

# Contents

---

**Foreword** ..... 11

**Acknowledgments** ..... 15

**Introduction** ..... 19

I. Research Object ..... 19

II. Justification ..... 19

    1. The Current State of Alzheimer’s Research ..... 19

    2. Theme Originality and Theoretical Justification ..... 21

III. Hypotheses ..... 23

IV. Methodology ..... 23

V. Goals ..... 24

VI. Comment on the Structure of Chapters ..... 25

VII. A Brief Note on the Vocabulary ..... 26

## Part I: Fundamentals

**Chapter 1: Fragments of the Self** ..... 29

I. Marcos Abreu: Life is a Work of Art ..... 29

II. Parts, Fragments and Wholes ..... 37

    1. Fragments and Moments ..... 38

    2. Sides, Aspects and Adumbrations ..... 55

    3. Presence and Absence ..... 58

III. Identity in Manifolds ..... 61

IV. Summary ..... 65

|                                                                         |    |
|-------------------------------------------------------------------------|----|
| <b>Chapter 2: The Sensorial Experience of the Self with Alzheimer's</b> | 69 |
| I. The Psycho-Organic Body ( <i>Leib</i> )                              | 69 |
| 1. Three Egos and a Body                                                | 69 |
| 2. The Psycho-Organic Body and the Experience of Touch                  | 72 |
| II. The Living Body as a Self                                           | 75 |
| 1. Body Schema ( <i>schéma corporel</i> ) and Living Body               | 75 |
| 2. Living Body, Movement and Intentionality                             | 77 |
| 3. Vision, Touch and Synesthesia                                        | 87 |
| III. Summary                                                            | 94 |

## Part II: Some Ways of Signifying Experiences of Alzheimer's

|                                                 |     |
|-------------------------------------------------|-----|
| <b>Chapter 1: The Self-Experience of Love</b>   | 97  |
| I. A Way of Loving: Enchanting                  | 97  |
| 1. Iris Murdoch                                 | 98  |
| 2. Marcos Abreu                                 | 105 |
| 3. Henry                                        | 115 |
| II. A Way of Loving: Carrying a Burden of Guilt | 118 |
| 1. Thomas DeBaggio                              | 118 |
| 2. Bob                                          | 120 |
| 3. Betty                                        | 122 |
| III. A Way of Loving: Touching                  | 131 |
| 1. Booker                                       | 131 |
| IV. Summary                                     | 132 |

|                                                                                   |     |
|-----------------------------------------------------------------------------------|-----|
| <b>Chapter 2: Body Memory: The Sedimentation of Skills and Abilities</b>          | 137 |
| I. Habit-Body: Living Body and Body-Object                                        | 137 |
| II. The Meaning and Non-Meaning of Habit                                          | 139 |
| III. Habit-Body with Alzheimer's: Meaning and Non-Meaning of Skills and Abilities | 147 |
| 1. Marcos Abreu and William Utermohlen: the Habit of Painting                     | 147 |
| 2. Iris Murdoch and Thomas DeBaggio: the Habit of Writing                         | 153 |
| 3. Henry: the Habit of Listening to Music                                         | 154 |
| IV. Summary                                                                       | 155 |

|                                                                           |     |
|---------------------------------------------------------------------------|-----|
| <b>Chapter 3: The Other's Experience of Love and Habit</b>                | 159 |
| I. Interpersonhood and Intersubjectivity                                  | 159 |
| 1. Interpersonhood: Pairing, Empathy and Contact                          | 159 |
| 2. Intersubjectivity: Communicating through Intentional Gestural Movement | 162 |
| II. Ways of Loving through Gesture, Language and Habit                    | 171 |
| 1. Maria, Emilia and Marcelo                                              | 172 |

|                           |     |
|---------------------------|-----|
| 2. Brenda.....            | 177 |
| 3. John Bayley.....       | 178 |
| 4. Michel Malherbe.....   | 188 |
| 5. Fernando Aguzzoli..... | 191 |
| 6. Sylvia Molloy.....     | 193 |
| III. Summary.....         | 196 |

## **Final Considerations on the Descriptions and Interpretations of Alzheimer's**

|                                                                                                      |            |
|------------------------------------------------------------------------------------------------------|------------|
| <b>Experiences.....</b>                                                                              | <b>201</b> |
| I. Intentional Motor Consciousness and Identity in Alzheimer's.....                                  | 201        |
| II. Fragments in Alzheimer's Narratives of Life.....                                                 | 203        |
| 1. Form and Content: Reconfigurations and Non-Reconfigurations<br>of Feelings and Sensations.....    | 203        |
| 2. Fragments as Reconfigurations of Relationships?.....                                              | 205        |
| III. Phenomenological Experiences through the Arts.....                                              | 206        |
| 1. Interdisciplinary Dialogue: Phenomenology and the Arts.....                                       | 206        |
| 2. Phenomenological Experience: "The Meaning of Showing"<br>in Beckettian Dramaturgy.....            | 207        |
| 3. Living Bodies as Reliable Narrators: Some Final Remarks on the<br>Linker " <i>as if...</i> "..... | 210        |

|                              |            |
|------------------------------|------------|
| <b>References.....</b>       | <b>213</b> |
| Movie References.....        | 220        |
| Play References.....         | 221        |
| Illustration References..... | 221        |
| Websites Visited.....        | 222        |

