



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Swansea
College of Art
Founded 1853

MODULE HANDBOOK: 2022-2023

SEMESTER 1

MODULE: **Coexistent Perspectives**
MODULE CODE: **ADCD7001**
MODULE TUTOR: Rob Jones
CONTACT: robert.jones1@uwtsd.ac.uk

Lectures: Friday 9.30am and 2.00pm
Seminars: Thursday 12.00pm and 2.00pm



Saodat Ismailova, *Two Horizons* (still), 2017. Two-channel HD video, 16:9, 22 mins

Module Rationale – Coexistent Perspectives

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.

The *Coexistent Perspectives* module combines an introduction to complex theoretical and philosophical ideas with independent academic research.

This module is primarily taught through a series weekly lectures that take place at 9.30-11.00am and 2.00-3.30pm on Fridays with associated seminars on 12.00-1.00pm and 2.00pm-3.00pm on the following Thursdays the week after the lecture (This gives time for some associated reading/research that may be set for discussion in the seminar sessions). 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/seminar programme aims to provide a number of different voices and a range of perspectival approaches to practice and theory.

To complete this module, you will need to write an academically referenced 4000-word essay, which should, where applicable, be supported by visual examples. This essay will need to be submitted via turn-it-in by **15th December 2022 at 12pm (Friday 28th April 2023 for Part-Time students)**.

In order to complete this module, you will also be required to produce and present a 'poster'. The essay and 'poster' presentation combined will 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 **Friday 15^h December 2022 (Friday 28th April 2023 for Part-Time students)**.

COEXISTENT PERSPECTIVES LECTURE PROGRAMME 2022-2023

Day/Date	Time	Room	Lecture Title	
		WEEK 1 - The Contemporary Condition		
Thursday October 6 th 2022	12.00 - 13.00			
Thursday October 6 th 2022	14.00 - 15.00			
Friday October 7 th 2022	09.30 - 11.00	RR	LECTURE 0: Coexistent Perspectives 101	
Friday October 7 th 2022	14.00 - 15.30	RR	LECTURE 1: The Contemporary Condition	
		WEEK 2 - De/constructing the Human: Self, Identity and Other		
Thursday October 13 th 2022	12.00 - 13.00	RR	SEMINAR: Accessing Journals via Library Services	
Thursday October 13 th 2022	14.00 - 15.00	RR	SEMINAR: Academic Writing 101 – Research Essay	
Friday October 14 th 2022	09.30 - 11.00	RR	LECTURE 2: Posthumanism	
Friday October 14 th 2022	14.00 - 15.30	RR	LECTURE 3: Postructuralism	
		WEEK 3 - Space & Place		
Thursday October 20 th 2022	12.00 - 13.00	RR	SEMINAR: De/constructing the Human	
Thursday October 20 th 2022	14.00 - 15.00	RR	SEMINAR: De/constructing the Human	
Friday October 21 st 2022	09.30 - 11.00	RR	LECTURE 4: Space and Place	
Friday October 21 st 2022	14.00 - 15.30	RR	LECTURE 5: The Sublime	
		WEEK 4 - Time & Memory		
Thursday October 27 th 2022	12.00 - 13.00	RR	SEMINAR: Space and Place	
Thursday October 27 th 2022	14.00 - 15.00	RR	SEMINAR: Space and Place	
Friday October 28 th 2022	09.30 - 11.00	RR	LECTURE 6: Sculpting in Time	
Friday October 28 th 2022	14.00 - 15.30	RR	LECTURE 7: Memory and the Archive	

		WEEK 5 - Materialities and Consequences		
Thursday November 3 rd 2022	12.00 - 13.00	RR	SEMINAR: Time & Memory	
Thursday November 3 rd 2022	14.00 - 15.00	RR	SEMINAR: Time & Memory	
Friday November 4 th 2022	09.30 - 11.00	RR	LECTURE 8: The Unintended Consequences of Design	
Friday November 4 th 2022	14.00 - 15.30	RR	LECTURE 9: Materialism and Materialities	
Thursday November 10 th 2022	All Day		PECHA KUCHA PREP	
Friday November 11 th 2022	All Day		PECHA KUCHA EVENT	
		WEEK 6 - Design Thinking - From Process to Product		
Thursday November 17 th 2022	12.00 - 13.00	RR	SEMINAR: Making with Glass	
Thursday November 17 th 2022	14.00 - 15.00	RR	SEMINAR: Future Thinking Design Practice	
Friday November 18 th 2022	09.30 - 11.00	RR	LECTURE 10: Design Thinking - Metadesign	
Friday November 18 th 2022	14.00 - 15.30	RR	LECTURE 11: Information Design and Semiotics	
		WEEK 7 - The Politics of Desire – Postcapitalism and Platform Culture		
Thursday November 24 th 2022	12.00 - 13.00	RR	SEMINAR: Design Theory and Thinking	
Thursday November 24 th 2022	14.00 - 15.00	RR	SEMINAR: Design Theory and Thinking	
Friday November 25 th 2022	09.30 - 11.00	RR	LECTURE 12: Postcapitalist Desire/Platform Culture	
Friday November 25 th 2022	14.00 - 15.30	RR	LECTURE 13: Expression or Exploitation	

			SEMINAR SESSIONS	
Thursday December 1st 2022	12.00 - 13.00	RR	SEMINAR: The Politics of Desire	
Thursday December 1st 2022	14.00 - 15.00	RR	SEMINAR: The Politics of Desire	
Friday December 2nd 2022	09.30 - 11.00	RR	WORKSHP: Academic Writing	
Friday December 2nd 2022	14.00 - 15.30	RR	WORKSHOP: Poster Presentation	
			POSTER PRESENTATIONS	
Thursday December 8th 2022	All Day		Poster Presentations Preparation	
Friday December 9th 2022	All Day	online	Poster Presentations	
			ESSAY & POSTER SUBMISSIONS	
Thursday December 15th 2022	All Day	Turnitin	Essay/ Poster Submission	

TASK DESCRIPTION: 2022-2023

Assignment Component 1:

Write a 4000-word academically referenced essay.

Research and critically evaluate the role of the artist/designer/maker in the context of one of the following themes (see below) introduced and explored in the lecture/seminar series. Employ critical analysis and relevant theoretical perspectives to evaluate the examples that you choose.

You should choose one of the following themes as covered in the module:

1. The Contemporary Condition
2. De/constructing the Human: Self, Identity and Other
3. Space & Place
4. Time & Memory
5. Material Practices - Materialities and Consequences
6. Design Thinking - From Process to Product
7. The Politics of Desire – Postcapitalism and Platform Culture

Assignment Component 2: Poster Presentation:

For example: An A1 printed poster, an interactive 'poster', a 3D poster. 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 visualization of key theoretical concepts addressed in your essay.

Focussed Reading

- Agamben, G., 1999, *Potentialities*, [Trans. Daniel Heller-Roazen], California: Stanford University Press
- Barthes, R., 1977, *Death of the Author*, IN, *Image Music Text*, [Trans. Stephen Heath], London: Fontana Press
- Benjamin, W., 1999, *The Arcades Project*, Tiedemann, R., [Ed.], [Trans. Howard Eiland & Kevin McLaughlin], US: The Belknap Press of Harvard University Press
- Billing, J., Lind, M., Nilsson, L., [Eds.], 2007, *Taking Matters Into Common Hands*, London: Black Dog Publishing
- Bourriaud, N., 2002, *Postproduction*, New York: Lukas & Sternberg
- Butler, J., 1990, *Gender Trouble*, London: Routledge
- Butt, G., 2004, *After Criticism: New Responses to Art and Performance*, Oxford: Wiley-Blackwell
- Deleuze, G., Guattari, F., 2004, *A Thousand Plateaus: Capitalism and Schizophrenia*, [Trans. Brian Massumi], New York: Continuum International Publishing Group Ltd.
- Deleuze, G., Guattari, F., 1994, *What Is Philosophy?*, [Trans. Graham Burchell & Hugh Tomlinson], London & New York: Verso
- Deleuze, G., 2004, *Difference and Repetition*, [Trans. Paul Patton], London: Continuum International Publishing Group Ltd.
- Derrida, J., 1998, *Of Grammatology*, [Trans. Gayatri Spivak], Baltimore: Johns Hopkins University Press
- Evans, D., [Ed.], 2009, *Appropriation: Documents of Contemporary Art*, London: Whitechapel Art Gallery
- Foucault, M., 2002, *What is an Author?*, IN, Harrison, C., Wood, P., [Eds.], *Art in Theory 1900-2000: An Anthology of Changing Ideas*, Oxford UK & Malden USA: Blackwell
- Iversen, M., [Ed.], 2010, *Chance: Documents of Contemporary Art*, London & Massachusetts: Whitechapel Gallery & MIT
- Jones, A., Stephenson, A., [Eds.], 1999, *Performing the Body Performing the Text*, London & New York: Routledge
- Kester, G., 2001, *The One and the Many: Contemporary Collaborative Art in a Global Context*, Durham, North Carolina: Duke University Press
- Pollock, G., 1999, *Differencing the Canon*, London: Routledge
- Liotard, J., *The Postmodern Condition*, IN, Seidman, S., [Ed.], 1995, *The Postmodern Turn; New Perspectives on Social Theory*, Cambridge, UK: Cambridge University Press
- Lomax, Y., 2000, *Writing the Image: An Adventure with Art and Theory*, London: I.B.Tauris
- O'Sullivan, S., 2006, *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, Hampshire UK: Palgrave Macmillan

Useful Theoretical Texts:

Barker, C., 2004, *The SAGE Dictionary of Cultural Studies*, London: SAGE Publications Ltd.

Costello, D., Vickery, J., [Eds.], 2007, *Art: Key Contemporary Thinkers*, Oxford: Berg Publishing

Harrison, C., & Wood, P., [Eds.], 2002, *Art in Theory 1900-2000*, United Kingdom: Blackwell Publishing

Lechte, J., 1994, *Fifty Key Contemporary Thinkers: From Structuralism to Postmodernity*, London: Routledge

Maunter, T., [Ed.], 1997, *Dictionary of Philosophy*, London: Penguin Books

Parr, A., [Ed.], 2010, *The Deleuze Dictionary*, Edinburgh: Edinburgh University Press

Wortham, S. [Ed.], 2010, *The Derrida Dictionary*, London: Continuum International Publishing Group

Useful Web Links:

<http://scholar.google.co.uk>

<http://www.tate.org.uk/learn/online-resources/glossary>

<http://www.tate.org.uk/research/publications/tate-papers-issues>

<http://www.ubu.com>