

USING PHENOMENOLOGY IN CONTEMPORARY ARTS RESEARCH & PEDAGOGY

Workshop One: LASALLE 24-26 September 2018

HANDBOOK



Image: Rirkrit Tiravanija, *untitled 2018 (the infinite dimensions of smallness)*, Ng Teng Fong Roof Garden Commission, National Gallery Singapore (Photo: J Andrews)

Facilitators

- Dr Jorella Andrews, Senior Lecturer in Visual Cultures, Department of Visual Cultures, Goldsmiths, University of London
- Jeffrey Say, Programme Leader MA Asian Art Histories, McNally School of Fine Arts (MSoFA), Lasalle College of the Arts
- Dr Clare Veal, MSofA Faculty Member, Lasalle College of the Arts

Introduction

This three-day workshop (the second will take place at Goldsmiths on 20-22 February 2019) will introduce phenomenologically-based research and pedagogical methods and, in particular, a recently developed qualitative research methodology known as Interpretative Phenomenological

Analysis (IPA). IPA is usually used by researchers in the social sciences who are carrying out primary, interview-based field work with small data sets. Our workshops will introduce IPA as well as explore how it can be most effectively applied and adapted to benefit researchers working and teaching in the emerging fields of contemporary Asian Art Histories and Visual Culture.

IPA is particularly valuable with respect to assembling primary source materials within emerging fields because it is designed to enable:

- nuanced modes of interviewing key agents (artists, curators, audiences) and of self-interviewing
- the capacity to work with gathered data in great detail, using a range of analytical and hermeneutic techniques, to produce rich and often unanticipated insights.

Workshop Outline: At a Glance

MONDAY 24 SEPTEMBER

PART ONE: ON PHENOMENOLOGICALLY-BASED ARTS PEDAGOGY AND RESEARCH

FOR MSoFA STAFF

- ***Session 1: MSoFA staff workshop on IPA in Arts Pedagogy: Exploratory Teaching and Learning***
10.00–11.45am (including a short break): E507

Break: 11.45-12.00

OPEN TO ALL LASALLE STAFF, STUDENTS AND ALUMNI

- ***Session 2: 'Starting from Below': Phenomenological Interventions in Art History and Visual Culture. Presentation by Jorella Andrews***
12.00am–1.00pm: F201

Lunch: 1.00-2.30

FOR MAAAH and DANCE students:

- ***Session 3: Post-Presentation Seminar/Workshop: Phenomenological Research in Practice: How to apply phenomenological techniques to your own projects***
2.30-3.30pm: F202

Break: 3.30-3.45

PART TWO: INTRODUCING INTERPRETATIVE PHENOMENOLOGICAL ANALYSIS (IPA)

- ***Session 4: IPA Interview Technique Workshop***
3.45-4.45 pm: F202

Break: 4.45-5.00

- ***Session 5: IPA Interview Practice and Interview Transcription Workshop***
5.00-6.00 pm: F202

TUESDAY 25 SEPTEMBER (4-6 pm only)

- **Session 6: IPA and the Art of Transcription (Review/Q&A Session)**
4.00-4.20 pm: F310
- **Session 7: IPA Analysis Workshop: Exploratory Comments and Emergent Themes**
4.20-5.20 pm: F310

Break: 5.20-5.30

- **Session 8: IPA Writing-Up Workshop**
5.30-6.00 pm: F310

WEDNESDAY 26 SEPTEMBER

PART THREE: ON PHENOMENOLOGICALLY-BASED ARCHIVAL WORK

- **Session 9: Fresh Encounters: Working Phenomenologically with Already-Known Visual and Physical Resources**
10-12.00 am: F310

Lunch: 12.00-2.00pm (and make way to National Library Board)

- **Session 10: First Encounters: Working Phenomenologically with New-Encountered Visual and Physical Resources**
2.00-4.00 pm: Location: National Library Board

Break: 4.00-4.30

PART FOUR: FINAL REFLECTIONS

- **Session 11: Collating Discoveries and Considering Possible Next Steps.**
4.30-6.00 pm: Location: National Library Board

Learning Outcomes Workshops One and Two (Goldsmiths 20-22 February 2019)

- You will have gained an overview of a range of phenomenologically-based research strategies and understand the contexts in which these strategies might most effectively be adopted/experimented with.
- You will understand the theoretical underpinnings of IPA and the fundamentals of IPA as a research and pedagogical methodology.
- You will develop a working knowledge of how to apply IPA principles to art historical pedagogy and/or research in general and, specifically, within the Asian context.
- You will be able to apply IPA principles to planning and conducting interviews.
- You will learn the IPA approach to analysing and evaluating transcripts and presenting your findings within scholarly contexts.
- You will explore how IPA techniques can be adapted and applied to aid deep reading of scholarly texts.
- You will explore how IPA techniques can be adapted and applied to aid deep engagements with visual and material sources and with the various settings in which art and visual culture are displayed.

Notes

Session 1: MSoFA Staff Workshop on IPA in Arts Pedagogy: Exploratory Teaching and Learning

Monday 24 September 2018
10 – 11.45am
E507

*"Phenomenology does not begin with a theory, but, instead, begins with a phenomenon under consideration."
(Marilyn K Simon and Jim Goes)¹*

*"Phenomenology is the study of human experience and of the ways things present themselves to us in and through such experience."
(Robert Sokolowski)²*

*"And so it is not a question asked of someone who doesn't know by someone who does – the schoolmaster's question. The question comes from one who does not know, and it is addressed to a vision, a seeing, which knows everything and which we do not make, for it makes itself in us."
(Maurice Merleau-Ponty)³*

IPA intends that lived experience be expressed and examined in its own terms (as far as this is possible), and not according to predefined category systems. As such, initial processes of interviewing based on open questioning are followed up with analytical and hermeneutic techniques for working with gathered data in great detail, to produce rich and often unanticipated insights.

This workshop begins, phenomenologically, with accounts of best practice gleaned from our own experiences as arts educators working within creative and emerging fields of enquiry. We then explore how IPA might support us as, for instance, we produce, assemble and explore primary source materials and teach students who wish to discover their *own* perspectives and modes of expression.

Preparation: Two question: (1) What has been your most memorable or impactful learning experience within the arts? (2) What has been your most memorable or impactful experience as a teacher within the arts?

¹ Marilyn K Simon and Jim Goes, 'What is Phenomenological Research?' (includes excerpts from Simon (2011), *Dissertation and Scholarly Research: Recipes for Success*, LLC. Online document available at: <http://dissertationrecipes.com/wp-content/uploads/2011/04/Phenomenological-Research.pdf>

² Robert Sokolowski, *Introduction to Phenomenology*, Cambridge: Cambridge University Press [2000], 2008, 2.

³ Maurice Merleau-Ponty, 'Eye and Mind' (1961). In: Maurice Merleau-Ponty, *The Primacy of Perception*, Evanston: Northwestern University Press, 1964, 159-190, 167.

Session 2: 'Starting from Below': Phenomenological Interventions in Art History and Visual Culture. Presentation by Dr Jorella Andrews followed by Discussion

Monday 24 September 2018

12.00-1pm

F201

All LASALLE staff, students and alumni are welcome



Image: Kim Jongku, *Mobile Landscape*, 2009, steel powder, CC camera, LED projector, paper roll, dimensions variable (photo: J Andrews)

“We will come to these questions by starting ‘from below’.” (Maurice Merleau-Ponty)⁴

“It is at the same time true that the world is what we see and that, nonetheless, we must learn to see it” (Maurice Merleau-Ponty)⁵

Despite close interactions between phenomenology and the visual arts (particularly with the emergence of ‘minimalism’ during the mid-20th century and with today’s interests in visual and material culture) no coherently assembled phenomenologically-based methodological resources exist that are aimed at arts researchers. This presentation argues for the importance of developing such resources and sets out their key features and scope.

‘Starting from below’ – a quote from the French phenomenologist Maurice Merleau-Ponty – refers to phenomenology’s valorisation of traditionally-disregarded non-dualistic, embodied, pre-reflexive, perceptual, and idiosyncratic (or ‘ideographic’) forms of investigation.

Jorella will also discuss a current phenomenologically-based research project in which her interactions with Kim Jongku's installation *Mobile Landscape*, 2009 and with a Korean ink drawing, *Landscape with Gentlemen Visiting a Scholar in a Lakeside Pavilion* (thought to be from the Chosŏn dynasty, first half of the 17th century), play a formative role.

⁴ Maurice Merleau-Ponty, *The Structure of Behavior* [1942], Boston: Beacon Press, 1963, 4.

⁵ Maurice Merleau-Ponty, *The Visible and the Invisible*, Evanston: Northwestern University Press, 1968, 4

Session 3: Post-Presentation Seminar/Workshop: Phenomenological Research in Practice: How to apply phenomenological techniques to your own projects

Monday 24 September 2018

2.30-3.30pm

F202

MAAAH and Dance Students

Phenomenological research methods are of particular value in the earliest stages of research (1) when you are searching out, gathering up but also trying to whittle down the visual, physical, textual and other sources you are considering working with and (2) as a means of carrying out your initial explorations and analyses of these materials.

During this session (having begun with introductions) a range of approaches and techniques will be introduced, some of which you may find you already practice. Several of these will be explored in greater depth during the remainder of the 3-day workshop. You will be invited to consider and test their usefulness in relation to a current research project of your own. Among the topics we will explore are:

- The value of pre-critical forms of engagement with primary sources (here, the phenomenological notion of intentionality will be introduced)
- The role and power of description as a key phenomenological method
- The use of visual skills like drawing, diagramming, mapping
- The critical value of the personal, situated and ideographic nature of phenomenological research

Preparation: Please bring materials associated with a current (in progress) research project, essay, or other piece of work to this session. You will probably want to bring your laptop as well as writing/sketching materials to this (and indeed every) workshop session.

Optional background or follow-up reading:

- Robert Sokolowski, *Introduction to Phenomenology*, Cambridge: Cambridge University Press [2000], 2008. Extracts: 'Phenomenology and the Issue of Appearances' pp 3-4; 'What is Intentionality, and Why Is It Important?' pp 8-16. **(Recommended Introductory Reading)**
- Jorella Andrews, Extract: 'Description – The first philosophical act'. In Jorella Andrews, *The Question of Painting: Rethinking Thought with Merleau-Ponty*, London: Bloomsbury Academic, 2018, pp121-129. **(Recommended Introductory Reading)**

PART TWO: INTRODUCING INTERPRETATIVE PHENOMENOLOGICAL ANALYSIS (IPA)

Notes

Session 4: IPA Interview Technique Workshop

Monday 24 September
3.45-4.45 pm
F202

For this session you will need a recording device (on your phone is fine) from which you will be able to transcribe.

“We are governed much more narrowly by the questions we ask, than by the explanations we receive.” (Martin Reardon)⁶

“Interpretative Phenomenological Analysis ... is concerned with the detailed examination of human lived experience. And it aims to conduct this examination in a way which as far as possible enables the experience to be expressed in its own terms, rather than according to predefined category systems...” (Smith, Flowers and Larkin)⁷

Engaging with contemporary art practice and art history within emergent fields of enquiry (including that of contemporary South-East Asia) means that you will often be working with materials about which there is little or no existing scholarship. Therefore, interviewing artists, collectors and curators as well as art-viewers, may play an important role in your research process.

Semi-structured interviewing is at the heart of the IPA process, and in particular interviewing that is organized around open questions which are directed towards eliciting lived, personal meaning. IPA requires attentive listening and flexibility and, though responsive, follow-up questions, seeks to elicit as much detail as possible.

This session focuses on various preparatory issues, including:

- Deciding whom to interview
- Ethics (Permissions/data protection)
- Developing IPA research questions
- Interviewing technique guidance (what interviewers *and* interviewees should expect)
- Constructing a (semi-structured) interview schedule

“A schedule is a way of preparing for the likely content of an interview. In it, the researcher typically sets out the questions as she would like to ask them (in an ideal world), and in the order in which she expects might be the most appropriate for the participant. These things can and do change once an interview is underway, but the preparation of a schedule allows the researcher to set a loose agenda ... anticipate potential sensitive issues ... and frame her questions in a suitably open way ... By constructing a schedule, the researcher is thinking of virtual maps for the interview, which can be drawn upon if, during the interview itself, things become difficult or stuck. As a consequence of this preparation, the researcher is generally able to be a more engaged and attentive listener, and a more flexible and responsive interviewer.” (Smith, Flowers and Larkin)⁸

⁶ Martin Reardon, *What on earth in the Church For?* London: The British Council of Churches and the Catholic Truth Society, 1985.

⁷ Jonathan A Smith Paul Flowers and Michael Larkin, *Interpretative Phenomenological Analysis: Theory, Method and Research*, Sage, 2009, 32.

⁸ *Ibid.*, 58-59

Crucially – and this is central to IPA as a process - preparatory work of this kind also fulfils the function of preparing you, the interviewer, because it helps you become conscious of, and let go of possible assumptions, presuppositions, expectations, and prejudices that would prevent you from really listening to, and hearing, what the person you are interviewing is trying to say.

Optional background or follow-up reading:

Jonathan A Smith Paul Flowers and Michael Larkin, 'Chapter 4: Collecting Data', *Interpretative Phenomenological Analysis: Theory, Method and Research*, Sage, 2009, 56-78.

How to Phrase Effective IPA Questions

EXTRACT: From Jonathan A Smith Paul Flowers and Michael Larkin, *Interpretative Phenomenological Analysis: Theory, Method and Research*, Sage, 2009, 60.

“In phrasing particular questions, it is important to choose formulations that are open (rather than closed), and which do not make too many assumptions about the participant’s experiences or concerns, or lead them towards particular answers.” (Smith, Flowers and Larkin)⁹

Box 4.1 Some kinds of questions for in-depth interviews

- *Descriptive* – Please could you tell me what you do in your job?
- *Narrative* – Can you tell me about how you came to get the job?
- *Structural* – So what are all the stages involved in the process of dispatching orders?
- *Contrast* – What are the main differences between a good day and a bad day at work?
- *Evaluative* – How do you feel after a bad day at work?
- *Circular* – What do you think your boss thinks about how you do your job?
- *Comparative* – How do you think your life would be if you worked somewhere else?
- *Prompts* – Can you tell me a bit more about that?
- *Probes* – What do you mean by 'unfair'?

Box 4.2 Some kinds of questions to try to avoid

- *Over-empathic* – I can imagine that your job is quite boring – is that right?
- *Manipulative* – You’ve described your job as quite repetitive. Is it even worse than that?
- *Leading* – So I don’t suppose you’d say that your job is rewarding?
- *Closed* – So you’ve been working here for five years then?

⁹ Jonathan A Smith Paul Flowers and Michael Larkin, *Interpretative Phenomenological Analysis: Theory, Method and Research*, Sage, 2009, 60.

Session 5: IPA Interview Practice and Interview Transcription Workshop

Monday 24 September
5.00-6.00 pm
F202

“It is useful to tell your participants at the beginning of the interview that you are interested in what they have to say about the topic in as much detail as they care to give ... that you are interested in them and their experiences; be clear that there are no right or wrong answers. It may be helpful to state that the interview is rather like a one-sided conversation [in which] you will say very little ... It is precisely because we want to find out about the participant’s lifeworld – rather than learn more about our own – that we need to throw ourselves into the unknown. Good research interviewing requires us to accept, and indeed relish, the fact that the course and content of an interview [your interview schedule notwithstanding] cannot be laid down in advance” (Smith, Flowers and Larkin)¹⁰

In this session, drawing on the preparatory work carried out in Session 4, you will work in pairs and interview each other for 10 minutes (on an aspect of the interviewee’s research project or research process).

You will record your interviews (because you will need to transcribe 200- 300 words preparatory to tomorrow’s sessions - see next page for further information).

This session will include a short case-study in which we will listen to an example of an IPA interview being conducted and discuss the kinds of questions that were asked. The session will end with Q&A regarding your experiences and with brief instructions regarding the above-mentioned transcription project.

¹⁰ Ibid., 64-65.

Independent Work: Producing a Transcript (200-300 words)

To be completed before Session 6 (Tuesday 25 September, 4 pm)

Preparation:

- 1) Ideally, using your computer and Word's table function, create an IPA Transcription/Analysis Template as follows:

EMERGENT THEMES	ORIGINAL TRANSCRIPT	EXPLORATORY COMMENTS

- 2) Listen closely to your recorded interview material a couple of times in order to familiarise yourself with it.
- 3) Transcribe 200-300 words of your recorded material, inserting it into the central column of the template

It is important that you transcribe the recorded material (both Interviewer and Interviewee) exactly as spoken. Include any repetitions of words, indicate stammerings, grunts, and indicate where there were pauses or silences or laughter (ie: [SILENCE] or [LAUGHTER]). Normally, with IPA, you are not required to indicate the length of a period of silence etc, but if the silence, laughter, for instance, is prolonged you might want to indicate this (i.e [SILENCE, 1 MIN]).

Session 6: IPA and the Art of Transcription (Review/Q&A Session)

Tuesday 25 September
4.00-4.20 pm
F310

For this session, and the next, you will need a copy of your 200-300 word transcript inserted into the Transcription/Analysis Template

The transcription process is incredibly important for IPA, allowing researchers to become intimate with the data before moving on to analyse it.

In this short session we review your experience of producing your transcripts. Please contribute your questions or comments. For instance, what did your transcript show you about how effective you were in terms of asking open questions, keeping the conversation on the interviewee's own experiences, asking effective follow-up questions in order to get rich rather than generalized responses, and respecting silences – not responding to any urge you might have to say something in order to fill the silence?

Session 7: IPA Analysis Workshop: Exploratory Comments and Emergent Themes

Tuesday 25 September
4.20-5.20 pm
F310

“For IPA, analysis always involves interpretation.”
(Smith, Flowers and Larkin)¹¹

We now focus on the analysis and interpretation aspects of IPA, working with your transcripts. This is a detailed process in which the analysis (see example on the next page) consists of: descriptive comments, linguistic comments and conceptual comments. We then search out what are referred to as emergent themes (see the diagram on the following page). Related emergent themes are then clustered once again to form what are called ‘super-ordinate themes’.

We will also consider how this process might be used with *textual* sources within the context of conducting close readings.

Session 8: IPA Writing-Up Workshop

Tuesday 25 September
5.30-6.00 pm
F310

Writing up an IPA study conventionally consists in communicating and evidencing discoveries in a detailed manner under the following headings: Abstract, Introduction, Background, Method, Analysis (supported by interview extracts), and Discussion (where the analyses are interpreted and overall findings evaluated in terms of their contribution to relevant broader scholarship).

The artistic/art historical use of IPA might result in presentations organized in this way (as would be the norm within the social sciences) if a report or position paper of some kind were being

¹¹ Jonathan A Smith Paul Flowers and Michael Larkin, *Interpretative Phenomenological Analysis: Theory, Method and Research*, Sage, 2009, 35.

written. But in a typical arts-based research project the data collection, analyses and evaluations derived from an IPA-based approach might be used and presented somewhat differently. This is because contemporary research and writing within the arts and humanities characteristically incorporate evidentiary claims based on empirical evidence into projects that have a philosophical or critical remit (thus they are also concerned to construct truth claims based on sound argumentation and theoretical support). Alternatively, these projects may set out to be speculative, experimental, imaginative and/or poetic in character; to be more concerned with evoking the realms or the possible than the actual. Nonetheless, the rigor and attention to detail central to the IPA methodology would only serve to greatly enrich work such as this, the validity of which is weakened, in some instances, because not enough attention has been paid to the description and careful analysis of visual and physical source materials.

RESOURCE: From Jonathan A Smith Paul Flowers and Michael Larkin, *Interpretative Phenomenological Analysis: Theory, Method and Research*, Sage, 2009, 93

Box 5.2 Developing emergent themes		
Emergent themes	Original Transcript	Exploratory comments
<p>The questioning self</p> <p>Lost self</p> <p>Time period</p> <p>Coping as a process</p> <p>Excessive thinking</p> <p>Finding the self (process)</p> <p>Relationships as problematic</p> <p>Work of managing the self</p> <p>The self as performance</p> <p>Diagnosis transforms the self</p> <p>Denial as protecting old self</p> <p>Disclosure as making diagnosis and new self real?</p> <p>Excessive thinking (Rumination)</p>	<p>I: Are you alright to tell me more about that?</p> <p>R: More about that um ... don't know if it was, hm ... I think that was really because I had, I just I just didn't know who ... in lots of ways I didn't know who I was, at that time, in the early days of being diagnosed and coming to terms with it, I couldn't stop thinking about it and um ... I had to go through a process of finding out or finding myself again, um, and whilst I was around people that knew me well well, I found it really really exhausting because, well well maybe they couldn't tell but I I was sure, I was paranoid that that they would know that something was wrong, so I was constantly trying to to be as near to how I imagined myself to being without HIV so ... that in itself made it even more impossible, because the more you try to stop thinking about something, then the harder it becomes, you know so ...</p>	<p><i>Is there an underlying difficulty in articulating something this emotive and complex [repetition of 'I' and 'to']? Clear sense of struggling to articulate some very strong and confusing difficult feelings. Use of 'just' emphasizes his struggle to explain.</i></p> <p>Major issue of questioning self. <i>Who is Jack? Many ways in which self-questioning occurred. Who are you if you're not yourself? Diagnosis and self-questioning are clearly linked? Impact of diagnosis</i></p> <p>Critical sense of time frame <i>(these experiences are embedded within time, has he come to terms with it now?) Maybe ideas like stages or vulnerable periods?.</i></p> <p>Overwhelmed with thinking about HIV</p> <p><i>If something was found what was lost? Who does the finding in finding themselves?</i></p> <p>Impact of diagnosis <i>Does diagnosis mean you lose yourself?</i></p> <p>Importance of people who knew him <i>What does this say for the importance of social context? Is the self social?</i></p> <p><i>Emphasizing the enormity of the task with repetition of 'really'</i></p> <p>Found it exhausting</p> <p><i>Hesitant repetitions (well, well and I, I)</i></p> <p><i>Is paranoia an over concern with others' view of self?</i></p> <p><i>'Wrong', the old self was 'right?'</i> Performance. <i>Working to manage people's perceptions of himself. Some sense of performing, some pivotal loss of authenticity implicit within this, how can you perform yourself? Who is doing the performance? How can a medical procedure lead to this radical sense of being lost?</i></p> <p><i>Tails off</i></p> <p>Things were impossible</p> <p>Internal thinking about himself</p> <p><i>Intra-psychoic process implied, thinking about thinking, major change in sense of his own mind.</i></p> <p>Impact of diagnosis <i>Does diagnosis make you think about thinking? Think about self?</i></p>

Optional background or follow-up reading:

Jonathan A Smith Paul Flowers and Michael Larkin, 'Chapter 5: Analysis', *Interpretative Phenomenological Analysis: Theory, Method and Research*, Sage, 2009, 79-107.

Jonathan A Smith Paul Flowers and Michael Larkin, 'Chapter 6: Writing', *Interpretative Phenomenological Analysis: Theory, Method and Research*, Sage, 2009, 108-117.

Jonathan A. Smith, 'Evaluating the contribution of interpretative phenomenological analysis', *Health Psychology Review*, 5: 1, 9 — 27, 2011, First published on: 04 October 2010 (iFirst). Also available on: <http://dx.doi.org/10.1080/17437199.2010.510659>

PART THREE: ON PHENOMENOLOGICALLY-BASED ARCHIVAL WORK

Notes

Session 9: Fresh Encounters: Working Phenomenologically with Already-Familiar Visual and Physical Resources

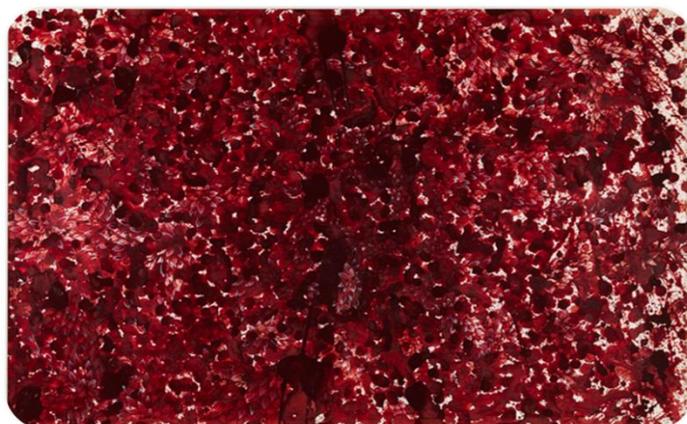
Wednesday 25 September
 10.00 – 12.00am
 F310

Please bring a key image, audio-visual or other material resource relating to your current research.

We are now entering the more experimental phase of the workshop since we are considering how IPA might be applied to our research engagements with visual and physical sources.

As we have learned, IPA research is grounded in practices of interviewing with the intention of embarking on a ‘detailed examination of human lived experience’. Here, our engagements are with living, speaking persons who are encouraged to express their experiences richly and in their own terms.

Where art history, theory, and visual culture are concerned, IPA techniques can easily be applied to interviewing artists, curators, and viewers of art. But in the main, our encounters are with ‘human lived experience’ that is embodied, or made incarnate, in images, objects, texts, performances and multi-media entities. The question is: Is it possible to interview images and ‘things’ without this being merely and wholly a process of projecting our own perspectives onto those objects? Here, self-interviewing is also a useful strategy.



Approach 1: Interviewing the image? How? What kinds of questions

Approach 2: Exploratory Comments / identifying emergent themes visible within the image

Image: Imran Qureshi, *You who are my love and my life's enemy too*, 2011.

EMERGENT THEMES	ORIGINAL TRANSCRIPT/IMAGE	EXPLORATORY COMMENTS
		

In the first part of this session you are invited to work with IPA techniques in order to re-engage/work more deeply with a visual or physical resource that you have already been working with, and with which you are already familiar. What more can you discover? In the second part of the session you will produce a one-page ‘pictorial essay,’ or leaflet, or page layout focusing on your chosen resource and your explorations of it. You may create

this using your laptop or in a more rough-and-ready manner using pen, paper, etc.

Session 10: First Encounters: Working Phenomenologically with Newly-Encountered Visual and Physical Resources

Wednesday 26 September

2.00-4.00 pm

Location: National Library Board



This session, located at the National Library Board, follows the logic of the previous session. But this time, you are invited to apply IPA techniques to a visual or physical resource, located within this institution, which is new to you.

You may work in pairs, in small groups or individually, just as you prefer.

In the second part of the session, again working either with others or on your own, you will again produce a one-page 'pictorial essay,' or leaflet, or page layout focusing on your chosen source material and your explorations of it. Again you may use technological means to create this or take a hand-assembled approach. We will view and discuss these during the final session.

Model questions to experiment with in the context of 'interviewing' images, objects, performances

Jacqueline Berke and Randal Woodland, *Twenty Questions for the Writer: A Rhetoric with Readings*, Heinle and Heinle, 1995

IDEA-GENERATING QUESTION	TYPE OF WRITING
1. How can X be described?	DESCRIPTION
2. How did X happen?	NARRATION
3. What kind of person is X?	CHARACTERIZATION
4. What is my memory of X?	REMINISCENCE
5. What is my personal response to X?	RESPONSE
6. What are the facts about X?	INFORMATION
7. What does X mean?	DEFINITION
8. What is the essential function of X?	FUNCTIONAL
DEFINITION	
9. What are the component parts of X?	ANALYSIS
10. How is X made or done?	PROCESS ANALYSIS
11. How should X be made or done?	PROCESS ANALYSIS
12. What are the causes of X?	CAUSAL ANALYSIS
13. What are the consequences of X?	CAUSAL ANALYSIS
14. What are the types of X?	CLASSIFICATION
15. How does X compare to Y?	COMPARISON
16. What is the present status of X?	COMPARISON
17. How can X be summarized?	SUMMARY
18. How should X be interpreted?	INTERPRETATION
19. What is the value of X?	EVALUATION
20. What case can be made for or against X?	ARGUMENTATION

Optional background or follow-up reading:

- Robert Sokolowski, *Introduction to Phenomenology*, Cambridge: Cambridge University Press [2000], 2008. Extracts: 'Perception of a Cube as a Paradigm of Conscious Experience' (17-21), 'Words, Pictures and Symbols' (77-87) and 'Temporality' (130-145)
- Kasha Linville, 'Agnes Martin: An Appreciation', *Artforum* 9:10, June 1971, 72-73. **(Recommended Introductory Reading)**
- Rosalind E. Krauss's essay 'Agnes Martin: The / Cloud /'. In, *Inside the Visible: an elliptical traverse of 20th century art (in, of, and from the feminine)*, M Catherine de Zegher (ed.), Cambridge, Massachusetts and London, England: The MIT Press, 1996, 330-339.
- <https://www.artforum.com/print/197106/agnes-martin-an-appreciation-37768>
- Alex Potts, 'The Phenomenological Turn', *The Sculptural Imagination: figurative, modernist, minimal*, New Haven and London: Yale University Press, 2000, 207-234 plus notes 396-399.

PART FOUR: FINAL REFLECTIONS

Notes

Session 11: Collating Discoveries and Considering Possible Next Steps

Wednesday 26 September

4.30-6.00 pm

Location: National Library Board

We will begin this session by reviewing the visual works produced during the previous session. We will then discuss what we have learned over the workshop as a whole and how certain aspects of this might be developed and deepened – in particular the applications of IPA to arts-based research. Indeed the latter will be a particular topic of the second of these 2 x 3 day workshops, which will take place on 20 – 22 February 2019 in London at Goldsmiths, University of London.

During this session we will ask you to complete a formal feedback and evaluations form so that we can carefully review the first workshop and learn from it. You will also receive information about a various follow-up and consultative activities to be held at Lasalle.

SELECTED BIBLIOGRAPHY

- Jorella Andrews, *The Question of Painting: Rethinking Thought with Merleau-Ponty*, London: Bloomsbury Academic, 2018.
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