

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: Hguyen Trhinh 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

## 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

In this workshop we will develop themes opened up in Workshop One: Using Phenomenology in Contemporary Arts Research and Pedagogy (LASALLE College of the Art, Singapore 22-24 September 2018).

In our first workshop, phenomenological strategies were introduced in terms of their capacity to help us perceive, apprehend and think 'from below' – that is, pre-critically and pre-objectively, from a place in which various personal and cultural presuppositions about meaning and value are being dismantled, and in which differently configured visual/descriptive strategies are foregrounded as ways of maximizing sensitivity to source-materials.

In our second workshop we will explore how phenomenological strategies can help us as we think about objects, images and art-related practices within non-western, postcolonial and diasporic contexts.

## Location

Our base at Goldsmiths will be in Deptford Town Hall (now part of Goldsmiths), Seminar Room B8 and in the Constance Howard Gallery (Goldsmiths Textile Collection) which is almost adjacent, also in Deptford Town Hall.

## Key archives and exhibitions

- ASEAN objects in the Goldsmiths Textile Collection, Goldsmiths, University of London
- Kader Attia: Museum of Emotions (Hayward Gallery, London)
- Power Play: Delphina Foundation and Korean Cultural Centre

## Preparatory/Contextual Reading and Resources

- Global Social Theory entry on 'Decoloniality':  
<https://globalsocialtheory.org/topics/decoloniality/>
- Global Social Theory entry on 'Diaspora':  
<https://globalsocialtheory.org/topics/diaspora/>
- Ramón Grosfoguel, 'The Epistemic Decolonial Turn,' *Cultural Studies*, 21:2-3, 2007, 211-223.

- David W. Ecker, 'Navigating Global Cultures: A Phenomenological Aesthetics for Well-Being in the Twenty-First Century', *The Journal of Aesthetic Education*, Vol 32, No 1. Special Issue: Essays in Honor of Eugene F. Kaelin (Spring, 1998), 5-10.
- Roman Ingarden, 'Phenomenological Aesthetics: An attempt at Defining its Range' [1969], *The Journal of Aesthetics and Art Criticism*, Vol 33, No 3 (Spring, 1975) 257-269, 257.
- Miwon Kwon: 'One Place After Another: Notes on Site Specificity' [1997] (extract), Jason Gaiger and Paul Wood (eds), *Art of the Twentieth Century*, New Haven and London, Yale UP, 2003, 213-222.
- Sarat Maharaj, 'Perfidious Fidelity: The Untranslatability of the Other [1994],' in Jason Gaiger and Paul Wood (eds), *Art of the Twentieth Century*, New Haven and London, Yale UP, 2003. 297-304.
- Walter D. Mignolo, 'Decoloniality and Phenomenology: The Geopolitics of Knowing and Epistemic/Ontological Colonial Differences', *The Journal of Speculative Philosophy*, Volume 32, Number 3, 2018, 360-387.
- Igor Pietkiewicz & Jonathan A Smith (2012), 'A Practical Guide to Using Interpretative Phenomenological Analysis in Qualitative Research Psychology'. A translation of: 'Praktyczny przewodnik interpretacyjnej analizy fenomenologicznej w badaniach jakościowych w psychologii.' *Czasopismo Psychologiczne*, 18(2), 361-369.
- Astri Wright, "Ikat as a Metaphor for 'Iban': Women's Creative, Ritual and Social Powers in 'Borneo'", Lyanne Milgram and Penny Van Esterik (eds.), *The Transformative Power of Cloth in Southeast Asia*, Montreal, The Canadian Asian Studies Association, 1994

**Deptford Town Hall (DTH)**  
The entrance to Deptford Town Hall is on New Cross Road, between St. James' and Laurie Grove.  
See a full accessibility guide for this building on [AccessAble](#).  
See inside the building with [Google Street View](#).

**Main reception**  
Richard Hoggart Building  
+44 (0)20 7919 7171

## Workshop Outline: At a Glance

THURSDAY 21 FEBRUARY

### **Arrivals**

From 9am

DTH (Deptford Town Hall) Seminar Room B8

### **PART ONE: SITUATED RESEARCH: INSTITUTIONAL AND ARCHIVAL HISTORIES AND CONTEXTS: COLONIAL AND DECOLONISING PERSPECTIVES**

#### **Session One: Welcome to the Workshop and its decolonising/diasporic themes**

9.30 – 10.00

Location: DTH (Deptford Town Hall) Seminar Room B8

#### **Session Two: Walking (Drawing) Tour of the Goldsmiths [Campus](#) (critical and phenomenological encounters)**

10.00 – 10.50

Starting point: DTH (Deptford Town Hall) Seminar Room B8. Endpoint: Goldsmiths CCA (opposite the Ben Pimlott Building).

#### **Session Three: A Conversation with Natasha Hoare (Curator, Goldsmiths Centre for Contemporary Art)**

11.00 – 11.30 (approx.)

Location: DTH (Deptford Town Hall) Seminar Room B8

#### **Session Four: ASEAN Objects in the Goldsmiths Textile Collection, Goldsmiths at Goldsmiths: Unhoused, rehoused, but now almost forgotten...?**

11.30 (approx.) – 12.30

Location: The Constance Howard Gallery, Deptford Town Hall

### **Lunch**

12.30 – 1.30

#### **Session Five: Drawing out Initial Inspirations and Reflections**

1.30 – 2.15

Location: The Constance Howard Gallery/Seminar Room B8, DTH

## **PART TWO: WORKING PHENOMENOLOGICALLY WITH NON-WESTERN 'DIAPORIC' OBJECTS**

### **Session Six: Interviewing (Persons) Using IPA and a range of other interviewing techniques**

2.30 – 3.30

Location: DTH Seminar Room B8

### **Session Seven: Using IPA in Contemporary Arts Research (Interviewing 'Things')**

3.30 – 4.30

Location: DTH Seminar Room B8

FRIDAY 22 FEBRUARY
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## **PART THREE: PHENOMENOLOGY AND DECOLONIALITY**

### **Session Eight: Phenomenology and Decoloniality (Clare Veal)**

9.30 – 12.30

Location: DTH Seminar Room B8

### **Lunch**

12.30-1.30

### **Session Nine: Gallery Visit: *Kader Attia: The Museum of Emotion***

2.00-4.00

Location: The Hayward Gallery, Southbank, London

Train from New Cross Gate to Waterloo, via London Bridge, then walk

SATURDAY 23 FEBRUARY
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### **Session 10: Reflections on colonial violence, epistemic/epistemological violence, and repair.**

9.30 – 12.30

Location: Deptford Town Hall, Seminar Room B8

### **Session 11: Final Debrief with Working Lunch – Discussing, writing, drawing, assembling ...**

1.pm – 3.00 (approximately)

Location: Deptford Town Hall, Seminar Room B8

**PART ONE: SITUATED RESEARCH: INSTITUTIONAL AND ARCHIVAL HISTORIES AND CONTEXTS: COLONIAL AND DECOLONISING PERSPECTIVES**

Notes

### **Arrivals**

From 9am

DTH (Deptford Town Hall) Seminar Room B8

### **PART ONE: SITUATED RESEARCH: INSTITUTIONAL AND ARCHIVAL HISTORIES AND CONTEXTS: COLONIAL AND DECOLONISING PERSPECTIVES**

#### **Session One: Welcome to the Workshop and its decolonising/diasporic themes (Jorella Andrews)**

9.30 – 10.00

Location: DTH (Deptford Town Hall) Seminar Room B8

We begin with a brief recap of the phenomenological territory and techniques we covered in the September 2018 LASALLE and 2018 Goldsmiths/2019 SOAS workshops (interviewing persons and things, describing, drawing) and introduce the particular focus for this workshop, namely, phenomenological research strategies in relation to contemporary decolonising debates and practices. Since this workshop might also be regarded as a field trip (located at Goldsmiths, and in London) and since phenomenology also foregrounds the notion of situated knowledge and learning, it is with this issue of situation that we begin.

#### **Session Two: Walking (Drawing) Tour of the Goldsmiths **Campus** (critical and phenomenological encounters)**

10.00 – 10.50

Starting point: DTH (Deptford Town Hall) Seminar Room B8. Endpoint: Goldsmiths CCA (opposite the Ben Pimlott Building).

This campus tour, which will also give us a sense of where we are located, will involve the interweaving of two different narratives and approaches.

On the one hand, varied historical and contextual narrative are at issue. When examined, they turn our attention towards how the broad issues of how colonization, coloniality, decolonisation and diaspora are variously embedded into the fabric of this institution, its histories and its practices.

On the other hand, each of us will be invited, in the first instance, to attend phenomenologically – that is descriptively – to the site, noticing, noting down and drawing aspects of the site that seem particularly to present themselves to us and which seem to take on particular meanings or possible meanings for us.

Historical resources:

- Goldsmiths' History Project: [Our History](#)
- See also: History of the [Goldsmiths' Company \(Worshipful Company of Goldsmiths\)](#)
- Ideal Homes: A History of South East London Suburbs ([New Cross](#)). See also [New Cross Guide](#)

### **Session Three: A Conversation with Natasha Hoare (Curator, Goldsmiths Centre for Contemporary Art)**

11.00 – 11.30 (approx.)

Location: DTH (Deptford Town Hall) Seminar Room B8

In this discussion with Natasha Hoare (who comes to Goldsmiths from the Witte de With Center for Contemporary Art in Rotterdam, and has worked on many international exhibitions including the 2017 Venice Biennale, the thirteenth edition of the Sharjah Biennial and the Marrakech Biennale 5) we will learn about Goldsmiths' new gallery, CCA, and more broadly about the types of thinking informing its programming. Of particular interest will be how issues of coloniality, decoloniality and the non-west might play a role.

### **Session Four: ASEAN Objects in the Goldsmiths Textile Collection, Goldsmiths at Goldsmiths: Unhoused, rehoused, but now almost forgotten...?**

11.30 (approx.) – 12.30

Location: The Constance Howard Gallery, Deptford Town Hall

The Constance Howard Gallery is an AHRC-funded centre dedicated to multidisciplinary textiles research, and is home to the Goldsmiths Textile Collection. The Collection, founded in the 1980s by [Constance Howard](#) and Audrey Walker, comprises textile art, embroidery and dress from all continents. Our global collection is complemented with a variety of teaching materials and archives, including technical and experimental samples and Constance Howard's own teaching archive.

In this session, GTC curator Jane Cameron and Lesley Ruthven (Special Collections & Music Librarian) will introduce us to the GTC and to the ASEAN objects with which we will be working during portions of the workshop. One challenge in working with objects of this kind is that, in some cases, it is unclear exactly what the histories of these objects are, and how they came to be part of this archive. Does this mean that nothing can be said or, or thought with them?

The textile objects in question will be laid out for us to engage with. To which particular items are you drawn? We will carry out initial individual explorations of the specific items, using multi-sensorial observation, drawing and describing practices and you may also want to use photograph and/or film to document your object(s). Within this context, Jane Cameron will also talk about object-based approaches to research/learning, in particular the creation of '[object biographies](#)'.

Example of an object biography: [Chinese hairpins: 'Rhapsody in Blue' by Imogen Clark, Magdalen College, University of Oxford. MAME student, Pitt Rivers Museum.](#)

### **Lunch**

12.30 – 1.30





Records on VADS (Visual Arts Data Service) relating to two Hmong textiles in the GTC.



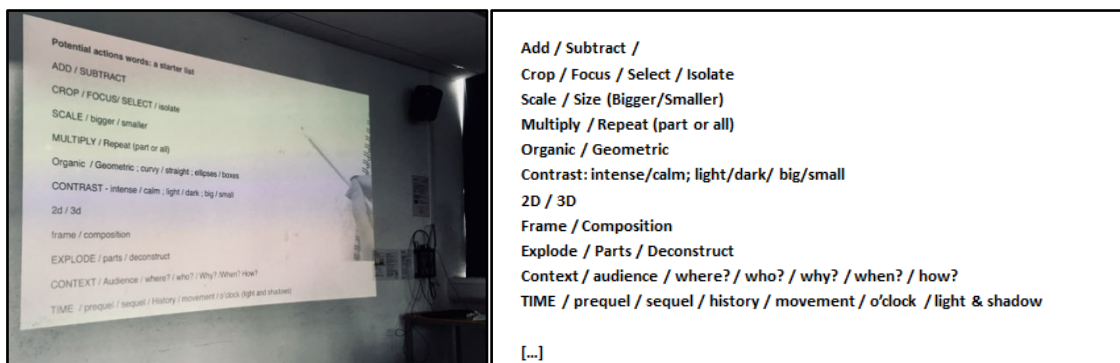
SE Asian items from the Goldsmiths Textiles Collection

## Session Five: Drawing out Initial Inspirations and Reflections

1.30 – 2.15

Location: The Constance Howard Gallery/Seminar Room B8, DTH

We've already been exposed to a lot of new phenomena and information. Thus, we conclude Part One of this workshop, phenomenologically, by taking time to reflect, draw together, and discuss initial responses. Here, as well as conversation and discussion and in order to engage pre-critical and descriptive modes of responsiveness (inspired by Ilga Leimanis's workshop 'Visualizing through Drawing' at the International Association for Visual Culture Conference 2018 on 'Visual Pedagogies') we will also engage in drawing as a way of identifying and clarifying our responses.



Slide from Ilga Leimanis 'Visualizing through Drawing' presentation at the IAVC Conference, 2018



Indonesian ceremonial textile Ikat; Borneo, possibly woven in Sarawak. Goldsmiths Textile Collection.

**PART TWO: WORKING PHENOMENOLOGICALLY WITH NON-WESTERN  
'DIAPORIC' OBJECTS**

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## **PART TWO: WORKING PHENOMENOLOGICALLY WITH NON-WESTERN 'DIAPORIC' OBJECTS**

In Part Two of the workshop we review and develop two further key aspects of the phenomenologically-based research techniques introduced in Workshop One – in addition to drawing, also interviewing (persons and things) and practices of describing. As we do so we continue working with the archive of ASEAN objects that are part of the GTC

### **Session Six: Interviewing (Persons) Using IPA and a range of other interviewing techniques (Jeffrey Say)**

2.30 – 3.30

Location: DTH Seminar Room B8

Again in the context of working with the ASEAN textile objects in the GTC, we review and use IPA (Interpretative Phenomenological Analysis) interviewing skills as a way of opening up and encouraging deep attention to one or more of these items. We also discuss the art historical scope and limits of doing so. Jeffrey Say then enlarges on this by focusing on additional approaches to interviewing that are vital for contemporary art-historical study and how we may best work between different approaches to interviewing.

### **Session Seven: Using IPA in Contemporary Arts Research (Interviewing 'Things') (Clare Veal)**

3.30 – 4.30

Location: DTH Seminar Room B8




Still from: *Cemetery of Splendour* (Rak Thi Khon Kaen), written, directed and produced by Apichatpong Weerasethakul, 2015.

In this session, we review the notion, again opened up in Workshop One, of using IPA strategies to interview images and objects, including moving image objects. Our particular focus will be on developing our descriptive skills and our capacities to analyse and interpret what we have perceived. This session also builds on insights gained during Session Four about the art of creating object biographies.

During this session, Clare Veal will present on her experiences of using IPA in her research on Apichatpong Weerasethakul's *Cemetery of Splendour* and we reflect on their further implications for our own modes of working and how they might be applied to the work we are conducting now with respect to the 'diasporic' items in the GTC.

Additional film references:

- Extract from: Nguyen Trinh Thi, [Letters from Panduranga](#) 2015, Single-channel video, color and b&w, sound, 35:00. See also the film-maker's [webpage for this film](#).
- Rithy Panh, *The Missing Picture*, 2013, 92 mins (Goldsmiths Library DVD Ref: 959.6 MIS)

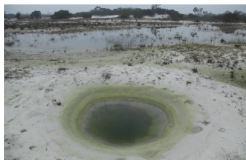



nguyễn trinh thi

video and moving image works

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### Letters from Panduranga (2015)



**Single-channel video, color and b&w, sound, 35:00**

The essay film, made in the form of a letter exchange between a man and a woman, was inspired by the fact that the government of Vietnam plans to build the country's first two nuclear power plants in Ninh Thuan (formerly known as Panduranga), right at the spiritual heart of the Cham indigenous people, threatening the survival of this ancient

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**Information**  
This entry was posted on May 21, 2015 by nguyenthrinthi in Uncategorized.

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**Shortlink**  
<https://wp.me/p2M4CU-7U>

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## PART THREE: PHENOMENOLOGY AND DECOLONIALITY

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### **PART THREE: PHENOMENOLOGY AND DECOLONIALITY**

#### **Session Eight: Phenomenology and Decoloniality (Clare Veal)**

9.30 – 12.30

Location: DTH Seminar Room B8

We begin with a reading and discussion of Walter D. Mignolo's paper 'Decoloniality and Phenomenology: The Geopolitics of Knowing and Epistemic /Ontological Colonial Differences' (2018). This discussion will link back to our work yesterday with textiles, and will include a questioning of how our readings of these objects are informed by their existence in a university in London. The discussion will also be preparatory for our visits the exhibition(s) this afternoon (and tomorrow).

Additional Reading:

- Astri Wright, "Ikat as a Metaphor for 'Iban': Women's Creative, Ritual and Social Powers in 'Borneo'", in *The Transformative Power of Cloth in Southeast Asia*, 1994
- Ramon Grosfogual, 'The Epistemic Decolonial Turn' (2007)
- Sarat Maharaj 'Perfidious Fidelity' (1994) (about the complexities of cultural translation).

#### **Lunch**

12.30-1.30

#### **Session Nine: Gallery Visit: *Kader Attia: The Museum of Emotion***

2.00-4.00

Location: The Hayward Gallery, Southbank, London

Train from New Cross Gate to Waterloo, via London Bridge, then walk

This show doesn't engage with Asian objects *per se* but it does present twenty years' worth of artistic exploration of the issues we are also examining on this workshop, about colonialism and its impact, displacements, wounds, and possibilities of repair.

From the exhibition website: "Kader Attia's first UK survey exhibition traces several strands of the artist's work from the past two decades.

Defining himself as an activist as well as an artist, Attia [Kader Attia (b. 1970, France, lives and works in Berlin and Algiers)] has over the past twenty years set out to create artworks that engage our capacity for thinking as well as feeling, and provoke what he calls a 'real, fundamental dialogue' about the world in which we live.

In sculptures, installations, collages, videos and photographs that move 'back and forth between politics and poetry', Attia inventively explores the ways in which colonialism continues to shape how Western societies represent and engage with non-Western cultures, and offers a passionate critique of modern Western system of control that define everything from traditional museology to the design of modernist social housing.

A key group of works in The Museum of Emotion engage with the idea of repair as both a physical and symbolic act. These include objects 'repaired' by the artist using techniques and materials employed in certain non-Western cultures, as well as videos and large-scale installations that explore the way in which repair relates to psychological as well as physical injury, and to collective as well as individual trauma.

In The Museum of Emotion, Attia transforms detailed research into compelling works of art, and at the same time probes the ways in which the museum itself might be transformed into a forum for emotional response, capable of eliciting, exploring and even harnessing strongly held feelings of anger, sorrow, joy and grief.”

### DAY THREE: SATURDAY 23 FEBRUARY



Installation shot: Kader Attia, Museum of Emotion, Hayward Gallery, 2019

### **Session 10: Reflections on colonial violence, epistemic/epistemological violence, and repair.**

9.30 – 12.30

Location: Deptford Town Hall, Seminar Room B8

In this session we will reflect on issues raised by the Kader Attia exhibition, paying attention, too, to the ways in which he works with and thinks about objects and archives. We may also like to consider issues of epistemic violence (Spivak) and epistemological violence as well as questions of repair. How might these issues



impact upon our own work, including the varied explorations in which we have been involved over the course of this workshop?

Additional reading:

- [Kader Attia Website](#) (contains numerous essays, interviews, critiques, including a [conversation](#) with Irit Rogoff)
- [Archival Impulse: Interview with Kader Attia](#), Apollo Magazine, April 2017.
- Extract from: Gayatri Chakravorty Spivak, From 'Can the Subaltern Speak?' in Cary Nelson and Lawrence Grossberg (eds), *Marxism and the Interpretation of Culture* London: Macmillan, 1988.
- Teo, T. (2010). What is epistemological violence in the empirical social sciences? *Social and Personality Psychology Compass*, 4(5), 295-303.
- <http://dx.doi.org/10.1111/j.1751-9004.2010.00265.x>



Kader Attia, *Ghost*, 2007, Aluminium foil, dimensions variable. Installation view, Saatchi Gallery.

## Lunch

11.30 – 1.00

## Session 11: Final Debrief – Discussing, writing, drawing, assembling ...

1.00 – 3.00 (approximately)

Location: Deptford Town Hall, Seminar Room B8

In our final session we will again draw together a number of workshop themes and threads. On the one hand, we will explore how the work we have done with respect to the ASEAN objects in the GTC might be developed to contribute to the GTC resources. On the other hand, we will also consider relationships between the workshop themes and our own current research, and further plans.



Kader Attia, *Shifting Borders*, 2018. Mixed Media Installation; chairs, prosthetic legs, shoes; 3 channel HD digital film projection on 4 screens: "Recycling Colonialism", "The Paradoxes of Modernity", "Catharsis: The Living and The Dead Are Looking for Their Bodies". Installation view at the 8th Gwangju Biennial, GB Galleries, Gwangju, Korea, 2018.

Notes

# Campus map

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gold.ac.uk

