

MODULE HANDBOOK: 2020-2021

SEMESTER 1

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

Thursday 9.00am and 1.30pm, Friday 9.00am and 1.30pm



Agnieszka Kurant, "Air Rights 1", 2014, powdered stone, foam, wood, electromagnets, custom pedestal

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* 20 credit module combines an introduction to complex theoretical and philosophical ideas with independent academic research.

This module is primarily taught through four weekly lectures that take place at 9.00am 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.

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 **11th December 2020 at 12pm (Friday 23rd April 2021 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 4th December 2020 (Friday 23rd April 2021 for Part-Time students)**.

COEXISTENT PERSPECTIVES LECTURE PROGRAMME 2020-2021

Day/Date	Time	Room	Lecture Title	
		Coexistent Perspectives: Theory Tools and Praxis		
Friday September 18	09.00 - 10.30	Rob	Coexistent Perspectives – Intro & Overview	
Friday September 18	13.30 - 15.00	Marilyn	Postmodernism	
		Deconstruction of the Human: Identity, Self, Becoming		
Thursday September 24	09.00 - 10.30	Marilyn	Poststructuralism	
Thursday September 24	13.30 - 15.00	Marilyn	The Death of the Author/Artist/Designer	Q1
Friday September 25	09.00 - 10.30	Rob	Posthumanism: Art in the Anthropocene	
Friday September 25	13.30 - 15.00	Marilyn	Becoming Animal	
		Place, Space, Liminality, Memory, Archive		
Thursday October 1	09.00 - 10.30	Catrin	Place and Space	Q2
Thursday October 1	13.30 - 15.00	Catrin	The Sublime	Q5
Friday October 2	09.00 - 10.30	Rob	The Weird and the Eerie	
Friday October 2	13.30 - 15.00	Hamish	From the Sublime to the Analogous	Q6
		Sculpting in Time: Time, Flow, Rhythms, Patterns		
Thursday October 8	09.00 - 10.30	Rob	Sculpting in Time	Q10
Thursday October 8	13.30 - 15.00	Simon	The Data Aesthetic: paradigms and idioms	Q9
Friday October 9	09.00 - 10.30	Rob	Order out of Chaos	
Friday October 9	13.30 - 15.00	Paul	Generative Design	Q7

		Materialities and Textualities: Light, Glass, Colour, Materials		
Thursday October 15	09.00 - 10.30	Catrin	Colour Theory in Practice	
Thursday October 15	13.30 - 15.00	Cath H	Head & Heart: Why Materials Matter	
Friday October 16	09.00 - 10.30	Shellie	Materialities	Q3
Friday October 16	13.30 - 15.00	Cath B	Making with Glass	
Friday October 23	All Day		Pecha Kucha	
		Reimagining: From Process to Product		
Thursday October 29	09.00 - 10.30	Pete	Metadesign: From Darkness to Light	
Thursday October 29	13.30 - 15.00	Matt	The Unintended Consequences of Design	Q4
Friday October 30	09.00 - 10.30	Martin	Expression or Exploitation: (Affect Theory)	Q8
Friday October 30	13.30 - 15.00	Gavin	Information Design and Semiotics	
		Platform Society: Spectacle of the Self		
Thursday November 5	09.00 - 10.30	Marilyn	Technologies of the Self	
Thursday November 5	13.30 - 15.00	Marilyn	Postproduction	Q1
Friday November 6	09.00 - 10.30	Rob	Postcapitalist Desire and the Contemporary Gaze	
Friday November 6	13.30 - 15.00	Hamish	Computational Identity: Post-Photography, Ephemerality, Diffraction	Q6

		Essay Seminars and Workshops		
Thursday November 12	09.00 - 10.30	Rob	Academic Writing Workshop	
Thursday November 12	13.30 - 15.00	Gavin	Poster Presentation Workshop	
Friday November 13	09.00 - 10.30	Marilyn	Seminar – Death of the Author / Postproduction	Q1
Friday November 13	13.30 - 15.00	Catrin	Seminar – Place and Space	Q2
			Essay Seminars	
Thursday November 19	09.00 - 10.30	Shellie	Seminar – Materialities	Q3
Thursday November 19	13.30 - 15.00	Matt	Seminar – Unintended Consequences	Q4
Friday November 20	09.00 - 10.30	Catrin	Seminar – The Sublime	Q5
Friday November 20	13.30 - 15.00	Hamish	Seminar - From the Sublime to the Analogous: Mimesis, Memory, Melancholia / Computational Identity: Post-Photography, Ephemerality, Diffraction	Q6
			Essay Seminars	
Thursday November 26	09.00 - 10.30	Paul	Seminar – Generative Design	Q7
Thursday November 26	13.30 - 15.00	Martin	Seminar - Expression or Exploitation	Q8
Friday November 27	09.00 - 10.30	Simon	Seminar - The Data Aesthetic	Q9
Friday November 27	13.30 - 15.00	Rob	Seminar – Sculpting in Time	Q10
			Submission Prep and Workshops	
Thursday December 3	09.00 - 10.30		Academic Writing Workshop	
Thursday December 3	13.30 - 15.00		Poster Presentation Workshop	
Friday December 4	All Day		Poster Presentations	
Friday December 11	All Day	Turnitin	Essay Submission	

ESSAY QUESTION LIST FOR 2020-2021

Select and respond to one of the following questions relating to the lecture programme:

- 1 – Research and critically evaluate the role of the artist/designer in the context of Bourriaud's theory of Postproduction or Barthes' Death of the Author. Select relevant practice to focus your discourse.
- 2 – Explore the work of two contemporary artists, makers or designers and analyse the relationship they have developed between their art or design practice and environment, place and space.
- 3 – Using relevant and selected theories, consider a type of materiality that can be associated to contemporary practice. Use examples from Contemporary Art or Design to demonstrate your approach.
- 4 – Critically analyse where the introduction of a new design has resulted in unintended consequences that have affected environmental, economic and social engagement?
- 5 – Consider the concept of the 'sublime' in relation to two artists, makers or designers and analyse whether such a term is applicable in a contemporary context.
- 6 – Research two contemporary artworks that address the concepts of identity and memory. Employ critical analysis and relevant theoretical perspectives to compare and contrast them.
- 7 – With the rapid advances in generative design tools, artificial intelligence, additive manufacturing and robotic systems of production the creative 'authorship' of designers is being disrupted. Discuss this perspective and propose how the designer's role may evolve in this future landscape.
- 8 – Given the diversification of communication platforms and the exponential growth of emerging technologies, consider and analyse how the relationship between brands and their audiences has changed as a result of the contemporary zeitgeist, and explore the significant cultural and theoretical perspectives that have driven this shift.
- 9 – Identify three key data artists and contextualise their stylistic data mapping approaches to their artwork, with particular reference to the idiomatic Data Aesthetic.
- 10 – Compare and contrast the work of two contemporary artworks, providing a critical analysis of their approach to movement and time. Examples could be chosen from either 'static' or time-based art. Be sure to include relevant theoretical perspectives and corresponding working practices in your discussion.

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>