

## A Note on Media and Identity

Information pertaining to a framed perceptual object from the *Haecceities* series appears beneath the image of the object. This information includes the dimensions, in inches, of the object (height preceding width); materials used in the construction of the object, such as photographic contact prints and film transparencies, papers, screws, etc.; the nature of the support of the materials; and the kind of frame used to outline the object and hold the glass or Plexiglas that protects the materials of that object. Such information is listed as the media of traditional artworks are typically listed. However, it would be a mistake to identify each work from the *Haecceities* series with the perceptual object alone to which the information listed beneath an image of that object pertains. And it would be a mistake to suppose that one apprehends the identity of any work from the *Haecceities* series in vision alone. The identity of an artwork from the *Haecceities* series cannot be comprehended by simply looking at the perceptual object on which apprehension of the identity of the work partially depends. Rather, the language of a *Haecceity* that is repeated in a perceptual object must be comprehended in order for the intended identity of the work to be established and understood. In addition, any supporting language that a perceptual object contains – the language beneath sets of circles or matrices – is relevant to the identity of the work to which the perceptual object pertains, and it must be read in order to understand that relevance.

As indicated in *Subject and Objects*, it is possible for both consciousness and agency to be used as artistic media. The same book maintains that language must be used to identify the limits of Abstraction. In the *Haecceities* series, language is used to single something out with which all or part of an artwork is meant to be identified. The language of a *Haecceity* can be so written that, as it is deliberately attended to, both consciousness and agency become means by

which the identification of all or part of an artwork with something is at least partially effected. As such means, consciousness and agency can be understood to be as much media of works in the series as are the different materials of perceptual objects. (This will be further covered in *Haecceities: Essentialism and the Limits of Abstraction.*)

Perhaps it is worth noting that the interrelation of perceptual elements of perceptual objects – including the visible language of the specifications that they contain – with consciousness, agency, and conceptual aspects of those specifications is important not only to the Essentialist identification of the limits of Abstraction, and to matters of philosophical and artistic interest that pertain to that identification, but is important too to the complex aesthetic of Essentialist Abstraction. (See *Haecceities: Essentialism and the Limits of Abstraction.*)