



City Research Online

City St George's, University of London

Citation: Kernan, M.A. (2017). Towards applying the work of Iain McGilchrist and Guy Claxton to the analysis of arts-based experiences. Paper presented at the Beyond Text: Arts-based research practice, Erasmus+ Project, Catalonia, Spain.

This is the presentation version of the paper.

This version of the publication may differ from the final published version. To cite this item please consult the publisher's version.

Permanent repository link: <https://openaccess.city.ac.uk/id/eprint/17782/>

Copyright and Reuse: Copyright and Moral Rights remain with the author(s) and/or copyright holders. Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge, unless otherwise indicated, provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way. For full details of reuse please refer to [City Research Online policy](#).



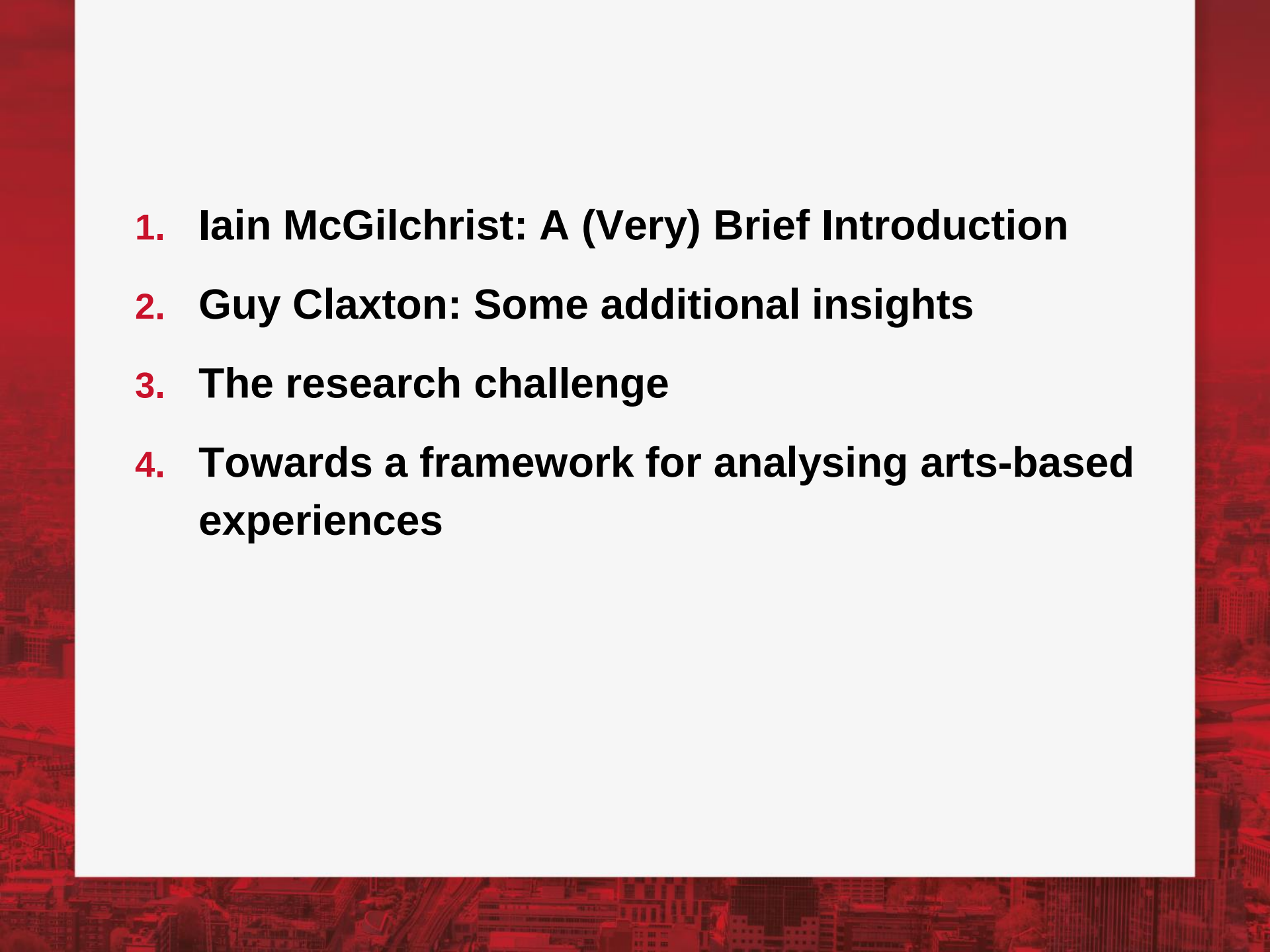
Academic excellence for
business and the professions

Towards applying the work of Iain McGilchrist and Guy Claxton to the analysis of arts-based experiences

Mary Ann Kernan

Centre for English/School of Arts and Social Sciences

maryann.kernan.1@city.ac.uk

- 
- An aerial photograph of a city, likely London, with a prominent red overlay. The red overlay is a semi-transparent layer that covers the entire image, with a slightly darker red on the left and right sides, creating a frame-like effect. The city buildings and streets are visible through the red tint.
- 1. Iain McGilchrist: A (Very) Brief Introduction**
 - 2. Guy Claxton: Some additional insights**
 - 3. The research challenge**
 - 4. Towards a framework for analysing arts-based experiences**



***The Master and His
Emissary: The Divided Brain
and the Making of the
Western World***
(Yale, UP, 2011)

**Against Criticism (Faber,
1982)**

Source: <https://iai.tv/home/speakers/iain-mcgilchrist>

***Intelligence in the Flesh: Why your mind
needs your body much more than it
thinks (Yale, 2015)***

Source: <https://www.amazon.co.uk/Guy-Claxton/e/B001HOI19K>



Iain McGilchrist

<http://iainmcgilchrist.com/>

Literary scholar

Fellow, All Souls, Oxford (c1975–2004)



©BBC News

Against Criticism (McGilchrist, 1982)

- A study of Heraclitus, Johnson, Sterne, Wordsworth, Faust
‘Understanding is not achieved by analytic description. In the end, a leap of **imagination** will always be required.’ (p.26)
‘... **art appeals** to the whole physical frame, **to our physical sense of ourselves.**’ (p.26)

Against Criticism (McGilchrist, 1982)

‘**Imagination** does not just add. It **combines**.’ (eg the features of a face) (p.32)

‘A work of **art is organic**. **So is the human being**. When the two come together, **the organic whole of the one... reacts with the organic whole of the other** – not just the intellect or the emotions.’ (p.35)

‘... fusion of inner and outer, of body and soul, of kernel and shell, is **the very nature of art**: something not merely created, but **itself created, healing and making whole**.’ (p.232)

Psychiatrist

Consultant Psychiatrist, Bethlem Royal and Maudsley NHS Trust,
London Clinical Director, Acute Mental Health Services



The Master and His Emissary

Images from: [RSA Animate](#), YouTube, 2011



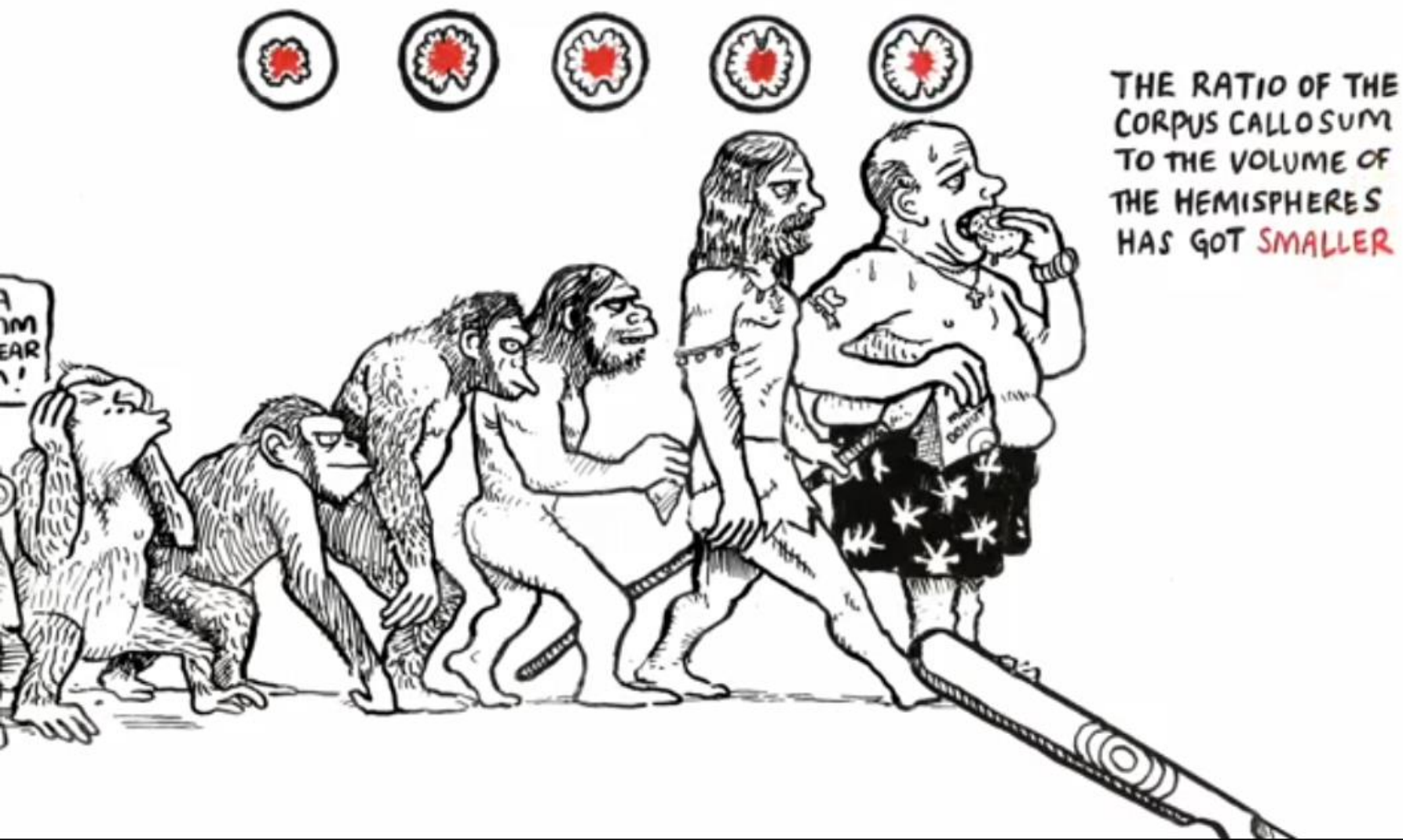


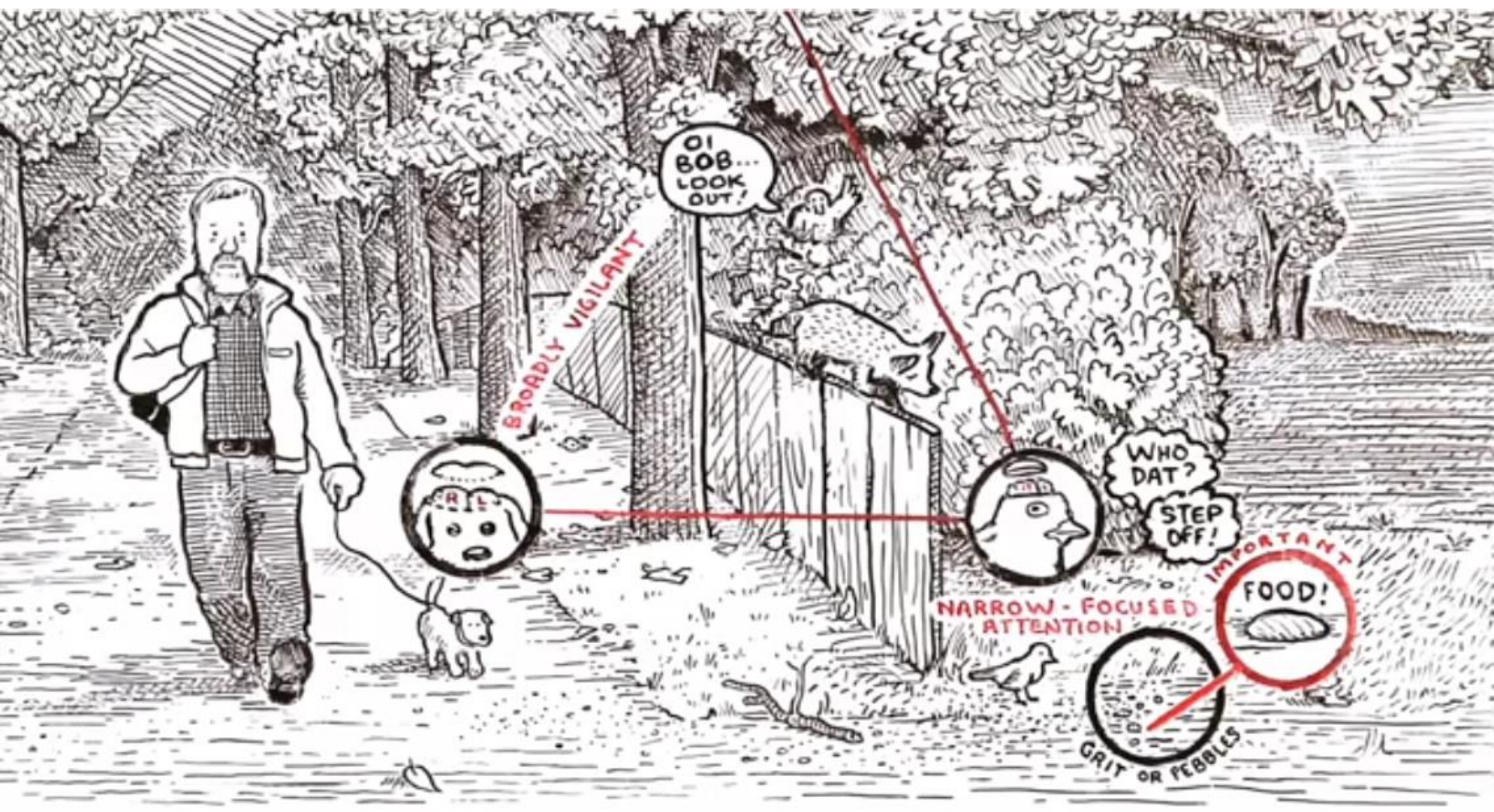
REASON
VISION

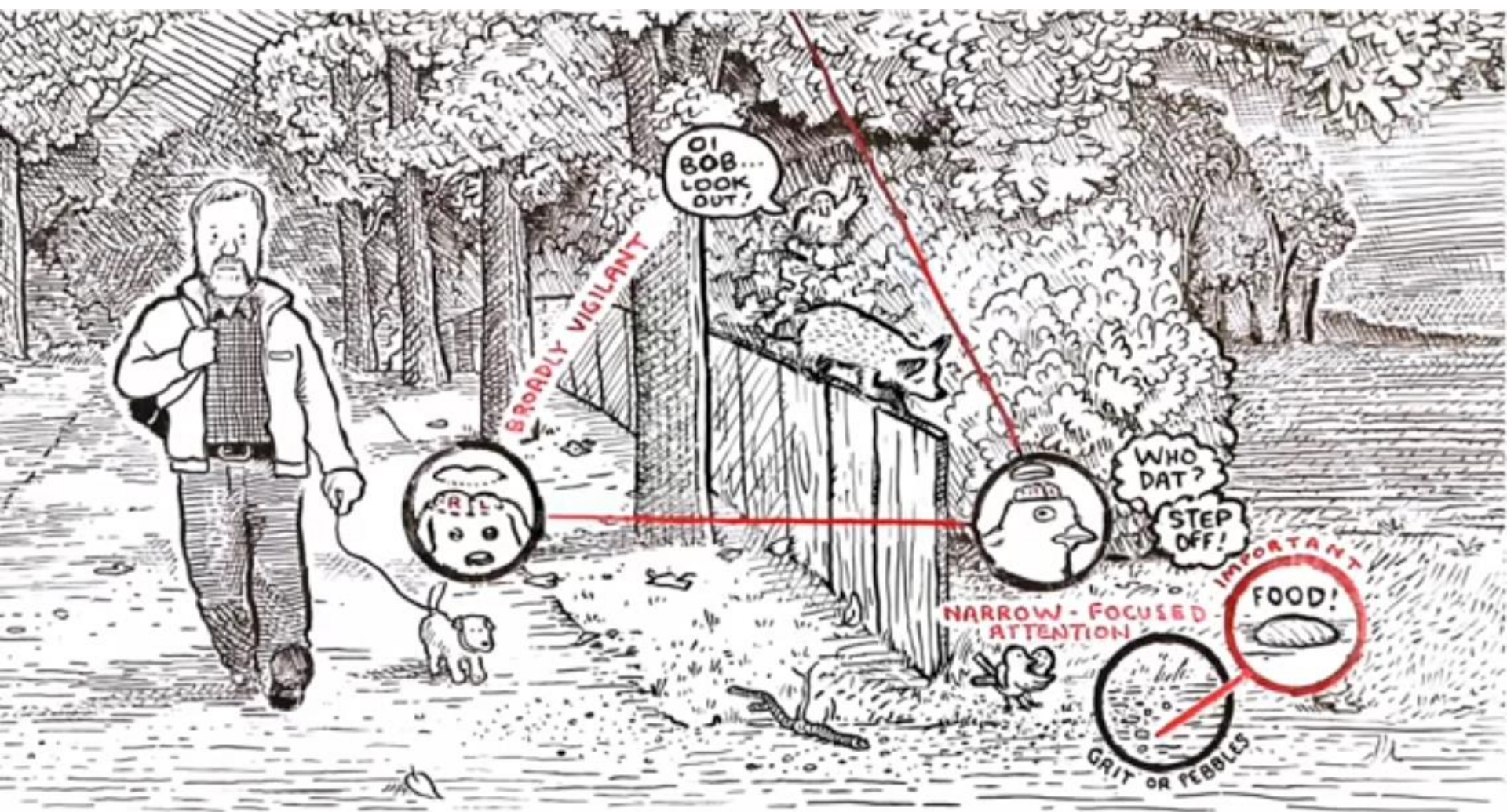


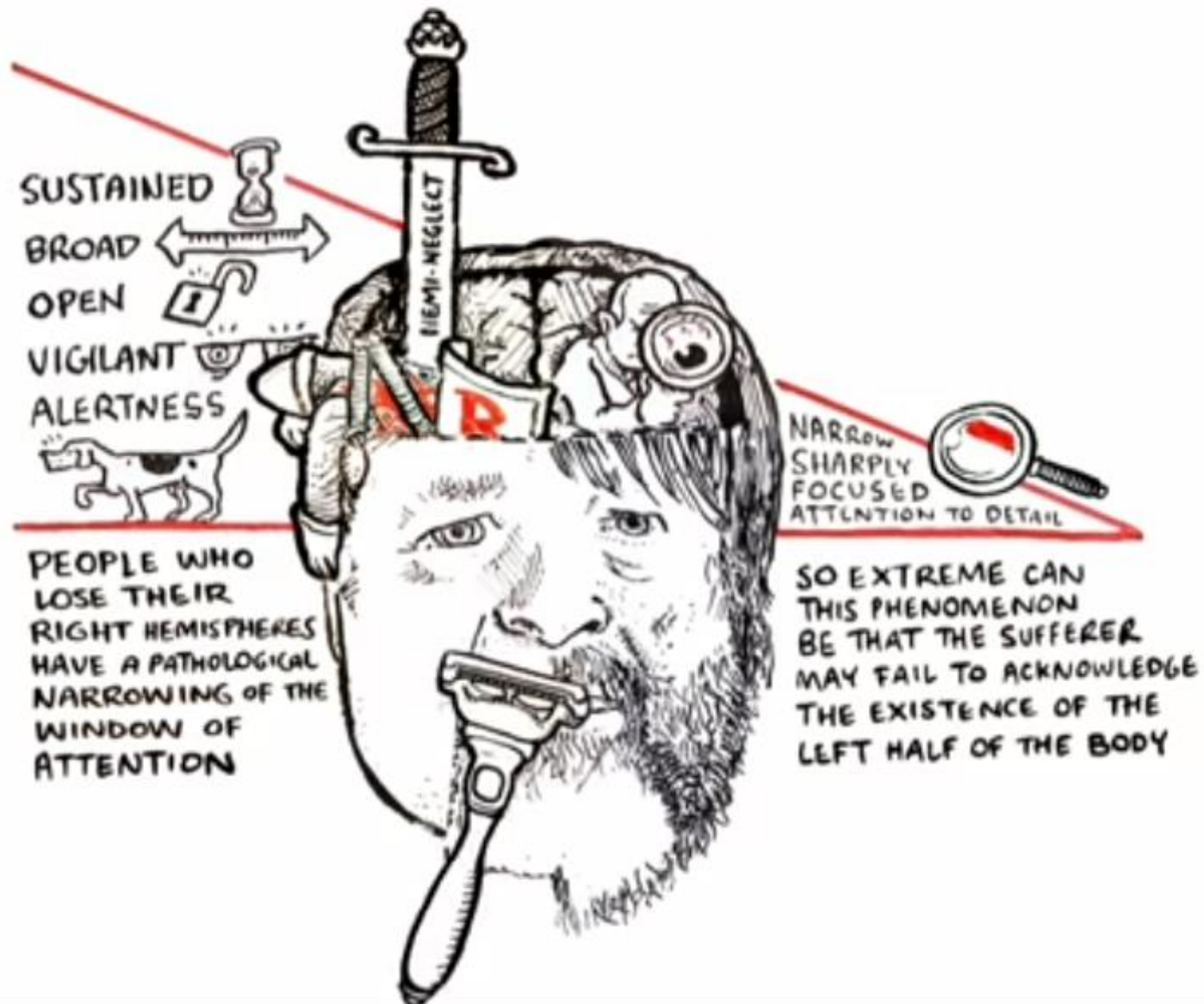
EMOTION
LANGUAGE

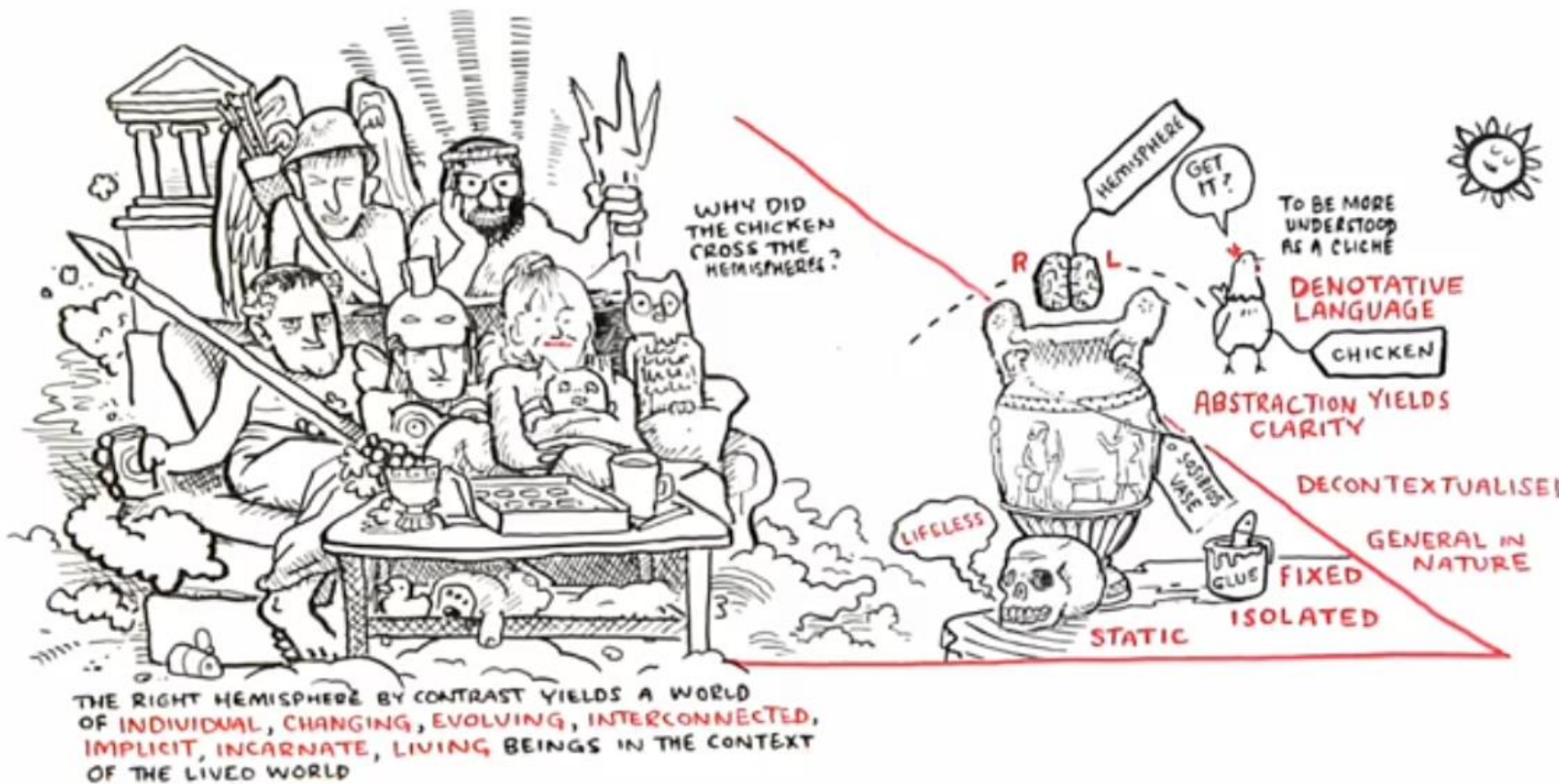








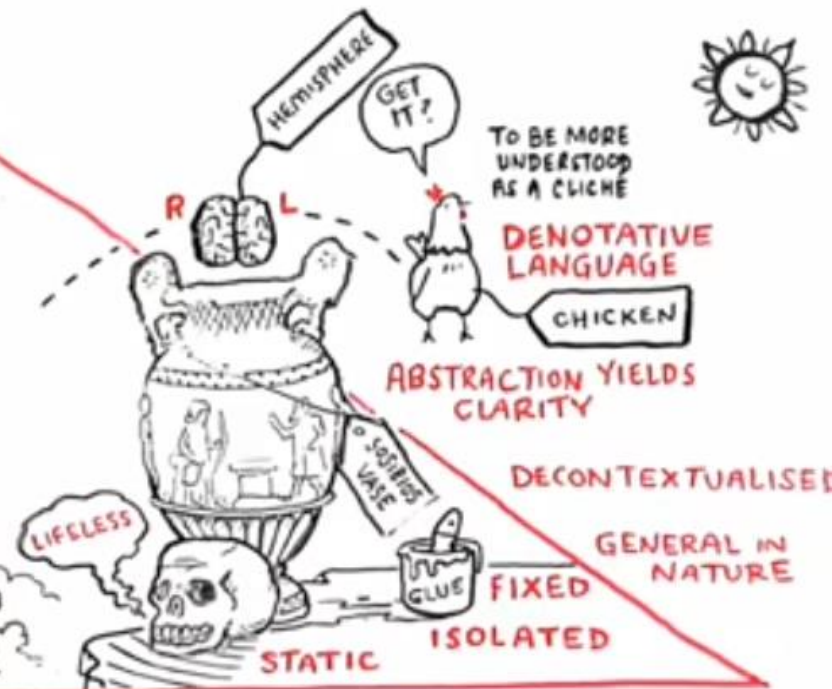






THE RIGHT HEMISPHERE BY CONTRAST YIELDS A WORLD OF INDIVIDUAL, CHANGING, EVOLVING, INTERCONNECTED, IMPLICIT, INCARNATE, LIVING BEINGS IN THE CONTEXT OF THE LIVED WORLD

WHY DID THE CHICKEN CROSS THE HEMISPHERE?





Their distinct roles also give rise to *empathy*



6th CENTURY B.C. AUGUSTAN ERA



15th/16th CENTURY IN EUROPE



15th/16th CENTURY IN EUROPE



...AND IT
LEADS TO
RESENTMENT
UNHAPPINESS
AND AN
EXPLOSION
OF
MENTAL
ILLNESS

WE LIVE IN A WORLD WHICH IS PARADOXICAL
WE PURSUE **HAPPINESS**

WE PRIORITISE THE **VIRTUAL** OVER THE REAL

BUREAUCRACY FLOURISHES



Art 'to see afresh' replaced
by art 'to shock'

Dissociation: indifference
towards / fear of others

Rise of psychosis / autism
/ anorexia / 'the loner'

MODERNIST ART/CUBISM

Totalitarianism

Suppression of creative
artists/writers, eg under
Stalin

EROSION OF PITY, EG IN FACISM

'Devitalisation' / boredom



Woman in an Armchair

Pablo Picasso (1932) Woman in an Armchair [Painting] © Picasso Estate.
Downloaded from <http://www.pablopicasso.org/woman-in-red-armchair.jsp>
(9 May 2017).



Drum & bass music (rhythm, lack of surprise) = left-brain music
Harmony + melody = right-brain music

Summer Mix | Melodic Deep House

<https://www.youtube.com/watch?v=mMgHsufmjEA>

Compare with:

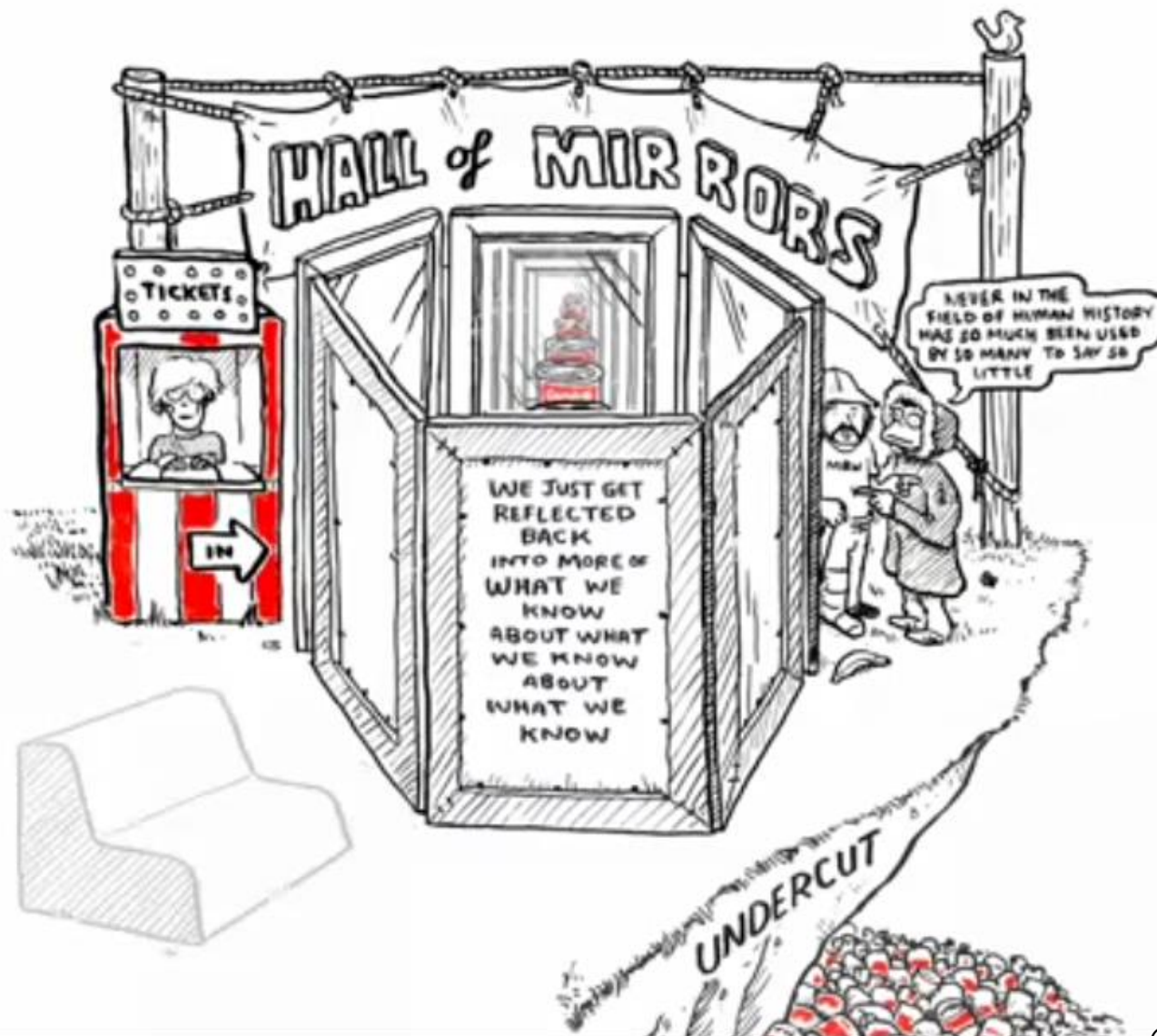
John Taverner: The Lamb

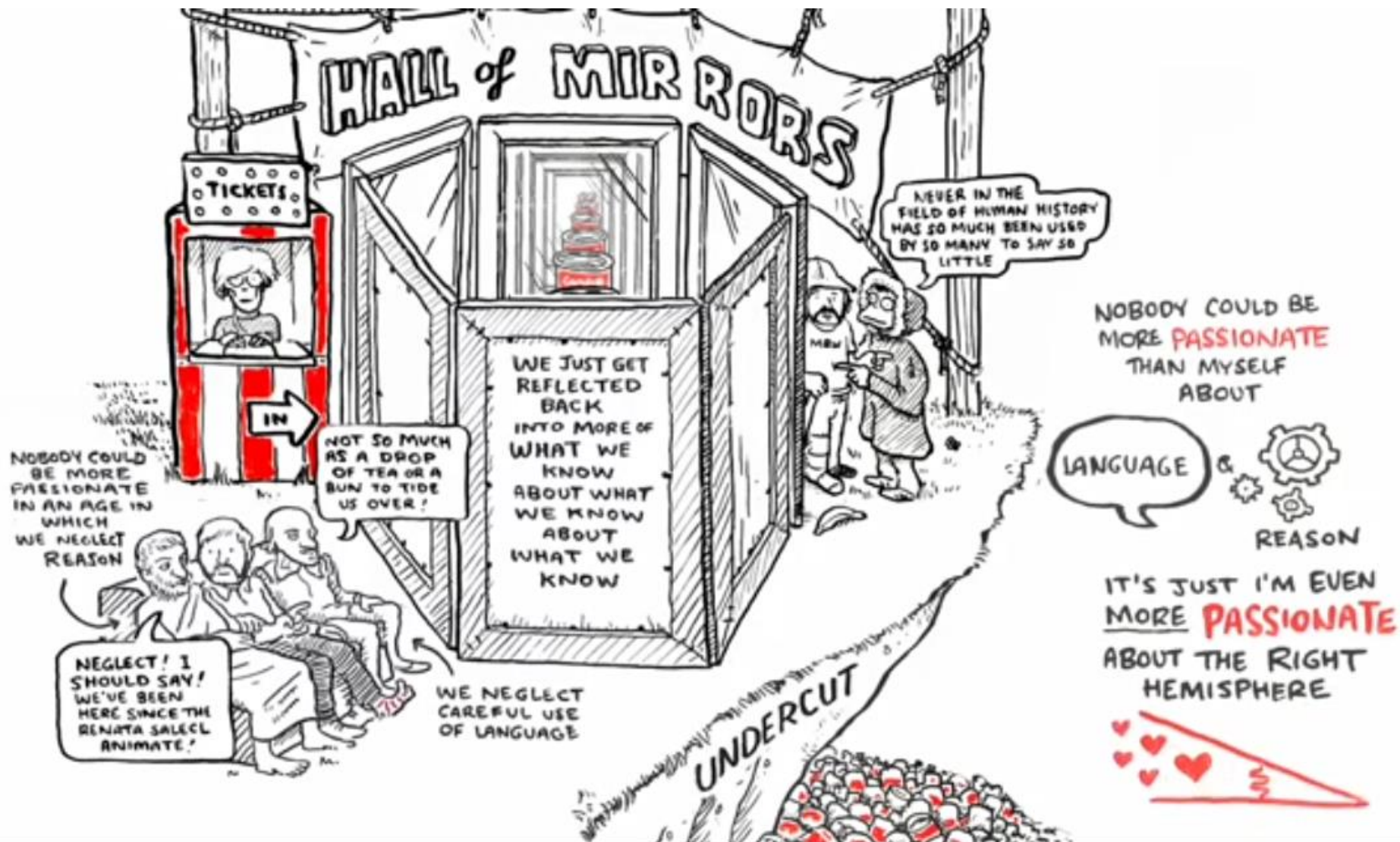
<https://www.youtube.com/watch?v=h-mSmEfLmZc>

or Song for Athene

<https://www.youtube.com/watch?v=rMrxJfvSnn8>









Beauty 'in any
living thing' (p.445)

'What ultimately unites the three realms of escape from the left hemisphere's world which it has attacked in our time – the body, the spirit, and art – is that they are all vehicles of love.' (p.445)

'... the flow of narrative...
images the right hemisphere's
continuous appreciation of
time' + 'understanding of the
meaning of human action...'
(p.414)



Claxton and embodied intelligence

- ‘the mind... **is** the body’ (p.25)
- ‘The body isn’t a thing, it’s an **event**.’ (p.36)
- ‘our bodies literally **reverberate** with each other’ (p.8)
- ‘**practical, embodied intelligence** is the deepest, oldest, most fundamental and most important intelligence’ (p.9)
- Our bodily systems = **CADS**: ‘Complex Adaptive Dynamic Systems’ (p.52):
 - ‘from the CADS perspective, the **human body is** not a noun, it’s **a verb**’ (p.54)

(Claxton, 2015)

Claxton: How can we teach embodied intelligence? (pp.242–63)

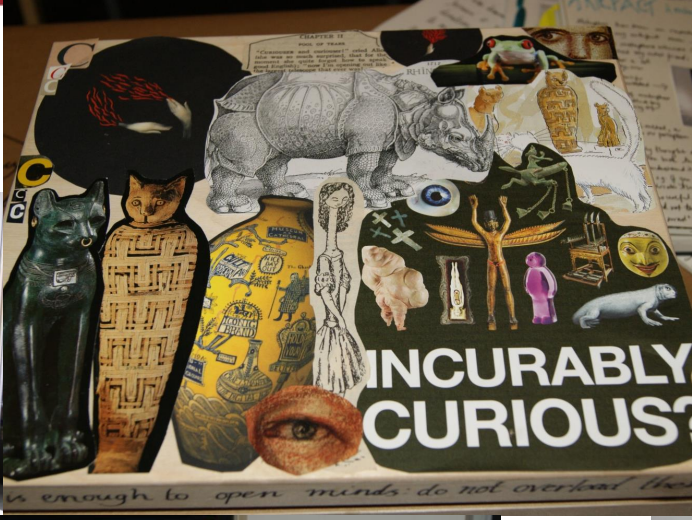
- **Biofeedback**
- **Meditation** – especially mindfulness
- **Focusing** (to increase physical awareness)
- **Exercise and movement**

(Claxton, 2015)

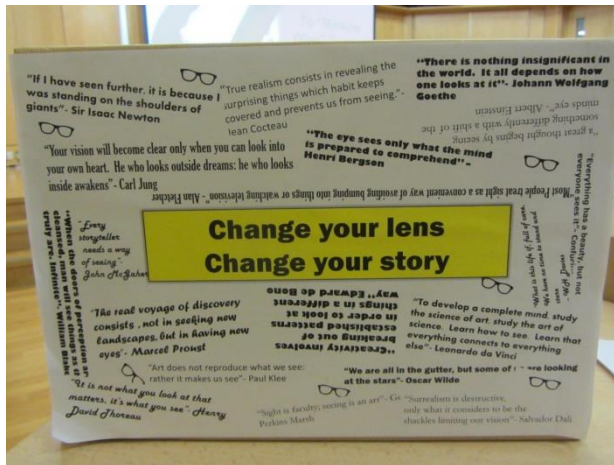
Claxton: What might that world be like?

(pp.264–92)

- **Embodied lifestyle**
- **Education**
- **Medicine**
- **‘Real-world intelligence’ / ‘learning agility’**
- **‘A New Materialism’**, rebalancing of respect for **‘making’** eg
MIT course ‘How To Make (Almost) Anything’
Stanford course for engineers in bicycle or model aeroplane building
(p.282)



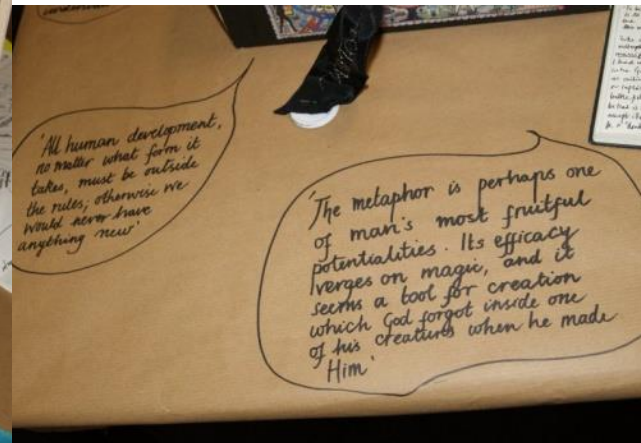
Group performances



© MICL students, 2013



Artefact Show



© MICL students, 2012

Some conclusions...

- Our arts-based research framework must consider:
 - **Context:** holistic / shared / physical challenges + opportunities?
 - Level of **commitment** to the arts-based learning (+ ethics)
 - **Combined methodologies**, eg
 - **Ethnographic/observational:** Watch/record participants' body language + doing/making: aliveness / excitement / touching?
 - **Reflection:** Your own and the participants'
 - **Physical measures** (eg well-being/health data, HRV/blood pressure, speed of reactions, skin reactivity, brain scans?)
 - **Language analysis methods:** use of metaphor, self-narration, emotive words? What do they **love**?

A call to action?

Some references for Arts in Management research

- Adler, N.J. (2006) The Arts and Leadership: Now that we can do anything, what will we do? *Academy of Management Learning and Education*, 5(4), pp.486–99.
- Adler, N.J. (2015) Finding Beauty in a Fractured World: Art Inspires Leaders—Leaders Change the World, *Academy of Management Review*, 40(3), pp.480–94.
- Barnett, R. (2011) *Being a University*. London and NY: Routledge.
- Barnett, R. (2013) *Imagining the University*. London and NY: Routledge.
- Bartunek, J.M. and Carboni, I. (2006) A time for hope: A response Nancy Adler, *Academy of Management Learning and Education*, 5(4), pp.500–4.
- Brigstocke, J. (2013) Immanent authority and the performance of community in late nineteenth century Montmartre, *Journal of Political Power*, 6(1), pp.107–26.
- Claxton, G. (2015) *Intelligence in the Flesh: Why your mind needs your body much more than it thinks*. London and New Haven, CN: Yale UP.
- Colby, A., Ehrlich, T., Sullivan, W.M., Dolle, J.R. and Shulman, L.S. (2011) *Rethinking Undergraduate Business Education: Liberal Learning for the Profession*. Stanford, CA: Carnegie Foundation for the Advancement of Teaching.
- Heron, J. (1992) *Feeling and Personhood: Psychology in Another Key*. London and Thousand Oaks, CA: SAGE.
- Kaiser, R.B. and Kaplan, R.B. (2006) The deeper work of executive development: Outgoing sensitivities, *Academy of Management Learning and Education*, 5(4), pp.463–83.
- LEGO.com (2016) LEGO Serious Play [Online]. Available: <http://www.lego.com/en-us/seriousplay?domainredir=www.seriousplay.com> [31 May 2016].

- McGilchrist, I. (1982) *Against Criticism*. London: Faber & Faber.
- McGilchrist, I. (2011) *The Master and His Emissary: The Divided Brain and the Making of the Western World*. London and New Haven, CN: Yale UP.
- RSA Animate (2011) Iain McGilchrist: The Divided Brain and the Making of the Western World, *YouTube* [Online]. Available:
<https://www.youtube.com/watch?v=dFs9WO2B8ul&t=13s> [9 May 2017].
- Petriglieri, G. and Petriglieri, J. L. (2010) Identity Workspaces: The Case of Business Schools, *Academy of Management Learning and Education* 9 (1), pp.44–60.
- Schiuma, G. (2011) *The Value of Arts for Business*. Cambridge: Cambridge University Press.
- Schrage, M. (2000) *Serious Play: How the world's best companies simulate to innovate*. Cambridge, MA: Harvard Business School Press.
- Starkey, K., Hatchuel, A. and Tempest, S. (2004) Rethinking the business school, *Journal of Management Studies*, 41(8), pp.1521–31.
- Sutherland, I. (2012) Arts-Based Methods in Leadership Development: Affording Aesthetic Workspaces, Reflexivity and Memories with Momentum, *Management Learning*, 44, pp.25–43.
- Sutherland, I., Gosling, J.R. and Jelinek, J. (2015) Aesthetics of Power: Why teaching about power is easier than learning for power, and what business schools could do about it, *Academy of Management Learning and Education*, 14(4), pp.607–24.
- Taylor, S.S. and Radkin, D. (2009) Understanding Arts-Based Methods in Managerial Development, *Academy of Management Learning & Development*, 8(1), pp.55–69.
- Winnicott, D.W. (1974) *Between Reality and Phantasy: Transactional objects and phenomena*. NY: Aronson.

City, University of London
Northampton Square
London
EC1V 0HB
United Kingdom

T: +44 (0)20 7040 5060
E: department@city.ac.uk
www.city.ac.uk/department

