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Citation

Andrews, Jorella G.. 2019. 'Interviewing Images': Using IPA (Interpretative Phenomenological Analysis) in visual arts research.'. In: Pictures and words: combining verbal accounts and visual images within interpretative phenomenological analysis. Phenomenology of Health and Relationships Conference: Creativity and Affect. Aston University, Birmingham, United Kingdom 22-23 May 2019. [Conference or Workshop Item]

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INTERVIEWING *IMAGES*

Using IPA in visual (arts) research

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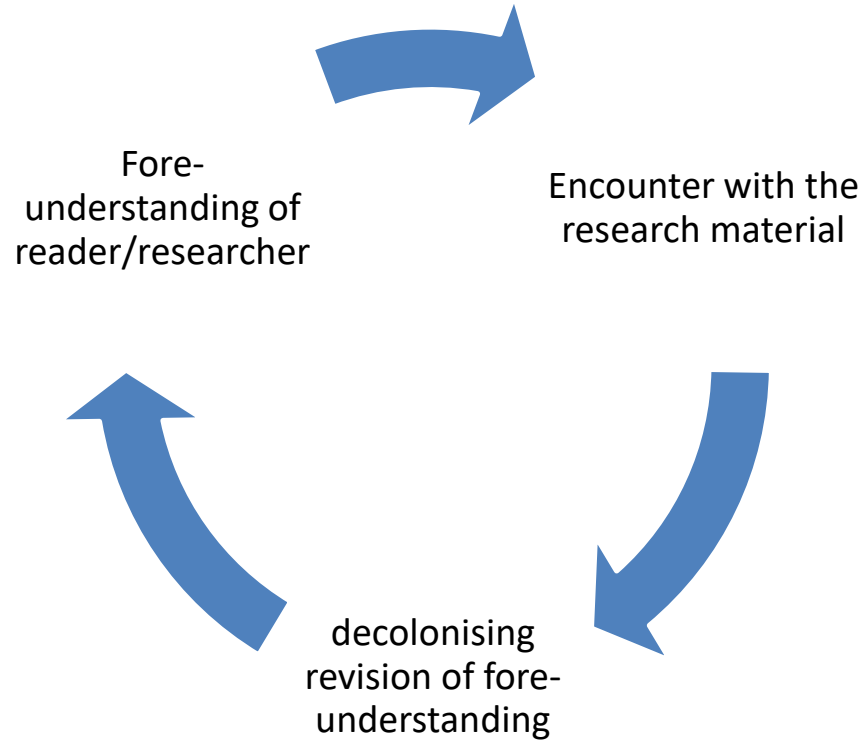


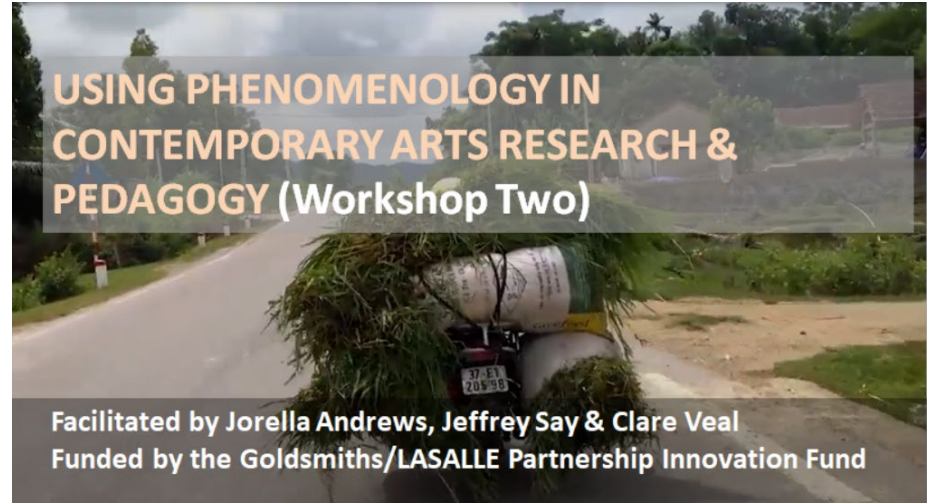
The question:

Is it possible to interview images without this being merely or wholly a process of projecting our own perspectives onto them?



The hermeneutic/decolonising circle in phenomenological research





**ONE: We foregrounded processes
of describing**

It is a matter of describing, not of explaining or analysing.

Maurice Merleau-Ponty, Preface, *Phenomenology of Perception*, viii

Description immerses me in the realms of the pre-critical and helps me stay there

In so doing, description progressively dispossess me of pre-constituted categorizations and judgments

Description teaches me how to attend (and to attend involves positioning oneself in service of another and of a self-showing world)

Description turns things around, inside out, upside down; it expands our vision

**TWO: We considered various ways
in which description might be
practiced**

Listing

Transcription

Ekphrasis

Paraphrase

Enactment

Mapping/Drawing

[...]



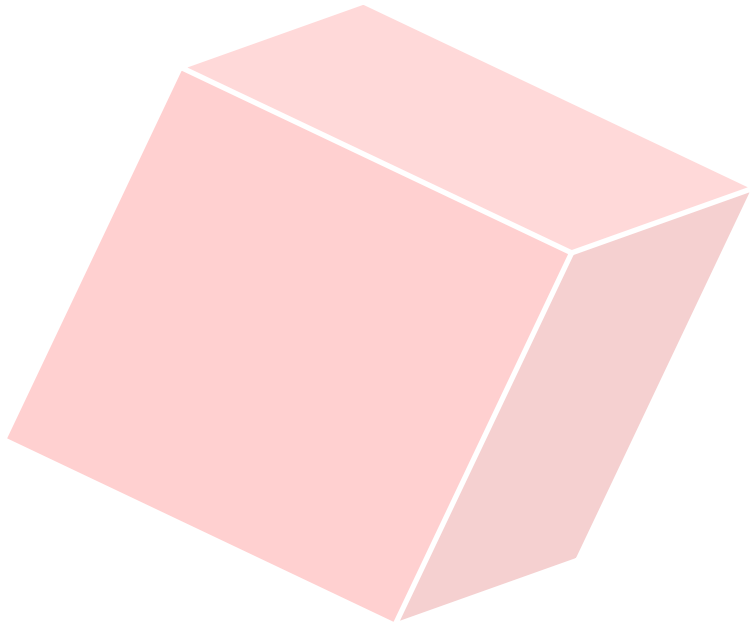
‘Listing’ Exercise

Please use
this image
or one of
your own
choice

THREE: We asked not ‘what do I see?’ but ‘how is the phenomenon showing itself (to me)?

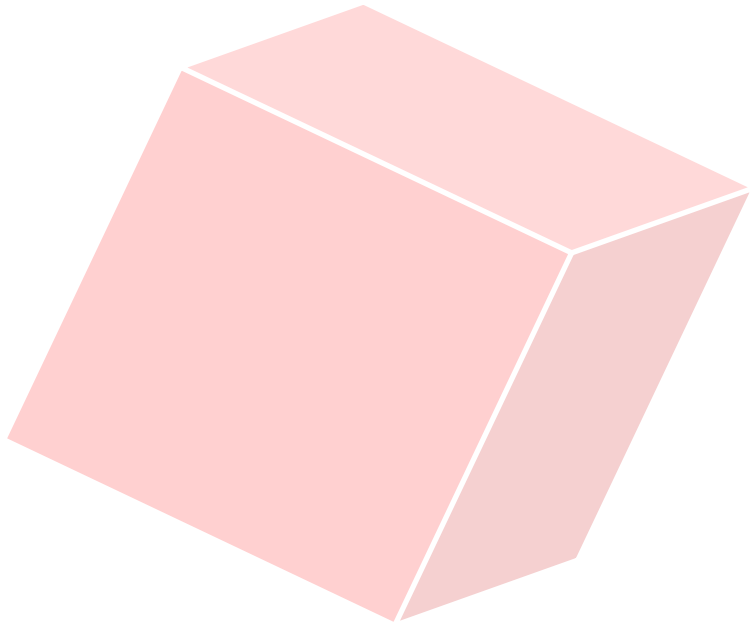
As figure / as ground?

As ambiguous figure?



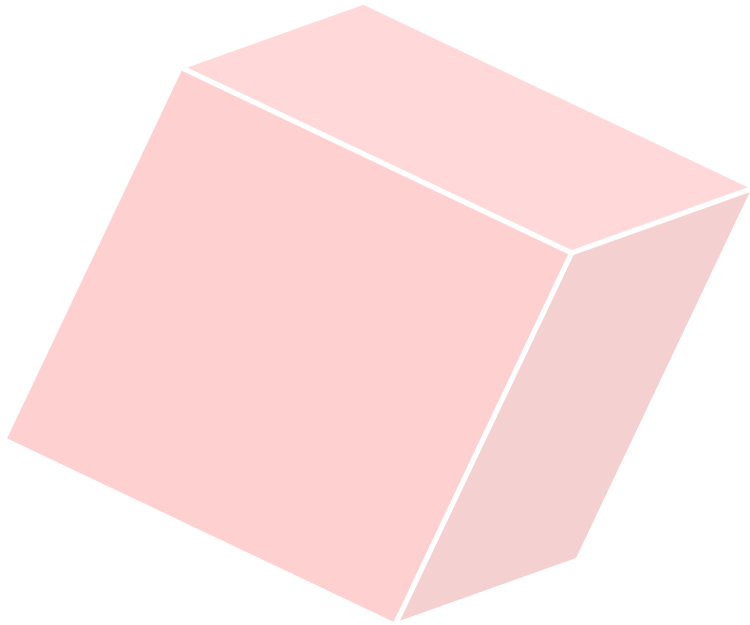
Robert Sokolowski, 'Perception of a Cube as a Paradigm of Conscious Experience', *Introduction to Phenomenology*, Cambridge: Cambridge University Press [2000], 2008. (17-21)





Robert Sokolowski, 'Perception of a Cube as a Paradigm of Conscious Experience', *Introduction to Phenomenology*, Cambridge: Cambridge University Press [2000], 2008. (17-21)

All experience involves a blend of presence and absence (18)

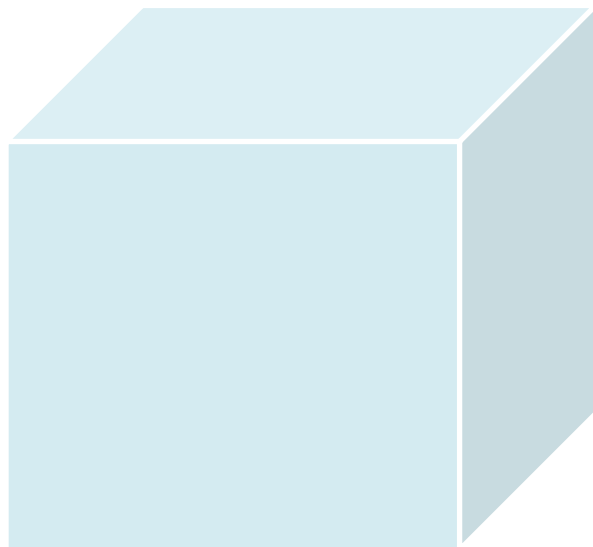


'It is essential to the experience of a cube that the perception be partial, with only one part of the object being directly given at any moment.

However, it is not the case that I only experience the sides that are visible from my present viewpoint. As I see those sides, I intend, I co-intend, the sides that are hidden. I see more than what strikes the eye ... These other [hidden] sides are given, but given precisely as absent. They too are part of what I experience.' (17)

Perception is dynamic; 'the saccadic motion of my eyes introduces a kind of searching mobility (18)

What about the varied modalities of perception (touch, smell, hearing, taste as well as sight)?



'... only vision and touch present the object as a cube; hearing, taste and smell present the material the cube is made of, not its character as being shaped as a cube.' (18)

Blends of presence and absence

Sides

Aspects

Profiles

Sides

Aspects (the different ways in which the sides of an object can be given to me)

**Profiles ('temporally individuated presentations of an object;
private and subjective')**



Artists imagine a nation: Pictures of people and places from the collections of Koh Seow Chuan and friends, Institute of Contemporary Arts, Singapore, installation shot, 2015. Photo by Jorella Andrews.



FOUR: We also applied images (and transcriptions of audio-visual material) to the IPA analysis and interpretation grid

EMERGENT
THEMES

ORIGINAL TRANSCRIPT

EXPLORATORY
COMMENTS

Descriptive
Linguistic
Conceptual

EMERGENT
THEMES

ORIGINAL TRANSCRIPT

EXPLORATORY
COMMENTS

***LIST (or turn these prompts
into a narrative account)***

Splatter

Mess

Deep red

Bloody

Coagulation

Forensic scene

Aftermath of violence

Disturbing

Delicacy, too

Drops

Unstructured and chaotic

Filigree effects

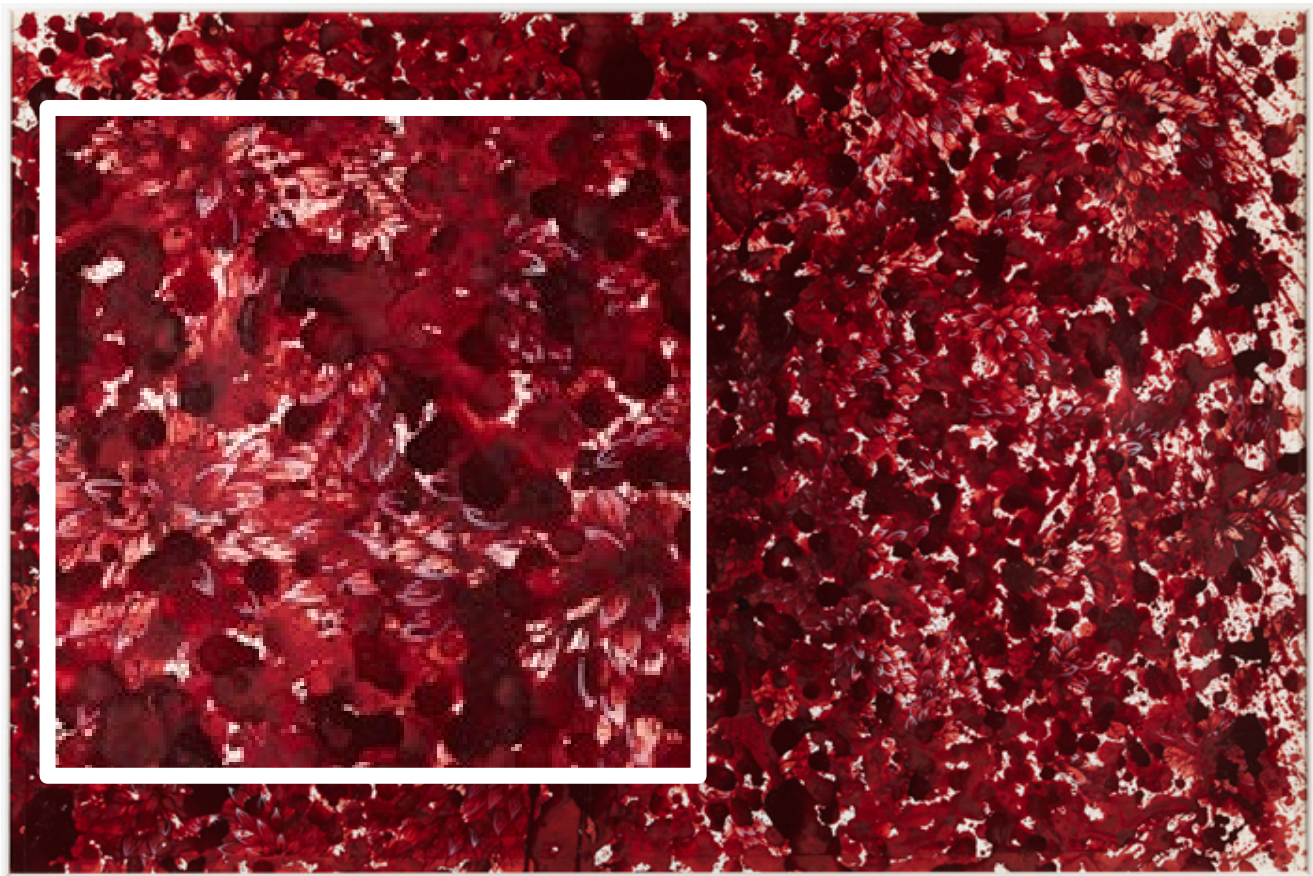
Foliage

...

Descriptive

***Linguistic** (could include:
compositional aspects, including
figure/ground relationships, use of
colour, line, texture,
medium/media? Painterly,
expressive, linear? Illusionistic?
Ambiguous?)*

Conceptual



EMERGENT
THEMES

ORIGINAL TRANSCRIPT/IMAGE

EXPLORATORY
COMMENTS



Descriptive
Linguistic
Conceptual

EMERGENT THEMES

ORIGINAL TRANSCRIPT/IMAGE

EXPLORATORY COMMENTS



I felt inclined to read the image through a sequence of horizontal scans from left to right – what might this pick up that I hadn't noticed before?

Modulations of red and white; different densities; more open towards the edges; a vertical concentration in the middle;

A sense of its having been folded and unfolded? A piece of textile?, A rug? A prayer mat?

Horizontalisty and verticality?

A stick figure stepping forward energetically! A moving on? A possibility of moving forward.

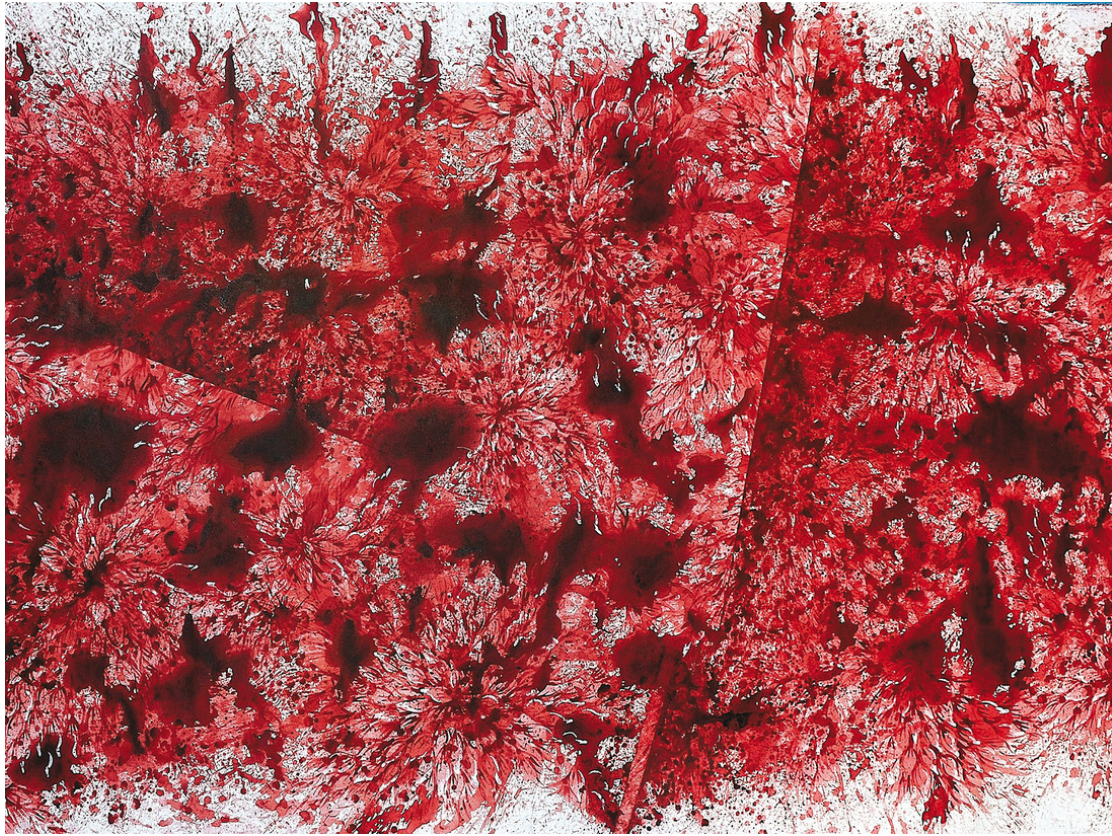
But here the projection issue – anthropomorphising the apparently accidental clusterings of marks?

Having already been made aware of the floral forms: foliage with the white figuring as dapples of light?

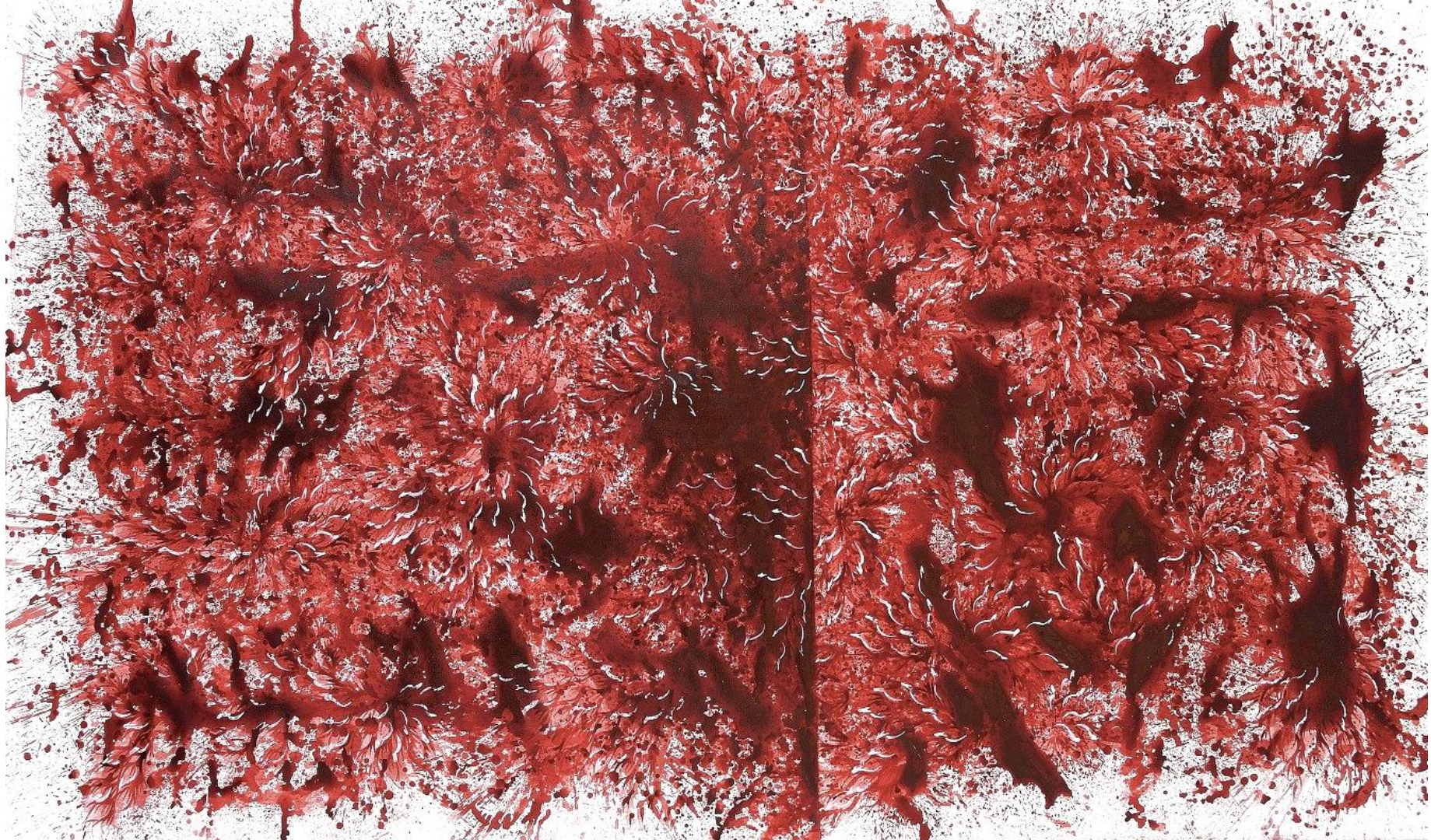
Areas of luminosity



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



Imran Qureshi, *You Who Are U Love and My Life's Enemy Too*, 2015, Acrylic paint on canvas, 198,1 x 464,8 cm (78 x 183 in), Courtesy Galerie Thaddaeus Ropac Paris/Salzburg.
Photo: Usman Javed





Imran Qureshi, *And How Many Rains Must Fall before the Stains Are Washed Clean*, installation view, 2013, acrylic. Commissioned by the Metropolitan Museum of Art, New York for the Iris and B Gerald Cantor Roof Garden.