



Screen Melancholy | Li Yi-Fan | Taiwan Pavilion | Venice Biennale 2026

Lecture 0 - Introduction and Overview
Coexistent Perspectives (ADAA7000)





Coexistent Perspectives (ADAA7000)

Module at a Glance

- The **Coexistent Perspectives** (ADAA7000) module is a 20-credit module that provides an introduction to a broad range of complex theoretical and philosophical ideas with a focus on independent academic research supporting a praxis philosophy – where underlying theoretical ideas and research inform creative practice.
- This module is primarily taught through four weekly lectures that take place at **10.00am and 1.30am on Thursdays and 9.00am and 1:30pm on Fridays.** Ideas introduced during lectures will be discussed in weekly seminars also held on Thursdays and Fridays. One-to-one tutorials are available to support academic research, writing skills and to further develop a contextual understanding of practice and theory.
- The lecture programme will include a number of different voices and provides a perspectival approach to practice and theory.

Coexistent Perspectives (ADAA7000)

The module offers the opportunity to **research** good examples of **Praxis** – exploring how art and design practice engages with different **theoretical** perspectives through **academic writing**

Module Learning Outcomes

1. To **critically evaluate** and comment upon a range of approaches to **creative research** and practice.
2. To deploy **systematic research methods** appropriate to an organised and discipline specific inquiry.
3. To formulate and **effectively communicate a creative proposition** in an explicit and informative manner.

Coexistent Perspectives (ADAA7000)

Assignment Brief – Research Essay and Poster Design

- To complete this module, you will need to **write an academically referenced 4000-word research essay**, which should, where applicable, be supported by visual examples.
- The **research essay** will need to be submitted via Turnitin by **Friday 8th January 2027 (Friday 30th April 2027 for Part-Time students)**.
- In order to complete this module, you will also be required to **produce and present a ‘research poster’**.
- The research essay and accompanying research poster combined form 100% of the mark for this module. The research poster should visually identify the central concerns and arguments of the research undertaken for your essay.
- The submission date for the **research poster** is by **Friday 8th January 2027 (Friday 30th April 2027 for Part-Time students)**.

Coexistent Perspectives - Lecture Series (Week 1 – Week 3)

Day/Date	Time	Staff	Weekly Themes and Lecture Titles	
		WEEK 1 - The Contemporary Condition		
Friday October 2nd	09.00 - 10.30	Rob	LECTURE 0: Coexistent Perspectives 101	
Friday October 2nd	13.30 - 15.00	Rob	LECTURE 1: The Contemporary Condition	QT1
		WEEK 2 - De/constructing the Human: Self, Identity and Other		
Thursday October 8 th	10.00 - 11.30	Shellie	LECTURE 2: Poststructuralism	QT2
Thursday October 8 th	13.30 - 15.00	Shellie	LECTURE 3: Feminism and Gender	QT2
Friday October 9 th	09.00 - 10.30	Rob	LECTURE 4: Psychoanalysis – The Self, Identity and Difference	QT2
Friday October 9 th	13.30 - 15.00	Rob	LECTURE 5: Posthumanism	QT2
		WEEK 3 - Between Space and Place: Landscapes and Liminality		
Thursday October 15 th	10.00 - 11.30	Rob	LECTURE 6: Place and Space	QT3
Thursday October 15 th	13.30 - 15.00	Rob	LECTURE 7: The Politics of Place and Postcolonial Spaces	QT3
Friday October 16 th	09.00 - 10.30	Rob	LECTURE 8: The Psychology of Place – Weird Places and Uncanny Spaces	QT3
Friday October 16 th	13.30 - 15.00	Rob	LECTURE 9: The Sublime – A Contemporary Retrospective	QT3

Coexistent Perspectives - Lecture Series (Week 4 – Week 6)

		WEEK 4 Time, Memory and the Archive: In Search of Lost Time		
Thursday October 22nd	10.00 - 11.30	Rob	LECTURE 10: Sculpting in Time	QT4
Thursday October 22nd	13.30 - 15.00	Rob	LECTURE 11: Order within Chaos	QT4
Friday October 23rd	09.00 - 10.30	Hamish	LECTURE 12: Nostalgia & Melancholy	QT4
Friday October 23rd	13.30 - 15.00	Estefani	LECTURE 13: Memory and the Archive	QT4
		WEEK 5 - Design Thinking and Material Practices		
Thursday October 29th	10.00 - 11.30	Rob	LECTURE 14: Materialism: Old and New	QT5
Thursday October 29th	13.30 - 15.00	Cath	LECTURE 15: Material Practices	QT5
Friday October 30th	09.00 - 10.30	Rob	LECTURE 16: Generative Design	QT5
Friday October 30th	14.00 - 15.00	Gav	LECTURE 17: Information Design and Semiotics	QT5
Friday November 7 th	All Day		PECHA KUCHA	
		WEEK 6 - The Politics of Desire – Postcapitalism and Platform Culture		
Thursday November 12 th	10.00 - 11.30	Rob	LECTURE 18: ESSAY WRITING WORKSHOP	ALL
Thursday November 12 th	13.30 - 15.00	Gav	LECTURE 19: POSTER WORKSHOP	ALL
Friday November 13 th	09.00 - 10.30	Rob	LECTURE 20: The Politics of Desire	QT6
Friday November 13 th	13.30 - 15.00	Rob	LECTURE 21: AI, The Human and the Posthuman	QT6

Coexistent Perspectives – Self-Directed Study and 1-2-1 Tutorials

			Self-Directed Stage and Bookable 1-2-1 Tutorials	
Thursday November 19th	11.30 - 13.30	Rob/MA Staff	Bookable 1-2-1 Essay/Poster Tutorials	
Friday November 20th	All Day		[Collaborative Dialogues Day]	
Thursday November 26 th	11.30 - 13.30	Rob/MA Staff	Bookable 1-2-1 Essay/Poster Tutorials	
Friday November 27 th	All Day		[Collaborative Dialogues Day]	
Thursday December 3 rd	11.30 - 13.30	Rob/MA Staff	Bookable 1-2-1 Essay/Poster Tutorials	
Friday December 4 th	All Day		[Collaborative Dialogues Day]	
Thursday December 10 th	11.30 - 13.30	Rob/MA Staff	Bookable 1-2-1 Essay/Poster Tutorials	
Friday December 11 th	All Day		[Collaborative Dialogues Day]	
			XMAS & NEW YEAR	
Friday January 8 th 2027			Essay & Poster 8th Jan 2027 Submission	

Coexistent Perspectives — the lecture series 'menu'

Six themes to explore: a snapshot of what you'll study, and a starting point for your research essay.

WEEK 01

QT1

The Contemporary Condition

L1 The Contemporary Condition

- *Ecological precarity*
- *Social fragmentation*
- *Global uncertainty*

WEEK 02

QT2

De/constructing the Human

Self, Identity and Other

L2 Poststructuralism

L3 Feminism and Gender

L4 Psychoanalysis: The Self, Identity and Difference

L5 Posthumanism

WEEK 03

QT3

Between Space and Place

Landscapes and Liminality

L6 Place and Space

L7 The Politics of Place and Postcolonial Spaces

L8 The Psychology of Place: Weird Places and Uncanny Spaces

L9 The Sublime: A Contemporary Retrospective

WEEK 04

QT4

Time, Memory and the Archive

In Search of Lost Time

L10 Sculpting in Time

L11 Order within Chaos

L12 Nostalgia & Melancholy

L13 Memory and the Archive

WEEK 05

QT5

Design Thinking and Material Practices

L14 Materialism: Old and New

L15 Material Practices

L16 Generative Design

L17 Information Design and Semiotics

WEEK 06

QT6

The Politics of Desire

Postcapitalism and Platform Culture

L20 The Politics of Desire

L21 AI, The Human and the Posthuman

The Contemporary Condition

(Week 1)

The Contemporary Condition

Friday October 2 nd	09.00 - 10.30	Reading Room	LECTURE 0: Coexistent Perspectives 101	
Friday October 2 nd	13.30 - 15.00	Reading Room	LECTURE 1: The Contemporary Condition	QT1

Coexistent Perspectives

Theory Tools, Concepts and Praxis

(Lecture 0)



Trevor Paglen, Prototype for Non-Functional Satellite (Design 4, Build 4), 2013

Coexistent Perspectives

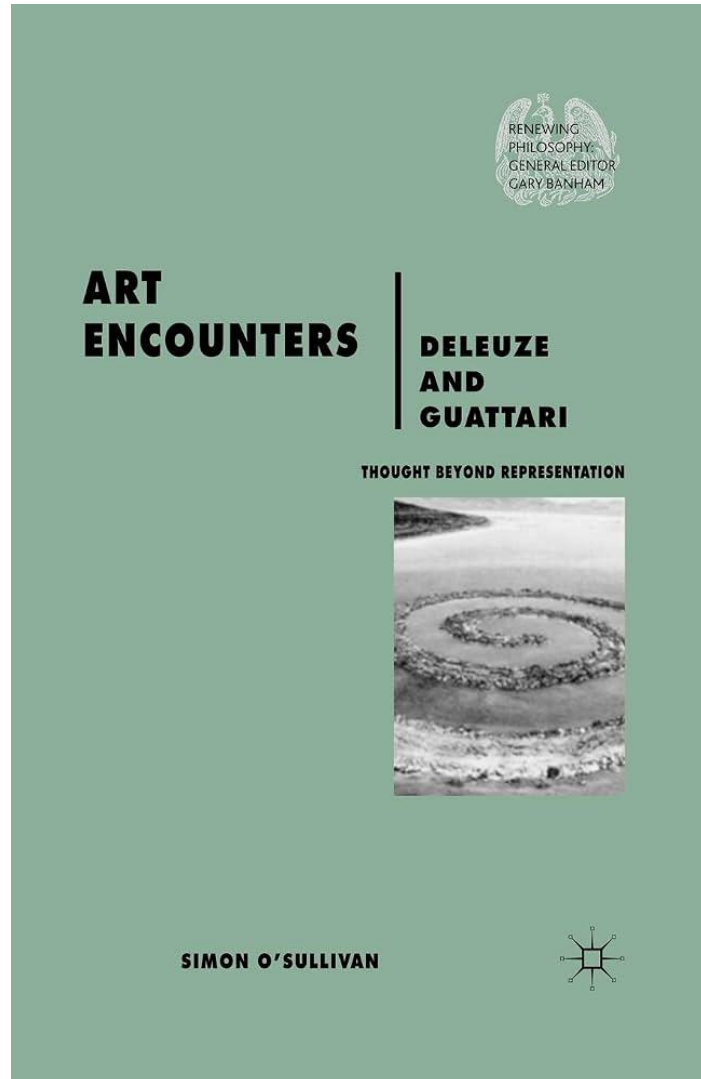
Theory Tools, Concepts and Praxis

(Lecture 0)

Praxis

Theory Tools

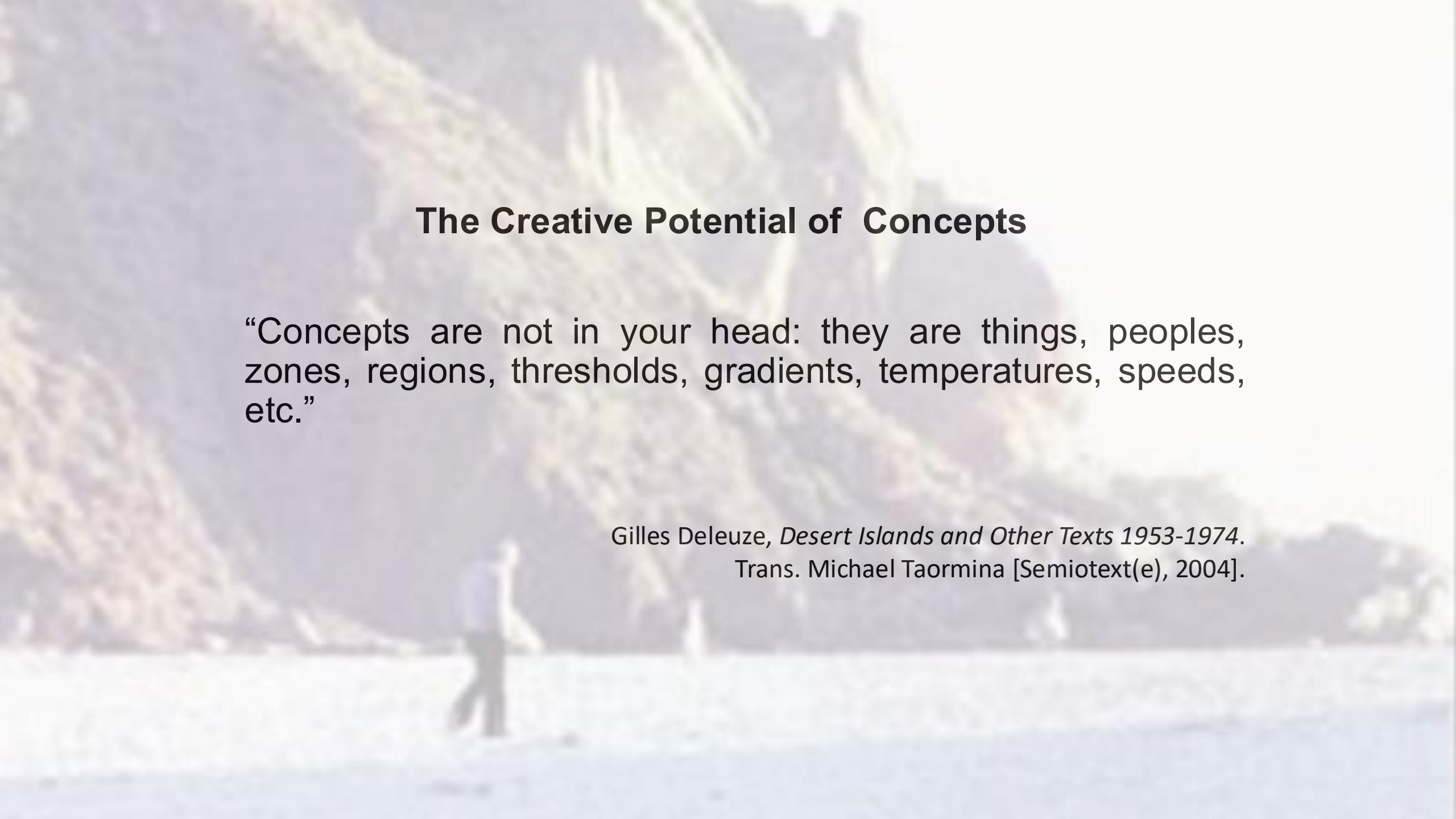
the encounter...



Something in the world forces us to think. This something is an object not of recognition but of a fundamental **encounter**. (DR 139)

An object of an **encounter** is fundamentally different from an object of **recognition**. With the latter our knowledges, beliefs and values are reconfirmed. We, and the world we inhabit, are reconfirmed as that which we already understood our world and ourselves to be. An object of **recognition** is then precisely **a representation** of something always already in place. With such a **non-encounter** our habitual way of being and acting in **the world is reaffirmed and reinforced**, and as a consequence **no thought takes place**. Indeed, we might say that **representation** precisely stymies thought. With a genuine **encounter** however the contrary is the case. Our typical ways of being in the world are challenged, our systems of knowledge disrupted. **We are forced to thought**. The **encounter** then operates as a **rupture** in our habitual modes of being and thus in our habitual subjectivities. **It produces a cut, a crack.**

Art Encounters, Simon O'Sullivan



The Creative Potential of Concepts

“Concepts are not in your head: they are things, peoples, zones, regions, thresholds, gradients, temperatures, speeds, etc.”

Gilles Deleuze, *Desert Islands and Other Texts 1953-1974*.

Trans. Michael Taormina [Semiotext(e), 2004].

POTENTIALITY POTENTIALITY
LIMINALITY BIOPOLITICS MULTIPLICITY HETEROTOPIA GOVERNMENTALITY
UNCANNY SHOCK INTUITION ASSEMBLAGE SUPPLEMENT
DECONSTRUCTION DIFFERENCE DETERRITORIALIZATION PSYCHOGEOGRAPHY SUBLIME ALLEGORY CYBORG
DISCOURSE AFFECT NETWORK SIMULATION DETERRITORIALIZATION AFFECT
AURA DISCOURSE RUIN MONTAGE ARCHAEOLGY OF KNOWLEDGE DIFFRACTIVE READING POWER/KNOWLEDGE DISCIPLINE BECOMING
DURATION AURA MULTIPPLICITY ENTROPY IMMANENCE ARCHIVE
SHOCK BIOPOLITICS RUIN SITUATED KNOWLEDGES FL. NEUR MEMORY-IMAGE ANTHROPOCENE
ITERABILITY ENCOUNTER CREATIVE EVOLUTION VIRTUAL DECONSTRUCTION CYBORG
LAN VITAL BARE LIFE TRACE IMMANENCE VIRTUAL HAUNTOLOGY
DISCIPLINE POSTHUMAN PHARMAKON COMPANION SPECIES PHARMAKON
PROFANATION INTRA-ACTION

The Contemporary Condition

(Lecture 1)



Jeu de Paume, Supermarket of Images

The Contemporary Condition

What do we mean when we say that something is contemporary? And what does — or perhaps should — the designator “contemporary art” refer to?

Contemporary Dialogues

De/constructing the Human

Self, Identity and Other

(Week 2)

De/constructing the Human: Self, Identity and Other

Thursday October 8 th	10.00 - 11.00	Reading Room	LECTURE 2: Poststructuralism	QT2
Thursday October 8 th	13.30 - 15.00	Reading Room	LECTURE 3: Feminism and Gender	QT2
Friday October 9 th	09.00 - 10.30	Reading Room	LECTURE 4: Psychoanalysis – The Self, Identity and Difference	QT2
Friday October 9 th	13.30 - 15.00	Reading Room	LECTURE 5: Posthumanism	QT2

Poststructuralism

(Lecture 2)



Mass (Colder Darker Matter), 1997, Cornelia Parker

Feminism and Gender

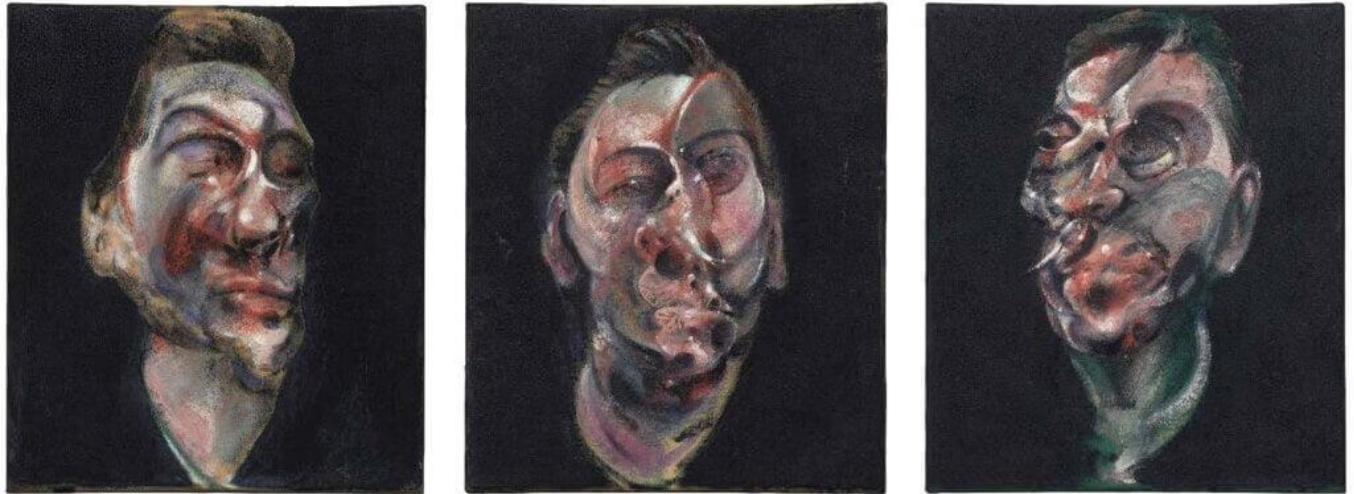
(Lecture 3)



Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles (1976), Chantal Akerman

Psychoanalysis – The Self, Identity and Difference

(Lecture 4)



Triptych: Three Studies for George Dyer, (1963) Francis Bacon

Posthumanism

(Lecture 5)



Journey to the Lower World (2004) Marcus Coates

Deconstructing the Human: Self, Identity and Other

Identity

self and the subject

deconstruction

post- structuralism

post- humanism

multiplicity

being and becoming

post-digital

agential realism

nonhuman

Space & Place

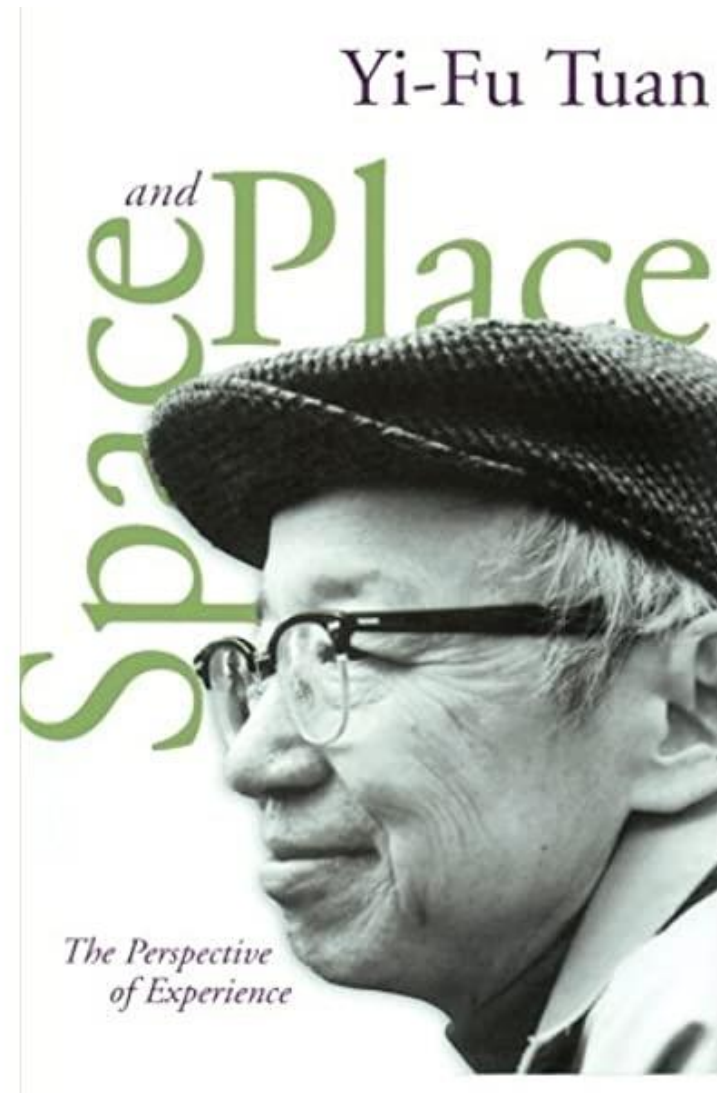
(Week 3)

Between Space and Place - Landscapes and Liminality

Thursday October 15 th	10.00 - 11.00	Reading Room	LECTURE 6: Place and Space	QT3
Thursday October 15 th	13.30 - 15.00	Reading Room	LECTURE 7: The Politics of Place and Postcolonial Spaces	QT3
Friday October 16 th	09.00 - 10.30	Reading Room	LECTURE 8: The Psychology of Place and Space – Weird Places and Uncanny Spaces	QT3
Friday October 16 th	13.30 - 15.00	Reading Room	LECTURE 9: The Sublime – A Contemporary Retrospective	QT3

Space and Place

(Lecture 6)



Yi-Fu Tuan (1930-2022)

The Politics of Place and Postcolonial Spaces

(Lecture 7)



Sir John Akomfrah CBE RA (born 4 May 1957) is a British artist, writer, film director, screenwriter, theorist and curator

The Psychology of Place and Space

– Weird Places and
Uncanny Spaces

(Lecture 8)

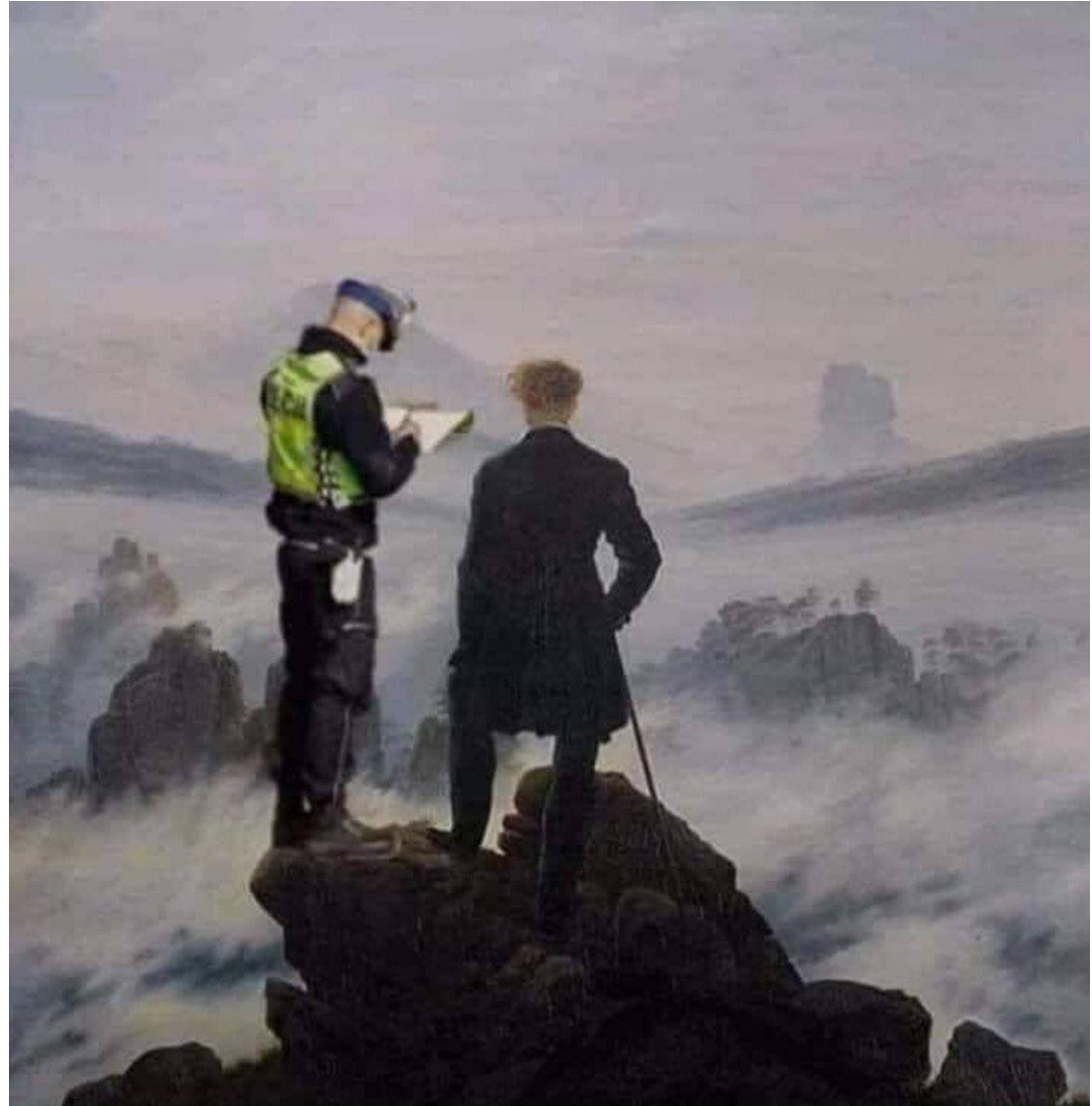


Sound Mirrors(1999), Tacita Dean

The Sublime

- A Contemporary Retrospective

(Lecture 9)



Space & Place

non/place

space

liminality

psychogeography

hauntology

heterotopia

sublime

uncanny

weird and the eerie

Time & Memory

(Week 4)

Time & Memory

Thursday October 22 nd	10.00 - 11.00	Reading Room	LECTURE 10: Sculpting in Time	QT4
Thursday October 22 nd	13.30 - 15.00	Reading Room	LECTURE 11: Order within Chaos	QT4
Friday October 23 rd	09.00 - 10.30	Reading Room	LECTURE 12: Nostalgia & Melancholy	QT4
Friday October 23 rd	13.30 - 15.00	Reading Room	LECTURE 13: Memory and the Archive	QT4

Sculpting in Time

Time, Flow, Rhythm

(Lecture 10)



The art of Donald Martiny exists somewhere between painting and sculpture. We are confronted with a singular brushstroke, huge, a seemingly spontaneous, lavish eruption of color and texture on the wall.

Order within Chaos

– Systems in Motion

Time, Flow, Rhythm

(Lecture 11)



ephemerality and entropy

Spiral Jetty (1970), Robert Smithson

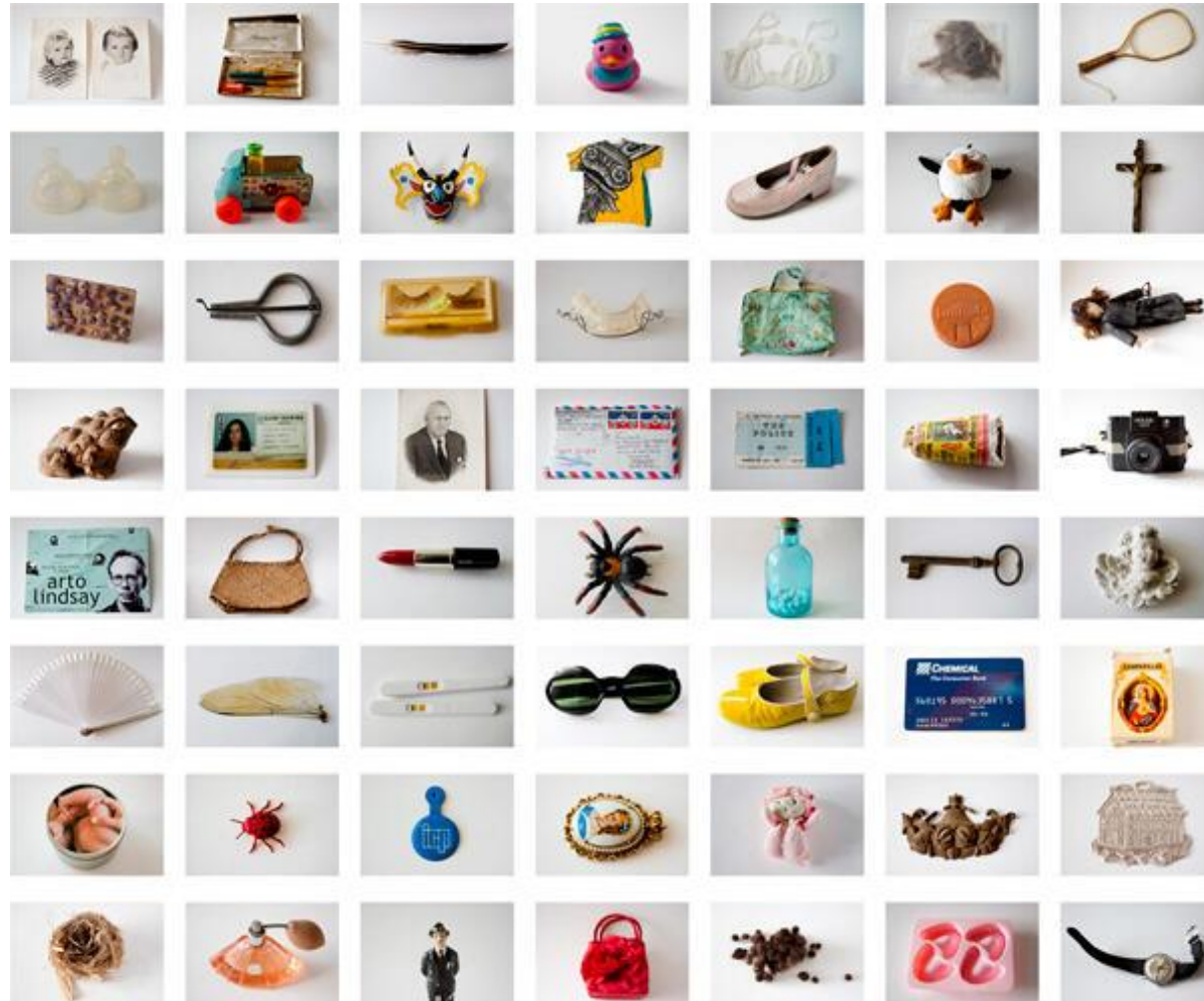
Nostalgia and Melancholy

(Lecture 12)



Memory and the Archive

(Lecture 13)



Time & Memory

Henri Bergson

Gilles Deleuze

time image

Proust

involuntary memory

archive

Walter Benjamin

nostalgia

melancholy

Design Thinking and Material Practices

(Week 5)

Design Thinking and Material Practices

Thursday October 29th	10.00 - 11.00	Reading Room	LECTURE 14: Materialism: Old and New	QT5
Thursday October 29th	13.30 - 15.00	Reading Room	LECTURE 15: Material Practices	QT5
Friday October 30 th	09.00 - 10.30	Reading Room	LECTURE 16: Generative Design	QT5
Friday October 30 th	14.00 - 15.00	Reading Room	LECTURE 17: Information Design and Semiotics	QT5

Materialism

Old and New

(Lecture 14)



Tracey Clement, Post-premonitionism 2 (detail), 2015, salt, rusty steel, cotton, dimensions variable, maximum height 1900mm

Material Practices

(Lecture 15)



Julie Mehretu's Seismic
Cartographies

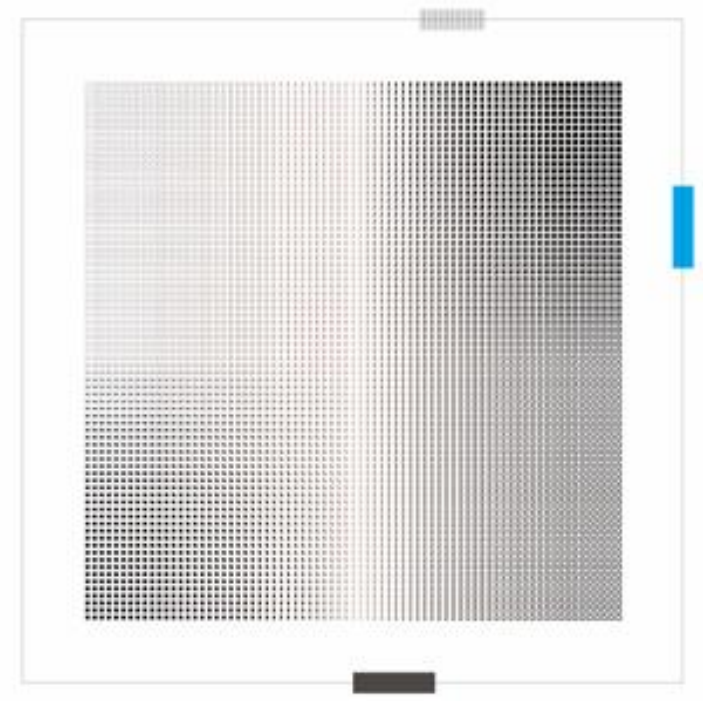
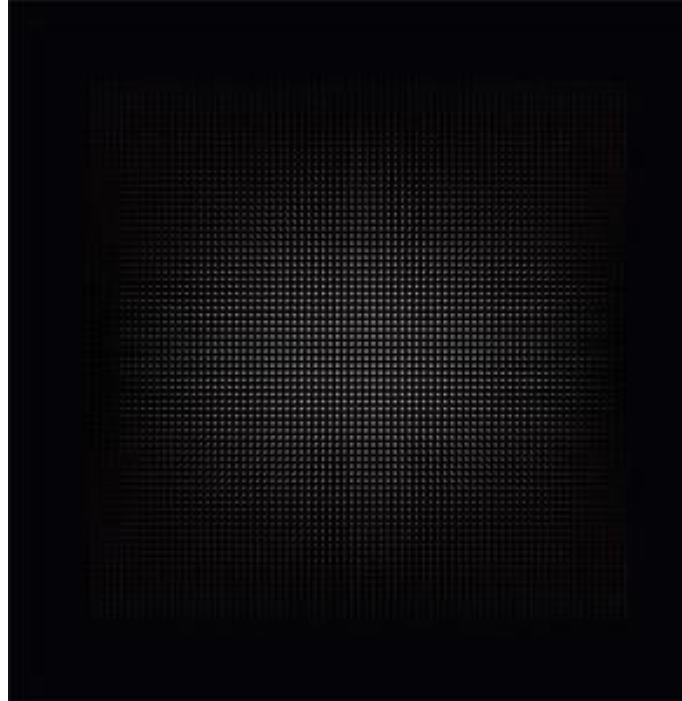
Generative Design

(Lecture 16)



Information Design and Semiotics

(Lecture 17)



Design Thinking and Material Practices

new materialism

intra-action

Karen Barad

Donna Haraway

unintended consequences

circular economy

phenomenology

affect

semiotics

form v function

biomimicry

the politics of desire

postcapitalism and platform culture

(Week 6)

the politics of desire

postcapitalism and platform culture

Thursday November 12 th	10.00 - 11.00	Reading Room	LECTURE 18: ESSAY WRITING WORKSHOP	QT6
Thursday November 12 th	13.30 - 15.00	Reading Room	LECTURE 19: POSTER WORKSHOP	QT6
Friday November 13 th	09.00 - 10.30	Reading Room	LECTURE 20: The Politics of Desire	QT6
Friday November 13 th	13.30 - 15.00	Reading Room	LECTURE 21: AI, The Human and the Posthuman	QT6

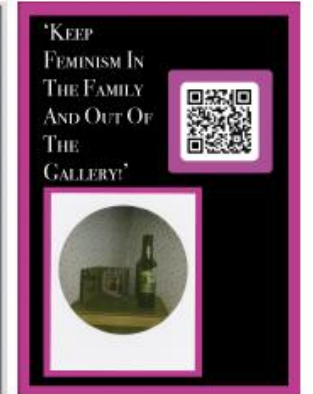
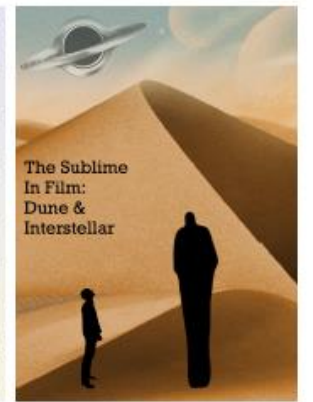
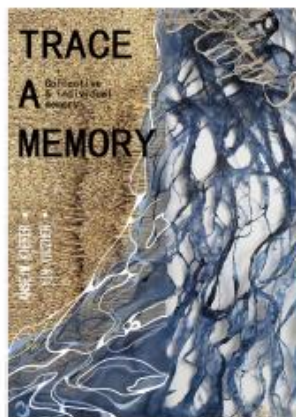
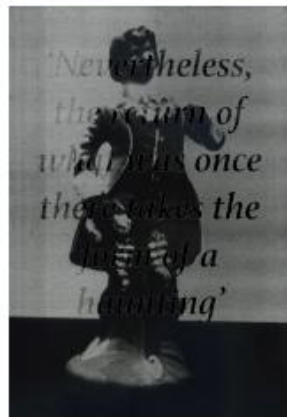
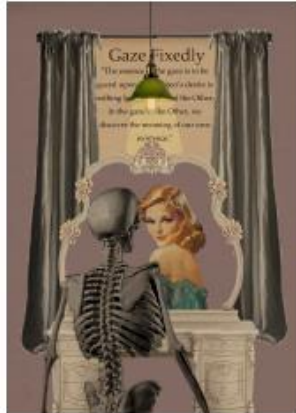


Essay Writing Workshop

(Lecture 18)

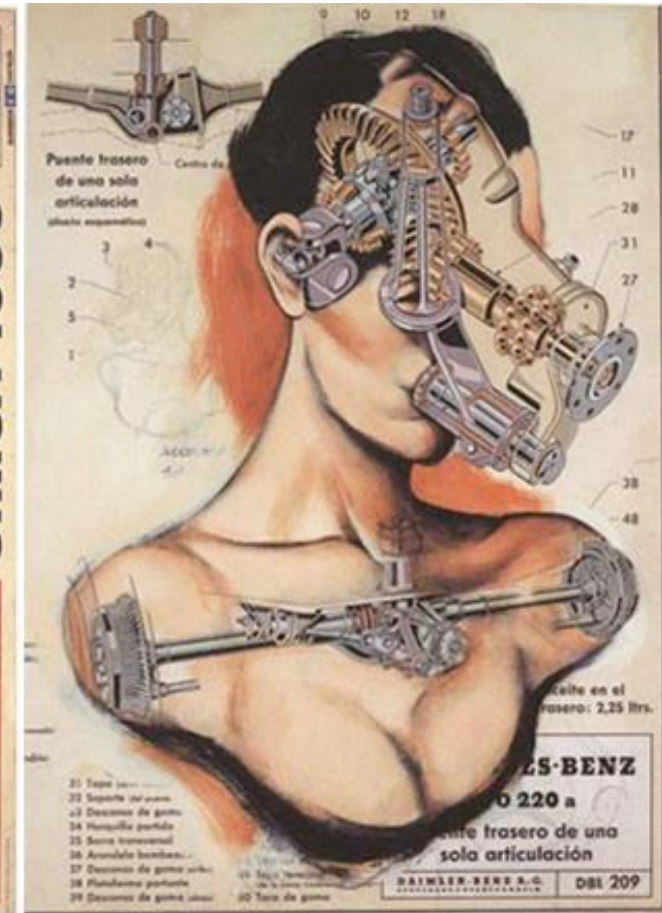
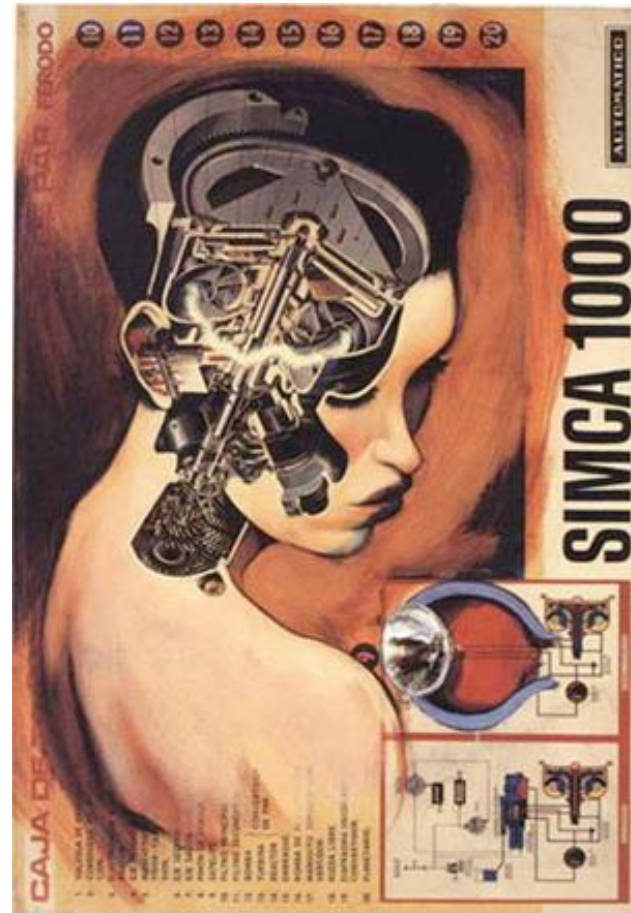
Poster Workshop

(Lecture 19)



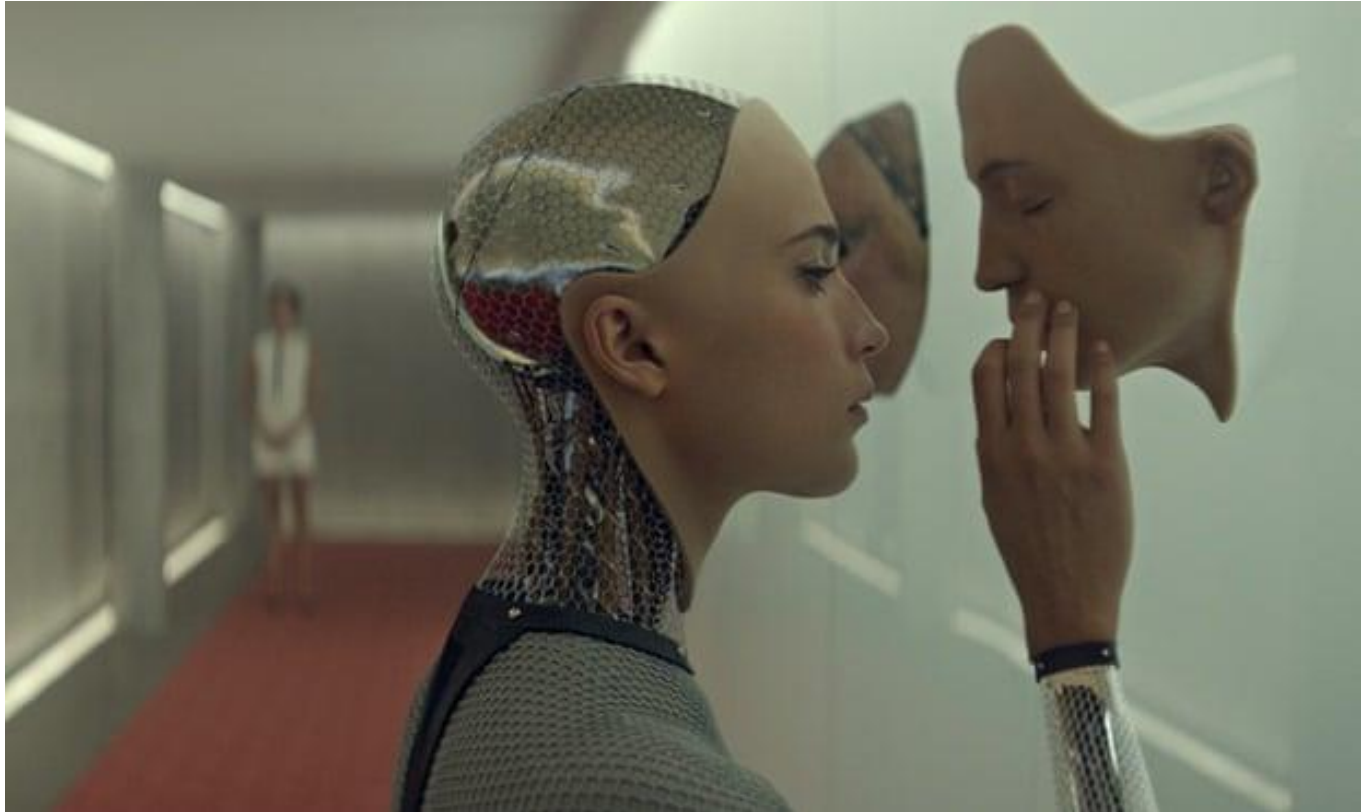
The Politics of Desire

(Lecture 20)



AI, The Human and the Posthuman

(Lecture 21)



the politics of desire

postcapitalism and platform culture

Baudrillard

hyperreality

systems of objects

postcapitalism

capitalist realism

Fisher

Foucault

Bourriaud

Lyotard

Bataille

artificial intelligence

The Module Assignment Brief

what you have to do...

- **Assignment Component 1 – 4000-word academically referenced essay (80%)**
- **Essay Submission– Friday 8th January 2027 (Friday 30th April 2027 for Part-Time students).**
- **Assignment Component 2 – Poster Presentation (20%)**
- The poster ‘presentation’ should visually communicate key concepts researched in your Coexistent Perspectives essay. As part of the poster presentation you will be required to discuss your visual discourse in a clear and concise way: A 5minute verbal rationale for your visualisation of key theoretical concepts addressed in your essay.
- **Poster Submission – Friday 8th January 2027 (Friday 30th April 2027 for Part-Time students).**

Coexistent Perspectives Essay Assignment Questions for 2026-2027

Write a 4000-word academically referenced essay

- Select one of the following essay questions as the basis of your research essay. **Develop your own critical argument through the close analysis of one or two contemporary creative practitioners** (for example, artists, designers, filmmakers, or makers). Your discussion should demonstrate critical engagement with relevant theoretical perspectives and scholarly literature.
- **Question 1. The Contemporary Condition:** *How do contemporary creative practices articulate or intervene in the complex conditions of late modernity, including ecological precarity, social fragmentation, and global uncertainty? What imaginative or critical strategies do they offer for navigating these crises?*
- **Question 2. De/constructing the Human:** *In what ways do contemporary artists and designers challenge and reconfigure dominant constructions of the human subject through lenses such as feminist theory, posthumanism, queer critique, or psychoanalysis? How do such practices trouble the boundaries between self, other, and machine?*
- **Question 3. Space and Place:** *How do contemporary creative practices engage with the politics and poetics of space, including questions of displacement, postcolonial geography, affective architectures, or the uncanny? What critical frameworks can be used to analyse these spatial imaginaries?*
- **Question 4. Time, Memory and the Archive:** *In what ways do contemporary artists and designers reimagine time, memory, and archival practice, whether through repetition, rupture, slowness, or non-linear temporality? How do these temporal aesthetics intersect with cultural, technological, or historical concerns?*
- **Question 5. Design Thinking and Material Practices:** *How are contemporary practices of design and making reshaping ideas of authorship, agency, and materiality in response to shifting technological, ecological, and philosophical paradigms? Consider how approaches such as speculative design, generative systems, or post-digital craft are contributing to these developments.*
- **Question 6. The Politics of Desire:** *How do contemporary creative practices reflect, critique, or disrupt the politics of desire in late capitalist or postcapitalist society, particularly in relation to image culture, affective economies, algorithmic and AI-driven systems, and the commodification of identity, labour, or attention?*



Phyllida Barlow. *Unscripted*, Hauser & Wirth Somerset, 2024.