



THE WISDOM OF IMAGES

Jorella Andrews, Professor Emeritus, Goldsmiths, University of London



THE WISDOM OF IMAGES

Image-led and material thought in practice and theory

SESSION PLAN

PART ONE

My own art school experience and what I wish I'd known then:

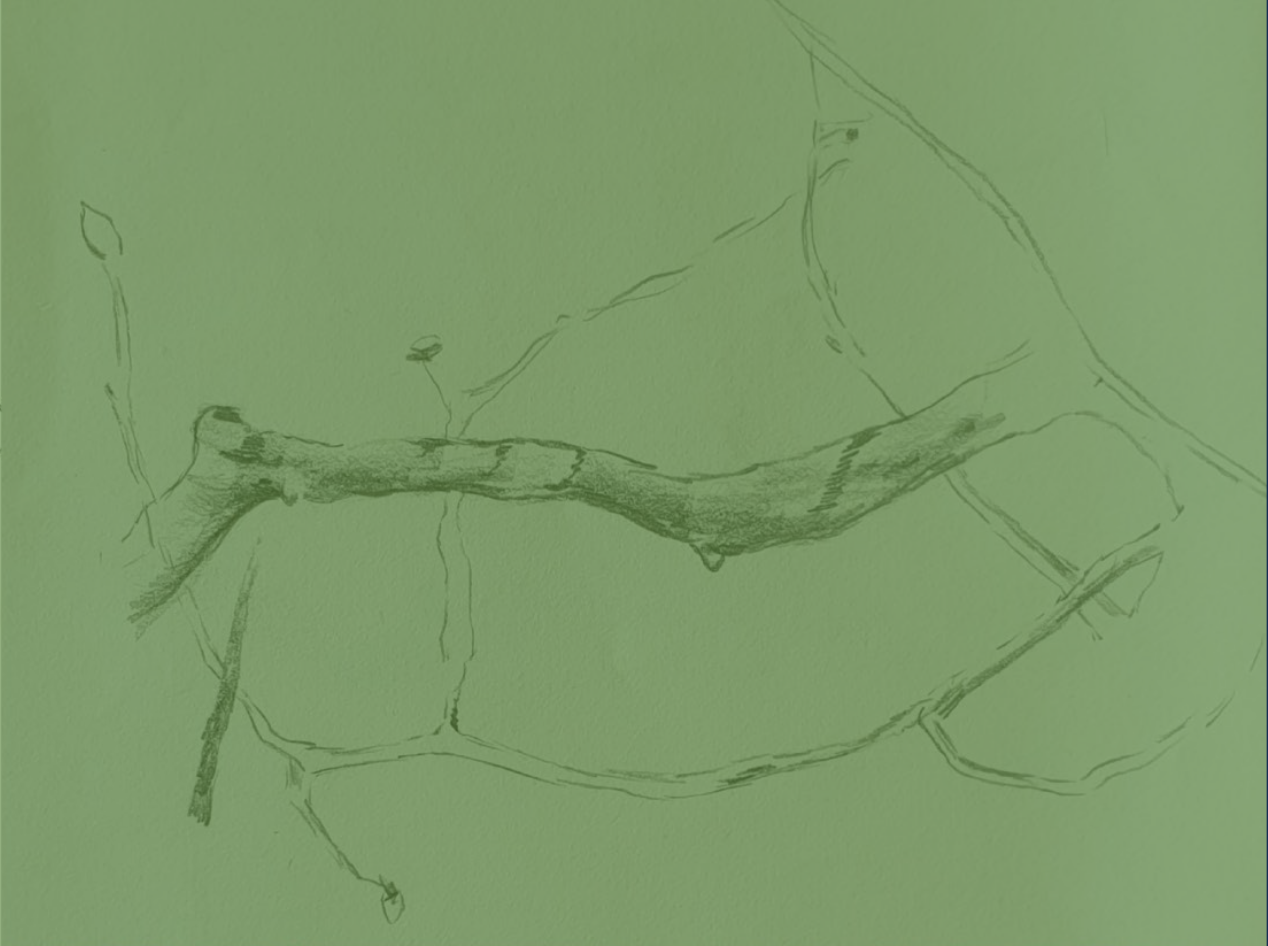
1. The idea of 'material thought'
2. The importance of image-led processes
3. The idea of 'Interviewing' images'

PART TWO

'Extreme List-making' Exercise /
Feedback, discussion, Q&A.



PART
ONE



ART
SCHOOL





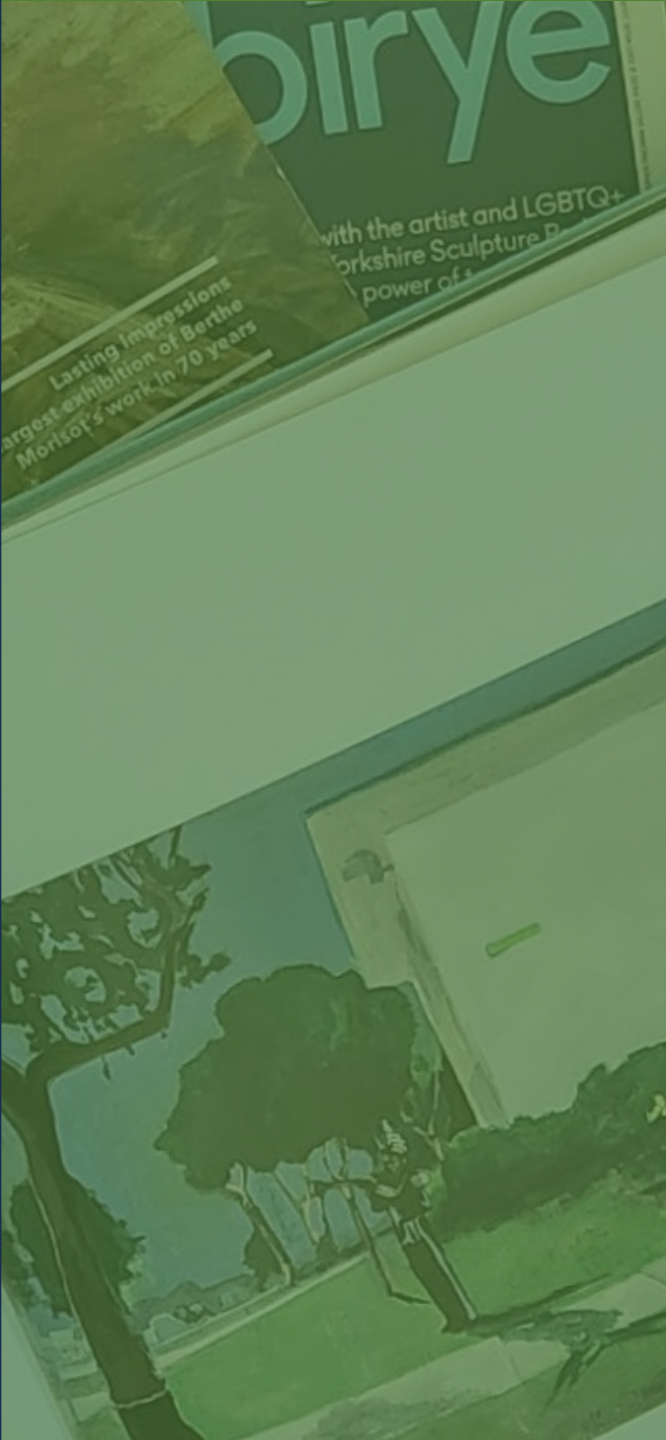
The pressure to be
original

The power of ideas

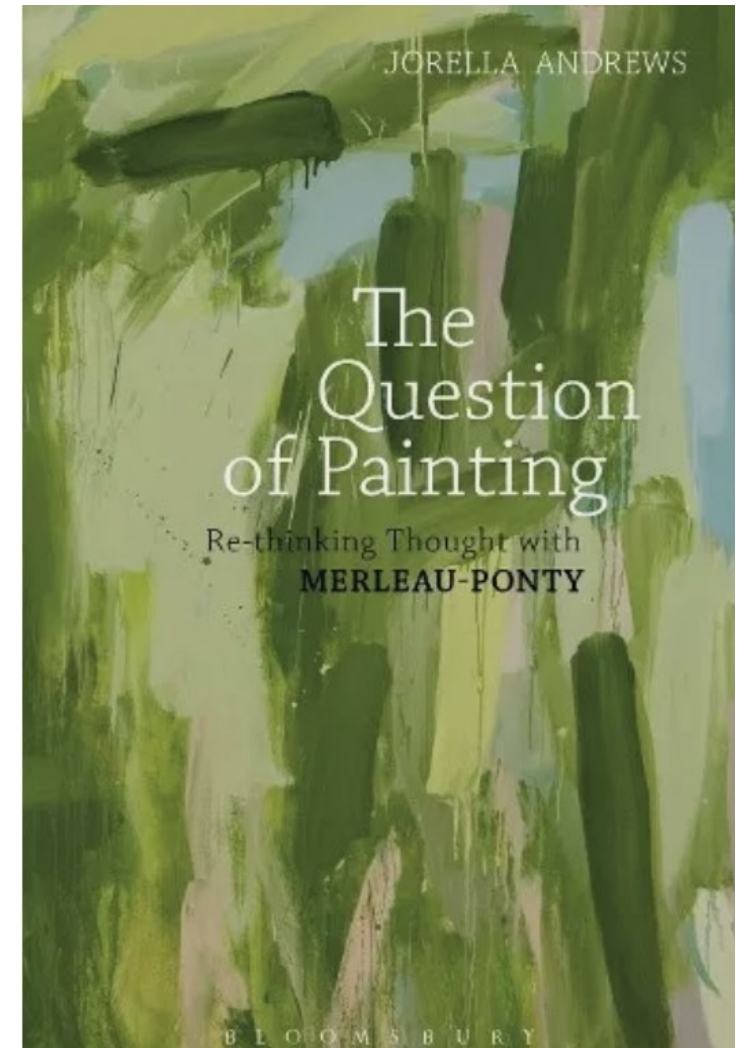
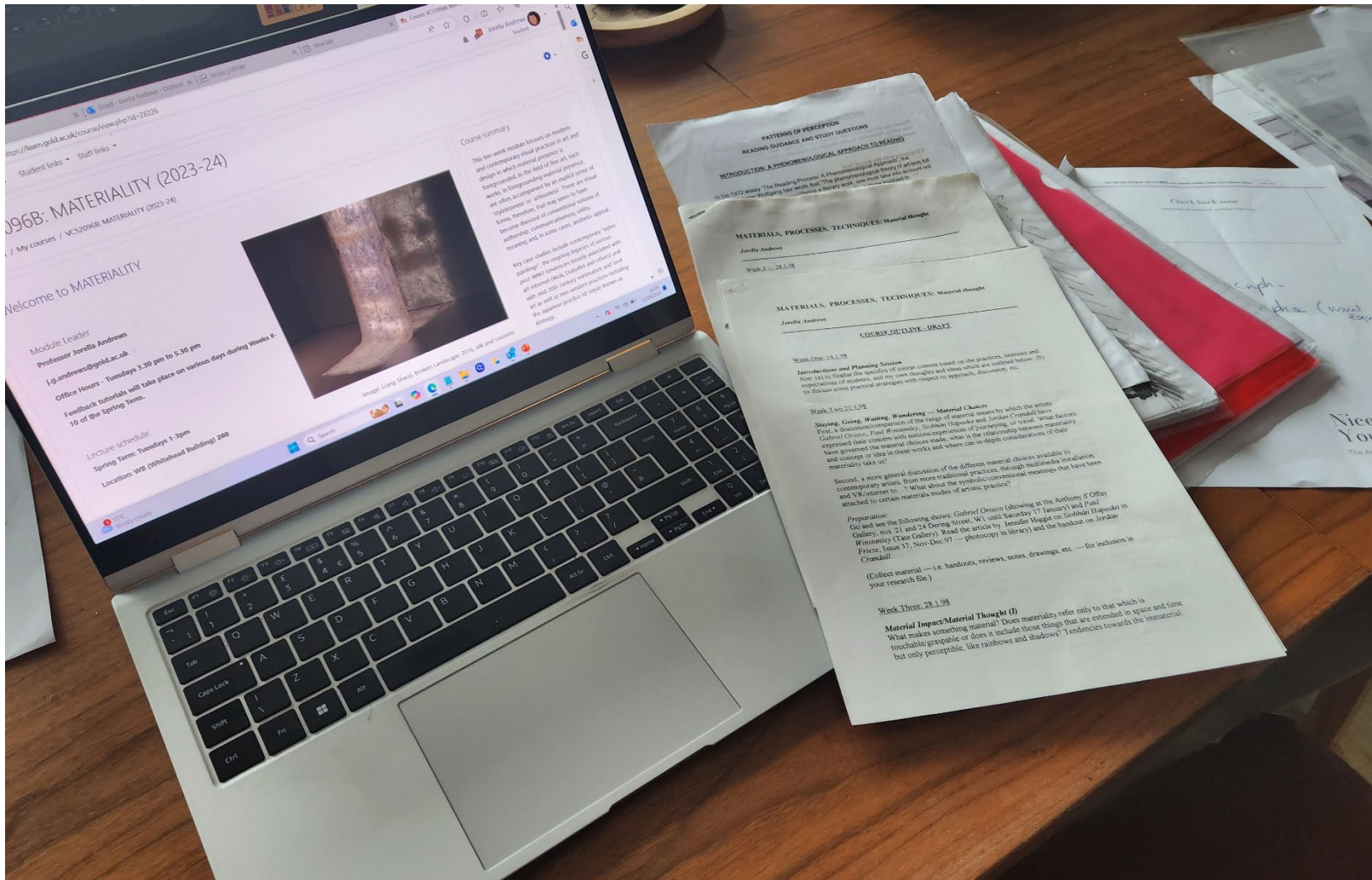
The power of theory

The power of thought





THE IDEA OF
'MATERIAL THOUGHT'



L: *Materiality* module, 2014-24, Goldsmiths / *Materials, Processes, Techniques: Material Thought* module, Central St Martin's (now University of the Arts), 1998. R: *The Question of Painting, Re-thinking Thought with Merleau-Ponty*, 2019



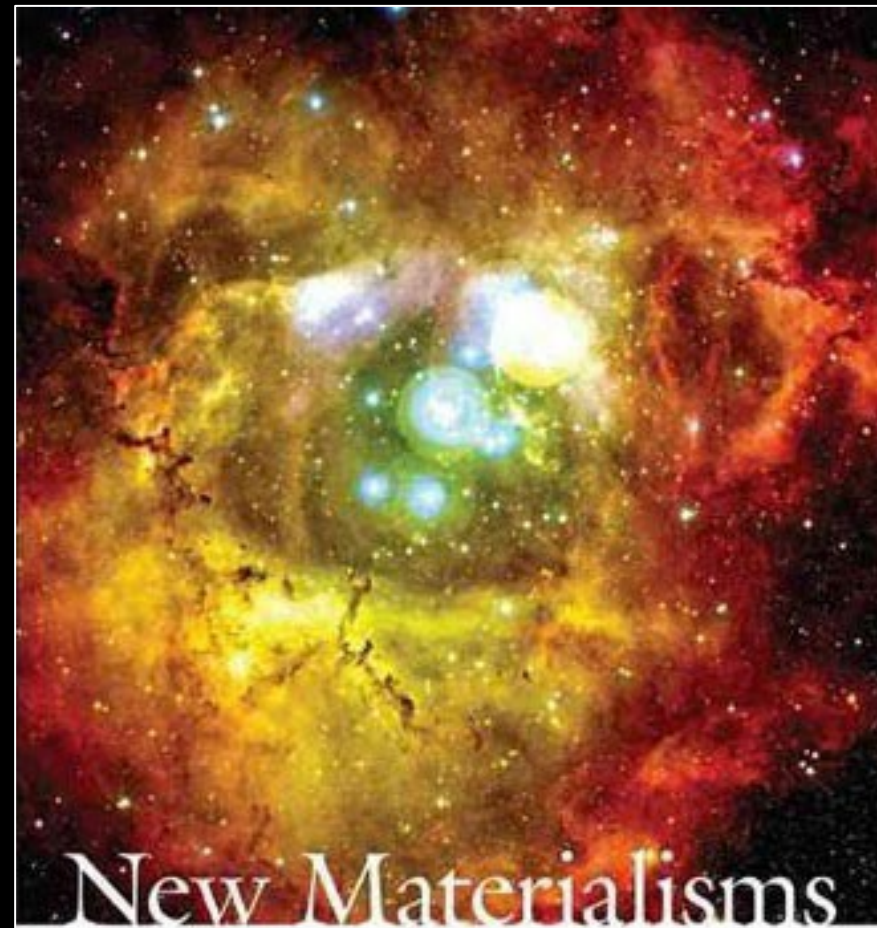
Cornelia Parker,
Cold Dark
Matter: An
Exploded View
(1991), Tate ©
Cornelia Parker



Cornelia Parker, *The Maybe*, Serpentine Gallery, London, 1995



Cornelia Parker, *Embryo Firearms*, 1995
Colt 45 guns in the earliest stage of production



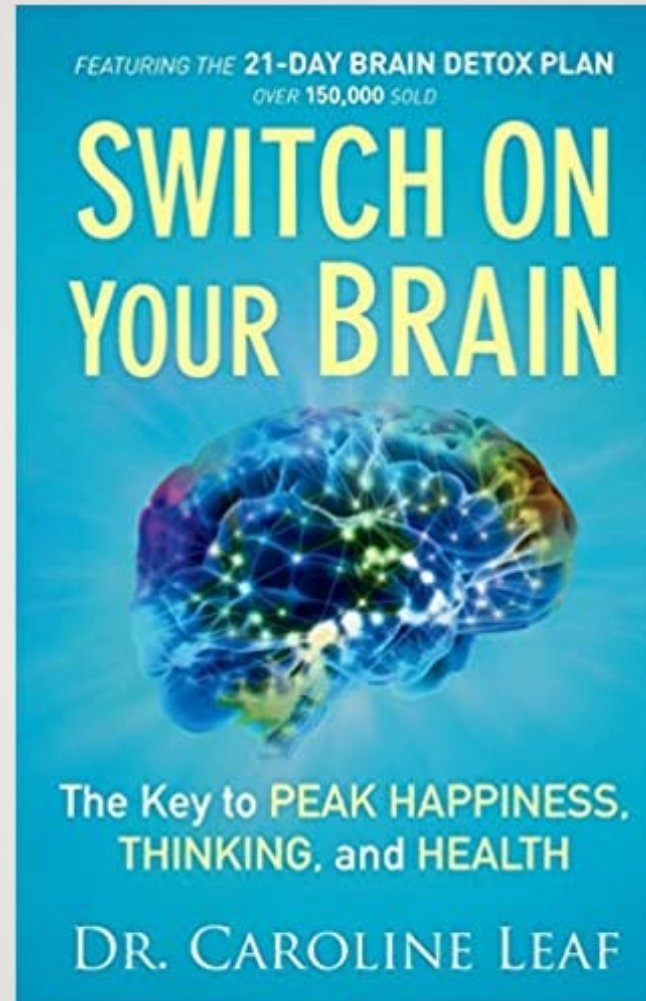
New Materialisms

Ontology, Agency, and Politics

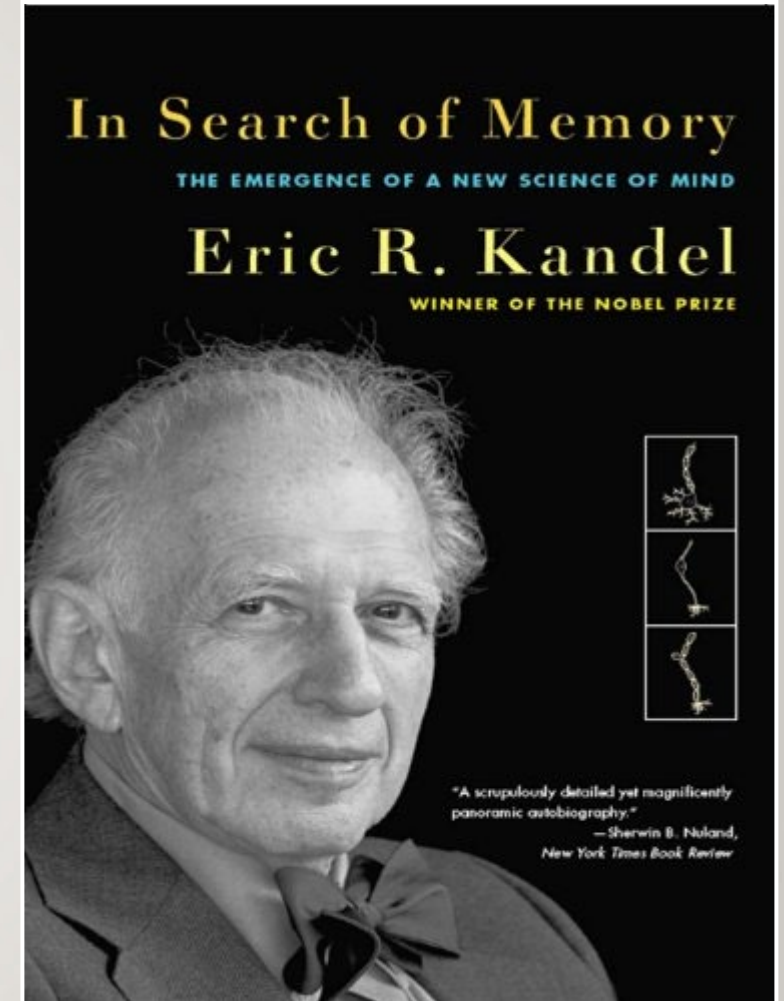
EDITED BY DIANA COOLE AND SAMANTHA FROST

2010

THE
MATERIALITY
OF THOUGHT:
PERSPECTIVES
FROM
COGNITIVE
NEUROSCIENCE :



2013

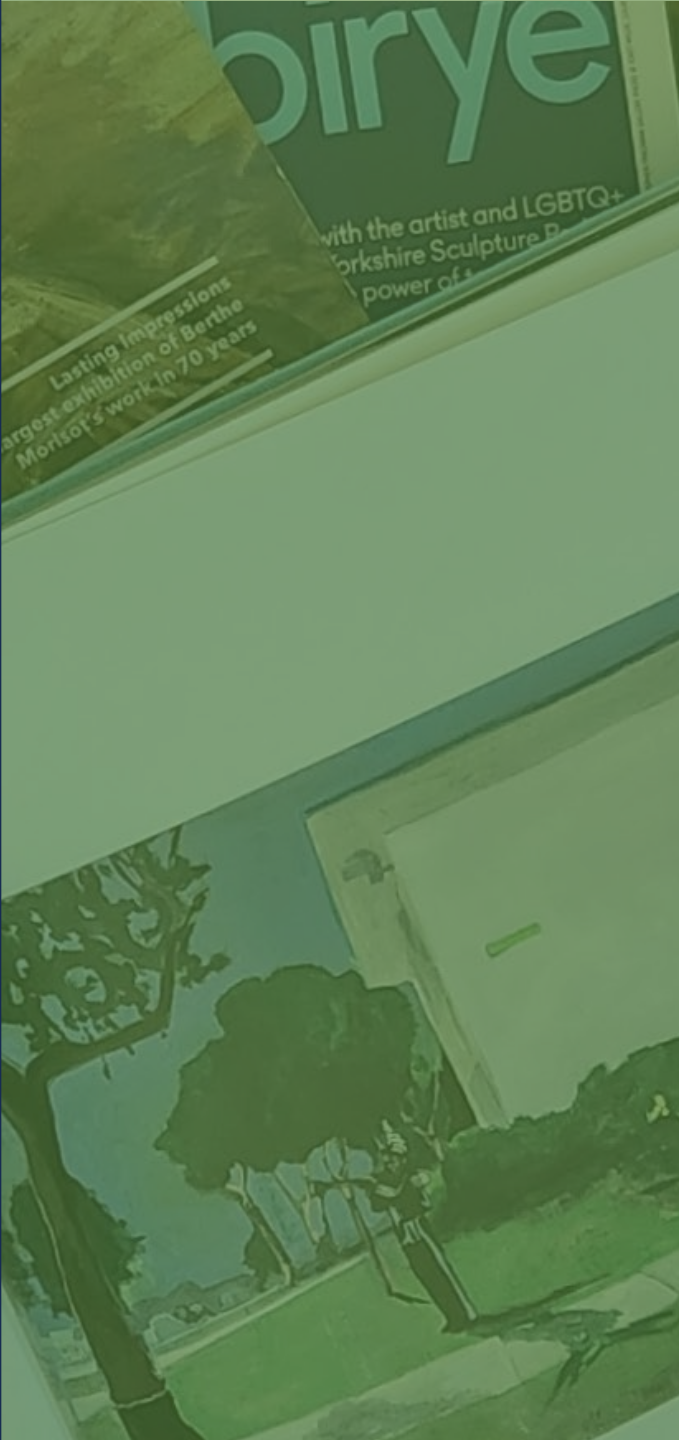


2006



ETYMOLOGY OF "IDEA"

Feminine form of the Greek word εἶδος (eidos): something seen; form, shape; related to idein "to see," eidenai "to know".
(Paraphrased from the New World Encyclopedia)



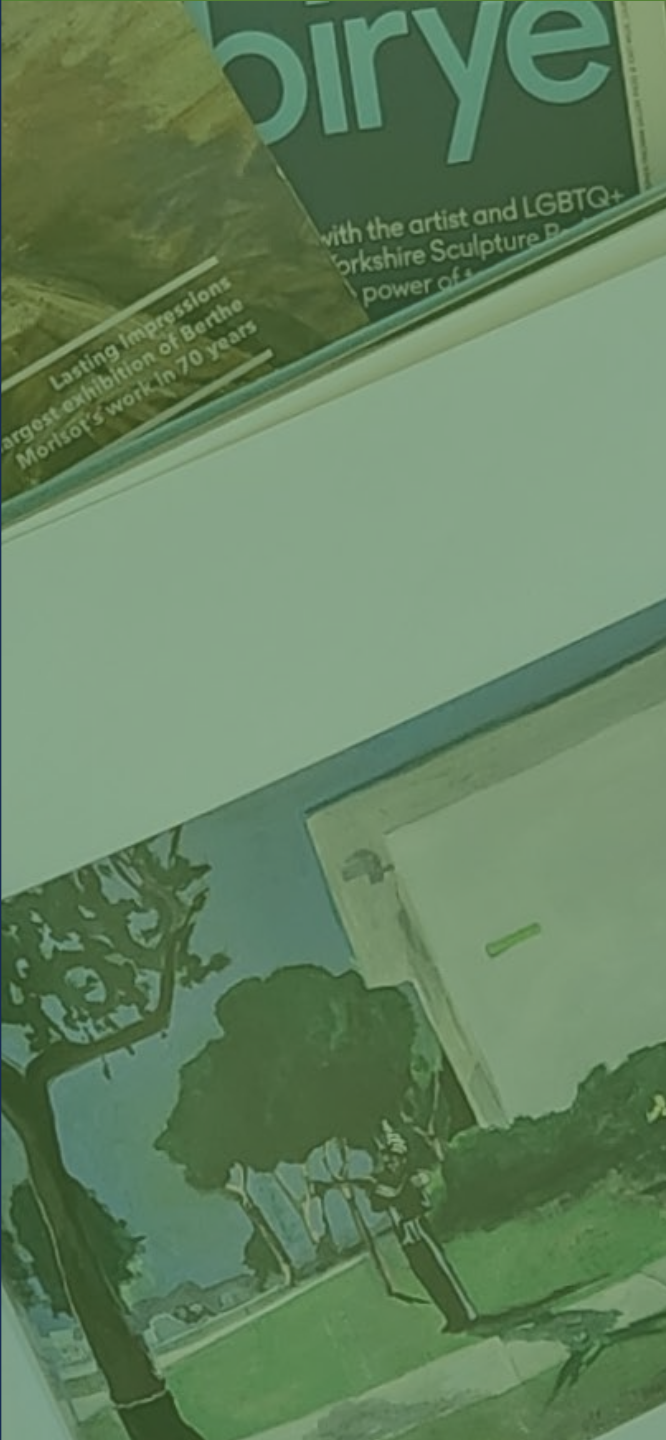
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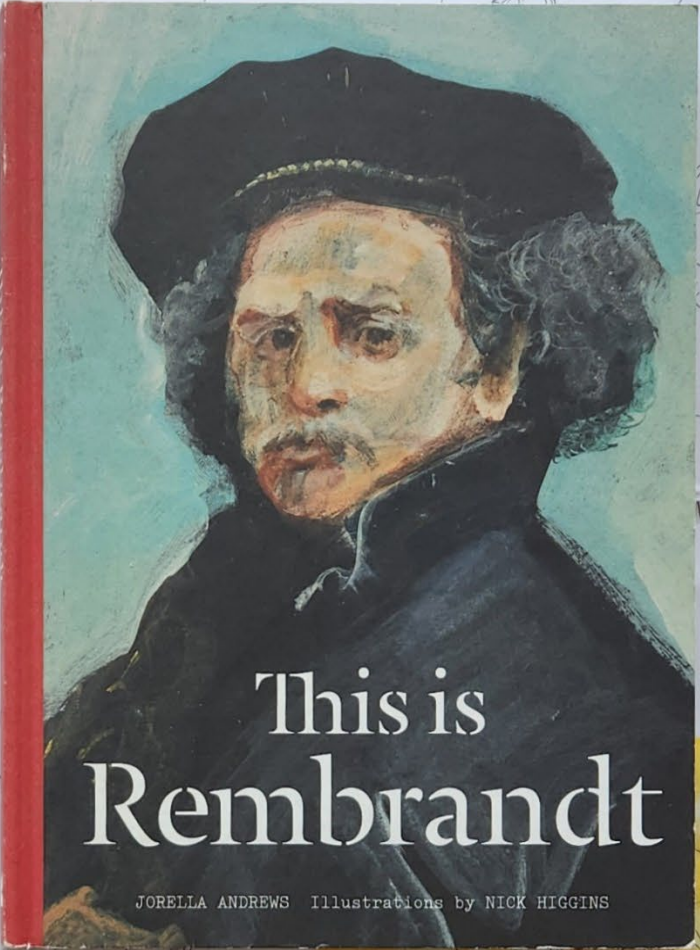
ETYMOLOGY OF "THEORY"

From the Greek theōria
"contemplation, speculation; a looking at, viewing; a sight, show, spectacle, things looked at"
(Online Etymological Dictionary)

Therefore .. notice and take
seriously the materials,
processes, techniques, images,
compositions you are drawn to ..



THE IMPORTANCE OF IMAGE-LED PROCESSES



an enlarged shadow cast on wall of L. party
R's portrait

a small group/wood
Peasly a
Tall into
R+L
Sketches
evatenet
Peasly the way

Count
Person

This is
Rembrandt

JORELLA ANDREWS Illustrations by NICK HIGGINS

One marriage, one birth, two deaths

On 10 February 1668, aged 27, Titus married Magdalena van Loo, the niece of his mother's sister. It was a good match, and one that strengthened old family connections with the van Uylenburghs. Titus and his wife moved into her mother's comfortable home, and it wasn't long before Magdalena became pregnant. Rembrandt lived on in the Jordaan, cared for by a housekeeper and the now 15-year-old Cornelia.

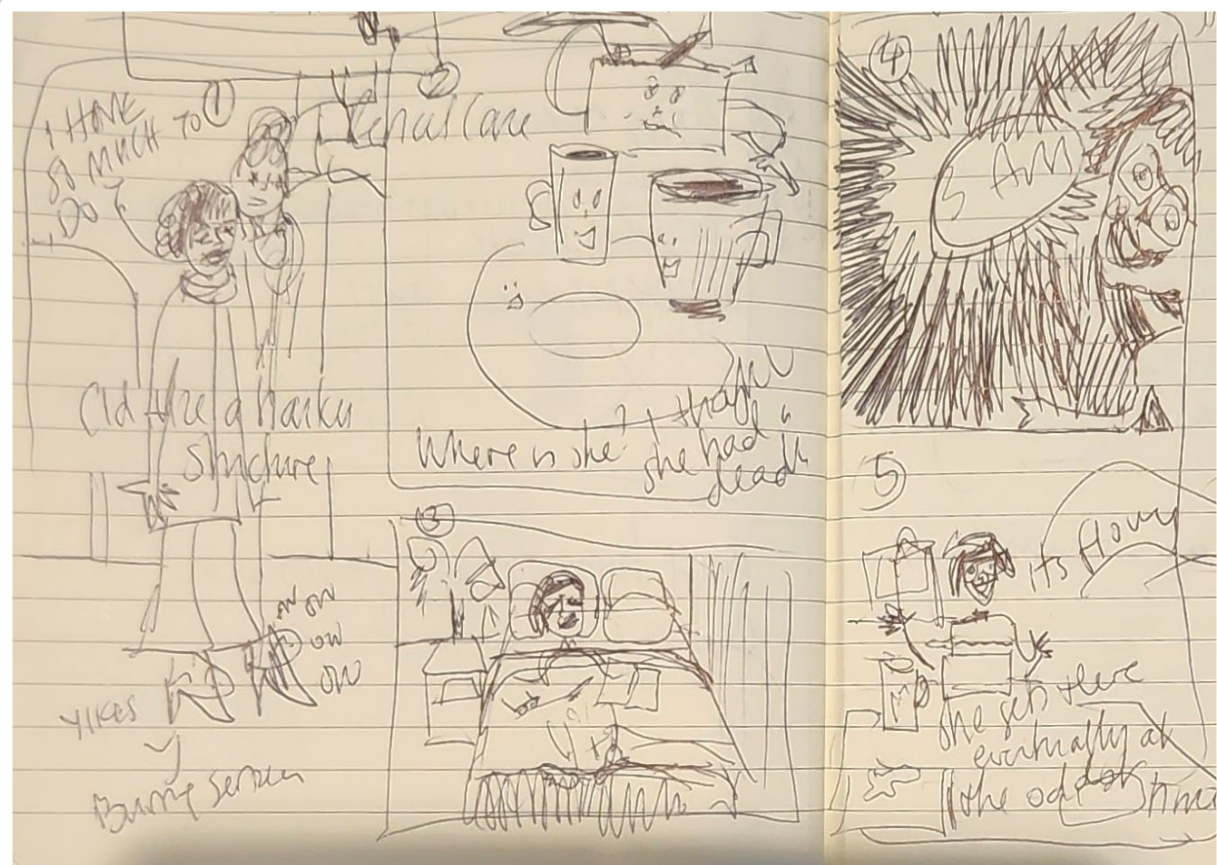


But the newly married couple's joy was shortlived. That same year Titus was taken by the plague and by 7 September he was dead.

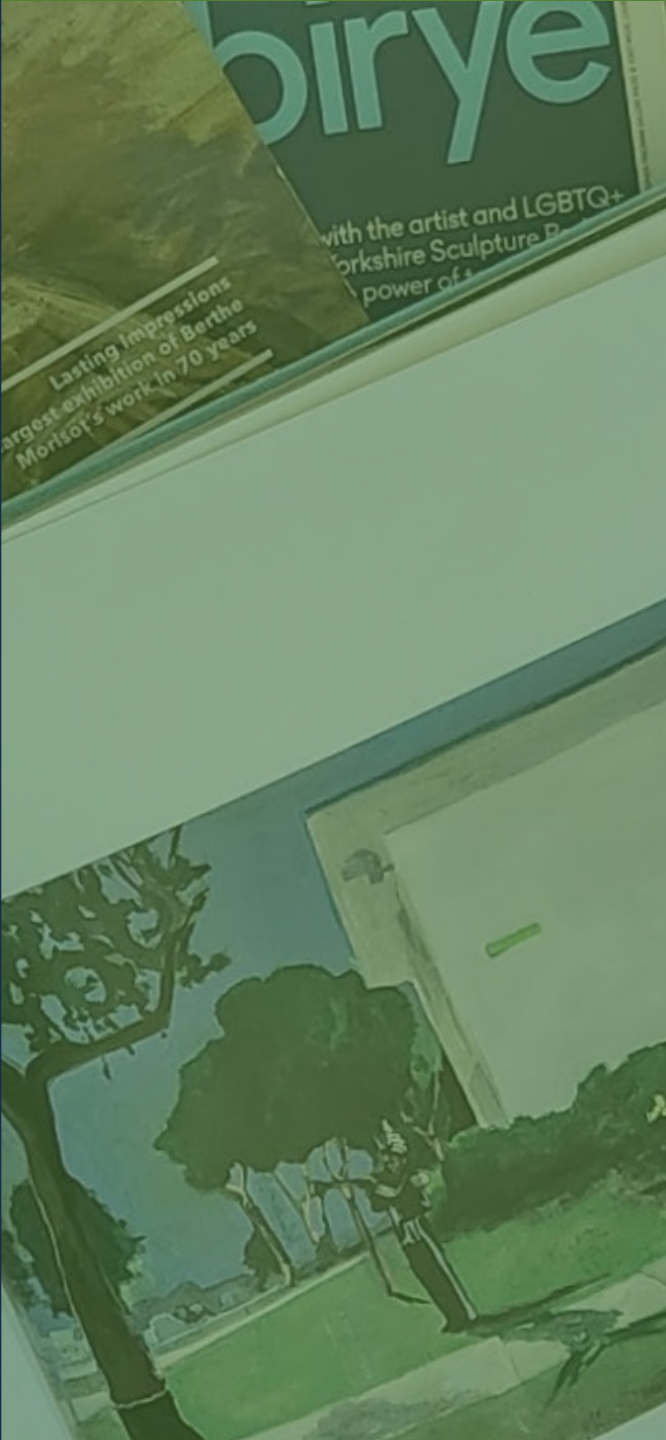
Six months later, in March 1669, their daughter Titia was born. But before the year was out, Magdalena would follow her husband to the grave, leaving Titia an orphan.

an enlarged shadow cast wall of Lipo R. Parho

Court Prison



Credit: Inspired by Lisa Daria Kennedy, "Drawn to Life: Diary Comics Workshop", College Art Association Conference, Chicago, 2024.



THE IDEA OF
'INTERVIEWING IMAGES'

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

USING PHENOMENOLOGY IN CONTEMPORARY ARTS RESEARCH
& PEDAGOGY

WORKSHOP TWO
PHENOMENOLOGICAL ENCOUNTERS WITH NON-WESTERN AND
DIASPORIC OBJECTS-IMAGES-ARCHIVES-&-ARTWORLDS
(PHENOMENOLOGY, DISPLACEMENT AND DECOLONIALITY)

Goldsmiths 21-23 February 2019

HANDBOOK



Still from: Huyen Tinh Thi, *Letters from Panduranga* (2015) Single-channel video, color and b&w, sound, 35:00.



Selection of textiles (from Thailand) from the Goldsmiths Textile Collection

A CONSIDERATION OF VARIOUS INTERVIEWING
IMAGES PRACTICES including:

Description

Transcription

List-making

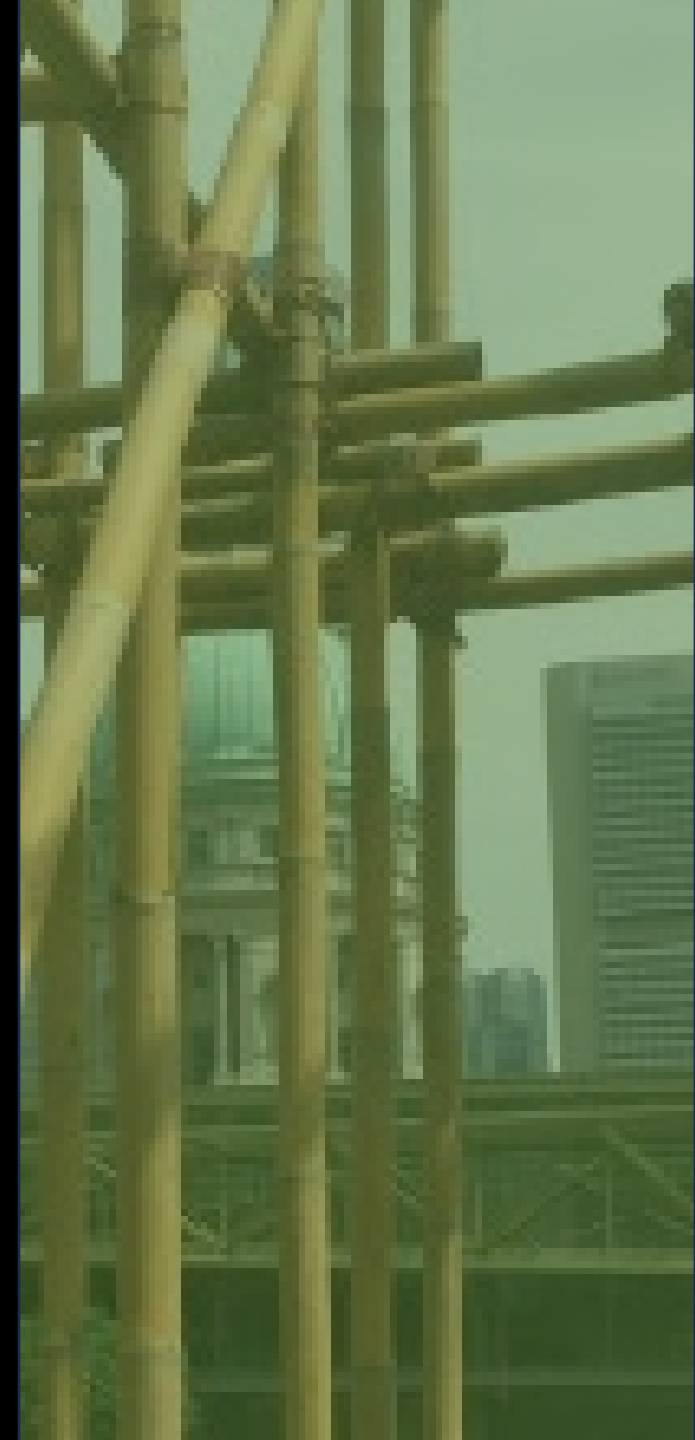
Ekphrasis

Paraphrase

Enactment

Mapping

[...]



Transcription
CASE STUDY ONE



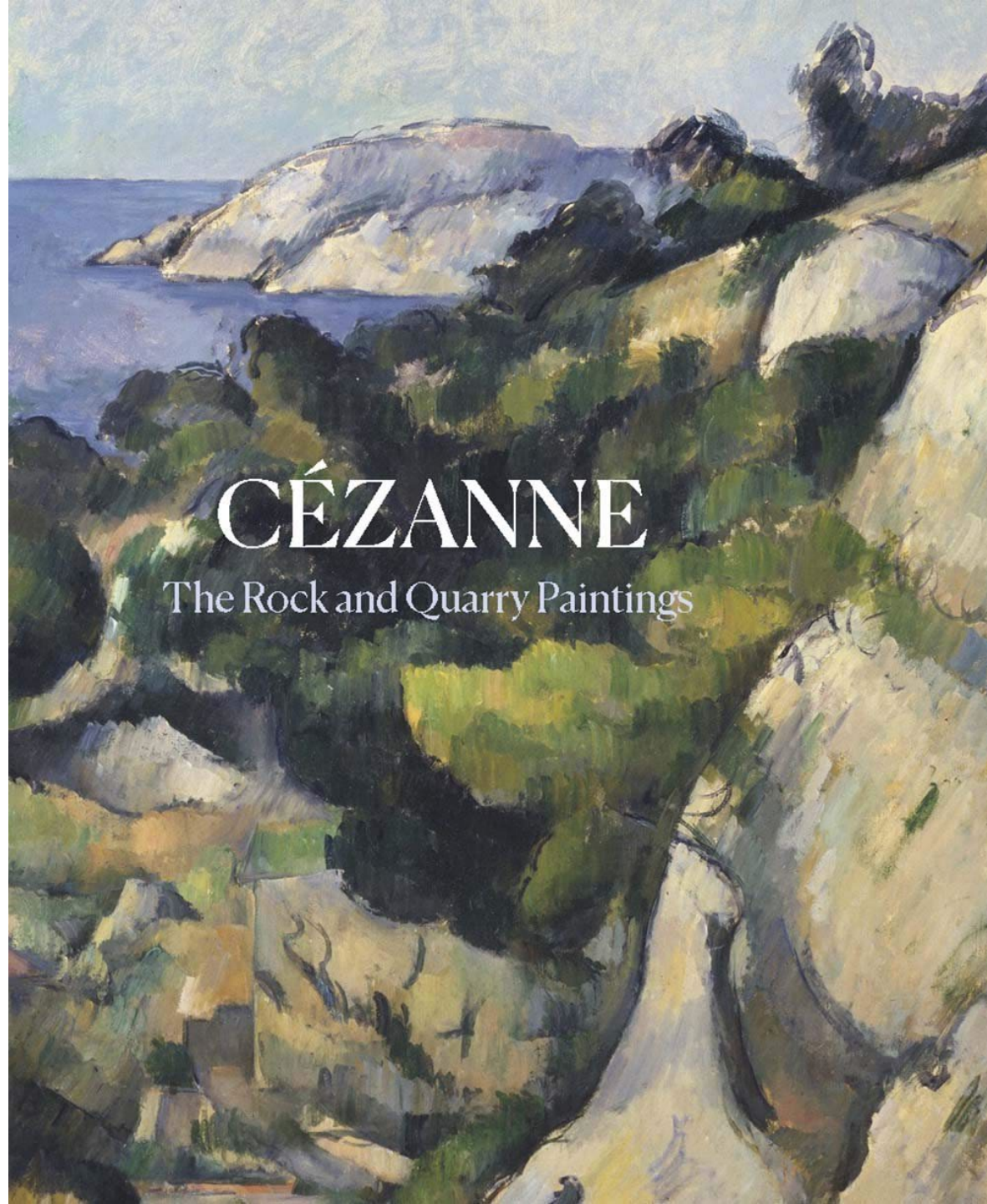


Paul Cézanne, *Perseus and Andromeda, after Puget*, 1879-1886, graphite on paper, 47 x 30.5 cm. Staatliche Graphische Sammlung, Munich.



Paul Cézanne, *Pine and Rocks near the Caves above Château Noir*, 1895–1900, Watercolor and graphite 46.5 x 35.5 cm, Princeton University Art Museum. Anonymous gift.

John Elderfield,
*Cézanne: The Rock
and Quarry Paintings*,
Princeton University
Press and Yale
University Press,
2020.



“The *littérateur* expresses himself in abstractions while the painter gives concrete expression to his sensations, his perceptions, by means of line and colour. One cannot be too scrupulous, too sincere, or too submissive to nature ...”

Paul Cézanne, Letter to Émile Bernard, Aix, 26 May 1904

“The artist ... should be wary of the *littérateur*, who so often diverts the painter from his true path, the concrete study of nature, to waste too much time in abstract consultation.”

Paul Cézanne, Letter to Émile Bernard, Aix, 12 May 1904

“The Louvre is a good book to consult, but it should be only a means. The real, prodigious study to undertake is the diversity of the scene offered by nature.”

Cézanne, letter to Emile Bernard, Aix, 12 May 1904



Paul Cézanne, *Pine and Rocks near the Caves above Château Noir*, 1895–1900, Watercolor and graphite 46.5 x 35.5 cm, Princeton University Art Museum. Anonymous gift.



Paul Cézanne, *Perseus and Andromeda, after Puget*, 1879-1886, graphite on paper, 47 x 30.5 cm. Staatliche Graphische Sammlung, Munich.



Pierre Puget, *Perseus and Andromeda*, 1684, carrara marble. The Louvre, Paris.



Paul Cézanne, *Perseus and Andromeda, after Puget*, 1879-1886, graphite on paper, 47 x 30.5 cm. Staatliche Graphische Sammlung, Munich.

We may imagine him finding that resemblance in the motif — not, of course, in depicting ‘the virgin’s plump little body,’ but in seeing flesh in stone as Puget did, and bringing it to life. And, remembering that Cézanne knew his Ovid, we may even wish to allow for an analogy between Perseus releasing Andromeda from being chained to a rock and him finding a sensuously trembling, at times sexual physique, in the rocks above Château Noir as he represented them in such watercolours.

John Elderfield, *Cézanne: The Rock and Quarry Paintings*, Princeton University Press and Yale University Press, 2020, 34.



"It is ... a question put to
what does not speak ..."

Maurice Merleau-Ponty, *The
Visible and the Invisible*,
102.



“It directs this question
to our mute life”

Maurice Merleau-Ponty, *The
Visible and the Invisible*,
102.



"It addresses itself to
that compound of the world
and of ourselves that
precedes reflection."

Maurice Merleau-Ponty, *The
Visible and the Invisible*,
102.



Transcription
CASE STUDY TWO





DEPTFORD HAMBACHER



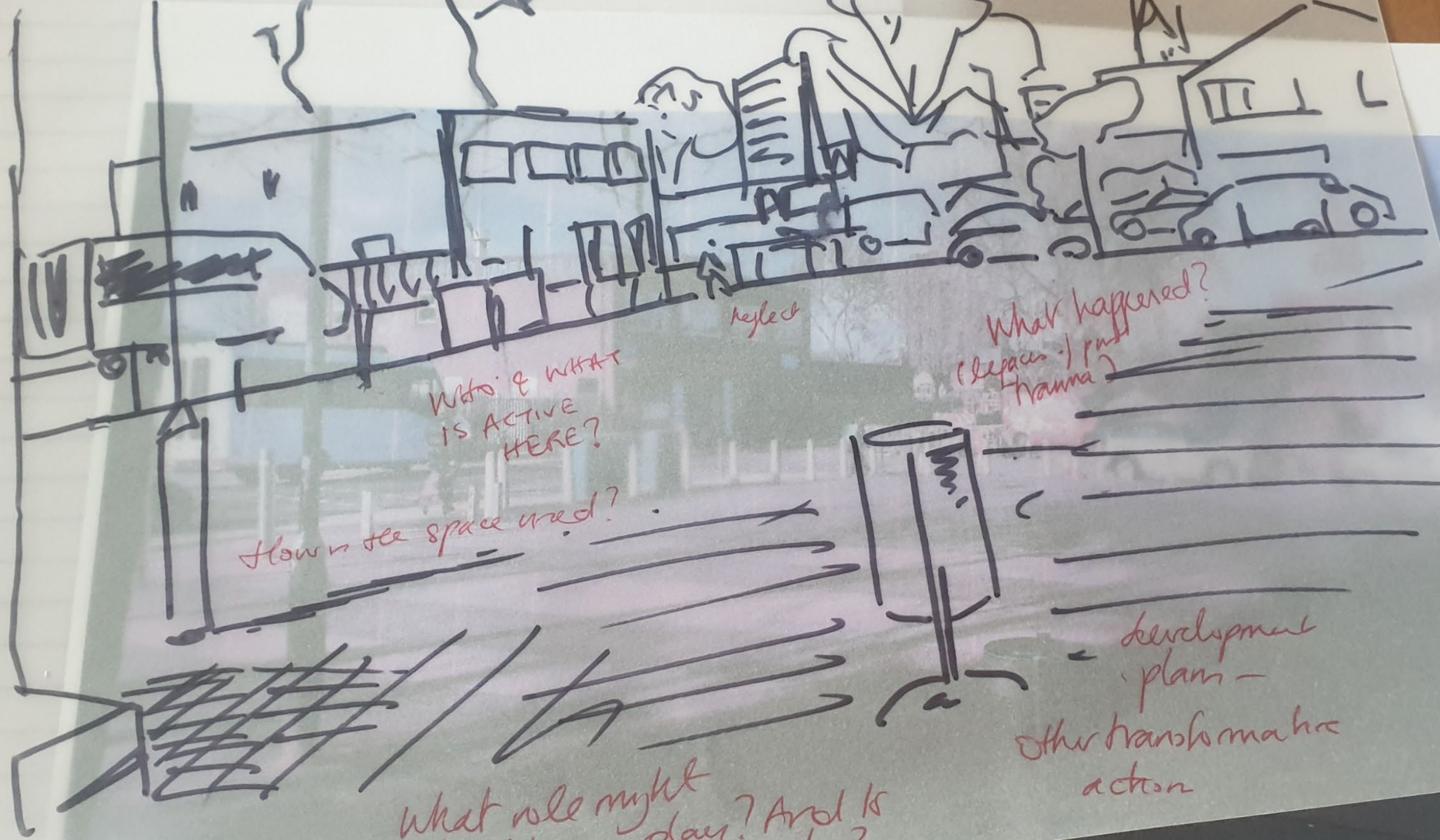






DEPTFORD & HAMBACHER





Who & WHAT
IS ACTIVE
HERE?

How is the space used?

reflect

What happened?
(leaves / park
hanna)

development
plan -

other transformative
action

What role might
art / culture
play? And is
what ends?



bare neglected
empty framed (concrete posts)
demarcated - for what?
undeveloped
circumnavigated
stripes
half in shade
a few bare trees
a leaning lamppost & scraped paint
shadows of concrete (?) stripes and
a crosshatch of tree trunks and branches
the shadows of tree trunks and branches
An original scheme of have been
designed
An original aesthetic of sorts
Abandoned?
Looks just un-used
Pedestrianised - for people by design & people.
In an area of neglect
Graffiti
a ware house-like building
some residences
A litter bin - a rain on edge of space
My attention initially focused on the plot -
the ground - then boarded out
Different surfaces - tree strips and a
rougher, gravelly area (wrecker Jack
works take place in area - the crane
at my blue-skyed day.

depressing
Would a beautiful re-design work
area?
Awaiting signification
Covering - covering what?
What was here before?
Pavement - or put at a particular
place usually along the edges

designing
space
litter and debris
of unclear possibility
less area
place?
of being (wrecker
- all after 20
bones) damage ho

litter in the
every - hedging
and vans
at

Transcription
CASE STUDY THREE



The life-drawing
class: working
with light and
shade

PART
TWO



A CONSIDERATION OF VARIOUS INTERVIEWING
IMAGES PRACTICES including:

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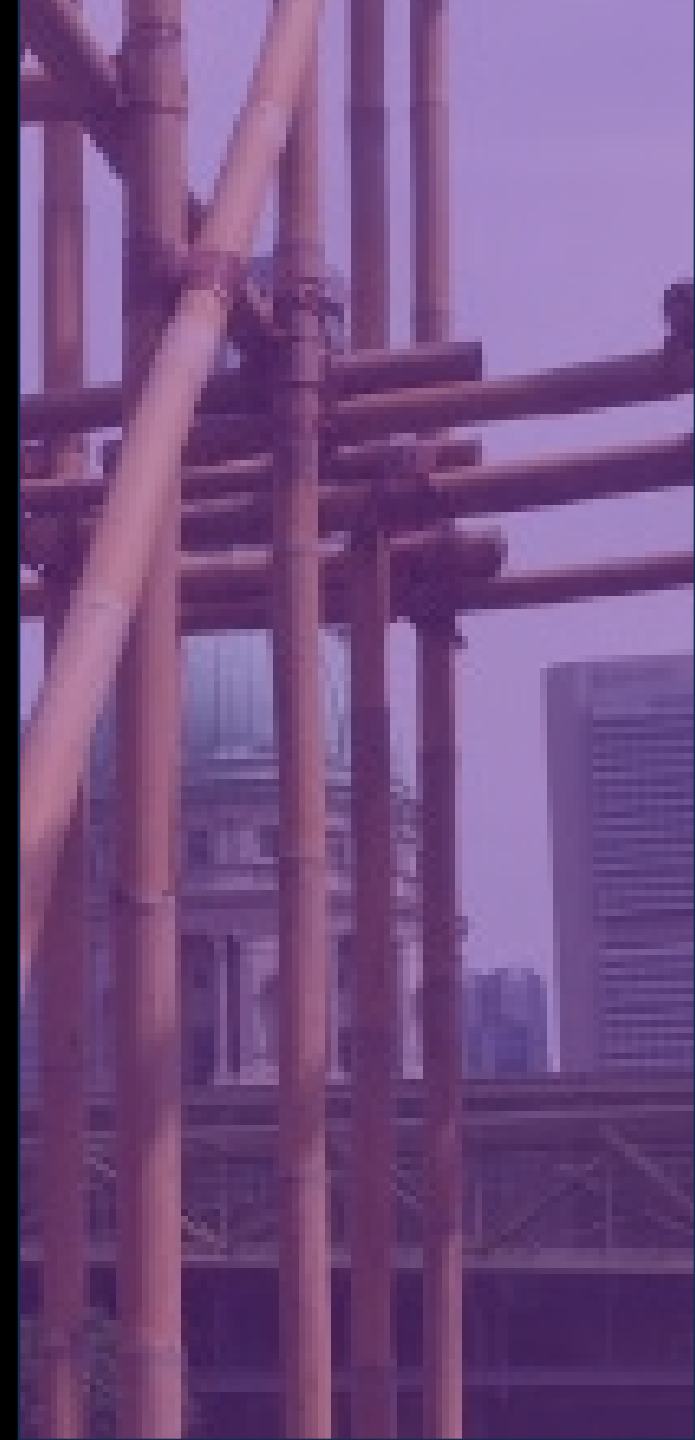
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Paraphrase

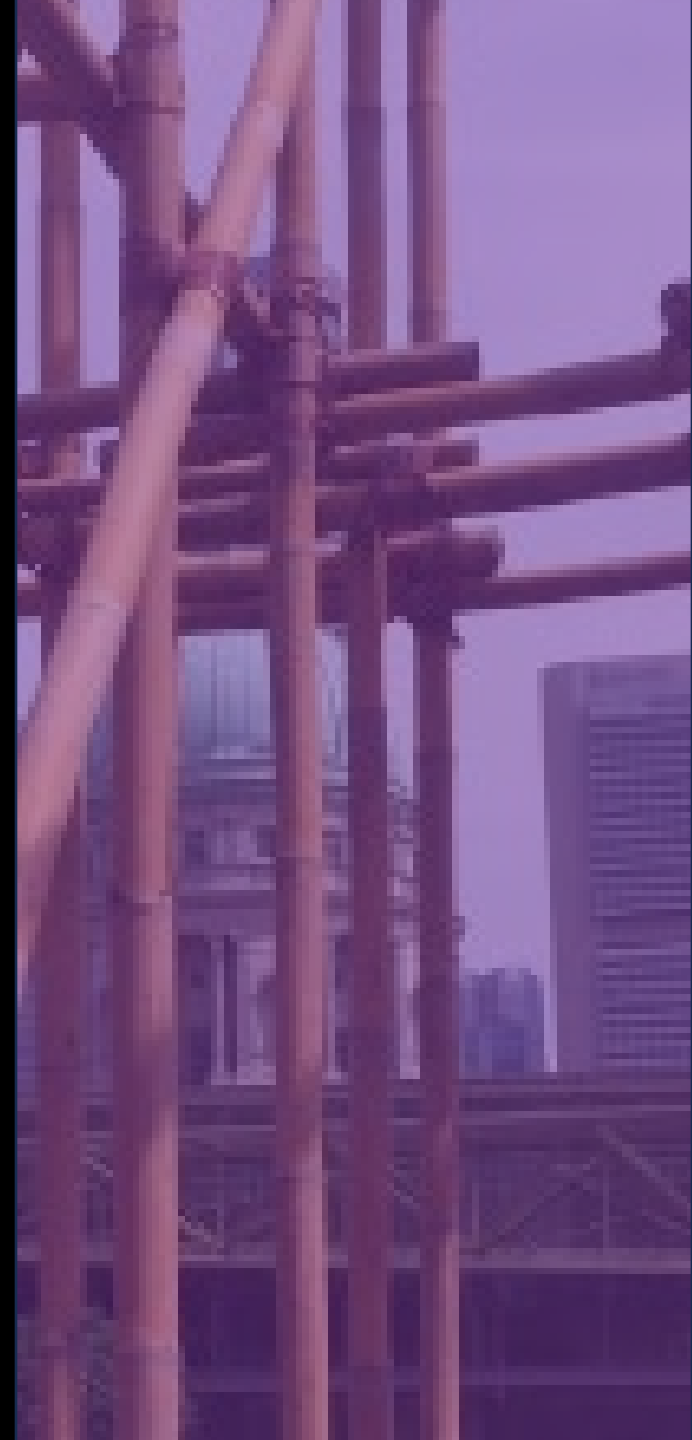
Enactment

Mapping

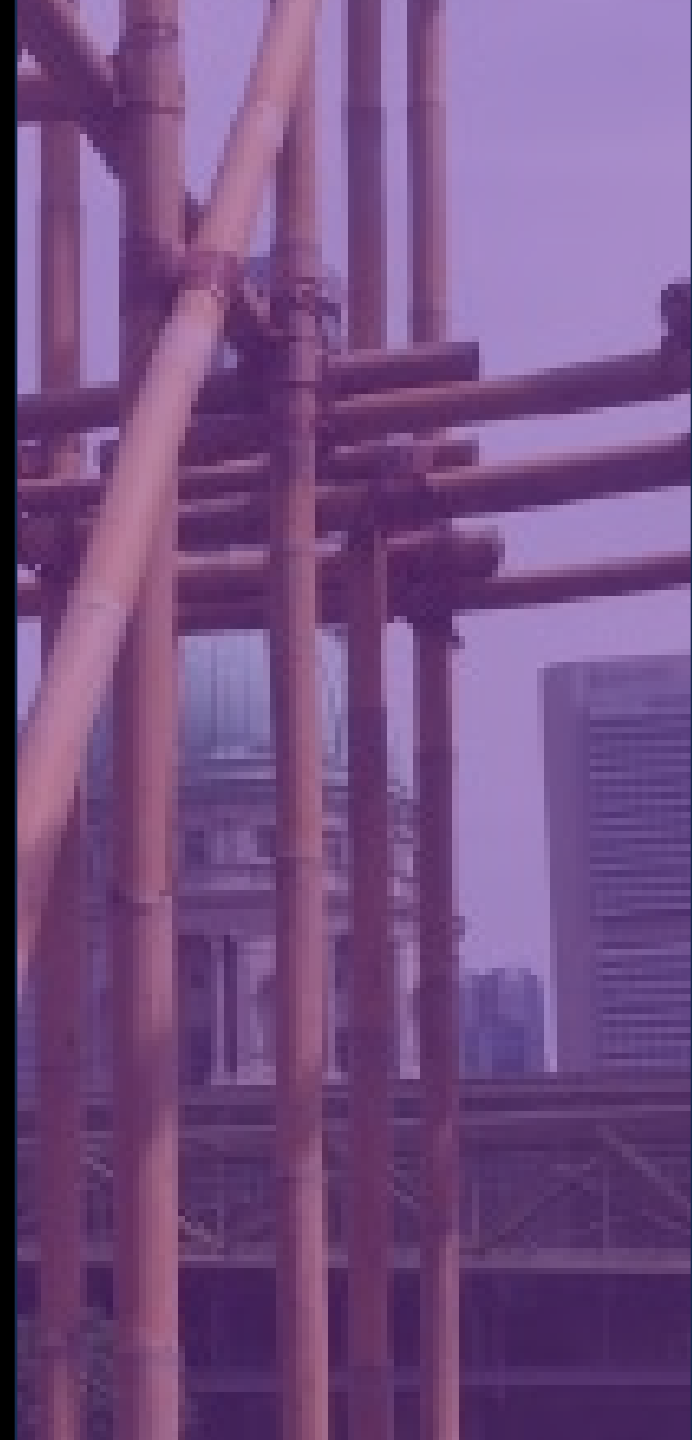
[...]



List-making



List-making
Description





DEPTFORD HAMBACHER





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EMERGENT
THEMES

KEY IMAGE

EXPLORATORY
CODING/COMMENTS

Descriptive

Linguistic

Conceptual

EMERGENT THEMES

An open, non-invasive, co-designed approach – from the beginning

Multiple vantage points – as many as possible

Facilitating personal and social change by transforming a site that is merely traversed into a potent turning point (negative emotions into positive, etc.)

What happened here?
Remembering but also re-signifying past communal pain

Balancing opportunities for privacy and seclusion with the need for safety (a design challenge)

Creating a place for reflection and communication / display

KEY IMAGE



EXPLORATORY COMMENTS

(Comments in blue extracted from preliminary listing project)

Open sky and clouds

Some nature – somewhat ragged

Dynamic shape of crane: upward and expansive energy

Building work in the surrounding area.

Symbolism of springtime – promise; new growth

Muted tones; an undramatic space; low key

Only relatively built up; mixed use businesses and residential

Windows – lots of vantage points onto the square

A visually and physically open and exposed space

Parked cars and vans

A patch of greenery, perhaps overgrown hedging, in the background

Bare, neglected, undeveloped, abandoned, gloomy, depressing, ugly, displeasing, useless, unwelcoming, a wasted space, unloved, dreary, and decrepit.

Why so neglected? Did the area suffer from WW2 bomb damage?

Pedestrianised but devoid of people/human activity

A large but unused plot?

Awaiting signification

Delicate filigree of projected shapes (tree trunks and branches)

Patches of light

A space where something could occur/be performed?

A bounded yet unobstructed and porous space – multiple ways in, out and through

Potentially welcoming – free access.

Feels very public – but again bounded - concrete posts, lamp post, litter bin, green utility boxes: like sentries

A passing place; a threshold space

Unattended; unnoticed; sidelined?

Provisional?

Incomplete?

Flexible

Shadows mark the passing of time – a sense of non-human memory?

Corner of a bench – for resting/waiting/viewing?

EMERGENT THEMES

Public space as healing space (care and self-care) – extending and externalising the work of the Waldron Centre

Extending the scope and benefits of nature: urban re-greening

Histories of ownership and usage/intended usage

KEY IMAGE



EXPLORATORY COMMENTS

Boxy, modern architecture – part of the Waldron (Health) Centre complex.
A dental practice
A dispensing opticians shop
Connotations of ill health, pain, concern, as well as of care and community provision

Bordered by bare trees – more substantial planting visible to the left

Apartment blocks in the distance; relatively high density living.

A female figure in a warm coat on her mobile phone traversing the square.

The space of the square bounded by posts
Here, rough and uneven concrete – a different finish to the adjacent striped surface visible in the other photograph and in evidence in the top right quadrant of this photo. Why? Does this imply that different histories of ownership? Into the present? The rough concrete area would be the potentially most suitable are for a labyrinth.

Interviewing Images: How visual research using IPA (Interpretative Phenomenological Analysis) can illuminate the change-making possibilities of place, space, and dwelling

Jorella Andrews^{1*}

¹Department of Visual Cultures, Goldsmiths, University of London, London, SE14 6NW

*Corresponding author. Email: j.g.andrews@gold.ac.uk

ABSTRACT

Interpretative Phenomenological Analysis (IPA) is a qualitative method mainly used in psychology, the social sciences and health science. Beginning with processes of open question interviewing, and taking an idiographic approach, it elicits unusually rich data from persons about specific life experiences, opportunities, and challenges. In so doing, it generates flexibility of thought and feeling, and evokes unanticipated insight. As a visual culture scholar, and inspired by the distinctly visual connotations of the word *inter-view*, I propose that our understanding of contemporary lived experience and our attempts at change-making might be extended if the descriptive, analytical and interpretative techniques of IPA were applied to the image-worlds (and object-worlds) that play a role in shaping us as individuals, citizens, and researchers. But is it possible to interview images without this being merely or wholly a process of projecting our own perspectives onto them?

This question has been central to a series of workshops I began developing and delivering in 2018 called 'Using Phenomenology in Contemporary Arts Research and Pedagogy'. In this paper, I present the philosophical underpinnings for the "interviewing images" methodology and report on the techniques involved. In particular, I focus on what workshop participants have found to be its decolonising potential. For purposes of demonstration, I draw on my use of this technique in early-stage research for a small-scale community-based urban development project I am hoping to initiate in the underprivileged area of the city where I live and teach.

Keywords: Interviewing images, Interpretative phenomenological analysis (IPA), visual research, image-analysis, decolonising orientations, change-making



Figure 1 Area outside of The Waldron Centre, Amersham Vale, London SE14, 2020. Photograph: J. Andrews

1. INTRODUCTION: A PHENOMENOLOGICAL, IMAGE-BASED APPROACH TO RESEARCH DESIGN

In this paper, I will present an image-based methodology that is particularly valuable in the early stages of research design due to its balance of openness and rigor. Adapted

from a recently developed qualitative process known as Interpretative Phenomenological Analysis (hereafter IPA), it can be used across disciplines but notable, in my view, are its contributions to projects concerned with *hospitable* forms of change-making, a notion I will define shortly and return to repeatedly. For the purposes of

The New Cross Fire Collection at the Deptford People's Heritage Museum

Reflection and Planning

Saturday 27 March 2021, 1-3pm

Welcome

Introduction

Remembrance and Prayer

Opening Presentations and Discussion

Workshop: How can objects and images help us reflect, share and educate?

Closing Discussions

Image by Gus Mundle, 2021

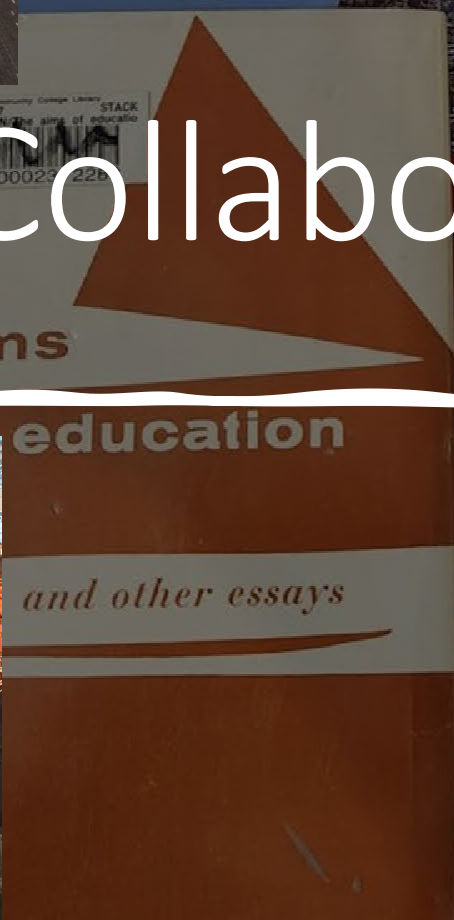


NXF 18.01.1981



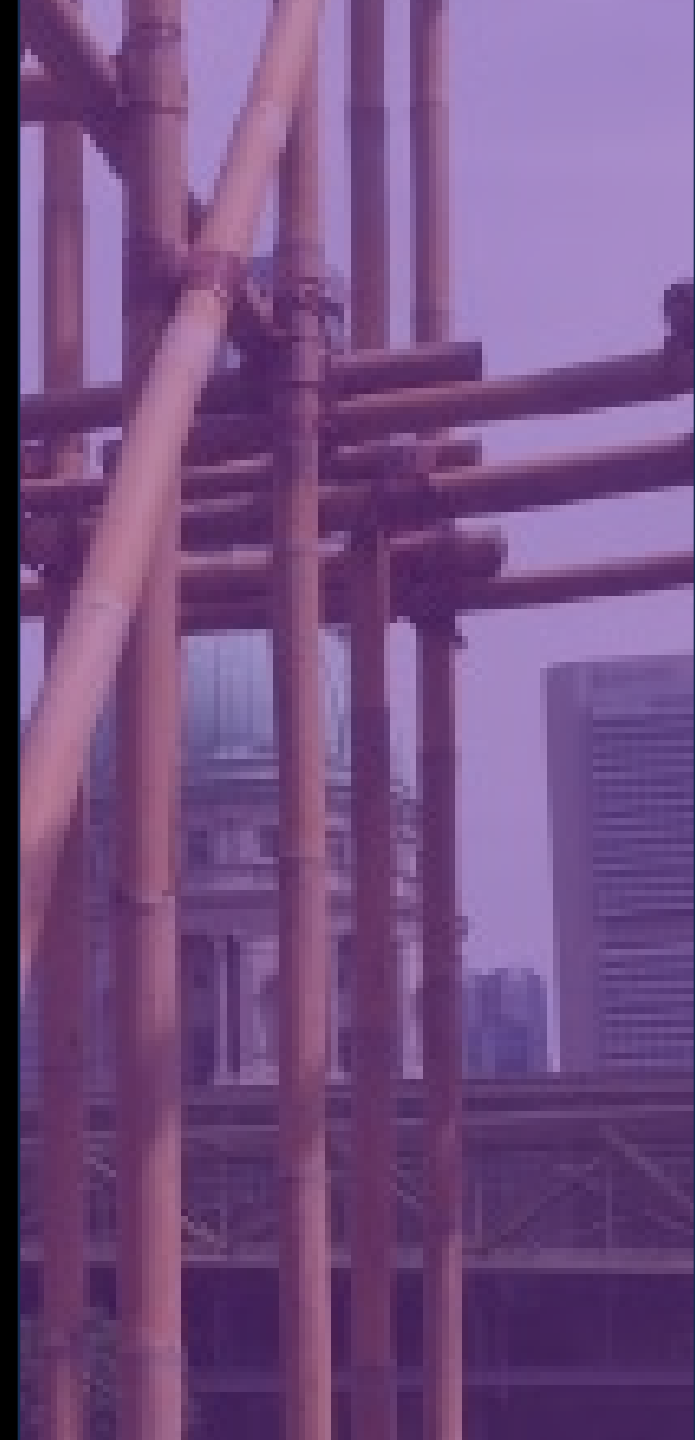
Red  Ribbon
Living Well

Collaboration





‘EXTREME LIST-MAKING’ EXERCISE



Working with an image or object of your choice, write down everything that comes to your attention in the form of a list. Don't over-analyse or judge. Just write down one thing after another, line after line. Sometimes, a scribble, shape, or image, may be exactly what is required.



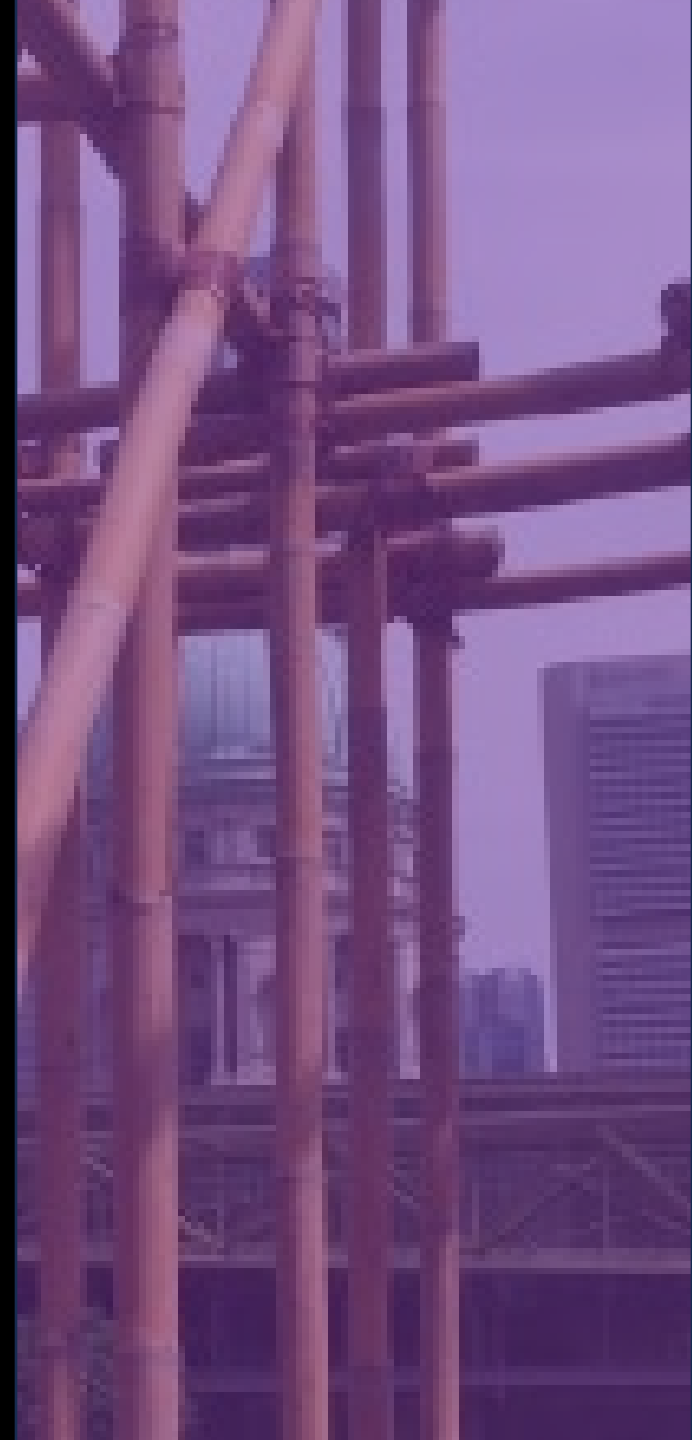


Noah Davis, *Pueblo del Rio: Prelude*, 2014, oil on canvas, 122 x 183 cm. The Estate of Noah Davis

Working with an image or object of your choice, write down everything that comes to your attention in the form of a list. Don't over-analyse or judge. Just write down one thing after another, line after line. Sometimes, a scribble, shape, or image, may be exactly what is required.

Review your list. Notice meanings, feelings and concepts, notice shifts from outer to inner awareness, notice repetitions and patterns, notice unexpected perceptual or conceptual shifts. Has a blind-spot suddenly been exposed? Has a new insight arisen? Or a new query? You might like to use colour or additional marks to make connections between different parts of your list.

Feedback, discussion, Q&A



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IMAGES PRACTICES including:

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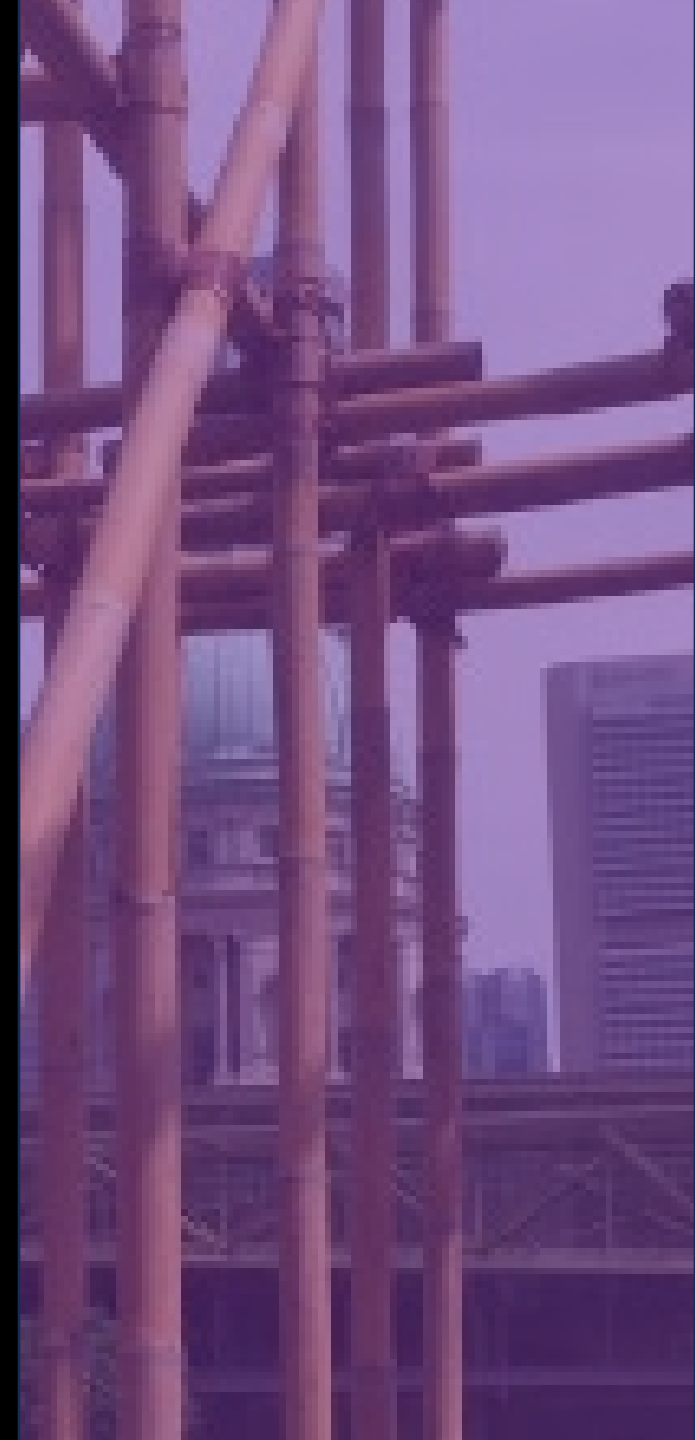
Ekphrasis

Paraphrase

Enactment

Mapping

[...]





Glossary of Poetic Terms



Search the glossary

Ekphrasis

“Description” in Greek. An ekphrastic poem is a vivid description of a scene or, more commonly, a work of art. Through the imaginative act of narrating and reflecting on the “action” of a painting or sculpture, the poet may amplify and expand its meaning. A notable example is “[Ode on a Grecian Urn](#),” in which the poet John Keats speculates on the identity of the lovers who appear to dance and play music, simultaneously frozen in time and in perpetual motion:

What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear’d,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new. . . .

See W. S. DiPiero’s [poem guide on Robert Browning](#) for more on ekphrasis. Browse more [ekphrastic poems](#).

LOOKING TO LEARN ABOUT POETRY?

Check out our [Learn area](#), where we have separate offerings for children, teens, adults, and educators.



THANK YOU!