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Who Is Me? A Journey to Self Discovery - 3D Animation Creative Project

我是誰？自我解析 - 3D 動畫創作論述

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This has been a labour of love and to the best of my knowledge, I hereby state that this dissertation is all my own work.

摘要

本研究主要建立在回答人類生存的基本問題上：我是誰？這是一種透過宗教、工作、成功和失敗，甚至是遙遠的銀河來尋找這個問題答案的內在欲望。本研究主要在發掘人性的問題，還有心理、信仰、觀念、傳統、期望和情感等，最終發掘身份的問題。

作品使用複合的材料創作呈現，包括設計軟體 3DS MAX、Photoshop 和投影儀。數位軟體是用來賦予物件虛擬化的視覺化表現，象徵著精神方面的無形性和一個人存在的本質意義。筆者用它通過創建不同的角色，象徵著不同的情感。透過這項研究，筆者發現自我是複雜的，但卻又如此單純美妙。也就是說，它是經驗和環境的集合與形塑，以及無形的信仰這種更深的層次。這些元素相互交織，形成筆者複雜的性格與思想。在這個核心之中就是筆者安靜且單純的靈魂，可以找到生命的目的和存在的意義。這就像是生命的藍圖，但了解它需要時間，這並不是不能完成的課題，但是必須花上一生的時間去追尋。

關鍵詞: 自我，存在，數字媒體，3D 動畫

Abstract

The basis for this project is to answer the intrinsic desire to search for answers to the fundamental question of human existence, *Who am I?* This project was to delve into the depths of human *being* beyond personality, psychology, faith, perception, tradition, expectations and emotions to discover at the very least, true identity with the author as the research subject.

A mixture of digital software was used to create the artwork including 3Ds Max, Photoshop and Windows Live Movie Maker. The aforementioned digital software was chosen and used to give a visual representation of the subject matter because by being virtual, it perfectly symbolises the internal spiritual and intangible aspect of one's being. That is, real in all respects but intangible at the same time. It represents the inner self, the true person who though unseen is very much present. Digital software was also chosen because the 21st century is the digital age and digital technology influences almost every sphere of our daily lives making it both a powerful tool and relatable.

This project has found that the self is complex and yet so beautifully simple all at once. It is most importantly something deeper, intangible, and immortal. The self, though influenced by experiences and environments which intertwine and pepper one's personality, is not a product of them. One is not one's feelings, one's experiences nor one's personality. Even though we have feelings, experiences and

personalities because we have a history but the true self is not them. It existed from conception.

Understanding the self however, takes time and is a journey that must be taken and walked throughout one's life.

Keywords: self, existence, digital media, 3D animation



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Chapter I Introduction

Who is Me?

I look at you everyday, and yet, a stranger you remain.

I know I should know you better than most, but alas, I am afraid I don't.

Who are you and what's your purpose? What are your goals in this life?

You look tired and distraught, from all your thinking, I suppose.

Your mind is crammed with painful memories,
of dreadful things you wish, undone.

Oh how they haunt and bother you so. You pray always for them to be gone.

All this I see written in your eyes, but still you remain a mystery.

How come I don't know someone I know so well?

How is it that I don't know Me?

Khristie Shingai

This poem perfectly described the whole premise of this research. Everyday is a constant minefield of relationships, responsibilities, disappointments and just basic survival. But what exactly am I surviving for? Who am I surviving for? What exactly is the point of my existence? When stripped of all the things that crowd my day to day life, who or what remains? Who exactly am I? For the most part of my life, the subject of existence has consumed the author. There has to be more to than just flesh and bones and mind. A reason for being, a higher purpose and therefore an identity rooted in that purpose. This project is an attempt to understand myself as a being. By delving into my "self", the author seeks to unlock the mystery of who the

author, discover the path I was meant to follow and in the process gain clarity and purpose. I, the author, am the main subject of the research.

I.I Purpose

“Finding a path to our undiscovered self enables us to answer the fundamental question of human existence: How shall I actually live my life?”¹

The purpose of this is to attempt to know the I, to truly understand and discover the essence and meaning of my being.

This research will attempt to answer and artistically represent the following questions:

1. Who am I?
2. What are my roles in life?
3. What's my purpose?

The project will explore the various facets of my self in an attempt to discover the true self. As can be seen

¹ Carl Goldberg, and Virginia Crespo. "A Critical Examination of the Problems of Self Examination." In Seeking the Compassionate Life the Moral Crisis for Psychotherapy and Society, 69. Praeger, 2004.

in the quote above from Carl Goldberg, enlightenment, wisdom, strength, and even creativity all stem from knowing and understanding oneself and the journey to understanding one's self is just as important as the final destination. A deeper understanding of the person and woman, the *I* within, will hopefully tap into and unleash greater depths of creative vision and expression and growth as an individual and an artist and therefore present a clearer road map to follow in the journey of life. The self in this project will be visually represented in four main categories: My Evolution, My Sexuality, My Spirituality, My Person –the outward person.

The question of self is universal and spans all fields of research. This project, though personal in nature, is to serve as a starting reference and foundation for other artists who wish to creatively explore the question of self for themselves as well as provide a basis for further consideration and research into the depths of the “self” for anyone in any field. It is to serve as a simple platform or springboard for deeper artistic representation and understanding of the true invisible self.

I.II Motivation

The motivation for this project is personal. The author believes the question of self and identity comes to every person at some point in their life and people react to it differently. Others delve into the quest of self discovery, awareness and realization; others shy away from the question for fear of the answers they might find. Whatever the case might be, this is a question, the author believes, is vital to our human existence.

Being Christian, the belief is that every human being has a God given inner desire to want to discover themselves and in so doing discover the Him, the Creator. It is placed within us from conception to wonder and be curious about where we came from, who we are, why we're here, what our purpose is, how do we fulfil it? This question has now fallen on the author at this particular period in my life and there has been a strong pull and desire to discover who *I* am. This not meaning I do not know myself as in name, nationality and so forth. The aspects of the self are surface and superficial. The "inner" *I* is what is being sought after and this is an age old quest. Regardless of Faith or upbringing, this question has intrigued man kind from the beginning of time. The Spanish novelist and poet Miguel de Cervantes famous for his literary masterpiece Don Quixote said, "*Make it thy business to know thyself, which is the most difficult lesson in the world.*"² This view was echoed by many others through the course of history. Greek Philosopher Thales stated, "*The most difficult thing in life is to know yourself.*"³ And the Austrian poet and novelist Rainer Maria Rilke reiterated, "*The only journey, is the journey within.*" There are many more quotes such as these from many men and women of knowledge that prove the importance of the topic of self discovery and now the author will attempt to artistically embark on the journey so many great minds have already walked before.

²Miguel De Cervantes Saavedra. "Chapter 42." In *The History and Adventures of the Renowned Don Quixote.*, 66. Revised ed. Vol. 4. R. & A. Foulis, 1771.

³ Carl Goldberg and Virginia Crespo. "A Critical Examination of the Problems of Self Examination." In *Seeking the Compassionate Life: The Moral Crisis for Psychotherapy and Society*, 61. Greenwood Publishing Group, 2004.

I.III Methodology

As stated, the purpose of this project is to attempt to know the *I*, the true inner self, to accurately understand and discover the essence and meaning of being. It will attempt to answer and artistically represent the following questions:

- Who am I?
- What are my roles in life?
- What's my purpose?

To answer these questions, several methods have been chosen for this project to provide the best possible outcome. This research uses the method of self-analysis and self-observation quite extensively. Purposeful observation of one's thoughts and actions is the best way to learn who one is in terms of in terms of their outward self that is portrayed to the world but also that inner personal voice. As well as this, extensive review of different literature on the subject and case studies on the arts and artists that have braved this subject will provide understanding of how others have attempted to tackle this question providing a more rounded view of the research into self.

I.III.I Self-Analysis

Self-analysis is the method of choice for this project. Self-reflection, self-realization and self-observation will be the two main ways that this project will attempt to address the question of identity, Who am I? Purposeful observation of thoughts, interactions with other people and my desires was the bedrock of the project from which the five personas arose. Self-analysis forces the author to look deeper at situations and beliefs with an objective eye in order to dissect the many social masks and personas and arrive at the core. Every action, every thought, every reaction is looked at critically. Meditation and purposeful stripping away of what assumed knowledge has been garnered over the many experiences and years of existence is used to leave the purest answer to the question who is the true I? Some might consider this method a form of self-interpretation but all analysis, including clinical analysis, to an extent involves interpretation by the person conducting it. Psychologist and psychoanalyst, Karen Horney, advocated self-analysis and believed that the method is necessary for self-realization and a healthy self. Even though most of her research dealt with neurosis, Horney believed that only we knew ourselves better than anyone else and that the method could help us understand ourselves.

Horney outlines three necessary steps for self-analysis to work.

1. To be completely frank and honest with oneself.
2. To become aware of unconscious driving forces and motivations.
3. To develop a capacity for changing, especially in relationships with others.⁴

⁴ "Karen Horney and Self-Analysis | in Chapter 13: Therapies | from Psychology: An Introduction by Russ Dewey." Karen

According to Horney, self-realizing people know what they really think, feel, and believe; they are able to take responsibility for themselves and to determine their values and aims in life. Their judgments and decisions are in the best interest both of their own growth and that of other people. They want to have good relations with others and care about their welfare, but they have their center of gravity in themselves and are able to say no if others make irrational demands or attempt to impinge upon their selfhood.⁵

Using this as a launch pad and staying true to the above mentioned three guidelines as much as possible, the author proceeded to make self-analytical observations of their own thoughts, actions and beliefs. One such observation dealt with conflict or negative stressful situations that arose in during this period and their resolution or lack thereof. After the conflicts, some with individuals and others with situations, careful reflection was given to how the situations were handled and why they elicited the reactions that were given. Through these reflections, this research has found that the author's *I*, has a facet that can be described as a passive warrior. These two words are obviously an oxymoron however they best describe it. At the core is a naturally passive person, shy, peaceful being, for whom avoiding conflict or trying to resolve it as quickly as possible as painlessly as possible is always top priority. However if and when necessary that being can also be very aggressive and protective, nonetheless, is more contemplative so as to insure the reaction

Horney and Self-Analysis | in Chapter 13: Therapies | from Psychology: An Introduction by Russ Dewey. Accessed November 22, 2015. http://www.intropsych.com/ch13_therapies/karen_horney_and_self-analysis.html.

⁵ Paris, Bernard J. "Karen Horney's Vision of the Self." International Karen Horney Society Essays & Excerpts. Accessed November 22, 2015. http://plaza.ufl.edu/bjparis/ikhs/essays/paris_self.pdf.

matches the situation. The outward self however, is more reactive than contemplative. This is the social self that encompasses emotions and experiences, the outward mask. An illustration of this would be a confrontation with an acquaintance that occurred during this research in which the person proceeded to insult my character, religion and faith. Normally, the reaction would be an attempt to dissolve the situation however, this was a repeating pattern with this individual and this time even the faith and religion of the author were attacked. This situation created an immediate feeling violation and the response given was quick, sharp, swift and verbally scathing, and resulted in complete disdain of this individual and cutting off all communications. The question, why did the author react in such a manner? Self-preservation? No, because there was no physical danger? So, why? Meditation on the *why* brought a revelation. Honour and respect are the bedrock of the author's *I*. Not only that, the author's true being, the *I* felt targeted when the author's core beliefs that make up the author's true self, were attacked. By challenging and disrespecting them without what the author felt was due cause or an understanding of them, automatically triggered the ordinarily dormant warrior inner self to defend and neutralise the threat. This process also brought to light some triggers that awaken the warrior such as certain personalities. The author noticed that people belonging to Leo and Libra signs tend to clash with the author. Now that is not to say all people belonging to the star signs Leo and Libra will clash but a large percentage of the most heated conflicts have been with those who belong to one of these signs due to certain personality traits. Personalities are just as important as beliefs and they determine who we bond with in our societies and in life in general. From this,

the author has drawn the general conclusion that some personalities will not and were probably not meant to mix.

This process also brought to life that *I* is constantly evaluating itself and is very aware of the social self, its flaws and the different facets of its personality and the author is in constant pursuit of better-ness. There is a desire to constantly evolve and grow and learn. A thirst for the ideal me that the author believes stems from the true self. This is the angel-vixen struggle.

Self-analysis as a research method for a project such as this has its flaws however, it is fitting because it involves looking inward and purposefully observing one's actions and one's person, which is what self-discovery is all about. That said, self-analysis is an extremely subjective method, its results cannot be scientifically studied or proven and there is little to no outside, objective view. It is completely internal, completely one-sided which as stated above might be viewed as mere self-interpretation. That might bring into question the authenticity of the result however this project has strived to be as honest and transparent as possible and the author must reiterate that this is a personal search for a personal self which by default makes it subjective.

I.III.II Review of Different Literature

The question of where one fits in society is an important one to gauge one's position, purpose within a group of people. For this, different sources from philosophy and most importantly the Holy Bible were used.

Psychology and psychiatry were also looked at but as minor sources with much of the focus being on religion and philosophy. The reason for choosing this method was because the question of self has existed for eons and religion and philosophy are the two foremost ways that human beings have tried to not only explain the awareness of, desire to search for but also have used them as a tool to discover self. As a Christian, the Holy Bible is a vital part of my person and day to day life. It not only lays out guidelines for living one's best life with regard to morality but it also presents guidelines for one's place in a society and one's identity in relation to the creator and those around. Delving deeper into the Bible through the course of this project not only deepened my faith but also brought clarity as to who I am and the purpose of my being. The first thing that the Bible makes clear is that man is created in the image of God and as such is a tri-part being just as the Creator. This tri-part being can be explained as such: God is Father, Son and Holy Spirit; man is body soul and spirit. This clearly separates man's soul and spirit as different parts of the whole.

“Before I formed you in the womb I knew you, and before you were born I consecrated you; I appointed you a prophet to the nations.”

Jeremiah 1:5

I am the vine; you are the branches. Whoever abides in me and I in him, he it is that bears much fruit, for apart from me you can do nothing.

John 15:5

So God created man in his own image, in the image of God he created him; male and female he created them.

Genesis 1:27

For I know the plans I have for you, declares the Lord, plans for welfare and not for evil, to give you a future and a hope.

Jeremiah 29:11

These are only four of many versus that stress one vital truth. There is a Creator and I am the created. As the created, being in constant connection with the Creator is vital to fulfilment, contentment, direction and purpose. Through this connection one understands one's place in the world and is grounded in the knowledge that their very existence is one of meaningful purpose and not accidental in any shape of form.

What are my roles in life? As far as what my roles in life are, the Holy Bible does speak on that as well.

Then the Lord God said, "It is not good that the man should be alone; I will make him a helper fit for him."

Genesis 2:18

And God blessed them. And God said to them, "Be fruitful and multiply and fill the earth and subdue it and have dominion over the fish of the sea and over the birds of the heavens and over every living thing that moves on the earth."

Genesis 1:28

From these versus one understands that women were created primarily as helpers to their male counter parts but not in the misconstrued idea that they are beneath or less than their husbands but rather as equals to work together to build and grow. The second reason is to bring life into the world and facilitate the continuation and growth of the human race. Even though raising children is the responsibility of both fathers and mothers as a unit, women are responsible for carrying, bearing, caring and nurturing children.

This brought up another question. Is my role as a woman just confined to the home as wife and mother? Further research on the matter showed that women are not confined to being mothers and wives but that they can be warriors and leaders and industrious entrepreneurial members of society. Women such as Deborah, Jael and Esther and many more are presented as examples of women who led and did more for their societies as well as being mothers and wives. Proverbs 31 outlines the full scope of what a woman can be and is. In this proverb, the woman roles are outlined as such: wife, mother, financial manager, business woman, boss, counsel for her home and family, protector of her husband and children and home. It describes the ideal woman and the ideal women are to strive for and that I personally strive for.

With this as a foundation, philosophical sources were then analysed to see how others tried to explain the search for self. Philosophy has been the backbone of much of human civilization. Other than religion, every great civilization has had philosophy at the core of its growth and development at one point or another from China, India, Rome, Greece just to name a few. The reason is, man has always been searching for knowledge and truth and understanding the creature that is man. This being true, reviewing philosophical thoughts was fitting to the search for self. Philosophy's aim is simple, gain knowledge and become enlightened. But how does one gain this knowledge and enlightenment? Through this research, one common theme seemed to run through most of the sources reviewed, from Lao Tzu, a Chinese Philosopher, to Greek philosopher Aristotle, and theme is *Know thyself*. The pursuit of inner searching and understanding of one's person, flaws and all according to philosophy, is the beginning of attaining wisdom

or as Aristotle considered it, the pursuit of virtue. It is easier to look outward and find our identity in things and positions however, unless we are in touch with and aware of our inner man, self, there is neither true fulfilment nor enlightenment. Philosophy forces us inward, to reconciliation with our inner man, our true self. When we find and reach oneness with that inner self, we become, stronger and wiser.

“Knowing others is wisdom; Knowing the self is enlightenment.” – Lao Tzu⁶

Review of these different sources provided a better understanding of the desire to search for self. They outlined the fact that man was more than just physical body but also a higher spiritual being and that the quest for self is a spiritual journey.

This method though abundant in resources has the drawback of being quite subjective as well. Religion or faith even though shared in a community, is a very personal thing and for that very purpose others outside that faith cannot really understand, the strength, depth or importance of it, except the believers themselves. As far as philosophy is concerned, again, a subjective matter. Others might feel Descartes thoughts on self are more in tune with their beliefs, others might think Hume and others Aristotle. The point is, objectivity is limited and bias unavoidably is present because it is a matter of what resonates with the individual on a personal level. That, can neither be quantified nor qualified and as such it cannot be scientifically proven

⁶ LeNora Millen, "Knowing Self." In *The Power of Self: Reclaiming the "I Am"* AuthorHouse, 2012.

and was never meant to be proven. The purpose for this research as stated in the very beginning was and remains a personal journey and that in itself is very subjective.

I.III.III Case Study Observation of the Arts

This section is about searching for how then such an abstract personal journey could be put into physical form. For this, research turned to other artists. Through researching other artists' lives and understanding what the driving force was behind their works, a common thread appeared. Jackson Pollock said it best:

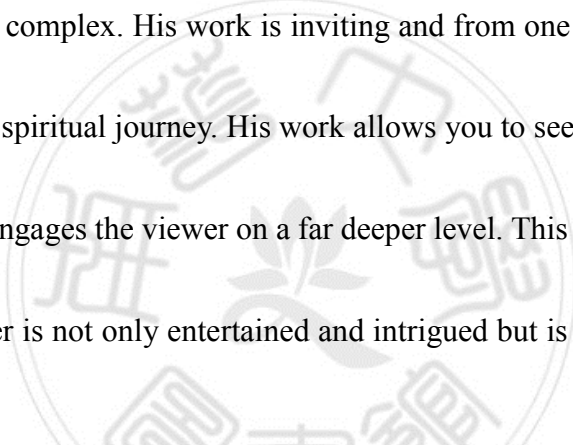
*"Painting is self-discovery. Every good artist paints what he is."*⁷

I soon discovered that this was true of most artists. Their works were created from themselves, their lives, their pains, their confusion and struggles. This can be clearly seen in the artists researched: Jackson Pollock, Francisco De Goya, Nathan Sawaya. The art was literally an extension of them. This was pivotal for my research because it bought on the understanding that art was a living thing. It was the essence of the artist poured into a 2 dimensional or 3 dimensional object. With this understanding, then one can now see why art outlives the artist and still manages to draw, engage and captivate people long after it's creator is gone. We

⁷ Erika Doss, "From Regionalism to Abstract Expressionism: Modern Art and Consensus Politics in Postwar America." In Benton, Pollock, and the Politics of Modernism: From Regionalism to Abstract Expressionism, 353. Illustrated, Reprint, Revised ed. University of Chicago Press, 1995.

are drawn to the life force contained within. Now art took on a completely different feel and meaning. This journey I am taking though personal will be encapsulated in my work. Part of me will be in the piece created and will hopefully resonate with others.

With this understanding, I began to search for representations of self and journey that resonated with me. Artist Duy Huynh was chosen as a case study because he beautifully illustrates his journey and emotions in way that is neither jarring nor complex. His work is inviting and from one glance one is aware that one is dealing with some emotional, spiritual journey. His work allows you to see, the inner him but also to see a reflection of yourself in it. It engages the viewer on a far deeper level. This is the feeling I wanted to create for my piece so that the viewer is not only entertained and intrigued but is also carried into themselves, to discover their individual self.



Chapter II Literature Review and Case Study

It would be apt to state here that first and foremost, that this is not a paper or project into the psychology of the nature of self in terms of the ego or social mask or self-concept. It is a project about discovering one's true self and as such it will not focus on the too deeply on matters concerning dissecting the nature of or creation of the social self or ego. The following sources have been selected to lay a foundation for the desire to search for self. This section evaluates different sources on the subject of self-discovery, identity and purpose. The idea of finding one's self is one that has constantly occupied the mind of man from the very beginning. Who is the "self"? What are here for? What is the meaning of our existence? Who in essence am I? This section of the research will seek to answer these questions from existing written and artistic sources and to build a foundation for the art project. Written sources will explore the areas of religion (mainly Christianity and the Bible), philosophy and some psychology. Artistic sources will examine how other artists have sought to tackle the journey to self discovery through various art forms. First, however, I must first identify what the true *self* is.

The concept of self actually begins very early on in our lives. From birth we become aware of ourselves as individuals. We might not completely understand exactly what our self is but even then, we know are individuals. According to Michael Lewis the concept of self has two aspects: The Existential Self and The Categorical Self. The Existential Self is the part of us through which we see ourselves in this in this world.

Our self-concept is how we view and evaluate ourselves. This is the part of us through which we interact with those around us and that makes us aware of our *being*.

This is the most basic part of the self-scheme or self-concept; the sense of being separate and distinct from others and the awareness of the constancy of the self' (Bee, 1992)

The Categorical Self is how we then see ourselves fitting into that world we exist in but placing ourselves in categories that help us relate to other objects around us. That is to say, this is the part of our self that compartmentalises information. Examples of that compartmentalisation include age, race, gender, hair colour, eye colour, traits, likes and dislikes, ambitions etc. ⁸

Humanistic psychologist Carl Rogers believed the self to be who we really are as a people or the soul and which is influenced and by our life experiences and how we interpret those experiences. Based upon countless observations of his patients of both sexes in different stages in life, Rogers identified different stages people go through in their journey toward being their true self. He divided those stages into five steps: 1) Away from the façade, 2) Away from the oughts, 3) Away from meeting expectations, 4) Away from pleasing others, 5) Toward self-direction. These five stages simply outline the drawing away from the outside, stripping away the unnecessary and what we think we are or should be to the core of who we actually are, the I. This is what this research and art project wishes achieve, the core of the I. According to Rogers, the self or self-concept can be divided into three parts unique to each individual. These three parts are self-worth, self-image and ideal self.

⁸ Sara McLeod, Self Concept (2008). <http://www.simplypsychology.org/self-concept.html>

Though the author does agree with Carl Rogers with regard to the steps needed to finding one's self, I do disagree with the idea that the soul or the self-concept we have of ourselves is our *true self*. Many of these sources mentioned above are of the supposition that the self is a product of society and one's environment. That one's experiences form and shape who one is as a person. This is true in that our personalities and to some extent our beliefs are shaped by our outside world. However, one is not one's personality, one's feelings, nor one's environment. Society does not make the man, man makes the society. We are however, as seen in Charles Horton Cooley's "The Looking-Glass Self", used to looking at ourselves through the outward mirror of our social world for our identity but that is not the real person and is a flawed view of the self. If who you are is reliant upon the outward environment, experiences and relationships then your self is forever in flux. If your self is forever in flux then it is only logical that one would be a different person all the time and every time their situation or environment changes. Who you are does not change like that. Elaine Mc Guinness author of "Unleash Your Authentic Self! Your Inner Truth Sets You Free" echoes this thought. Having studied hypnotherapy and psychotherapy, she believes that the self is not affected by the outward and is a constant steady presence hidden within. In her book she explains this by identifying the self, the true self as the *I*. This is the authentic self the true person you are. This is not the ego, nor the social mask we learn to put on. That part she identifies as the *me*. The *I* is infinite and never changes, the *me* is our self-concept and our ego. Our self-concept is only who we think we are, our ego, which is not the real, true authentic self.⁹ The *me* changes over time as life progresses and we encounter different environments and

⁹ Elaine Mc Guinness, "Foreword" In *Unleash Your Authentic Self! Your Inner Truth Sets You Free*, 358. Balboa Pr, 2015.

situations. One must connect with the *I* in order to truly know oneself. Reactions change, feelings change but your true self is and always remains constant.¹⁰

Who you really are at your core is the essence of your being. It remains constant and always has.Your personality is shaped by the experiences and memories you've had in this lifetime, which give rise to your mannerisms, and behaviour in general. Your authentic self just is, and it is the real you.¹¹

Swiss psychiatrist and psychotherapist Carl Jung also adopted this view of the self. Even though he did use Freudian terms in his discussion of the self, Jung was very clear about distinguishing between the true self and the social persona we adopt. For him, the *I* was the *shadow*, and the *me* was the *persona* and he expressed that the main contention for the individual was whether to find and listen to the internal leading of the deeper self, the shadow, or to fall to the whims and superficial bidding of the ego or persona. Where Freud simply recognised the self as a collective and universal thing, Jung believed he failed to recognise that the true self is “the god within us”, deeper, even spiritual and higher than the ego though it can work with the ego.¹² The author simplified this thought in layman's terms as, the *shadow* or the *I* are

¹⁰ Elaine Mc Guinness, "Quantum Actualization (Manifesting)?" In *Unleash Your Authentic Self! Your Inner Truth Sets You Free*, 358. Balboa Pr, 2015.

¹¹ Elaine Mc Guinness, "Who Are You?" In *Unleash Your Authentic Self! Your Inner Truth Sets You Free*, 358. Balboa Pr, 2015.

¹² Donald Lathrop, and E. Mark Stern. *Carl Jung and Soul Psychology*. Hoboken: Routledge, 2014.

the spirit, the true self, whereas the *me* or the *persona* are the soul of man, the public outward representative or protective mask.

The self in Jungian therapy is the central organising principle of the psyche, but at the same time it is a transpersonal force or power that goes beyond the conscious ego. Two important parts of the psyche are the shadow and the persona. The shadow contains the hidden or unconscious aspects of personality, good as well as bad which the ego has never recognised or has repressed. The persona is the psyche's public face, set of traits and characteristics in conformity with social expectations that the individual shows to others. The persona is the compromise between the individual and the society as to what man should appear to be. The persona often includes aspects of a person's class position or professional role; for example, if one is a physician, one's persona is likely to include traits related to "how a doctor should act." The personal can serve as a protective cover for one's inner self.....¹³

II.I A Biblical Perspective

Is it then at all possible to discover the "person" in each of us? We have hidden ourselves so successfully in the layers of our public, private and ideal selves that our unique essence, the core of our "selves", created in the image of God may be very difficult to discover, except for the fact that we are "...created in the image of God,... endowed with a power akin to that of the Creator - individuality, power to think and to do." (White:1952:17)¹⁴

The subject of self discovery is not a new one and has been explored through many different forms from

¹³ "Theories - Structure of the Psyche." In A Study Guide for Psychologists and Their Theories for Students: CARL JUNG. Gale, Cengage Learning, 2015.

¹⁴ Charlene Rene Reinecke, A Biblical and Psychological Comparative Study of Self-Concept (1993): 262.

literature, to art, to movies and even religion. Man as a species is on a constant search to discover oneself. Being a follower of the Christian faith, it was of utmost importance that for my person journey to self discovery the Bible be the first piece of literature to be researched. As the foundation of my faith thus the foundation of my very life, seeking myself in the pages of the Bible reveals who I am from a theological aspect as to the point of view of the Creator and why the desire to seek understanding into who I am was so strong. For Christians, the Bible is to be our mirror to help us see ourselves as we are and as we ought to be. It is to reveal truth, the true person, the true self, the one God created.

First and foremost is the understanding that, Me, myself and I, the being that I am, am created in the image of an Almighty Creator.

²⁶ And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth. ²⁷ So God created man in his own image, in the image of God created he him; male and female created he them. ¹⁵

Genesis as a book chronicles the beginnings of man and illustrates the original purpose of my creation. Being created in the likeness of God does not mean that I am a god or divine in anyway but rather that I am His echo. God is a tri-part being; (the Father, the Son and the Holy Spirit), and as such so am I (body, soul and spirit). His divine thought brought to life with a mortal body and an immortal spirit through the breath

¹⁵ The Holy Bible, The Beginning, King James Version, Genesis 1:26,27. <http://biblehub.com/kjv/genesis/1.htm>

of His own Spirit. I am to be his representation here on earth and I am to reflect Him and allow Him to be the very essence of my being, my identity, my “self”. This thought ties in with the afore statement there is more to the self that what we see or what we portray. There is an inner man, a spirit man, the true self which Elaine Mc Guinness refers to as the I, who remains unchanged. With this being the case that I am the *created* and I have an immortal, unchanging true self, then it makes perfect sense that the *Creator*, knows what it is He created me for. Thus further reading into the Bible reveals indeed that each person is a divine thought and has a divine purpose specifically chosen for them by a loving God, Creator and father.

For I know the thoughts that I think toward you, saith the LORD, thoughts of peace, and not of evil, to give you an expected end.¹⁶

Before I formed thee in the belly I knew thee; and before thou camest forth out of the womb I sanctified thee, and I ordained thee a prophet unto the nations.¹⁷

Thine eyes did see my substance, yet being imperfect; and in thy book all my members were written, which in continuance were fashioned, when as yet there was none of them.¹⁸

But when it pleased God, who separated me from my mother's womb, and called me by his grace....¹⁹

All these verses illustrate one simple point; God knows the reason for my being. Before my first breath on

¹⁶ The Holy Bible, King James Version, Jeremiah 29:11. <http://biblehub.com/kjv/jeremiah/29.htm>

¹⁷ The Holy Bible, King James Version, Jeremiah 1:5. <http://biblehub.com/kjv/jeremiah/1.htm>

¹⁸ The Holy Bible, King James Version, Psalm 139:16. <http://biblehub.com/kjv/psalms/139.htm>

¹⁹ The Holy Bible, King James Version, Galatians 1:15. <http://biblehub.com/kjv/galatians/1.htm>

this earth it says “He knew me”. He planned for me from the very beginning. He planned when I was to be born, where I was to be born, to whom I was to be born, who I was to be and what I was to do. He planned me with care, then formed me and then breathed life into me and I was. I am divinely connected to my Creator and have His imprint on me, why then must I search for who I am. Should I not automatically be aware of who I am? Why then is this journey even necessary? According to the Bible there is a reason for this too. When the first man and woman “fell from grace”, meaning sinned against the command of a Holy God, they “died”. This death does not refer to a physical death, which every person will go through; rather, it refers to a spiritual death. Our link to our Creator was severed causing a progression of negative things to befall them and all mankind after them. Things including violence, jealousy, rape, murder, deceit, pain, hunger, natural disasters and loss. Loss in terms of physical loss but also loss in terms of purpose and identity. Without our link to our Creator, an unquenchable void was created within us which we are constantly trying to fill with everything and anything around us friends, family, work, entertainment, success, drugs, sex, marriage, fame.

A major problem is that human nature compels us to focus almost totally upon the physical. God provides us "wilderness experiences" to let us know that there is a spiritual aspect to life that requires feeding and maintenance just as surely as the physical. Starvation of the spirit is less obvious on the outside than physical hunger because the spirit starves much more slowly and it resides within. Spiritual malnutrition may go unrecognized for long periods because the body and life goes right on. Yet just as surely as one's body gives signs that it needs nourishment, so does the spirit, and it, too, will eventually be recognized on the outside by its symptoms. But when the spirit is malnourished either from deprivation or a harmful diet, the gradual reaction in life is different. Spiritual weakness appears, as does sin. With sin comes anger, irritability, exasperation, depression, discouragement, melancholy, despondency, gloominess, bitterness, hatred, resentment, self-pity,

hopelessness, despair, paranoia, envy, jealousy, family conflict, arguing, divorce, drunkenness or other addictions, and competitiveness as self-centeredness deepens.²⁰

For the most part, these things manage to mask the emptiness but eventually one will come to the point of complete emptiness.

O God, thou art my God; early will I seek thee: my soul thirsteth for thee, my flesh longeth for thee in a dry and thirsty land, where no water is.²¹

This point is the fork in the road, one side leading to further denial and all the consequences of that and the other leaning to a quest to rediscovery and understanding, rediscovering and understanding one's Creator, one's emptiness and thus one's self and eventually this process allows us to restore the link. Once this link is restored, we gain clarity on our identity, our purpose and gain direction for happier more successful and lives. The entire Bible is in fact a road map to help us as we navigate through this journey of redemption and reconnection through which *"the image of God in man, which was perverted through the Fall, is progressively renewed."* (Hoekema:1986: 106).

²⁰ John W. Ritenbaug: Eating: How Good It Is! (Part Three), <http://www.bibletools.org/>, May 2001, <http://www.bibletools.org/index.cfm/fuseaction/Library.sr/CT/PERSONAL/k/22/Eating-How-Good-Is-Part-Three.htm>

²¹ A Psalm of David, Thirsting for God, Psalm 63:1, <http://biblehub.com/>, <http://biblehub.com/kjv/psalms/63.htm>

This perversion, the author believes is what is referred to as social masks and the personas we take on in order to fit in to our societies sometimes to the detriment and in severe cases loss of our true identity and true self.

Through this then it becomes clear that the author's search for self is divinely implanted in to lead one back to the knowledge of the Creator and restore the connection to Him and that in order for one to find themselves, one must first search for God and allow Him show them who they are, their true self.

According to Biblical text, I as a woman was formed out of the rib of a man. This goes back to the story of Creation, whereby God Almighty, Yahweh, created the first man Adam out of the dust of the earth, then seeing that he was alone, created a woman (a helpmate) for him out of one of his ribs. This passage refers to the beginning of the human race but it also alludes to marriage and the position of the woman in the family. I am to be a helper to my, a carrier of life to help multiply and replenish the human race and a companion. This in no way suggests that I am inferior to my male counterparts, in fact no where is this suggested in the Bible, but rather that we are equal but created for different roles as we live out our days on earth. Two sides of the same coin.

II.II Philosophy and the Self

Philosophy is divided on the concept of self. There are those philosophers who are adamant about the existence of a self, a soul part of a person while others claim there is no such thing as an individual self.

Regardless of which standpoint one chooses to follow, in which ever category of philosophy; religious, contemporary, eastern, western, classical or contemporary; the question of self is prevalent. This research did not focus on category of philosophy but rather drew from sources across the board including Lao Tzu – the father of Taoism. His teachings are still drawn upon now and are intertwined in much of eastern society on matters of day to day life as such, he is ideas are still relevant to date. Aristotle highly influenced Greek society but his ideas on political society and our roles within the society are still referred to today therefore his thoughts on self and the discovery of it still hold weight and are work considering, David Hume is a more contemporary philosophers and his ideas are very prevalent. The reason he was selected for this research is because he presents a different view of the self, in fact, he thought it non-existent. And finally the Christian Bible which was discussed at length in A Biblical Perspective section above. Looking at both sides of the coin, those for, and those against the idea of self provides this research with a more rounded and broader understanding. Below are some of those views of what self is.

“At the centre of your being you have the answer; you know who you are and you know what you want.” Lao Tzu²²

²² Melyssa Moniz, "Who Do You Think You Are." In Live Your Passion: Key Questions to Help You Identify and Create Your Success, 4. IUniverse, 2013.

Chinese philosopher Lao Tzu, also considered the father of Taoism wrote a lot about life, morality and ethics but he also said much about knowledge and the pursuit of it. Lao Tzu considered the knowledge of oneself through introspection and mediation as wisdom.

In his famous manuscript the Tao Te Ching, chapter 33, Lao Tzu explains the importance of self knowledge:

Knowing others is intelligence;
Knowing yourself is true wisdom.
Mastering others is strength;
Mastering yourself is true power.²³

This chapter focuses on studying and knowing oneself. It is about introspection and self-discipline. This chapter illustrates the concept of true knowledge and wisdom comes from first understanding oneself.

Form the quotes above, it is clear that self-analysis, reflection and observation are vital to the process.

Philosophy stresses the inward search which the author believes like Karen Horney is the only way to be truly aware of who one is. However the author is also aware that this is one of the hardest things to achieve because human beings are prone to self-deception (self-exaltation an self-deprecation), which perpetuates the false self . It is easier to try to control the world around us than it is to try to know and overcome ourselves. Aristotle echoed this thought when he declared:

²³ Lao Tzu, Tao Te Ching, Chapter 33. <http://www.wussu.com/laotzu/laotzu33.html>

I count him braver who overcomes his desires than him who conquers his enemies; for the hardest victory is over self. ²⁴

Aristotle viewed the self and the soul as one and the same thing and he equated the soul to the emotional reason part of a person. He then divided the soul into three areas: the contemplative (thinking and reasoning), the appetitive (appetites and desires) and the vegetative (breathing, growing). For him the purpose of the human life was to pursue virtue, which meant to live a life according to reason. Virtue, according to a way of being which can only be achieved by first knowing who one is, knowing those around them and knowing the situation. In order to know what virtue one is to live by, one must first discover it and in order to do so, one must rely on reason. In other words one must use the contemplative part of the soul to correct and control the appetitive part of the soul but in order to achieve this, one must first discover and build up reason and virtue by which to live by.

Both these fathers of philosophy allude to the fact that there is a self. A part that needs to be searched for and discovered, one through introspection and the other through practice of reason and virtue. They prove that there is a basis for the desire to search for identity and meaning to one's being. But what happens then when I encounter David Hume who states there is no self! Hume states that self is an illusion created by my consciousness through a collage of experiences and perception which then form meaning. He claims that there is a soul but no *self* because what we regard as self is in constant flux and therefore and thus it is not

²⁴ Bernard Branson. "Motivation." In *The Secret: You Don't Have To Be a Genius to Be Successful*. BookCountry, 2013.

unchanging and that cannot be identified as self. If this is the case then what is it I'm trying to discover and what is this urge to pursue it? If my self is an illusion then isn't my reality an illusion too seeing as that is in constant flux as well? If this is the case, then is life itself then not an illusion? If that is true then who or what exactly am I? Hume uses the example of a ship undergoing constant repairs and states that we still perceive it as the same ship but in fact many if not all the pieces in it have been changed meaning it is not the same ship. It's identity changes with each repair. I agree that that self and identity are in constant flux but that does not make them *not real*. For example, the human body constantly changes from conception to birth to puberty to maturity. We cut our hair, pull out teeth, get implants, have corrective surgery etc., does this make the body an illusion? Weather is in constant flux, it's different each day, does this make the weather an illusion. What about emotions? They are always changing but again does that make them illusions? Greek philosopher Heraclitus stated "*Change in life is the only constant.*", and I agree with him. I agree that the self is the sum of ones experiences and perceptions and that they mould the identity of a person, but in order for our "*consciousness*" to help weave those perceptions and experiences into some form of meaningful identity, we must first have a consciousness which is in fact, *self*. Yes it goes through changes but the core fabric of oneself still remains. The ship is still the same ship, it just has new or different parts added in. In a sense Hume's views are valid because the author believes that he was referring to a different self all together. It is the author's belief, that the self as by Hume, is the false self, the social mask, the *me*, which as previously state *is* in a state of constant flux depending on situation, experience, emotion and so forth. This is an illusion and it is the illusion we live and portray to the world. Hume however, failed to go beyond the

mask to the true inner self, the spirit man who is constant. Biblically speaking, *I* am the same yesterday, today and forever much like my Creator for He breathed His Spirit into me and seeing as God never changes, He is not in flux, neither then is my true self.

II.III Case Study - Self in the Arts

“The artist will always discover something personal to say about any spot in the wide world where he or she chooses to set up the easel.” Robert Wade²⁵

With the topic of self and identity being so close to heart, it is no wonder that it has served as inspiration for many artists who seek themselves through their creative works. Everything medium from music, drama, visual arts, film has been used to explore the self. You create from what is within you, from who you are. It is no wonder then that art is a very personal field and it is deeply tied to the emotions. Regardless of the field of art, the state of the artist (emotionally, physically, mentally) is reflected in his/her art. You see who there are and where they are in their particular self through their art. An example of this statement would be Jackson Pollock. Abstract expressionist master Jackson Pollock, illustrates that art is an extension of the artist. His paintings are beautiful and untamed. He perfected a technique that is so simple yet requires

²⁵ Robert Wade. "Robert Wade Quotations." Bobs Books. Accessed November 25, 2015.

amazing control and focus. But look closely at his work and what else does one see: confusion, disorder, chaos, a contained mass of highly volatile energy, no boundaries, no control, intense brilliance and talent. All of these words come to mind because in many ways he was all of them. He was an alcoholic; he had a very volatile personality and was a recluse. Jackson Pollock struggled with his addiction and tried to overcome it even up to his death. When you know his history, you understand his work better and see it for more than just drips on canvas. You see him. You see the artist *is* the art just like he said, "*Painting is self-discovery. Every good artist paints what he is.*" Jackson Pollock not only painted from what he is but he also used his art as a way to work through his problems, mentally, with women and with alcohol. Highly influenced by Carl Jung, who is also referred to in this research, Pollock's work served as a mirror for his own self-analysis. An example of this would be his painting *Bird* which he completed while receiving Jungian therapy under Doctor Violet Staub de Laszlo and the painting *Moon Woman*.

The focal point of the painting is the eye located in the uppermost portion of the picture. This eye, according to Ellen G. Landau, can be interpreted along Jungian lines... This "third eye" might stand for enlightenment (i.e., self-discovery); an equally credible Freudian explanation would identify this image as phallic. Whatever its import, the overstated eye contributes a great deal to the fierce intensity of the painting, whose meaning was clearly bound up with Pollock's urgent need to achieve psychological control. It has been suggested that he may have intended in *Bird* to represent the successful synthesis of his anima and animus, which Henderson had recognized as a confused aspect of his personality. Pollock's problems with women resulted in a conflicted anima which, very likely, influenced works such as *Bird*.....Thus, *Moon Woman Cuts the Circle* illustrates Pollock's own desire for individuation, the process through which the conscious and the unconscious become connected.²⁶

²⁶ Sedivi, Amy Elizabeth. "Unveiling the Unconscious: The Influence of Jungian Psychology on Jackson Pollock and Mark

This *individualisation* is the true self. Much like Pollock, the author believes art is therapeutic and just like him the author believes that through this process, not only will the author unearth more of her true self, but this process will also help to deal with problems that the author faces in her own journey. Much like Pollock, the author intends to use this work as a mirror for self-analysis by using the finished piece to look at herself and analyse the self represented there in. This the author believes provides the opportunity to not only discover oneself from the inside out, but also from the outside looking in.



Figure 1 Still frame from Hans Namuth's second movie of Pollock painting, (© 1999 Estate of Hans Namuth)²⁷

Rothko." <https://digitalarchive.wm.edu>. Accessed 2016. [https://digitalarchive.wm.edu/bitstream/handle/10288/1205/MicrosoftWord - SediviAmy2009.pdf?sequence=1](https://digitalarchive.wm.edu/bitstream/handle/10288/1205/MicrosoftWord-SediviAmy2009.pdf?sequence=1).

²⁷ "NGA: Pollock:artist 2." NGA: Pollock:artist 2. Accessed 2016. <https://www.nga.gov/feature/pollock/artist2.shtm>.



Figure 2 Lavender Mist - Jackson Pollock.²⁸



Figure 3 The Flame (Oil on canvas 1934 - 38)²⁹

²⁸ Jackson Pollock. "Number One, 1950 (Lavender Mist) by Jackson Pollock." Number One, 1950 (Lavender Mist) by Jackson Pollock. Accessed 2016. <http://www.jackson-pollock.org/lavender-mist.jsp>.

²⁹ Jackson Pollock. "The Flame, 1938 by Jackson Pollock." The Flame, 1938 by Jackson Pollock. Accessed 2016. <http://www.jackson-pollock.org/the-flame.jsp>.



Figure 4 Moon Woman (1942)³⁰

Another artist who demonstrates this concept well is the Spanish romantic painter and printmaker Francisco De Goya. Known for his beautiful portraits, paintings of the Royal Family and tapestries and cartoons that encompassed most of his career, Goya is also famous for painting controversial and darker subject matter during his mid and later career. His works like the Disasters of War series and the Black Paintings series are known for their disturbing nature. But why the sudden change? It is obvious in these works that the artist painting these pieces is dealing with his own personal demons. Goya struggled with his health for a better part of his life and towards the end struggled to maintain his sanity. His paintings also showed his feelings towards the invading French patrons who had overrun his homeland by painting politically fuelled subject

³⁰ Jackson Pollock. "Moon Woman, 1942 by Jackson Pollock." Moon Woman, 1942 by Jackson Pollock. Accessed 2016.

matter like El Tres de Mayo “Third of May 1808” (figure . The bloody scenes of war shocked his audience and were very different from his comical bright happy works of old such as his cartoon tapestries. His own personal emotions and darkness spilled over into and overtook his later works and we see and feel his transition from that carefree court painter to a man tormented through his work. His career was the embodiment of his quote: “*Fantasy, abandoned by reason, produces impossible monsters; united with it, she is the mother of the arts and the origin of marvels.*” Francisco de Goya. Like Pollock, Goya’s art is a representation of his very troubled self. Though unlike Pollock, the author believes, Goya’s art only works towards expressing his state of being but never reflected back to him. As his health deteriorated, so did his mind and toward the end fractured the connection between his selves which makes for a healthy overall self. The true self can only be realised by reconciling the false self (social mask), the Me, to the true self, the I. Goya was very much aware of his deteriorating self especially after he went deaf, however, he failed to recover from the depression that over whelmed him. Instead, his art and his life was just as depressed as his self was. In Neoclassicism and Romanticism, Silvestra Bietoletti states: *In 1792, a serious illness left him deaf, and the ensuing depression developed into a spiritual crisis that tainted his work with pessimism.....*³¹ Unlike Goya, the author, who also aware of failings and faults that mind hinder one’s process to self discovery, seeks to use his honest approach to representing his self but also to carry the process further and use the creative process as a form of therapeutic self-improvement to tame and vanquish the monsters within.

³¹Silvestra Bietoletti. "Francisco Goya Y Lucientes." In *Neoclassicism and Romanticism*, 82. New York: Sterling Pub., 2005.



Figure 5 Corral de Locos 1794 (Oil on tinplate 32.7 cm × 43.8 cm)



Figure 6 Third of May 1808 (Oil on canvas, 2.66 × 3.451 m)

Nathan Sawaya is an abstract sculptor who tackles the same topic through what can be considered an unconventional medium. He is the best Lego artist to date, Sawaya creates stunning sculptures with the toy

bricks. His work is colourful, thought provoking, and deals with many different topics. One prevalent theme through out his work though is the idea of the presence and importance of the inner self. His pieces showpieces ripped open with the inner self coming out, or exposing the heart. The artist admits that he draws inspiration from many different sources but that he himself is for the most part the inspiration for his work. *“Where does your identity come from? From your parents? From your team, your town, or your career? What things about ourselves are fixed, and what can change?”*³² *“Inspiration comes from everywhere. Often my art is a re-enactment of my own personal feelings. I am inspired by my own experiences, emotions and the journeys I am taking.”*- Nathan Sawaya.

His work shows pain, depression and his work serves as a creative outlet for what he is feeling and what state he is in. With Nathan Sawaya, the most important thing that his art represents however is freedom to find and follow one’s true self. He had always been drawn to Lego and could never quite let it go even as an adult with a successful career as a cooperate lawyer. It brought him comfort but most of all it brought him joy. Many would question the idea of leaving a successful career to start a new one, literally, playing with toys but his journey perfectly embodies the words of Lao Tzu *“At the centre of your being you have the answer; you know who you are and what you want.”* Sawaya could not grow out of or shake his love for the toy block as many do when we proceed into adulthood. The author is of the belief that we usually know who we are and what our purpose is as children before our true self an imagination become clouded and

³² Nathan Sawaya. The Art of the Brick: A Life in LEGO. William Pollock.

eventually hidden by the nurturing of society and environment and the creation of the social mask we then carry through life. If we can push through that though, as Nathan Sawaya, did an pay attention to our loves that we cannot quite shake, to follow the calling of the true self we will find, like Mr Sawaya, fulfilment, passion a purpose.

Have the courage to follow your heart and intuition. They somehow already know what you truly want to become. Everything else is secondary. – Steve Jobs

We are all born with our future and our destiny written in our hearts. In time, with the power of love we will open our hearts and our future lives, and our entire destiny will be in front of our eyes.The moment our hearts perceive the thing that is written in them (our talent), that thing, object, or activity becomes the purpose and destiny in our lives.³³

This will then be the challenge for the author and the driving force behind this research. To, like Nathan Sawaya and Steve Jos, peel away that social masks and expectation to find what was written on the author's heart. To achieve this one must first find the centre of one's being, the true self.

³³ Dragan P. Bogunovic. HEAVENLY WISDOM: Talent, Imagination, Creativity And Wisdom. Author House, 2013. 53.



Figure 7 Heartfelt (Lego 35" x 13" x 28")



Figure 8 Mask (Lego, 29" x 71" x 24")

Susannah Benjamin, a young artist from Yale University explores in a more literal way through photography. Benjamin created a self-discovery series, which portrayed her laying in different positions on maps spread across the floor. This was a very obvious portrayal of someone searching, someone on a journey. As simple and innocent though the concept is, her photographs are both striking and thought provoking. You not only see what the artist is trying to express but you feel it and connect with it. In some she is serene and beautiful as though she knows where she is going and is confident in that (see figure 13), while in others she is curled up as though insecure, afraid and lost (see figure 11).

Most of my work explores the psychology of teen girls, so I thought this desire to explore the world also paralleled the huge amount of self-reflection and exploration that goes on within oneself as we search for our own identities. In some of the photos, the model is curled up in thought, whereas in others she has her hands outstretched like a compass needle, because there are moments when we are sure of who we are and where we are going, but there are many moments when we are lost and directionless. Susannah Benjamin ³⁴

The simplicity of Miss Benjamin's evokes innocence and disarms the onlooker and I believe the artist herself. It allows the observer to question their own journey and to see themselves through a photograph. For the author these works evoked the questions, where am I right now in this journey and where is the map of my life leading? Simple as these questions seem, they lead back to the same, basic all important starting point, who exactly am I? The research hopes to have the same impact visually on the viewer. To allow them

³⁴ Susannah Benjamin, Susannah Benjamin, 18-Year-Old Artist, Creates 'Self-Discovery' Portraits With Maps. Retrieved September 3, 2015 http://www.huffingtonpost.com/2012/08/15/susannah-benjamin-18-year_n_1778869.html

to form questions of their own and follow their own map to the real them. Much like Miss Benjamin's work, did for this research, the work will hopefully open up a dialogue with the self and the environment around us.



Figure 9 Susannah Benjamin



Figure 10 Susannah Benjamin

Yann Martel's largely successful book *Life of Pi* covers a number of themes concerning the journey to self-discovery. The book in itself was Martel's journey to himself. He admits having no direction in his life at the time and writing served as both an outlet for his frustrations but it was also very therapeutic for him. Martel stated in an interview that, *"I was sort of looking for a story, not only with a small 's' but sort of with a capital 'S' – something that would direct my life."* His main character Pi is drawn from his creator. He is on a journey, lost, lonely and facing adversity on the seas of life. Writing the book helped Martel find his direction and his purpose and as such Pi by the end of the book finds his deliverance. The movie brings this story to life through famed director Ang Lee. What is interesting to see though through the movie, is that even though the story was written by Yann Martel, the movie bears the imprint of Ang Lee's self. You see

this through how he interprets what Martel wrote, how he sees the character of Pi, who in the movie now becomes the representation of Lee and his journey.

Sometimes we go through things in life that are equivalent to that journey," Lee says. "You wish the test could be as simple as drifting across the ocean with a Bengal tiger. Sometimes things feel harder. Such as making this movie.....It's a highly anticipated movie, an expensive movie, The tiger "is your opponent, which is audience expectations. My biggest anxiety is: Can it play as a popular film?.....There's also the inner tiger," he adds. That's the beast that wants to make the movie, that wants to explore.³⁵

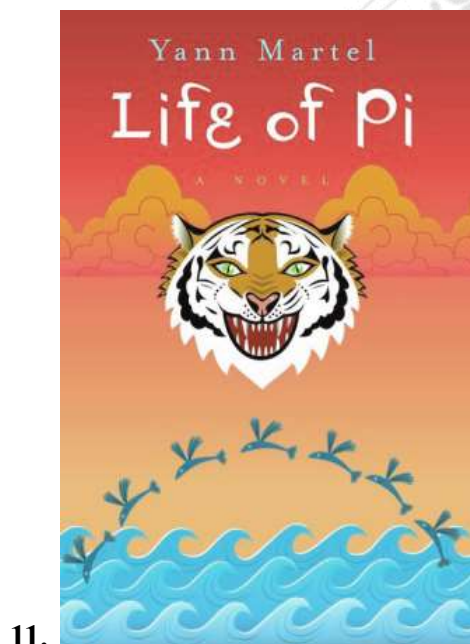


Figure 11 Yann Martel Life of Pi book cover 2001

Figure 12 Ang Lee Life of Pi Theatrical Poster 2012

What can be drawn from this is that the true self seeps into everything we do, everything we touch. The Life

³⁵ Ang Lee, USA Today, 'Life of Pi' took Ang Lee on an epic journey of his own,

of Pi is Martel's work, however, Ang Lee's interpretation of it was very much Lee's self brought to life. Though clouded and sometimes buried by our many social masks, the true self does find ways to make itself known, to try and pull the individual into discovering themselves again. For the author this pulling has shown itself through dissatisfaction with life, work and self and like Yann Martel, a loss of purpose. By embarking on this journey, the author hopes to like Martel discover the source of that dissatisfaction and by doing so, find the link back to the original purpose of my being.

Your talent is your occupation, and it is written clearly in your heart. It is a free gift that only needs to be opened at the right time in order to become active as your power, as your love for the work for which you are suited. Talent is not your only vocation; talent is your purpose in life. Your given purpose through your talent, your life duty, is to work hard and achieve your goal by the time you reach the end of your life path.³⁶

When considering how best to portray this project, I came upon the work of Duy Huynh. Duy Huynh is a Vietnamese born artist whose family moved to the United States when he was a young boy in the 1980s. For Duy Huynh, moving to America created challenges for him in terms of feeling displaced and trying to find his feet in a new country. The language barrier and cultural differences in the new land pushed him toward art as a safe place and a place where he could express himself and what he was feeling. His work is deeply personal and draws from those early experiences adapting in this new land. Even though his work now also includes many influences other than his personal journey, that journey is still always very visible in his

³⁶ Dragan P Bogunovic. HEAVENLY WISDOM: Talent, Imagination, Creativity And Wisdom. Author House, 2013. 41.

work today. Duy Huynh considers himself a poetic and contemplative artist. His work covers a wide array of topics but all deeply personal and involves clever word play and symbolism. As can be seen in the examples below, Duy Huynh's work is very dreamlike and ethereal. It evokes a mood and emotions with the colours and somewhat surreal atmosphere and draws much of his inspiration from his life and experiences. Duy Huynh has stated that his work even though deeply personal is meant to allow people to create their own dialogue. To have the observer find and write their own narrative in his pieces like an open-ended story. For me personally while researching his work have found that his work is all about the journey even though it is not implicitly stated. There is always that aspect of inner awareness, inner reflection in his pieces. Unlike other surrealists like Salvador Dali and Frida Kahlo, who also tackled aspects of this topic of self to a certain degree, his works are very muted. Muted here describes the feel of the of the paintings. They are not brash or jarring in colour or impact. They are very soft. He works with wood and acrylic paint.



Figure 13 New Light of Tomorrow, 2012 (Acrylic on wood, 36"x 60")

It is in this softness that the dreamlike quality shines through. Another quality of Duy Huynh work that drew me to him was movement. Even though his work is two dimensional, there is a lot of movement in his pieces. Some of the characters themselves may be painted moving or standing very still but the pieces are always very dynamic. There is always a sense of something happening. An example of this would be the two pieces below.



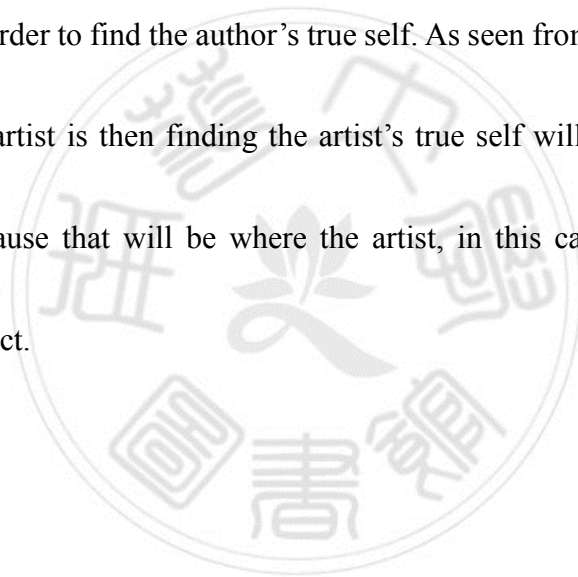
Figure 14 Journey within a Journey II, 2012 (Acrylic on wood, 32"x 40")

In Figure 21 Journey within a Journey II, the basic layout is very simple. A man painting in a boat, on a sea. In this painting, the artist manages to create an endless journey. First, you see it in how he cleverly reproduced the painting in the little painting the man is in the boat thus already subconsciously implanting it in the viewers mind that there is a continuation. Chances are there is another little painting within the little

painting. This for me creates a sense of progression. The second way he creates the journey is through the landscape. By placing the subject on the sea in a boat, one automatically assumes he is going somewhere. So not only is the subject going somewhere physically on the boat, he is going somewhere mentally, emotionally through the painting he is focused on. The texture of the waves brings the painting to life and makes it seem real. The water appears to actually be moving and illusion that works to draw the viewer deeper into the meaning of the work. The author wishes to draw from Duy Huynh's play on etherealness and colour in the Who is Me project to set the tone and tell the story of the piece.

Art imitates life or rather life is art and the artist is his work. As Robert Wade said, the artist will always discover something about themselves through their work. This then infers that when we marvel at the Mona Lisa, or the Sistine Chapel murals or the Eiffel Tower, the works of the artist mentioned above, we are not looking at things, we are actually looking at someone, a part of their self. We are observing *those* that created the supposed thing. When seen from this perspective then art takes on a completely different meaning. It becomes the physical tangible representation of the spirit and soul of the artist. It becomes a living thing, a cocoon of the artist themselves. This makes the artist aware that when one creates a piece of art they are in effect releasing and transferring a part of their self, their life force into their creation. In this sense then it follows that whatever the author produces in this project will be a representation of the author's self or, at least, a glimpse of it. This then supposes that through this artistic journey, the author will be able to learn to a degree and visually see, as in a mirror, their true self.

These sources though from different fields have proven that the need to discover oneself is indeed a very important aspect of one's being. Regardless of which point of view you choose to follow, the one constant is that analysing oneself and gaining self-knowledge is vital to growth, happiness and having a sense of direction. There is a self. There is an inner person and that inner person holds the answers and key to everything. For the author, that inner person is the spirit, the immortal part, I discussed previously, and one must reconnect with the I in order to find the author's true self. As seen from the above examples, if art is a direct reflection of who the artist is then finding the artist's true self will lead to greater artistic clarity, expression and freedom because that will be where the artist, in this case the author will be drawing inspiration from for this project.



Chapter III Creative Process

Having researched how other artists have approached the topic of self discovery and gaining a foundational understanding of the pull to self discovery, this project will attempt to address the three main aspects of my *self* through a different medium. The medium chosen is 3D animation using Autodesk 3d studio Max.

Below is a diagram explaining how this medium is to be used in this project.

III.I Duy Huynh



Figure 15 Unwinding the path to self-discovery 2012 (acrylic on wood, 32"x40")

In Figure 15, Unwinding the path to self-discovery, Duy Huynh continues his ethereal painting style but takes a more literal approach to movement by having his subjects actually painted in motion. You not only

see them walking away from each other but you feel it. You see the journey unfolding and feel a part of it. This is something the author wishes to use in my own work. Even though this project will have actually movement to help it along, the author wishes to create in the viewer the sense of participation that Duy Huynh manages to create in his 2 dimensional works. Through the use colour to set the mood of each individual piece much like Duy Huynh, the author will also attempt to allow the viewer to see themselves in the piece. From researching Duy Huynh, the author has found that he believes that it is just as important to not only create something for an audience but to allow the audience to see themselves and form their own narrative through experiencing the piece. Self-discovery, is a universal journey and even though this piece is representative of the author's personal journey, I believe for it to be successful, it does require that the audience be able to see themselves or some part of themselves in the author's journey to some degree. The author will seek to recreate the same dreamlike ethereal state as Duy Huynh's works to represent the soul and spirit and to capture its metaphysical state. The soul, the author feels, is the part that encompasses emotions (the heart) and reason (mind) and animation covers this well because it creates a 3 dimensional form that is very real yet it is still not physically touchable.

III.II Why Animation?

“Animation can explain whatever the mind of man can conceive. This facility makes it the most versatile and explicit means of communication yet devised for quick mass appreciation.” Walt Disney Company

Seeing as I'm trying to find the core of who I am, I believe it is best to use a medium that has had and still continues to have a great impact on my life. Most adults outgrow the "cartoon phase" and I have found that there is a general misconception that cartoons are for children. For me however, they connect to the inner me in a way that other mediums cannot. They are still able to connect with my "inner child". My earliest memories are watching Mickey Mouse, the black and white version, and the joy and sense of adventure and fantasy it sparked within me. Cartoons resonate greatly in my life and they, I believe, have become a part of me that I very much need. As such I find it only fitting to use animation as a way to express this journey I am embarking on.

Another reason for choosing this medium is because I believe that animated movies have a subtle yet powerful way of getting a message across. The fact that it is "a cartoon" is very disarming allowing for the message, if any, to be received more readily. Added to this they are also visually intriguing.

III.III Influences

As mentioned before, Mickey Mouse is one of my earliest memories and still continues to be one of my favourite cartoons. As time as progressed, my taste in animation has also changed and now I lean more towards 3D animation. With the rapid development of technology 3D animation has become something the modern world cannot do without. It provides us with the opportunity to create the impossible, to gives life to our imagination in seemingly tangible ways, to experience the fantasies. It can be extremely realistic or

not depending on what you wish your end result to be. Personally, I like the realism that 3D animation brings with regard to cartoons however the works that have influenced me and continue to influence me the most are the ones that still maintain the element of “fake” or “man-made”.

To elaborate on this point, it is the belief of the author that animation was never meant to be real. It can be a tool to mimic reality but it in itself is not reality. Animation projects that are tremendously realistic somehow seem. However those that have a hint of realism but still maintain the fact that are manmade and thus fiction are more appealing. An example of this is Monsters Inc.

The picture below is of Boo, one of the main characters in the Pixar animated film Monsters Inc. As you can see, she is a very realistic little girl but at the same time she is a very fake. Her proportions are all wrong. Her head is too big, her eyes are too big, her hands are the same size as her legs, and these are not normal human proportions. This is what is mean by realistic but still very fake. There is an endearing quality to animation like this.



Figure 16 Monsters Inc. – Boo. Walt Disney, Pixar

This next image is of another animated movie: Tin Tin. As you can see from this still, this character is super realistic. His proportions, his background his expressions, everything was made to be as human as technology could possible allow us to make him right now. This for me begs the question; why not just make an actual movie with actual people? What's the point? This animation, though good, and though I feel demonstrates just how far technology has come, loses its charm for me with its super realism. It loses its fantasy, its appeal. It's too real.



Figure 17 Tin Tin. Paramount Pictures

As can be seen in these examples, there is a common thread in all these works. Something is “off”. Something is not quite right. In some it is proportions, others it’s the colours used and others, the shapes. Realistic, yes, but real, no. An air of fantasy is preserved in all of them and this is what I hope to be able to capture in my work. Even though the topic is very real and certain aspects of my animated feature will be very realistic, it is vital that the element of fantasy is preserved. Below are other works that have inspired my work.



Figure 18 Despicable Me 2010. Illumination Entertainment, Universal Pictures



Figure 19 Sandman “Sandy” – Rise of the Guardians 2012. DreamWorks Animation, Paramount Pictures



Figure 20 Merida from Brave. Walt Disney Pictures, Pixar. 2012



Figure 21 A Monster in Paris. EuropaCorp Distribution. 2011

My work draws from works such as these with over exaggerated proportions of my character. The basic frame of the model is very tall, goddess like proportions, very long and very lean. The appeal of animation is that it allows us to dream. To live out our childhood fantasies. However more than this, there is a psychological appeal too. The exaggerated proportions, big eyes, oversized heads and so forth draw us to the characters. They make them seem baby like and thus incapable of real malice, thus good always triumphs at the end of most animated films.

There's some research behind why the princess formula is so effective: Enlarged eyes, tiny chins, and short noses make them look more like babies, which creates an air of innocence and vulnerability. There's evidence that adults who have such "babyfacedness" characteristics are seen as less smart, more congenial,

and less likely to be guilty of crimes.³⁷

III.IV Who is Me? Project

The installation will be representative of what I feel is my being, body, soul and spirit, my inner self.

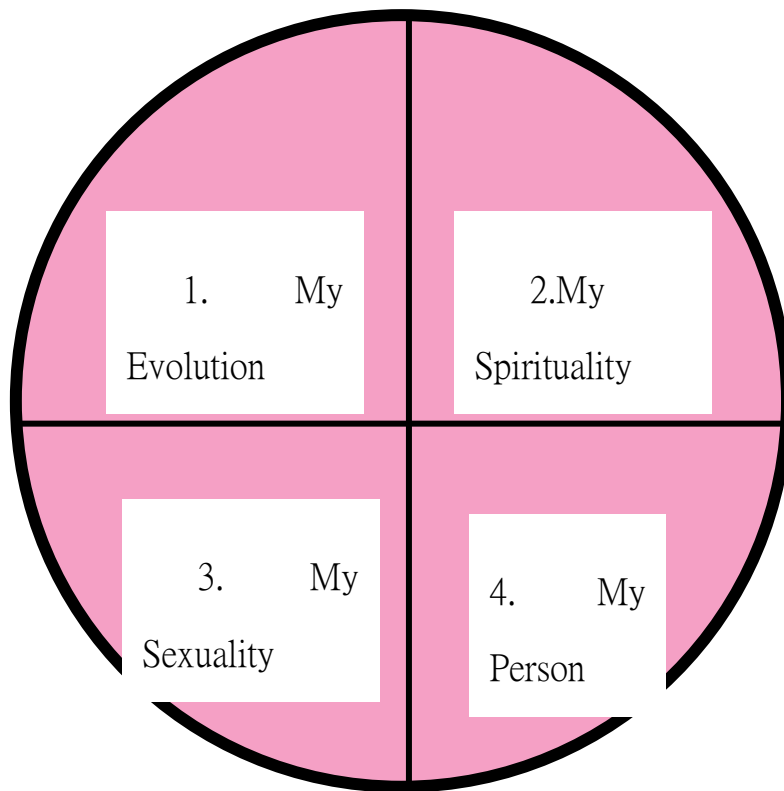


Figure 22 ME: Inner Self Analysis Chart

Preliminary Drawings

To begin the project, preliminary sketches were done to represent the various personas I wanted to portray.

³⁷ Olga Khazan. "The Psychology of Giant Princess Eyes." The Atlantic. November 7, 2013. Accessed January 2, 2016.

There was to be a total of eight personas in total, paired up to represent the conflicting sides of my being. The personas were to be namely, The Maiden and The Warrior, The Little Girl and The Woman, The Virgin and the Seductress, and The Vixen and The Angel. Each of these pairs represents one of the four dimensions of my being.

Persona	
The Little Girl and The Woman	My Evolution
The Virgin and the Seductress	My Sexuality
The Angel and The Vixen	My Spirituality
The Maiden and The Warrior	My Person

Figure 23 Definition of Four Representations of Self Analytical Table



Figure 24 The Little Girl and The Woman



Figure 25 The Virgin and The Seductress

Figure 26 The Angel and The Vixen



Figure 27 The Maiden and The Warrior

The final pieces will include backgrounds which will add to both the message and feel of the pieces. The purpose of having two opposing personas is to illustrate the battle or the friction that's constantly taking place within me between good and bad, light and dark, my current self and the ideal self.

Storyboard

From finalising the personas that were represented, the next step was to create a storyboard to set up the flow of the piece. The storyboard helped the author figure out the lay out of the different facets and how they were to transition between them. Originally, the characters were to morph into one another as character changed from one facet to the next. However, after much trial and error, the author decided to have separate pieces and to link them together with captions and quotations.



Figure 28 Storyboard beginning sequence



Figure 29 Storyboard 2

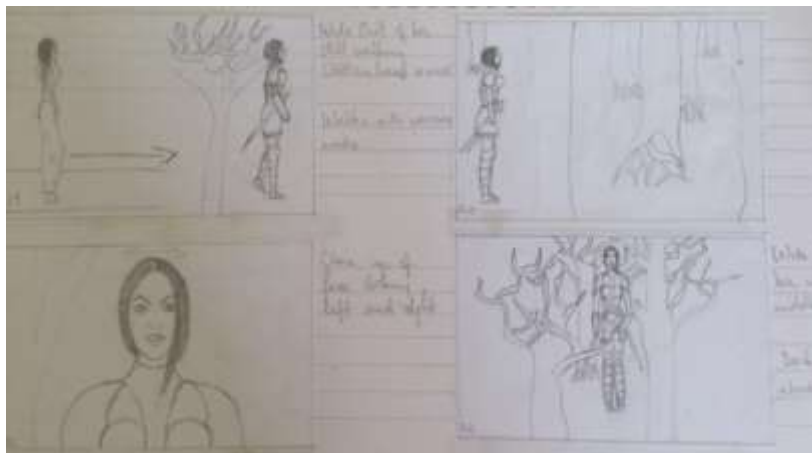


Figure 30 Storyboard 3



Figure 32 Statue of Venus – Google Images

The work is clean, understated but visually striking. Much in the same way, those concepts of simplicity and cleanliness were used with regard to the 3D model and the surroundings. The idea is to get the message across through actions and use of colours and music however to keep the piece itself visually uncluttered.

Using the preliminary sketches and story board, the project moved on to the 3D modelling phase. Here a female model was done in 3Ds Max. As 3D modelling skills were lacking at the time the project began, the project started with a foundational base model already created.³⁸ This was then changed to the author's specifications in terms of shape and size. Eyes, breasts, buttocks, waist, and hips were manipulated so that

³⁸ Ian Lung, creator of foundation base model

they bore a closer though not identical resemblance to the author's physical form. This was the master model that was then reproduced for each sequence of the animation. Once this master model was completed, the next step was adding colour to it and modelling clothes for each of the planned facets to be represented.

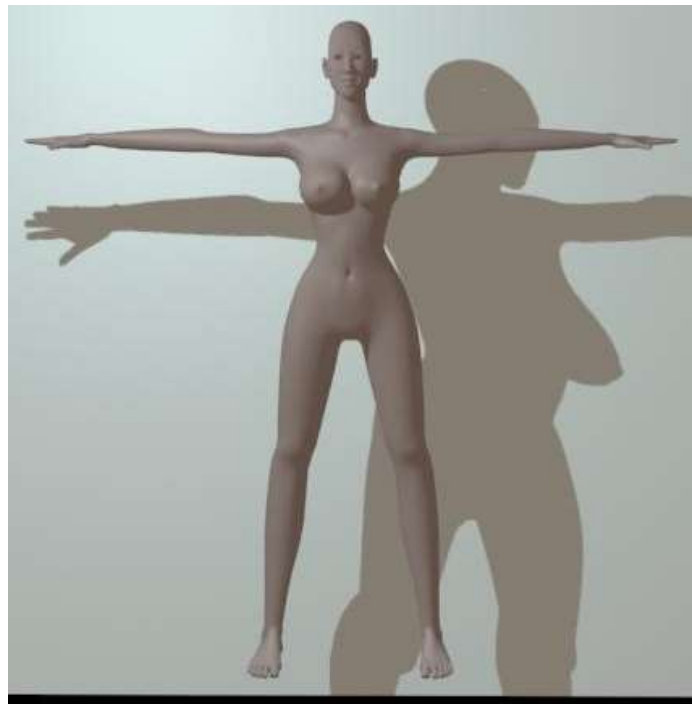


Figure 33 3Ds Max Render of Master Nude Frame.³⁹

³⁹ Ian Lung, Basic Nude Frame, 2012.



Figure 34 3Ds Max Render of Master Nude Frame with Colour

Most of the clothes for each of the personas are to be form fitting. As such, the best way to model them was to start from a copy of the master model. I copied the 3D model and began to change the form into garments using the software's built in modify tools. Each of the clothes was representative of emotions that they were supposed to evoke.

The Little Girl is meant to bring up feelings of youthfulness, joy and freedom. As such I purposeful chose to design the clothes in a manner that was softer and sweeter and used colours to complement those feelings. I made the top a light almost powdery pink, a very feminine and youthful colour. I also chose the colour because it is one of my favourite colours. The skirt was created using the cone tool in 3Ds Max. After creating a basic cone, I then converted it to an editable poly and began to modify it into the shape I desired. I then applied a texture I created using Adobe Photoshop that included graded purples and pinks. Using, the

cloth modifier in 3Ds Max, I was able to make the cone appear more cloth-like. I then simulated it with the animation to create the final movement. The final result, Fig 27, is flirty and fun and whimsical. The hairstyle chosen for the Little Girl is short, youthful and playful. Cloth modifier was used on the hair model to create to bouncy effect in the final animation. Black hair texture was added to create a more realistic feel.

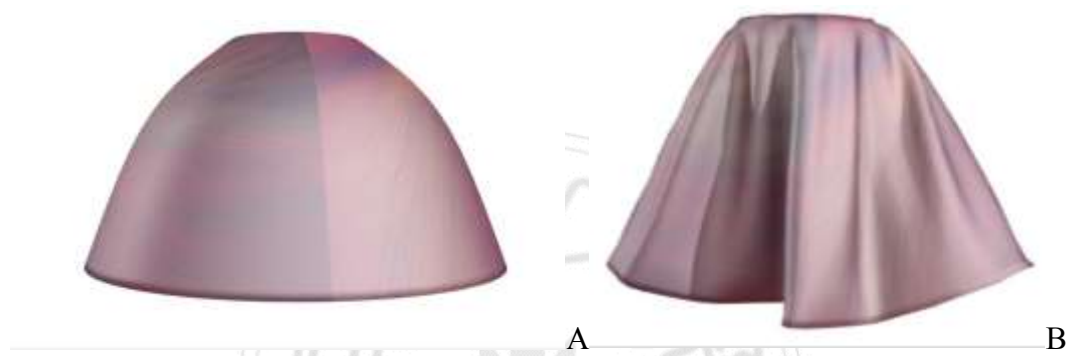


Figure 35 A: Original cone shape with texture but no cloth modifier,

B: Cone shape with cloth modifier applied to create skirt.



Figure 36 Little Girl Top and Skirt front and back



Figure 37 Little Girl Hair⁴⁰

The Warrior represents the defensive, protective part of the ME. This facet stands for the strength and is the opposite of The Little Girl. This facet of ME is the protector of that little girl and every other facet within and such her armour is heavy and visually screams fighter. Medieval knights and the armour they would wear were the main inspiration and drew from that to create a feminine version. The shoulder, arm, metal skirt and boots were all covered in silver texture. The harness breastplate and shorts were covered with a hard black leather texture. The leotard adds the only colour to this piece. Red represents strength and victory. The hair was created using Hair and Fur modifier in 3Ds Max which helped create a sharp, almost realistic hairstyle for this persona. The clothing for this persona was the most complicated and time consuming of the whole project.

⁴⁰ Ian Lung, Basic hair model and animation, 2012.



Figure 38 First renders: Armour modelling



A



B

Figure 39 The Warrior A: Armour; B: Leotard



Figure 40 The Warrior Hair

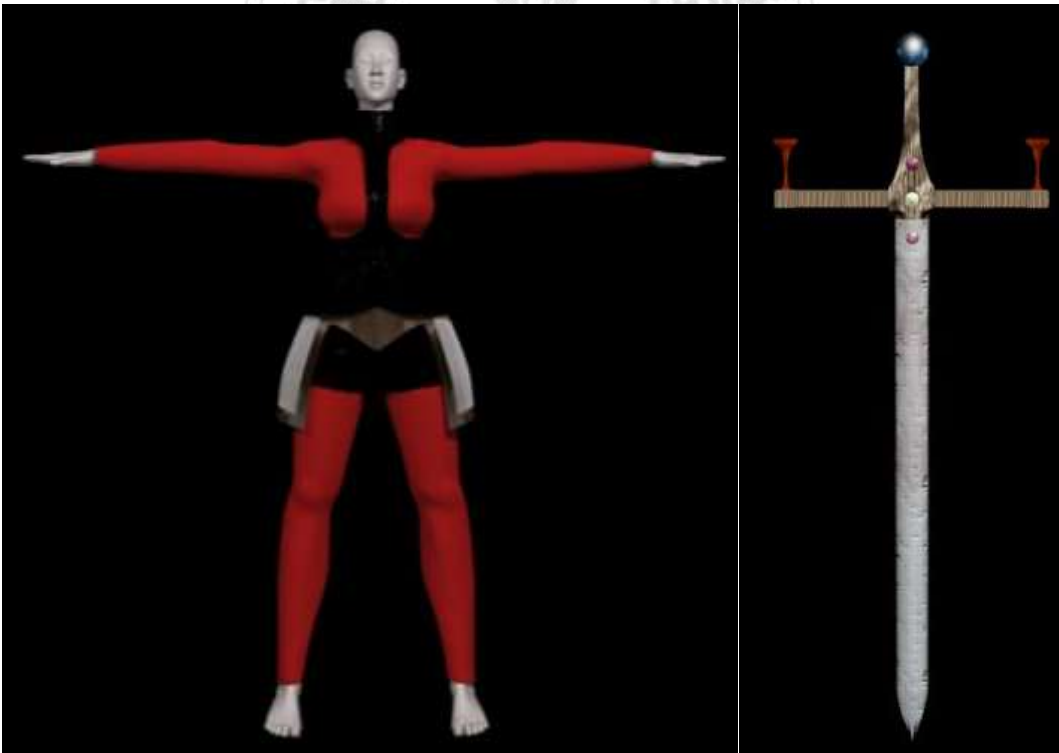


Figure 41 First renders: Warrior with leotard and armoured skirt, Warrior Sword

Angel and Vixen clothing were meant to serve a twofold purpose. Through colour, they represent good and

bad, and through form represent sexuality. The Angel gown is asymmetrical and shredded, held together by a belt. The shredded effect created a feeling of lightness and etherealness and was created by removing panels from what was originally a complete box and fitting the shape to the model. Though revealing, the model's modesty is protected. It is symbolic of celebrating the female form in not being afraid of showing it but being protective and valuing it as well. White furry texture was applied to the dress to make it appear softer and lush.



Figure 42 Angel Dress front and back



Figure 43 First renders: Angel dress modelling render with errors

The Vixen bodysuit was created using a copy of the basic model's upper torso. Adjusting the nipple area and modifying the shape with design details allowed for the creation of a sexy perfectly fitting bodysuit.

The suit is two toned, pink representing femininity and the black representing ferocity. The two colours are striking together. The reason for this was taken from nature. Venomous or dangerous animals and plants tend to have striking colours or pattern that are not just for aesthetic beauty but are also warning signs for predators or enemies. The same is true here. Unlike The Angel and the softness of the Little Girl, the jarring colours say, I am gentle, I am a woman but I can sting too should I need to. The black sections are scaly looking to strengthen this point and overall represents confidence and sensuality.



Figure 44 Vixen Body Suit front.



Figure 45 Vixen Body Suit side and back

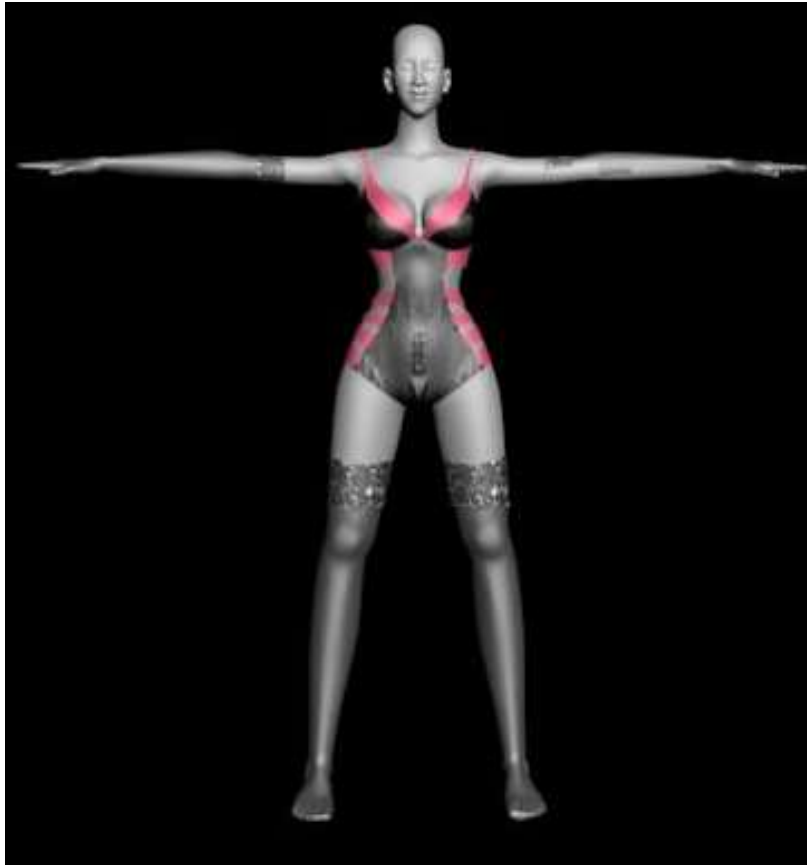


Figure 46 First renders: Vixen

The Maiden dress represents purity, self-worth and also a blank canvas. As such even though it is tight fitting at the top, the dress is long and has long sleeves to preserve modesty. The dress has gold trim which is representative of self-worth. Gold is one of the most prized metals and speaks of great value which is why it was used here to represent that the inner self is a person of value and is am precious. The white of the dress represents purity, a sense of innocence and also a blank canvas. This is to show that more can and will indeed be added to my person in terms of roles the author is to play and experiences that are still to come.



Figure 47 Maiden Dress Front



Figure 48 Maiden Dress Back

III.IV.II Soul

The soul I feel is the part of me that encompasses by emotions (the heart) and reason (my mind) and I wanted to recreate the same dreamlike ethereal state with the soul to capture its metaphysical state through

motion and words. I created this using different landscapes, lighting and words to represent the different personas. Animation covers this well because it creates a 3 dimensional form that is very real yet it is still not physically touchable like the soul and spirit. For the Little Girl, the landscape is fairy-tale like, clear of clutter, bright and happy. The Warrior's landscape is dark and heavy. It's a field off jagged grass, broken columns litter the ground and toward the end there is a clutter of words and pillars representative of the struggle this persona is constantly facing.



Figure 49 The Warrior Landscape

For the Angel and Vixen the journey is mostly a spiritual one and I wanted something that represents that sense of enlightenment. As such I chose to have personas in a sort of heaven above all the earth realm. The bright light represents the presence of God. It is supposed to be in that presence and being forced to face

one's self, the good and the bad. It represents self-awareness that there is a dark side but it can be overwhelmed by the light of God.



Figure 50 The Angel and The Vixen Landscape

The Maiden's landscape was to represent the outside world that I am a part of. As such the textures and the feel of this piece are the most realistic. The ground, the colours of the dawn, the rock textures on the words, it is all very organic and earthy because this is the persona that lives in reality. This is the persona within whom all the other personas reside. Her clothes are very simple to represent the contradiction between what you see and what is real. All the word represent what the world sees and assume she is however ans can be seen by the previous four personas, there is more to her than meets the eye. She has an inner self that is hidden and in some ways lost even to herself. So show walks across the landscape, representing her walk to

discover more of herself but also walking to her/ my destiny.



Figure 51 Maiden Landscape

Animation

The movement for three of the four animation pieces were done using various animation techniques. The Little Girl and The Warrior animation were done using base animation from a free database of animation segments provided by Autodesk to aid beginner animators. The database holds many animations in short segments that animators can the use as a beginning point to build up the rest of their project from.⁴¹ For

⁴¹ Dave Saxon, Animating a biped in 3ds Max Part 2. https://www.youtube.com/watch?v=dsnq_q3y1ts

Little Girl and Warrior I used some of those sample segments, added them to my biped skeleton, looped them, adjusted the timing, added steps and movements, adjusted posture of the skeleton to fit with my vision and finally applied them to my model by skinning the skeleton to the model form. In many ways it was a process of trial and error because my abilities animating abilities are not as advanced however in the end I managed to find a balance that worked. The Angel and The Vixen were the easiest to animate in that there were no major movements required for the personas. The wings were animated using very basic animation technique of physically changing the position of the wings at different points on the time bar and setting keys for them manually. The effect is quite rigid and simplistic. The blinking eyes were done by using the morpher modifier and setting key frames on the timescale for how often and how fast I wanted the characters to blink. For the Maiden, I used the walk cycle already provided by the software and adjusted posture, stride and shoulder movement to create a more realistic walk.

III.IV.III Spirit

This is the core of the project. As the main core of my being and the part that is also hidden, this is the part I am trying to search for. With this in mind I wanted to ensure that every persona had a moment of searching. The Little Girl is consumed by her dancing but at the end there is that brief moment when she stops and her eyes are wide and staring, looking to or for something. The same with thing happens with The Warrior where there is constant battling and movement but there is that brief moment at the end when she stops, eyes wide and searching. The Angel and Vixen are solely searching. Looking at each other which is really

looking at themselves and considering what they see in the reflection. Finally, The Maiden is the culmination of all of this and she is literally walking to represent the physical, emotional and spiritual journey that this project has thus far taken and is still on trying to discover the ME.

The animated feature is about 5 to 7 minutes long and largely employ 3Ds Max design software. Photoshop was also used. The animated feature represents the true inner self of the author, the very core.



Chapter IV Result

The final result is an animation 4:48 minutes in length. It encompasses five characters that embody the concepts and ideas that are important to this project.

IV.I Little Girl

Little girl symbolises the purest part of the author's true self and embodies innocence, joy, trust, hope and freedom. Freedom, uninhibited by responsibilities, pain and other outward influences of the ego, our social self and our history. She is dancing and she is happy and looks on the bright side of things. She is also the most vulnerable part of the artist and as such must be protected and hidden away most of the time.



Figure 52 Little Girl Still

IV.II Warrior

Represented by fighting this facet represents the loyalty, endurance, perseverance, strength, bravery and tenacity. She swings her sword relentlessly. She is protective and strong. The words around her which symbolise the battles of life and the experiences had include: disappointment, slander, abuse, discouragement, betrayal, depression. All of these things are things that the artist has gone through and some which are still a reality and this persona is in constant motion, guarding against those attacks of life and protecting the true person, the *I*. This facet is not only protective of the artist but those that are important part of the artist's life's journey. The scene was done in black and white to stress the darkness and heaviness of what the character faces. The facet of the self is the only thing in colour to stress its importance.



Figure 53 Warrior close up



Figure 54 Warrior Action Shot

IV.III The Angel and the Vixen

These two personas represent the light and dark and the sexuality. The spiritual aspect of my being. The Angel represents all the positive aspects of the artist that this project has brought to light such as loyalty, perseverance, love, forgiving while the Vixen represents the untamed part. The Vixen represents the darkness and the qualities that need to be changed or improved upon such as stubbornness, coldness, the pull to be unforgiving, overthinking, self-doubt, procrastination. She also represents the artist's sexuality in terms of passion and fear. There is a love for the female form and an appreciation for it in these two

personas. The reason their clothes are so revealing is to represent an acceptance for the physical identity. To accept and be proud of not only physical appearance, but also how the artist then feels about their physical appearance. This is the simplest of all the animation and the reason was not to detract from the main point which is, what do you see when you look in the mirror? Simple as it sounds, this is a loaded question. Both light and dark and with us and it's not only knowing this fact but understanding it and making a conscious effort to develop the light, The Angel, and tame and extinguish the dark that helps bring stability and strength. By knowing your weaknesses, your Vixen, you can then find a way to eliminate them or at least weaken and subdue them.



Figure 55 The Angel and the Vixen Through the Looking Glass



Figure 56 The Angel and the Vixen - Side View

IV.IV The Maiden

The maiden is the fifth and final persona. She represents what the outside world sees. Poise, grace, a woman.

She is the grownup the Little Girl hides inside of. She takes on the social roles endowed upon her at conception and those imposed on her by society. She is a daughter, friend, sister, lover at some point will become a mother, a wife. She is walking to represent that as the journey of life continues, her roles increase. The entire landscape is riddles with the roles she now plays but many more will materialise as life goes on. The white of her gown represents a blank canvas to which many more things can be added onto and it also represents a fragility and hope. Her gold trim on her gown represents the destiny she is walking towards.



Figure 57 Maiden

IV.V Difficulties

During the course of this project there have been many difficulties that have arisen. These difficulties included complications with the software 3Ds Max and overdesigning and a veering away from the original intent of the project. Detailed explanation of the problems is provided below.

IV.V.I 3Ds Max

The first major difficulty was the software chosen for the project. Even though 3Ds Max is a very versatile tool, it is also a very complicated one and requires much training to be able to handle it. Even though it was not new to me, I was very unfamiliar with it and that caused delays and frustration. The end project even

though is complete definitely shows need for improvement. The essence of the project is not lost because of the minor flaws in the end product however a better grasp of the software would have provided a much more aesthetically pleasing piece.

Through discovering the software, I also discovered a lot about myself because much like life it can be very unpredictable and how I handled and learned to handle those situations has played greatly into the understanding of my “self”.

IV.V.II Over Designing

The concept for this project started with a very simple idea, to chronical and represent a journey that the artist was embarking on, trying to discover “self”. Over the course of the project that idea became bombarded with too many other ideas that took away from the focus of the piece and delayed the process. Originally, there was to be a sculpture and oil paintings and eight personas in total. After much deliberation, the decision was made to focus on the main piece. Drastic simplicity and editing had to be done in order to rein the project it to the complete piece that is presented now. Plans for the relief sculpture and the oil painting were not suitable for this project. This in many ways was a reflection on myself and my “self” because that is a point that I was made to realise. My “self” often overthinks, over designs, and is overwhelmed by too many ideas at once and learning to reign in all those creative forces has been a major challenge and one that I intend to continue to work on.

Chapter V Conclusion

Self is a very complex thing. It's complexity lies in the fact that it is seemingly so simple that we tend to unconsciously overlook it. Through this project I have come to realise that not only is the self a real thing, it is a vital thing to living out this life and not just existing. The major points that I have come upon through this project are as follows:

V.I The Self is neither a creation nor a result of society, environment or experiences

The best way to illustrate this is the caterpillar and the butterfly. The butterfly is in fact the true self of the caterpillar. The makeup and blue print of the butterfly forever lies within the caterpillar but until that caterpillar wraps itself up in a cocoon, let's go of supposedly what until that point had been its identity and self, can its true self manifest and break out. The same is true with the self as researched in this project. This project has found that there are two selves, the true self and the fake self. The fake self is the superficial self, the outward self, the known self. It is basically our outward mask, the *me*. This is the self that is moulded by history, emotions, society and environments but this is by no means the true self and by no means who you really are. Who you really are lies beneath that and that is the part that needs to be sought out. The mask, the

fake self, you know and requires very little in fact no searching. The author's social mask includes the roles of daughter, lover, friend, student, employee etc. But the real, true self requires time and effort and peeling away of everything you think you know and makes you who you are.

Your sense of self determines how and who you are in the world. You are what you think you are, though your thoughts of who you assume you are do not reflect the real essence of who you truly are.

You are not your body. Your physical self is not your real self. You are not your personality either. Your personality is shaped and moulded by the conditions of life in the environment, especially during the first seven years. What is never changes and cannot be anything else. Your real self never changes. Your free will, or conscious mind, does not define who you are either.⁴²

V.II Self-knowledge brings clarity

Who am I? When this project first started, there was an immense feeling of loss. Loss as refers to "*self-loss*".

There was no direction and a heaviness which is what birthed the project to begin with. As time progressed, through trying to figure out my chosen medium and trying to understand where I was in my life, certain aspects of my being became clearer and clearer. The purposeful search for knowledge does bring forth knowledge. By becoming analytical of why and how one does things in turn brought about understanding of certain aspects of the *me*. It also further cemented that the *me* was not the true self of the author but the *I*

⁴² Elaine Mc Guinness, "Quantum Actualization (Manifesting)." In *Unleash Your Authentic Self! Your Inner Truth Sets You Free*, 358. Balboa Pr, 2015.

which was observing the *me* was who the true self was. This project found that the author's *I* is *perfectionist*, hates confrontation but will rise to the challenge if need be. In the *me* is an inherent stubbornness that if not brought to yield can be destructive. Things like this never would have been a thought in my mind before. It was just the proverbial "the way I am." By being purposefully analytical of oneself image, actions, responses and feelings, the author has found the ability to see these things in their person and to know why they happen and why the *me* reacts or is the way it is and how to avoid certain triggers.

V.III Self is not a Sprint, it's a Journey

What is my purpose? As stated before, "self" is complex. This project has brought to light that understanding and knowledge of self comes through constant searching for it and that it is a life long journey. Even though there is more clarity now and recognition of the *I*, there is more clarity about myself and my emotions, that clarity only counts for less than 10%. As stated before, the mask, the ego, requires no searching and is a façade we carry around constantly and is ever changing being depending on what it encounters. The core, who the *I* really is, is buried under all of this. Covered with layers upon layers of experiences, ideologies, education and theology. It will take time and is a process to get to the true self. For the moment, this project has only just scratched a very thin layer off the surface and the author must continue to search. For the time being, this has become the immediate purpose but this has also shone light on the author's passions as pertains to direction and purpose. Much like Nathan Sawaya certain hobbies

have been discovered to be more than just hobbies but rather actual directional arrows from the true self leading the author to what I now believe is the true purpose.



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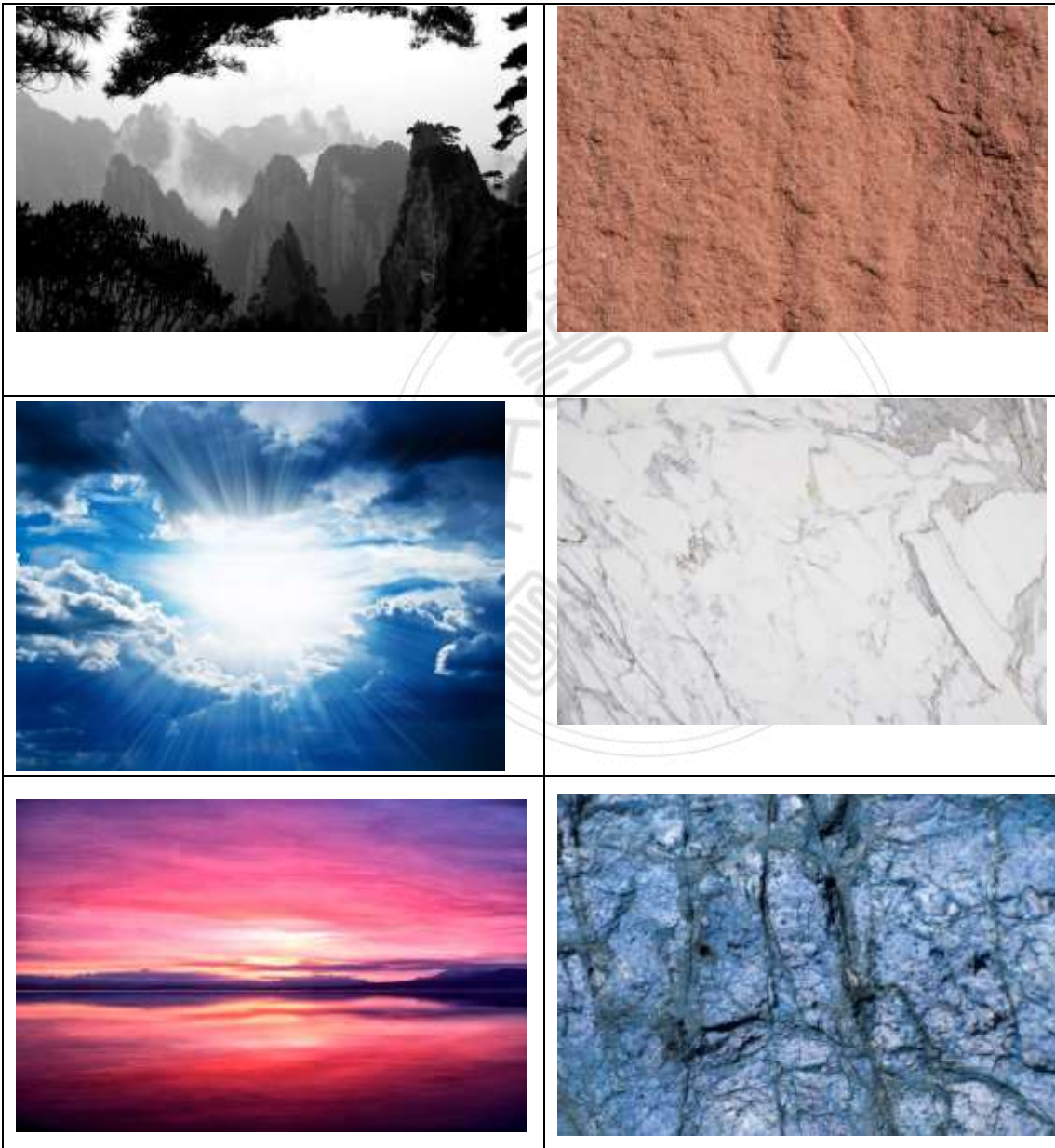
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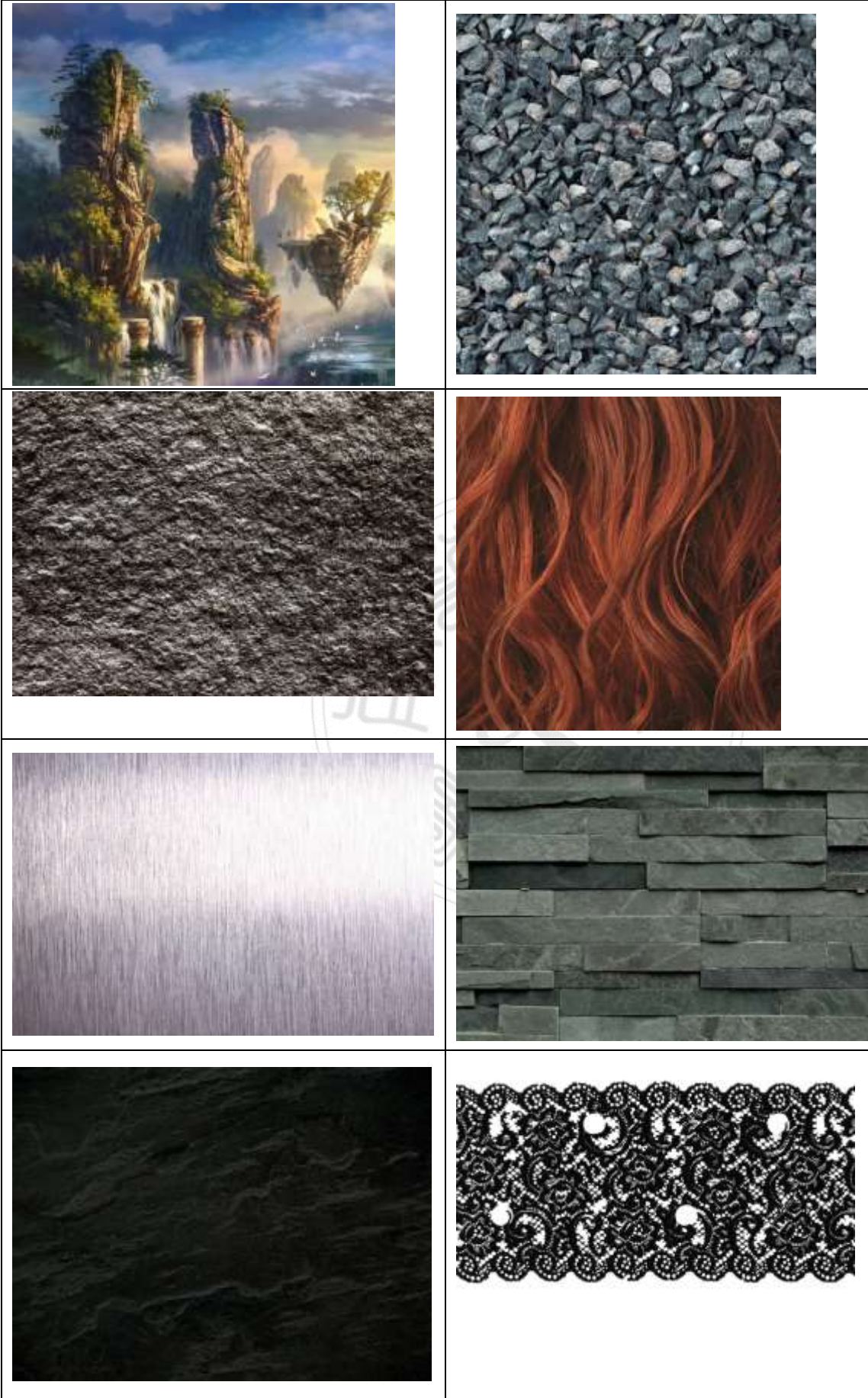
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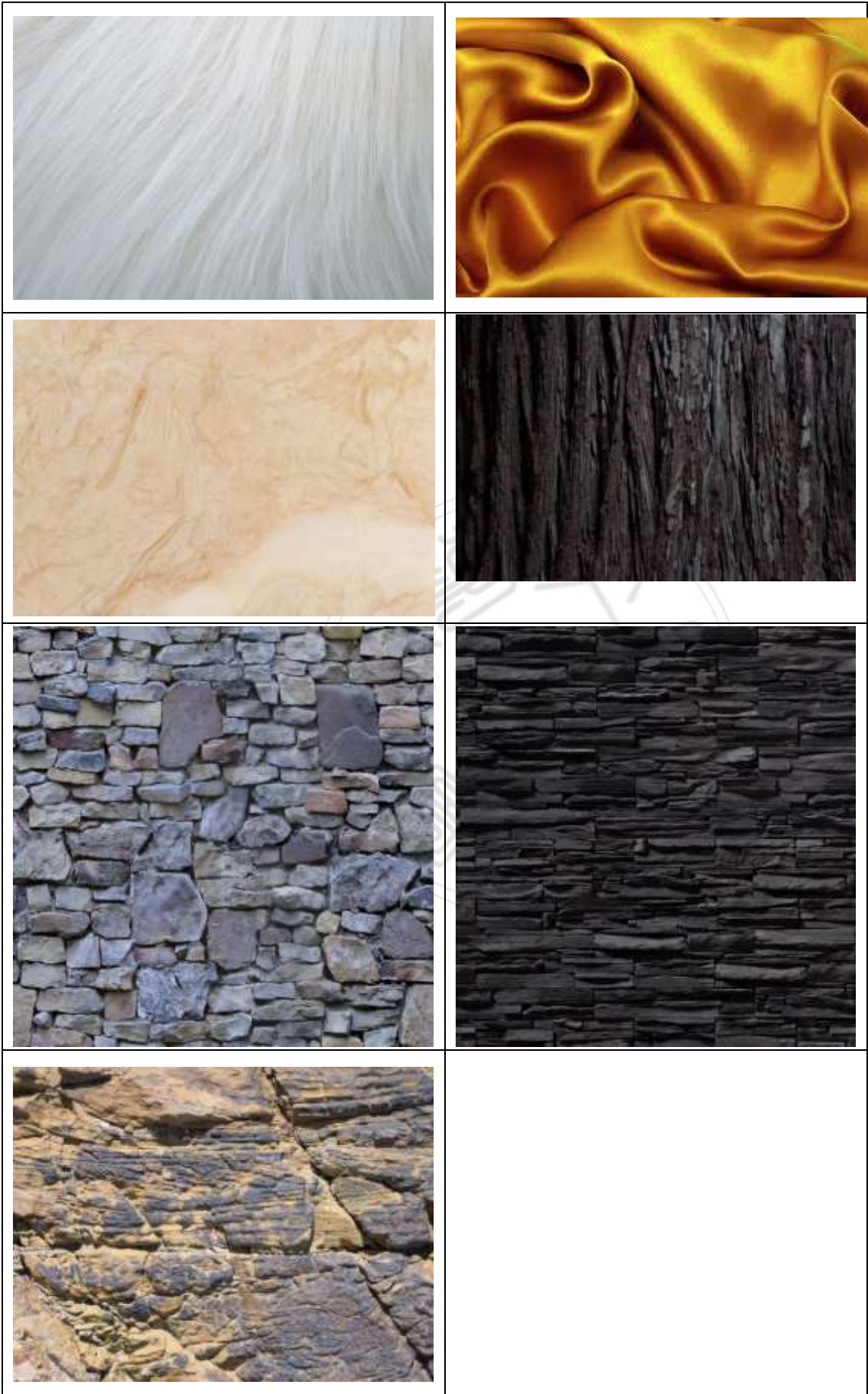
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Appendix

I. Table of Materials







All the above textures were sourced from google images.