

**The Clearing of Being: A Phenomenological Study of  
Openness in Psychotherapy**

**Rupert E. D. King**

**A Project submitted to Middlesex University and Metanoia Institute in partial  
fulfilment of the requirements for the award of the Degree of Doctorate in  
Psychotherapy by Professional Studies.**

**2017**

**Appendices**

## **Appendices**

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# APPENDIX I

## Request to modify of title of Learning Agreement.

Candidate: Rupert King

Date: 15-9-2015

Original Title: **Standing in the Clearing: An exploration of Heidegger's concept of Aletheia and its significance to psychotherapy.** (approved 30<sup>th</sup> April 2014)

Modified Title: **Standing in the Clearing: A phenomenology of 'Openness' in late Heidegger - a guide for research-practitioners.**

### Rationale:

#### **Exploration → Phenomenology**

My methodology is phenomenological in the way I have engaged with texts (Heidegger's later essays) and through the use of phenomenological writing (van Manen) to explore Heideggerian concepts (which are phenomenological in nature). I feel by explicitly stating that the study is 'phenomenological' I am describing more accurately the lived-experience of my process – from philosophical text to therapeutic practice.

#### **Aletheia → Openness**

Having spent a year studying Martin Heidegger's later writings on the topic of *aletheia*. I have discovered his ideas on *aletheia* are part of a much larger, complex web of inter-related concepts. The group includes concepts such as *the clearing* (die *Lichtung*), *Letting-be* (*gelassenheit*), *dwelling*, *unconcealment*, and *meditative thinking*. This discovery is not entirely unexpected. In my Draft LA (page 5) I made reference to the fact that there may be more than one concept involved. Although somewhat generic, I feel the term 'openness' more accurately reflects the central theme under investigation. By using the word 'openness' it will enable me to incorporate these related concepts and provide a richer, more in depth study.

#### **Significance → Guide**

To make explicit the practical aims of the study: to increase awareness of Heidegger's later thinking and to create products that make his ideas accessible.

#### **Psychotherapy → Research-practitioners**

One of my research goals is to address the lack of understanding about Heidegger's later thinking within the existential psychotherapy community. In addition to this goal and in response to a PAP feedback recommendation - 'what product could reach out to an audience beyond existential?' I have been exploring how Heidegger's later thinking on 'openness' could help research-practitioners (regardless of psychotherapy modality), specifically in relation to their doctoral journey. Heidegger coined the phrase 'openness to mystery' I hope to show how an appreciation and understanding of this quality might benefit research-practitioners as they undertake research. For me the term research-practitioner addresses both the psychotherapeutic and research aspects of my final project and its related products.

Apart from these points of clarification, everything else about my final research project remains the same in terms of: aims & scope, methodology, participants and ethical considerations. During the summer I have had a couple of discussions with my academic advisor, Christine Stevens, on these matters and she is aware of my intention to modify my title.

## APPENDIX II

### MYTH & MYSTERY WORKSHOP

#### WHERE ARE THE GODS IN EXISTENTIAL PSYCHOTHERAPY?

We explore this question through, imagery, text, role-play and group discussion around **Myth**; considering its existential themes, dilemmas, characters and the use of myth as a container in therapy.

**Mystery** is revealed in the shape of Heidegger's later thinking with its poetic language and use of image-words. We will look at his concept of the *fourfold* (earth, sky, gods and mortals).

Led by Donna Savery and Rupert King

Friday 24<sup>th</sup> April 2015

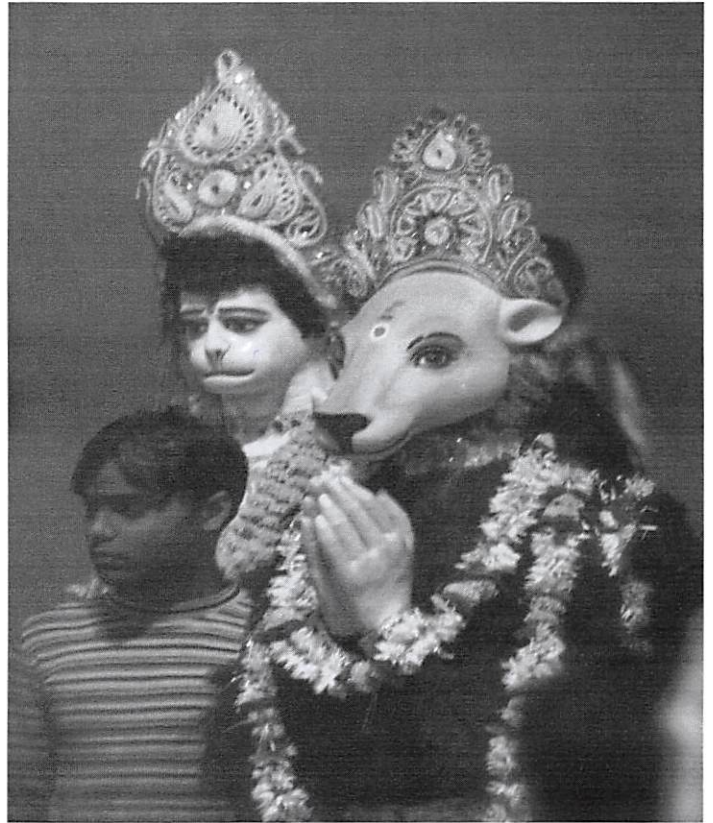
Christ Church, Southwark, London SE1 8NY.  
Tube: Southwark Train: Waterloo or Blackfrairs

Saturday 27<sup>th</sup> June 2015

Datchet Village Hall, 3 Allen Way, Datchet SL3 9HR.

Time: 10am – 4pm, Price: £65, 5 hours CPD

To book a place please contact Rupert  
[kingupert@hotmail.com](mailto:kingupert@hotmail.com)



[Advertisement placed in Hermeneutic Circular Spring 2015 on page 24]

## Appendix III

### Participant Information Sheet

Rupert King  
Field House, Chiswick Mall  
London W4 2PR  
07989 815586  
[kingrupert@hotmail.com](mailto:kingrupert@hotmail.com)

**Date: 31st May 2015**

#### **Interview Title:**

*From philosophical text to therapeutic practice - an exploration of Martin Heidegger's concepts of **Aletheia** and **the Clearing***

#### **Research Question:**

*What was your experience of engaging with Martin Heidegger's ideas\*?  
How might this experience inform and/or resonant with your therapeutic practice?*

#### **Introduction:**

As a psychotherapist you are being invited to take part in a research study. Before you decide to take part it is important to understand why the research is being done and what it involves. Please take time to read the following information carefully and discuss it with others if you wish. Please contact me via email or phone if you have any questions.

#### **Purpose:**

The aim of the research is to investigate how philosophical ideas and text can inform and influence psychotherapy practice. It will be an exploration of how therapists engage with philosophical ideas? In particular Heidegger's idea of Openness as expressed in the concepts of *Aletheia* and *the Clearing*.

#### **Criteria for Participants:**

Qualified Psychotherapists from a range of theoretical orientations are sought. This research is based on the participants having read:

\*As expressed in the paper '**Light and Shadow in the Forest: A phenomenological exploration of Heidegger's clearing (*Lichtung*)**' [Journal of Existential Analysis 26.1]. No other knowledge of Heidegger's writings is required for this interview.

**The Interviews:**

What is involved? Participating in an interview lasting approximately 60 minutes (face-to-face or Skype) at a suitable time and location. This study will focus on the participant's experience of engaging with Martin Heidegger's later thinking. The interview will be recorded, transcribed and the data analysed.

**Consent:**

If you feel unsure about the research topic (described above) please notify me as soon as possible. The audio recording of your interview will be destroyed on completion and publication of the results. You may withdraw your consent to participate in this project at any point during the study. This research constitutes part of my Doctorate in Psychotherapy by Professional Studies and is assessed by Metanoia Institute and Middlesex University.

**Confidentiality:**

Every attempt will be made to protect anonymity regarding the identity of participants. The data will be coded and securely stored separate from identifiable information, to ensure confidentiality.

**Effects of participation:**

The interview will involve asking questions about your experiences, values, beliefs and style as a psychotherapist. You do not have to answer any question if it causes distress. There will be an opportunity at the end of the interview to discuss the process and if necessary additional support can be arranged.

**Supervisor:**

In the event of you having concerns, please contact my Academic Supervisor Christine Stevens, c/o Metanoia Institute, 13 North Common Road, Ealing, London W5 2QB.

I am very grateful for your consideration and help with this research.

Thank you

*Rupert King*

**CONSENT FORM**

**Participant Identification Number:**

**Interview Title:**

*From philosophical text to therapeutic practice - an exploration of Martin Heidegger's concepts of Aletheia and the Clearing*

**Name of Researcher:** Rupert King

**Please tick box**

1. I confirm that I have read and understand the information sheet dated 31/5/15 for the above study and have had the opportunity to ask questions.
  
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason. If I choose to withdraw, I can decide what happens to any data I have provided.
  
3. I understand that my interview will be taped and subsequently transcribed
  
4. I agree to take part in the above study.
  
5. I agree that this form that bears my name and signature may be seen by a designated auditor.

Name of participant	Date	Signature

Researcher	Date	Signature

[1 copy for participant; 1 copy for researcher]

## Appendix IV

### Interview schedule and questions

Q1: How would you identify yourself in terms of theoretical orientation?

Q2: Please can you confirm that you have read:

**Light and Shadow in the Forest: A phenomenological exploration of Heidegger's clearing (*Lichtung*)** [Journal of Existential Analysis 26.1]

Q3: Can you say something about your experience of reading this article? What spoke to you? For you what was the essence of this paper?

Q4: Could you say something about how you understood Heidegger's idea *Aletheia*?

Q5: The article describes the dance between 'light and shadow in the clearing' is this something you would recognize in your work?

Q6: What was your experience of engaging with Martin Heidegger's text (quotes) and his use of language?

Q7: How has reading this article influenced you/ your practice?

Q8: Would you like to know about *Late Heidegger*?

### Debrief session

How was the interview experience for you? Are you left with any strong emotional feelings or disturbing thoughts?



## **Appendix V**

# **Catalogue of Heidegger's Quotes**

**Taken from a selection of his later writings**

<b><u>Contents</u></b>	<b>Page</b>
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# Primary Sources: Late Heidegger's Books and Essays

## Basic Writings (BW)

BDT	Building Dwelling Thinking (343 – 364)
EPTT	The End of Philosophy and the Task of Thinking (427 – 449)
LH	Letter on Humanism (217 – 265)
OET	On the Essence of Truth (111 – 138)
OWA	The Origin of the Work of Art (139 – 212)
QCT	The Question Concerning Technology (307 – 342)

## Discourse on Thinking (DT):

CCPT	Conversation on a Country Path about Thinking (58 – 90)
MA	Memorial Address (43 – 57)

## Poetry, Language, Thought (PLT):

TT	The Thing (163 – 180)
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## On the Way to Language (OWL):

DL	Dialogue on Language (1 -54)
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## Basic Questions of Philosophy (BQP):

## Parmenides (P):

## Zollikon Seminars (ZS):

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## Key - Layout of Catalogue

**Concept:** Alethia

**Essay Title:** (OWA – Origin of the work of art)

**Quote & book reference:**

We think this essence in recollecting the Greek work *aletheia*, the unconcealment of beings. (BW 176) ← Basic Writings & page 176

## **ALETHEIA**

### **(OET)**

If we translate *aletheia* as “unconcealment” rather than “truth”, this translation is not merely more literal; it contains the distinctive to rethink the ordinary concept of truth in the sense of correctness of statements and to think it back to that still uncomprehended disclosedness and disclosure of beings. (BW 125)

### **(OWA)**

We think this essence in recollecting the Greek work *aletheia*, the unconcealment of beings. (BW 176)

For Greek thought the essence of knowing consists in *aletheia*, that is, in the revealing of beings. (BW 184)

### **(QCT)**

Technology comes to presence in the realm where revealing and unconcealment take place, where *aletheia*, truth, happens. (BW 319)

### **(EPTT)**

We must first think *aletheia*, unconcealment, as the clearing that first grants Being and thinking and their presencing of each other. (BW 445)

Rather, *aletheia*, unconcealment thought as clearing, first grants the possibility of truth. (BW 446)

Clearing is named with *aletheia*, unconcealment, but not thought of as such (BW 447)

### **(BQP)**

The simplest evidence is provided by the word the Greeks used in the beginning to name what we call “truth”: *aletheia*, unconcealedness. (BQP 173)

For Greek Dasein, *aletheia* remained the most powerful and at the same time most hidden. (BQP 175)

## **TRUTH/UNTRUTH**

### **(OET)**

*The essence of truth is freedom.* (BW 123)

...the primordial nonessence of truth, as untruth, points to the still unexperienced domain of the truth of Being (not merely beings). (BW 131)

Errancy is the essential counter-essence to the primordial essence of truth. (BW 133)

Truth signifies sheltering that clears [*lichtendes Bergen*] as the basic characteristic of Being. (BW 137)

### **(OWA)**

Truth is un-truth, insofar as there belongs to it the reservoir of the not-yet-revealed, the un-uncovered, in the sense of concealment. (BW 180)

Truth occurs as such in the opposition of clearing and double concealing. (BW 185)

Truth is the primal conflict in which, always in some particular way, the Open is won within which everything stands and from which everything withholds itself that shows itself and withdraws itself as a being. (BW 185/186)

The essence of Truth is, in itself, the primal strife in which that open center is won within which beings stand and from which they set themselves back into themselves. (BW 180)

Whenever and however this conflict breaks out and happens, the opponents, lighting or clearing and concealing, move apart because of it. (BW 186)

The openness of this Open, that is truth, can be what it is, namely this openness, only if and as long as it establishes itself within its Open. (BW 186)

Truth essentially occurs only as the strife between clearing and concealing in the opposition of world and earth (BW 186)

How does truth happen as this unconcealment? (BW 178)

The essence of truth, that is, of unconcealment, is dominated throughout by a denial (BW 179)

This denial, in the form of a double concealment, belongs to the essence of truth as unconcealment. (BW 179)

Truth in its essence, is un-truth. (BW 179)

Concealing denial is intended to denote that opposition in the essence of truth which subsists between clearing and concealing. It is opposition of the original strife. (BW 180)

### **(BQP)**

Accordingly, truth is not simply the unconcealedness of beings – *aletheia* – but, more originally understood, is the clearing for vacillating self-concealment. (BQP 179)

We first characterized truth as the openness of beings (unconcealedness). (BQP 179)

...man is the being which, in the midst of beings, bears the truth of Being. (BQP 180)

The question of truth is the question of the essentialization of Being. (BQP 183)

## UNCONCEALMENT

### (OWA)

Unconcealment is, for thought, the most concealed thing in Greek existence, although from early times it determines the presencing of everything present. (BW 176)

But it is not we who presuppose the unconcealment of beings; rather, the unconcealment of beings (Being) puts us into a condition of being that in our representation we always remain installed within and in attendance upon concealment. (BW 177)

...unless the concealment of beings had already exposed us to, placed us in that cleared realm in which every being stands for us and from which it withdraws. (BW 177)

The unconcealment of beings - this is never merely existent state, but a happening. (BW179)

Unconcealment (truth) is neither an attribute of matters in the sense of beings, nor one of propositions. (BW 179)

### (BQP)

The unconcealed stands and resides in the open. (BQP 174)

### (P)

Disclosure – that now means to bring into a sheltering enclosure: that is, to conserve the unconcealed in unconcealedness. (P 133)

“Disclosure,” understood in its full essence, means the unveiling sheltering enclosure of the unveiled in unconcealedness. (P 133)

## CONCEALMENT

### (OET)

Concealment deprives *aletheia* of disclosure yet does not render it *steresis* (privation) ; rather, concealment preserves what is most proper to *aletheia* as its own. (BW 130)

The concealment of beings as a whole, untruth proper, is older than every openedness of this or that being. (BW 130)

### (OWA)

Each being we encounter and which encounters us keeps to this curious opposition of presencing, in that it always withholds itself at the same time in a concealment. (BW 178)

Concealment, however, prevails in the midst of beings in a twofold way. (BW 178)

Concealment as refusal is not simply and only the limit of knowledge in any given circumstance, but the beginning of the clearing of what is cleared. (BW 178/179)

Concealment can be a refusal or merely a dissembling. We are never fully certain whether it is one or the other. (BW 179)

One being places itself in front of another being, the one helps hide the other, the former obscures the latter, a few obstruct many, one denies all. (BW 179)

Here concealment is not simple refusal. Rather, a being appears, but presents itself as other than it is. This concealment is dissembling. (BW 179)

Concealment conceals and dissembles itself. (BW 179)

Every decision, however, bases itself on something not yet mastered, something concealed, confusing; else it would never be a decision. (BW 180)

### **(EPTT)**

Or does it not happen because self-concealing, concealment, *lethe*, belong to *a-letheia*, not as mere addition, not as shadow to light, but rather as the heart of *aletheia*? (BW 448)

### **(BQP)**

The name “vacillating self-concealment” is the name for Being itself.... (BQP 179)

And what, in an exceptional and unique sense, conceals itself in the domain of the open beings is Being. (BQP 183)

And what conceals itself is Being. (BQP 183)

### **(ZS)**

Concealment is not the antithesis of consciousness but rather concealment belongs to the clearing. (ZS 182)

Concealment is not a hiding as is Freud’s “repression” because hiding [as repression] is a special way and manner of being in the clearing. (ZS 183)

In the proper sense the clearing of *concealment* means that the inaccessible shows and manifests itself as such – as the inaccessible. (ZS 183)

## **OPENNESS & THE CLEARING (*die Lichtung*)**

### **(BDT)**

A space is something that has been made room for, something that has been freed, namely, within a boundary, Greek *peras*. (BW 356)

Space is in essence that for which room has been made, that which let into its bounds. (BW 353)

...the boundary is that from which something *begins its essential unfolding*. (BW 353)

*Accordingly, spaces receive their essential being from the locales and not from the "space"*. (BW 353)

### **(LH)**

Such standing in the clearing of Being I call the ek-sistance of man. This way of Being is proper only to man. (BW 228)

The clearing grants nearness to Being. In this nearness, in the clearing of the Da, man dwells as the ek-sisting one without yet being able properly to experience and take over this dwelling. (BW 241)

For us "world" does not at all signify beings or any realm of beings but the openness of Being. (BW 252)

He [man] stands out into the openness of Being. (BW 252)

Heraclitus himself says....."The (familiar) abode of man is the open region for the presencing of god (the unfamiliar one)." (BW 258)

### **(OET)**

...the openness of which is not first created by presenting but rather is only entered into and taken over as a domain of relatedness. (BW 121)

But all comportment is distinguished by the fact that, standing in the open region, it adheres to something opened up as such. (BW 122)

Every open relatedness is a comportment. Man's open stance varies depending on the kind of beings and the way of comportment. (BW 122)

Western thinking in its beginnings conceived this open region as *ta aletheia*, the unconcealed. (BW 125)

Sheltering that clears is – i.e., lets essentially unfold – accordance between knowledge and beings. (BW 137)



Being appears primordially in the light of concealing withdrawal. The name of this clearing [*Lichtung*] is *aletheia*. (BW 138)

**(OWA)**

In the midst of beings as a whole an open place occurs. There is a clearing. (BW 178)

Thought of in reference to beings, this clearing is more in being than are beings. (BW 178)

Beings can be as beings only if they stand within and stand out within what is cleared in the clearing. (BW 178)

Only this clearing grants and guarantees to us humans a passage to those beings we ourselves are not, and access to the being that we are ourselves are. (BW 178)

Thanks to this clearing, beings are unconcealed in certain changing degrees. And yet a being can be *concealed*, as well, only within the sphere of what is cleared. (BW 178)

The clearing in which beings stand is in itself at the same time concealment. (BW 178)

This means that the open place in the midst of beings, the clearing, is never a rigid stage with a permanently raised curtain on which the play of beings runs its course. (BW 179)

Rather, the clearing happens only as this double concealment. The unconcealment of beings – this is never a merely existent state, but a happening. (BW 179)

Nevertheless, the clearing is pervaded by a constant concealment in the double form of refusal and dissembling. (BW 179)

To the open region there belongs a world and the earth. (BW 180)

Thus the Open of the place of conflict is won. (BW 186)

Hence there must always be some being in this open region in which the openness takes its stand and attains its constancy. (BW 186)

**(QCT)**

As an opening up it is a revealing. (BW 319)

Freedom governs the free space in the sense of the cleared, that is to say, the revealed. (BW 330)

Freedom is that which conceals in a way that opens to the light, in whose clearing shimmers the veil that hides the essential occurrence of all the truth and lets the veil appear as what veils. (BW 330)

**(EPTT)**

Being brings beings in each case to presencing. (BW 432)

Brightness in its turn rests upon something open, something free, which might illuminate here and there, now and then. (BW 441)

Brightness plays in the open and strives with darkness. (BW 441)

We call this openness that grants a possible letting appear and show “clearing”. (BW 441)

The forest clearing [*Lichtung*] is experienced in contrast to dense forest, called *Dickung* in our old language. (BW 441)

The free space thus originating is the clearing. (BW 441)

Light can stream into the clearing, into its openness, and let brightness play with darkness in it. (BW 442)

But light never first creates the clearing. Rather, light presupposes it. (BW 442)

However, the clearing, the open region, is not only free for brightness and darkness but also for resonance and echo, for sound and the diminishing sound. (BW 442)

The clearing is the open region for everything that becomes present and absent. (BW 442)

Goethe notes “Look for nothing behind phenomena: they themselves are what is to be learned.” This means the phenomenon itself, in the present case the clearing, sets us the task of learning from it while questioning it, that is, of letting it say something to us. (BW 442)

The beam of light does not first create the clearing, openness, it only traverses it. It is only such openness that grants to giving and receiving and to any evidence at all the free space in which they can remain and must move. (BW 443)

But philosophy knows nothing of the clearing. Philosophy does speak about the light of reason, but does not heed the clearing of Being. (BW 443)

What is absent too, cannot be as such unless it presences in the *free space of the clearing*. (BW 444)

Still, the clearing as such as it prevails through Being, through presence, remains unthought in philosophy, although it is spoken about in philosophy’s beginning’ (BW 444)

The clearing grants first of all the possibility of the path to presence, and grants the possible presencing of that presence itself. (BW 445)

The quiet heart of the clearing is the place of stillness from which alone the possibility of the belonging together of Being and thinking, that is presence and apprehending, can arise at all. (BW 445)

For truth itself, like Being and thinking, can be what it is only in the element of the clearing (BW 446)

There is presence only when the clearing holds sway. (BW 447)

If this were so, then the clearing would not be the mere clearing of presence, but the clearing of presence concealing itself, the clearing of a self-concealing sheltering. (BW 448)

Does the title for the task of thinking then read, instead of *Being and Time: Clearing and Presence?* (BW 449)

**(DL)**

If to be present itself is thought of as appearance, then there prevails in being present the emergence into openness in the sense is unconcealment. (OWL 39)

This unconcealedness comes about in the concealment as a clearing; but this clearing itself, as occurrence, remains unthought in every respect. (OWL 39)

**(CCP)**

Because waiting releases itself into openness....(DT 68)

Openness itself is that-which-regions..... (DT 68)

**(BQP)**

Our first and only effort shall be to draw close to this openness, without falling prey to the temptation to explain it prematurely, after scarcely perceiving it in the roughest manner. (BQP 175)

We speak of a clearing in the woods, a free luminous place. The openness of beings is such a clearing. (BQP 178)

....these beings dwelling in the open “are” – or, as we say, have “have” a Being. (BQP 178)

From this we derive an essential insight: the clearing, in which beings are, is not simply bounded and delimited by something hidden but by something self-concealing. (BQP 178)

....then the clearing not only proves to be delimited by the self-concealing but is *for* the self-concealing. (BQP 178)

This vacillating self-refusal is what is properly lighted up in the clearing, and yet for the most part it goes unheeded – corresponding to our comportment in the midst of beings (BQP 178)

...if we stand in a clearing in the woods, we see only what can be found within it: the free place, the trees about – and precisely not the luminosity of the clearing itself. (BQP 178)

This openness of beings has now shown itself to be the clearing for the vacillating self-concealment, which constantly points into the clearing. (BQP 179)

We stand in this clearing in such a way that it first opens for us a relation to beings – and to ourselves as well. It is the supporting ground of our humanity, insofar as this is essentially determined through the distinctive ability to relate to beings as such and hence to be determined by being as such. (BQP 179)

But the clearing of beings is this supporting ground only in so far as it is the clearing for the vacillating self-concealment, for the entrance to Being itself into what is lighted up. (BQP 179)

While man stands as a being in the openness of beings, he must also at the same time stand in a relation to what is self-concealing. (BQP 179)

The “*Da*” [the “there”] refers to that clearing in which beings stand as a whole, in such a way that in this “*Da*” the Being [*Sein*] of open beings shows itself and at the same time withdraws. (BQP 180)

**(P)**

The open and its extension into the vastness of the unlimited and limitless are zones without stopping places, where every sojourn loses itself in instability. The open provides no shelter or security. The open is rather the place where what is still undetermined and unresolved plays out, and therefore it is an occasion for erring and going astray. (P 144)

The open is rather the place where what is still undetermined and unresolved plays out (P 144)

In naming “the open” and using the word “openness,” we seem to be representing something known and understandable. But, on the contrary, everything is blurred in the indeterminate (P148)

The “open” that dwells in *aletheia* first lets beings emerge and come to presence as beings. Man alone sees this open. (P 159)

Without the open, which is how Being itself comes to presence, beings could be neither unconcealed nor concealed. (p 159)

**(ZS)**

A Clearing in the forest is still there, even when it's dark. (ZS 13)

Light presupposes clearing. (ZS 13)

The clearing is the presupposition for getting light and dark. It is the free, the open. (ZS 13)

Being in the clearing is also a presupposition of reflection (ZS 183)

Clearing is never mere clearing, but always the clearing of *concealment*. (ZS 183)

To stand in the clearing, yet not standing like a pole, but rather to sojourn in the clearing and to be occupied with things. (ZS 225)

What is this relationship between sojourning in the clearing of being (in which being is not noticed thematically) and what we understand as consciousness? (ZS 225)

## **RELEASEMENT (*Gelassenheit*)**

### **(OET)**

Freedom now reveals itself as letting beings be. (BW 125)

To let beings be – does not refer to neglect and indifference but rather the opposite. (BW 125)

To let be – that is, to let beings be as the beings that they are – means to engage oneself with the open region and its openness into which every being comes to stand, bringing that openness, as it were, along with itself. (BW 125)

Lettings beings be, which is an attuning, a bringing into accord, prevails throughout and anticipates all the open comportment that flourishes in it. (BW 129)

Precisely because letting be always lets beings be in a particular comportment that relates to them and thus discloses them, it conceals beings as a whole. (BW 129/130)

Letting-be is intrinsically at the same time a concealing. (BW130)

As letting beings be, freedom is intrinsically the resolutely open bearing that does not close up in itself. (BW 131)

### **(MA)**

I would call this comportment toward technology which expresses “yes” and at the same time “no”, by an old word, *releasement towards things*. (DT 54)

Releasement towards things and openness to the mystery belong together. (DT 55)

Releasement towards things and openness to the mystery give us a vision of a new autochthony [rootedness] which someday even might be fit to recapture the old and now rapidly disappearing autochthony in a changed form. (DT 55)

Yet releasement towards things and openness to mystery never happen of themselves. They do not befall us accidentally. Both flourish only through persistent, courage thinking. (DT 56)

If releasement towards things and openness to the mystery awaken within us, then we should arrive at a path that will lead to a new ground and foundation. (DT 57)

### **(CCP)**

So far as we can wean ourselves from willing, we contribute to the awakening of releasement. (DT 60)

You speak without letup of a letting-be and give the impression that what is meant is a kind of passivity. All the same, I think I understand that it is in no way a matter of weakly allowing things to slide and drift along. (DT 61)

Then releasement lies – if we may use the word lie – beyond the distinction between activity and passivity.....because releasement does *not* belong to the domain of the will. (DT 61)

...the nature of releasement is still hidden (DT 61)

So let's not quarrel over who first introduced the name, releasement, let us consider only what it is we name by it.....And that is waiting, as the experience I referred to indicates. (DT 72)

Insofar as waiting relates to openness and openness is that-which-regions, we can say that waiting is a relation to that-which-regions. (DT 72)

And waiting means: to release oneself into openness of that-which-regions. (DT 72)

When we let ourselves into releasement to that-which-regions, we will non-willing. (DT 79)

Now authentic releasement consists in this: that man in his very nature belongs to that-which-regions, i.e., he is released to it. (DT 82)

## **FREEDOM**

**(OET)**

Freedom for what is opened up in an open region lets beings be the beings they are. (BW 125)

Freedom now reveals itself as letting beings be. (BW 125)

...the essence of truth, the essence of freedom manifests itself as exposure to the disclosedness of beings. (BW 126)

Man does not 'possess' freedom as a property. (BW 127)

Freedom, understood as letting beings be, is the fulfillment and consummation of the essence of truth in the sense of the disclosure of beings. (BW 127)

## **MEDITATIVE THINKING**

**(MA)**

It is enough if we dwell on what lies close and meditate on what is closest; (DT 47)

Meditative thinking demands of us not to cling one-sidedly to a single idea, not to run down a one-track course of ideas. (DT53)

Meditative thinking demands of us that we engage ourselves with what at first sight does not go together at all. (DT 53)

Therefore, the issue is the saving of man's essential nature. Therefore the issue is keeping meditative thinking alive. (DT 56)

## **CALCULATIVE THINKING**

### **(MA)**

Calculative thinking computes. It computes ever new, ever more promising and at the same time more economical possibilities. (DT 46)

Calculative thinking races from one prospect to the next. (DT 46)

Calculative thinking never stops, never collects itself. (DT 46)

It [meditative thinking] demands more practice. It is in need of even more delicate care than any other genuine craft. But it must also be able to bide its time, to await as the farmer, whether the seed will come up and ripen. (DT: 47)

## **MYSTERY**

### **(OET)**

Nothing less than the concealing of what is concealed as a whole, of beings as such, i.e., the mystery; not a particular mystery regarding this or that, but rather the one mystery – that in general, mystery (the concealing of what is concealed) as such holds sway throughout man's Da-sein. (BW 130)

The proper nonessence of truth is the mystery. (BW 130)

{Here nonessence does not yet have a sense of inferiority to essence in the sense of what is general (*koinon*, *genos*), its *possibilitas* and the ground of its possibility. (BW 130)}

But the forgotten mystery of Dasein is not eliminated by the forgottenness; rather the forgottenness bestows on the apparent disappearance of what is forgotten a peculiar presence [*Gegenwart*]. (BW 132)

Man's flight from the mystery toward what is readily available, onward from one current thing to the next, passing the mystery by – this is *erring*. (BW 133)

Man errs. Man does not merely stray into errancy. He is always astray in errancy, because as *ek-sistent* he *in-sists* and so already is caught in errancy. (BW 133)

Then resolute openness toward the mystery is under way into errancy as such. (BW 135)

### **(OWA)**

This open center is therefore not surrounded by beings; rather, the clearing center itself encircles all that is, as does the nothing, which we scarcely know. (BW 178)



There is much in being that man cannot master. There is but little that comes to be known. What remains inexact, what is mastered insecure. (BW 178)

**(QCT)**

All revealing belongs within a harboring and a concealing. But that which frees – the mystery – is concealed and always concealing itself. (BW 330)

**(MA)**

That which shows itself and at the same time withdraws is the essential trait of what we call the mystery. (DT 55)

I call the comportment which enables us to keep open to the meaning hidden in technology, *openness to the mystery*. (DT 55)

**(DL)**

A mystery is a mystery only when it does not even come out *that* mystery is at work. (OWL 50)

To guard the purity of the mystery's wellspring seems to me hardest of all. (OWL 50)

**(ZS)**

What manifests itself as the inaccessible is the mystery [*Geheimnis*]. (ZS 183)

# DWELLING

## (BDT)

to build is in itself already to dwell. (BW 348)

To be a human being means to be on earth as a mortal. It means to dwell. (BW 349)

At the same time to cherish and protect, to preserve and care for, specially to till the soil, to cultivate the vine (BW 349)

The proper sense of *bauen*, namely dwelling, falls into oblivion. (BW 350)

In truth, however, something decisive is concealed in it; namely, dwelling is not experienced as a man's Being; dwelling is never thought of as the basic character of human being. (BW 350)

Building as dwelling unfolds into the building that cultivates growing things and building that erects buildings. (BW 350)

We do not dwell because we have built, but we build and have built because we dwell, that is, because we are *dwellers*. (BW 350)

To free actually means to spare. (BW 351)

To dwell, to be set at peace, means to remain at peace within the free, the preserve, the sphere that safeguards each thing in its essence. (BW 351)

*The fundamental character of dwelling is this sparing.* (BW 351)

Mortals are in the fourfold by *dwelling*. (BW 352)

But the basic character of dwelling is safeguarding. Mortals dwell in the way they safeguard the fourfold in its essential unfolding. (BW 352)

Rather, dwelling itself is always a staying with things. (BW 353)

Dwelling, as preserving, keeps the fourfold in that with which mortals stay: in things. (BW 353)

In this way, that mortals nurse and nurture the things that grow, and specially construct things that do not grow. (BW 353)

The relationship between man and space is none other than dwelling, thought essentially.  
(BW 359)

The essence of building is letting dwell. (BW 361)

*Only if we are capable of dwelling, only then can we build.* (BW 361)

Dwelling, however, is *the basic character* of Being, in keeping with which mortals exist. (BW 362)

building and thinking – belong to dwelling... (BW 362)

The proper dwelling plight lies in this, that mortals ever search anew for the essence of dwelling, that they *must ever learn to dwell*. (BW 363)

Yet as soon as man *gives thought* to his homelessness, it is a misery no longer. (BW 363)

**(MA)**

Releasement towards things and openness to the mystery belong together. They grant the possibility of dwelling in the world in a totally different way. (DT 55)

**(TT)**

Men alone, as mortals, by dwelling attain to the world as world. Only what conjoins itself out of world becomes a thing. (PLT 180)

**(BQP)**

Beings dwell in a luminosity and provide, in very different degrees, free access to their autonomy. (BQP 178)

## **THE FOURFOLD (*das Geviert*)**

**(BDT)**

By a *primal* oneness the four – earth and sky, divinities and mortals – belong together in one. (BW 351)

This simple oneness of the four we call *the fourfold*. Mortals are in the fourfold by *dwelling*. (BW 352)

Gathering [*Versammlung*], by ancient word of our language, is called *thing*. (BW 355)

The locale *admits* the fourfold and it *installs* the fourfold. The two – making room in the sense of admitting and in the sense of installing – belong together. (BW 360)

To preserve the fourfold, to save the earth, to receive the sky, to await the divinities, to initiate mortals – this fourfold preserving is the simple essence of dwelling. (BW 360)

**(TT)**

Earth and sky, divinities and mortals – being at one with one another of their own accord – belong together by way of the simpleness of the united fourfold. (PLT 177)

Each of the four mirrors in its own way the presence of the others. (PLT 177)

The united four are already strangled in their essential nature when we think of them only as separate realities, which are to be grounded in and explained by one another. (PLT 177/178)

The fouring presences as the worlding of world. (PLT 178)

The thing stays – gathers and unites – the fourfold. (PLT 178)

Each thing stays the fourfold into happening of the simple oneness of world. (PLT 178)

## **BEING**

### **(LH)**

Man is not the lord of beings. Man is the shepherd of Being. (BW 245)

In his essential unfolding within the history of Being, man is the being whose Being as ek-sistence consists in his dwelling in the nearness of Being. Man is the neighbor of Being. (BW 245)

Ek-sistence thoughtfully dwells in the house of Being. (BW 263)

### **(BQP)**

Being, however, is that which needs man as the founder and preserver of its truth: man *as* this or that or that one, but not simply any man but only the one who bestows to truth its ground and home, and who bears the openness for the self-concealing, who is the “there” [*Da*]. (BQP 183)

## **Dialogues:**

CCP – (DT: 68)

Teacher: In waiting we leave open what we are waiting for.

Scholar: Why?

Teacher: Because waiting releases itself into openness.....

Scholar:.....into the expanse of distance.....

Teacher: .....in whose nearness it finds the abiding in which it remains.

Scientist: But remaining is a returning.

Scholar: Openness itself would be that for which we could do nothing but wait.

Scientist: But openness itself is that-which-regions.

CCP – (DT: 72)

Scholar: So let's not quarrel over who first introduced the name, releasement, let us consider only what it is we name by it.

Scientist: And that us waiting, as the experience I referred to indicates.

Teacher: And so not something nameless, but what is already designated. What is this waiting?

Scientist: Insofar as waiting relates to openness and openness is that-which-regions, we can say that waiting is a relation to that-which-regions.

Teacher: Perhaps it is even the relation to that-which-regions, insofar as waiting releases itself to that-which-region, and in doing so lets that-which-regions reign purely as such.

DL – (OWL: 13)

J: We Japanese do not think it strange if a dialogue leaves undefined what is really intended, or even restores it back to the keeping of the undefinable.

I: That is part, I believe, of every dialogue that has turned out well between thinking beings. As if its own accord, it can take care that the undefinable something not only does not slip away, but displays its gathering force ever more luminously in the course of the dialogue.

DL – (OWL: 50)

J: We Japanese have – I think I may say so – an innate understanding for your kind of reserve. A mystery is a mystery when it does not even come out that mystery is at work.

I: To those who are superficial and in a hurry, no less than to those who are deliberate and reflective, it must look as though there were no mystery anywhere.

J: But we are surrounded by the danger, not just of talking too loudly about the mystery. But of missing its working.

I: To guard the purity of the mystery's wellspring seems to me hardest of all.

## **ART / WORK/ WORK-BEING**

### **(OWA)**

The essence of art would then be this: the truth of beings setting itself to work. (BW 162)

The artwork opens up in its own way the Being of beings. (BW 165)

For the work-being of the work occurs essentially and only in such opening up. (BW 167)

A work, by being a work, makes space for that spaciousness. (BW 170)

The work as work sets up a world. The work holds open the open region of the world. (BW 170)

When a work is created, brought forth out of this or that work material – stone, wood, metal, colour, language, tone – we say also that is made, set forth out of it. (BW 171)

To work-being there belongs the setting up of a world. (BW 171)

The work holds open the open region of the world. (BW 171)

By contrast the temple-work, is setting up a world, does not cause the material to disappear, but rather causes it to come forth for the very first time and to come into the open region of the work's world. (BW 171)

The setting up of a world and the setting forth of earth are two essential features in the work-being of the work. (BW 173)

Nowhere in the work is there any trace of a work material. (BW 173)

In setting up a world and setting forth the earth, the work is an instigating of this strife. (BW 175)

## **WORLD**

### **(OWA)**

World-withdrawal and world-decay can never be undone. The works are no longer the works they were, (BW 166)

The all-governing expanse of this open relational context is the world of this historical people. (BW 167)

The temple-work, standing there, opens up a world and at the same time sets this world back again on earth. (BW 168)

*The world worlds*, (BW 170)

A stone is worldless. (BW 170)

World is never an object that stands before us and can be seen. (BW 170)

By opening up a world, all things gain their lingering and hastening, their remoteness and nearness, their scope and limits. (BW 170)

In a world's worlding is gathered that spaciousness out of which the protective grace of the gods is granted or withheld. (BW 170)

The world is the self-opening openness of the broad paths of the simple and essential decisions in the destiny of a historical people. (BW 174)

The world, in resting upon the earth, strives to surmount it. As self-opening it cannot endure anything closed. (BW 174)

But the world is not simply the open region that corresponds to the clearing...(BW 180)

Rather, the world is the clearing of the paths of the essential guiding directions with which all decisions complies. (BW 180)

### **(TT)**

This appropriating mirror-play of the simple onefold of earth, sky, divinities and mortals, we call the world. The world presences by worlding. (PLT 177)

## **EARTH**

### **(OWA)**

This resting of the work [Greek Temple] draws up out of the rock the obscurity of that rock's bulky yet spontaneous support. (BW 167)

Earth is that whence the arising brings back and shelters everything that arise as such. In things that arise, earth occurs essentially as the sheltering agent. (BW 168)

The material is all the better and more suitable the less it resists vanishing in the equipmental being of the equipment. (BW 171)

Earth is that which comes forth and shelters. (BW 171)

The work moves the earth itself into the open region of a world and keeps it there. (BW 172)

Earth thus shatters every attempt to penetrate it. (BW 172)

The self-seclusion of earth, however, is not a uniform, inflexible staying under cover, but unfolds itself in an inexhaustible variety of simple modes and shapes. (BW 173)

The earth is the spontaneous forthcoming of that which is continually self-secluding and to that extent sheltering and concealing. (BW 174)

The earth, however, as sheltering and concealing, tends always to draw the world into itself and keep it there. (BW 174)

....and the earth is not simply the closed region that corresponds to corresponds to concealment. (BW 180)

The earth is not simply the closed region but rather that which rises up as self-closing. (BW 180)

## **WORLD & EARTH**

**(OWA)**

World and Earth are essentially different from one another and yet are never separated. (BW 174)

World and earth are always intrinsically and essentially in conflict, belligerent by nature. Only as such do they enter into strife of the clearing and concealing. (BW 180)

.....world and earth in their counterplay – attain to unconcealment. (BW 181)

## **STRIFE**

**(OWA)**

The opposition of world and earth is strife (BW 174)

But we would surely all too easily falsify its essence if we were to confound strife with discord or dispute, and thus see it only as discord and destruction. (BW 174)



In essential strife, rather, the opponents raise each other into self-assertion of their essential natures. (BW 174)

In strife, each opponent carries the other beyond itself. (BW 174)

The more strife, for its part, outdoes itself, the more inflexibly do the opponents let themselves go into the intimacy of simple belonging to one another. (BW 174)

Setting up a world and setting forth the earth, the work accomplishes this strife. (BW 175)

## **Appendix VI**

### **Catalogue of Participants' Quotes**

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**Key:**

Participant 1 = DH

Participant 2 = AM

Participant 3 = CM

Participant 4 = PS

BB = Barbara Bolt (partial transcription of YouTube clip  
appendix VII)

## On reading philosophy or literature

I think existential philosophy informs the way I think about myself and think about myself in relation to the clients. (DH 5-6)

The philosophy is 'not to find an ultimate truth', not to get to 'this is what it means' but rather to engage, to have the text as a provocation to what comes up for you. (DH 40-42)

I remember saying to myself "OK this is what I get and that's good enough" and then instantly questioning myself and saying "Yes but really is that good enough? Have you taken from it what was intended or not?" (DH 170-173)

And I'm still vague on whether that's an acceptable way of reading philosophy. (DH 174)

There is no clarity that I can seek from a philosophy that will give me the way or guide me. (DH 239-241)

When someone says how do you apply this? Then it becomes that school of philosophy that I feel uncomfortable with. (DH 330-332)

All of existential philosophy and philosophy is not so much about what you are doing with the client but what your experience and understanding of Being and that is obviously communicated through dialogue with the client. (DH 336-340)

I think I've always been frustrated by my own gap as it were, my experience of the gap between texts and my experience. (AM 146-148)

I think or I believe that having read or written about the reading {text} somehow I have more possibilities. (AM 154-156)

It {philosophical text} has allowed me to think other things that I wouldn't have thought on my own...the words...maybe that some things are a kind of recognition. I recognize something I believe or think already. (AM 161-163)

What I would call a recognition... "oh that's right".. But I don't have a memory of having thought it myself. (AM 166-168)

I guess it's that I'm reshaping something in my own language creating my own structure in which to fit something else. I've created a series of rooms and I lead myself through the rooms. I actually build the rooms themselves in which someone else's ideas are displayed in certain ways. (AM 334-337)

There is a struggle involved in writing about something for me which is not present it can be a struggle to read something isn't not the same as writing. If I write about it there is a different level of struggle. I can't just pass over some things I have to make sense of them or enough sense of them to fit them into a room. (AM 345-348)

Sometimes you can be struggling with something clinical or something psychoanalytic and then you come across just by chance a writer like Milton or someone who or Shakespeare especially who has put it in a particular way and you think ‘yes that’s it’. (CM 321- 324)

Some of the writers in psychoanalysis that I admire most or are most clarifying have made great use of literature. (CM 324-326)

You can get caught in those language terms {psychotherapeutic/psychoanalytic} as if there are the only way to put it and then you end up telling yourself things you already know. So it needs literature or philosophy or some other language to surprise you and to remind you really that all the language terms are just that – they are language terms and there is an underlying reality, which you can never know. (CM 336-340)

I find now that when I’m reading Heidegger or Kierkegaard or Levinas in particular actually and I finding it difficult. I just go ‘hang on, stop’ – where am I with this? And approach it phenomenologically and it had never occurred to me to do that before. (PS 32-35)

Never in all my years of reading, I never thought to apply that process {phenomenological} to a text I was grappling with. It was almost as if there was information that I needed to get out of it and I need to find the right way and the right way wasn’t my way. (PS 38-42)

I feel intimidated by philosophy and particularly philosophy I have to somehow master it and rather than opening to it and letting it open to me. (PS 51-54)

I’m not a philosopher but I read so much philosophy, I’m steeped in it, I’m informed by philosophical principles. (PS 66-67)

It feels sometimes like that secondary criticism can be like a crutch to me and I need to be propped up by these theories and other people’s interpretations rather than coming to my own tentative, emergent, personal relationship to the material. (PS 72-75)

I was just astonished so much of my time, my life, my interests have been in reading and I never really taken any account of my lived experience of reading. I’d only experienced my encounter with the text that is challenging to me as ‘me not getting it’, ‘me not being good enough’, ‘me not being able yet and this’ and feeling this desire I need to conquer it. (PS136-140)

I need to address my lack (PS 140)

Accepting that lack and being in that tension and saying “OK I really don’t know what to do with this”. (PS 141-142)

## On Heidegger and his writings

I come to Heidegger tonight as an artist not a philosopher [BB 0.32]

As an artist my engagement with Heidegger started with a section from his essay The Question Concerning Technology [BB 1.11]

What this engagement with the QCT gave me was a re-thinking of what it is to be an artist [BB 2.02]

Heidegger's thinking has come to underpin my practice [BB 2.39]

I'm situating it {her talk} as an artist and not as a philosopher, as an artist who works with Heidegger's ideas and not as a philosopher. [BB 3.55]

I've had this reading Heidegger before, you try to grasp some of the language and you feel you've got purchase, you are holding on by your fingernails and then you read the next sentence and it destroys what you felt you had. (DH 150-153)

My experience of reading B&T and my experience of reading your article is that 'something' gets revealed through the process. (DH 166-168)

My sense of Heidegger has always been that he's deliberately - that's the provocation. He's deliberately using terms in different ways. He's deliberately choosing a different way of expressing his philosophy as a way to force that engagement as a way of not allowing us to feel comfortable. We never actually sit there and read and think "Yes I've grasped that I understand that and I'm going to move on." (DH 201 -206)

I think that's really important and I'm not sure that there is anyway to simplify {Heidegger's writings} that without losing something of the text. (DH 208-209 + 211)

I'm struggling with cognitively when I'm reading say Heidegger for example so I'm trying to make sense of Heidegger and the poem lifts it out of that struggle into a kind of beauty in a way. (AM 187-189)

I recognize things here in Heidegger. (AM 455)

Is it helpful when I with the client? No it's not so much that it's helpful when I'm with the client it's helpful for me for me as someone who is practicing. So I have a kind of way of orientating my own question myself - 'what are you doing?' (AM 458-461)

Bion and Heidegger were both struggling with aspects of truth. (CM 15)

you have to really engage with it {Heidegger's concepts} in a way that is painful. (CM 23)

When you first look at that {Heidegger's language} you think it's like snake eating its own tail. (CM 55-56)

I'm really drawn to Heidegger's later works but find it anxiety provoking. It's seductive and difficult at the same time. (PS 17-19)

And it's like how could this not be as valid a way of opening up Heidegger. For me this feels deeply personal, very intimate and as valid as any more rational, cognitive engaged type. (PS 177-180)

If it would be exactly this aspect actually {book on H's later works} – how to bring the poetic to play in. and how to bring that poetic, that uncertainty really into our work. My own research doctoral research would be grounded in that is how to *really* dwell in uncertainty. (PS 317-320)

{On reading H} I agree and to liberate and an approach that brings ourselves primarily without that fear that I'm getting it wrong but actually I'm not a philosopher what does this say to me where I am in the world right now. (PS 330-332)

To be able to free myself into the work into his {H} writings rather than feeling somehow I've got to cobble together some analysis that will pass and acceptable criticism of his work. (PS 333-335)

I am engaging with the writings {H} that are dense and esoteric and poetic and evocative and see where that works for me in my practice that would be liberation. (PS 335-337)

## On Reading the paper (Product 1)

I was really engaged with your struggle with the literature. (DH 14-15)

I found it extremely engaging to read the way in which you went through the process, of different processes to come to your own truth you made, the meaning that you made from that article. (DH 15 -18)

You are taking us through what actually took place for you in doing that - which is something you rarely get to hear when you read an article. (DH 32-33)

I related to your idea of struggling with the text, going to find clarity elsewhere and lacking faith in your own ability, your own intuition.... and it was quite beautifully realized in the way in which you suddenly came to – 'the struggle is what this is about'. (DH 37-40)

The struggle is part of the experience. (DH 78)

I think the way you took the reader on a journey and the quotes were enough to inform us where you were (DH 220 -221)

We were following you, on your journey, and at the same time having our own journey through what you were bringing - what you were raising throughout the text. (DH 223-225)

For me the essence of the article is I suppose that "It's all open, it's all up for grabs." (DH 238-239)

There is only my experience of something and the meaning I take from it. (DH 242)

I suppose that's what I get from the article. And I find that, I know some people would find that extremely troubling, I find it immensely re-assuring. (DH 242-243)

Your article feels phenomenological. It's a first person's phenomenology you are taking us on but it's very much linked to the philosophy. It's a perfect balance it's in the middle. (DH 328-330)

It is more about being able to sit with uncertainty and being able to let it go - it's about Gelassenheit. I suppose is what comes through in the article. (DH 340-342)

I think there is so much to be gained from looking at the way in which people engage with certain ideas. As I said when we followed you in your process we have our own process that goes along side that and that generates a lot I think. (DH 385 -388)

It {reading the article} was like we were in neighbouring buildings and you were taking me through your rooms and I'd been in some building next door, in the same street, very close. (AM58-59)



I think reading a text like this gives me some language for experiences I've already had in a sense. Whether I'm misapplying the language to my experiences I don't know. (AM 451-453)

As a psychotherapist then this is terribly helpful {clutching the journal} because I go 'okay' this makes sense to me. As something that helps to describe, something that makes sense of what's going on in my role or my experience with clients. (AM 464-467)

I got a strong sense of your wrestling with difficult ideas. (CM 8-9)

How at times you felt like it was maddening, even at times you might have felt like giving up but you persevered and I think it spoke to me of the very personal struggle for meaning looking at ideas, which are so allusive. (CM 9-11)

I think what you wrote connects in my mind with the difficulty of addressing each new situation as a new one. (CM 31-32)

There must have been times when you didn't actually grasp it and you thought if I press on it might become clearer. (CM 63-64)

You don't keep going back over passages you press on and then you realize later what the earlier thing meant. (CM 66-67)

If you immerse yourself in this and allow yourself to experience disorientation and incoherence and press on you might suddenly get a 'flash' – the way some of those things unite including the old etymological roots. Then you make a discovery so that's what you are trying to do with Heidegger is to allow a discovery to happen. (CM 98-102)

I found your phenomenological approach to it a relief. (PS 19-20)

A surrendered way to approach his writing that I thought I could work with myself rather than trying to work it out feeling inadequate. (PS 20-22)

It wasn't until actually read you article that I thought I've never followed that, I've never done it {phenomenological approach} myself. I haven't felt there was any permission to do that. (PS 49-51)

Your article really [emphasized] gave me permission. (PS 63)

Permission to be-with the philosophy for me and what it said to me and how that might me useful for me in relationship to my clients. (PS 64-65)

I'm not a philosopher I'm simply inspired by and so what this article did was inspire me to be more playful, to be more exploratory and to see what it means to me. (PS 68-70)

Rupert I found it a revelation, which is interesting the article is about clearing because it cleared the space for me. The article definitely cleared a space for me to relate to the text. (PS 75-78)

Yet in reading the article, in applying that approach myself I started to feel a clearing within myself to be more open to what I was reading without feeling I've got to grasp it - yes grasp it hold it I didn't need to hold it so tightly. (PS 89-91)

I was suddenly relishing that being-in-the-uncertainty it was like "Wow what's going to happen with this now?" "Where is this going to lead me?" which approaching an academic text hadn't done that before. (PS 105-108)

What you've provoked me to engage with is where I feel I'm actually most phenomenological, most existential and I'm not religious in that way but it's like there is a whole body of existential philosophy that isn't just religious but does touch on this spiritual dimension. (PS 356-359)

You asked me what I felt like when I read your article it was - release this is what speaks to me as a therapist. (PS 361-362)

## **Truth, Aletheia & Unconcealment**

The idea of aletheia is, I think very useful, particularly the sense of not looking for a final product, not to believe that we can get to an essence, an ultimate truth. (DH 19-20)

But for me it was the idea that it is not a propositional truth, it's 'a' truth that comes through meaning. (DH 53-54)

What I love in aletheia and what've written is that idea that, actually only partial truths are ever revealed. (DH 68 -69)

The idea of the light and the shadow and the idea of the only partial truths are revealed is actually, and you said it in the article, it's immensely comforting. (DH 92-94)

For every truth there is also the shadow of what is hidden there— there is also so much more that isn't being explored. (DH 251-253)

I hadn't focused on *the clearing* or *aletheia* at all...that wasn't something I'd spent a lot of time on. (AM 54-55)

I think of it as temporary - aletheia as a temporary unveiling for me anyway. (AM 226)

I suppose in practice that's very evident to me something that appears revealed can even disappear within the session...there maybe a moment where something feels revealed and then further conversation ensues and suddenly it's become opaque again it's as though within 50 mins we've lost it again. (AM 228-231)

I'm becoming more aware of my client's moments of revelation and clearing and aletheia are not mine necessarily. They may occur entirely out of my awareness because sometimes client come back and reflect on something in a previous session. I have no memory of that be significant *at all* or even being aware that they were having a moment. (AM 370-374)

RK: It {the clearing} can't be engineered

AM: No it feels like the clearing or these moments of aletheia can certainly be a kind of mutual experience but they can often be completely separate one and I don't necessarily convey any sense of my own revelation to the client. (AM 376 378)

Not just movement in time but movement in terms of cohesion and dispersal because what happens in a session of analysis. (CM 217-219)

I do like this word 'unconcealment' (CM 276)

Unconcealment, a reveal, reveal away they seem to be words in the same category. (CM 288-289)

You can just with a brush {referring to archeology} get the sand away and it's not too far rather than a major archeological dig - that has clinical relevance doesn't it? Quite often you need just a light touch to bring out something that's there . (CM 296-299)

I see truth in terms of psychic reality. The state of things in the world of the patient and as close as you can get to it anyway. (CM 353-354)

The greater truth in that situation was it's not always possible to face and bare the truth. (CM 410-411)

I have no idea what I'm doing there and what an earth I can offer. I just trust in the process that something is going to happen or emerge or be.... unconceal is the word actually – unconceal. It really does feel like an unconcealing of something that has been previously hidden from my understanding, from their understanding about the situation. (PS 232-235)

## Openness & The Clearing (*die Lichtung*)

In the article I think you talk about the clearing as expressed in lots of different ways. (DH 114-115)

Once we'd got into Dasein itself is the clearing I found that quite confusing. (DH 120-121)

I was wondering there is something contextual. I kept wondering whether the clearing is something that emerges, at certain times, in certain contexts. (DH 127-129)

Then I thought about "am I looking for a clearing?" I struggled with this a bit because I felt like I have to proceed through the woods in a certain way in order to find the clearing. Then I thought 'no' I just proceed through the woods and in the way I'm already proceeding because I don't have my mood. My mood is already my mood this is always already. (AM 286-290)

If I was running through the woods as opposed to standing still would that mean I could no longer find or be aware of the clearing? And I'm not sure about that, I don't know, but it did occur to me that the clearing might occur as you are running the clearing might emerge. You are running through the woods why wouldn't the clearing emerge? (AM 301-305)

I was of two minds at least in some of what this meant....because you could conceivably....the clearing might occur where you become aware of your running that might be the clearing....something is available to you....some truth is revealed to you as the runner in the woods. (AM 311-314)

There is an exposing nature to it. When you stand in the clearing yes there is an openness but there is something that is exposed and with this client...he suddenly feels exposed and self conscious about it. (AM 322-325)

As you were saying that there is something about the space we become aware of even if we are running or walking slowly or lost. (AM325-326)

I use the word recognition because for me there is an element of recognition in some moments of finding myself in a clearing I recognize something it's as though 'I didn't know that I knew it' but suddenly 'ah here I am' it very much depends in that moment. (AM 381-384)

I would think of the clearing, at the moment anyway, the therapeutic space as being a place in which one or both of us may enter a clearing. But the clearing itself is experiential, psychological, emotional. (AM 395-397)

I felt if I read more Heidegger I would understand a bit more this clearing. The clearing sounded really important. (CM 205-206)

If you get a clearing that must presumably associate just with a pleasant feeling or clarity because it could be a sudden fright you could have... a sudden feeling of dread without knowing where it comes from which again the question would be do you stay with it or do you do something to dissipate it. (CM 223-227)

We were talking about the relatively undefended openness {the clearing} to working in an analysis and how that could expose the analyst {or patient} to damaging amounts of unconcealment. (CM 459-461)

The therapist themselves is faced with the uncomfortable perceptions that the patient has of them and being open to that. (CM 503-505)

This way of approaching anything that I don't know with a spirit of curiosity and openness rather than fear of my own deficiency is quite a - 'what a gift!'. (PS 157-159)

I recognize it {the clearing} when I'm in a state of wonder, it opens up then. When I'm in a space of openness, radical openness with the other person. (PS 192-194)

When my assumptions, ideas about what might be happening have somehow just don't matter anymore. (PS 195-196)

I'm just in a real sense of being-with and then I feel that would be the experience of the clearing for me. (PS 197-198)

It's definitely a happening. There is an opening it's an active space. So I haven't arrived, so we haven't arrived anywhere yet there is something emerging between us. (PS 200-201)

That would be the clearing, it's that we've journeying. (PS 203)

Hard to put into words {the clearing} Rupert it's difficult. (PS 205)

There is a space of the connection. There is something numinous about it. (PS 209-210)

There is definitely a quality of the relationship. (PS 210)

It's interesting the clearing is spatial. I'm talking myself into the space and the space changes that sense of closeness or distance is quite the same there is - it feels fluid. (PS 214-216)

What otherwise seem quite fixed and quite reliable suddenly go into flux. (PS 218-219)

But before that becomes solidified in awareness or conceptually grasped the clearing, for me, is that bit before. It's the bit where we are together and then there is a spatial change between us. (PS 223-225)

So there is this unnerving flux, which I just sit with and accept and just let be and just become curiously open to. (PS 229-230)

It's presence - the presence is so strong. (PS 248)

I have a commitment to that - a passion for it actually. If there was some desire in me it would be to be in that space of radical openness to the other and to commit to that. (PS 266-269)

I definitely don't do it consciously - it almost comes upon, the opening, the clearing emerges without me bidding it. (PS 273-275)

Perhaps I offer myself to it {the clearing} - gosh that sounds quite sacrificial. (PS 275)

I would offer myself to that possibility of clearing openness on a daily basis so with clients, which is a ritual space and I would see it as a ritual space. (PS 275-277)

It is risky because by putting myself in that space of openness all expertness disappears. It throws my identity as well into some sort of challenge. (PS 294-295)

I'm opening to being changed by the encounter. (PS 297)

I think stepping into the clearing, stepping into that I am vulnerable, I am exposed. I'm coming out of hiding myself. (PS 302-303)

Here I am with the other and I am offering myself this space we've created to the other. It is service, it is vulnerable. (PS 306-307)

## **Not-Knowing, Phenomenological Attitude & Surrendering**

We can never know entirely what's happening and that's okay. The whole idea of letting-be, the whole idea of Gelassenheit feels very important for me. (DH 69-70)

It reminded me in the process of reading and thinking about it myself it made me think about Keat's Negative Capability. (PS 97-99)

I could dwell in uncertainty, the mystery that would have enticed me but also scarred me (PS 104-105)

I've been drawn to, attracted to this notion of the unknown, the mysterious in whatever form. So I've been aware of it for a long time as a term but I don't think I actually really understood it until I started doing psychotherapy. (PS 122-125)

Rather than fighting that not-knowing but just being in that space. (PS 143-144)

He {Bion} would write about it in terms of memory and desire and not assuming you've met the patient before. (CM 33-34)

If you can allow yourself to regard everything the patient says as not in it's ordinary, material world sense where we can go 'oh yes I know what you mean' but to see it strangely. (CM 105-107)

Freud called it 'evenly suspended attention' and then you see some connection that you would not have seen otherwise I felt you were getting at this. (CM 110-111)

It's not about imposing something it's about surrendering to something. It's interesting Freud said he wasn't very good at therapy because he couldn't surrender. (CM 117-119)

I actually tried to put into practice some of those ideas of suspending memory and desire by trying to become introspective about what hopes, aims and desires I have about the patient, each particular patient and also to try and suspend memory by making a conscience effort not to remember. (CM 141-144)

[These two quotes are linked]

You get a greater sense of freedom in yourself and the patient of who they can feel they can be in any session. A wider variety of moods and feelings and emotions in myself as well, more dream material. It's a shift in the shared sense of what's important. It means that the odd thought a person has at the very moment is given more space that it would be if the patient felt I was terribly interested in the account they'd given the previous day. They would less likely to be present-centred and I like analysis to be present-centred. (CM 171-177)

I give more space in myself to peculiar, odd, stray thoughts. (CM 196-197)



I'm more likely than I use to be, to be able to give space to strange ideas and question myself as to whether they might come from the patient as well or they might just come from other dimension between us. (CM 197-199)

I've become much more attuned to mental movement - movements away from certain things, movements towards them, just what happens when there is stillness. (CM 203-205)

## **Forests, Woods and Paths**

You can go off on paths that actually lead nowhere and yet certain paths will reveal and those things that are revealed can be held too tightly and then you lose other truths, which are also there present. (DH 138-140)

I think we are all at risk as therapists of the comfort of following that path where the client is very eager to find solution. To find clarity and security and the therapist can be very full of their own abilities to lead the client on that path and losing everything. It's literally no seeing the wood for the trees – it's that isn't? (DH 308-311)

I wondered as I was reading this was the nature of the forest and the way in which we are in it. So one of the things I thought about was well...the woods...its there an outside the woods? After I thought about it awhile, in my view any way, there is no outside the woods we are always in the woods. The wood is infinite in all directions. (AM 280-284)

## On a possible book and late Heidegger in training courses

I suppose something that troubled me about that book {Cohn's book on Heidegger} is the same thing we've discussed here. I don't like to see a chapter on philosophy and now how can this be applied. I suppose the approach you've taken of a reading in philosophy – something of Heidegger's then responses from psychotherapists. This is what it meant to me...this is what it revealed to me...would be important....rather than this brings up themes of X, Y and Z and these can be applied in these ways (DH 375 -381)

I think there is so much to be gained from looking at the way in which people engage with certain ideas. As I said when we followed you in your process we have our own process that goes along side that and that generates a lot I think. That would be a very interesting move forward. (DH 385 – 389)

When I look back through my notes because I think what the hell happened to later Heidegger...did he {tutor} mention it? And I think at some point he does mention that the later Heidegger is very different and then off we go with Being and Time and the later Heidegger never really got a look in. (AM 499 – 502)

Certainly on the ADEP of course I think it was important to reading B&T time first... I'd probably agree with that but it's a shame later Heidegger doesn't get a look in....yes so a book.... great...do it... 'late Heidegger for therapists' (AM 534 – 536)

I reflect on who am I and what am I doing what do I think I am as a psychotherapist then this is terribly helpful {clutching the journal referring to Product 1} because I go 'ok yes this makes sense to me'. This is something that helps to describe and makes sense of what's going on in my role or my experience with clients. (AM: 466 - 469)

RK: Do you think there is space or a need in the psychotherapy literature for some sort of book on late Heidegger?

PS: Absolutely

RK: And what would you want from it?

PS: If it would be exactly this aspect actually – how to bring the poetic to play, that uncertainty into our work.... how to *really* dwell in uncertainty... what does that...what is that... just this .... It's the poetic aspect of it that's what I'm really interest the poetry of therapy. (PS: 313 – 322)

PS: You asked me what I felt like when I read your article it was – release... this is what speaks to me as a therapist.

RK: Sorry did you say relief or release?

PS: Both

RK: Okay [laughs]

PS: I felt both relief and release .... I felt a release into the work and a relief at 'ah' this is exactly what I wanted to read, really affirming for me. (PS: 361 – 368)

## Appendix VII

**YouTube** Video [<https://www.youtube.com/watch?v=y3RV2tcNy1c>]

### **Key Thinkers: Barbara Bolt on Martin Heidegger**

Published 2 May 2013

*“Hello my name is Barb Bolt and I am a senior lecturer at Victoria College of the Arts and Music which of course is a place of great activity at the moment. But I come to Heidegger tonight as an artist not a philosopher [0.32] and I think that then gives an inflection to the talk I’m going to give that is probably quite different from those of you who may come from a philosophical position. I have written a number of works, articles and have published a book, that’s outside out there [points to outside the lecture hall], on representation that is actually starts with Heidegger and it starts with Heidegger, because in a sense as an artist my engagement with Heidegger started with a section from his essay The Question Concerning Technology [1.11] where he talks about the silversmith and the silversmith and the silver chalice and he says in this – the artist is not the sole maker of the chalice, he says the artist is co-responsible [1.28] with the all the other elements, the matter, the cause for the making of the chalice and for me that was a very important beginning to my art career because I of course had been going around mastering my paints, mastering my tools but what this engagement with the QCT gave me was a re-thinking of what it is to be an artist [2.02] and what it is to work with one’s tools and materials in the emergence of art. And so that what brought me to the position where I came to engage with Heidegger and I guess that gives me a start and so the works I’m doing, the works I do are very much a co-collaboration between me and my paints and my canvasses rather than me demonstrating any mastery in that activity so that Heidegger thinking has come to underpin my practice [2.39] ...”*

{invites audience to her exhibition at Catherine Asquith on 17<sup>th</sup> Sept}

*“I want to welcome you tonight and thank you for coming and now I would like to introduce the paper I want to give [3.16]. I want to start with the a discussion....in the abstract that I gave I said I would be talking about The Origin of the Work of Art and in a sense as time goes by you side slipped to the side and I’m much more working with a section on Tools and Tool Analysis that H makes in B&T and that’s where I’m going to situate this talk. But remember I’m situating it as an artist and not as a philosopher. As an artist who works with Heidegger’s ideas and not as a philosopher..” [3.55]*

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### Key Thinkers: Barbara Bolt on Martin Heidegger

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10 VIDEOS

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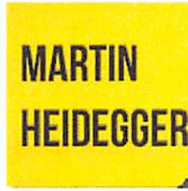
The Moral & the...  
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53:29

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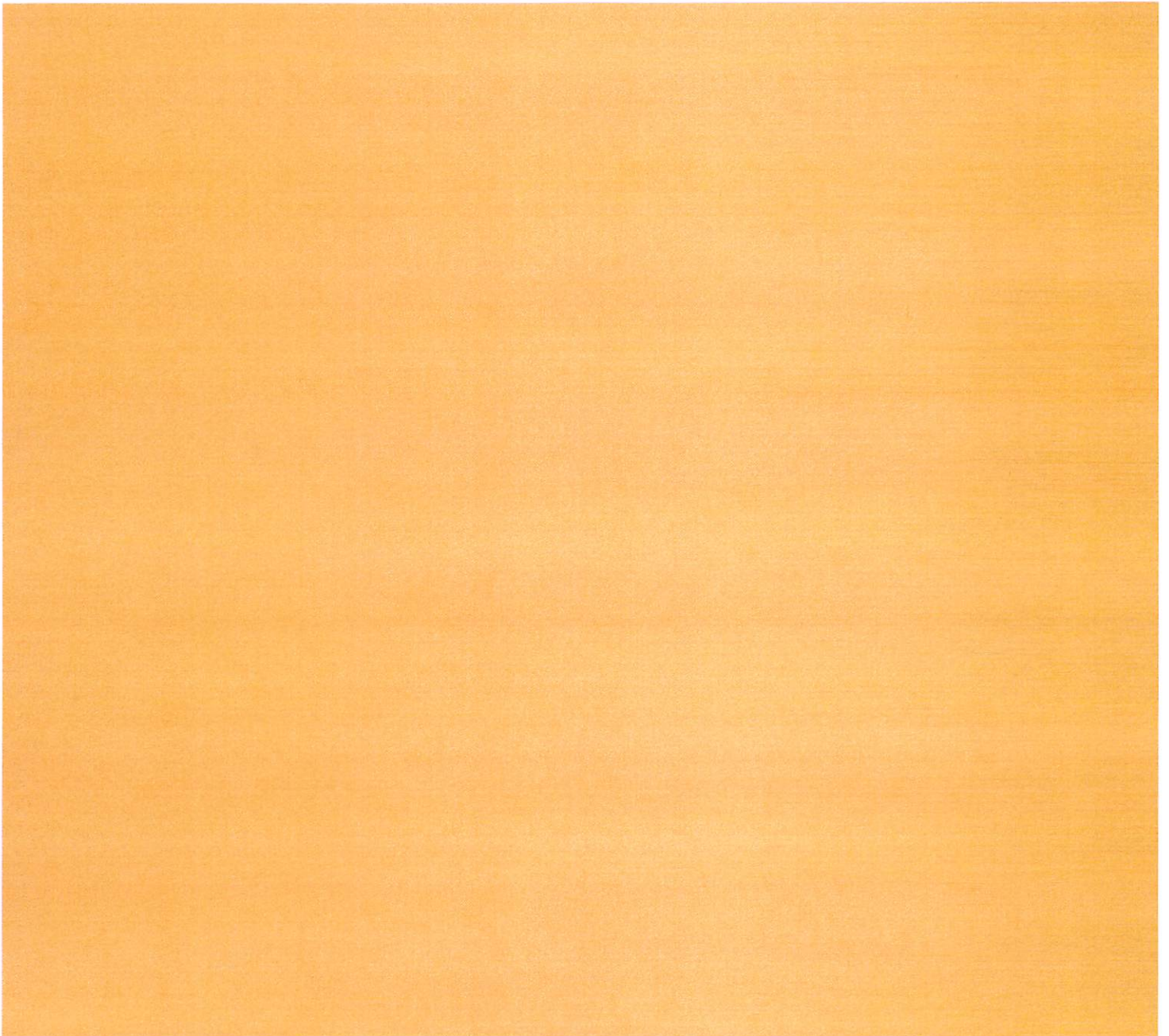
### Philosophy talks

## APPENDIX VIII

# Existential Analysis

**26.1**

Journal of The Society for Existential Analysis



# Existential Analysis

## 26.1

Journal of The Society for Existential Analysis

Edited by:

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The Society for Existential Analysis



# Light and Shadow In The Forest: A Phenomenological Exploration of Heidegger's Clearing (*die Lichtung*)

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Rupert King

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## Abstract

This paper describes the process of engaging with a primary philosophical text, an essay by Heidegger – known for its difficult and esoteric language. It describes the struggle of understanding Heidegger's complex philosophical ideas and the writer's process of making these concepts explicit and relevant to psychotherapy. Two concepts *aletheia* (truth) and the *clearing* are explored in detail. The account takes the form of a phenomenological inquiry.

## Key words

Later Heidegger, the clearing (*die Lichtung*), *aletheia*, truth, concealment, phenomenology, metaphor, photography

## Introduction

A recent piece of Image-Based research, part of a DPsych., led to an unexpected discovery. The research involved a series of Photo Elicitation Interviews (PEI) using four photographs, each labeled with an existential theme - Death, Meaninglessness, Isolation and Freedom (Yalom, 1980). Participants were asked to select one photo-theme and reflect on the chosen topic by way of a semi-structured interview. These interviews were recorded and transcribed. The photo-themes proved powerful in terms of emotional effect and psychological insight. During the Photo Elicitation Interviews each participant, at some point, made reference to how the photograph either revealed or concealed aspects of the theme under discussion. In short these interactions **revealed** new insights or *truths* to the participants. As the researcher I was faced with the question: How do I contextualize these findings in terms of existential literature?

References to art and imagery in existential literature are scarce bar one notable exception. In November 1935 Martin Heidegger gave a lecture at Freiburg University entitled '*The Origin of the Work of Art*' (OWA). It was repeated several times before being published in *Poetry, Language and Thought* (Heidegger, 1971) and *Basic Writings* (Heidegger, 1977). Both use the translation by Albert Hofstadter.

*In the 'Origin of the Work of Art' (1935) Heidegger carries out his most extended reflection on the nature of art, and develops*

*concepts that are quite important to his late thought.*

(Polts, 1999: p 134)

In OWA Heidegger refines his thinking on Truth as *aletheia* – the interplay between unconcealment and concealment that occurs in the Open – the clearing. He also describes the primal *strife* between World and Earth and goes on to argue that works of art act as clearings where truth – the Truth of Being, can be revealed. The unexpected discovery, mentioned above, was the similarity between the participants' experience and how Heidegger describes works of art. Clearly OWA required further study as to what it could offer psychotherapy.

### **Heidegger's later thinking**

*The Origin of the Work of Art* is part of a group of Heidegger's works classified as his 'later' thinking. Unfortunately these works have a reputation.

*...the later essays often appear to be shapeless meanderings of poetic or mystical musings.*

(Braver, 2009: p 3)

*...much of Heidegger's work, especially his later ideas but also his early lecture courses, have tended to be overlooked or perceived as too mystical and esoteric, and their value disregarded.*

(Khong & Churchill, 2013: p 201)

What characterizes these later writings? Braver argues that 'late' Heidegger constitutes those works written after the *Kehre* (the turn). Prior to this point Heidegger's focus was on the existential analysis of Dasein – *Being and Time* (1962); after the turn the focus shifts to a historical understanding of Being (Braver, 2009). These 'later' essays range in subject matter from commentaries on early Greek thinkers and Nietzsche, to topics such as Thinking, Truth, Technology and Art. The exact time and nature of the turn is still debated but it occurred during the 1930s when Heidegger's style became more poetic (Polts, 1999: 119).

Throughout Heidegger's career his central quest was the nature of Being. In *Being and Time* (1962) he asks the question '*What is the meaning of Being?*' In his later works his thinking becomes more contemplative as he considers the *Truth of Being*. In these later works his language reflects the more abstruse nature of his inquiry. The following sentence demonstrates the style of language used in OWA.

*In a world's worlding is gathered that spaciousness out of which the protective grace of the gods is granted or withheld.*

(Heidegger, 1977: p 170)

## Heidegger and psychotherapy – a brief overview

Heideggerian philosophy has played a crucial role in shaping therapeutic practice. Engagement with Heidegger's writings started with Binswanger and Boss and the development of Daseinsanalysis (Binswanger, 1978; Boss, 1963, 1979; Condrau, 1998). Boss hosted a series of seminars where Heidegger discussed his philosophy with psychiatrists – the so-called *Zollikon Seminars* (Heidegger, 2001). The British School of Existential Analysis (Cooper, 2003) developed its own engagement with Heidegger through the writings of Cohn (1997, 2002) and van Deurzen (1995, 1999, 2009a). Cohn's book *Heidegger and the Roots of Existential Therapy* (2002) has done much to make Heidegger's dense and complex writings accessible to therapists. However Spinelli describes as absurd the notion of a '*Heideggerian psychology – much less of a Heideggerian psychotherapy*' (Spinelli, 1997: p 29). By this he means falling into the trap of literally translating Heidegger's ideas into therapeutic practice – the '*psychologising*' of Heidegger (Spinelli, 1997: 29).

Therefore the ongoing dialogue between psychotherapists/psychologists and Heidegger is less about 'applying' Heidegger to practice, and more about finding resonance and relevance to the lived experience of practitioners. (Khong and Churchill, 2013; van Deurzen, 2009 b, 1995; Cohn, 2002). The task of understanding how existential philosophy informs therapeutic practice is an elusive one. But one in which I seek to participate by writing this paper.

*We will need numerous texts to help us understand and elaborate the complexity of Heidegger's thought before his ideas can be understood and absorbed into clinical practice. We need people who can translate his thinking into the everyday requirements of psychology and therapeutic practice.*

(van Deurzen, 2009b: p x)

## Phenomenological inquiry

I believe a first-person narrative phenomenological approach is the best methodology to investigate OWA and to discover what it has to offer psychotherapy. It is an approach that provided a rich description of the lived-experience of engaging with the text (van Manen, 1990; Finlay, 2011). Heidegger's OWA is an essay that cannot be understood easily; in fact it is only through the process of hermeneutics, the cycle of interpretation and re-interpretation, that insights can be achieved. The task I faced was to remain open with a sense of wonder in the face of such challenging material (van Manen, 2014). This proved more difficult in practice. Critical to the success was my willingness to work *with* the poetic images and metaphors and to use them as part of the research process (Romanyshyn, 2007).

This phenomenological inquiry takes two parts: the first is to capture the lived experience of engaging with Heidegger's OWA and the second is to articulate an understanding of Heidegger's later ideas and their relevance to psychotherapy. In addition I used a photograph to help reflect on the experience and concepts. Kirova and Emme have advocated using photography as a means of '*phenomenological seeing*' (2006). Photographs can open up different dimensions of exploration and enrich the phenomenological description.

*In our attempt to understand the role of images in phenomenological research, we would like to go beyond this understanding of images as 'language'. We argue that images allow for a different way of 'seeing'...*

(Kirova and Emme, 2006: p 5)

The photograph was taken on a visit to Japan in 2013 while I was still wrestling with the ideas and language of OWA.

### **First-person narrative – engaging with OWA**

The time has come to enter the labyrinth that is Heidegger's later thinking in the shape of OWA. I spent many hours reading the text, poring over paragraphs, highlighting sentences. However it always ended in the same way – a self-induced fog. The concepts diverged like paths in a wood, I was sent off at tangents. The language was metaphorical. Heidegger makes frequent reference to a forest clearing (*die Lichtung*) to describe openness. But for me reading OWA felt more like some hellish vision of Dante's wood. I was trapped and ensnared by branches of tricky thinking and had difficulty staying focused. Each paragraph built up layer upon layer of meaning. The words and their meaning kept changing. It was like some bizarre game of musical chairs – when would the music stop? I became bogged down in Heidegger-speak. In the space of six pages truth is described as: un-truth, primal strife, opposition and openness.

*Truth is un-truth, insofar as there belongs to it the reservoir of the not-yet-revealed, the un-uncovered, in the sense of concealment.*

(Heidegger, 1977: p 180)

*The essence of Truth is, in itself, the primal strife in which that open center is won*

(Heidegger, 1977: p 180)

*Truth occurs as such in the opposition of clearing and double concealing.*

(Heidegger, 1977: p 185)

*The openness of this Open, that is truth, can be what it is, namely this openness, only if and as long as it establishes itself within its Open.*

(Heidegger, 1977: p 186)

Which definition is correct? Does it really matter? How to reconcile or even hold these differing views? These were some of the questions that raced around my brain as I tried to *stay-with* the material.

I felt the strong need for certainty, an addictive craving for clarity. In such circumstances the urge to consult secondary sources becomes overwhelming. I trawled the internet, accessed the university library's e-portal and ordered numerous books on Amazon. As if by osmosis, consuming this material would bring me enlightenment. But instead, I felt myself closing down, becoming sleepy and wanting to switch off.

The experience made me question my intentions – was I seeking to understand the text or was I trying to find *THE* correct interpretation? Philosophers and writers had found answers, made sense of it (Bolt, 2011; Braver, 2009; Caputo, 1971; Young 2001, 2002). Therefore 'the answer' must be out there somewhere. I kept searching, leaving no stone unturned. Each author had a different perspective, a different agenda. I felt a real sense of stuck-ness. The realization slowly dawned on me. These secondary sources were not going to give me the answer I was looking for. I had become too attached to the idea of 'resolution', a finished state where all difficulties had passed and all that remained was clarity.

Reflecting at this point, it became all too obvious what had happened; I had not trusted myself to engage with the text directly. Hence my continual reference to secondary sources. I had tried to get an overview, find a short cut through the forest. I hoped to find the 'correct' interpretation and unlock the door that appeared firmly shut. What did I not trust? What did I fear? I think it was the loneliness – I was like a tightrope walker, slowly edging forward, balanced midway between heaven and earth with no safety net. I had to do this on my own. No one else could help because this was 'my' encounter with Heidegger.

The nature of my situation, the constant switching back and forth between text and secondary sources caused utter confusion. In total frustration I surrendered and accepted I was lost in the dark forest. My approach hadn't worked. Ironically the answer was staring me in the face. Heidegger had written.

*Concealment as refusal is not simply and only the limit of knowledge in any given circumstance, but the beginning of the clearing of what is cleared.*

(Heidegger, 1977: pp 178/179)

Rather than rushing for answers and resolution I had to stop, breathe and allow an opening, a *clearing* – the fertile void. I put away all the secondary sources – journal articles and books – and returned to the text. Slowly I read each line, allowing the sentences to flow over me, not worrying if I understood them, becoming familiar with their tempo, learning a new language which talked of *the world worlds, temple-being and self-seclusion of earth*. I created categories of meaning such as Artwork, Truth, Open, Strife, Clearing, World and Earth and conducted a form of thematic analysis. The line-by-line transcription of the *significant* sentences brought a new sense of intimacy with the work. When I write significant what do I mean? It was those sentences or phrases that connected with my sense of practice or captured my imagination with their use of language or metaphor.

The nature of the topic and Heidegger's style of writing defy straightforward comprehension. I had to strike a balance between allowing the language to flow while at the same time capturing a sense of recurring themes. Gradually I saw patterns of meaning and much like a dispersing mist I discerned the shape of those concepts that Polts had described as being 'important to Heidegger's later thought' (1999: 134). They slowly emerged from the dense forest to stand in the clearing.

I have tried to convey a sense of the experience of reading OWA and described my approach to finding meaning – literally trying to see the wood for the trees. I shall now describe my understanding of some of the concepts Heidegger describes in OWA and how this encounter has enriched my sense of practice.

## Concepts in Heidegger's OWA

*The challenge for researchers using first-hand experience is to engage personal reflection and revelation, not just as an end in itself but as a spring board for more general insights into the phenomenon of concern.*

(Finlay, 2011: p 151)

OWA is rich in Heideggerian concepts – almost too rich. Certainly there are far too many to do justice to in this paper. Therefore I have selected two concepts that spoke to me in particular – *the clearing* and *aletheia*. The rationale for selecting these two concepts will, I hope, become obvious in the final part of this paper – relevance to psychotherapy. Heidegger's discussion of these two concepts is by no means restricted to OWA. Discussing them in relation to *works of art* does offer a novel perspective. Where possible I shall quote from OWA to illustrate its unique contribution. I will supplement these quotes with other Heidegger sources.

## The clearing (*die Lichtung*)

*Goethe notes 'Look for nothing behind phenomena: they themselves are what is to be learned.' This means the phenomenon itself, in the present case the clearing, sets us the task of learning from it while questioning it, that is, of letting it say something to us.*

(Heidegger, 1977: p 442)

The image of a forest clearing (*die Lichtung*) is a recurring metaphor in Heidegger's writings. Over many decades Heidegger spent time writing in a small hut at Todtnauberg in the Black Forest (Sharr, 2006). This setting could be the source and inspiration of the metaphor. The metaphor's meaning evolved during Heidegger's career. In *Being and Time* (1962) *die Lichtung* is used in the sense of 'lighting' as in to illuminate – Dasein as an illuminating conscience.

*Only to a particular being whose nature it is to be luminous can light make accessible – and darkness conceal – what is before it.*

(Boss, 1963: p 39)

In his later writings (Heidegger, 1977) *Lichtung* means 'lighten' as in to lessen. In other words a *clearing* is a less densely forested area. The space created by the *clearing* allows Being to be revealed (Capobianco, 2010).

*In the spatial forest 'clearing' as discussed by the late Heidegger, both light and dark are present to us, the full experience of aletheia*

(Capobianco, 2010: p 97)

Metaphors are used to communicate more effectively those ideas, which are difficult to express – they are carriers of meaning (Lakoff and Johnson, 1980). Likewise images can help capture and express meaning more effectively than words. Photographs are particularly helpful as they freeze a moment in space and allow time for deeper contemplation.

*Photographs appear to capture the impossible: a person gone, an event past. That extraordinary sense of seeming to retrieve something that has disappeared belongs to the photograph, and it leads to deep and interesting talk.*

(Harper, 2002: p 23)

Over the years I had read about Heidegger's *clearing* but found it a somewhat abstract concept. The image that came to mind was of an open space – defined, circular and empty. If you Google 'forest clearing' a large

number of the images conform to this stereotype. But the more I read OWA the more I realized this was not the image Heidegger had in mind.

During my trip to Japan, visiting a woodland temple near the ancient capital of Kyoto, I came across a sight and in that moment Heidegger's *clearing* suddenly made sense to me. Figure 1. is a photograph of that scene. It shows tree trunks of varying sizes rising skyward and casting shadows on the forest floor. The gaps between the trunks are filled with dappled sunlight. In the *clearing* a dance is in progress, a duet between light and shadow, the interplay between unconcealing and concealing – Heidegger's *aletheia*.

*Light can stream into the clearing, into its openness, and let brightness play with darkness in it.*

(Heidegger, 1977: p 442)



Figure 1: Forest clearing in the grounds of Jingo-ji temple, Kyoto, Japan.

The dispersed nature of the clearing means it is never possible to see the complete picture. There is always a degree of ambiguity. It is neither an open or closed space, and is always in a state of flux. The *clearing* is that liminal space where the ebb and flow of unconcealment takes place at its own pace.

Returning to the photo, sunlight highlights the leaves and contrasts with the black stems of the trees; both these elements come to the foreground. The eye is drawn to the bright patches of light in the middle ground. You



can almost make out a path of light and are tempted to follow it through the clearing. Inevitably other aspects of the image become obscured and fade into the background, hidden by tree trunks and shadows. We are left with a 'particular' view. Where does the clearing stop and the forest start?

*This means that the open place in the midst of beings, the clearing, is never a rigid stage with a permanently raised curtain on which the play of beings runs its course.*

(Heidegger, 1977: p 179)

The forest *clearing* is one element in a complex web of related concepts in Heidegger's later thinking. I shall now turn to another of these elements – *aletheia*.

### ***Aletheia* (unconcealment)**

In the introduction to another of his 'late' essays ('The End of Philosophy and the Task of Thinking') Heidegger comes up with the following enigmatic phrase.

*Most mysterious is the reciprocal play of Lethe and Aletheia in the clearing*

(Heidegger, 1977: p 429)

In Greek mythology Lethe is a river of the underworld, where the souls of the dead drink its waters to forget their previous lives. Therefore the word *lethe* is synonymous with forgetfulness or oblivion (Letteri, 2009). By placing a privative alpha (A) in front, the word is negated and becomes A-*letheia* or un-forgetful, un-covered or out of oblivion. *Aletheia* is usually translated as *truth* but not in the sense of correspondence or propositional truth – rather as something uncovered, discovered, revealed or allowed to show itself. Heidegger prefers the word **unconcealment** (Heidegger, 1977) because it highlights the revelatory nature of the process.

*Because truth is the opposition of clearing and concealing*

(Heidegger, 1977: p 185)

The use of the word 'opposition' communicates the interplay or dialectic nature of the process. All three parts: the *clearing*, *aletheia* (unconcealment) and concealment are required and each needs the other. Heidegger also reminds us that the process is 'most mysterious' which I take to mean that we can never fully comprehend the nature of the *clearing*, only those aspects that are revealed at any given moment.

*Dasein's view of the world is never really correct or incorrect. Instead, Dasein unveils the truth, and this implies numerous*

*possible levels of understanding, each of them a specific mixture of light and shadow.*

(Harman, 2007: p 91)

I have described the revelatory nature of *aletheia* (unconcealment) and the importance of the *clearing*. Perhaps it is wise not to lose sight of the third aspect – concealment.

*And yet a being can be concealed, as well, only within the sphere of what is cleared.*

(Heidegger, 1977: p 178)

What does Heidegger mean by this paradoxical statement? What is concealed? Heidegger believed our sense of Being becomes concealed - literally it becomes covered up by the *average everydayness* of living and has to be continually rediscovered.

*Uncovering is a way of Being for Being-in-the-world.*

(Heidegger, 1962: p 263)

In OWA he describes two forms of concealment – refusal and dissembling.

*...the clearing is pervaded by a constant concealment in the double form of refusal and dissembling*

(Heidegger, 1977: p 179)

Concealment as refusal is when things become covered up or fall out of awareness. Concealment as dissembling is when we become deceived or deceive ourselves, when one thing stands for something else – being other than it is. When we forget the concealing aspect of being-in-the-world.

*One being places itself in front of another being, the one helps hide the other, the former obscures the latter, a few obstruct many, one denies all.*

(Heidegger, 1977: 179)

## **Relevance to psychotherapy**

I have described my experience of engaging with Heidegger's OWA and combined it with my interpretations of the text. I am aware that in doing so I took a stance; certain aspects became the focus of the study while other aspects were lost. For example in OWA Heidegger makes frequent reference to the twofold – Earth and World along with the term Strife, none of which are discussed here – partly to avoid over complicating the issue. In a way this phenomenological inquiry has mirrored, and is an

example of, the topic under investigation: the *clearing* with its interplay of *aletheia* and concealment. The themes of *aletheia*, concealment and the *clearing* have been revealed by the sunlight of phenomenological inquiry while others (World, Earth and Strife) remain concealed in the shadows.

As a practitioner, working existentially, I try to embody a stance of phenomenological reflection towards my client and in doing so the concepts of the *clearing* and *aletheia* play a crucial role. I find the clearing a metaphor rich in significance. Taken literally it can symbolize the physicality of the therapeutic space. Perhaps more importantly it inspires me to cultivate qualities of tolerance, acceptance, not-knowing and letting-be, what Heidegger calls *Gelassenheit* (Heidegger, 1977). The realization that not everything *can* or *has* to come into the light of awareness, into our clients' worldview, I find hugely reassuring.

*Each being we encounter and which encounters us keeps to this curious opposition of presencing, in that it always withholds itself at the same time in a concealment.*

(Heidegger, 1977: p 178)

In this quote *presencing* can be understood in terms of openness, that which is *cleared*, *aletheia*. Heidegger is again returning to the dialectic nature where the *clearing* has the capacity to hold both the unconcealed and the concealed. This is exactly what happens during therapy. As therapists, we develop the ability to contain anxiety, struggle to stay with the not-knowing and to accept that we, and our clients, will never have a 'complete' picture. By being in the 'therapeutic' *clearing* clients develop their own qualities of presence. Such qualities are surely the hard won prize of any therapy.

On the wall of my therapy room there is a black and white photograph – 'Richmond Park at Dawn', where shafts of early morning sunlight stream into a clearing. In moments of difficult work I glimpse across for inspiration and to ground myself in the present moment. The *clearing* metaphor reminds me to stay open and to sit with the multitude of feelings – the known and unknown.

*There is much in being that man cannot master. There is but little that comes to be known. What remains inexact, what is mastered insecure.*

(Heidegger, 1977: p 178)

In the end, it is less about knowing or thinking and more about the immediate experience of *being-with*. We can know about our clients' histories, their sedimented beliefs, aspirations, joys and fears. But at the same time much remains a mystery to both them and us. In the *Zollikon Seminars* Heidegger writes.

*...the clearing of concealment means that the inaccessible shows and manifests itself as such – as the inaccessible... ...What manifests itself as the inaccessible is the mystery [Geheimnis].*

(Heidegger, 2001: p 183)

All we can truly know is our experience of sitting with them, *being-with* them, in the ambiguity of the *clearing*.

As mentioned above the act of description invariably focuses on one aspect at the expense of another. This encounter with OWA has aptly demonstrated this point. No act of description is ever complete. In seeking to define or elucidate something there is always a danger of reifying it. Van Manen writes:

*In the act of naming we cannot help but kill the things that we name.*

(van Manen, 2002: p 239)

Heidegger's use of the forest clearing metaphor attempts to communicate a concept, which defies definition namely Dasein as *a clearing – die lichtung des Seins* (the clearing of beings).

*In the midst of beings as a whole an open place occurs. There is a clearing.*

(Heidegger, 1977: p 178)

The beauty of the metaphor is that it lends itself to the ambiguous nature of Being. By using it Heidegger side-steps the problem of reification; the image embodies a sense of mystery, shifting patterns and blurred edges. The *clearing* is an openness, which admits light (*aletheia*) and recognizes shadow (concealment). It acknowledges that the two must co-exist.

The imagery of light and shadow in the *clearing* is powerful one – ideal for describing the interplay of unconcealment and concealment. However there is a danger of seeing this imagery in terms of *either/or – foreground/background*. I believe the essence of the *clearing* is that it is a space where all exist. Hence it makes such an effective ontological metaphor i.e. *Being-in-the-world* rather than subject/object.

Earlier I mentioned Heidegger identified two forms of concealing – refusal and dissembling, Dasein's capacity to forget the concealing nature of Being. This is a point worth returning to as therapists – to question what is being concealed and the role it plays. Heidegger goes on to say that concealment should not be thought of as a negative. Rather accepted as an aspect of Being – the 'grey', which results from the necessary interplay between light and shadow.

*The essence of truth, that is, of unconcealment, is dominated*

*throughout by denial. Yet this denial is not a defect or fault, as though truth were an unalloyed unconcealment that has rid itself of everything concealed. If truth accomplished this, it would no longer be itself.*

(Heidegger, 1977: p 179)

My experience of Heidegger's OWA resulted in a deeper relationship with his later thinking and gave new insights into his concepts of *aletheia*, concealment and 'the clearing'. These concepts, from his later thinking, are not new to existential psychotherapy and have been discussed in the literature (Boss, 1963; Khong, 2003; van Deurzen and Kenward, 2005; Spinelli, 2007; Wilberg 2008) and more recently Mandic (2012) and Bean (2013). However they are often thought of as individual terms – single Heideggerian concepts. What I take from this experience is that they are all intrinsically linked. They form a complex web of elements. To fully appreciate and understand them one needs to take a holistic approach. Each concept requires the others to give it shape and form. The *clearing* can be thought of as a meta-metaphor, which encompasses all and allows them to be seen and interact with each other.

Returning to where I started – what is the connection between the work of art, *aletheia* and the *clearing*? What is Heidegger saying in OWA? In an over simplification he argues that an artwork is a *clearing*, the space where the interplay between unconcealment and concealment – *aletheia* occurs.

*A beautiful artwork is an exceptionally successful mini-clearing, in that it reveals beings in a particular way.*

(Braver, 2009: p 46)

*In Heidegger's thinking, art in its essence is a mode of creating an open region in which truth ('aletheia') emerges.*

(Bolt, 2011: p 40)

My dialogue with the photograph (fig. 1) was an example of how images can bring about *aletheia*. In my case it was fresh insights into Heidegger's forest *clearing* metaphor. Serious consideration needs to be given to the idea that images, pictures and photographs act like 'mini' clearings (spaces), which help reveal new awareness. I would argue that Heidegger's ideas on art could help therapists to work in an existential manner with images as part of their practice. There seems to be little or no literature on existential art therapy with the exception of Moon (2009), which has minimal reference to underlying existential philosophy. This is a subject for further research and dialogue within our community.

## Concluding remarks

This discussion has included numerous quotes from OWA giving the reader a small encounter with 'late' Heidegger. His writing style makes the reader struggle and causes dis-ease. Even so I hope it has provided a taster and introduced ideas that have engaged the reader. I would encourage therapists and researchers alike to read the later essays and find out what is waiting for them in the *clearing*.

**Rupert King** is a UKCP registered Existential Psychotherapist in private practice. In addition he has taught on a number of Post Graduate Diploma courses. He is currently undertaking a Doctorate in Psychotherapy at Metanoia Institute where he is researching Truth and Mystery in the later writings of Martin Heidegger. During 2015, as part of his doctoral research, Rupert will be running a series of workshops to explore the issues raised in this paper. Please contact him for participation details.

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## **APPENDIX IX**



The Society for Existential Analysis

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## SEA 2014 CONFERENCE “TRUTH OR DARE”

*November 22<sup>nd</sup> at NCVO  
8 All Saints St, London N1 9RL*

### TICKETS NOW ON SALE

SEA 2014 “Truth or Dare” is shaping up to be one of the most varied Conferences in recent times. So be sure to grab a ticket.

Just some of the topics on offer are Existentialism and the Blues – both emotionally and musically, a version of Existential Therapist ‘Striptease’, Art Appreciation Heidegger-style, Therapist’s Notions of Value for Money and Existentialism and Reincarnation.

There’s some great news on ticket prices for students too.

Student ticket prices have been reduced this year to just £40. But do hurry. Only the first 50 student tickets sold will be £40. (Student tickets will be £70 thereafter.)

All tickets can be purchased here:

[Buy SEA 2014 tickets](#)

More details about the keynote speakers and the day’s programme will follow very soon. But if you are still tempted to submit a paper or workshop idea it’s still not too late. There is still a little, (just a little), room left in the day.

Please send submissions to: [seaconference14@gmail.com](mailto:seaconference14@gmail.com)

Meanwhile you can all decide if you will be Truth or Dare, or both, on the day.

Murray Blacket  
SEA 2014 Coordinator



SEA 2014 Conference

**SEA**  
The Society for Existential Analysis



## Rupert King

### Truth – aletheia: Late Heidegger in Pictures and Words

A characteristic of Heidegger's later writings is his focus on the Truth of Being. What does he mean by this phrase? And how is it relevant to psychotherapy?

This workshop will take a novel approach to answering these questions by looking at Heidegger's views on art. In typical Heidegger fashion he claims:

"Art is truth setting itself to work"

In his essay *The Origin of the Work of Art* Heidegger refines his thinking on Truth as aletheia - the interplay between unconcealment and concealment that occurs in the Open – the clearing.

He goes on to argue that works of art act as clearings where truth – the Truth of Being, is revealed.

"The artwork opens up in its own way the Being of beings"

By engaging with a selection of text and looking at art we will explore the ambiguous nature of truth and unpack Heidegger's elusive metaphor of the forest clearing. The aim is to make Heidegger's ideas accessible in a creative and interesting way. Time will be spent discussing how some of these ideas might inform our practice.

*Rupert King is a graduate of the Regent's ADEP program. He was a student counselor at Brunel University for several years. He has taught existential philosophy on a number of diploma courses and is currently a therapist in private practice.*

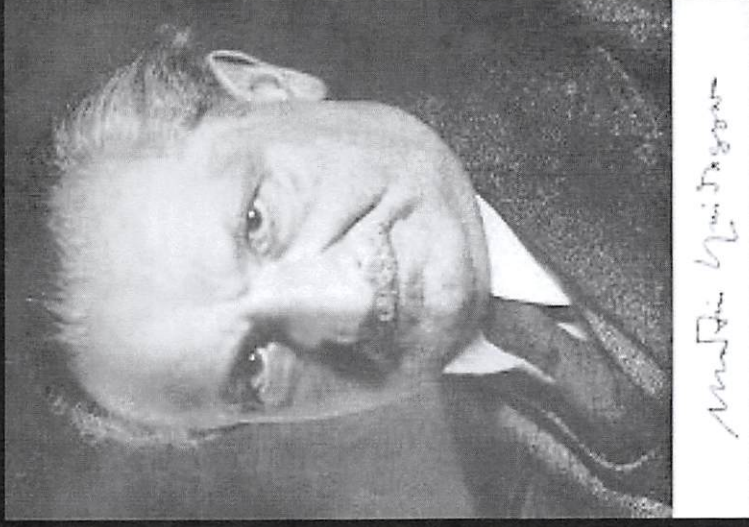
*In 2011 he embarked on a Doctorate in Psychotherapy at Metanoia Institute where he is researching Truth and Mystery in the later writings of Martin Heidegger and how these concepts can be made more accessible to psychotherapists.*

Truth - *Aletheia*  
Late Heidegger in Pictures and  
Words

SEA conference 22<sup>nd</sup> Nov. 2014

Rupert King

# Heidegger's Later Works



*“There is much in being that man cannot master. There is but little that comes to be known. What is known remains inexact, what is mastered insecure.” (178)*

# Aletheia



Lethe – the river of forgetfulness, one of the five rivers of the Underworld in Greek mythology

A-Lethe or *aletheia* – out of oblivion, uncovered, revealed, unconcealed, ‘truth’

“The Greeks called the unconcealment of beings aletheia. We say ‘truth’ and think little enough in using this word.” (161)

# *'Timber Tracks' or 'Forest Paths'*



## Clearing (die Lichtung)



“Most mysterious is the reciprocal play of *Lethe* and *Alētheia* in the clearing.” (429)



# The Origin of the Work of Art



*“Art is truth setting itself to work.” (165)*

*World, Earth and Strife*



World:

*“The work as work sets up a world. The work holds open the open region of the world.” (170)*

*“By opening up a world, all things gain their lingering and hastening, their remoteness and nearness, their scope and limits.” (170)*

*“The world, in resting upon the earth, strives to surmount it. As self-opening it cannot endure anything closed.” (174)*

Earth:

*“Earth is that which comes forth and shelters.” (171)*

*“The work moves the earth itself into the open region of a world and keeps it there.” (172)*

*“Earth thus shatters every attempt to penetrate it.” (172)*

*“The self-seclusion of earth, however, is not a uniform, inflexible staying under cover, but unfolds itself in an inexhaustible variety of simple modes and shapes.” (173)*

Strife:

*“Setting up a world and setting forth the earth, the work accomplishes this strife.” (175)*

*“World and Earth are essentially different from one another and yet are never separated.” (174)*

*“.....world and earth in their counterplay – attain to unconcealment.” (181)*

# Aletheia, Concealment and the Clearing



## Aletheia, Concealment and the Clearing:

*“Truth essentially occurs only as the strife between clearing and concealing in the opposition of world and earth.” (186)*

*“Truth is un-truth, insofar as there belongs to it the reservoir of the not-yet-revealed, the un-uncovered, in the sense of concealment.” (180)*

*“Thanks to this clearing, beings are unconcealed in certain changing degrees. And yet a being can be concealed, as well, only within the sphere of what is cleared.” (178)*

**Being:**

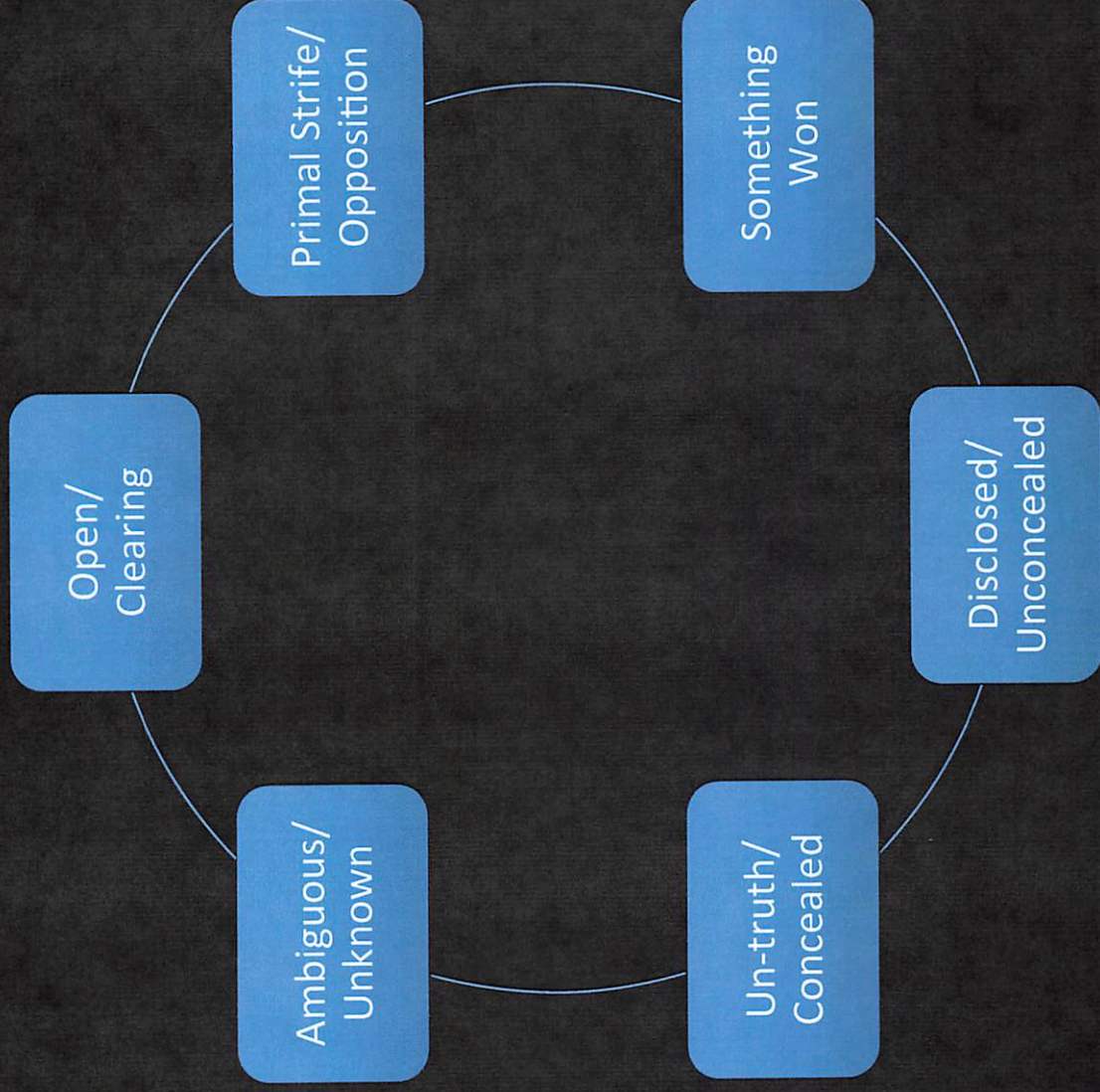
*“In the midst of beings as a whole an open place occurs. There is a clearing.” (178)*

*“Only this clearing grants and guarantees to us humans a passage to those beings we ourselves are not, and access to the being that we are ourselves are.” (178)*

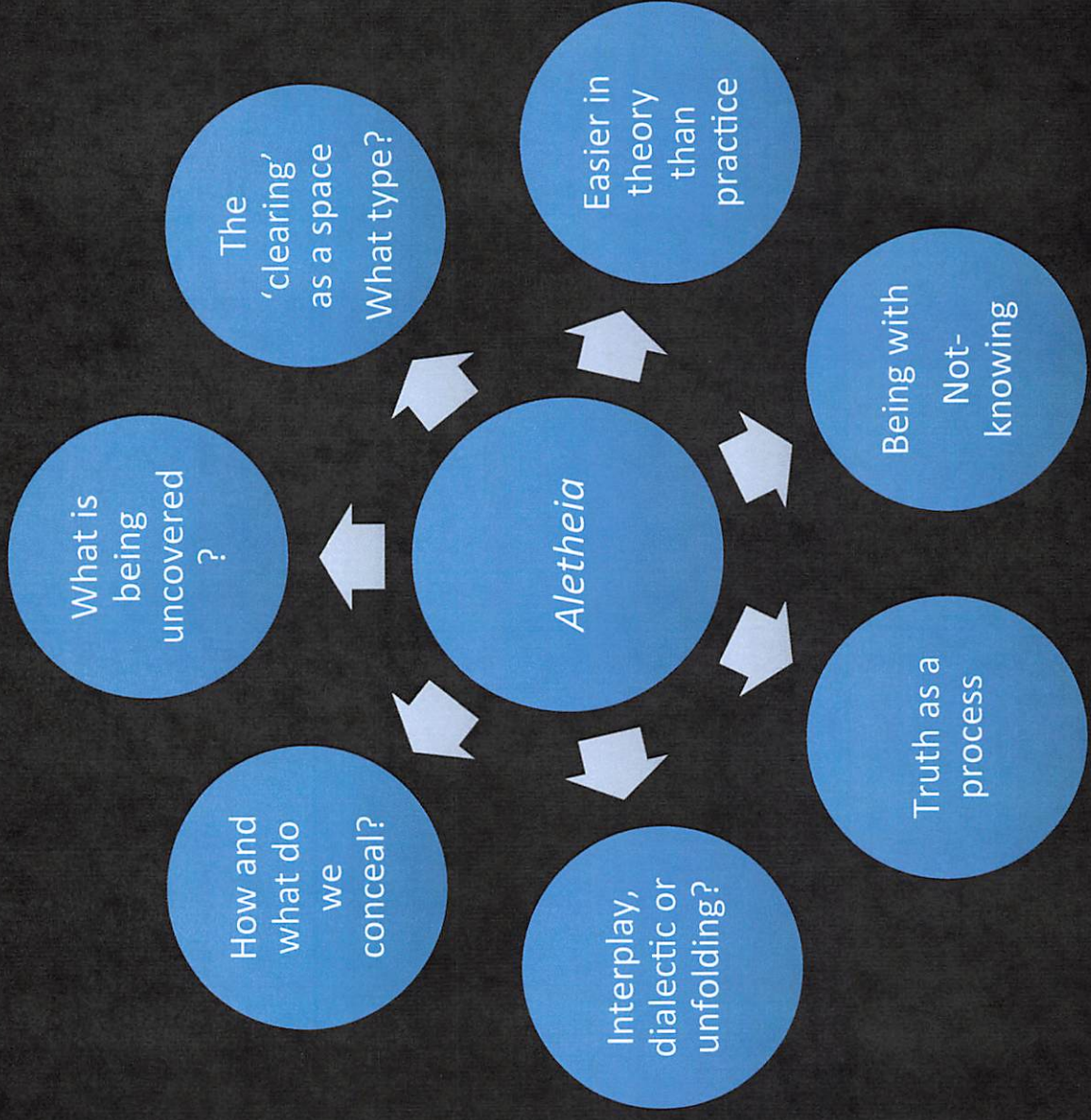
*“This means that the open place in the midst of beings, the clearing, is never a rigid stage with a permanently raised curtain on which the play of beings runs its course.” (179)*



# Truth - Aletheia



# Issues for therapy



## SEA Conference – Workshop Notes Appendix IX

### *Truth - Aletheia: Late Heidegger in pictures and words*

#### **Workshop: Research Journey – Terra Incognita {slide2}**

- Later Works – Mystical & esoteric, the *Turn*, poetic language
- Aim to introduce audience to OWA
- Look at how Heidegger's idea about the work of art relate to truth
- Engage with images and selected text (apology)
- 2 questions for audience: How does this material speak to me? And does it resonant with my sense of practice?
- Not a German speaker nor do I have a degree in philosophy
- Approach Heidegger as a practitioner and artist – use the term loosely
- Interested in using Arts-Based research to understanding how philosophy informs therapeutic practice

#### **Re-cap: Aletheia and the clearing**

- Key ideas in OWA
- Generalization of our understanding of these terms
- Truth not as correspondence or proposition
- Exploring them from an different perspective may help clarify our thinking

#### **Aletheia: Etymology {slide 3}**

- **“..THE RIVER OF UNMINDFULNESS, WHOSE WATER NO VESSEL CAN HOLD; OF THIS THEY WERE ALL OBLIGED TO DRINK A CERTAIN QUANTITY, AND THOSE WHO WERE NOT SAVED BY WISDOM DRANK MORE THAN WAS NECESSARY; AND EACH ONE AS HE DRANK FORGOT ALL THINGS.” PLATO'S REPUBLIC**

#### **Forest Path: Recurring Motif {slide 4}**

- Black Forest Mountains and H's hut
- Another late work essay 'Conversation on a Country Path about Thinking'
- Path leads to a clearing – misleading 'up the garden path'
- Published in German as part of a collection of essays entitled '*Timber Tracks*' or '*Forest Paths*'

### **Clearing: Enduring Metaphor {slide 5}**

- B&T – Luminous/light
- Later works – lessen, thinning out – space/open

### **Introduction: The Origin of a Work of Art (OWA) {slide 6}**

- Lecture at Freiburg University in 1935, edited in 50s and 60s
- *Poetry, Language and Thought* (1971)
- *Basic Writings* (1977)
- *Heidegger: Off the Beaten Track* (2002) Julian Young
- H's examples of works of Art – Van Gogh's peasant shoes, Greek Temple and poem
- Taster and selective
- Work of Art as a way of understanding H's thinking on Truth and Being
- Not about aesthetics (calculative thinking) more about openness to Being (meditative/contemplative) thinking [Discourse on Thinking]

### **Work of Art: World, Earth and Strife {slides 7 – 10}**

- My choice of artwork is a piece of sculpture (and a garden) {slide 4}
- Discussion and Quotes [all quotes taken from Basic Writings 1977/1993]
- Nature of World and Earth
- Strife – no resolution but also not a bad thing

### **Aletheia: Unconcealment, Concealment and Clearing {slides 11 – 13}**

- Relationship between World/Earth/Strife and Unconcealed/Concealed/Aletheia
- Interplay
- Discussion and Quotes

### **Truth as Aletheia: Summary {slide 14}**

- Openness/clearing
- Primal Strife/opposition
- Something Won
- Unconcealment
- Un-truth/denial

### **Therapy: Issues this discussion raises for therapy {slide 15}**

**Martin Heidegger:** *Basic Writings (1977/93)* edited David Krell

## **The Origin of the Work of Art**

### **Work of Art**

*"The essence of art would then be this: the truth of beings setting itself to work."* (162)

*"The setting up of a world and the setting forth of earth are two essential features in the work-being of the work."* (173)

### **World, Earth and Strife**

*"The work as work sets up a world. The work holds open the open region of the world."* (170)

*"By opening up a world, all things gain their lingering and hastening, their remoteness and nearness, their scope and limits."* (170)

*"The world, in resting upon the earth, strives to surmount it. As self-opening it cannot endure anything closed."* (174)

*"Earth is that which comes forth and shelters."* (171)

*"The work moves the earth itself into the open region of a world and keeps it there."* (172)

*"Earth thus shatters every attempt to penetrate it."* (172)

*"The self-seclusion of earth, however, is not a uniform, inflexible staying under cover, but unfolds itself in an inexhaustible variety of simple modes and shapes."* (173)

*"The opposition of world and earth is strife."* (174)

### **Aletheia, Unconcealment and Concealment**

*"Truth is un-truth, insofar as there belongs to it the reservoir of the not-yet-revealed, the un-uncovered, in the sense of concealment."* (180)

*"Truth essentially occurs only as the strife between clearing and concealing in the opposition of world and earth."* (186)

*"Truth is the primal conflict in which, always in some particular way, the Open is won within which everything stands and from which everything withholds itself that shows itself and withdraws itself as a being."* (185/186)

### **Clearing and Being**

*"This means that the open place in the midst of beings, the clearing, is never a rigid stage with a permanently raised curtain on which the play of beings runs its course."* (179)

*"In the midst of beings as a whole an open place occurs. There is a clearing."* (178)

*Only this clearing grants and guarantees to us humans a passage to those beings we ourselves are not, and access to the being that we are ourselves are."* (178)

**Rupert King ([kingrupert@hotmail.com](mailto:kingrupert@hotmail.com)) – 22<sup>nd</sup> November 2014**

## **APPENDIX X**

SEA CONFERENCE 2014

# OPEN TO THE CONVERSATION

BY HELEN STOREY



*'There is no higher principle than this, holding oneself open to the conversation'*

Hans-Georg Gadamer,  
*Philosophical Hermeneutics*

Having come to the SEA conference as a person-centred psychotherapist, I was struck by how, as therapists, we gather theories to us in a fashion sometimes reminiscent of Eliot's protagonist in *The Wasteland*; yet this is a necessity, as it enables us to hold ourselves open to the conversation, which we know can be deeply painful and complex, although ultimately rich and rewarding. We hope this is so for our clients, and yet we know in our bones that this is also so for ourselves. As Bown, a colleague of Rogers, stated: '...it is impossible for a therapist not to act in terms of his [sic] needs. The only choice... is whether I wish to react to whatever need I have to defend myself against feeling, needing, involvement in general, or whether I wish to develop a sufficient acceptance of those needs and feelings so that they can be freely operative in all relationships, therapeutic or otherwise' (*Client-Centred Therapy*, 1951: p163).

My needs, then, to be at this conference: to give myself permission to think, reflect, be stimulated, to meet others, to be confirmed in what I do. Coming across Gendlin's philosophy of the implicit was reassuringly familiar. Greg Madison's workshop started from the premise that the interaction between the existential and the phenomenological takes place in the body. He invited each of us to experience not only *our* 'felt sense' in relation to a client, but also to feel into the *client's* 'felt sense'. I have found in my work since, that experiencing that expansion within me has facilitated a more nuanced empathic communication on my part; although I am mindful too of Winnicott's famous description of love as 'innumerable failures followed by the sort of care that mends' and his reassuring words to therapists that 'we know about this because we are all the time failing' (*Babies and Their Mothers*, 1987: p98).

Rupert King's workshop on Heidegger's essay on art captured my imagination. Rupert described himself as a gardener (amongst other attributes), and used gardening as a way of understanding Heidegger's essay. I came away supported by the metaphor of trees in a clearing. Heidegger's image captures something of the difficulty of psychotherapeutic work: how holding a conversation can feel like stumbling over tree stumps, trying to see through the scrub, trying to stand alongside the other, despite tendencies to miss each other, to get bogged down, to hide. Yet the clearing is also beautiful: the texture of the bark, the dappled light, both of us creating room to stand back and survey the scene together; how a therapeutic conversation, when going well, can be experienced as emerging into a clearing, a space to pause and reflect, before considering which of the many paths to explore.

Having a blueprint or garden design (a theory) helps me in the process of having a conversation. But it is *for* me and is only useful if it enables me to join the client where they are, so that we can truly converse. Recently, having started working on an oncology ward, I found myself reflecting on the nature of the conversations I am having with the patients there. In King's article on 'Light and Shadow in the Forest' following the conference King quotes Heidegger stating that: 'Each being we encounter and which encounters us keeps to this curious opposition of presencing, in that it always withholds itself at the same time in a concealment' (*Existential Analysis*, 26(1): p113).

It seems to me that in this interplay of light and shadow, in the act of withholding and presencing, there is a dignity, which I need to notice and respect if I am to truly hold myself open to the conversation developing between myself and the other person.

Contact Helen Storey at [helenstorey@hotmail.co.uk](mailto:helenstorey@hotmail.co.uk)

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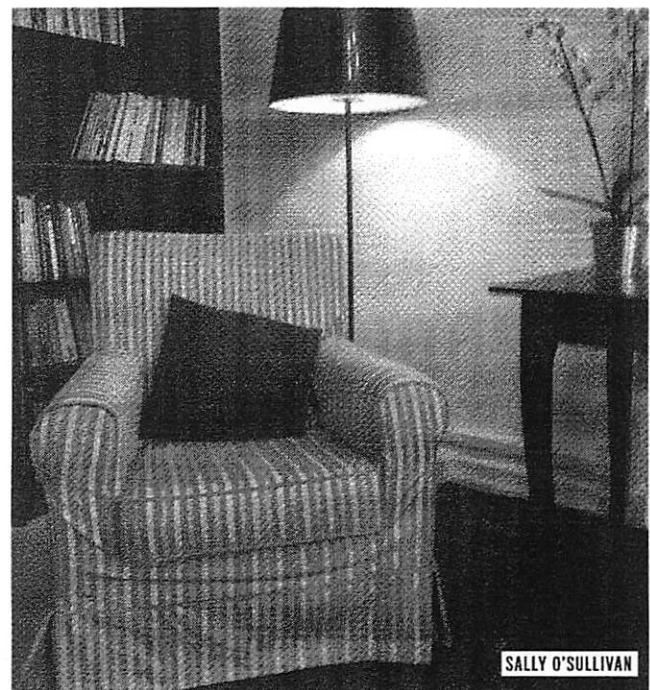


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## THE EMPTY SEAT



SALLY O'SULLIVAN

## **APPENDIX XI**



The Society for Existential Analysis

# Hermeneutic Circular

OCTOBER  
2015



**GARDENING WITH HEIDEGGER  
REMEMBERING R.D. LAING  
THERAPY STANDING STILL**

# Heidegger and the art of *dwelling*

By Rupert King

“...mortals ever search anew for the essence of dwelling, that they must ever learn to dwell.” (Heidegger, Basic Writings (BW), p363)

A number of existential themes occupied Heidegger's thinking throughout his career; the most obvious was *Being* and another was *dwelling*. After the war he spent many years in the wooded hills of the Black Forest where he wrote. These writings became collectively known as his later works. Often described as esoteric and mystical, they seem somehow divorced from the brilliance and insight of *Being and Time*. They are neither widely read nor taught. Something happened to Heidegger's thinking around the *Turn* and it was never the same again.

Having spent the last two years reading and re-reading these later essays, as part of my doctoral research, I'm not so convinced by this received wisdom. Granted, they are full of the most bizarre language, yet throughout there are moments of poetic beauty. The concepts themselves have an almost ethereal quality. I'm thinking here of such ideas as *gelassenheit* (releasement), *aletheia* (unconcealment), *die Lichtung* (the clearing), *poiesis*, *ereignis* (enowning) and *dwelling*. To me it seems as if Heidegger's later work was part of an ongoing process, as he took ideas from *Being and Time*, wrestled with them, working and reworking them, taking them to the very edge of language. Hence his extensive use of imagery and poetry as a way of mediating this process in an attempt to clarify and be understood.

## Dwelling

The idea of *dwelling* develops from *Being and Time* where it appears as *Being-in-the-world*. The clarity of his message here is straightforward, the use of hyphens to describe emphatically the inextricable link between *Dasein* and 'world'. In his later essay *Building, Dwelling and Thinking*, Heidegger's thinking has deepened and with it a far more subtle creature emerges in the form of *dwelling*. The essay is a favourite of architecture students but I would suggest it should be for psychotherapists too.

It begins with a familiar Heideggerian rallying cry: 'The proper sense of *bauen*, namely dwelling, falls into oblivion' (BW: 350). We have forgotten what it means to dwell; much like *Being* it has slipped from our awareness. However in typical Heidegger fashion, dwelling can and does mean many different things. He starts the essay by exploring the etymology of the Old High German word *bauen* and ends with a description of dwelling as a gathering of the *fourfold* (*das Geviert*) – Sky, Earth, Gods and Mortals. Even though this is one of the more accessible of his later essays I still struggled to 'make sense' of it as a layman psychotherapist.

However as a passionate gardener I *experience dwelling*. I will use my garden as a means of explicating Heidegger's thoughts on dwelling before turning to how they

relate to psychotherapy. My aim is to give a phenomenological description of the lived-experience of dwelling.

Heidegger is often quoted as having said '*to dwell is to garden*' but I've never found a reference so it may be apocryphal – although he does talk about cultivating the vine. My point is that gardens and gardening provide a rich source of imagery, metaphor and symbolisms, which can help in understanding the topic of dwelling - known for its lack of specificity.

The following 18<sup>th</sup>-century verse is a good example of how such garden imagery helps to capture the qualities of dwelling:

We are a garden walled around  
Chosen and made peculiar ground;  
A little spot enclosed by grace,  
Out of the world's wide wilderness.  
(Isaac Watts, 1707)

By enclosing something, you make a space (notice a space is created from a general location or expanse) and in that space you build or create a place, a dwelling. Heidegger writes: 'A space is something that has been made room for, something that has been freed, within a boundary.' (BW: 356)

By consciously using gardens to illustrate Heidegger's thinking on dwelling, rather than buildings, I'm trying to stress its nature as something more sophisticated than merely a building where one lives. Hence for Heidegger dwelling has two fundamental characteristics: to build and to cultivate – the creation of space and the nurturing of space.

## **My experience of gardening**

The garden I acquired when I bought my home was a very neglected space – a threadbare lawn dominated by a *Leylandii* hedge and a wilderness of flowerbeds. My plan was to create a water garden so the lawn and hedge were removed, a pond dug and new beds laid out either side. In essence a dwelling space was created – the building aspect of dwelling.

As a therapist I find gardening hugely helpful as a form of self-care as it enables me to switch off. It is an outlet for creativity and the physical activity is very grounding. I spend many hours tending the plants, weeding, digging and passing time. This is the cultivating aspect of dwelling. But there is more to Heidegger's dwelling than this straightforward explanation. Why did I go to the trouble of making a garden? Because I love gardening, yes – but more importantly, as Heidegger would argue, because it is in our nature: 'We do not dwell because we have built, we build and have built because we dwell, that is, because we are dwellers' (BW: 350).

In *Building, Dwelling and Thinking* Heidegger uses a number of words to elaborate what it means to dwell – ‘build’ and ‘cultivate’ we’ve already looked at and related to. Others are words such as: erect, construct, nurse, nurture, cherish and protect. But then he takes it to another level by saying the fundamental character of dwelling is *sparing*. *Sparing* is freeing, safeguarding, ‘letting beings be’. This is not the ‘doing’ as in building or cultivating but rather ‘Being’ as in *presencing*, openness, curiosity and surrendering to the moment: ‘To dwell, to be set at peace, means to remain at peace within the free, the preserve, the sphere that safeguards each thing in its essence’ (BW: 351).



Returning to my garden: half way down the pond on the left hand side is a bench (the arm of which is just visible in the photo) where I sit and watch the life of the garden go on its way – the fish gliding through the water lilies, the robin bobbing along the path towards me, the bamboo rustling in the wind. It is a place where I soak up the atmosphere – ‘the genius of the place’ to use Pope’s phrase. This is just

as much part of dwelling as is the time I spend pottering around the garden, cultivating, caring-for.

Every year along my street, several gardens, including mine, open to raise money for charity. Each time a middle-aged couple has arrived mid-afternoon to settle themselves on the bench, they take out their sandwich and a flask of tea and sit pondering the garden. I love to watch the contented look on their faces. They are truly dwelling in that moment while having a bit to eat.

*Building, Dwelling and Thinking* culminates in the notion of us dwelling in the gathering of fourfold (Earth, Sky, Gods and Mortals): 'Mortals are in the fourfold by dwelling' (BW: 352). This is a little more tricky and complex to describe. However relating it to my garden I've come up with the following suggestion. The *earth* is the material from which the garden 'world' emerges – '*the serving bearer*' (BW 351); the pond captures the *sky* as it passes overhead – "*the vaulting path of the sun*" (BW 351); *mortals* wander and enjoy the garden; and what of the *gods*? Another garden visitor to the open day furnished me with the best answer to this question. A grandmother with her grandson stood at the edge of the pond. The child pointed to the sculpture in the middle and said 'What is it?', to which the old woman replied 'It's Jungian'. The gods then are our sense of the numinous – '*the beckoning messengers*' (BW 351), the spiritual made present but not fully understood. What Heidegger calls elsewhere The Mystery.

To finish the discussion on gardens I want to make the point that you don't need a fancy water garden to elicit a sense of dwelling. Any space where we create a 'world' has the inherent qualities of dwelling, as the photo of my local allotments proves beautifully. To paraphrase Heidegger we are dwellers and as such we create space for dwelling.



## Dwelling in therapy

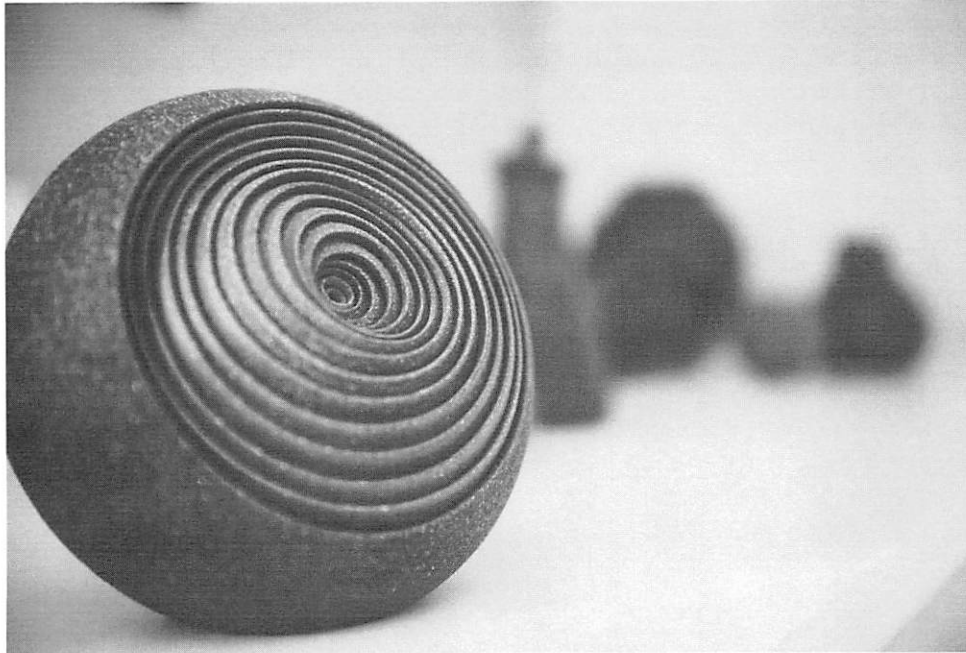
Turning from gardens to psychotherapy how is this relevant? Heidegger claims dwelling is a fundamental characteristic of Being. If we agree with this statement then it raises such questions as how do we dwell? What does it mean to be dwellers? What kind of space are we building and cultivating in our practice?

There are a number of aspects to dwelling relating to therapy - the physical space, the psychological space co-created with our clients, and the way we work with spatiality. In the title I refer to the 'art' of dwelling because it requires practice and awareness to bring it out of oblivion. To this end I think the 'Empty Seat' photos are a great addition to the *Hermeneutic Circular* as they are yet another way to think about dwelling.

Consider the physical setting of our therapy rooms. It is a space we build and cultivate. How do we make the space our own? How does it reflect our values and our beliefs about therapy? How does it convey the way we wish to receive clients? In turn our clients respond to the space where we dwell.

I live near the Thames and my therapy room has a view across the river. I've positioned my client's chair so it affords them a view of the river and the trees beyond. The window frames a particular view, which has become part of the therapeutic space. On countless occasions clients have arrived in states of stress, anger or bad mood. I watch them lower themselves into the chair and take in the view. The ever changing sky and the tidal Thames seem to have a hypnotic effect. I see them visibly relax and become calmer. There is something about the view, the room and their association with therapy that allows them leave the outside world behind and dwell in a different space for an hour.

Likewise the way we arrange our rooms and our choice of objects is all part of the dwelling instinct – we are communicating something about what it means for us, the therapist, to be a being-in-the-world and to which our clients respond. Last Christmas I was given a ceramic object as a present, which I placed in my therapy room.



Not long afterwards I had a new client, who struggled in the first session to describe her feelings and kept saying she couldn't make sense of anything. She paused then looking beyond me to the shelf behind, pointed to the object and said 'That's it - layer upon layer, all compressed and wound up, that's exactly how I feel.' Dwelling is exactly this process of interacting with the world around us – letting it speak to us and in turn us being responsive to it. It is all about reciprocity.

But dwelling is not just the physicality of space, there are the psychological and spiritual elements too, and even this maybe a little bit too prescriptive. Heidegger's dwelling seems to be a highly nuanced kind of atmosphere. All these aspects of dwelling manifest themselves in our work. As someone who meditates regularly I've come to realize that this is yet another form of dwelling – our breathing requires space, space to sit, space in the body, space to observe, space to become open and accepting to 'what is'.

Many of these qualities are the same as the therapeutic presence we offer clients. In some sense I wonder if we are offering them a model of dwelling, which they can make their own.

Currently I'm working with a young client who suffers from terrible social anxiety – an acute fear of blushing and looking foolish in social situations. As a result of this anxiety the way he dwells in the world is all about constriction and limitation – his physical presence, the way he curls up in the chair, the shallowness of his breathing and his reduced group of friends. He fears the world and so he has literally shrunk it to the point where he has no more space. He feels totally trapped.

Much of our work has been about exploring his worldview and tracing the possible causes of his anxiety. In equal measure the work has been about increasing his awareness of physical space, his sense of embodiment and trying to create openness

to the present moment. We do this through relaxation, breathing and just sitting, which at times he finds excruciating.

Heidegger wrote, 'dwelling itself is always a staying with things.' (BW: 353). Spatiality in our work comes in many forms and I hope this brief discussion will stimulate an interest in Heidegger's later thinking and *dwelling* in particular. How do you dwell?



## **APPENDIX XII**

Book Synopsis (Product 4):

***Dwelling with Heidegger: Philosophy, Phenomenology & Openness in Psychotherapy***



Proposed front cover (Fig. 14)

**Chapter 1: Introduction**

Aims of the book are:

- To explore and explicate the concept of Openness in psychotherapy and research
- To use Heidegger's writings (**Being and Time** and the later works) as primary source material to introduce the reader to phenomenology
- Introduce and discuss a range of concepts in late Heidegger showing how they are relevant to therapy (the clearing, aletheia, *Gelassenheit* and dwelling)
- Working phenomenological with 'images' - soulwork
- Doctoral thesis as an example of phenomenological inquiry – writing and anecdotes

## **Chapter 2: Crossing the bridge (Fig. 2)**

- Why philosophy? “*Psychologists look to philosophy for clarification of their work*” (von Eckartsberg & Valle, 1981: 287)
- Why psychologists and psychotherapists *engage* with Heidegger’s writings?
- Owing Heidegger – my approach as a therapist, researcher and gardener not as a philosopher. How others (psychotherapists and phenomenologists) have described their approach to Heidegger.
- Practitioner resonance and recognition in philosophical writings
- Crossing the bridge and illuminating the banks either side - philosophy and practice

## **Chapter 3: Overview - Heidegger & Psychotherapy (Fig. 4)**

- Historical overview: Daseinsanalysis and the British School of Existential Analysis
- **Being and Time:** The story so far Heidegger’s contribution to psychotherapy
- Heidegger’s later works: Why consider them? What have they to offer?
- Introduce key concepts from the later works and their relevance to therapy
- The links between Heidegger’s later works and Eastern philosophies in relation to Openness (non-self, nothingness and Wu Wei)

## **Chapter 3: Openness and phenomenology - *Being-in-the-world***

- Phenomenology – letting things show and covering up
- Understanding Dasein as the clearing of Being - meaning and implications
- Life worlds and lived experience. *Being-in-the-world* and the inextricable link with our experiences
- The view is always from somewhere – articulating the practitioner’s lens

## **Chapter 4: In search of Heidegger’s clearing (Frontispiece)**

- Poetic imagery in late Heidegger - role and purpose. The limitations of language. Imagination and the ways of articulating ideas

- Working with images and metaphor – containers for the psychological process
- *Holzwege* – being side-tracked and dead ends as part of the therapeutic work or the research process
- Searching for something can blind. Focusing too early in the work excludes other options. Phenomenology = ‘questions are paths’
- Openness of Being – ethereal concept, difficult to define. My breakthrough in understanding coming upon a Japanese moss garden
- Openness as the phenomenological attitude. A more subtle and complex concept than ‘*bracketing*’. Bracketing - over simplification and applied as a technique in therapy and research.

### **Chapter 5: Shadows in the Forest - *Aletheia***

- The transient nature of awareness
- The forest as a metaphor for being lost, covered up and the unconscious. Heidegger’s life long quest of what it means to *Be – uncovering and bringing into awareness*
- Etymology of the word *aletheia* – uncovering and bring out of oblivion. Therapy is a revealing of what has been concealed
- Ever present concealment in the clearing – we only ever have a partial picture
- What is concealed? Double concealment: those things out of our awareness and the nature of the clearing itself. In the rush to ‘know’ things become concealed and we also lose sight of the need for Openness
- Therapy as process of hermeneutics
- That which remains concealed is unknown is mysterious

### **Chapter 6: Kami of the Woods - surrendering to mystery (Fig. 9)**

- Kami anecdote – the nature of mystery in the midst of Being
- *Gelassenheit* learning to surrender – links with the Taoist idea of Wu Wei
- Stuckness and not-knowing – life’s journey to learn ‘*to let beings be.*’ Examples from my doctoral experience and therapy practice.
- Openness and not-knowing in psychotherapy – why it is important (secondary sources, negative capability, mindfulness)

- Phenomenological exploration –*staying-with* difficulty and the art of description.
- Naming kills - the tension between description and interpretation. Zen garden anecdote. Implications for therapeutic work.

## Chapter 7: Learning to Dwell - Earth, Sky, Gods and Mortals



(Fig. 15)

- Gardening with Heidegger - learning to dwell and understanding the fourfold: *gathering, sheltering* and *sparing*
- Where are the gods? – Heidegger’s take on *being-with* the poetic and numinous
- Heidegger’s thinking on works of art implications for using images in therapy and research (the Strife between World and Earth)
- Presence and sanctuary: cultivating space – why is it so important? Embodied Openness
- Dwelling as replenishment and self-care for research-practitioners

## Chapter 7: *The Way* – Late Heidegger and Openness



(Fig. 16)

- *A phenomenology of Openness* - drawing together the elements discussed in the book
- Multilayered nature of Openness – Mystery, Presence and Surrender
- Emptiness, exposure and anxiety
- Letting-be, growth and transformation (Heidegger and Jung). The complex art of simplicity
- Sojourn – lessons from the clearing

## **APPENDIX XIII**



# Research Academy

Metanoia Institute, London 5<sup>th</sup> – 7<sup>th</sup> June, 2017

*Emotionally Attuned Research. Hands-on seminars for therapists to enhance practice through research*



**Welcome to our Seminars in:**

- Action Research
- Autoethnography
- Case Study research
- Grounded Theory
- Heuristic Research
- IPA Interpretative phenomenological analysis
- Mixed Method research
- Narrative Inquiry
- Phenomenology
- Philosophy and Research
- Thematic Analysis.
- Quantitative Core Concepts



# Event Information

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	(co-facilitator Fozuha Hamid)	
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## Introduction and Overview

Metanoia Institute invites you to its Research Academy to develop your skills and explore the principles of practitioner research in a practical, hands-on way.

The Research Academy offers twelve workshops with different approaches to qualitative research including Action Research, Autoethnography, Case Study research, Grounded Theory, IPA, Heuristic Research, Phenomenology, Mixed Method research, Narrative Inquiry and Thematic Analysis.

There will be an introduction to Core Concepts in Quantitative Research, and workshops content will include developing technological possibilities like surveys and doing research online, using NVivo software.

There will also be proposal opportunities for novice research papers with Sage.

Our keynote speakers Dr. Linda Finlay, Professor Kim Etherington and Professor John McLeod will provide insights into the potentials of creative, relational psychotherapy research.

The twelve day seminars will be arranged around the following themes:

Day 1: Research and Relational Knowing

Day 2: Research and Creativity

Day 3: Research and Evidence

Our Research Academy is aimed at practitioners and academics in the fields of mental health, emotional wellbeing and psychological therapies. It is suitable for both novice and experienced researchers. It explores creative, relational means of approaching a research 'life cycle' with an emphasis on the following stages:

- Problem in clinical practice
- Formulation of research problem
- Reflexivity
- Literature review
- Methodology and method
- Participants
- Information gathering, focus group, interview, survey etc.
- Data analysis
- Write up/Impact

### Time and place

On Monday 5th June to Wednesday 7th June, 2017 from 09:00 to 17:00 each day. The workshops will run from our North Common Road campus at Metanoia Institute; 13 North Common Road, Ealing, London W5 2QB.

### Registration Fees

£180 per day. Reduced rates are available for Metanoia members. For full details and fees, including early bird bookings and a reduced three-day pass, please [click here](#).

### Registration Contacts

Please e-mail <[sofie.bager-charleson@metanoia.ac.uk](mailto:sofie.bager-charleson@metanoia.ac.uk)> for more. To register for the event please email <[mandy.kersey@metanoia.ac.uk](mailto:mandy.kersey@metanoia.ac.uk)> or go to

**Day 1 the 5<sup>th</sup> June 2017**

**09:00 – 10:00** Keynote Lecture for All: **'Embodying research in relational and phenomenological ways'** with Dr. Linda Finlay

Alternative day seminars:

Day seminars 10.30-17.00	<b>Phenomenology</b>	<b>Autoethnography</b>	<b>Heuristics</b>	<b>Thematic Analysis</b>
Speakers	Linda Finlay	Saira Gracie Razzaq	Claire Asherson Bartram	Nikki Hayfield

**Day 2 the 6<sup>th</sup> June 2017**

**09:00 – 10:00** Keynote Lecture for All: **'Creativity and Research: how do they go together?'** with Professor Kim Etherington

Day seminars	<b>Narrative Inquiry</b>	<b>Action Research</b>	<b>IPA</b>	<b>Grounded Theory</b>
Speakers	Kim Etherington	Angela Cotter	Marie Adams	Georgia Lepper and Tirril Harris

**Day 3 the 7<sup>th</sup> June 2017**

**09:00 – 10:00** Keynote Lecture for All: **'Evidence and Research'** with Professor John McLeod

Day seminars	<b>Case study Research</b>	<b>Core Concepts in Quantitative Research</b>	<b>Mixed Method</b>	<b>Philosophy in Research</b>
Speakers	John McLeod	Evi Chryssafidou	Alan Priest	Rupert King

## THEORY, BELIEF AND PHILOSOPHY – Speaker: Rupert King

### Phenomenology and creative use of philosophy in research

How often do we, as researchers, turn to philosophy for inspiration? Such texts offer a rich seam of material to contextualize our thinking and inform our practice. Yet as a primary source, philosophy can be perceived as elusive and inaccessible. What did Heidegger actually say about phenomenology? What does 'to the things themselves' really mean? Why is the phenomenological attitude so important in research? These are some of the questions that we will explore in the workshop. Phenomenology shares with philosophy a love of questioning – questions stimulate and challenge. In turn they help clarify our world-view, as Heidegger says "Questions are paths towards answers" (Heidegger). By engaging with philosophical texts we create a bridge between clinical epistemology and research knowledge.

Philosophers have sought answers to their questioning through writing. As they wrestled with complex ideas, they committed to paper trains of thought and lines of argument we can still follow to this day. Like Heidegger infamous Holzwege (wooded paths) some lead nowhere while others unlock and open up fields of inquiry helpful to our research. In this workshop we shall a creative approach to engaging with philosophical texts. It will be done a way that is designed to overcome the fear such texts can evoke. There is no 'right' interpretation rather the aim is to discover how the text speaks to you? To explore how philosophy can develop your thinking in relation to research. As van Manen says "Doing phenomenology means developing a pathos for great texts" (van Manen, 2014: 23).

Following on from the philosophical texts we shall explore the art of phenomenological writing (van Manen, 2014) an essential component of phenomenological research.

*"Phenomenological writing is not just a process of writing up or writing down the results of a research project. To write is to reflect; to write is to research. And in writing we may deepen and change ourselves in ways we cannot predict."* (van Manen, p.20)

We discuss the practicalities of using such an approach as a method in research. Participants will be given a chance to write about a chosen phenomenon. The task will be to describe without interpreting, to evoke without labelling and to communicate life without reifying it.

### Rupert King biography



**Rupert** is an existential-phenomenological therapist and supervisor in private practice. He studied at Regents University and is a graduate of the