Week 6 //// Atelier Workshop #2

Post Qualitative & Artistic Research: Inventing Non-Methods

Like many of the social sciences, the discipline of anthropology has experienced a turn away from a preoccupation with *research method design* towards open and holistic approaches to research. Very generally speaking, this is often termed the 'post-qualitative' turn.

In anthropology, this turn can be seen in a tendency towards openness and multiplicity of approaches, towards understanding the researcher as a reflexive, *feeling*, social being, one that fully experiences and is implicated in the research process. In anthropology, this turn can also be witnessed in attempts to use *bricolage* as a means of *curating* and *communicating* the process of research. (e.g. see the set reading by Kerasovitis, K. 2020.) *Bricolage* simultaneously serves a self-conscious *literary* means of constructing the identities of the researcher/researched while deconstructing the extant genres of 'academic writing'. (e.g. McLean, S., 2017. 'Chapter 1: An Encounter in the Mist', *Fictionalizing anthropology : encounters and fabulations at the edges of the human*, Minneapolis: University of Minnesota Press. p1-20)

Art, in contrast, does not have a *longstanding* tradition of research method design. From the perspective of the social

sciences, many of the underlying *assumptions* of artistic research could be said to be predominately 'post-qualitative' in character. Artistic researchers commonly present themselves as *feeling,* reflexive, social beings and tend to take experiential *bricolage* approaches that explicitly resist hypotheses, routes, goals and pre-determined structures in favour of flow and/or chaos (e.g. see the set reading by Ingold, T. 2018.) Artistic research has, also, recently invested in *fictioning and fabulation*; self-conscious *literary* means of constructing the identities of the artist-researcher/subject. *Fictioning and fabulation* are allied more with autobiography and fiction than they are with the non-fictional genres of 'academic writing'. *Fictioning and fabulation*, importantly, involve generating the *mise-en-scene* of research within which the researcher and the research subject *both* reside. (e.g. see: Burrows, David, and Simon O'Sullivan. '10. Myth Analysis: Lessons in Enchantment', in *Fictioning: The Myth-functions of Contemporary Art and Philosophy*. Edinburgh: Edinburgh University Press, 2019. p175-198.)

The first Material you will examine, an art/anthropology project by the artist/anthropologist Hermione Spriggs, stems from these disciplinary overlaps and shadows. Drawing on painting as a metaphor, Spriggs, usefully, describes the 'post-qualitative' play here as a series of *Figure—ground Reversals between Art and Anthropology*. (See: Spriggs, Hermione. "'Uurga Shig' — What Is It like to Be a Lasso? Drawing Figure—ground Reversals between Art and Anthropology." *Journal of Material Culture* 21, no. 4 (2016): 405-28.) We must — simultaneously — consider art to be the 'ground' for anthropological research and anthropology to be the 'ground' for artistic research. Equally, we must acknowledge the artist/anthropologist/subject as alternating between being a '*figure*' (in painting: a distinct image that floats above the

ground of the canvas) and an integral *part of the 'ground'* (the socio-cultural material being 'researched')… *Figure–ground Reversals* are everywhere in 'post-qualitative' play.

*In this Atelier, you will work with two materials and subject them to the different gazes of approaches developed within **artistic research** and **post-qualitative anthropology** In this, we seek to identify Figure–ground Reversals at play within the approaches we are working with. This, hopefully, will inspire and encourage you to bricolage your own (post-quals) approaches to research.*

Core Viewing

All students must watch:

Material A

Hermione Spriggs *Uurga Shig* (4:24, 2017) Two-channel digital video with sound, specially formatted for single-channel desktop viewing. https://www.uclmal.com/hermione-spriggs Please also consider reading: Spriggs, Hermione. "'Uurga Shig' – What Is It like to Be a Lasso? Drawing Figure–ground Reversals between Art and Anthropology." Journal of Material Culture 21, no. 4 (2016): 405-28. https://discovered.ed.ac.uk/permalink/44UOE_INST/1viuo5v/cdi_proquest_miscellaneous_1866651268

Material B

Ana Vaz: i prefer not to be but to Tupi: the age of the earth (21:45) from Sonic Acts on Vimeo (28 February 2016) SONIC ACTS ACADEMY, De Brakke Grond, Amsterdam, the Netherlands

Core Reading

All students must read:
Kerasovitis, K. (2020). Post Qualitative Research — Reality through the Antihierarchical Assemblage of non-Calculation. The Qualitative Report, 25(13), 56-70. https://doi.org/10.46743/2160-3715/2020.4756
and
Ingold, T. Anthropology Between Art and Science: An Essay on the Meaning of Research, *FIELD*, Issue 11, Fall 2018. http://field-journal.com/issue-11/anthropology-between-art-and-science-an-essay-on-the-meaning-of-research

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Additional Resources:

In Miro, you will find a number of different resources to compliment this Atelier.
You should read/listen to/watch <u>at least **one**</u> resource.
Engage with whichever text appears to be of most interest to you.
Link to Miro here (link)

After Atelier Workshop #2:

In the Swarm Reading of Kerasovitis, K. (2020) frame within Miro, post a comment/response on two or more of the post-its / quotations.
You can post in any of the four frames (blue, red, green or yellow). *If it helps* to illustrate your ideas, you can pull in **Material A** Hermione Spriggs *Uurga Shig* (4:24, 2017) or **Material B** Ana Vaz: i prefer not to be but to Tupi: the age of the earth (21:45) as examples of non-qualitative artistic research.
Please also post both comments in your Blog. Your supervisor will pick up on the comments next week in your tutorial.