



HDK-VALAND – ACADEMY OF ART AND DESIGN

DO YOU KNOW THE REAL ME?  
A REFLECTION ON HUMAN BEHAVIOUR

Emi Candido

BFA in Metal Art, 180 credits

SBMGEX 22,5 hp

First Cycle

VT22

Tutor: Tobias Birgeron

External tutor: Urmas Lüüs

Examiner: Heiner Zimmermann

Opponents: Christine Habermann von Hoch

Jorge Manilla

## Abstract

This exam project is a development of an idea of a body of work that began a year ago when I was working on my previous project when I decided to rework it and use it as my major project for my final exam. It is a topic that I hope to expand on in the future because it is a big subject that is always changing with new methods and ideas for treating individuals with psychiatric symptoms.

In this work I'm using self-reflection in my personal experience when I connect with people who gives me their own experience and their daily experience with the use of medicines, social interaction, where behaviour is shaped, called in society the "normal" or accepted behavior.

With this work, I will analyze numerous aspects of what I term social behavior, beginning with my own experience as a result of growing up in a place where social contact is considerably more open. The work is now grouped into three interconnected behavioral themes.

The first subject is about layers of protection, which are walls we construct to shield our inner core as a result of trauma, family dynamics pressure, society, religion, or cultural differences. The second is about societal pressure, and the third is about thoughts and using pharmaceuticals to affect one's mental conduct.

My work has frequently been linked with sentiments; either my personal feelings about a certain subject, or feelings transferred via the experiences of others I know, but also feelings about the collective identity.

Working figuratively with the purpose of triggering in the viewer something recognizably familiar, circumstances encountered, or even self-awareness about oneself.

### Key words

Layers, protection, pressure, psychiatric, thoughts, behaviour, medicines, drugs, social interaction, public health, Contemporary Sculpture, applied craft, Object art.

## TABLE OF CONTENT

Abstract	02
Keywords	02
Table of Content	03
<b>1. Background</b>	04
<b>2. Purpose</b>	09
<b>3. Objective</b>	10
<b>4. Question Formulation</b>	10
<b>5. Approach</b>	11
<b>6. Results and Process</b>	12
<b>6.1 Layers</b>	13
<b>6.2 Pressure</b>	25
<b>6.3 Mind/Thoughts</b>	31
<b>7. Discussion and Reflection</b>	40
<b>8. Conclusion and Result</b>	41
<b>9. References</b>	42
<b>10. Image Index</b>	43

## Background

Reflecting on a piece I did a few years ago, a transparent box with a seashell in the shape of a heart as a shield to a papier-mâché heart where the subject was to represent camouflage to hide feelings, I had an idea for a new project where I wanted to show not only what I feel, but also what I'm seeing more and more clearly about people's behaviour in society.



[fig.01] Shell, Shallow, Shield, Jan. 2019

Why is it so difficult to get to know some individuals in depth or even form a colloquial connection when we come from a Brazilian background, where our lives are lived in a more survivalist manner without much time to dwell on general societal problems and how they reflect on human behaviour?

My personal experience, which I carried with me to Europe, occurred twenty years ago, and thankfully, things are changing, and there is now a wide spectrum of topics that were formerly forbidden, such as openly expressing trauma, disappointments, psychological disorders, and other concerns.

We learn by seeing and listening, while also respecting limits and demonstrating more empathic attitude.

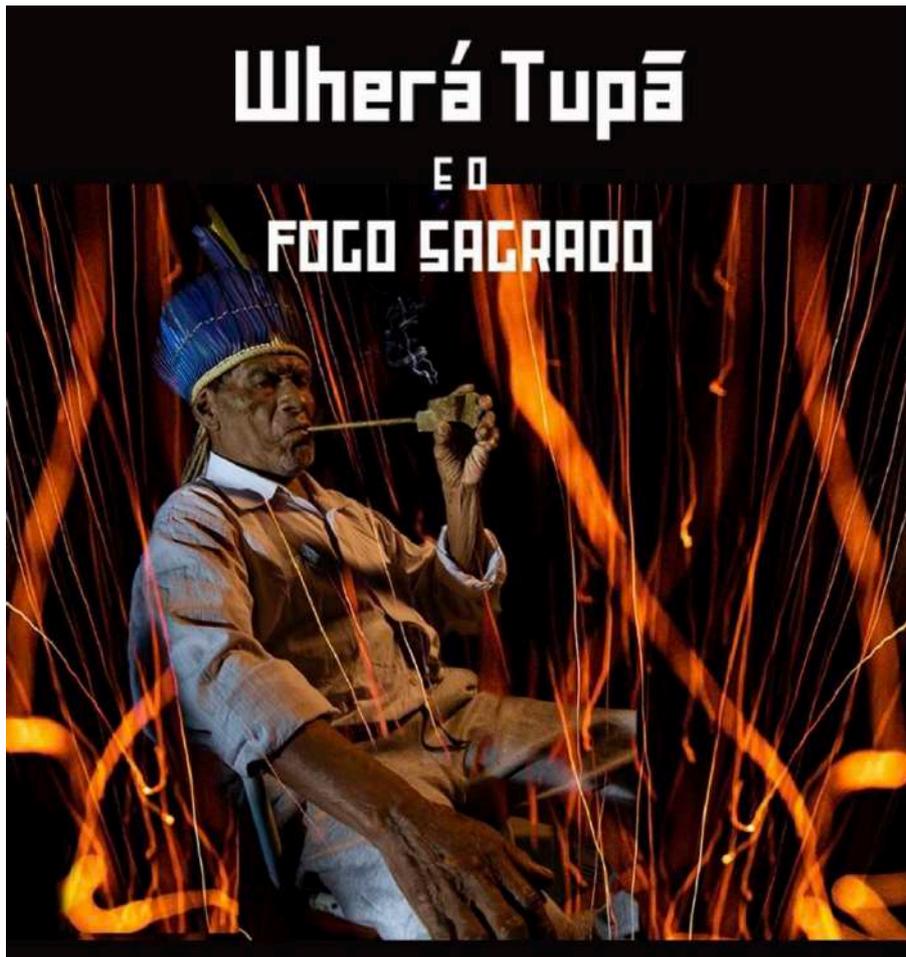
Before moving to Sweden, I lived and travelled in a number of countries, where I became acquainted with a variety of cultures and points of view. It inspired me to work with the personal issues that we all face. Regardless of where we are or where we came from.

Through travel, experience, and the arts and culture, I've begun to work on myself and in that journey, whether through connections and exchanges with tribes from the Amazon and Mexico with their handicrafts blending the traditional and the contemporary, or with anonymous road artists who worked with materials found on the beach, lava stones from a volcano, obtaining social problem lectures from healers and tribal chiefs, and healing ailments with ancient medicines.

I have found the psychological relationship between art and myself world opening. The human condition in relation to objects and form.



[fig.02] Amazon Shamans, © Malou Bergman 2021



[fig.03] WHERÁ TUPÃ E O FOGO SAGRADO 2022 (play.curtataquary)

On the other side, a huge segment of society is abusing this opportunity and exploiting it as a pretext to address deeper issues linked to Brazilian history, such as colonialism and racism.

As a result of drug usage and prescription medication addiction, many cases of use of violence, verbal and physical hostility are described as psychotic outbursts. Here, there is some information about some cases where we can discuss the veracity of the psychotic outbursts, according to new research. (*Inimputabilidade Decorrente de Surto Psicótico*, 2021).

As an example to my work subject, the artist Louise Bourgeois developed art to externalize and manage her own emotions, particularly memories of her father and mother. (Wikipedia contributors, 2022).  
I plan to produce and externalize from other people's feelings and memories through my body of work.



[fig.04] Louise Bourgeois - *Maman (Spider)*, 1999, Long Museum (West Bund), Shanghai, 2018



[fig.05] Louise Bourgeois – *Arch of Hysteria* 1993 © 2017 The Easton Foundation

Another reference for my project was Tomas Niklasson.

I had Tomas Niklasson as a teacher, and I was recently introduced to his project **Bergtagen** 1997 – 2000, where he was involved with a mental health institution.

*"The purpose was to describe how the situation is for people with mental health problems when the large institutions are closed and integration into society has increased. I have met people with long-term and often severe mental disorders (schizophrenia)." Tomas Niklasson, 2020.*



[fig.06] Tomas Niklasson *Psykiatri / Patient* - 2000



[fig.07] Tomas Niklasson *Övergrepp* - 2000

I believe we can bring memories, emotions, and feelings to a piece where the audience can identify and reflect in their own unique ways. For example, the pressure of society, a burnout, and anxiety-related shortness of breath.

## Purpose

My intention in the first phases, is to emphasize and investigate the psychological workings out of my personal experience by artistically transforming it through metal and other materials, in order to convey the inner narratives of the mind as well as the human condition, presenting it with my own interpretation.

During the project I want to learn more about myself and to understand a part of the society that is still unknown to me and further explore the possibilities of using my creativity to represent what I'm learning by applying it in the environment of art creating my objects and sculptures.

A current theme is how we as individuals construct protection in and around us, creating a portfolio that begins to ask the harsh, yet challenging questions about ourselves, through myself, recreating situations where we can recognise and feel themes such as social pressures, self-harm, social distancing, guilt, low self-esteem, and so on. I would like to pass on to the observer a connection on the themes above mentioned, that many of us face and that can go unnoticed creating a parallel or even perhaps a mirror where they can identify with the message transmitted.

From conversations I had where people said that what I was making was a good value because I was working against a stigma, I took the chance to give voice to the ones that need to be seen and heard since I believe that is still an issue that our society keeps under control and sometimes it makes difficult to talk about it.

## **Objective**

I will create several objects for a theme that is about mental health issues using different techniques for different pieces. Where I will divide (Layers, pressure, and Mind/thoughts) creating a body of work into three categories, where they will show my interpretation leading the public to connect with their own definition of the suggested topic.

## **Questions**

- How can my work stimulate the viewers self-reflection ability?
- How can the work communicate self-protection, traumas, and society pressure?
- Can the choice of materials influence the interpretation of the theme?

## Approach

As this project takes a unique approach from my perspective, I intend to conduct interviews with people who have undergone therapy, psychologists, psychiatrists, and artists working on the same subject, and then combine the information gathered by transforming it into objects with the ability to transmit this information in such a manner that, even though it is not entirely clear, it can stimulate and awaken the public's curiosity to seek to understand my message that I will bring up with my interpretation in the form of criticism and awareness.

Since it is a large subject, and I will not engage in scientific research, but I will contribute with my point of view and knowledge acquired about trauma, depression, and anxiety through dialogues with individuals who have some direct connection with the subject of my work and the interpretation of it, at the same time I will leave links to some articles about the use of prescription drugs in young ages, addictions related to abuse of medication and some statistics pages.

Some references i went through about young age diagnoses and use of prescription medicines in Brazil, according the research from Milléo, A. (2017, April 7). When connecting the prescriptions medications in my work, I related the research about prescription medications, from Krans, B. (2021, July 23), also about children and medication according with the new research Children and prescription medication statistics, (Number of Children & Adolescents Taking Psychiatric Drugs in the U.S., 2021)

When discussing softness, hard shield, and scars, I attempt to work with a range of materials, including textiles, wood, paper, and pre-made elements that I believe have any significance to the narrative of the piece itself. I'll also evaluate the idea of diversification and the insertion of face cast in some sections to visually strengthen and explain the composition.

## Results of Process

I am a good observer, and I am always aware of what is happening around me visualizing, listening, and feeling. Working intuitively, my ideas come in anytime like a spark then, all the creative process starts. I don't sketch the idea; I visualize it in my mind and decide how I will get the result of it and in which technique and material to use.

When I have an idea for a body of work, I will explore all the possibilities to achieve the result that I want to bring to the pieces. I decide the theme and from there I start my research taking advantage of my social skills as an open mind person, a good talker and listener.

Since all my pieces have a different approach, technique, and materials, I will subdivide in themes:

- Layers
- Pressure
- Mind/Thoughts

I used to live in Lisbon, Portugal, a long time ago when I first heard the phrase "We're all like onions, composed of layers. With each layer removed, we come closer to the core." I was having a conversation with a friend about relationships and how we might misinterpret others. The works for the series "Layers" began to link with my sense of connection in Sweden, where it is difficult to get to a person's core.

For many years, I had the concept for this piece but didn't know how to convey it. Over a weekend, I had a conversation with a friend who has struggled with mental illness, and we spoke about scars, traumas, and protection.

She showed me the scars on her arms from when she began self-harming a few years ago at a difficult period in her life.

Back to the workshop I had some waste steel plates material from a piece I was producing at the forge on my bench, from 1,5mm to 4mm, so I started putting it together with a piece of brass that was incredibly golden and bright, which contrasted nicely with the filthy and gray steel, and there was the Layer piece I was looking for a long time. I decided to use twenty pieces of steel and one piece of brass that has a symbolism about the human soul weight, even if is not official, the idea that the soul has weight, and in particular that it weighs 21 grams. (Singh, 2020)

## Layers



[fig.08] Layers I, Jan. 2022

Here we can see the "Damaged Core", symbolized by the piece of brass that was hammered intentionally to pass the idea of a damaged piece.



[fig.09] Layers I, Jan. 20122

The scars are symbolized here by the welding lines that hold the metal sheet together and is placed on the back side of the sculpture as something we want to keep hidden from the other viewers.

Reenacting another talk with a friend, we had talked about layers, experiences, and true self, and we concluded that a book might capture all of this. Since I had the first Layer piece ready, I felt that concept could be used as a representation of a layer book.

Discussing this piece with my external tutor Urma Lüüs he talked about a quote from Daniel Miller:

*[...] we are all onions. If you keep peeling off our layers you find – absolutely nothing left. There is no true inner self. We are not emperors represented by clothes, because if we remove the clothes, there isn't an inner core. The clothes were not superficial, they actually made us what we think we are" (Miller, David 2009: 13).*

\*Using some words from my external tutor and his thoughts about what Miller said, as an anthropologist, is fascinated by how the genuine self is formed, and he believes that humans are similar to onions. We don't have a lot of "our own." Our bodily cells come from our mother, and our DNA come from both our mothers and fathers.

We have not invented a language that we can use to communicate and think. We wear clothing that express our style; if there were no styles in the world, we would not have a style.

As a result, Miller believes that there is no golden Genuine SELF, but that true self is a pile of layers. If we like, we can modify the layers.

When people spend a long time abroad, they lose touch with their native tongue and begin to think in the new language. This foreign language becomes their true self.\*

Taking this discussion with Urmas, is something I don't see through his or Miller's eyes because what I see is a creation of our real self during our lives and experiences that can change location, events, and surrounds that force us to adapt, but you can always preserve your true self that you build accumulating layers but keep the core as it is. It is always a matter of choice.

With this piece I try to give voice what I feel about True Self, in which I believe that knowledge gives you the strength to recognize and exhibit your true core, even when life gives you hard time. It is made of cut and welded steel plates with diverse thickness from 1,5mm to 5mm, where I hammered the edges to represent the mishaps of a life, with an inlaid brass rectangle in the middle and chiseled writing. For the outside I made a cover and applied heat to change the color for the aspect of a book cover.



[fig.10] Layers 2 "True Self", Jan. 2022



[fig.11] Layers 2 "True Self", Jan. 2022

The third Layers work is another piece with steel plates from different thickness, from 1,5mm to 3mm and a brass core, but this time I wanted to show it as a type of aggressive defense, with sharp and pointed edges, a chiseled core, and some scratches on the outer layer that represents the scars.

With the pointed edges I want to represent a defensive way to avoid contact due to trauma, deception, and its damaged core.

For this piece, I used the plasma cutter to cut the edges giving harshness to the plates, polished and grinded to leave some scratches.



[fig.12] Layers 3, Jan. 2022



[fig.13] Layers 3, Jan. 2022

At this stage in my work on the topic "Layers," I decided to take a step ahead and begin to diversify the pieces even more. After receiving positive response on the piece that reminded me of a book, I decided to create another one. This time I used a metal sheet of 1,5mm for the internal pages and a metal sheet of 3mm for the cover. Using the plasma cutter to shape the burnt pages and forging the 3mm cover to convey the idea of damaged protection and also cutting out the inside to make room for the centerpiece, a diamond shaped brass piece of cast brass. I want to convey the idea of layers, experience, and wisdom once more, which leads to the comparison of the book with the life and protection of the core, where I also decided to make an opening on the cover where I added a cast bronze circle that wants to invite the viewer to look inside where you can see the core intact.



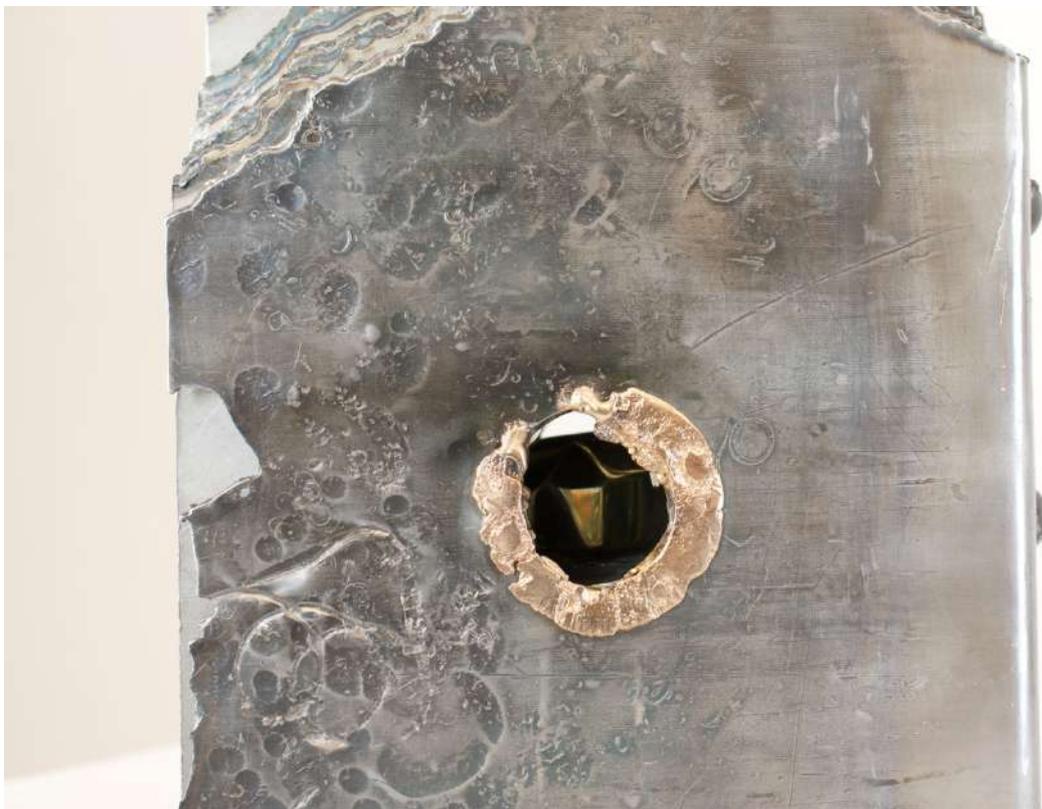
[fig.14] "Burned Book of Experience", Jan. 2022



[fig.15] "Burned Book of Experience, detail, Jan. 2022



[fig.16] "Burned Book of Experience", detail, Jan. 2022



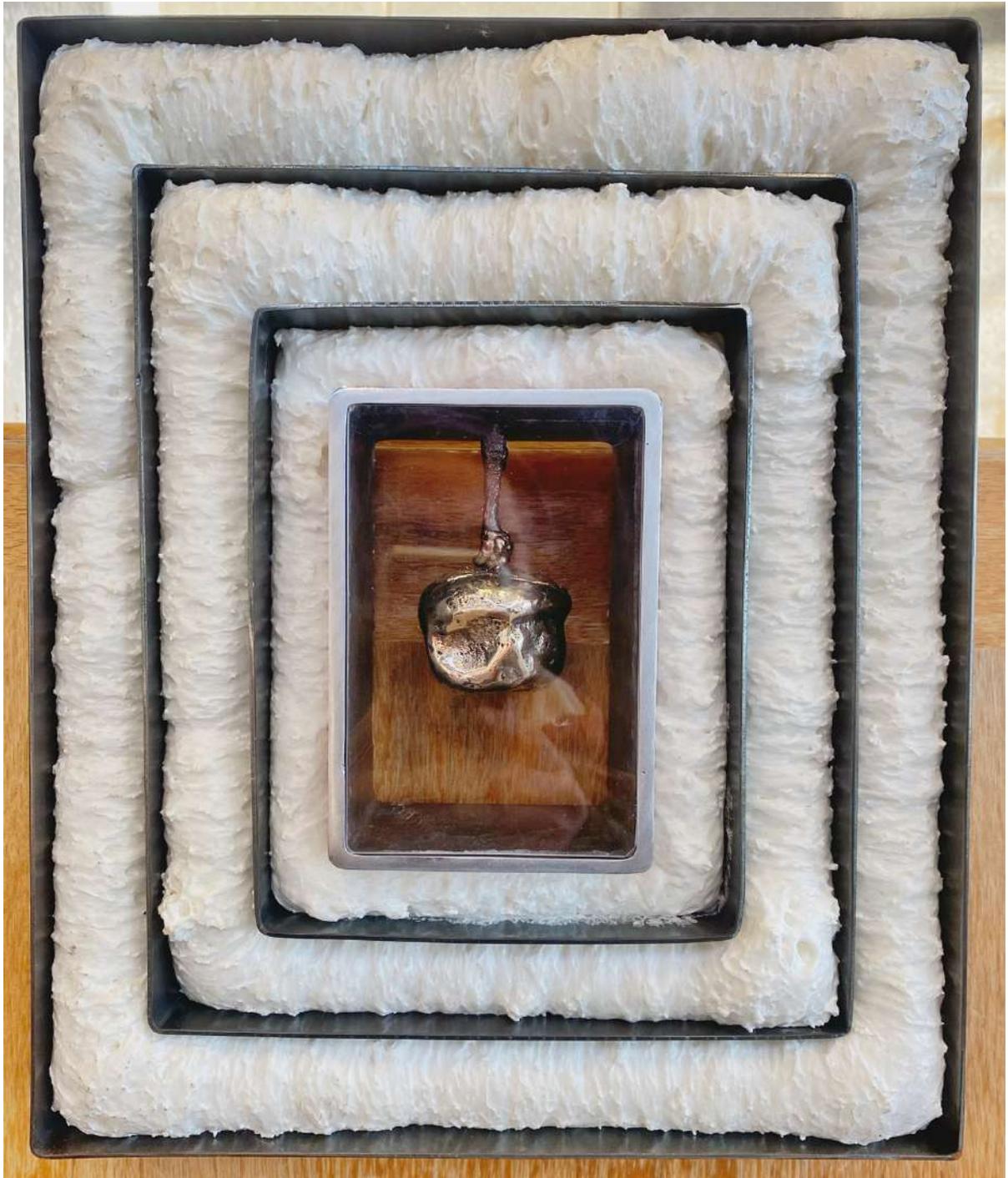
[fig.17] "Burned Book of Experience", detail, Jan. 2022

Bringing the body of work to a close with the theme Layers with a pretence interpretation. As someone displays a soft layer of protection in a simulated maze, but when we go closer, we can see that it is a firm layer of protection. It carries the connotation of a fake and someone trying to be someone they are not, something you wish to pass on to others but is not true. It appears to be a golden apple in a glass center box, but it is actually a rotting apple, implying that its core is false.

I casted a rotten apple, folded 2,5mm of metal sheet to make frames and welded together then I filled the gap with expansive foam that has a look of softness but when it dries gets very hard.



[fig.18] "The Pretence of a Golden Rotten Apple", details Jan. 2022



[fig.19] "The Pretence of a Golden Rotten Apple", Jan. 2022

## Pressure

Expanding the body of work while remaining on the same subject with a new perspective and a new light on the issues of social, family, religions, and other types of pressure.

The inspiration for this piece came from a conversation with someone who had work burnout and is still struggling with the long-term consequences, and we discussed how it felt back then and now. The individual expressed a burning feeling as if something was burning the protective layer, a sense of fragility as transparency, and the chance that anything may leave scars due to sensitivity created by external forces. Even with all of the warning indications, the person failed to see the impending crisis and refused to acknowledge the pressure.

I was wandering around the workshop when I noticed a piece of cardboard resting near the scrap material and decided to pick it up to see how hard it was. So, I had the impression that the cardboard might be utilized for the sculpture I'd imagined. Taking some plexiglass pieces, I began to experiment with the composition, but something was obviously missing, so I went to the wood department to acquire some planks, and there was a burned wood piece placed on the outside, and I immediately realized what was missing in the composition.

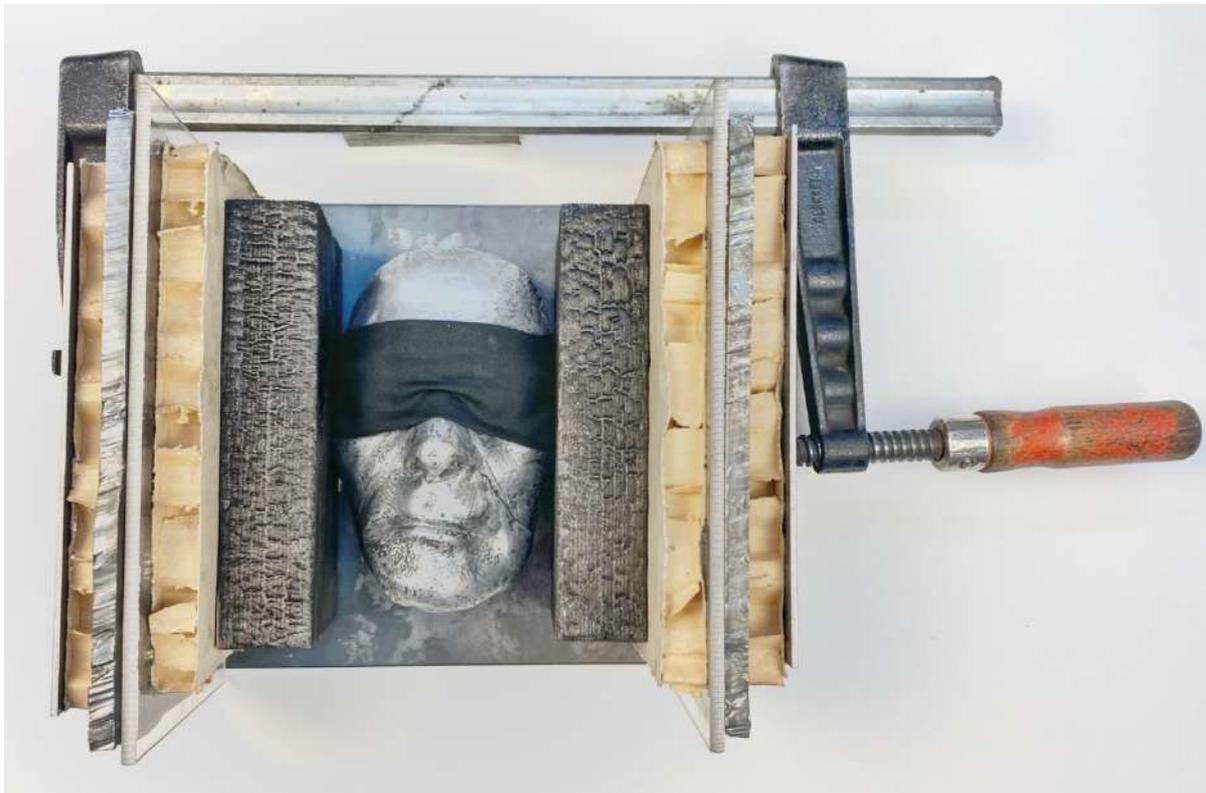


[fig.20] "I Don't See the Pressure", detail, Jan. 2022



[fig.21] "I Don't See the Pressure", detail, Jan. 2022

The next stage was to cast a face to be the focal point of the work, which I chose to cast in aluminium since it is lighter than bronze, and with the sand cast, there are certain faults that I left to characterise as a time and damaged face and adding a metal clamp that I borrowed from the workshop to keep the pieces together. I was pleased with the outcome, but how can I hang the piece if the clamp holds it together and if I apply pressure, it will fall? At this stage, I added a metal plate in the back and some screws to keep the two wooden pieces and the cast mask together, and I added a black cloth piece as a blindfold to emphasise the message.



[fig.22] "I Don't See the Pressure", Jan. 2022

Continuing with the pressure pieces, I wanted to employ a combination of materials that I'm not familiar with working within the metal workshop but will have a strong link with the narrative I want to convey to the viewers about pressure, damage core, hardness, softness, and protection. In this piece, I applied textile where I have used torch to burn the edges giving a damage sensation to the core piece and I was searching for the right fabric or a type of wool and I found a piece of raw cotton, very soft and that comes apart very easily, so I need to handle the material carefully to not destroy it. Placing two thick metal plates to restrain the textile inside and clamped to keep everything together with pressure. The idea came when talking with a friend who study textile, where she was talking about the layers that compose the fabrics and that we use to protect our body when making clothes.



[fig.23] "Raw from the Ashes", details Jan. 2022

Cutting the raw cotton carefully...



[fig.24] "Raw from the Ashes", details Jan. 2022



[fig.25] "Raw from the Ashes", details Jan. 2022



[fig.26] "Raw from the Ashes", Jan. 2022

## Mind/Thoughts

For this series I want to work more with already made items and do compositions and also installations.

A box... We are all familiar to storing items in boxes since it is a convenient way to keep things secure, tidy, and so on...figuratively speaking, sort something, someone, groups, and many other connotations.

*Box: A container typically constructed with four sides perpendicular to the base and often having a lid or cover. (Box — Definition, Examples, Related Words and More at Wordnik, 2022).*

I had a wooden box that I was using for some scrap metal under my table, then I noticed chips from the lathe in the metal scrap bin, and I liked how there were so many variations and a softness to them. I took the chips and placed them into the box. A classmate stopped by and inquired whether the thoughts in the box were mine! As I already stated, it may be!

Out of the university some days after, I was discussing with a friend about mental disorders, and she told me about her struggles with thoughts that sometimes get entangled and it's difficult to pinpoint the beginning and finish of it, and she felt like locked inside a box. I showed her the photo I had, and she completely agreed with my idea about the work that was now emerging from the conversation. From there, it was simple to see a piece for this body of work that I could include into the theme I was working with.

I wasn't sure whether I wanted to utilize the old box or create a new one, so I talked to my external tutor about it, and his answer was simple: it was the proper box for it. Simple, with minor pen scratches and dents on signage that have been used.

A used wooden box, scrap metal chips from lathe and a casted face in aluminium.



[fig.27] "Tangled Thoughts in a Box", Jan. 2022

I was inspired by the previous item and chose to include a box in my new creations. Even though I didn't know how to include it at the time.

Another friend, another conversation about life and everyday problems, and the sentence: "When I'm alone, my thoughts are quite clear. When I get connected with other people, my thoughts get quite blurry."

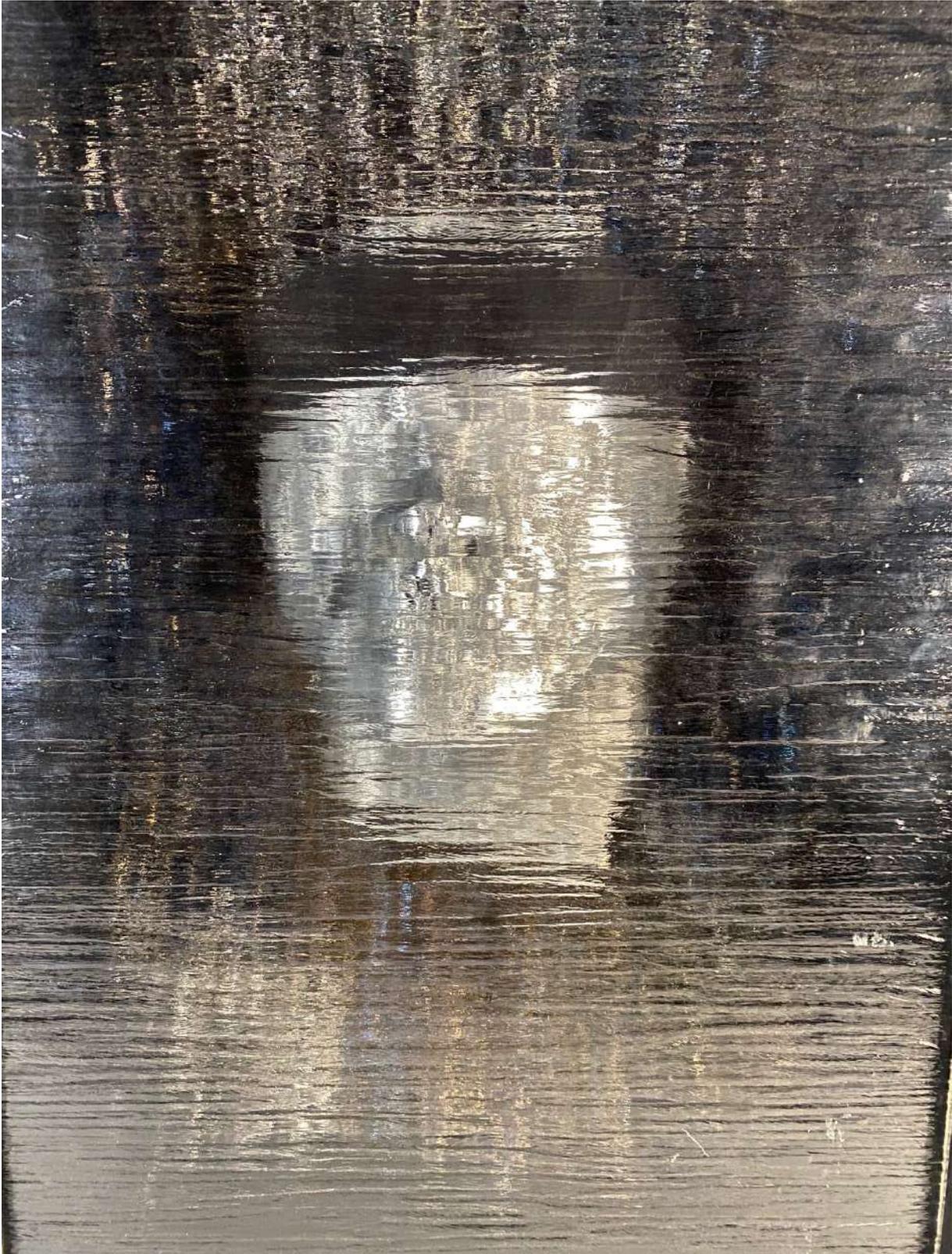
In this piece, I made a wooden box and included a special glass that is very blurry. You can see inside but not so clear. I painted in black mate, and asked people to write some blurry thoughts on it with a white marker. Inside the box, there is a casted face mask.



[fig.28] "Blurry Thoughts," detail, Jan. 2022



[fig.29] "Blurry Thoughts", detail, Jan. 2022



[fig.30] "Blurry Thoughts", detail, Jan. 2022

Another piece connected with the subject Mind/Thoughts where I interpreted a conversation about anxiety and the feeling of being trapped and the difficulty of breathing.



[fig.31] "Respiro", Jan. 2022



[fig.32] "Respiro", Jan. 2022

When I began this project, my goal was to learn more about mental illness through conversations with clinicians and patients.

For my dismay, I only received negative responses or appointments after the summer, which doesn't work for my project because I finish it in June.

I didn't want to do any scientific research because I wanted to display private and personal aspects. I also wanted to talk about the use of prescribed medications and the effects that cause in the daily life but since is a vast subject and need scientific research I went to my personal interpretation of what I heard and witnessed on a daily basis, living with people who use these medications.

To complete this assignment, I created a piece regarding prescribed pharmaceuticals in which I don't want to express anything specific but simply encourage us to think about it.

I had a glass box at home that I found a long time ago on the street and I used it to collect empty medicine boxes and bottles to fill it with.

I made a cast in aluminium of a child's face and placed it in the middle to get the message out that we are using these drugs more and more from an early age.

After I started this piece, my external tutor sent me some references with similar work Medicine Cabinet from Damien Hirst, where he collected the empty boxes from his grandmother's cabinet.



[fig.33] Damien Hirst , Bodies, 1989

In my work, I started by asking students at the school for empty boxes in order to understand how and why so many people so young might become reliant on this form of medicine, which, in my opinion, often does not help in the elimination of issues but just provides temporary respite.

In the beginning it was hard to get any boxes where I used the social media to ask for it. I had better results talking and asking directly to some students that had more confidence with me and from there it was much easier. From this situation I could realize that this mental health subject is still a very difficult subject to talk about openly.

Since my work is based on discussions with individuals that are using prescript drugs, I also try to ask the questions about what normal and abnormal behavior is for the society.



[fig.34] "My Happy Pills Box", Jan. 2022



[fig.35] "My Happy Pills Box", Jan. 2022

## Discussion and Reflection

The exam presentation for the final project on the 12<sup>th</sup> of May 2022 took place at Steneby Konsthall where we had our work exhibited.

I had some questions and suggestions about my work and specially in three of them since I had several pieces. Jorge Manilla asked me about the piece *Respiro*, where he asked me the reason of the casted mask, suggesting that the box could work easily without it. Definitely could work as well, but my intention was to emphasize the piece giving more impact with the casted mask, since I casted in a way that the mouth is slightly open and that for me is visually more impactful in the sense that it causes a feeling of shortness of breath.

Also, I got the suggestions for the piece *I Don't See the Pressure*, again, about the necessity of the mask. For me, is necessary to connect all the pieces for the work with the face, because I think causes a stronger impact to the viewer.

Another topic of debate regarding the works was the artwork "My Happy Pills Box?" where we started to talk about personal opinions, statistics, and alternatives that can help with treatments of mental health issues. This public debate began with my examination and progressed to a discussion in which I was required to produce proof of alternative therapies. I don't think the use of prescription drugs for mental health is bad in general, but what I'm suggesting with my work is that misuse of them can do more harm than good, especially since these drugs are used to keep the mental health, patients' health, and normal behaviour in balance, but what I witnessed with conversations with people who use these drugs was that they need to maintain balance but also feel like they have a blockage and changes in behaviour.

Because of drastic changes in behaviour and a lot of pressure from society in general, mental health is a huge concern nowadays.

Despite the fact that I do not do scientific study, I am aware of statistics indicating a rise in psychotropic usage, particularly among children and adolescents. I wish to incorporate this topic into my master's degree and further improve this work.

I feel I have effectively answered the questions I had for this project based on discussions with visitors to the exhibition, when I listened to and noticed the emotions I offered to the viewers that connected to the events shown in the works.

## **Conclusion and Result**

After completing my bachelors at HDK-Steneby I can conclude after finishing three years of artistic growth and spending six months developing my final project is that definitely I intend to continue refining my work on the subject by getting thorough information from mental health professionals.

I will be studying for a master's degree for two years and will have more time to explore and improve my knowledge, as well as contact with artists and galleries in order to introduce my work to the broader audience.

I am very satisfied with the result even though I know that I can improve much more. I Will continue using the questions I formulated for this exam project attempting to improve my work on a regular basis.

## Reference List

*box* — definition, examples, related words and more at Wordnik. (2022). Wordnik.Com. <https://www.wordnik.com/words/box>

*inimputabilidade decorrente de surto psicótico*. (2021). [www.Jusbrasil.Com.Br](http://www.Jusbrasil.Com.Br).  
<https://www.jusbrasil.com.br/jurisprudencia/busca?q=inimputabilidade+decorrente+de+surto+psicotico>

Krans, B. (2021, July 23). *The Most Addictive Prescription Drugs on the Market*. Healthline.  
<https://www.healthline.com/health/addiction/addictive-prescription-drugs>

Milléo, A. (2017, April 7). *Crianças e adolescentes se viciam em remédios por culpa dos pais*. Gazeta do Povo.  
<https://www.gazetadopovo.com.br/viver-bem/saude-e-bem-estar/criancas-e-adolescentes-se-viciam-em-remedios-por-culpa-dos-pais/>

Muller, D. (2009). *Stuff*. Polity Press, Cambridge.

*Number of Children & Adolescents Taking Psychiatric Drugs in the U.S.* (2021, March 6). CCHR International.  
<http://www.cchrnt.org/psychiatric-drugs/children-on-psychiatric-drugs/>

Singh, B. (2020, May 11). *21 grams experiment*. Ststworld.Com.  
<https://www.ststworld.com/21-grams-experiment/>

*Tomas Niklasson*. (2020). Tomas Niklasson.  
<http://www.tomasniklasson.se>

Urma Lüüs – <https://urmasluus.com/>

Wikipedia contributors. (2022, June 4). *Louise Bourgeois*. Wikipedia.  
[https://en.wikipedia.org/wiki/Louise\\_Bourgeois](https://en.wikipedia.org/wiki/Louise_Bourgeois)

## Pictures

[fig.01] Shell, Shallow, Shield, Jan. 2019 – Emi Candido

[fig.02] Amazon Shamans, © Malou Bergman 2021

[fig.03] WHERÁ TUPÃ E O FOGO SAGRADO 2022. (2022). [Photograph].  
<https://play.curtataquary.com.br/video/whera-tupa-e-o-fogo-sagrado/>

[fig.04] Louise Bourgeois - *Maman (Spider)*, 1999, Long Museum (West Bund), Shanghai, 2018 –  
publicdelivery. (2018). *Louise Bourgeois – Maman (Spider), 1999* [Photo].  
<https://publicdelivery.org/louise-bourgeois-spider-maman/>

[fig.05] Louise Bourgeois -  
Artsy. (2019). *arch of hysteria 1* [Photograph]. [www.Artsy.Net](http://www.Artsy.Net)  
<https://www.artsy.net/artwork/louise-bourgeois-arch-of-hysteria-1>

[fig.06] Tomas Niklasson - *Psykiatri / Patient – 2000*  
[www.tomasniklasson.se/index2.htm](http://www.tomasniklasson.se/index2.htm)

[fig.07] Tomas Niklasson - *Övergrepp – 2000*  
[www.tomasniklasson.se/index2.htm](http://www.tomasniklasson.se/index2.htm)

[fig.08] Layers 1, Jan. 2022 – Emi Candido

[fig.09] Layers 1, Jan. 2022 – Emi Candido

[fig.10] Layers 2 True Self, Jan. 2022 – Emi Candido

[fig.11] Layers 2, True Self, Jan. 2022 – Emi Candido

[fig.12] Layers 3, Jan. 2022 - Emi Candido

[fig.13] Layers 3, Jan. 2022 - Emi Candido

[fig.14] Burned Book of Experience, Jan. 2022 – Emi Candido

[fig.15] Burned Book of Experience, detail, Jan. 2022 – Emi Candido

[fig.16] Burned Book of Experience, detail, Jan. 2022 – Emi Candido

[fig.17] Burned Book of Experience, detail, Jan. 2022 – Emi Candido

[fig.18] The Pretense of a Golden Rotten Apple, detail, Jan. 2022  
Emi Candido

[fig.19] The Pretense of a Golden Rotten Apple, Jan. 2022 – Emi Candido

[fig.20] I Don't See the Pressure, detail, Jan. 2022 – Emi Candido

[fig.21] I Don't See the Pressure, detail, Jan. 2022 – Emi Candido

[fig.22] I Don't See the Pressure, Jan. 2022 – Emi Candido

[fig.23] Raw from the Ashes, details Jan. 2022 – Emi Candido

[fig.24] Raw from the Ashes, details Jan. 2022 – Emi Candido

[fig.25] Raw from the Ashes, details Jan. 2022 – Emi Candido

[fig.26] Raw from the Ashes, Jan. 2022 – Emi Candido

[fig.27] tangled Thoughts in a Box, Jan. 2022 – Emi Candido

[fig.28] Blurry Thoughts, detail, Jan. 2022 – Emi Candido

[fig.29] Blurry Thoughts, detail, Jan. 2022 – Emi Candido

[fig.30] Blurry Thoughts, detail, Jan. 2022 – Emi Candido

[fig.31] Respiro, Jan. 2022 – Emi Candido

[fig.32] Respiro, Jan. 2022 – Emi Candido

[fig.33] Damien Hirst, Bodies, 1989 –  
*phillips. (2020, February 13). bodies* [Photograph].  
<https://www.phillips.com/detail/damien-hirst/UK010120/17>

[fig.34] My Happy Pills Box?, April 2022 – Emi Candido

[fig.35] My Happy Pills Box?, April 2022 – Emi Candido