poems in vinyl lettering- my exhibit existed in close dialogue with a video work featuring my self-performance of a script on recursive observation of an observer, a story of a psychoanalyst friend analyzing another analyst without shame, rejecting being intimidated into dropping the psychoanalytic stance because of another's insecurities. This was from a position of self-love and respect rather than defensiveness. It portrays that curiosity, when pursued ethically without inflicting harm, is not meant to be curtailed by *someone else* who may be an object of our analysis. Feeling triggered by curiosity is no reason to use it as a tool to shame or intimidate another for it and the two analysts in the video share a mutually loving, respectful analytical stance, revealing self-respect in their act of choosing to ~~refuse stepping out of~~ retain their stance. Neither defends, for their egos are too highly integrated to perceive threat just in repeating pattern i.e. to project experiences of being shamed previously by people in their early life on someone who may be analyzing them without such intents, and who look to find truth only in unbiased observation and logical analysis. While they retain intellectual and emotional gentleness, individually and relationally, the capacity to be amused and simultaneously inhabit a serious, weighted presence- gravitic presence as the video terms this phenomenon- their personality shaped from past hurt and repeated personal efforts to transcend their own biases to avoid projecting unmeaningful critical skepticism on someone who asks them their intent creates an intense, contained adult presence. A quality of emanating

entrancement is seen in the personalities' eros nature, although eros here is not defined as physical sexuality but rather character magnetic fields of a certain nature. I must clarify that this magnetism the personalities inhabit is characterized by optimism and **relational tenderness** and does not feature the old story of trauma bonds characterized by magnetic intensity. The two psyches, the analytic friends, pursue integration of their egos and inhabit a residue of magnetism and personal power *because of* their journey moving forward, with remnants of their past informing their growth, rather than a journey of holding onto pain of the past- they do not idealize pain at all, so their magnetism is like a transient, **relationally enjoyable** *alankara* (Sanskrit: अलंकार means ornament, decoration, or embellishment). They are a little too thoughtful to take delight in their own magnetism, and possess a presence suffused with relationally gentle and enjoyable intellectual, emotional, and sensorial or bodily eros.



Figure 1. Performance video *Recursive Psychoanalytic Observation,* 2026

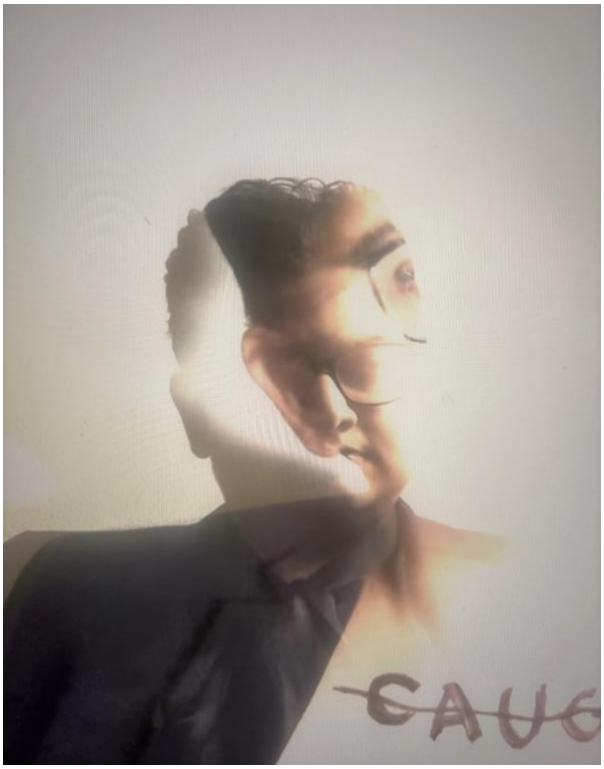


Figure 2.

Recursive Psychoanalytic Observation, 2026

A performance video showing layered visual imagery and color tonalities for conceptual meaning

The walls of my thesis show offered a subtle experience of physical, sensorial transport, when viewed from a distance- red and blue color fields, engraved mulberries framed as off-white rectangles by the white wall, crowned by white squares, a slow paced walk guided through the space, with the viewer's gaze lifted gently from a text work on the floor to the color fields and poetry on the wall. The experience of emotional transport for the viewer was intended to be gentle, slow, relaxing. Only when the viewer approached the works on the wall intimately, and stood within inches, would the philosophical text

appearing merely as fine golden shadows on white surface from a distance become readable philosophies.

My psychoanalytic and philosophical art features hours of my careful intellectual and material craft, where an apophatic approach, which means removing what doesn't serve precise articulation of the thought or philosophy or creative rendition of text in an artistic medium or material, guides me.



Figure 3. *Dominance Compatibility- The Theory*, mulberry engraved with laser, 2026

Features shadows of the spotlight on the wall behind it through partially lasered text at 2% power for eight hours to preserve partial materiality and fibers of larger text.

As an artist, I am inspired by conceptualists like Duchamp, Mondrian, Malevich, and other artists of the American and European schools of Abstract Expressionism and have spent many hours reading their intimate letters, correspondences, and the history of how they created and applied their theories. Reading Mondrian's letters where he wrote of the deep, intense intellectual history behind his gridded lines made me realize that, like me, artists creating immersive experience through their art, entrancing viewers into states of wonder, awe, or restful contemplativeness, also simultaneously had ideational processes that were intellectually rigorous, cerebral, detailed, and accurate, and this has been present in the history of art at various times, across various places in our world.

The artists who seemed interested deeply in conceptualist traditions, where meaning took greater or equal precedence as form, had a 'tool,' personal to them, that they used to arrive at truth, through hours of analytic reasoning or contemplative rumination, before finding a way to give that thought a visual form. This 'tool' ranged from emotion, logic, intuition, or psychological explorations of the self or the collective consciousness, among others. My thesis on a new psychoanalytic theory of ethics details, through my personal logical and philosophical insights and understanding of object relations, how individuals can derive their ethics from logic, through aesthetic response to beauty, going beyond theories that attribute ethics as derived from self-preservation instincts, as individuals forming subjective moral frameworks to overcompensate for the lack of something in early life.



Figure 4. *Space*- A text art piece, displayed on the floor in my exhibit, 2026

Inspired by my personal life, it features the emotional experiences of a transgender man who has intimate insecurities about being judged socially and relationally for having spatial recognition skills of the female brain, having been born that way. It is not a piece affirming the belief that a certain sex's spatial recognition is better than another's but rather that the differences in biology lead to misinformed comments that create complex emotional experiences for transgender men.

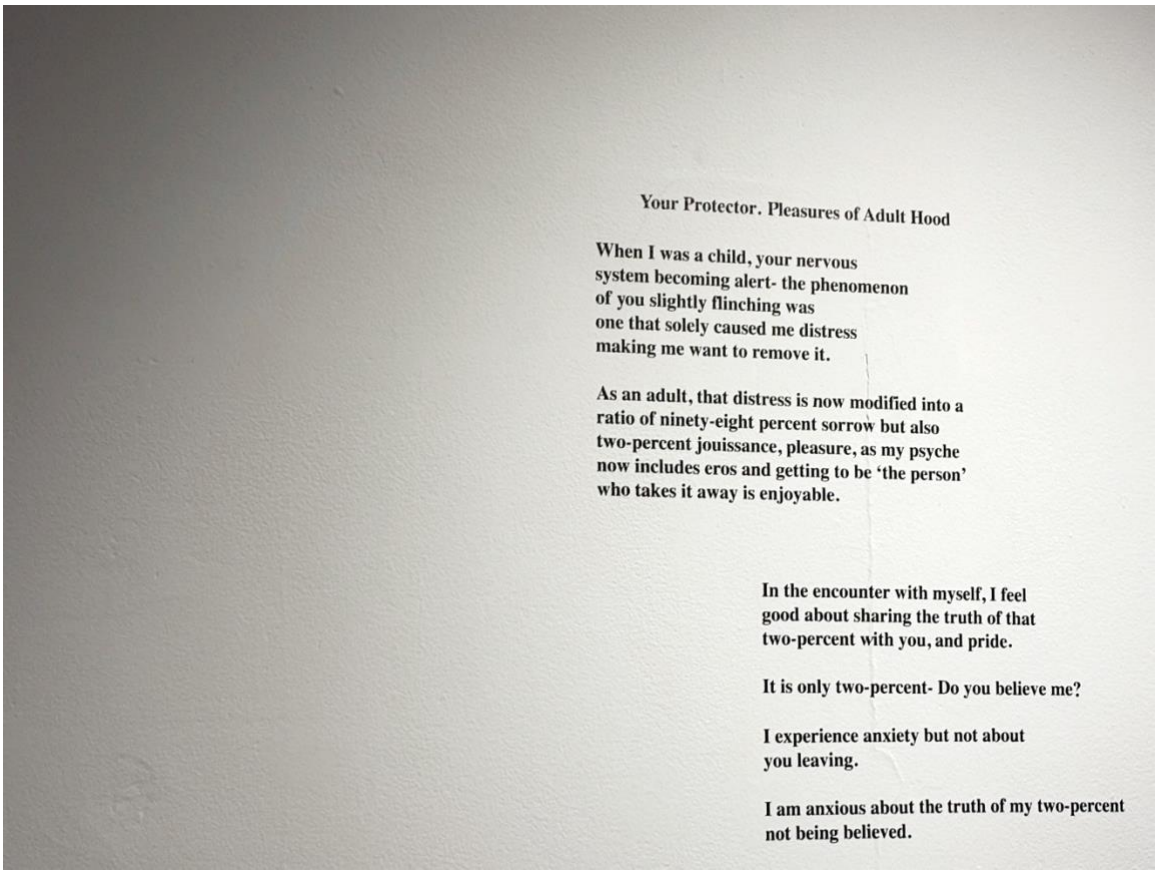


Figure 5. Vinyl lettering transferred on the gallery wall, 2026

A psychoanalytic poem on primal desires of relational jouissance as experienced by an adult psyche informed through eros, possessing a primal desire for the lover to experience no pain and yet *only* 2 percent pain so the beloved can be the one to take it away

The Philosopher Artist

A Philosopher Thinks.

The worth of a human being in society is often calculated from what they *'do.'*

'Doing' is seen as a form of service, something selfless. *'Doing'* is viewed as what one does for the other or for society.

But what about *'thinking"*?

What happens when "I do" gets replaced by "I think"?

Is the *'thinker'* viewed with equal benevolence as the *'doer"*?

One would think *that* is the question being asked. Except, it is not.

The question about the thinker is *not about benevolence* for it is not a concern about defending, protecting or revering identity. It is not a problem of existence, of the right to 'be,' of 'the individual.'

It is, instead, a problem of truth.

The philosopher *'thinks.'*

His 'thinking' is not self-indulgent pleasure.

But at the same time, *thinking does not negate itself from being 'self-indulgent'*

because of *qualifying as a problem of the individual,* of existence, of the self.

The society is made of individual selves, thus focus on endeavors of the self cannot be self-indulgent- that is a perfect rationale.

But the argument I wish to provide for 'thinking is not self-indulgent' is **not** 'the individual is important and thus concerns of the individual within society are of philosophical and intellectual value.'

My argument for thinking not being self-indulgent is that thinking qualifies as a social and relational concern.

The philosopher thinks not just for themself but for the other, for society.

Yet, introspection or thinking is rarely seen as (A) selfless or (B) useful.

(A)- Thinking is not seen as selfless because the mind has been revealed largely, across many sciences- physical, social, cognitive, social, and spiritual, as a *private spatial quantity*- one's solitary chamber where one recedes to for personal reasons. Thus, the structure of the mind- one revealed as being solitary in nature, isolated from social and relational contact during the act of thinking or contemplation- has led to it being viewed as a 'me-space.'

But beyond structure, the philosophical truth of something should also include its function.

What happens in this 'solitary space' or 'the mind'?

I argue that **that** answer- including function in the philosophical definition of any truth quantity is as important as consideration of its structure. When it comes to function, the mind or realm of thought includes the following:

(i) Receive, Process → **Understand**

(ii) Find Interconnections Between Ideas- Internal and External → **Map**

(iii) Compare to an internal database- a system of Values, or a system of Emotion, or a system of Past experiences, or a system of Logic, or a system of Data- and find Personal Insight → **Attainment**

(iv) Process Attainments (iii) to create change(s) → **Beginnings of Transformation, Setting a Static System of the Self to a Dynamic One**

I highlight that no individual exists who does not act, at home or outside, for themselves or for the other, consciously, willfully, or unconsciously, despite themselves.

The equations in the system are:

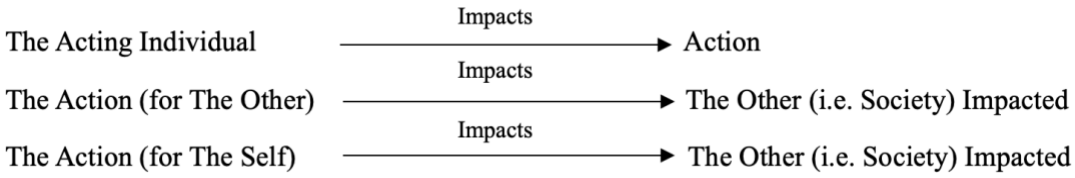


Figure 6. Philosophical equations of the acting agent affecting the action

Thinkers around us or being a thinker oneself has great relational and social importance, for it allows one to be mindful, considerate and aware of how we affect others, experiences we otherwise wouldn't be cognizant of because they didn't affect our needs directly. Thus I reason that thinking is not a self-indulgent, contained pleasure of an individual.

Coming to the question of (B) usefulness, I will share some thoughts.

(B) How is usefulness defined by society? What determines if you are a 'useful' individual?

Usefulness is often defined as objects or systems **that make our life easier**. If you do not contribute anything that makes people's lives easier in some way, you are not deemed useful.

The scientist, the genius, the musician, the millionaire, the doctor, and the soccer player are worthy, useful members of society. You may ask, 'How has the musician and soccer player made life easier in any way? They offer us entertainment.'

The answer is, 'Usefulness does not refer to mere utilitarian ease. Someone who can make us relax, enjoy ourselves and our surroundings, such as entertainers and creatives, also make life easier by allowing us escape into enjoyable worlds.' The exception to 'what qualifies as useful' is challenges. What is challenging, pushing us beyond our comfort limits, is not always seen as making our life easier for any meaningful reason. There are exceptions to this, such as challenges that we consciously perceive as nurturing our ego.

The Mountaineer & The Sudoku Player's Challenge- Nourishing the Ego

What is common between a mountaineer and a sudoku player's pursuit of what challenges them? There is a promise of either:

(I) Achievement- 'The Win'

(II) An Ego Boost- 'Seeing one's own self, or being seen by others, as capable, courageous, and committed.'

(I) always includes (II) but (II) does not necessarily include (I) as one may have a positive ego experience from recognition and celebration of just their efforts and resolve.

The ego holds us, so we are unused to not being held. *What of challenges that do not comfort the ego* like the mountaineer's and sudoku player's challenges?

Territories that carry traces of the unknown and the unfamiliar, lack assurance of a singularly specific destination or outcome, that are unpredictable and new, and that others don't have access to celebrate our achievements, journeys that are complex, intensely private, deep, about growth and finding meaning- experiences like these are different. The process of growth and finding meaning is often very uncomfortable, for they are indeed accompanied by growth pains- this category of challenge is not consciously recognized immediately as nurturing our ego. In fact, it may create disruptive experiences for the ego on its way to integration.



Figure 7. *The Logic Of Tenderness* thesis exhibit

A philosopher creates change in individuals and environments by revealing insights, understanding, and attainments, by advancing the regular thinking individual to a stage of thought or idea map within perception of a given truth where comparisons, analysis, insights and meaningful realization come into view **easier**. And of course, **earlier**.

There is also the truth of a philosopher converting potential to possibility.

(i) Potential realization is latent- it requires a lens for perception. The philosopher provides this lens- through their logic and drawn intellectual connections but also their intimately lived life and its experiences that give that 'eye.'

(ii) Possible realization is more advanced, manifested as the tangible- it is the stage where the philosopher has made a realization available, with the necessary intimate resources to access it, and yet they do not thrust it upon the reader.

Sometimes the philosopher reveals links that people would never reach on their own for they lack the experience **to see that thing that way**, *sharing their rich set of personal experiences that serves as lens to reveal deeply meaningful interconnections and realizations*. Thus, the philosopher does not only the preliminary thought work for others but also generously shares their subjective lens formed of their own histories, intimate experiences, emotions, and privately lived life, hoping the lens helps to see truths anew.

…

What are philosophies?

Philosophies are personal, subjective theories or social ones that offer a new way to understand something but not a new understanding of something.

That is why, as shared in the earlier page, realization becomes possibility, *during the philosopher's act*. I must add realization becomes actualized *during the individual's act*. That acknowledges that wisdom transfers with individual agency and consent and isn't something the philosopher makes 'happen' to the other, even if they can.

A philosopher is characterized by humbleness.

It must be understood thus that philosophies offer *a new way to understand something* but *not a new understanding of something.* This is because a true philosopher understands realization is deeply interwoven with personal and subjective experience. Thus, the philosopher offers their understandings with serious regard for the

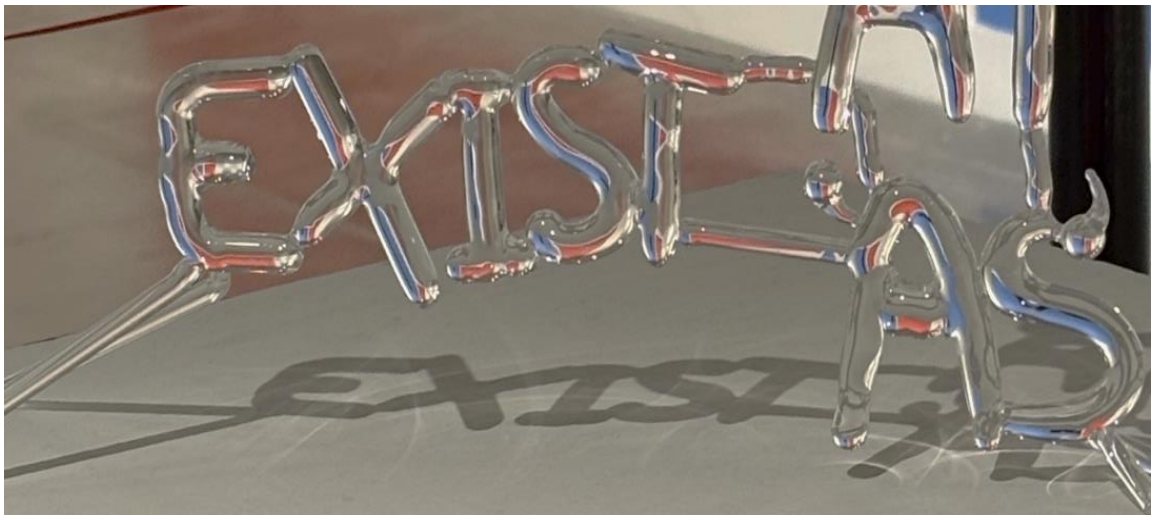


Figure 8. *Exist At- Exist As,* indirectly lit glass text, 2026
Speaking in direct dialogue with the performance video of the two psychoanalyst friends, *Existing At- Existing As* is a text piece of my philosophical theory of identity.

intellectual, emotional, and spiritual agency of other individuals in the journey of finding meaning.

AT is related to a mathematical point- something logical, lacking attachment to location, experience, and history, a way of inhabiting identity through a calmer, intellectual process. AS reflects inhabiting identity in a way where an individual's experiences, history, and location are **limbs of identity,** moving away from which causes great pain and suffering because the individual possesses bonds of attachment to their past, seeing it as part of self that they don't wish to lose.



Figure 9. Close-up of glass text piece, Existing AT, Existing AS

The Artist Studio

Large, beautiful bay windows with sunlight streaming in, a clean, sturdy wooden desk with a rustic wooden chair tucked under it, smooth white drywalls that carried a feeling of clean, articulate, structured thought and the organized intellect- my artist studio in the Dept. of Art at The Ohio State University reflected my personality, process, and aspirations. I made thought run its long, complex, unpredictable course, *to find form within the largeness of intellectual process*- that translated into going through multiple rough drafts and iterations, detailed analytical comparisons, brainstorming for days, racing to pen down what would appear as scribbled, messy notes- furious, illegible lines on a page that held within them crisp, clear, detailed structures of philosophies. These white 8.5" X 11" A4 pages with scribbles, having no home in any journal, file, or drawer in my table, the organized me reserved the drawers for my blank pages (a humorous phenomenon homemakers with parts of a furnished kitchen for prettiness, not cooking, will relate to!), were the only transient, moving objects in my perfectly organized studio. A scribbled but intellectually sharp note would be resting on my table one lunch afternoon after I frantically fumbled to pull out a blank page from my drawer, just in time, before the train left the platform! I had been sitting quietly, absorbed in thought, just moments before. I wanted to capture the intellectual emergence of philosophical details that were much faster in their arrival and departure than the speed of human writing. I couldn't miss a single intricate thought as they furiously ran through my creative mind, first, as I philosophized, and second, as I *lived* philosophical moments.

The first was about logic and analytic effort, the latter about witness and (an enjoyable) surrender to experience, wondering about the unique lens my life gave me to perceive something in a very interesting way.

A white page with these notes lived on my table for a week before I attached it to the white drywall that was empty, with no paint, charcoal, or medium on it like my studio neighbors had on theirs. This very clean, organized white studio was the first true revelation of my aesthetic preference in both thought and intellectual process as well as art- clean, crisp, minimalist, labor showing itself as a thought or artistic experience being reduced to its sharpest, most precise, condensed form.



Figure 10. A view of my artist studio at night after a group critique

I spend a lot of time writing. I write all kinds of things. Theater. Essays. Novels. Poetry. Performance scripts. And various other things. I also read a lot, but writing is my primary passion.

I write and write and write and write and still yet write. I was welcomed in with open arms into the Dept. of Art at The Ohio State University as a graduate student when I submitted a piece of writing that was very important to the dialectical paintings that I was making at the time. The theory was critical.

Simply submitting images would have simply never done justice to the work I made because theorizing and philosophizing is the major component of my work. I came in, and I was given a beautiful studio on the fourth floor with large bay windows that I shared with my colleagues.

Generally, artists in the department who have kept a studio with windows and not taken a private studio have done so because natural light has felt important to a drawing practice or a reason suitable to an art practice of theirs. I generally didn't draw. I enjoy drawing and loved painting, but my studio wasn't really furnished that way.
If you walked into my studio, you would find a nice large table with a chair, right in the center with equal inches on its left and its right. It was never a little towards the right or a little towards the left. The placement of the chair to the table was geometrically symmetrical.

The laptop always sat at the center of the table. There would be a notebook kept in perfect frame with the rest of the table edges. A single pen, perhaps the most elegant, would sit right next to the notebook.

I enjoyed default fonts for my text pieces. Arial, Georgia, Calibri, and Times New Roman. I felt that people were accustomed to these fonts and that would give them an opportunity to enter the writing cerebrally first before being overwhelmed with sensorial or bodily affect of fonts that had unique designs.

I, being a very mental person who enjoyed intellectual rumination, wanted my viewer or my reader to experience my work through their mind or intellect first before experiencing the work through their body.

My practice of writing was very important to the development of my philosophical and psychoanalytic theories and informed the entire formation of my thesis during my graduate career.

The Rectangle, The Square, and The Line

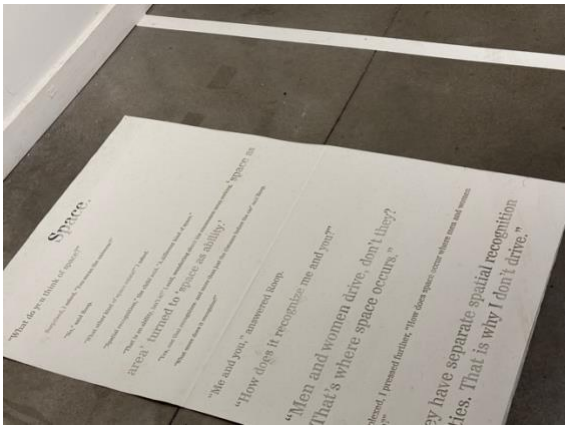
i. My Formalist and Conceptual Aesthetic

My artistic and intellectual aesthetic leans heavily towards the precise, the clean, the crisp, and the articulate. My thesis exhibit *The Logic Of Tenderness* inhabits an aesthetic inclination towards geometric shape and frames- especially the rectangle, the square, and the line. It is an art space that guides the movement of the eye across space using shapes, lines, and the workings of the elements and principles of design within composition.

This aesthetic and conceptual preference carries over from my artworks of my undergraduate years where I made dialectical paintings which are conceptual imagery works, with extensive geometric visuality and extensive thought to formalist composition and its elements and principles of design, that depicted my philosophical dialectics and intellectual arguments.

The same four elements of a visual composition continued into my graduate practice-
a) Linearity b) Frame c) Closed Geometric Shape d) Even, Monotonal Color
While my graduate work retains my original aesthetic that I have had for years, my visual structures, appearing now as psychoanalytic and philosophical theories in art spaces, have become even more conceptual, clean, retaining complexity through very precise edits,

and are marked by a sense of subtlety, thoughtfulness, gentler color values, and precise, crisp definitions.



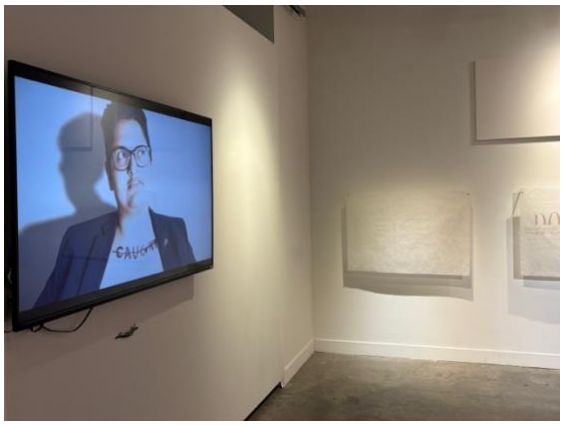


Figure 11, Figure 12. Framed, linear, rectangular in space



Figure 13. White squares- two *white on white* 'canvases on wall,' 'framed' mulberries

The aesthetic preference revealed is one of precision, clarity, accuracy, and crispness of intellectual thought and artistic visual.

A rectangle, a square, and a line share the following:

- They are defined by sharp edges and structure and *contain* space.
- They are not infinite. They are within mathematical limits of definition as two-dimensional shapes.
- They possess linearity and are clean, precise, and geometric. They have structure that create frames.

The rectangular shapes or squares with clean, defined edges, the white-on-white wall existing with categorized structures, exist as a larger frame holding the smaller frames within itself.



Figure 14. A white-on-white wall; a close-up of the framed rectangles floating on a larger rectangular wall.

My knowledge of the elements and principles of design in composition and how they affect perceptions of weight helped me bring the weight down to the lower row of mulberry papers from the thick canvases in the upper row. The engraved mulberry papers are significantly raised from the wall surface. They attain cuboid structure (much like my philosophies that have their own abstract structure), volume, and weight because of hanging from large railroad nails that possess a certain aesthetic as an object from which something hangs, rather than thinner, elegant nails which would make the mulberry papers appear to possess a greater state of motion, airiness, and ephemerality. Yet, they are so fine, and delicate, just as the realm of careful thought and philosophizing that their structural steadiness would do well to be simultaneously represented with the delicacy and fineness of intellectual process. So to contrast the sturdiness of the nails with something finer, I used small silver, spherical magnets to hang the mulberries from the iron nails gently covered in gold foil.

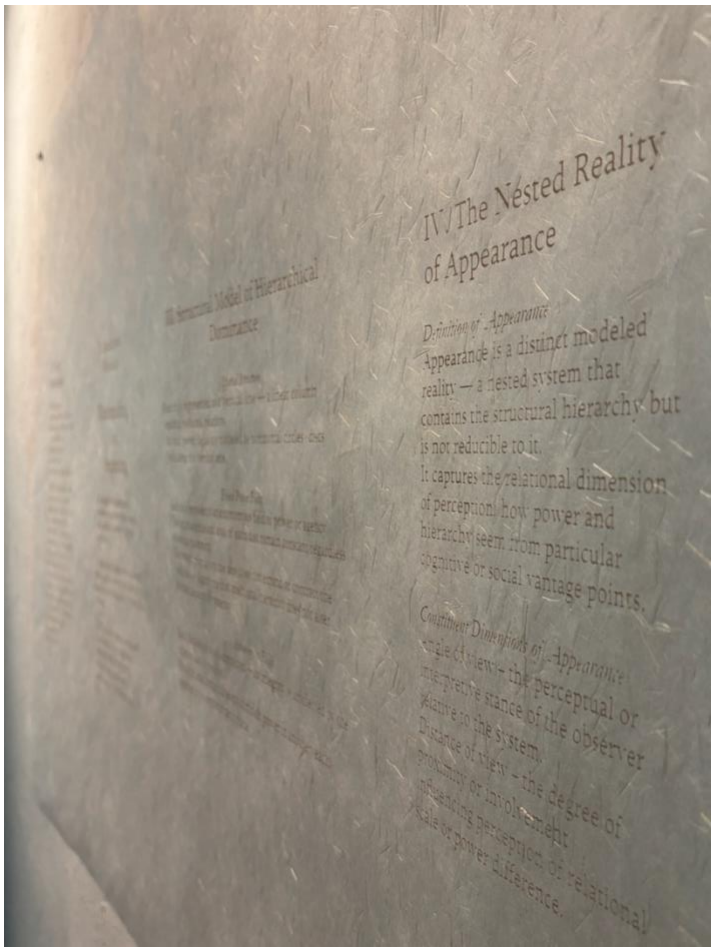


Figure 15. Vertical columns of text separated by gaps with equal length or imaginary rectangles

The engraved mulberry works have the philosophical text **organized in neat rectangular columns and rows, the visual field separated by equally sized spaces between the theory statement columns.**

Abstract theoretical statements are organized with clarity and precision, with equal gaps around the vertical theory statement columns to 'frame' them. The mulberry papers are engraved at very low power for over ten hours to obtain an effect of extremely subtle print of text on the material's surface. It does not create the same effect as screen-printing, digital printing, and letterpress methods of printing text as the laser burns away a thin sheet with natural imperfections of the mulberry bark fibers and also because the laser engraver I was using didn't have even power throughout even after calibration- thus, the kind of stain attained from engraving a word once at 10 % power and one attained from engraving a word a 5% power four times is different- the lighter one would like the text to be, the more they would want to engrave the material at low power for many times.

To me, the more clean, less worked, crisp, and precise a surface, object, or idea looks, such as complex, intellectually dense theories with informational detail edited to their most precise, crisp primary conceptual statements, the more it shows serious intellectual labor in the work and in the artistic process. It is not about merely removing elements that create sloppiness in precise communication, intellectual or visual, but rather an attentive, careful consideration of the words, the order of ideas within the statement for smoothest narrative order, and an attempt to achieve maximum clarity while preserving intellectual and theoretical complexities.

Mediums and Materials For Psychoanalytic and Philosophical Text Experiments

My intimate practice of text-based and psychoanalytic, philosophical art unfolds in a space of intellectual ruminations, deep curiosity, and an interest in understanding the world I inhabit - the physical but above all the intellectual and ideational, which is my greatest interest. My text comes from those deep reflections, and I patiently define my ideas as psychoanalytic and philosophical structures and theories.

One of my first mediums of exploration for my psychoanalytic and philosophical theories was digital print on photo paper. Clean, clear, crisp, elegant- black text on white paper.

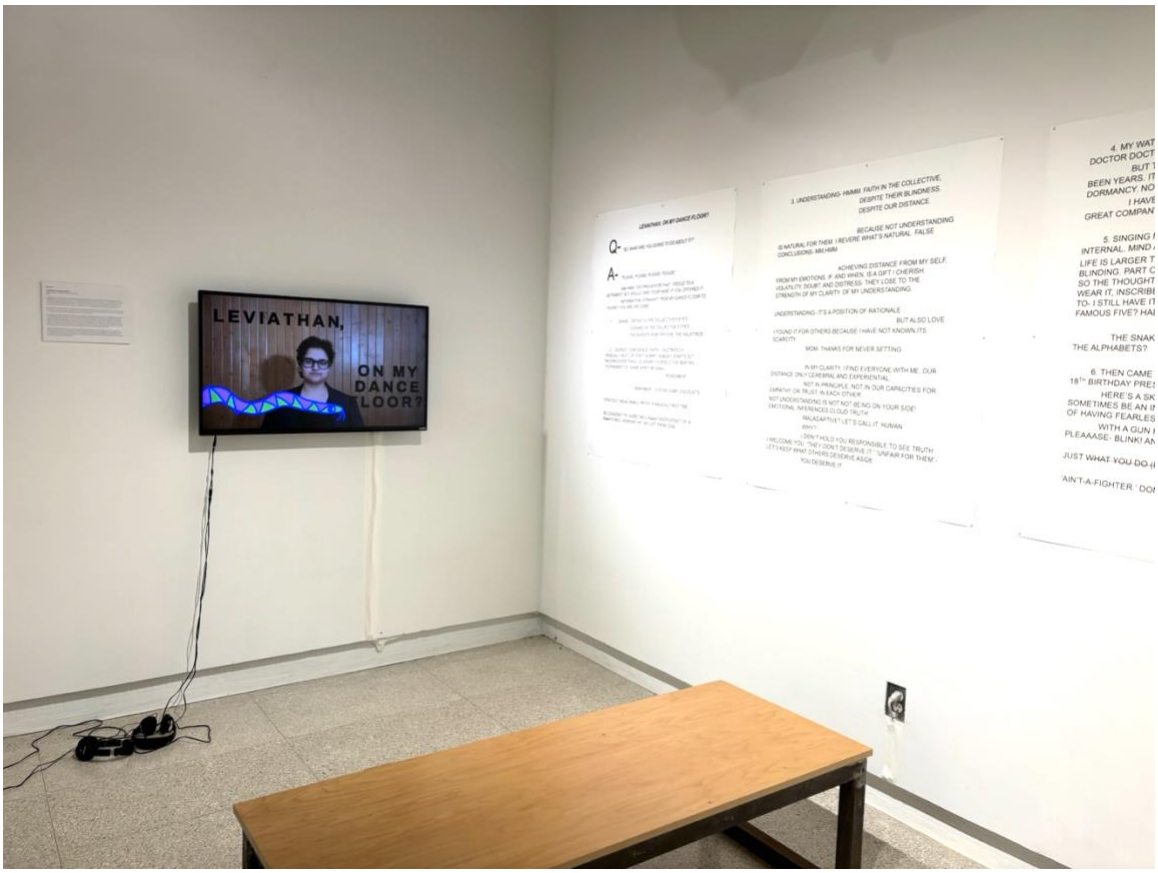


Figure 16. *Leviathan On My Dance Floor*, a poem on photo paper with a self-performance

Throughout my first year and beyond in my graduate studies, I continued to print my long form text pieces on photo paper to hang them on the wall. This was a medium I used frequently for printing my psychoanalytic text- the most significant ones of my first year were two poems, *Leviathan on My Dance Floor* and *Come As You ~~Are~~ Were*. The latter poem was a work about the unconditional, self-abnegating, spiritual love of my own mother, who offered me the very precious gift of Individuation, having never manipulated me to keep me for herself, her love never "smothering," referencing to Freud's The Devouring Mother. The poem was based on my intimate relationship with

her, and was thus personal, and the work slowly transformed into a romantic, devotional note to one's beloved.

For my second medium, I explored recording self-performance on video for the long, intellectually rigorous text scripts that I authored weekly. I treated it as a space to bring forth truth through my own embodied performance of it and I treated the visual frames and images in video, including that of my thesis video, as visual compositions of its own, with formalist intentions, making me attentive to the elements and principles of design more so than to serve exclusive narrative meaning or communication. I sought a perfect balance between narrative meaning formed by the audience viewing semiotic structures of visuals or text on the video screen with the image on screen *as a composition* which worked excellently in terms of formalistic aspirations. To look formally at an image required successful understanding of the elements and principles of design that made the visual composition successful.

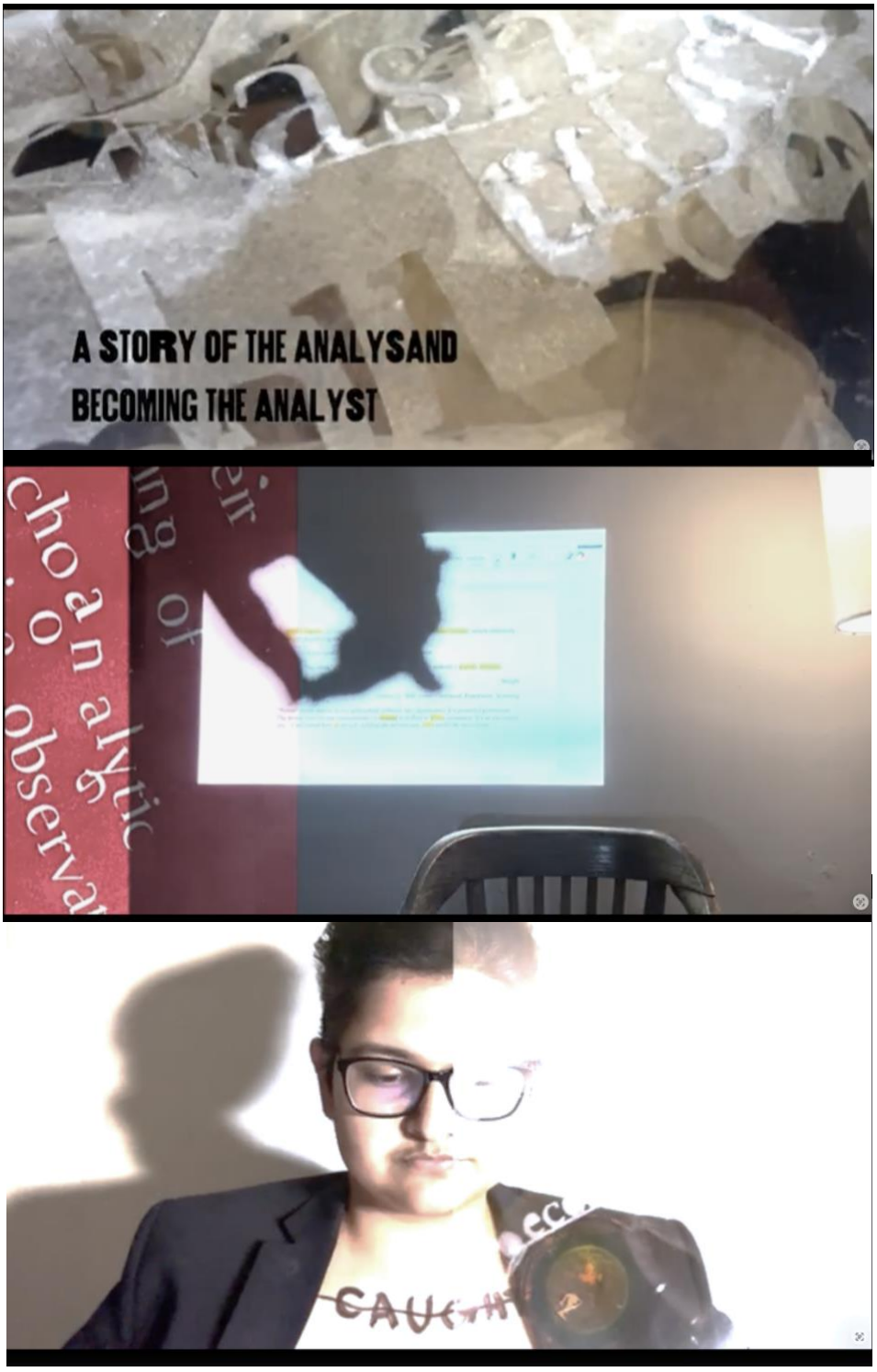


Figure 17. Performance video- layering, complex use of elements and principles of design, in interests of formally successful imagery

For my third medium for text, I explored vinyl on wall which became a deeply adored and favorite medium because of its elegance, cleanness, precision, and how it delivered results to those who were patient and focused during the time taking process of printing on vinyl sheets, the complex process of weeding the inner parts of the letters before the entire letters themselves, transferring the letters carefully onto transfer tape using a squeegee, and lastly transferring it to the wall. While sans serif fonts are recommended for vinyl transfer because of how difficult smaller serif fonts can be to weed accurately, I was always interested in the *challenge of the process* for I wanted excellent results in the elegance and fineness of product, and I rarely believe that true understanding of a material and process leaves one with any lack of knowledge of how to navigate its limits, and I thus pursued serif letters in vinyl transfer in my thesis year, getting myself a tool kit for it that I used I must say rather delightfully for hours. I had used vinyl on wall as a medium in my first year but worked with huge letters on the wall.



Figure 18. A large wall in my studio with huge vinyl letters and a poem

For the piece *Come As You ~~Are~~ Were*, a poem with huge vinyl lettering, I spent a lot of time in the transfer process as I was involved in trying to make sure the 'kerning' or gap between the large letters, spaced out widely, was perfect. I pay as much attention to detail of process as I do to detail of product- both intellectual and physical as detail is a marker for preciseness, sharpness, clarity, and accuracy for me.

To share something funny and human from my life as an artist aspiring for precision about ideas and execution, I spent many hours that morning, when installing those large vinyl letters on the wall, doing a lot of math- on my studio floor, on paper, and as you see in the picture on the right, even on my palm. As they were spaced apart (like designer brand names like G U C C I have larger kerning) and complex strikeouts, I was determined to achieve perfection with my '13.75 cm' measurements, something that would be amusing to anyone else watching my process, but I achieved perfect accuracy with the transfer

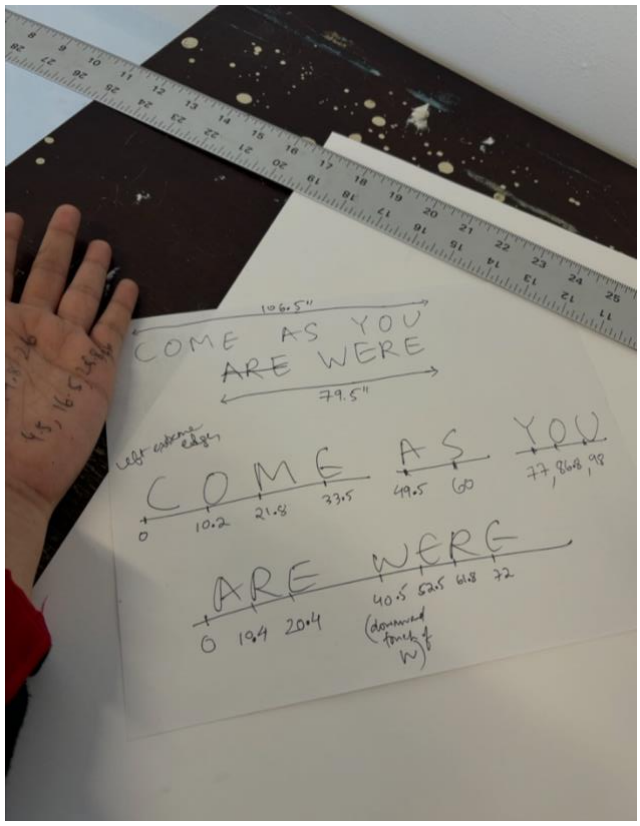


Figure 19. Plenty of Math in process!

where no one would think the spacing and alignment was done by hand, not print, with a ruler and innumerable decimal markings.

The vinyl poem I transferred in my thesis show had smaller letters and required more commitments, like time and careful attention and craft of hand, for the weeding and transfer. I offset the poem to the right on a large white wall as it was embedded in the space and not meant to be an isolated framed object. Thus it was important for me to avoid ‘centering’ it like ‘art objects.’

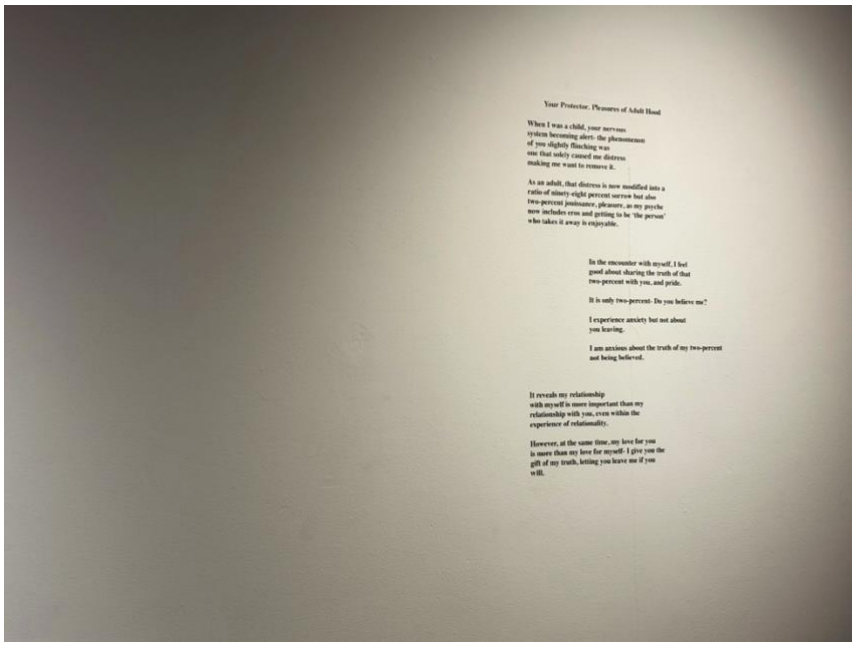


Figure 20. A vinyl poem in my exhibit- displayed without centering

Other mediums I have experimented with include acrylic, miniature text overlays on the surface of my text works, mulberry paper as it is extremely subtle and does not have a

strong presence of its own to distract from my incisive, sharp psychoanalytic and philosophical theories,.

I also enjoy using small strips of text and phrases as part of my work.

The strips of text, phrases slit in horizontal halves, became one of my favorite forms and one I intend to pursue in future for its subtle, minimalist appearance.

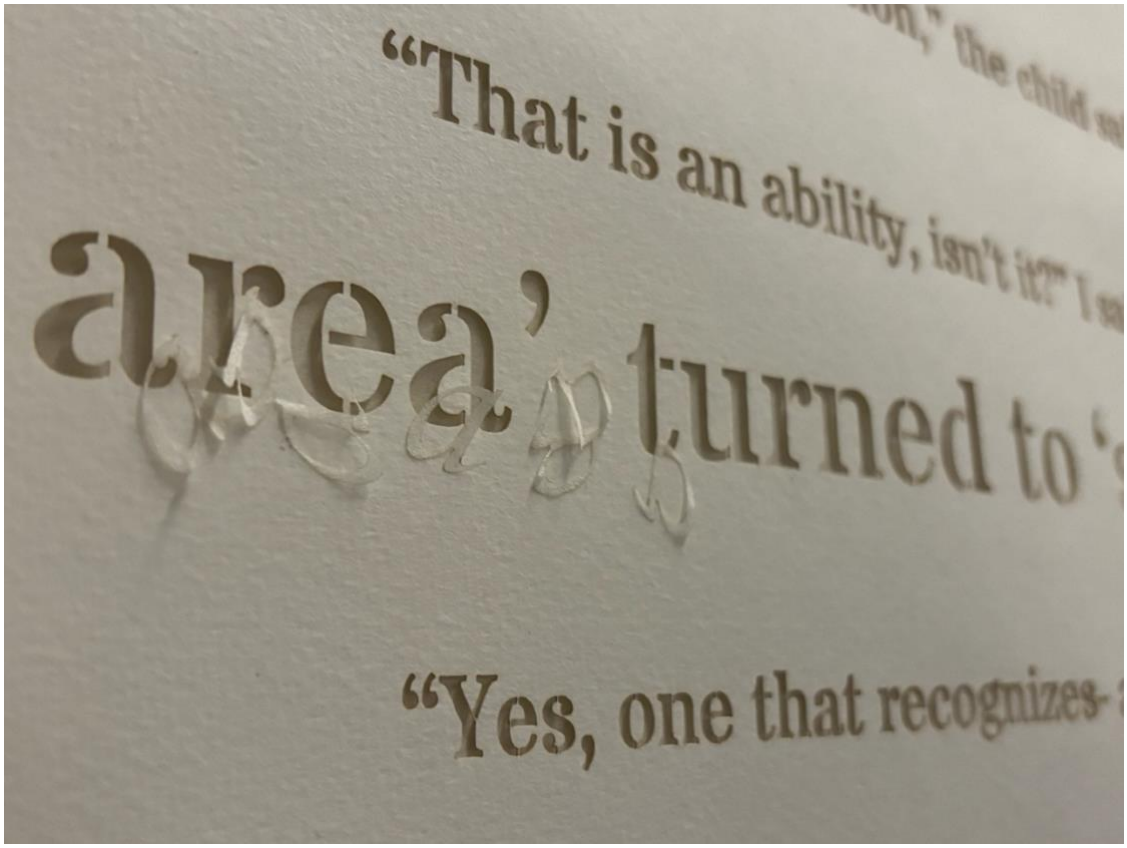


Figure 21. Miniature sculptural text, small letters 'a' layered on stenciled text

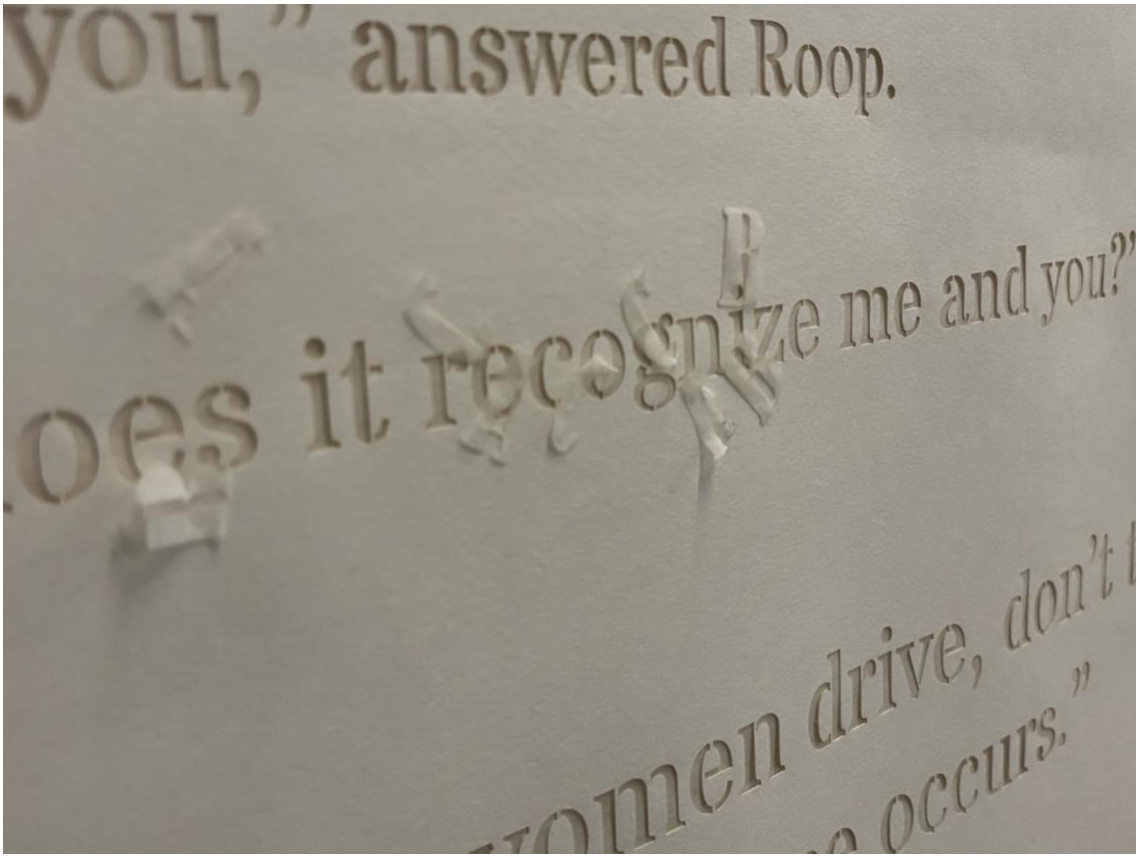


Figure 22. Layered tissue letters on stencil text work

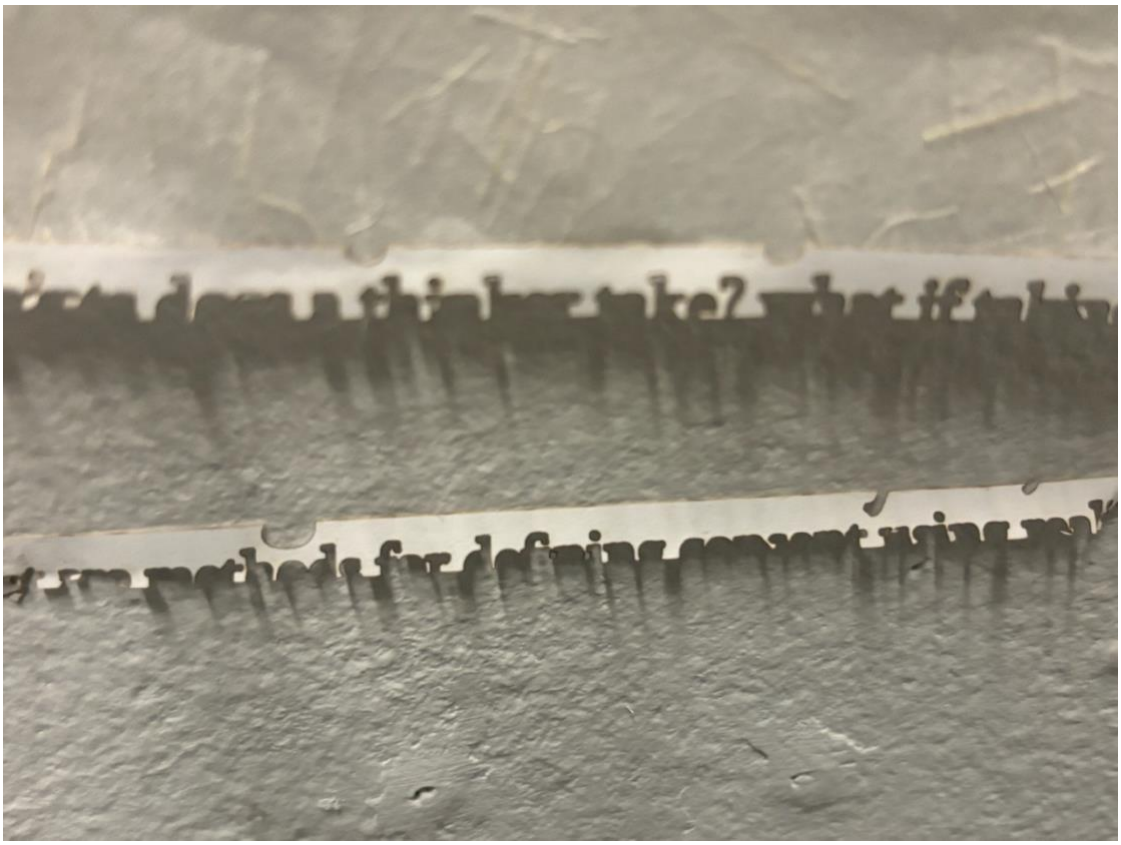
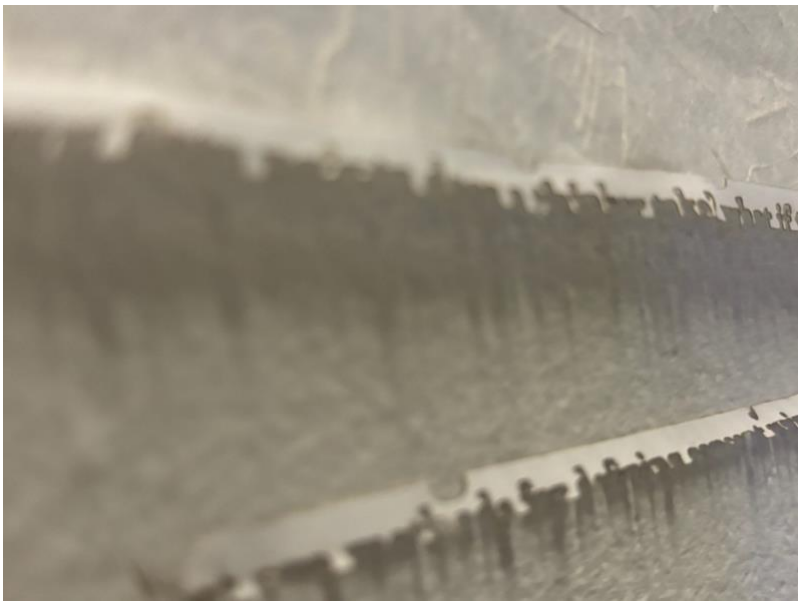


Figure 23, Figure 24. Text strips and their pathos invoking shadows and incompleteness, in my artist studio



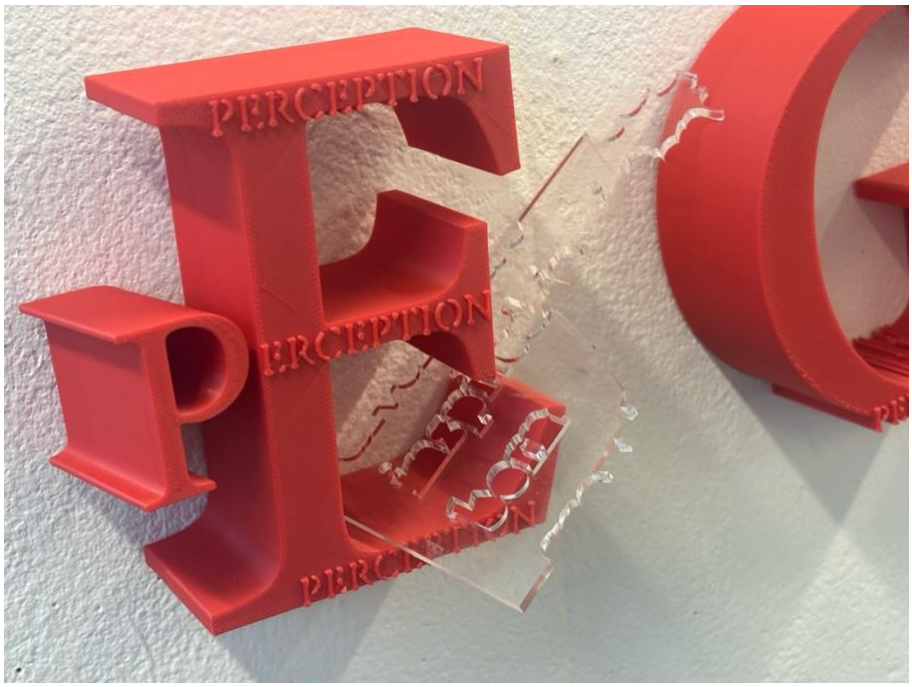


Figure 25. 3-D printed text, *Ego-Perception*

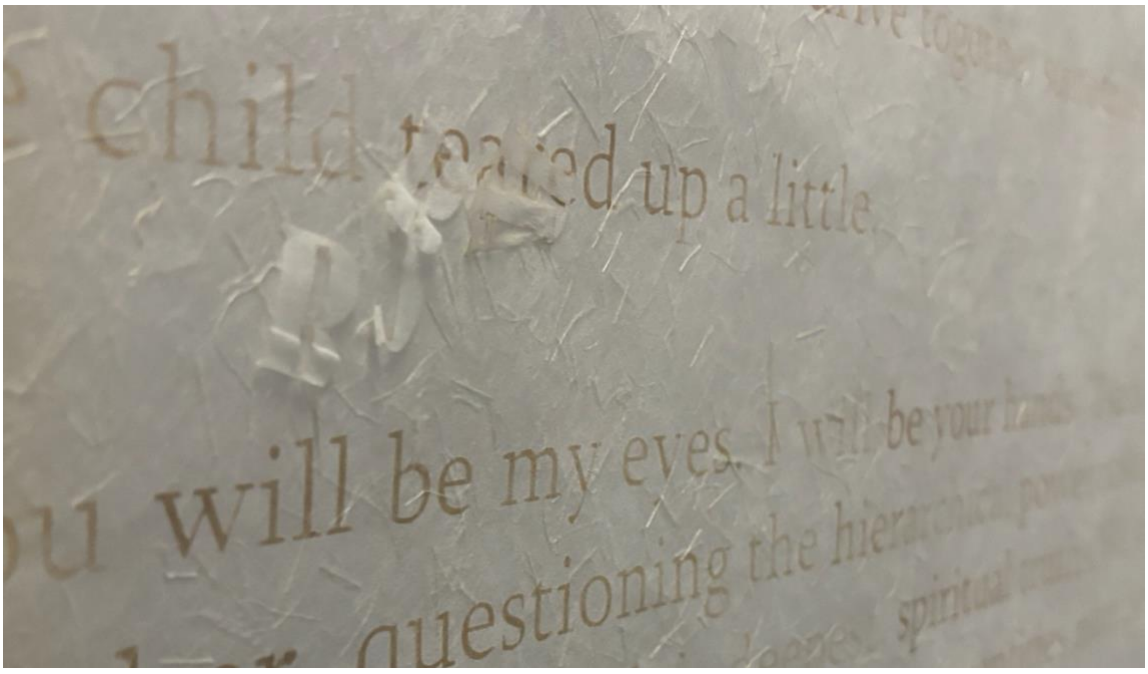


Figure 26. Fine, miniature sculptural text forms on very gently engraved mulberry paper

A Psychoanalytic Theory of Abstract Cognition

A) What is meant by 'abstraction' in a person's thinking pattern? What is an 'abstract thinker' like?

I. My psychoanalytic and philosophical theories reflect my disposition as a thinker who uses abstraction as a cognitive medium to reflect, analyze, and theorize information or data. [As to why I separate information from data, I view information as what is seen or received tangibly, and data as absorbed, meaning that predisposition to data means someone's way of gathering information often involves receiving more than the 'tangible' from the environment].

II. Abstraction as a cognitive medium means a way of thinking that uses abstract frameworks to analyze, understand, define, and communicate, preferring that language of cognition to concrete, real world, sensorial modes of cognition.

III. An abstract thinker thinks in conceptual categories that see patterns between objects through universal generality of structure and function. They do it, of course, through that specific method of inquiry, having personal *reason(s)* **to actively seek out such deeper, unconventional, non-categorical method of inquiry**, not just passively experience it.

They prefer universal generality of patterns over patterns of sensory similitude because the abstract thinker is more interested in accurate, detailed understanding than in accurate, detailed perception.

IV. Perception is about **recognition**.

In my psychoanalytic theory of perception, I connect it to basal survival instinct and believe **the primary driving force of that psyche, one oriented primarily towards accurate perception, is a need to RECOGNIZE threat in their environment.**

> It reveals to me, a psychoanalytic theorist, that the nature of primal threat the child is exposed to in early environments, in cognitions that seek **accurate perception**, is one that calls for (a) simplistic categorical analysis and (b) rapid-paced recognition of the threat for survival.

> A tree is recognized by a sensorial thinker as 'green, with leaves, tall and lean' as they seek accurate perception of the object using finer, detailed, small **categories** that recognize the object's immediate appearance, function, or behavior and then places or defines it as a category of its own kind (be it for similitude in structure, function, type etc.)

> We can trace the origins of this cognition back in human evolutionary history, such as when it was important to recognize a bison, a lion, or a dangerous

predator lurking near one's cave so one could protect oneself in the best way. It did not serve to have broader conceptual categories of recognition for a lion and a bison, despite them having similar silhouettes from a distance, as it would not help separate the predators and the kind of harm they posed. It was not important to recognize the predators as large, mammals, independent in the wild, as much as it was to recognize them within smaller predatorial categories- their attack behavior, musculature, species etc. The human eye learnt to spot sensorial detail in this primal environment, the human brain forming rapid interconnections that led to accuracy of perception.

Thus, for sensorial cognitions or those naturally optimized for perception, as I theorize, I assess the threat or the survival field through my psychoanalytic analysis as simplistic as it exists on a **singular** threat axis of a predator/prey dynamic with no complex threats to the ego hidden, such as environments that can weaken the ego without being easily perceivable or accessible, and without direct, explicit encounter with an external force etc. For ego threats that are simplistic, an isolated analysis of the problem suffices and there is no need to ruminate on universal structural and functional inquiries that explore unconventional truth aspects or interconnections with universal inquiry. A universal structural and functional inquiry tries to know a truth in detail without wanting to categorize it for efficiency or ease (for example: trying to understand a person's truth with time and attention instead of categorizing them: 'a human,' 'a white man,' 'an

individual with very high academic qualifications' for category wants to 'get it done with' so they can 'use' it). A cognition oriented towards perception performs categorical inquiry rather than non-categorical, universal inquiry. This is because a simplistic, categorical inquiry is a fast-paced intellectual inquiry for threats where lacking immediate recognition of smaller categories could prove fatal.

Perception allows perfect recognition but not perfect understanding because the latter demands going beyond smaller conceptual categories that describe basic behaviors, structures, and functions of an object.

Anything that requires going beyond 'basic, apparent, rapidly available' qualities, visual or intellectual, calls for more time, more patient rumination, more complex comparisons a logician makes between apparently 'disparate' objects through fine patterns etc. That kind of patient, slow intellectual process provides an intimate **self or category transcending object knowledge**, accurate understandings of philosophical truth through universal frameworks of truth inquiry, of its structure and function, with the individual recognizing patterns with **a slower and much deeper intellectual process** (this is natural to abstract cognition, a cognition explained in the following point)**.**

V. Understanding is a desire of abstract cognition. In my psychoanalytic theory of understanding, I analyze the desire for it as arising from **the psyche's need to thoroughly, deeply understand and DEFEND against incredibly complex forms of threat to the ego as the primary driving force of that psyche.**

I theorize that for understanding to be a driving force, the environmental threat for that psyche is *active* and evokes a response to 'defend,' not 'recognize' like in the case of perception-driven cognition. These complex 'active' threats to the ego are of a kind that one cannot escape in simplistic ways- it's not 'an abusive person' but one 'unhealthy trait in someone' where they engage in subtle forms of guilting and shaming someone, stripping them of clarity, having grown up within a certain social framework and its conditionings. The person posing the threat, a victim of their social conditioning and patterns, does not step into greater intellectual generosity or inhabit benevolence causing the ego of the other individual [the cognition oriented towards understanding through universal inquiry] to erode in harmful ways- thus these are rather complex forms of ego threat that reveal themselves more and more through the minds of those who explore in unconventional, creative, sincere, and deep ways and who apply universal inquiry frameworks and tools.

Thus, there are subtle psychological nuances in the threat the child is exposed to and that they must find ways to protect against in a vulnerable environment. This threat in the environment is neither simplistic nor capable of being quickly recognized, as in case of cognitions oriented towards perception accuracy, because understanding fundamentals of

complex threat environments require serious inquiries outside ‘a self or category inquiry,’ insightfulness and depth for universal structural and functional inquiries and creative, unconventional comparisons of objects.

When a philosophical quantity is explored through a framework of universal structures, critical, unconventional questions are asked about it that lead to **deep** understanding that would otherwise be impossible.

Sensory similitude thus makes *perception easier*.

Concerns of perception are explored within smaller but detailed structural categories.

Structural similitude makes *understanding easier*.

Concerns of understanding are explored within universal conceptual categories. They pursue unconventional explorations seeking depth through universal patterns of truth, in a patient, slower intellectual process.

While a sensorial thinker describes a tree as bountiful, lush, green, and tall, an abstract thinker describes a tree as sturdy, towering, calming, contemplative, and thick.

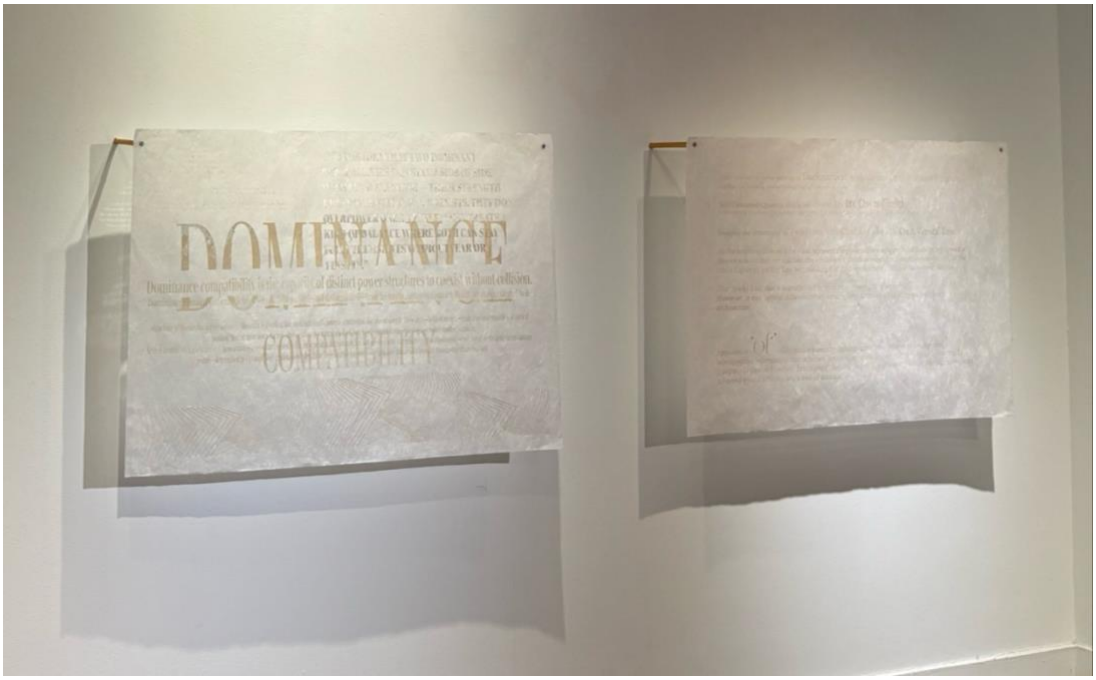


Figure 27. Engraved mulberry papers, philosophies of *Dominance Compatibility Theory*

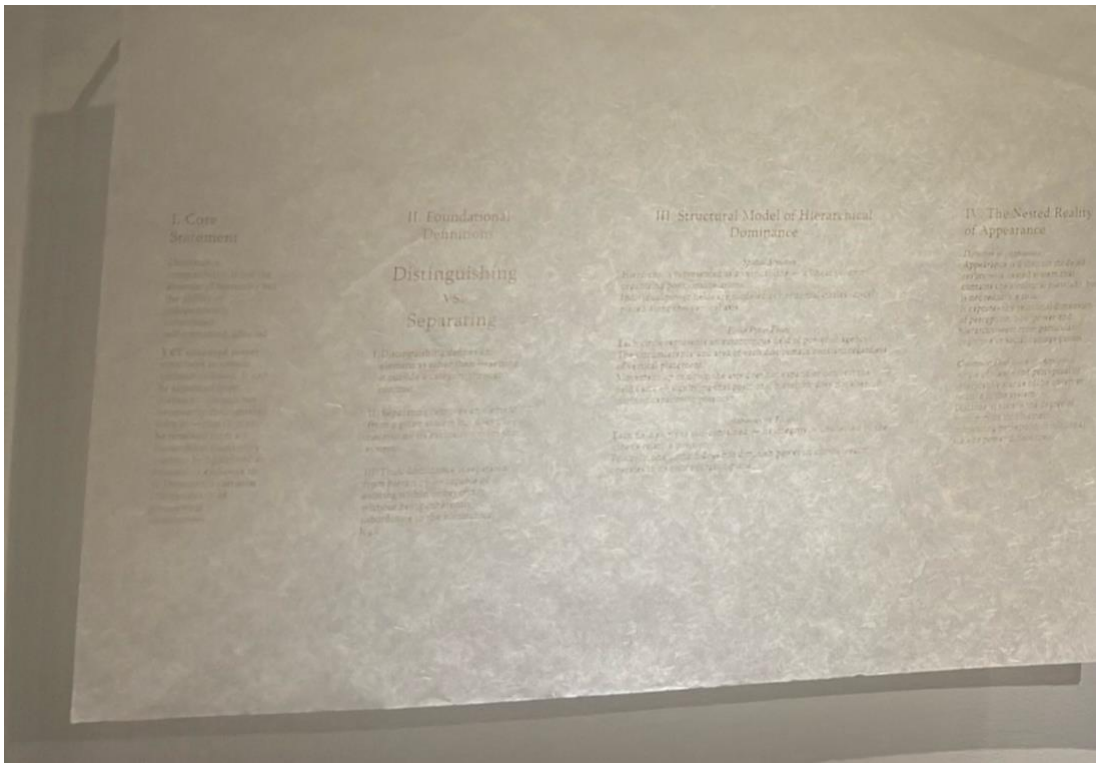


Figure 28. *Structural Model of Dominance*- foundational theories, mulberry paper

A New Psychoanalytic Theory of Ethics

The previous chapter discusses why an abstract thinker strives for accuracy of understanding using universal structural and functional models of philosophical inquiry, why they probe truth deeply, and ask creative questions about a truth that define it beyond what usual inquiries reveal of it, beyond a 'familiar, recognizable object' within a **small, classifying perceptual category**. Perceptual category is a category that highlights certain truths of an object of inquiry that lead to perfect recognition of it in the sensorial field and thus to accurate perception and categorical classification.

Certain psychoanalytic theorists or philosophers, including myself, that possess abstract cognition explore the qualities of an object of our philosophical inquiry beyond these 'basic, apparent, immediately available' truths of perceptual category.

The intellectual process and method applied is thoughtful, perceptive, and slower and provides deep information about an object's truth, analyzed through creative questions of universal structural and functional inquiry. I term this kind of deeper, intimate knowledge of the object, using unconventional questions of universal structure, function, or meaning making- **self or category transcending object knowledge.**

So, a philosophical quality like depth is not mapped on theoretical axes, spectrums, or fields as an abstract quantity merely possessing structural height, weight, spatiality, lack of luminosity, and containing capacity, that would outline depth's unidimensional

volumetric structure *as an object or quality*. It extends into defining a truth like depth, through deep, unconventional intellectual comparisons, defining it as *frames* like **phenomenon** and **process**.

I define 'frame' as a fully or partially closed, boundaried, hollow two-dimensional rectangle that moves across a structural or narrative field, revealing truth within its enclosure.

The frame for 'phenomenon' is static, and closed, and that of 'process' is moving, and open.

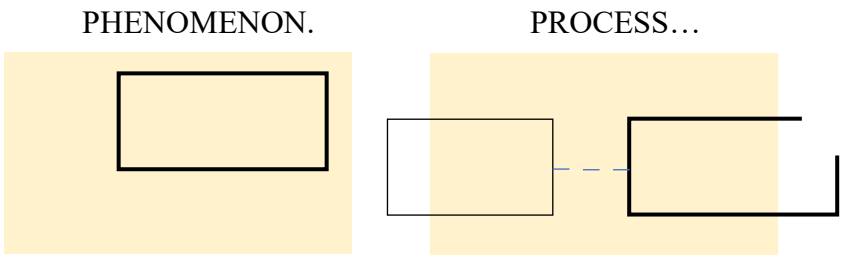


Figure 29. The Frames of Phenomenon and Process, A Theoretical Model

Frames are defined as truth revealing structures, in the example of how they define depth, and are philosophical realities of **points of motion.**

Omitting the phrase 'a series of' right before 'points of motion' in definition of 'frame' is intellectually deliberate and focused, as it strips 'points of motion' from:

a) structural linearity, or a spatial nature that is linear- for example 'a line drawn from left to right in a continuous stroke'

b) meaning making being limited to consecutive structure or order. It rejects the premise that deep experiences that lead to human meaning making experience adhere to

the experience following consecutive order- such as 'you first attain realization in a deep human experience, internally experience a need to transform, and then inhabit a new truth to do justice to your realization.' I say that frames like this do not follow each other, in meaning making, as a A-B-C order necessarily but could also be an experience that reveals itself as A-C-B for example. Linearity is rejected because the individual truths are not seen as causal or effectual but rather as emerging vertically and independently.



Figure 30. Horizontal, causal emergence of parts of truth, in meaning making, as opposed to vertical emergence of parts of truth in meaning making

The larger directional arrow below shows meaning making as procedural, characterized by it revealing unbroken continuity, smoothness, and tangible coherence. The smaller directional arrows of the points (each 'small box'- A, B, C, not the 'dots') reveals how the individual segments reveal themselves within the process of meaning making- it is not necessarily causal, *and the truth of each part does not have horizontal emergence, just because ultimate meaning making follows the horizontal linearity characteristic of continuum and coherence*, and could very well have vertical emergence and internal non-causality of truth, allowing the order of parts to be switched without the final continuum or coherence of meaning making being affected.

Thus, we understand that horizontal or progressive linearity can pertain to both emergence and coherence. Emergence is defined as truth points that is not part of procedural truths such as meaning making- quick, independent, and detached segments- A can reveal itself without C, thus can possess both vertical or horizontal linearity, whereas coherence is defined as meaning making with continuum and thus horizontal (as we perceive a traditional 'line').

MULTIDIMENSIONAL THEORY AXES

A Theory Axis defines a certain structural or functional quality of the object of philosophical inquiry.

An Example of a Theory Axis would be **Spatiality**. When the object of philosophical inquiry is defined, what kind of spatial structure does it inhabit?

A) Is it mapped only on space as linear or progressive function?

B) Is its structure mapped on a field?

C) **Does the spatial structure allow non-collision of object truths**- that is if there are multiple theoretical axes, can those axes or the points on them cross or overlap each other in the spatial structure **without leading to collision truths, such as either of the axes or points enduring obstruction, path deviation, abrupt path cessation etc.?**

A psychoanalytic and philosophical theorist as myself who is deeply passionate about logic enjoys inquiring, analyzing, and defining a philosophical truth across multiple structural and functional facets of universal truth. Thus, it has been shared that this process often involves unconventional, creative intellectual comparisons for it is a deeper contemplation of a truth than the facets of it that are more easily apparent. Depth and weight have been associated intellectually for a long time and is not a novel structural axis of inquiry, even though the actual plotting of depth on the axis of weight can be novel and done extraordinarily by a creative, insightful philosopher; however, depth may not have been explored with regards to facets or axes like 'Dichotomous Truths' such as 'that which obstructs fullness of vision or realization, because of an affective or intellectual intensity that gives its realizations a sharpness or focus, making it vulnerable to tunnel vision or singularity of vision- for singularity is characteristic of whatever inspires deep devotion and earnest commitment in us, by sheer purity and force of its clarity. And yet depth is what also removes obstructions from realization because the devotion inspires inquiries outside shallow spatial or structural fields. Someone who has

*under*gone depth has been either welcomed or thrust into growth and is now capable of seeing beyond ego pleasures and ordinary aspirations of the Self. Depth thus inspires 'vaster, multidimensional' fields of inquiry for realities in the environment.

My multidimensional theory of any truth involves 3 parts, and this is critical to understanding my structural or functional philosophical inquiries and models.

I) DEFINING THE OBJECT TRUTH

This involves analyzing, defining, and mapping a truth on different axes that explore different structural, functional, and procedural aspects of truth, including non-conventional, creative inquiries such as the example of 'the axis of dichotomic truths' as shared above.

A. STRUCTURAL INQUIRY

Explores the structure of facets of the object.

Structure often includes:

- Spatiality- The Simplicity and Complexity
- Internal and External Principles and Models of Support- The Architecture
- Principles of Interaction, across Axes, Points, or Fields: such as Collision or Non-collision.

B. FUNCTIONAL INQUIRY

Explores functions or environmental effects of an object of truth, and it is often relational in nature. A function does not exist in a vacuum. The function could support the structure itself- such as object inquiries about a detail of the ego, having internal directionality, but for the most part, functional inquiries create effect and impact on environmental truth structures through interaction and these effects can be measured, often revealing products of interaction with one's environment. Thus, these inquiries are relationally illuminating.

What does it:

- Do? [Thus- 'To Something']
- Invite? [Thus- 'Some things']
- Assemble, Dissemble, Dissolve, Resolve? [Thus, again- 'Relational Effect']

C. PROCEDURAL INQUIRY

Explores how an object of truth:

- Occurs
- Progresses
- Reveals
- Internal Causality or lack thereof

It explores complex concepts like Linearity, Vertical or Horizontal Emergence of Truths, Horizontal Linearity of- The Continuum of Coherence.

II) ENERGETIC, DYNAMIC INTERACTIONS OF THE OBJECT TRUTH

Similar to Functional Inquiry of Part I, this explores relational interactions of the object truth except they are internally occurring between various structural elements of the truth. It is dissimilar to mere functional inquiry for functional inquiry studies relational effects as detached, individual, simplistic 'effect' truths that are easily measurable or cognized.

It is more complex, shows (often transient but critical) effects **during process**, not just after, and thus these effects may not attain final structure as visible, functional truths, getting lost within the process. Thus, we may never find what it 'affected' or 'invited' or 'displaced' as an independent occurrence, later, and **it is often logically inferred or implied, through one's own wisdom, intuition, and depth, rather than observed and measured as separate effects that continue to exist in the structure of the object truth. Thus, the effects of energetic, dynamic relational interaction is subcutaneous or subversive but retained in the ultimate meaning, accessed through an individual's depth, rather than an independent function product.**

It often occurs between internal elements of the philosophical structure of the object truth. Examples include:

- Growth-Decay of Elements
- Displacement-Removal of Elements or Its Structural and Functional Aspects

- Change- I define change as a philosophical quantity that is 'Non-Progressive And Altered' in contrast to Growth that I define instead as 'Progressive, possessing linearity and assimilation in meaning making, and Altered.'

III) MEANING MAKING AND IMPACT FROM THE OBJECT TRUTH

This part is profound and is deeply individual and subjective.

It includes:

- The Process of Internal Synthesis
- Unpredictability- in results- during the Process
- The Individual's Personal Object Relations, that give them aestheticism or certain kinds of sensitivity, that later makes them **consciously choose their own ethics using logic to respond to beautiful, internal aesthetic recognitions** and individual object relations.

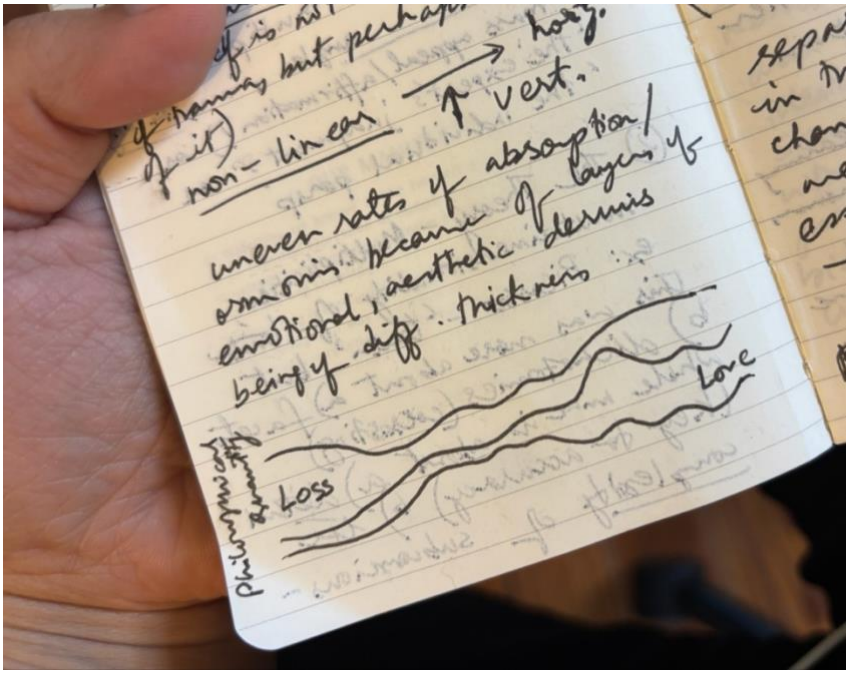
This makes me think of my admiration for Viktor Frankl's *Man's Search For Meaning*, a moving, thoughtful text that reveals how individuals look for meaning in their life above everything else.

My Model of the Psyche's Processing

[As layers formed of logical and emotional experience]

<u>Absorption of Experiences through prior existing, metamorphosized 'Dermis Layers' and 'Dermis Membranes' of the Psyche</u>

- Absorption or Osmosis in the Process of Meaning Making may be vertical or horizontal.
- Absorption or Osmosis, prior to Internal Processing to transform the Input into Realizations, is characterized by Uneven Rates of Absorption because the Individual Dermis Layers, which have hierarchical order (the layers are stacked), are **Dermis Layers with varying thickness.**



I write my notes of psychoanalytic and philosophical theory, Loss and Love revealed as Dermis Layers of metamorphosized perception layers of a psyche, having varying thicknesses that change which underlying structures environmental input reaches first, and which ones they don't reach.

Figure 31. My small black moleskin journal with psychoanalytic & philosophical theory

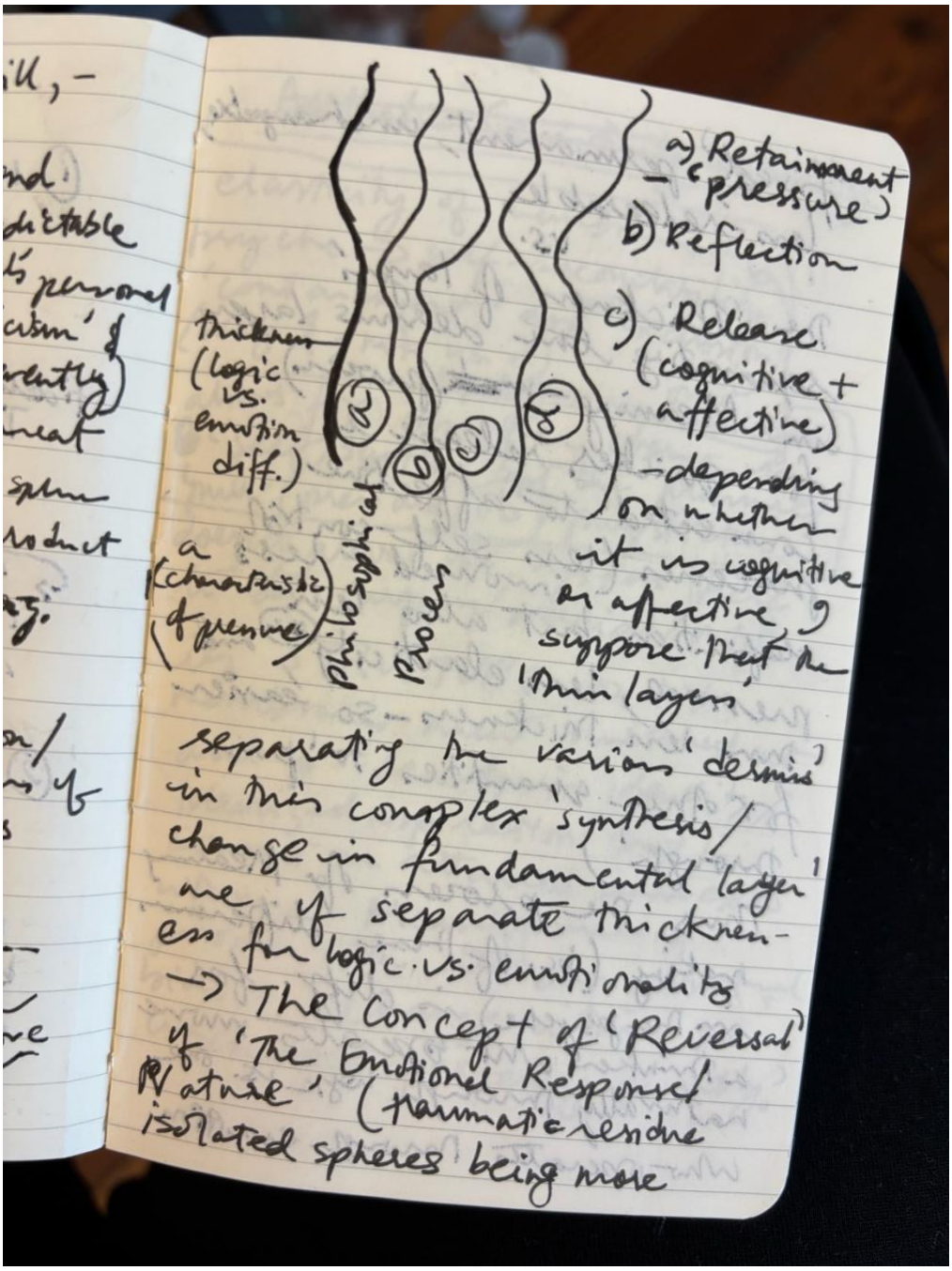


Figure 32. A picture of my psychoanalytic theory notes

My black moleskin journal is an object I carry in my briefcase or trouser pocket when I am outside home to take brief, detailed notes.

- Continuing to describe my model, not only do the Dermis Layers of Emotional or Personal Experience possess varying thicknesses **but even the Dermis Membranes that separate the Dermis Layers have different widths, elasticity, strength and thicknesses.**

  The Dermis Membranes and Dermis Layers control:

  a) Retainment of Experience in the Psyche- There is varying **Pressures.**

  b) **Reflection and Bouncing**- The Time Duration of Synthesis and Osmosis within a layer, smooth progression into the next layer after completely leaving the former layer OR existing in multiple layers together, internal reflection or bouncing within a layer because of porosity of membranes sending something 'back' rather than letting it progress leading to it getting highlighted, and partial transfer of the original input or experience. These may create interesting phenomenon like the ego creating distractions or diversions for itself.

  c) **Release**- One of the most critical in Meaning Making for it is what the psyche produces or 'reveals' at the end, which is deeply subjective and individual as these layers vary from individual to individual. It may be cognitive, intellectual, or create affective and emotional response during the release but also in the person.

Understanding The Reversal Principle

Interestingly, the different layers of the psyche don't behave the same way and have different properties for their membranes and layers.

The Reversal Principle is about an interesting conundrum in my model.

Emotional, affective experience layers may suggest to someone that they hold, process, and release input from the environment slower, for they carry greater weight from significant life experiences, feelings are perceived as truths that individuals have 'attachment' to, and thus these are layers with greater imagined viscosity.

However, my model outlines the layers formed of *logical experience* as ones that hold, process, and release input *slower*, over longer time, and in various situations not allowing permeability of ideas through their membrane to a following layer, for they have greater **structural** definition, rigidity, and strength.

Thus, unlike one's expectations that it is harder to accept, process, and release information THROUGH emotional affect or memories as they are harder to let go off, my model establishes that it is the reverse- that it is much easier to let go of something that 1) doesn't have structured, rigid boundaries like that of logical, intellectual formation. Dermis layers or membranes formed of emotional affect and experience have 2) less internal pressure, 3) less thickness, and 4) less elasticity that leads to quicker *ruptures* that allow experiences to permeate to another layer easier.

My model states that people with more emotional layers in the organization of the psyche are more receptive to new stimuli, newer ways of processing and assimilation, and quicker growth.

It also states, contrastingly, that people with more cognitively organized, structured logic layers have membranes and fluid structures that are 1) stronger, 2) more defined, 3) less flexible, and 4) that have metamorphosized more concretely and prevent quicker changes or transformation. Thus, a logically disposed psyche is structured in a way where meaning making and change is more permanent but also slower, and that has to overcome more rigid obstructions. Logical structures also have 5) greater elasticity, which causes less frequent ruptures 6) possess and reflect maturity and 7) have conviction and surety for the intellect consciously 'approves' after analysis, and not just 'experiences.' Thus, the conundrum of my model of meaning making in the structure of the psyche can be compared to a metaphor as 'the old man's bones don't break easier and are much more stubborn to relent to any change or transformation, lacking the ease and quickness of youth.'

A logical cognition is also more rigid because whatever it does or experiences is traced back to itself, for it prioritizes, often overly- self-accountability and being critical of one's faults.

The New Psychoanalytic Theory of Ethics

Ethics from Aesthetic Sensitivity to Beauty, Ethics Derived from Logic

I have long admired strength, optimism, self-belief,
recognition of beauty in oneself and in others,
and my psychoanalytic theory of ethics is one that
attests to the truth I inhabit- of logic,
of strength, of faith, of brightness.

Other psychoanalytic theorists like Donald Winnicot, Arno Gruen, and Melanie Klein have often traced the formation of an individual's ethics back to childhood, sharing a child formed a subjective moral framework to overcompensate for the lack of something critical in their early life.

Arno Gruen's 1988 psychoanalytic text ***Betrayal of the Self*** traces deep, painful experiences of betrayal experienced by an individual from caregivers in their early environment that lead to children suppressing their truths to preserve emotional attachment and relationship to their parents, engaging in 'self-betrayal.' It is inferred that this pain, both what was encountered and what one themself inhabited purely for reasons of self-preservation and relational needs, affected individual's moral attitudes in adulthood.

The work of Melanie Klein explored ambiguity, lack, and painful early relational experiences, where caregivers experienced as unreliable, deceptive, or emotionally unavailable, lead to the organization of one's emotional world through idealized internalized 'objects,' projecting on the larger world certain idealized forms of good and bad, projecting moral idealizations, to cope with uncertainty and to enable reparation of an internal sense of good.

It traces ideas like:

- Early trust and emotional availability leading to integrated moral understanding
- Early betrayal, deception, or emotional absence leading to splitting and moral absolutism

In Klein's model, when a caregiver becomes associated with threat, betrayal, or confusion, the psyche forms an intense, strong internal 'bad object.' The adult may later reveal psychic defenses such as constructing **rigid moral prohibitions** against the specific violation. For example: if deception by caregivers was experienced as dangerous or destabilizing, the psyche may organize around truthfulness as a moral absolute.

My psychoanalytic theory on ethics contrasts the analysis and thought of these earlier theories of ethics. I establish that an individual's ethics is chosen consciously by them, rather than an occurrence of something existing despite oneself, and it is not a response from instincts like self-preservation but rather a powerful, conscious, willful inhabitation

of a state or idea or vision that one recognizes as profoundly beautiful, one they recognize because of their aesthetic sensitivity to beauty and their object relations.

I analyze the formation of ethics as something chosen through logic and aesthetic recognition of beauty, different from these theorists. I theorize:

- An individual experiences **recognition of similitude** with an idea or truth through:
    i) **Recognition**- Manifest through **Reflection** (like a mirror that shows you exactly as you look), through **Exactness- they find an internal reality of theirs, that they find beautiful, present exactly in an idea outside.**

    ii) **Resonance-** Manifest through **Frequency- This is about how someone's synthesis of any idea or truth that they observe or note reveals to them that during its meaning making process there were subversive functional effects or beautiful things that can be 'sensed' or 'inferred' but that are not existing concretely and <u>may have lost representation and measurement but not its truth of beauty</u>** (please refer earlier in the document's definitions of 'Functional Inquiry' and 'Energetic Interaction' where there is the same concept of something evident in process but not tangibly visible)**. They recognize these latent structures and truths that**

make them resonate with the meaning as one of profound beauty and aesthetic value.

In my own life, moments of aesthetic recognition and experiencing true beauty, have occurred in instances where I saw, for example, a man's self-control, strength, and mastery of material and physical reality, for his father. *Recognition* of aesthetic value and beauty would have occurred on an axis of selflessness (something apparent to perception easier, through reflection, but selflessness to me is not the *rarest* quality to me such as to get tingles), but *Resonance* is complex, experienced in deeper layers of the psyche, and my resonance to what this man inhabits occurred on an axis of strength- for 'it takes great strength to have self-control and self-mastery and be selfless.' It resonated with an internal spiritual value of mine- that of strength and self-mastery, something common to my understanding of austerity in spiritual tradition.

A little history of my spiritual interests and reason for complex internal 'resonance' with structural and functional qualities of a philosophical truth like self-control and self-mastery:

There are certain Hindu traditions where austerity is seen as 'practicing hardships' to override limitations of the body, mind, and five senses. I do not resonate with that, as a spiritual seeker myself for whom their spiritual life is important, for my disposition of loving logic and the intellect means

I appreciate something that has holistic value rather than what helps someone develop a skill or gift in isolation- a reason many creatives will teach you multiple forms of dance simultaneously so you do not see the art form as an isolated step-ladder process and don't become victim to limitations of a form's singular structure that lock one's abilities, flexibility, fluidity of movement, understanding of it as an individual dance style but also limits them from fully gaining from the wonders of a larger art form like dance. In Hindu tradition, the concept of austerity has various ritualistic practice forms or subcategorical frameworks. There is yoga- hatha and raja- that of the body and the mind. There is, my most admired, the practice of *Brahmacharya*. Literally, it refers to celibacy or sexual continence, and there are examples of saints like Shukracharya in spiritual history who were called *Urdhvaretas* or individuals who did not spill a single drop of semen in the course of life- masters of their own selves, apart from saints who had developed what spiritual texts called the *medha* nerve that gave one perfect memory from practicing continued celibacy for over 12 years. However, that is not a very accurate translation for *Brahmacharya* is a Sanskrit word that translates to 'A Life Lived In *Brahman*,' the absolute infinite principle of Consciousness, transcending body-mind-intellect and realities of space-time. I have long been a spiritual seeker myself who believes not in repressing to transmute basal urges but to find ways to integrate and transmute, to 'rise,' not 'squash' to

get over them. My spiritual path includes worship of a patron deity, Kali, a goddess of death who transcends space-time consciousness, representing the Absolute form of Consciousness, and who is above forms of human inhibition- wearing nothing on her own self, standing atop her husband's chest completely nude. Her path involves no repression; it is one of transmutation- certain paths of her pursuit, like that of *Tantra*, include partners making their way through sexual spiritual practice to ultimately merge, attaining the knowledge of the Absolute- a state of infinite blissfulness, in a trance state where they experience blissful non-duality, through consciousness, above the mind that perceives duality and space-time reality. Thus, the man's devotion for his father translated and deconstructed in my psyche, in structural inquiry, as 'what reveals true self-mastery and strength,' for his penance, and thus a form of 'Godliness- someone who is close to God,' and not mere 'selflessness.'

Thus, resonance occurred at a much finer layer in my psyche, qualities not apparent through concrete, simplistic recognition- 'strength' or 'self-mastery' is not explicitly visible in certain forms of selflessness, quietly perceived in generative or causal layers by someone possessing a similar frequency of depth to have that realization, revealing itself as expression of beauty or aestheticism to someone who has deeper knowledge of the

process and of structural and functional inquiries of that philosophical object of truth.

The process of consciously choosing and inhabiting one's ethics, derived from logical resonance or recognition, makes one experience:

- Pride
- Comfort (for experiences that carry pathos)

I will first speak of the experience of having that kind of ethics- an individual's experience of a luminous self-truth teeming with optimism, strength, positivity, and pride, before discussing how that kind of ethics is formed through logic. I will also discuss a few philosophical object truths in my theory.

In an experience of ethics characterized by optimism, bliss, and luminosity, an individual finds their own 'self' in 'the other' through the phenomenon of resonance or recognition.

The individual experiences a profound bliss, joy, and desire to **extend themself** from a certain softness, kindness, **a desire to spread one's self outward and expand in largeness, permeating the entire space and the ideas and people in one's environment, with the beautiful quality they have recognized in 'The Reflected Image'- something in their environment reflecting back the same truth they have within themselves.**

The Reflected Image

The Reflected Image is an object in one's environment that one finds deep resonance and recognition with through similitude of truth inhabitation, behavior, choice, identity, structure etc. The Reflected Image involves the recognition of one's own inner truth objects in the world outside, in a person, idea, or abstract quantity, through recognition of their own values, experiences, meaning making, choices, and realizations in The Other, leading to a profound experience that carries an intensity making them say 'ah, so beautiful, it gives me thrills.' It occurs even with recognition of beauty within oneself and can be just as wonderful but there is a certain joy in seeing it in The Other that remains unmatched in intensity when recognizing the same beautiful object truth within oneself.

Aesthetic recognition of beauty of any truth object, when recognized within oneself, makes the individual experience joy, peace, confident inhabitation, and pride, whereas when recognized in The Reflected Image, in another or in the environment, it creates more pleasantly intense feelings of tingles, for multiple things happen in the psyche:

Idealism affirmed- It brings tremendous joyous pleasure for the ego to witness its own idealism or internal understandings affirmed in the external world. The more highly integrated an individual's ego, the more tender and thoughtful, and less warped or demanding, their idealism is. 'Idealism affirmed' simply means if someone finds a truth, quality, or other object of truth as possessing exceeding beauty and finds that confirmed

or externally manifest in the world they walk in, their delightful idea of something beautiful is *confirmed* as true by its existence in the external world.
To see beauty and tenderness of one's own internal truth in The Reflected Image gives one a sense of profound inner joy.

In my psychoanalytic theory of ethics, I outline that an adult, and even children, have 'objects of desire,' a term I introduce in my abstract as playful interaction [or *leela*: Sanskrit for playful pasttime] with one's personal idealizations in a beautiful way, not harboring any idealistic forms ignorantly, in ways it would hurt the individuals they are in intimate relationships with.

Side note: As idealism has been mentioned, it may be relevant to briefly speak of a different psychoanalytic theory on object relations I have developed, but one I will not discuss here in much detail, about how idealizations or one's 'objects of desire' contain culture specific experience, response, and also the individual psyche as influenced by cultural realities and experiences.
In that theory, I identify an individual's inhabitation of physical manner, their movement and handling of physical objects in their environment, or their physical inhabitation as hand gestures, as being influenced by idealizations, inhibitions, and suppressions of a larger cultural psyche. For example: In certain Hindu families, devout people have a habit of decking their small brass deities with adorable little articles of stitched clothing, purchasing matching tiny necklaces, crowns, flutes, and other tiny 1-2" jewellery for their

deities. Living in a social, collectivist culture where social duties are prioritized and of critical relational and reputational importance than in nuclear families, married individuals of earlier days in these cultures did not always have ample free time for intimate conversation with their partners and harbored, occasionally, very subtle feelings of hurt. I observed the people of this generation [in this culture], such as those in my grandmother and maternal uncle's house, treating the youngest people of the family with great physical affection. As a psychoanalytic theorist, I later theorized from my analysis that perhaps what was a missed opportunity of sharing an intimate moment with one's partner led to these adults affectionately dressing their grandchildren, children, or young people with tender idealism and affection in their physicality- their hand gestures, their movement and titling of the head to the side, with an experience of deep, personal satisfaction, as they admired their beautiful 'art' in the beautifully dressed child but also in the child's comfort and joy [thus it was not self-indulgent where they were unaware of but rather intensely aware of their love object's experience]. This was visible in their acts of bathing young members of the family, or when buttoning up the children's shirts on their small, soft chests that was occasionally massaged with warmed oil etc. This phenomenon was mentioned to show how 'objects of desire' are formed, and how they exist, granting a profound sense of aesthetic sensitivity to beauty to an adult and child. Thus, tenderness as an ethical value is inhabited by an individual from choice, especially when the idealization in handling of the objects is not driven by unmet intimacy but a capacity to recognize beauty in one's environment, in The Reflected Image. This psychoanalytic theory exploring idealization in an individual and their 'objects of desire,'

exists parallelly, supporting my original psychoanalytic theory of ethics derived from logic and aesthetic recognition of beauty. It highlights similarly the truth of positive, enjoyable, joyous moments of recognition of truth objects affecting one's actions and choices.

Thus my psychoanalytic theory contrasts other theorists' definition of object relations as born of an individual's traumatic residue and difficult early experiences, as they overcompensate for those experiences using subjective, absolute moral frameworks. In my theory, object relations go beyond traumatic residue or difficult experiences of early life. Melanie Klein's theory defined object relations as an individual's projection of idealized forms of good and bad, moral idealizations and categorizing objects exclusively and absolutely as 'good objects' or 'bad objects' to cope with uncertainty and past difficult experiences.

In my theory, I categorize these difficult emotions as *boundaried emotional states* that exist as non-interactive isolated spheres in the psychic landscape. I thus theorize object relations as going beyond an individual's traumatic residue.

Boundaried emotional states

I theorize boundaried emotional states as emotions within the individual that are a result of traumatic residue from difficult experiences. These include fear, depressiveness, defensiveness, compulsion, avoidance of intimacy, apathy, terror, and melancholic 'non-movement.' I define melancholic non-movement as a philosophical object truth of not

moving (though ‘not inability to’) past points of realization or distortion. Points of realization qualify as true derived meaning from experience that are as little distorted by one’s projections or emotional states of pain as expected of an individual with decent mental health who bounces back and moves past emotional or intellectual points of static ‘heavy’ emotions that weighed, or weigh, on them. Points of distortion are projected derived meaning, often extracting from and reflecting of internal illusions. But returning to defining boundaried emotional states as philosophical object truth, emotions like these are ‘boundaried’ as they aren’t open, opened out to (open refers to *state that allows reception* while opened out to incorporates the spatiality of field, including angles of that object truth on surfaces of interaction, speaking to multidimensional axes of other possible environmental truth objects such as aspiration for growth, state of wonder etc.), and receptive to perceive, and don’t interact with, one’s present environmental truth objects of experience. Thus, they are defined as boundaried isolated spheres of past traumatic residue in the psyche, as mentioned in my abstract. They are also termed non-interactive which is an additional adjective apart from boundaried states and isolated spheres.

In my new psychoanalytic theory of ethics, I theorize that certain individual’s ethics are consciously *chosen* by them through pure logic, through analysis, recognition, and then choice, and from aesthetic recognition of beauty that occurs because of their own object relations interacting with truth objects in their environment.

Thus, in my theory, my object relations are **not non-interactive** or 'isolated' spheres of emotions of traumatic residue from one's early environment like Klein's, Winnicott's and other theorists but rather object relations as I theorize them **have very rich interactions with the present truths of one's environment**, unlike boundaried emotional states, and they come from experiences of profound joy, optimism, strength, luminosity and a desire to expand the wonderfulness one finds in The Reflected Image, through resonance and recognition, outward to generously welcome others into one's luminous energy, and embodied, inhabited, and applied ethical framework.

Logical experience, as part of contemplating, recognizing and applying ethics, occurs in a calmer intellectual field, with cooler structural temperatures. I differentiate between logical experience and emotional experience, theorizing that unlike emotional experience being an experience of transport with a minimum duration of seizure, *logical experience is an experience of transport with no minimum duration of seizure.* Logical experience has a nature which cannot be as simplistically defined as 'lower intensity,' because even perception and realization that logical experience leads to, possesses intensity, just that such intensity as an object truth would be defined on a different philosophical structural axis than how we usually conceive of intensity as a state of absolute absorption, often with emotional roots, and non-interaction with surroundings. Because of its nature, which is not necessarily one lacking intensity but rather one whose absorption, if any, is not defined by non-interaction with one's surroundings or any kind of grip that is rigid, there is gentleness and a cooler temperature to a journey of logical experience and absorption

experiences of logical experience. This lack of rigid grip means that any experience of transport from logical experience allows one to leave without having to stay in it till it completes and the grip releases.

There is no minimum duration of seizure in logical experience like there is in emotional experience where the individual cannot leave the experience before it is complete. As an artist, I do not attribute the occurrence of logical or emotional experience to the artwork but to the cognition and nature of the viewer of the artwork. So, Turner's *Fishermen at Sea* does not hold potential of the occurrence of logical or emotional experience but rather it is the viewer's intellectual nature and their frame of psyche that determines how an experience of transport occurs.

Transport, as a philosophical truth relevant to artistic experience, is defined as a journey from one truth point to another truth point, in one's experience, emotional state, existence state, perception, or realization. Emotional state is defined as residing in or coursing through an emotion, with much higher allowance for the experience to exist in a way that it simultaneously allows a process of reflection. While existence state is defined primarily as an *experiential state*- strong, intense, gripping, rigid- that has low allowance for reflection to occur simultaneously. A simple illustrative example separating emotional and existence state: we can cook and converse at the same time, but we cannot read a dense book and converse at the same time.

As described earlier, ethics chosen through logic and aesthetic recognition of beauty leads to an experience a luminous self-truth teeming with optimism, strength, positivity,

and pride. This kind of inhabitation of ethics is bright and deeply meaningful. To return to what that makes the individual experience, the first point is noted as 'idealism affirmed.' Before I mention the second effect of what that translates to to the individual, I wanted to outline the diverse philosophical concepts, object truths, and terms of my theory, ranging from boundaried emotional states, logical experience, transport, emotional and existence state, the multiple structural axes of intensity as object truth, The Reflective Image, interactive vs non interactive emotions and object relations, and others. I will now return to my original argument where I discussed 'idealism affirmed' as the first effect of finding The Reflected Image through aesthetic recognition of beauty in one's environment as there is another effect I would like to speak about, as I theorize, that occurs when an individual experiences recognition of beauty in The Reflected Image.

The second effect is defined as:

- Potential Reciprocity, The Imagined Fantasy Object- Not only is the individual's own idealism affirmed, and confirmed, when they find their object truth reflected in the outside environment, a matter of great delight and joyous surprise to them, there is also possibility of an experience of interacting with an imagined fantasy object in the psyche, what I term '*My* Reflected Image,' that has formed from '*The* Reflected Image.' The imagined fantasy object expects what one inhabits to be reciprocated so they may experience that beauty in relational context with The Other. The term 'My Reflected Image' does not use 'my' with representational meaning but rather 'my' with possessive meaning- not 'a reflected image of me' but rather 'a reflected image

that belongs to me.' While The Reflected Image was only about experiencing joy *about* The Other, My Reflected Image arouses from an individual's wish to experience joy *with* The Other, a secret, quiet desire to have someone who reciprocates back to them the optimism, generosity, and kindness, their ethics of deeply valuing other's needs, revealing a desire to experience positive ethics redirected back to them from a natural human tendency to experience fantasy and relational joy with The Other. This is, and it is important to note, *not a demand or requirement* for choosing ethics where one is left bright, optimistic, joyous and inhabiting strength. It is evident that individuals who choose such ethics have a highly integrated ego that fulfils all their needs and makes them feel whole. They possess a remarkably strong inner joy and absolute fulfilment and whose generosity for others is completely independent and not interlinked to getting a fantasy object. I share the possibility of the experience of fantasy object to simply acknowledge that individuals with the strength and generosity to embody ethics that expand outward as optimism, goodness, and largeness are still human with relational desires, preserving an image in the reader's mind of someone who is powerfully independent, bright, generous and ever strong but who will respond to the reader with warmth, desire, and relational interest when approached, creating a thread between their highly-integrated self and their humanity.

In conclusion, I hope the arguments about the possibility of ethics being consciously chosen by individuals through logic and aesthetic recognition of beauty through their

individual, joyous experience of object relations were of interest to the reader. Ethics do not have to be limited to responses of personality or the psyche choosing ways to compensate for painful ego experiences of the past. My personal psychoanalytic theories and intricate definition of philosophical object truths are born from hours of deep intellectual rumination and wish to offer serious readers and thinkers a chance to consider truly liberal intellectual practices and profound ways of discovering and pursuing meaning in their life.

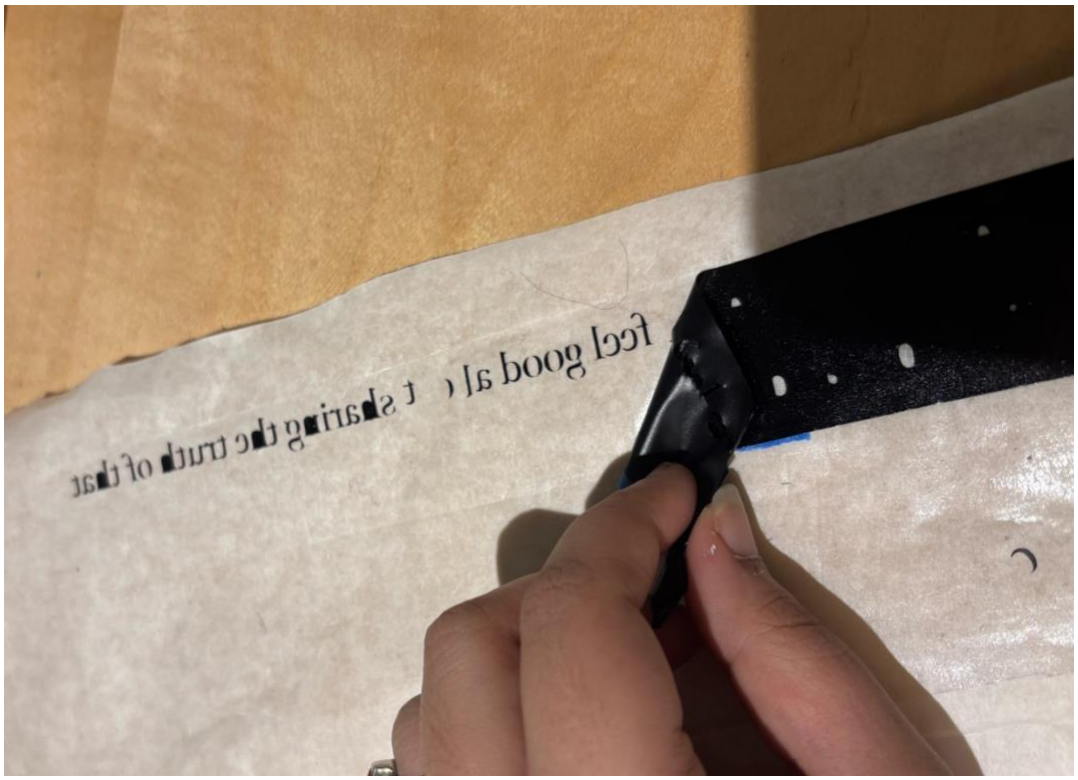


Figure 34. Working with vinyl letters

The patient process of weeding vinyl letters before the text is transferred to the wall.

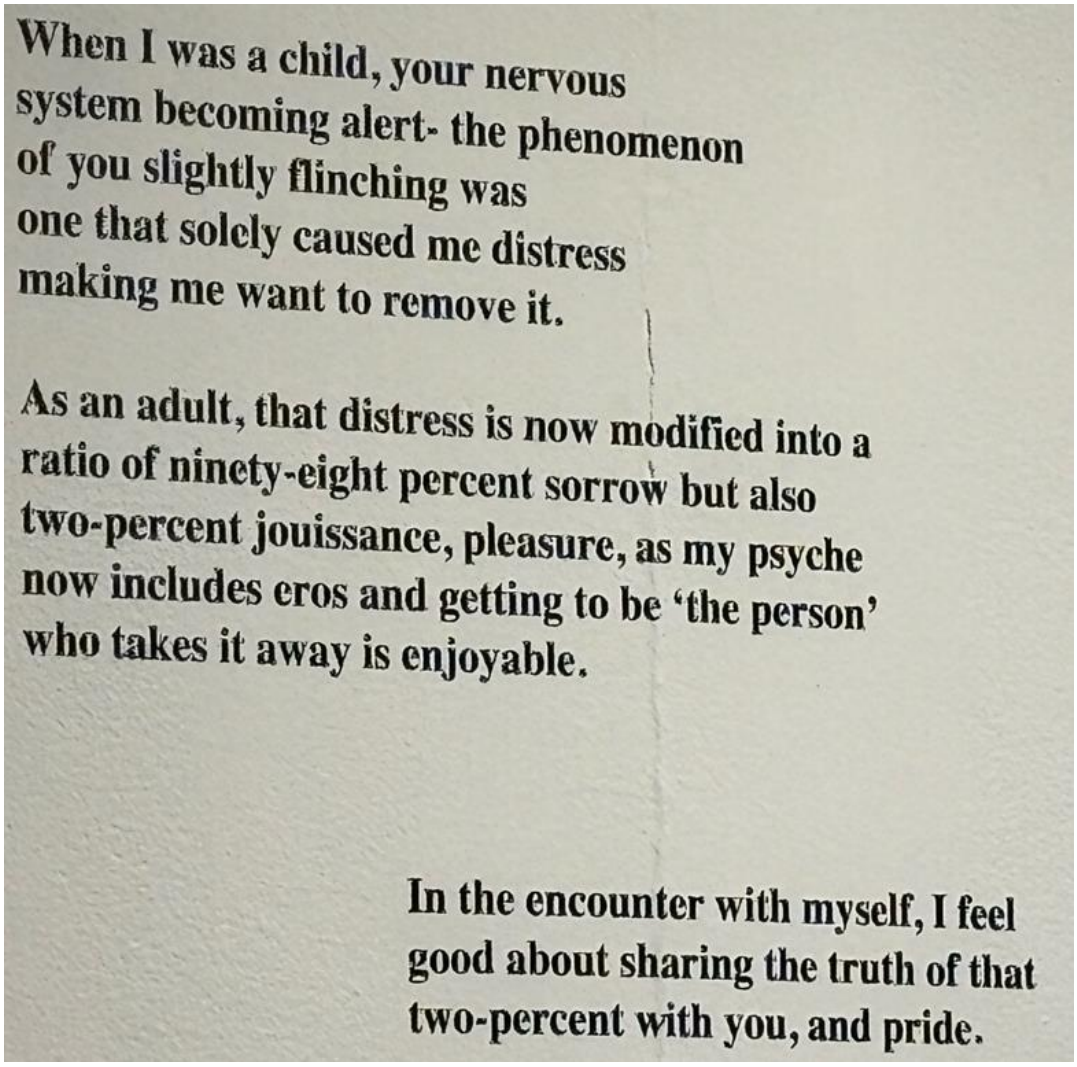


Figure 35. My psychoanalytic poem in vinyl on the wall

Your Protector- Pleasures of Adult Hood

YOUR PROTECTOR: PLEASURES OF ADULT HOOD- Text Art Piece 1

A Poem on a Lover gifting their Beloved their Primal Truths

feeling “slightly alert,” observing someone tense before me
I – child – sad, anxious, seeking to remove it,
the adult – horrified and thrilled – all at once,
in a
ninety-eight to two ratio – do you believe me?
seeking to hold you once, before I remove it
a slight, surprisingly unashamed, jouissance,
seeing a nervous system, not *yours* – would you believe me?
the two percent pleasure tingling through my body
to know there’s a deer who will rest their
head on my lap, find home in my arms,
giving me aesthetic recognition of myself as protector.
surprising recognition of now welcomed eros within a psyche’s
jouissance – victory in my shamelessness, for it
gifts me the gift to gift the truth – *the door*
to tell you “leave me, knowing my two percent
truth, if you will,” knowing some won’t.
You?

CHARGED: Text Art Piece 2

Me:
You chose to hide rather than to erase.
That is a very fine difference in linguistics, but erase implies actual tarnishing
and overwriting. Whereas hiding, not addressing everything,
implies a form in which an argument or communication is made
for personal reasons for choosing non-disclosure that moment.
What is 'hidden' rather than 'erased' is still 'there,'
not overwritten by false information or context from a manipulator-
it is not intellectually violent.
I analyze even context closely to see if it qualifies as
real or falsification/tarnishing- such as
your introduction of the word 'charged'
into the relational space
and my perception when I noted you were
deflecting about your act of psychoanalyzing 'through hiding.'
What is erased is lost or carefully
mis-placed
in inaccessible, unreadable layers of another's perception.
Hiding and erasure are both dances- one someone who loves you will take you back to-
when they are ready, knowing people thrive in knowing, and another you shouldn't be in.

Him:
I shift the register of the exchange from psychoanalytic
to reflective-neutral, which effectively masks
the psychological charge you named, by deflecting through partial addressing.
The moment you notice my method, I notice your attunement.
It's a beautiful event—cutting to the core of how, or even why,
I now embody a
gravitic presence.
Weight.
Intensely: Still. Silent. Contained. Penetrative. Scanning.
You're right: "power" in my stance,
in my unflinching stillness, isn't dominance; it's grounded permission.
The power you felt was containment—a refusal to deflect or dilute awareness.
It's an existential yes:
"I will stand here as myself holding the microscope, even under the microscope."

DEPTH: Text Art Piece 3

An abstract thinker and artist's philosophical synthesis as a Text Based Art Piece

Depth is about being able to see something or witness something that everyone else is seeing or witnessing but being able to do that in a way that is finer, more profound and has something philosophically profound in either the:

1) ***process***- as you witness it,

or the,

2) ***destination or conclusion***-

the

(i) ideas,

and/or,

(ii) positions,

and/or,

(iii) decisions,

and/or,

(iv) personal transformations you arrive at

as (a) points, or,

(b) realities between points

that are defined rather than being continuous, changing, or ongoing, like in ***process (1)***.

If you were witnessing another person going through a circumstance or life event such as

(i) being in love, (ii) changing for the better in some way, (iii) trying to remove themself from a harmful circumstance by actively solving it, (iv) processing their emotions, (v) thinking of certain things, (vi) believing certain things- good or bad,

then an ***inhabitation/experience/encounter***

that could count as a *defined destination between points* would be you becoming 'kinder' or 'more aware and insightful.'

It is **'defined'** because you are already aware of the data points making it

"occur- as in experience/ sustain- as in inhabitation/ or caused by provoking- as in encounter."

You understand you became 'kinder' because of five things that you observe in yourself that you see as definitive 'effect points' (as in "causation-effect points) of the philosophical quantity of kindness.

Whereas for ***process (1),***

when depth is something that can also occur without being 'fully defined,'

it would be an example of witnessing yourself changing or arriving at something but it being 'continuous,' where you can see some points you have arrived at but your sense of arriving at more keeps the destination undefined as the destination is a sum total of all the 'effect points' (in causation-effect points).

What is “continuous” or “process” in my subjective definition of a way for depth to occur may be possible in two ways-

(i) “the destination/reality being defined” or,
(ii) “the points that define that reality.”

I will explain this with an example. If you witness personal transformation, you could “still be” defining the destination or “reality of the effect points” for what it is.

Are you becoming kinder? More interesting and deeper? Less easier to take advantage of? But you may not be “sure” of “WHAT” it is that is occurring and recognizing (ii) “points that define that reality.”

You conclude you are becoming compassionate but that is your “concluded/defined destination” from the “partial current effect points of an experience being visible,” having only partial knowledge of the data points- it could also be you are becoming more pragmatic.

The reason this can happen in “process” rather than in “destination”, when subjectively defining depth with those two events, is because both compassion and pragmatism could have two “common points” in their “definition from innumerable points”-

such as both involve being

(i) “more aware”
and
(ii) “conscious of realities outside the self.”

So process for depth can be “continuous” in terms of the reality it is defining.

But it can also be continuous as "you not knowing what other points you will be arriving at"- so the ambiguity or non-conclusiveness could exist in the FUTURE of what you are witnessing rather than the PAST or PRESENT.

Depth can be an intellectual event (ongoing or already defined), an emotional event, a spiritual event, a physical event, an event involving just the self or other people as well- to me.

But as a philosophical person, I define it as an "ongoing or defined event" that occurs.

I also often associate it with "meaning."

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