

# EXPANDED SUMMARY

*Six dialogical methods to develop apperception in  
image appreciation situations*

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## Introduction

The separation between creation and appreciation dates back to the 15th century (Baxandall, 1986). The literature review (Lemonchois, accepted) shows that methods for appreciating images, including works of art, are methods originally designed in fields other than the arts. Today, in the arts, the separation has disappeared: artists are no longer only called upon to create but also to appreciate, for example, during a residency in a territory. In order to design artistic education coherently, the article proposes to define the judgment resulting from artistic reflection, as a creative and aesthetic judgment, identical in an appreciation situation and in a creation situation, and then presents six methods of appreciation.

## Development

Kant (1781/2019) provides a description of the stages of judgment, which allows us to define three stages of artistic judgment, both in a creative situation and in an appreciation situation: 1) a stage to develop apperception, thinking for oneself and initiating artistic reflection; 2) a stage to develop a judgment thanks to others, by selecting resources, according to their relevance for the development of artistic reflection initiated during the first stage; and, 3) a final stage to share a “creative and aesthetic judgment”. The article is limited to presenting six methods for the first stage of appreciation, the development of apperception.

Developing apperception requires not being satisfied with a first impression of images or repeating the reflection initiated by others. To develop apperception, the article proposes to (re)design the six current dialogical methods inspired by Kant: metaphorical dialogy, recitative dialogy, pragmatic dialogy, maieutic dialogy, intertextual dialogy and commemorative dialogy. I designed the methods as I taught arts didactics for more than ten years, with future general teachers, at the primary level, and I then theorized them.

Metaphorical dialogy aims to initiate artistic reflection based on metaphors. However, the term "metaphor" is polysemic and can't be confused with the terms

"analogy" and "symbol". Imagination is synthetic and constructive according to Kant (1781/2019), moreover, poetic metaphor is not just an element of language, it is a "vivid metaphor" (Ricoeur, 1875). In my classes, to encourage students to develop their own thinking and initiate artistic reflection, I have designed instructions inspired by poetic creation, using those of research centers such as OULIPO (OUvroir de Littérature POtentielle), or those of poetic writing workshop facilitators.

Narrative dialogy is defined as the result of two essential steps in judgment: pragmatic thinking, defined as spontaneous and unreflective, and sequential thinking, defined as voluntary and reflective, preferably in a group (Bruner, 1985). Recitative dialogy requires thinking for oneself, first of all, to "create characters whose story we tell ourselves" (Bergson, 1932, p. 274). The instructions for leading to a recitative dialogy are more complex than those for narrative dialogy. To develop a recitative instruction, students must be led to slow down their imagination, which is always running wild (Bachelard). Recitative dialogy requires the teacher to have skills in literary creation to design recitative instructions, but also skills in dramatic art, to "recite" it like an actor on stage, not just to state it.

In a creative situation, pragmatic dialogy involves experimenting with various materials to build an "intentional complex" (Ilhareguy, 2008), an artistic reflection. The article presents a pragmatic dialogy, a dictation of a work of art, using materials that can be used outside of a workshop: paper and pencil. Pragmatic dialogy is based on the dictation of a contemporary work of art that the students have never seen. Similarly, like metaphorical and recitative dialogies, pragmatic dialogy requires skills in poetic creation and dramatic art, to bring about the representation of their.

Intertextual dialogy involves creating a dialogue between an image and a text. Poetic text offers a degree of freedom to think for oneself. However, being asked to write poetry can be anxiety-provoking. Poetic intertextual dialogy is complex; it requires a multi-step method, the first of which aims to reduce anxiety in order to then allow poetic writing. In creative writing, instructions are designed for a creative process to which all the time can be devoted. In the visual arts, it is necessary to study and design the creative writing instructions that are most relevant to the appreciation of images.

Maieutic dialogy is the Socratic method based on "reminiscence" (Plato, Meno), to bring the student to an "inner dialogue" thanks to the verbal modeling of the teacher; the artist has an "inner dialogue" thanks to a friend, a confidant (Zakin, 2005). The friend chosen by the artist is not only a confidant, he must also have artistic expertise, to guarantee the artistic nature of the reflection. To design and lead an artistic maieutic dialogy, it is necessary that the student has a minimum of skills for artistic reflection, in order to be able to identify his needs for expertise; and, upstream of the situation, that he has met artists with whom he has dialogued and constructed an artistic reflection.

Commemorative dialogy is based on Adorno's definition of critical judgment (1966), which proposes a "negative dialectic" to identify the collective imagination that is harmful to the development of individuals. Commemorative dialogy is presented in a historicist form, leading to a comparison of the present with the past, or in a culturalist form, leading to a comparison of ways of living. Culture is the result of the human development of individuals and societies. Each student has their own benchmarks: they always correspond to a moment that allows meaning to be given to life. Commemorative dialogy is existential, each student has different benchmarks, therefore, the teacher must never have a fixed definition, without falling into systematic racism.

## Conclusion

The article proposes six methods for the first stage of an appreciation process. The first stage of a creation or appreciation situation is fundamental for the development of a creative and aesthetic judgment: artistic reflection cannot be constructed and shared if it has not been initiated by apperception. It is also necessary to study the dialogical methods of constructing and sharing an appreciation process, initiated, developed and shared as an artistic reflection, of the same type as that in a creative process.

The development of artistic reflection is at the forefront of the arts, just as pedagogical reflection is at the forefront of education or, like scientific reflection, at the

forefront of sciences. The study of pedagogical reflection is based on the practices of teachers, that of scientific reflection on those of scientists, similarly, research on the development of artistic reflection in a situation of appreciation must study first and foremost the practices of the tutelary figures in the world of the arts, the artists, and not those of amateurs.

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