On the application of phenomenological analysis to paintings: an account on my research practice.

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• What has changed?

The relations among the paintings’ participating-parts rather than at any detail per se.
Beyond representation (1):
anti-transcendental argument

- Hermeneutic approaches jeopardise an artwork’s integrity.
- They are legitimate only if are not taken as default but critically chosen.
Beyond representation (2):
the ironic limit of objective / objectifying knowledge

By addressing a painting as something to read, one unconsciously operates biased choices on what to evaluate conceptually and what to ignore.
Phenomenological analysis

- As a multi-dimensional structure, an artwork cannot be explained, but another artwork can relate to nodes characterising in.
- Such translations are poetical (artworks themselves) and analytical (aiming to knowledge, although in an acception that is more sensuous than the one of science).
Phenomenological analysis as a pleasurable discipline

The pleasure in phenomenological analysis derives from the intertwining between the poetic/analytic struggle and the prolonged, intense moments of visual contact that are both critical (else they would not ground any observations) and participating (else they would just not see the artwork operating).
Phenomenological analysis vs hermeneutical analysis

While hermeneutics is interested in transcending the sensed into knowledge, phenomenological analysis does not want to diminish, but to appreciate further a structure’s multifaceted – or even multidimensional – set of interrelating cultural references, with the aim to develop one’s dexterity (or sensual/embodied knowledge) in gently handle/problematise an artwork’s nodes for their evocative power.
Phenomenological analysis as part of my practice-led PhD methodology

- Horizontal relation between practices of making art and translating it verbally.
- Improves my sensuous understanding of painting and provides me with unconscious inspiration for my studio practice.
Conclusion

A clear conceptual framing of phenomenological analysis’ methodology and aims can be a useful tool for teaching Fine Art students to be systematically self-reflective with their artistic practice in a way that does not transcend the sensuous level of the actual artwork.
Selected bibliography

• Blanchot, M. *The Sirens’ Song.*

• Böhme, G. *Atmosphäre: Essays zur neuen Ästhetik.*

• Deleuze, G. *The Logic of Sense.*

• Deleuze, G. & Guattari, F. *A Thousand Plateau.*