

# Research: Sampling, Making, Creating Spaces

Artwork: Njideka Akunyili Crosby, "Something Split and New" 2013. Acrylic, Charcoal, Pastel, Coloured Pencil, Collage, and Transfers on paper.

## ↻ Cultural Geography

In her talk, Professor Geri Augusto describes her research as "cultural geography insurgency" and I absolutely love how this notes the activism as well as the action, engagement and connectedness within her work, as well as what is possible within research.

Brown University (2015, November 16) Lunch Talk with Professor Geri Augusto, 2015 CSSJ Faculty Associate, [www.youtube.com](https://www.youtube.com/watch?v=VJXT5wKgZNg).

Available from: <https://www.youtube.com/watch?v=VJXT5wKgZNg> [Accessed 17 April 2024].

#methods #capturing #epistemology #culturalgeography

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Lunch Talk with Professor Geri Augusto, 2015 CSSJ Faculty Associate

## ↻ "Put into practice as doings, methods enact and perform the world as they act and are acted on."

Uprichard, E. (2018) Capturing and composing: Doing the epistemic and the ontic together, in: Lury, C. (ed.) *Routledge Handbook of Interdisciplinary Research Methods*. Routledge, pp. 81–142.

#methods #capturing #epistemology

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## ↻ Quote 1 (KB) "Living inquiry refers to the ongoing living practice of being an artist, researcher and educator and to the embodied encounters that change ones artistic and textual engagements and understandings while living in this way"

Carter, M.R. (2014), *The Teacher Monologues : Exploring the Identities and Experiences of Artist-Teachers*, Birkhäuser Boston, Rotterdam.

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## ↻ Quote 2 (KB) "When method is tensed, then we can also imagine its object to be moved into a new space of being, making the object become something other than what it was, poised for action."

Lury, C., Fensham, R., Heller-Nicholas, A., Lammes, S., Last, A., Michael, M. & Uprichard, E. (2018), *Routledge Handbook of Interdisciplinary Research Methods*, Taylor & Francis Group, Georgetown.



↩ **Ray's 1st Quote**

To restate my argument: Embodied practice is epistemic. It is structured by and productive of knowledge. Accordingly, an epistemological account of embodied practice is one according to which such practice actively encounters and comes to know reality through technique, rather than simply producing or constructing it.

#body

Spatz, B 2015, *What a Body Can Do*, Taylor & Francis Group, London. Available from: ProQuest Ebook Central.

↩ **Ray's 2nd Quote**

...when I write as an artist in the Interludes, I am not thinking or reacting or able to represent data in the same way that I do as researcher, teacher or a/r/tographer. As artist I actually feel like I have to read aloud parts of the data, and use the free-associative dialogical writing in the Interludes to understand and express what this research project is about. This artistic identity also led me to perform one of the monologues. In this way, I had a different understanding of the monologue that I acted out because I had to put myself in the shoes of the person who wrote it. On the other hand, when I have been on my teaching term, at the University I work at and am engaging with the data in this project, I notice that I have more of a need to try and classify, organize and smooth out any sort of tensions that emerge in my research. This teacher lens or approach is very different to that of the artist who needs to feel through things.


#artist

Carter, MR 2014, *The Teacher Monologues : Exploring the Identities and Experiences of Artist-Teachers*, Birkhäuser Boston, Rotterdam. Available from: ProQuest Ebook Central.

↩ **"What are the mechanisms for entry into a process that hasn't begun? Or doesn't know its own beginning?" (AP)**

Coyotzi Borja, A. (2016) The Afternoon Interviews: Erin Manning and SenseLab Wonderings. [online video]. June 2016. Available at: <https://www.youtube.com/watch?v=Wt09ImvpqUM>

#KnowingtheUnknown #AnticipatingDiscovery  
#HowtoKnowWhatYouDon'tKnow




**"[...]radical theory-making takes place outside of existing systems of knowledge [...]" (AP)**

McKittrick, K. (2021) 'Footnotes (Books and Papers Scattered about the Floor)', in *Dear Science and Other Stories*. Durham. Duke University Press, pp. 14-31.

#SystemsThinking  
#IsItPossibleToStepOutside?  
#TakeMeThere


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**"If deeper conversations are not being elicited through formal and informal conversations with others, it might be useful to change or expand your kitchen table guest list"**

Kohl, E., McCutcheon, P. (2015) 'Kitchen table reflexivity: negotiating positionality through everyday talk', *Gender, Place & Culture*, 22:6, pp. 747-763. Available at: DOI: <https://doi.org/10.1080/0966369X.2014.958063>

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"Research is a kind of search. The "re" indicates not just repetition but intensity and thoroughness. To research is not merely to look for something but to conduct a focused and systematic investigation. Research is a balancing act, poised on an edge between the specific and the general, the concrete and the abstract, the repeatable and the unique"

"...To distinguish embodied research from other kinds, think for a moment about the place of the body in other kinds of research"

Liminalities: A Journal of Performance Studies Vol. 13, No. 2 (2017) Embodied Research: A Methodology, Ben Spatz (Fj)


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"As the years passed. I learned to think of dreams as an integral part of life."

An Apartment on Uranus. Paul B Preciado, Fitzcarraldo Editions 2019 (Fj)

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**"We need to let our core values (e.g., concerning dignity, self-determination, and justice) and feelings directly in-form our research. This is informed by both personal political values and the need to engage with our emotional responses to the world around us"**

**"...Thus, we cannot allow reflexivity to become paralyzing and need to engage our deep emotional responses to the world around us to compel us to become engaged scholars."**

Kate Driscoll Derickson & Paul Routledge (2015)  
Resourcing Scholar-Activism: Collaboration,  
Transformation, and the Production of  
Knowledge, *The Professional Geographer*, 67:1,  
1-7, DOI: 10.1080/00330124.2014.883958

<https://doi.org/10.1080/00330124.2014.883958>

#CoreValues  
#DeepEmotionalResponses  
#EngagedScholars

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↩ "Critical visual methodology, grounded in Barthesian  
visual semiotics, was combined with traditional and  
non-traditional ethnographic methods to interrogate  
these data in order to construct the autoethnography."

**Keywords:** semiotics, Barthes, critical visual  
methodology, autoethnography, ethnography

Ownby, T., 2013. Critical visual methodology:  
Photographs and narrative text as a visual  
autoethnography. *Online Journal of  
Communication and Media Technologies*, 2, pp.1-24.

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↩ Whereas before candidates might have  
been happy to work hard on pitches into  
the evening on the hope that they will be  
rewarded later down the line with a bonus  
or time off in lieu [they] are now rejecting  
companies who are known to work  
their staff hard unless they get assurances  
in writing that they will be rewarded in  
some way for their hard work. (Cited in  
*Design Industry Voices* 2011: 2)

Guy Julier (2013) From Design Culture  
to Design Activism, *Design and Culture*,  
5:2, 215-236, DOI: 10.2752/175470813X13638640370814

#ecomony #time #labour #ethicals surplus

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## ↪ Research mapping as 'cultural geographic insurgence'

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Lunch Talk with Professor Geri Augusto, 2015 CSSJ Faculty Associate

## ↪ Grix (2002) - Kirsty 1

"This may sound trivial, but given the fact that many students – and seasoned academics, for that matter – have dif-ficulty in differentiating between crucial terms such as ontology (that is, what is out there to know about) and epistemology (that is, what and how can we know about it), their subsequent research is bound to suffer, as knowledge of these terms and their place in research is essential to understanding the research process as a whole." (Grix, 2002, p.1)

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Knowledge....

- ↪ Most people favour the vertical yawn, and most of the stretching occurs in a downward direction. The face pulls down and the jaw pushes down. If you begin to think more horizontally as you yawn you can reprogram the act so that you arrive at a completely circular opening, stretching both vertically and horizontally.

Linklater, K. (2006) *Freeing the natural voice: Imagery and Art in the Practice of Voice and Language*. Nick Hern Books.

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## ↪ Archibald, Jo-ann & Parent, Amy. (2019). **Hands Back, Hands Forward for Indigenous Storywork as Methodology: Storying with Peoples and Communities.**

The text/ quotations illuminate how knowledge is inherent, and does not need to be acquired or learned, but simply felt/ heard. This means that this form of research cannot take place remotely through digital engagement and interaction. **"It became impossible for**

me to work with the stories that I was analysing without first going out onto the land to show for her life-giving presence. I have learned it is important to act in a heart-centred way by being in sync with my body, mind, heart, and spirit when working with stories."

The researcher needs to be present and energetically engaged, by anchoring their physical and spiritual being in the land. "I can listen to the wisdom of the cedar trees in solitude".

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#### FOOTNOTES (BOOKS AND PAPERS SCATTERED ABOUT THE FLOOR)... (unknowing ourselves)

Risking the sovereignty of our own stories. What if the practice of referencing, sourcing, and crediting is always bursting with intellectual life and takes us outside ourselves? What if we read outside ourselves not for ourselves but to actively unknow ourselves, to unhinge, and thus come to know each other, intellectually, inside and outside the academy, as collaborators of collective and generous and capacious stories? Unknowing ourselves. The unhinging opens up a different conversation about why we do what we do, here, in this place, that despises us—not focusing on reparation of the self, alone, but instead sharing information and stories and resources to build the capacity for social change. Alternative outcomes. The unhinging, unknowing ourselves, opens up learning processes that are uninterested in a self that is economized by citations. And still, displacing the self, unknowing who we are, is awful: it is indeterminate and unpredictable and lonely. Togetherness can be difficult and lonely, too. The awfulness, though, opens up a conversation about why we do what we do and offers methods for living, here, in this place, that despises us. The unknowing brings together unexpected intellectual conversations that, together, resist dehumanization. The unknowing risks reading what we cannot bear and what we love too much. Unknowing ourselves.<sup>12</sup> Unknowing does not seek or provide answers: the steady focus is, instead, on working out how to share ideas relationally.

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Naomi Filmer 4/23/24 2:47PM  
Katherine McKittrick..

Naomi Filmer 4/23/24 2:48PM  
Its the critique and embracing of citations and positioning of self as author in this that interests me...and this idea of how following refernces and citations takes you to a place of 'unknowing self'.

↩ 'What makes an Object Evocative?'  
in 'Evocative Objects' (Turkle, 2007)

'We think with the objects we love;  
we love the objects we think with'

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↩ "For example, when reading participant interview transcripts and trying to code the data for themes, there were times that I just felt as though the information was all running together. I took this as a cue to take a break from this kind of work and go for a run or sit and play the piano. What I then found when I returned to my interview data was that I then brought a different perspective to the work. For example, if I took a break and played piano, I would sometimes return to the data and find that there were certain moments that flowed through the transcripts that I didn't notice before. This shows how my artistic identity reverberated into my academic thinking by shifting my way of approaching my work."

#procrastination #identities  
#spiltpractices #splitpractices

**The Teacher Monologues [electronic resource] : Exploring the Identities and Experiences of Artist-Teachers**  
by: Carter, Mindy R; ProQuest (Firm) [supplier.].

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↩ **Kohl & McCutcheon (2015)**

"Contrarily, kitchens can be spaces of power and emancipation as Robson (2006) finds among Nigeria's Muslim Hausa women. For the Hausa women, the kitchen is a feminist space where women controlled how food was prepared and at times used the kitchen to develop a business of selling cooked foods (Robson 2006, 672)." (Kohl & McCutcheon, 2015, p.749)

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LOVE

Policing love is central to establishing and sustaining claims about difference. This policing hierarchizes loving and lovability, imbuing dominant groups with the capacity to elicit, cultivate, and embody love while claiming that minoritized groups do not know how to love properly, if at all.

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BOOKS & JOURNALS

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Love

Author(s): Keguro Macharia

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Stable URL: <https://www.jstor.org/stable/10.5749/jeritethstud.1.1.0068>

REFERENCES

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Love



Human perception is subjective, we see and observe same thing differently. Positionality as a researcher describes an individual worldview and the position they adopt about research and its context (Darwin Holmes AG).

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"Oh Jesus. Oh my God"

Dr John O'Reilly during my formative tutorial

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