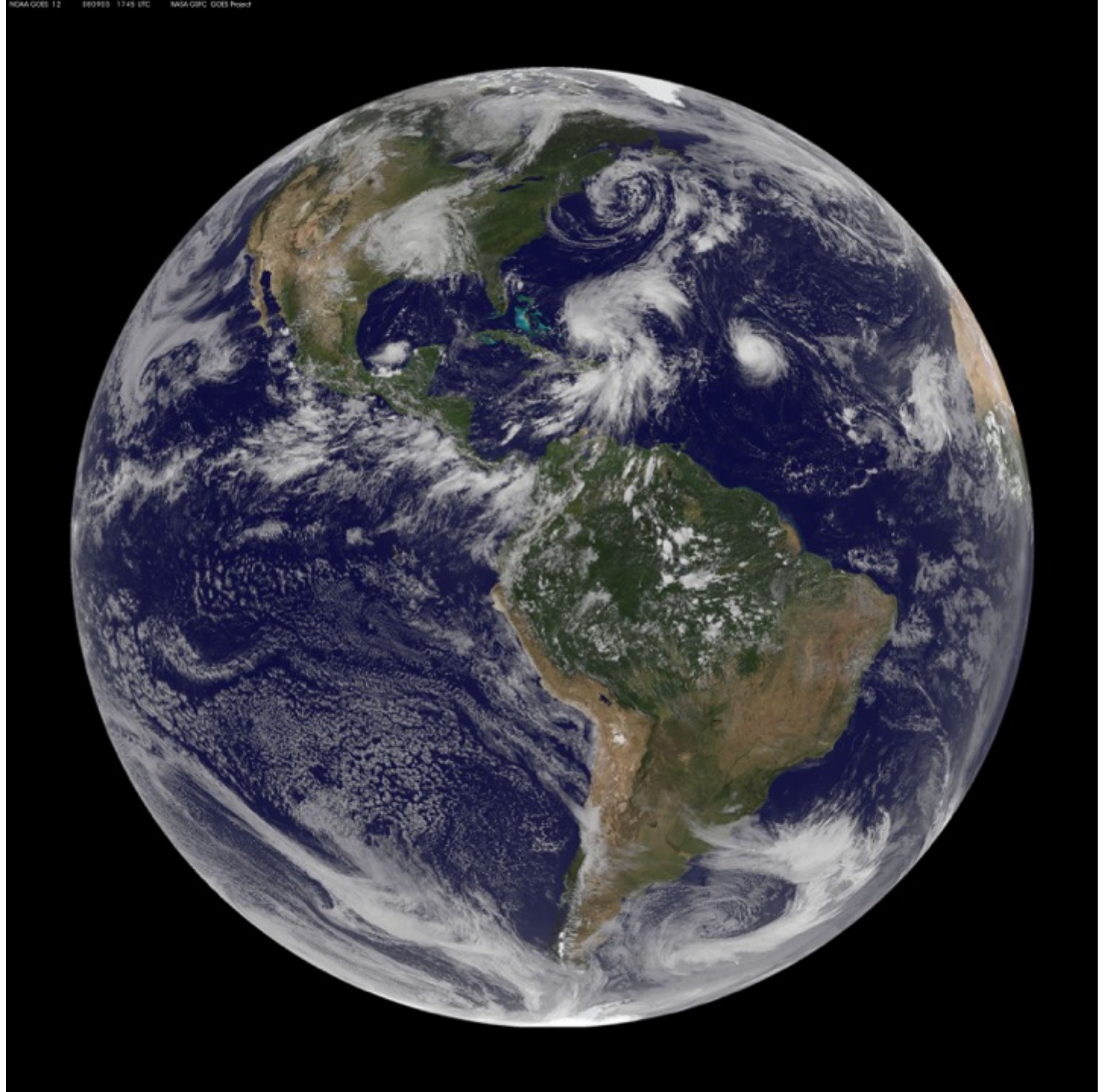

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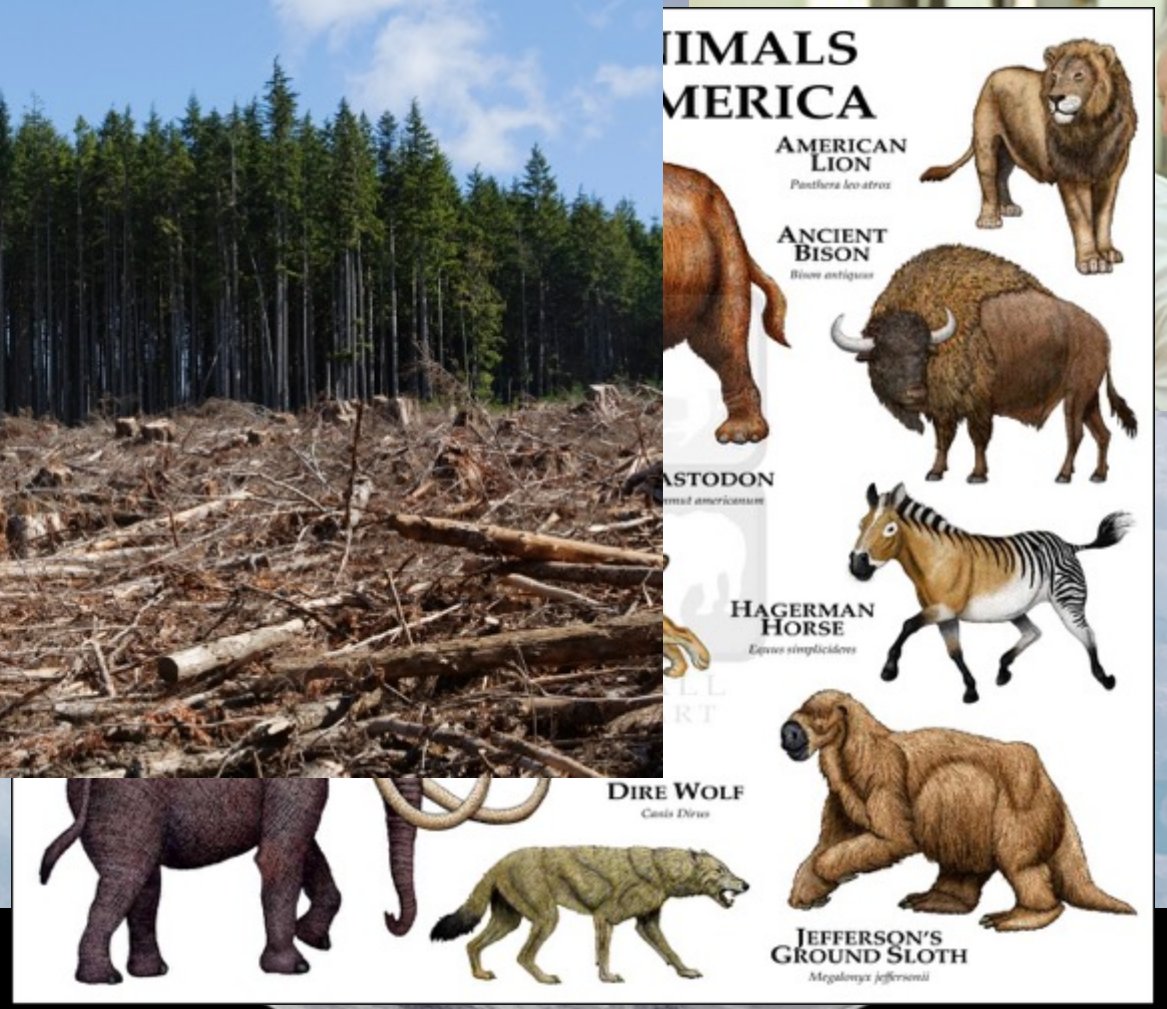


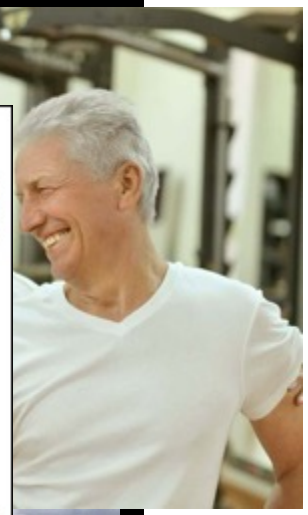




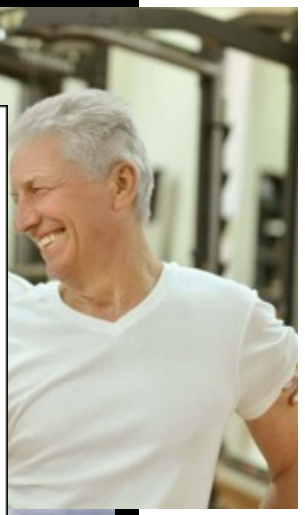

EXTINCT ANIMALS OF NORTH AMERICA
WESTERN CAMEL
Camelops sp
AMERICAN LION
Panthera leo atrox
ANCIENT BISON
Bison antiquus
MASTODON
Mammut americanum
SHORT-FACED BEAR
Arctodus simus
COLUMBIA MAMMOTH
Mammuthus columbi
SABER-TOOTH CAT
Smilodon californicus
HAGERMAN HORSE
Equus simplicidens
DIRE WOLF
Canis Dirus
JEFFERSON'S GROUND SLOTH
Megalonyx jeffersonii
ROGER HALL WILDLIFE ART



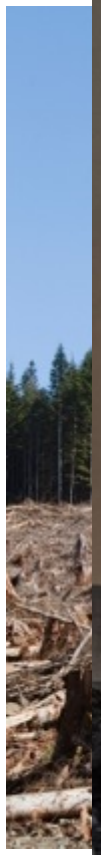

IMALS
MERICA
AMERICAN LION
Panthera leo atrox
ANCIENT BISON
Bison antiquus
ASTODON
HAGERMAN HORSE
Equus simplicidens
DIRE WOLF
Canis Dirus
JEFFERSON'S GROUND SLOTH
Megalonyx jeffersonii



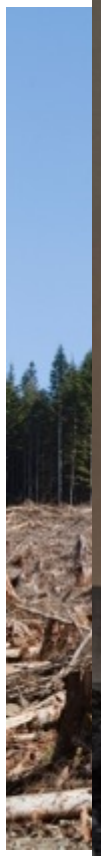




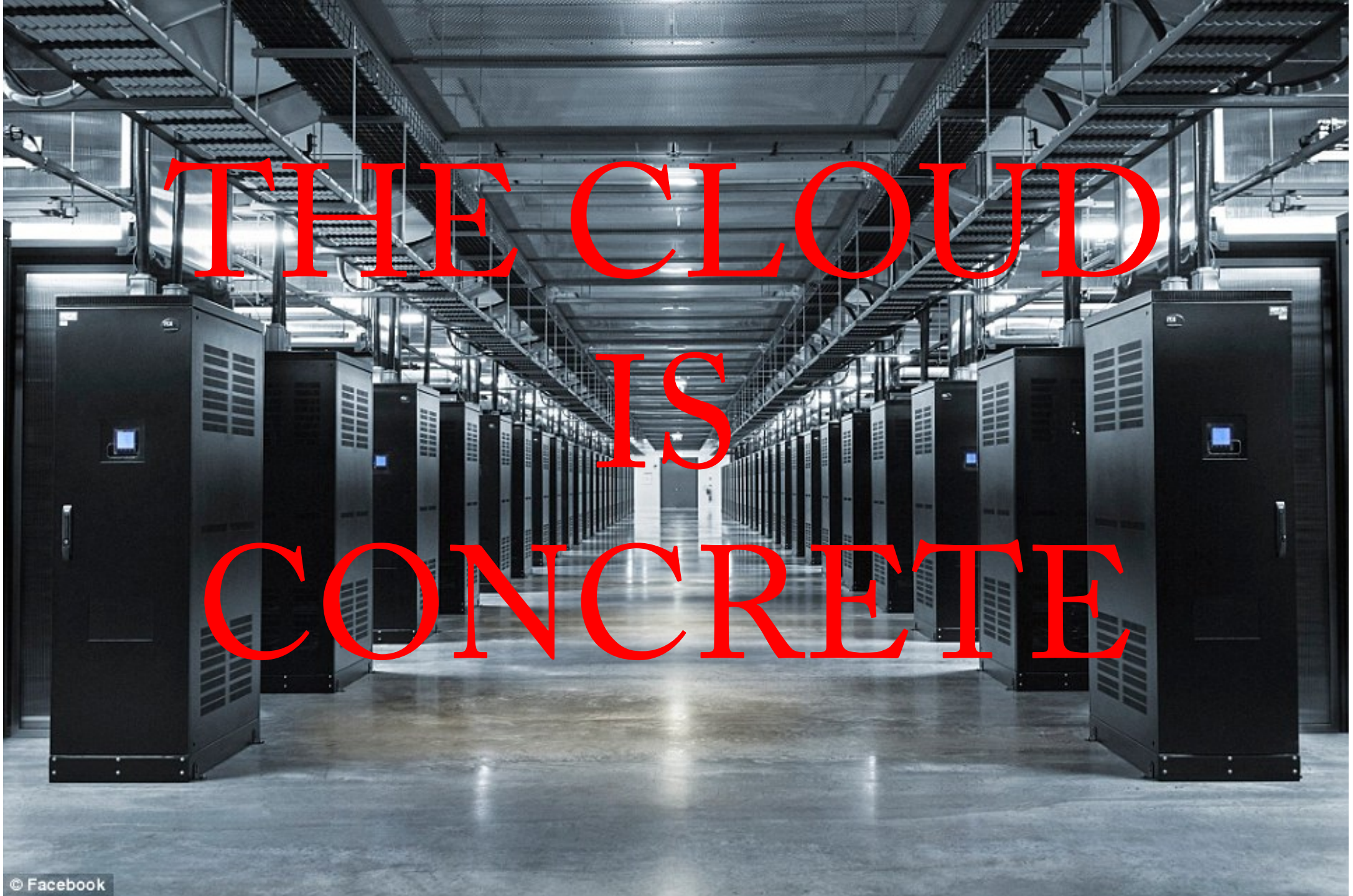
IMALS
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JEFFERSON'S
GROUND SLOTH
Megalonyx jeffersonii





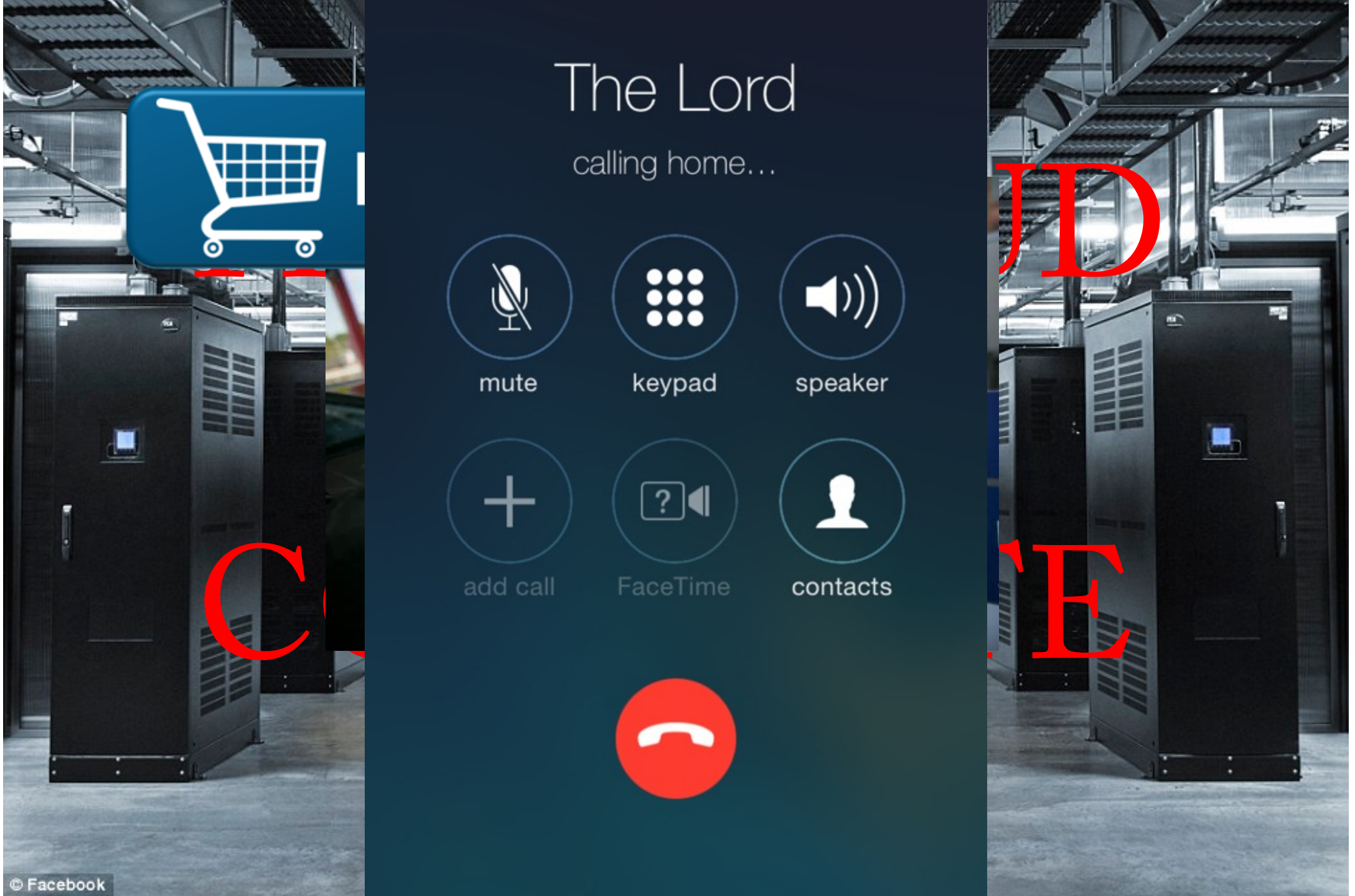


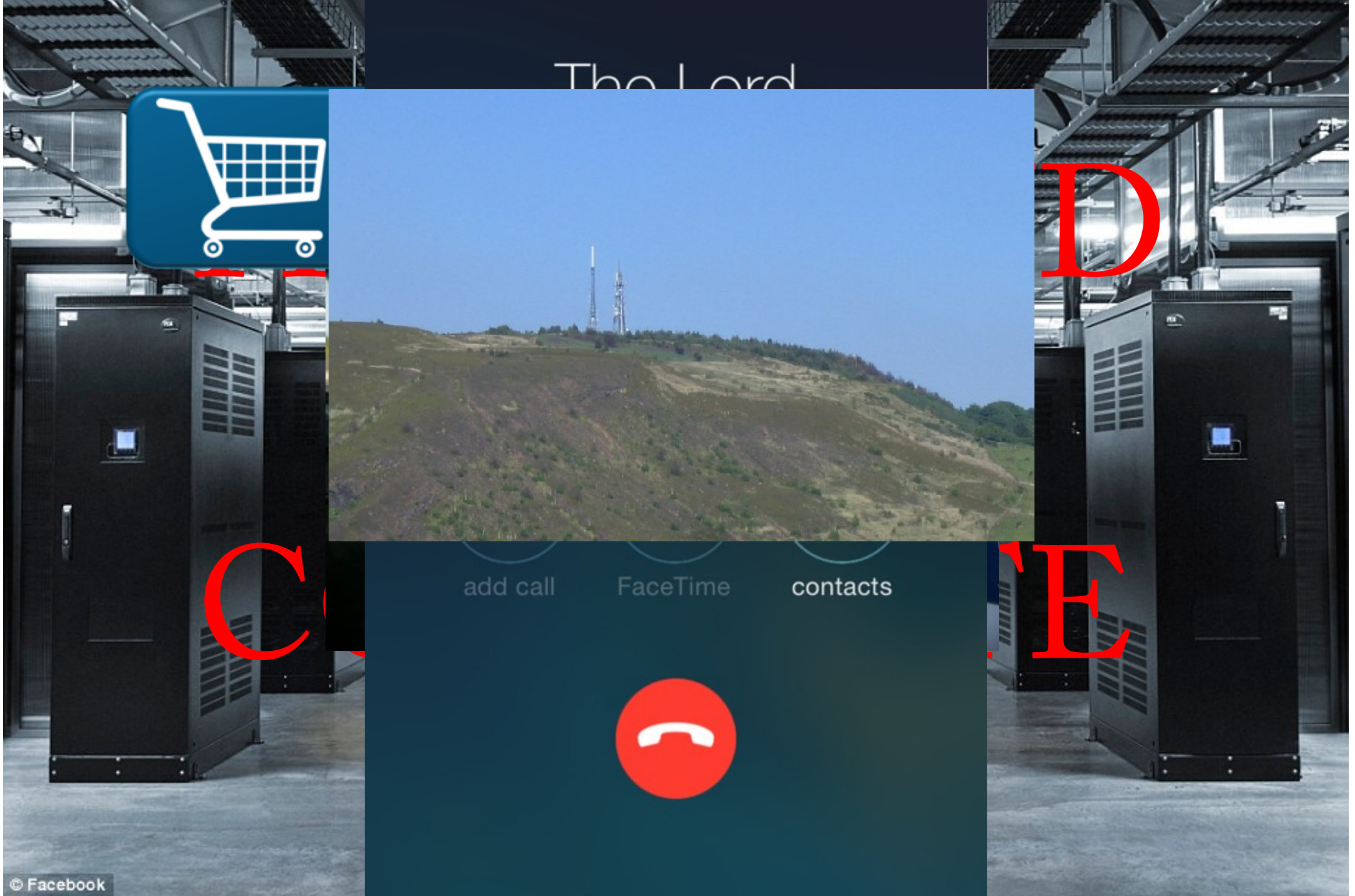

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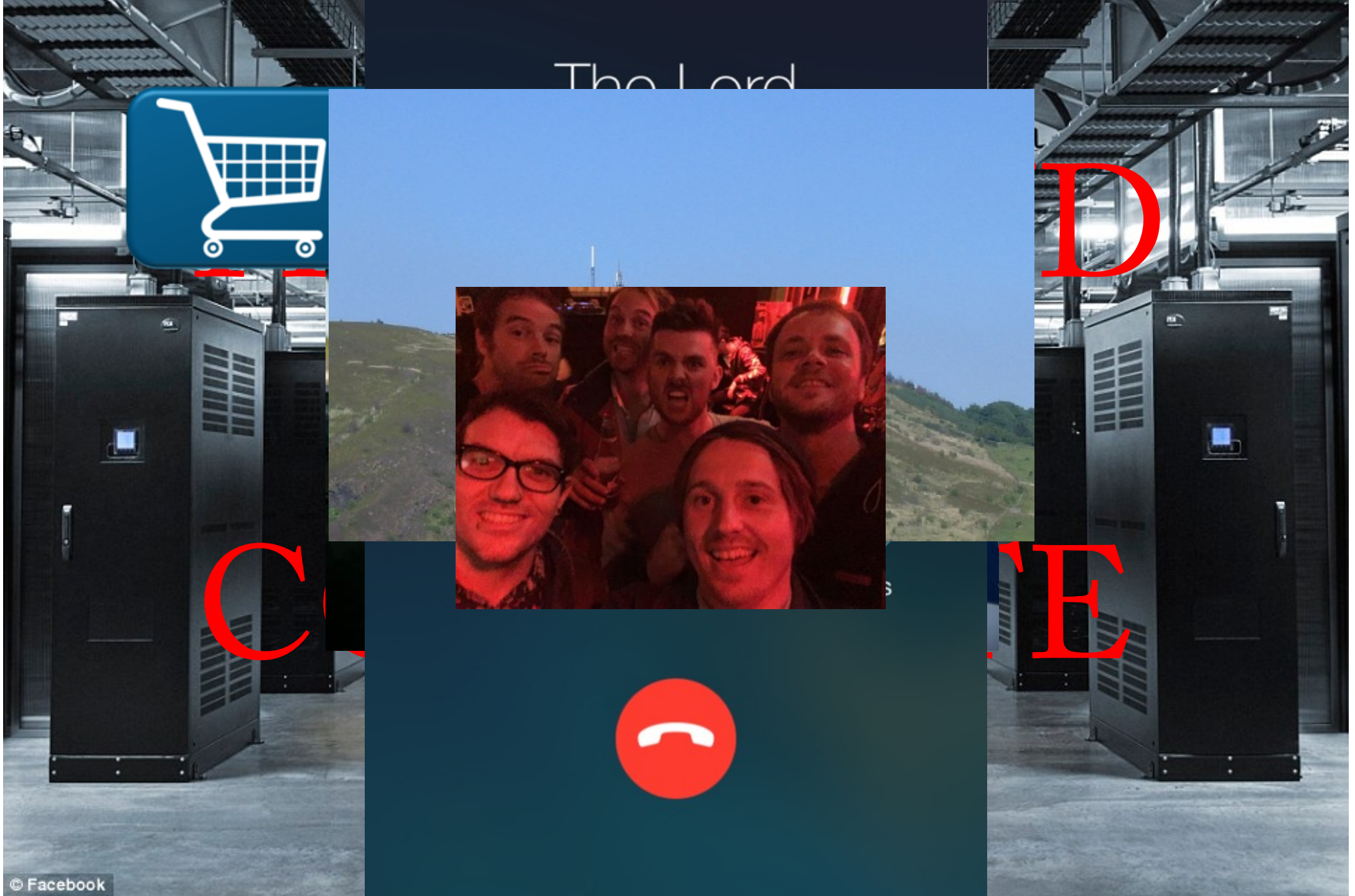

THE CLOUD
IS
CONCRETE
© Facebook

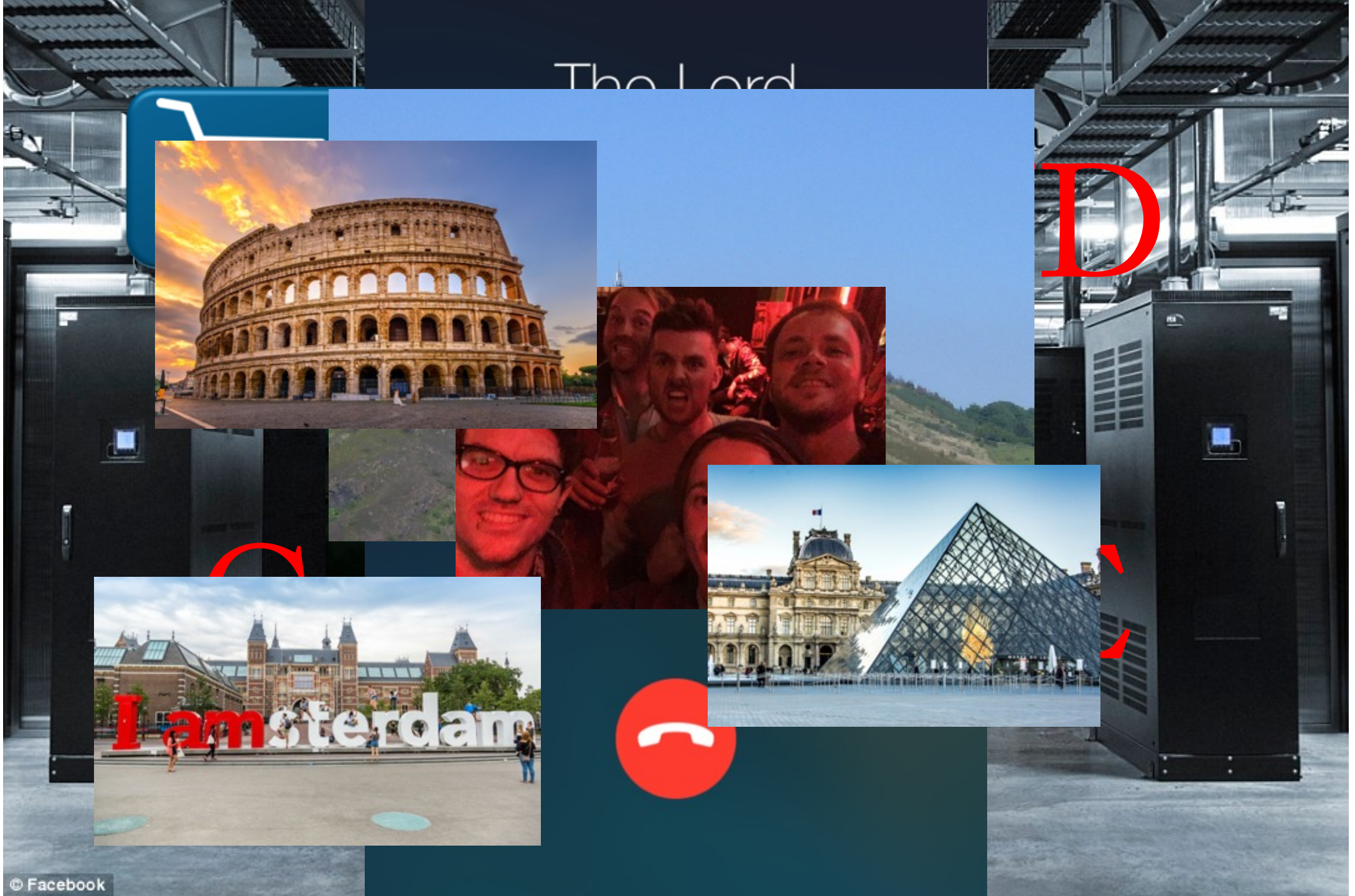

Border control
Identification documentation
Passengers who fail to produce
a passport or other valid
document at the
control for
© Facebook

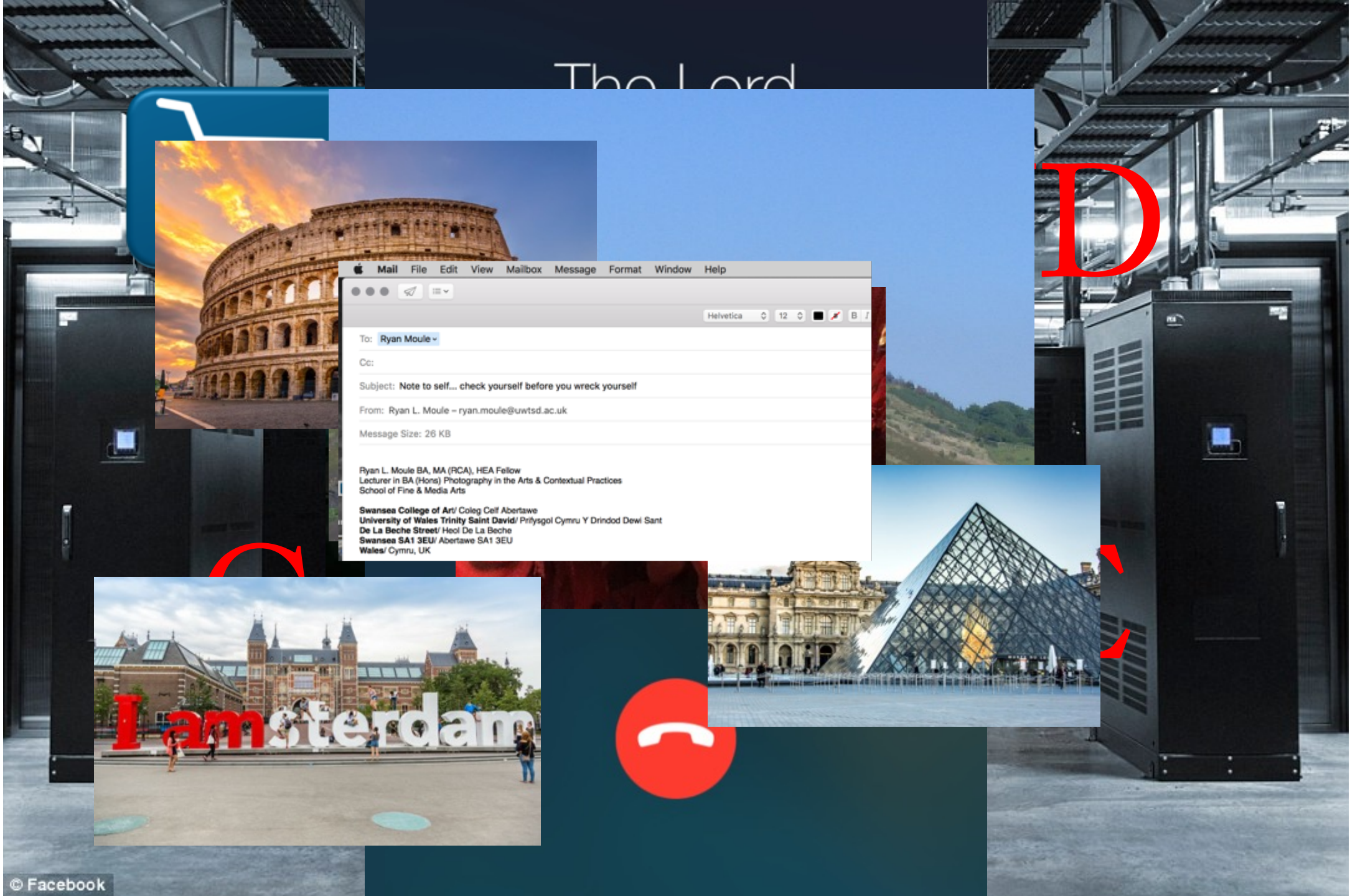

Purchase
Border control
Identification documentation
Passengers who fail to produce
a passport or other valid
document at the
control for
© Facebook

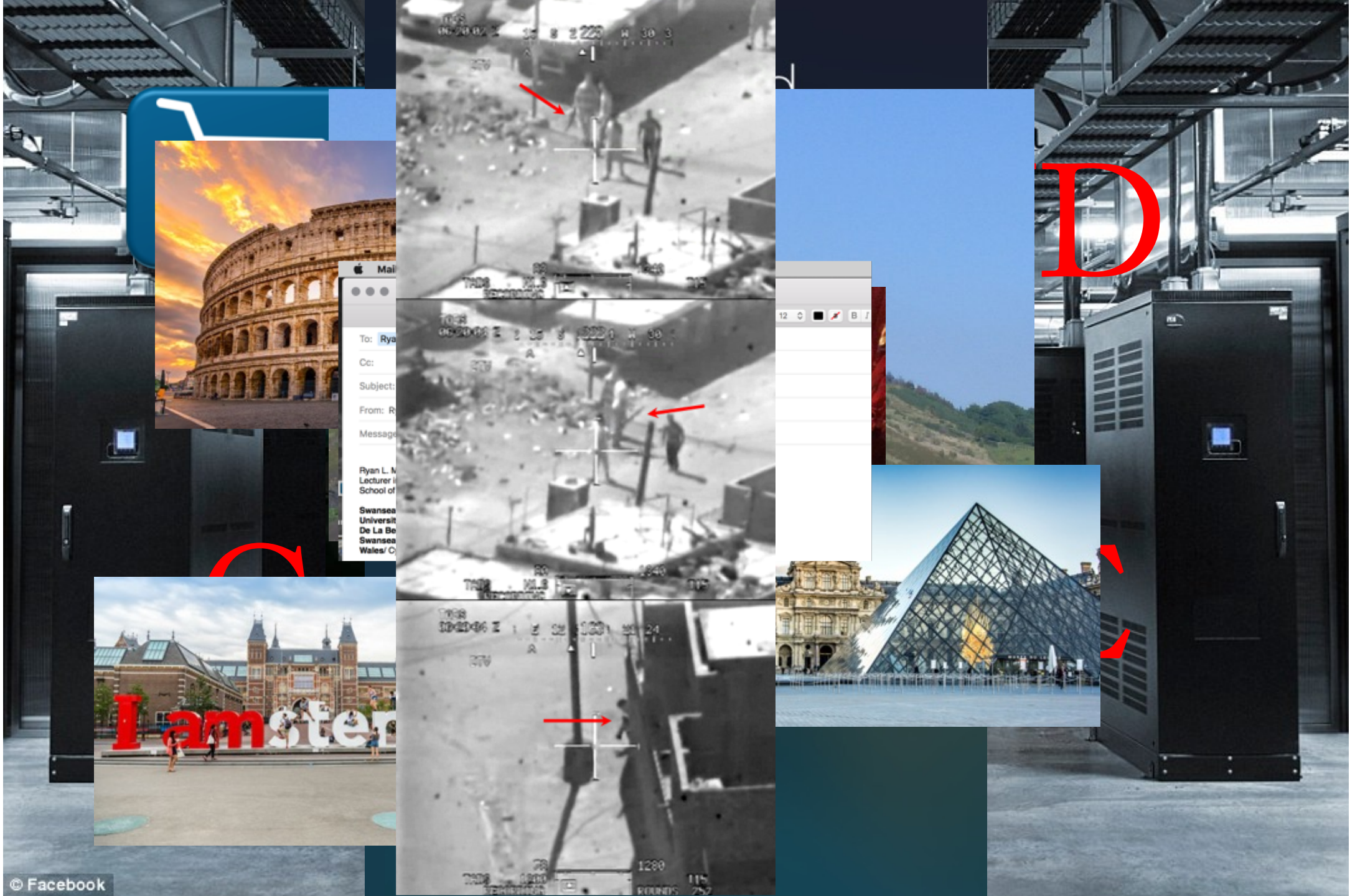

The Lord
calling home…
mute
keypad
speaker
add call
FaceTime
contacts
© Facebook

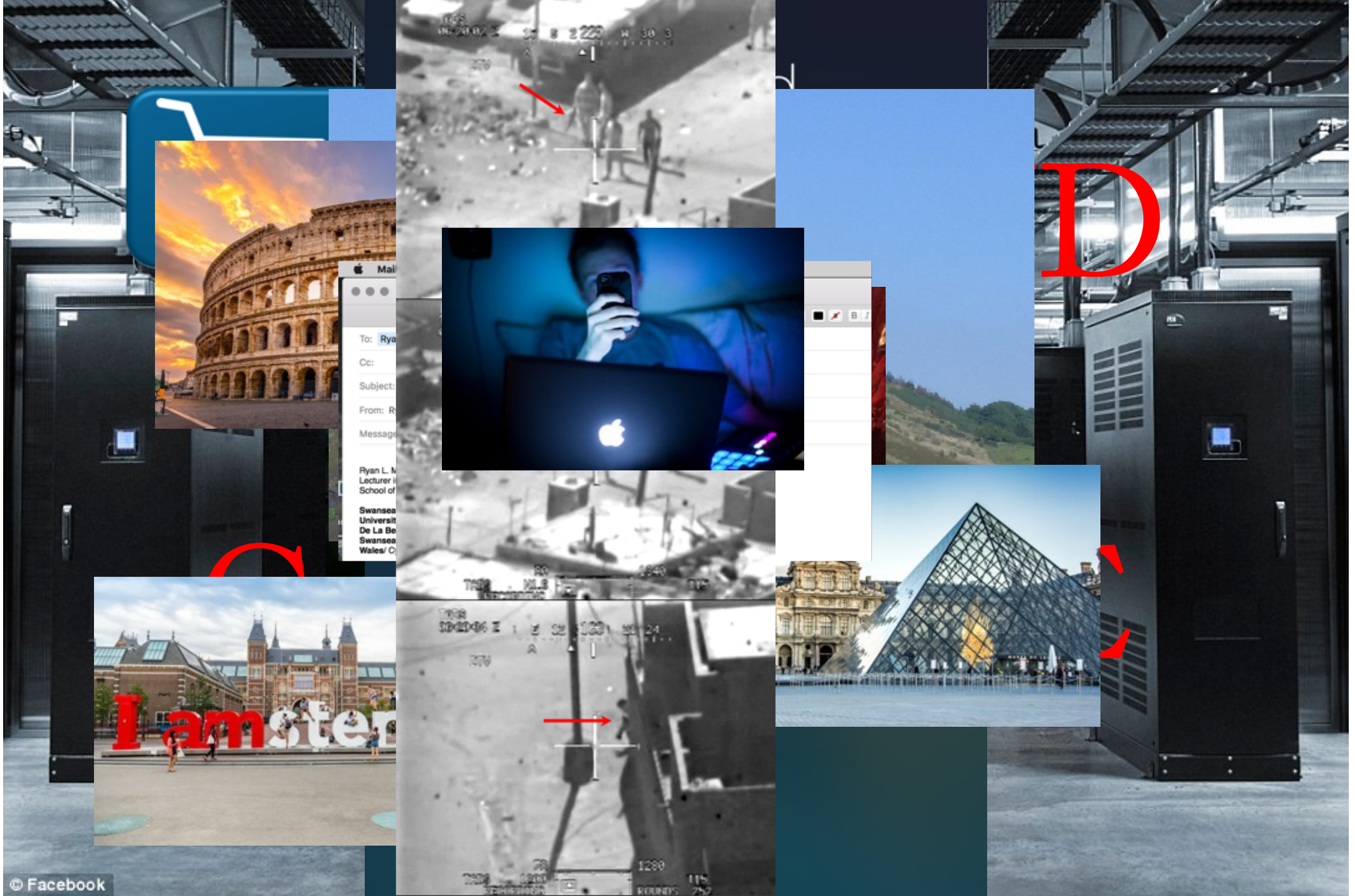

The Lord
add call
FaceTime
contacts
© Facebook

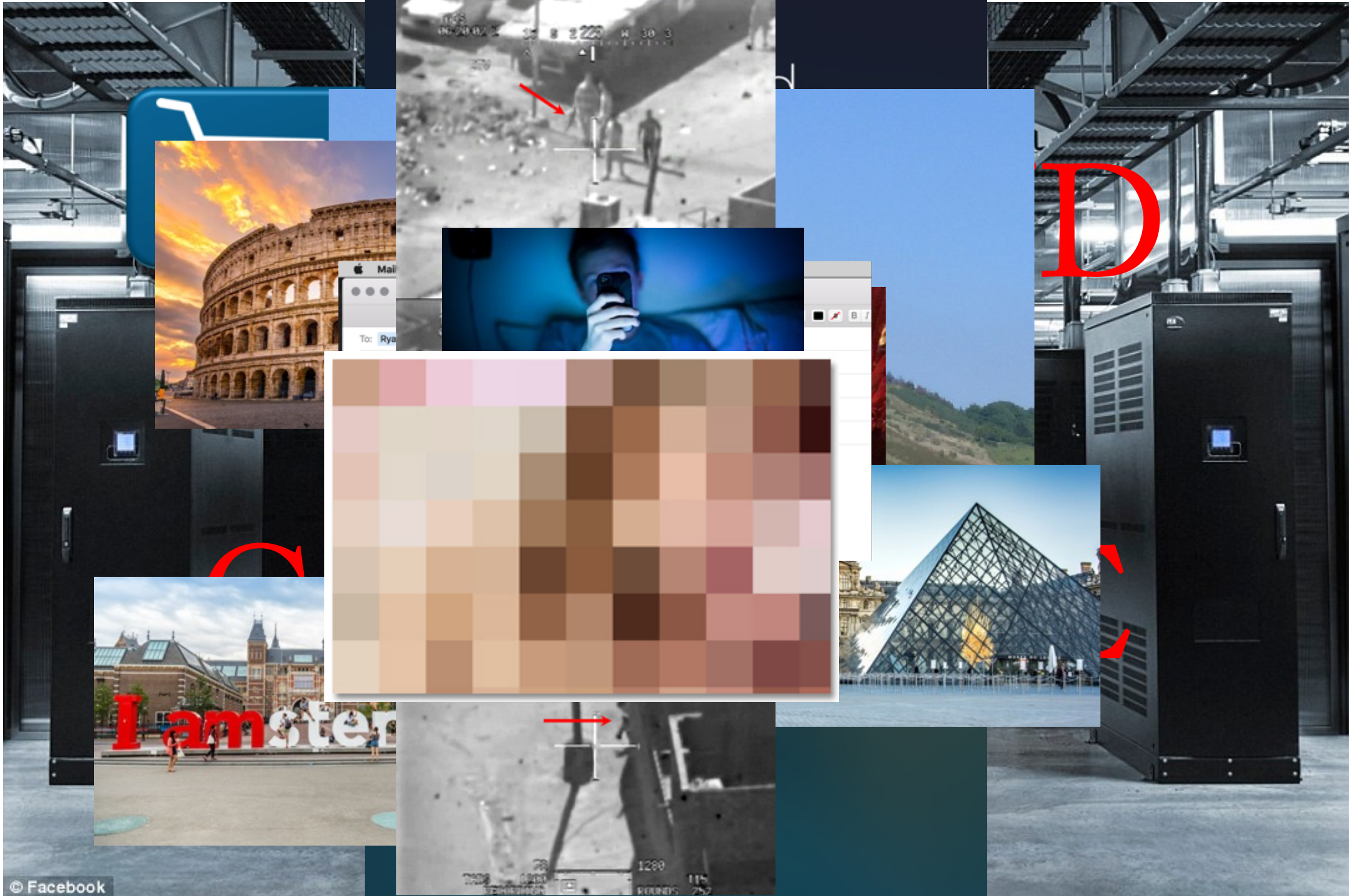

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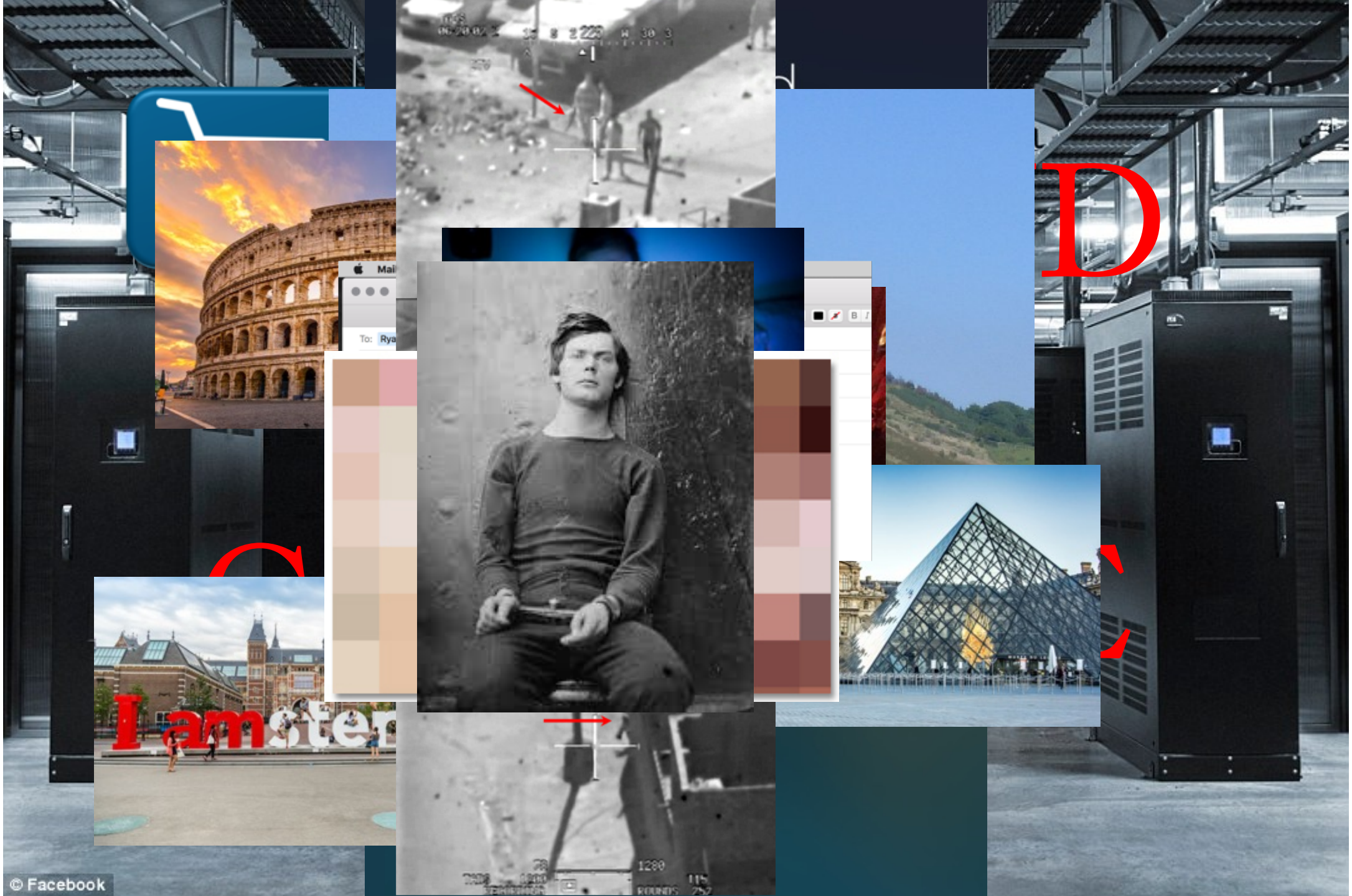

The Lord
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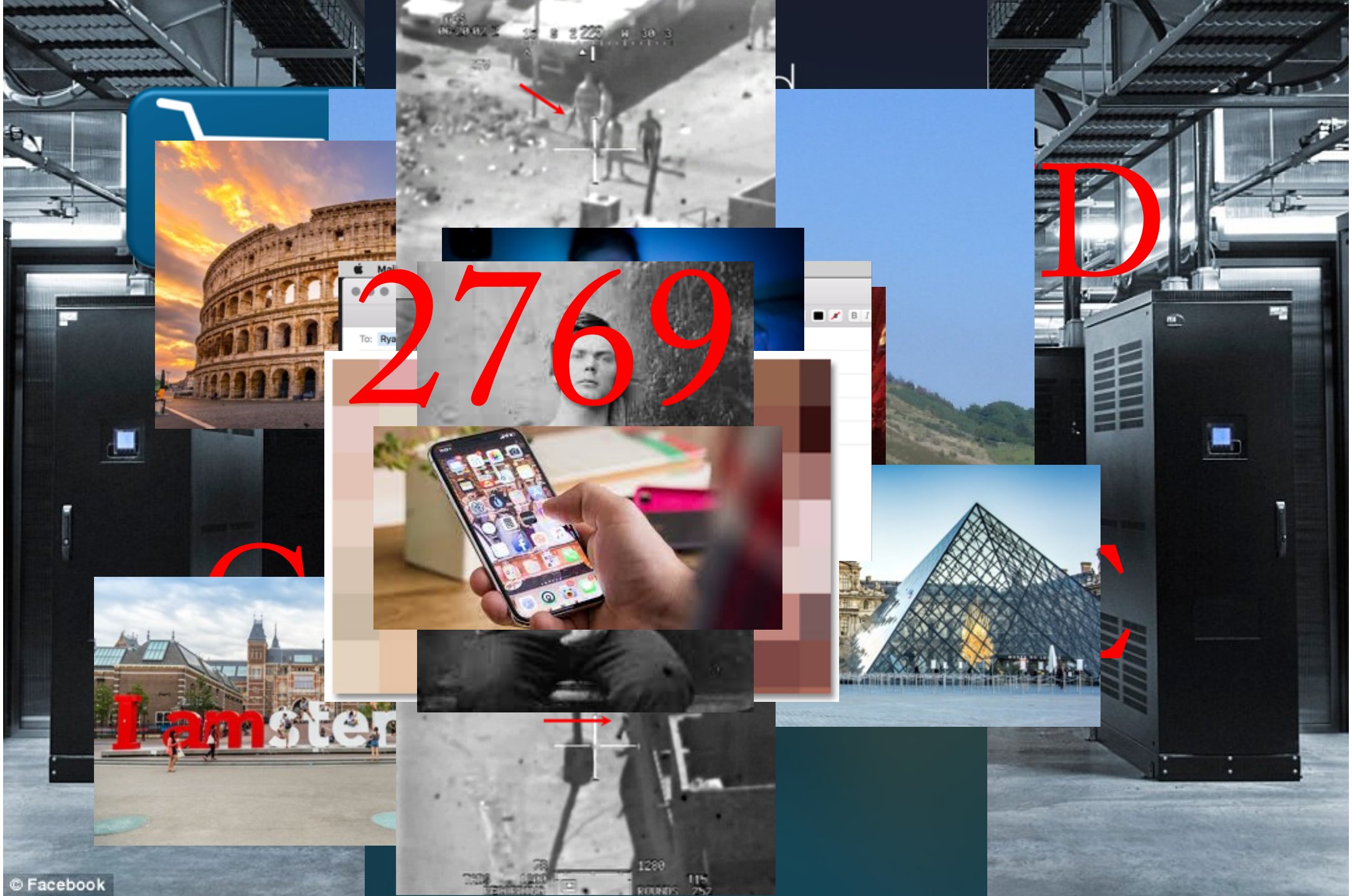

The Lord
D
Mail File Edit View Mailbox Message Format Window Help
Helvetica 12
To: Ryan Moule
Cc:
Subject: Note to self... check yourself before you wreck yourself
From: Ryan L. Moule – ryan.moule@uwtsd.ac.uk
Message Size: 26 KB
Ryan L. Moule BA, MA (RCA), HEA Fellow
Lecturer in BA (Hons) Photography in the Arts & Contextual Practices
School of Fine & Media Arts
Swansea College of Art/ Coleg Celf Abertawe
University of Wales Trinity Saint David/ Prifysgol Cymru Y Drindod Dewi Sant
De La Beche Street/ Heol De La Beche
Swansea SA1 3EU/ Abertawe SA1 3EU
Wales/ Cymru, UK
I amsterdam
© Facebook


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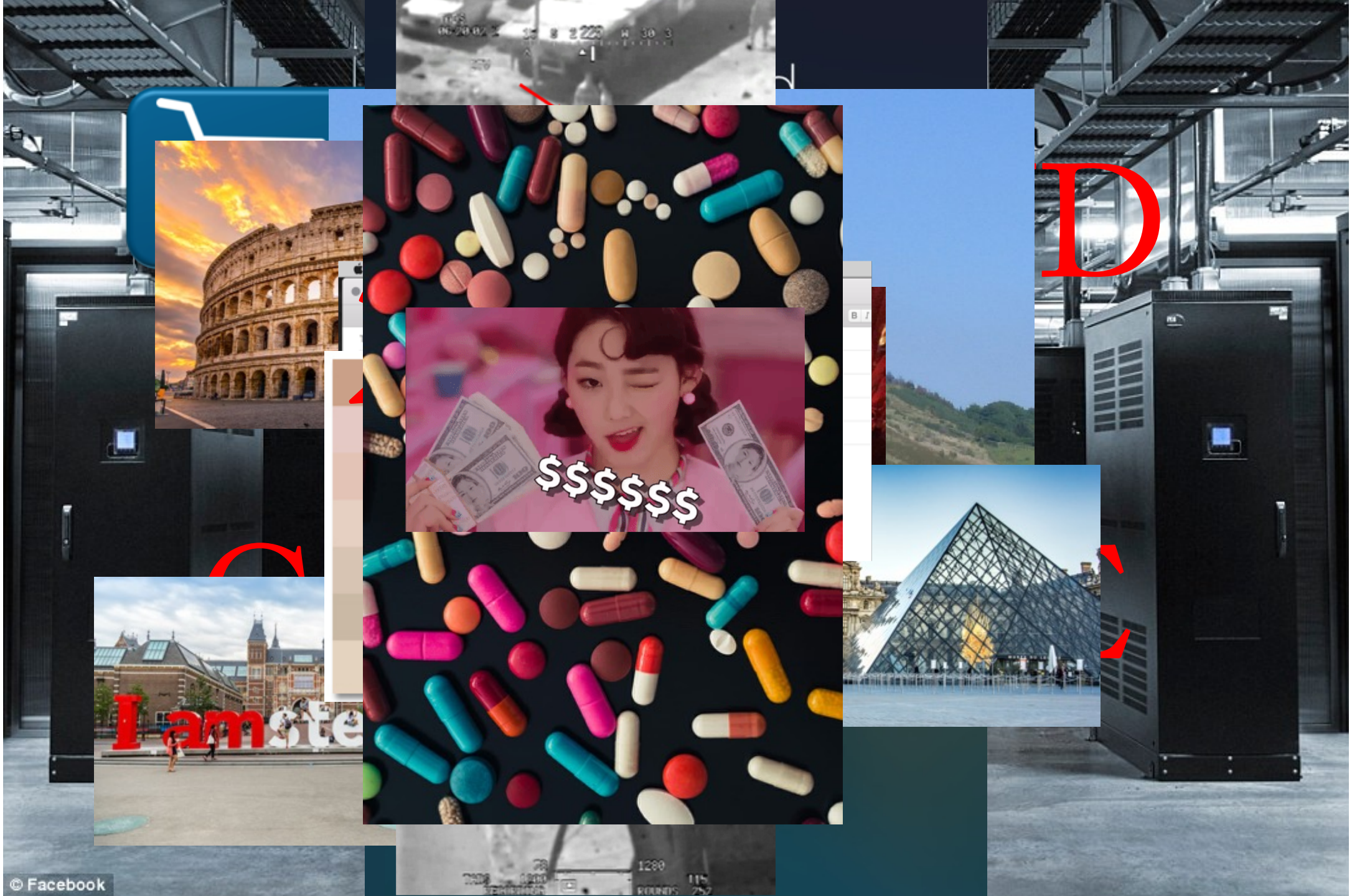

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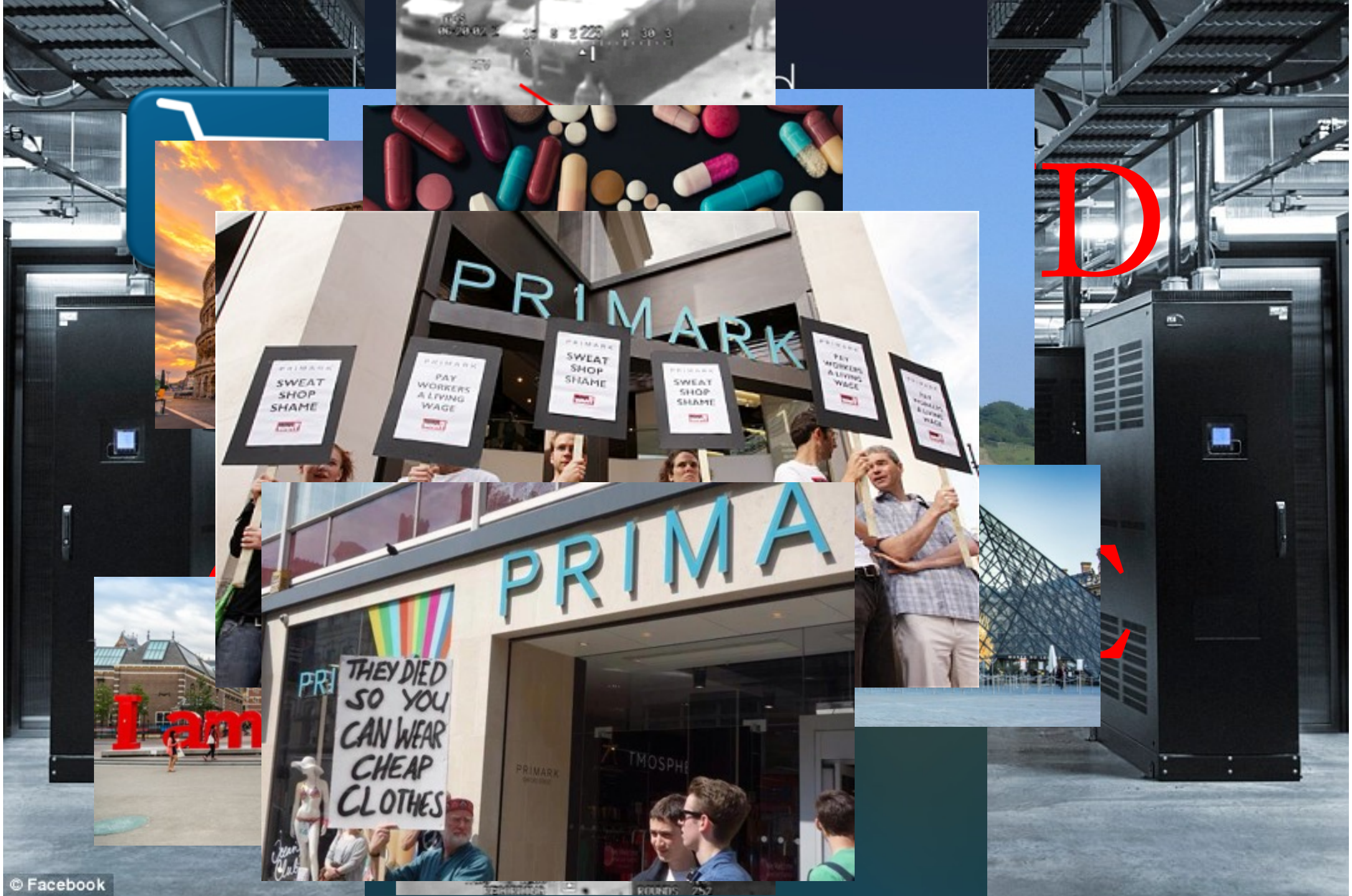

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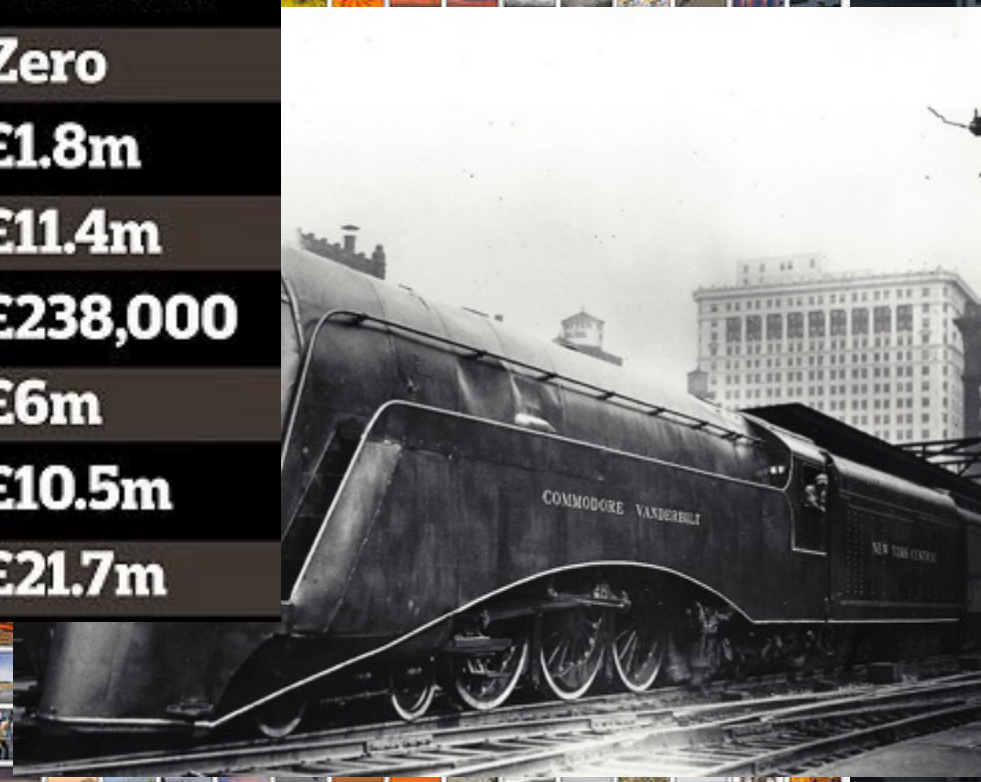

PRIMARK
SWEAT SHOP SHAME
PAY WORKERS A LIVING WAGE
SWEAT SHOP SHAME
SWEAT SHOP SHAME
PAY WORKERS A LIVING WAGE
PRIMA
THEY DIED SO YOU CAN WEAR CHEAP CLOTHES
I am
© Facebook

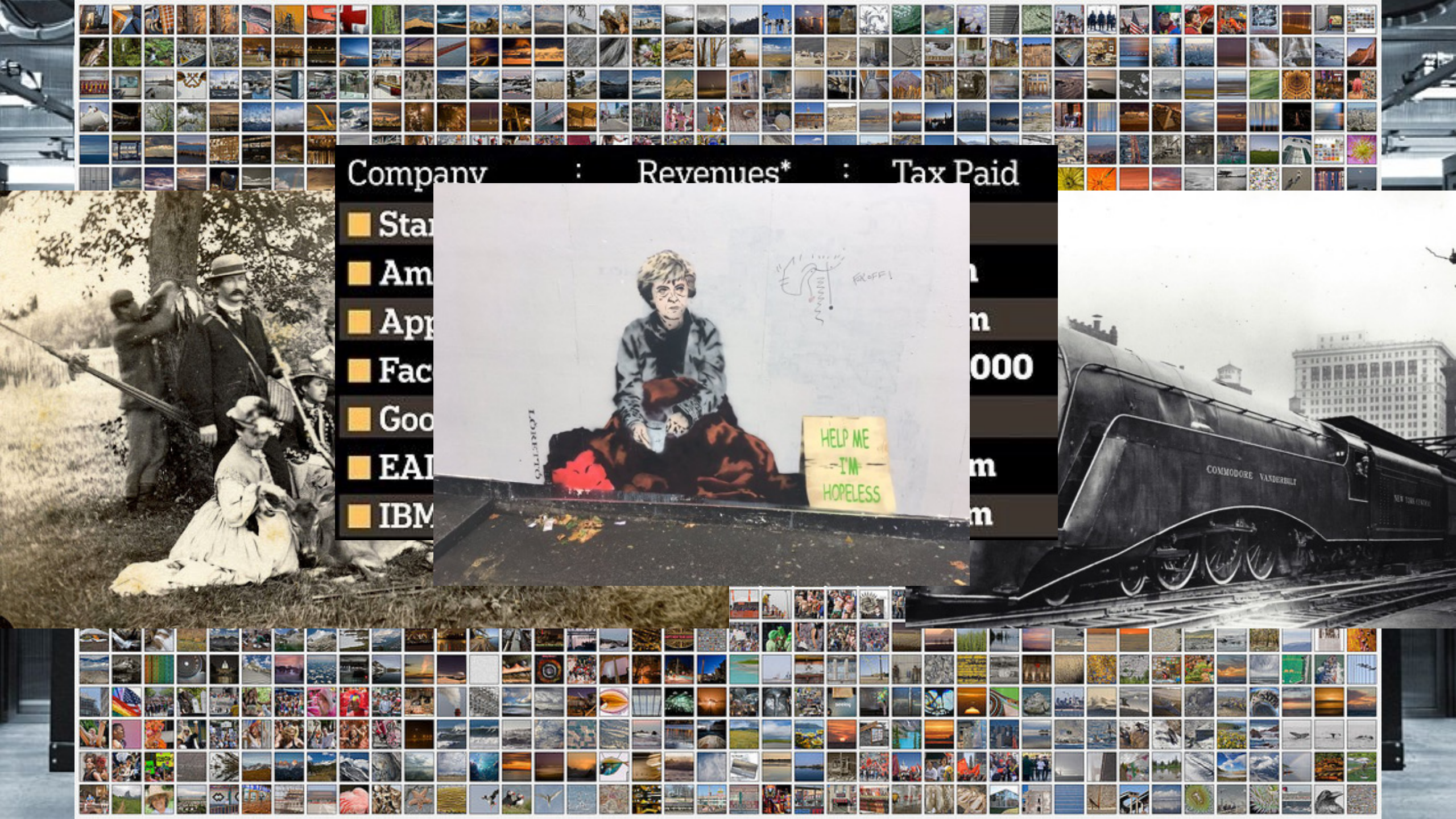



COMMODORE VANDERBILT

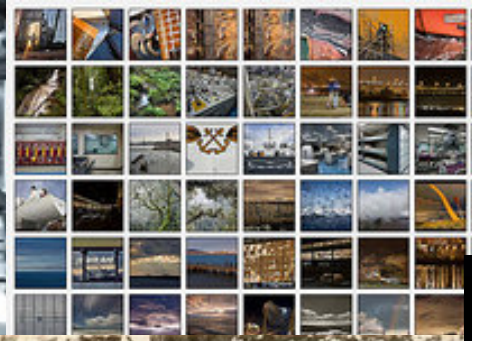
Company	Revenues*	Tax Paid
Starbucks	£398m	Zero
Amazon	£3.3bn	£1.8m
Apple	£10bn (est)	£11.4m
Facebook	£175m (est)	£238,000
Google	£2.6bn	£6m
EADS	£3bn	£10.5m
IBM	£3.8bn	£21.7m



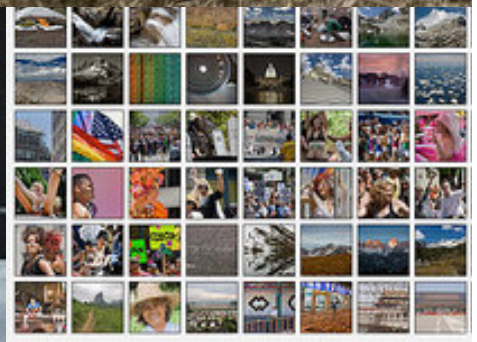



Company : Revenues* : Tax Paid
HELP ME
I'M
HOPELESS
COMMODORE VANDERBILT

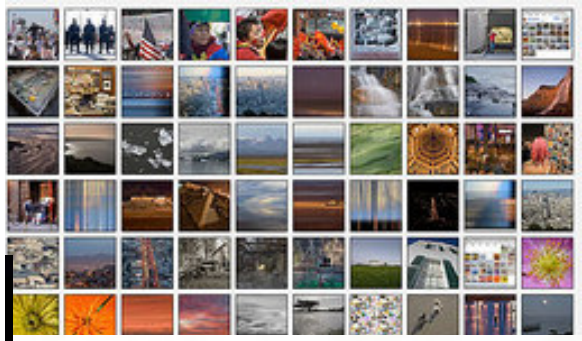






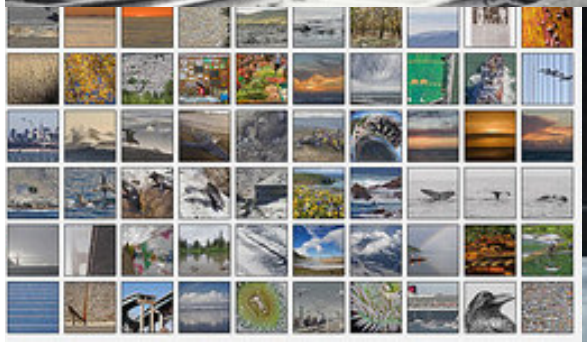






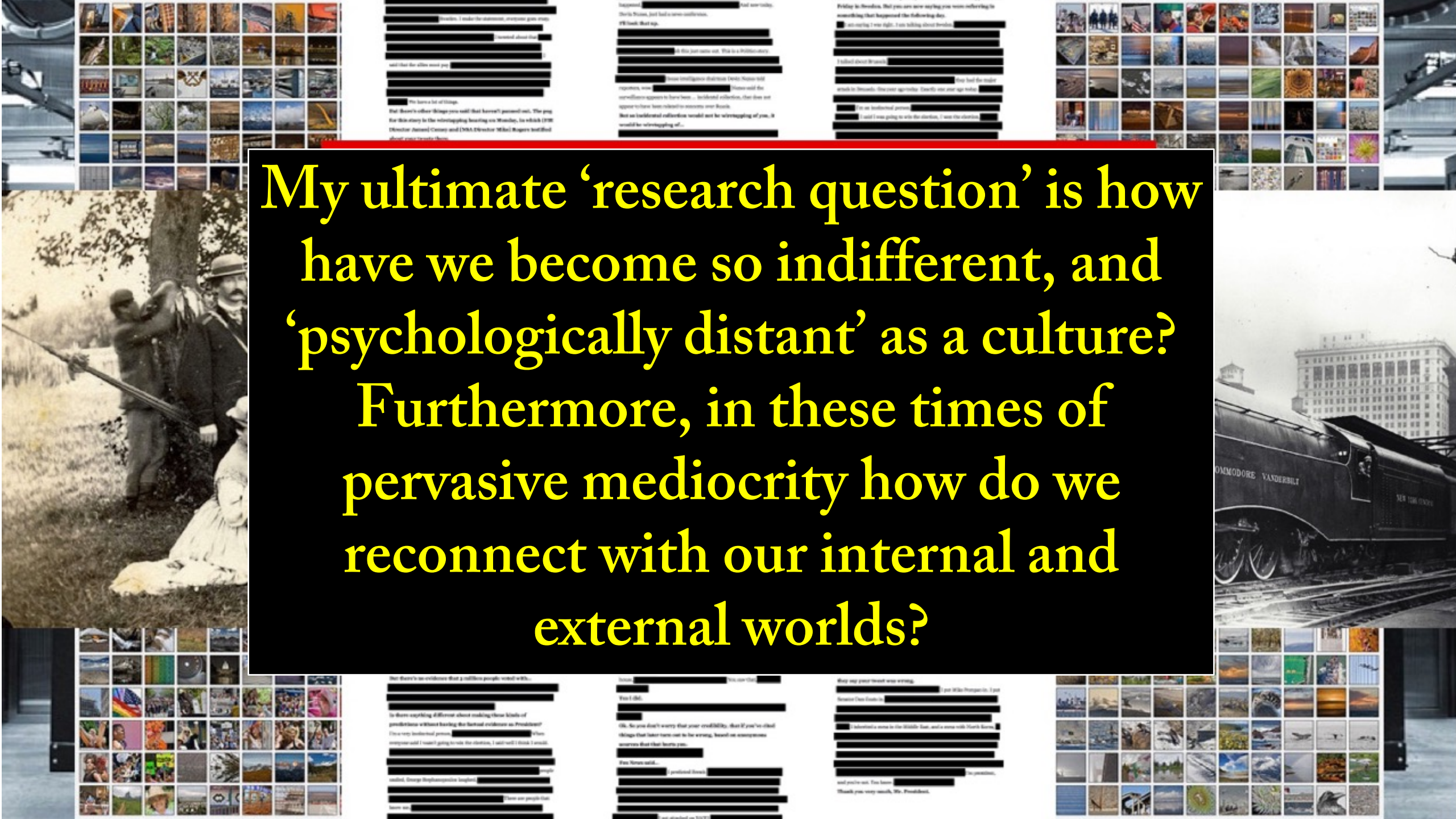



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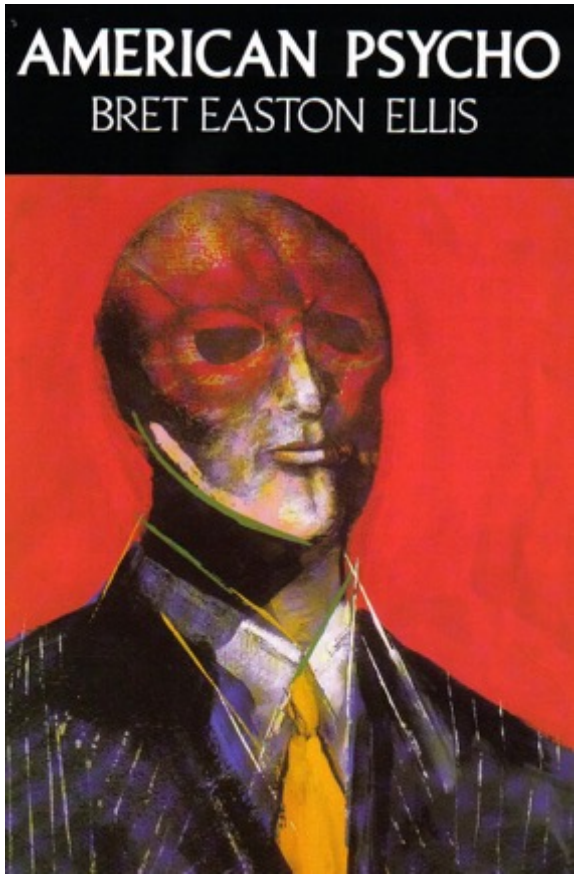


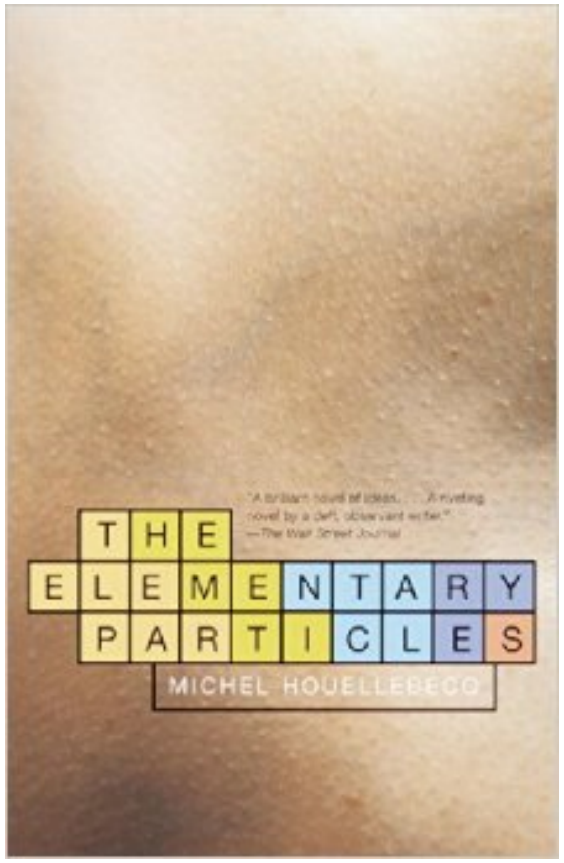

The Guardian


My ultimate ‘research question’ is how have we become so indifferent, and ‘psychologically distant’ as a culture? Furthermore, in these times of pervasive mediocrity how do we reconnect with our internal and external worlds?


RADIOHEAD
KID A


NIRVANA
NEVERMIND


AMERICAN PSYCHO
BRET EASTON ELLIS


THE
ELEMENTARY
PARTICLES
MICHEL HOUELLEBECQ



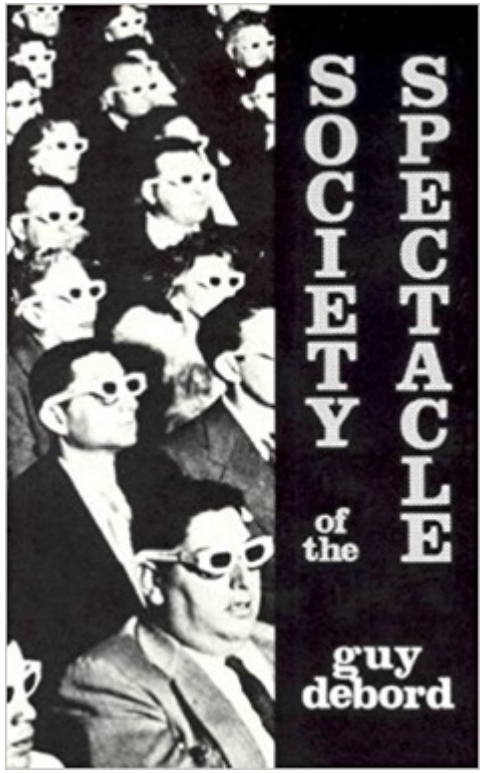


‘Simplifying to the extreme, I define postmodern as a incredulity toward metanarratives.’

Jean-Francois Lyotard, *The Postmodern Condition*, 1984

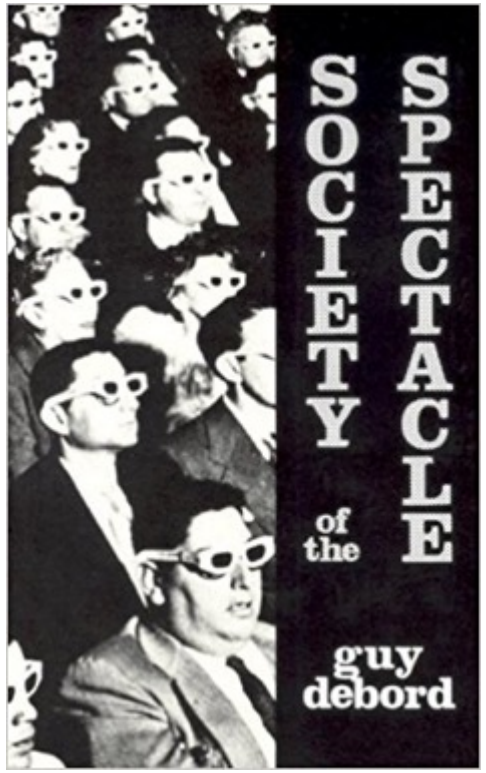
‘**Post-modernism has cut off the present from all futures.** The daily media add to this by cutting off the past. Which means that critical opinion is often orphaned in the present.'

John Berger, *Keeping a Rendezvous*, 2011.

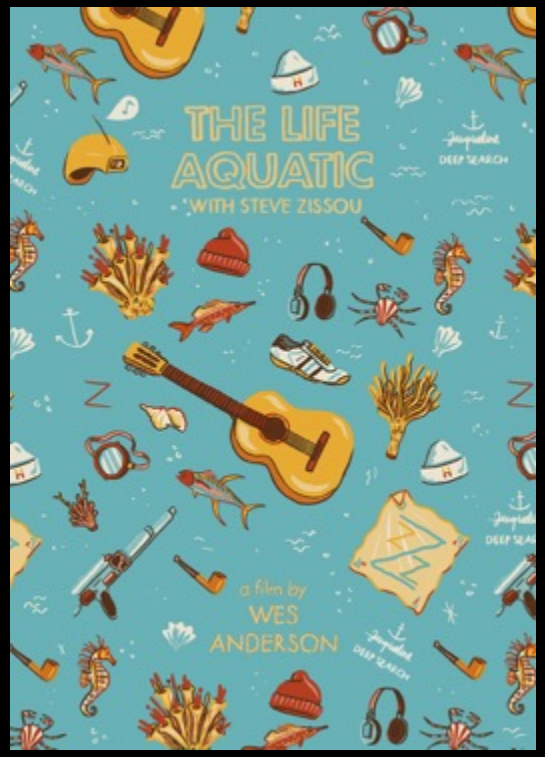


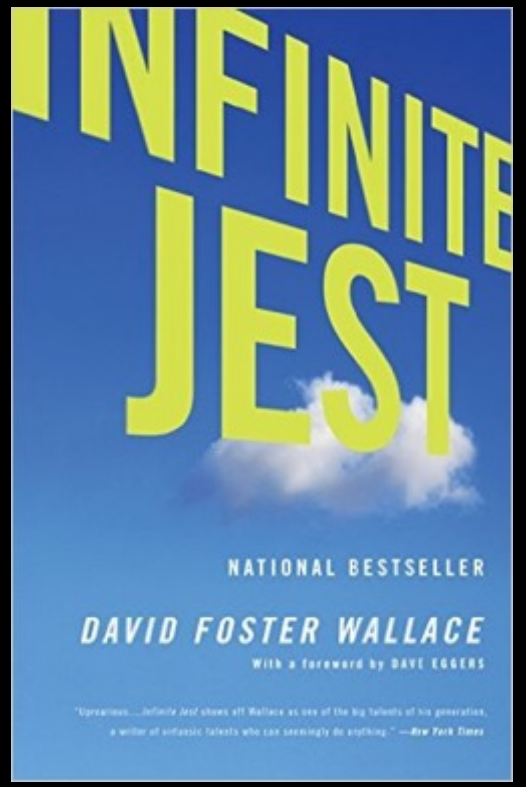
'Images detached from every aspect of life merge into a common stream, and the former unity of life is lost forever. Reality unfolds in a new generality as a pseudo-world apart, **solely as an object of contemplation**.

The spectacle in its generality is a concrete inversion of life, and, as such, the **autonomous movement of non-life**.' (Debord, 1967)



Beyond ‘the Postmodern Condition’


THE LIFE AQUATIC
WITH STEVE ZISSOU
a film by
WES ANDERSON


INFINITE JEST
NATIONAL BESTSELLER
DAVID FOSTER WALLACE
With a foreword by DAVE EGGERS


Jim CARREY
Kate WINSLET
Kirsten DUNST
Mark RUFFALO
Elijah WOOD
Tom WILKINSON
You can erase someone from your mind.
Getting them out of your heart is another story.
Eternal Sunshine
of the spotless mind

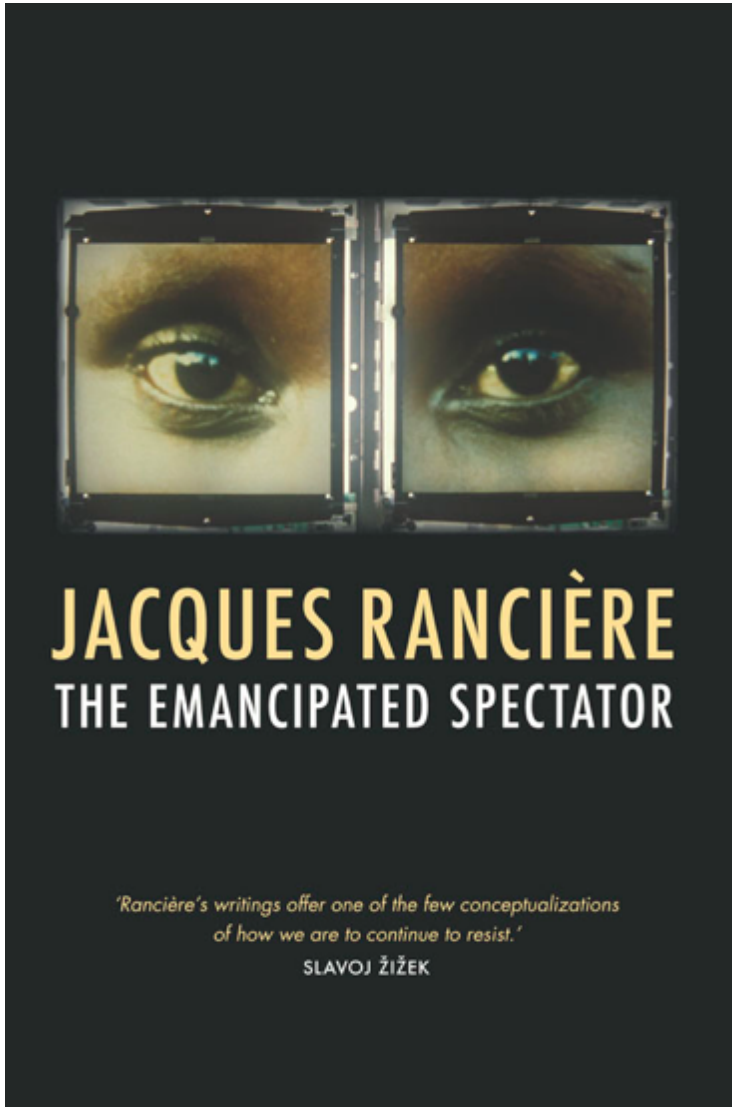


#TAKEMEANYWHERE

https://vimeo.com/257008225

Debord encouraged the use of *detournement*,
”which involves using images and language
to disrupt the flow of the spectacle.’
(Debord, 1967).

The Audience as an Active Participant

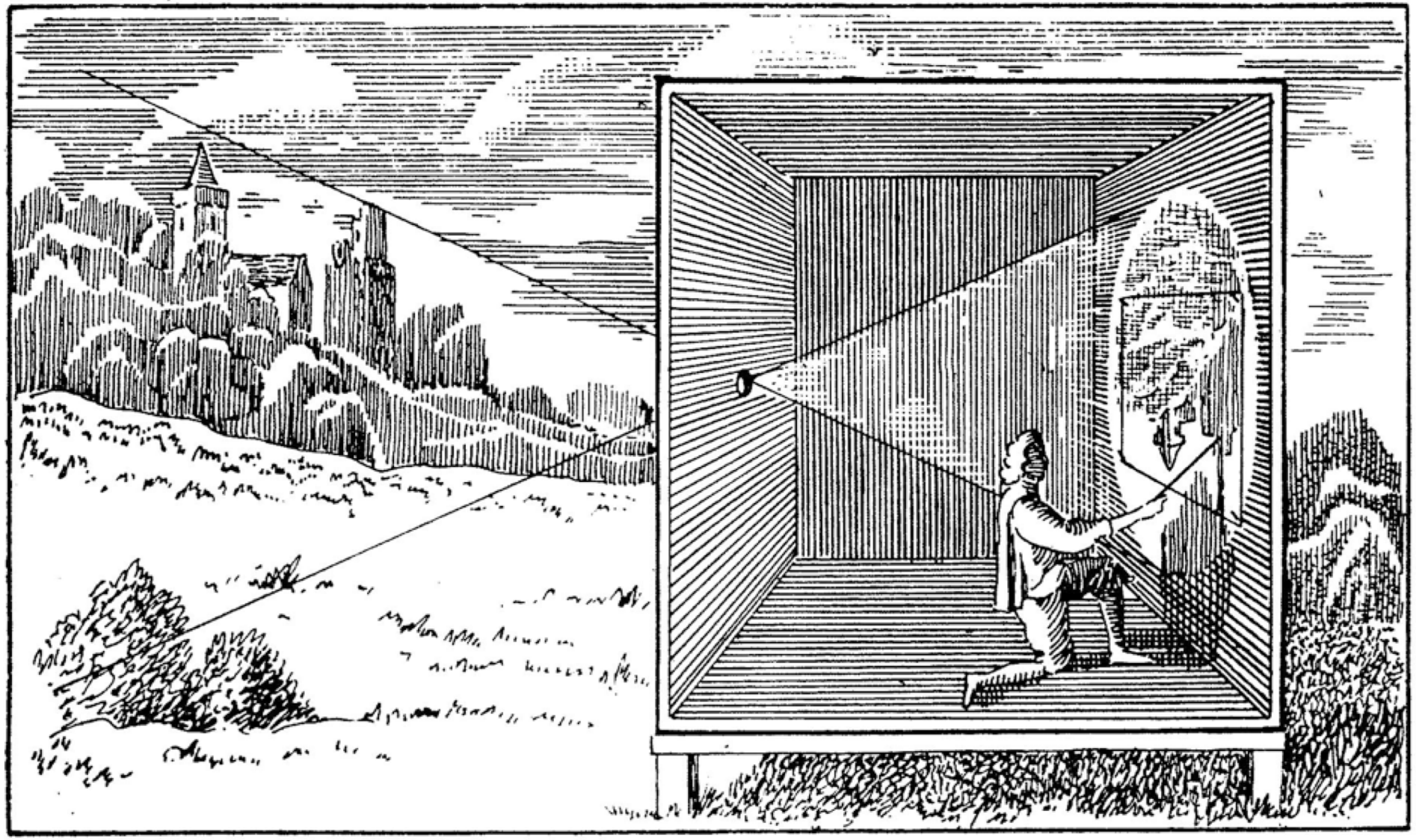




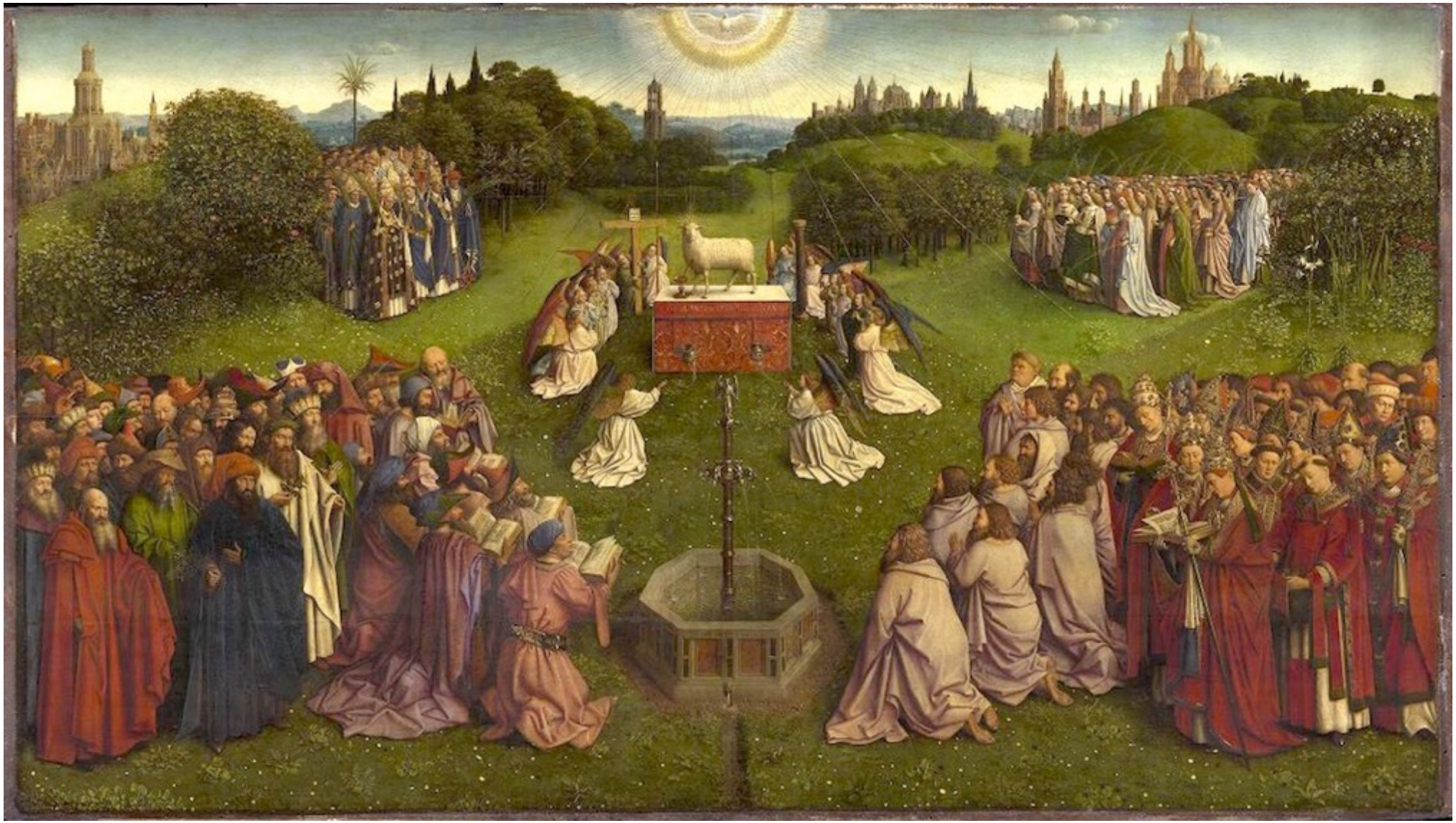
Alfredo Jaar, *The Eyes of Gutete Emerita, 1996*
(1000,000 slides, light table, magnifiers and illuminated text wall)



Alfredo Jaar, *The Eyes of Gutete Emerita, 1996*
(1000,000 slides, light table, magnifiers and illuminated text wall)



Non-Encounters – Cartesian Perspective



Van Eyck, Adoration of the Mystic Lamb, 1432



Piero della Francesca, *The Ideal City*, 1480

The abstract coldness of the perspectival gaze meant the withdrawal of the painter's **emotional entanglement with the objects depicted** in geometricalized space. The participatory involvement of more *absorptive* visual modes was diminished, if not entirely suppressed, as the gap between spectator and spectacle widened.

Martin Jay, *Scopic Regimes of Modernity, 1999.*

Extromission Theory



The eye entangled with the object, the object entangled with the eye.

The world isn't something 'over there' to be observed, its to be lived in and experienced.



rn, London, 2018


Hyperobjects
Timothy Morton
Conceptually Distant
(Beyond Comprehension)
rn, London, 2018


Hyperobjects
Timothy Morton
Conceptually Distant
(Beyond Comprehension)
>>>
Local Proximity
rn, London, 2018

Phenomenology

Study of *the direct experience of things*

‘Back to the things themselves.’
Edmund Husserl, *Phenomenological Psychology*, 1973



The contexts (through various philosophies and theories) build foundations for the discussion of artists and designers work.

Consider this method within your writing. Build foundations before introducing artists / designers / makers.

This next section brings together a constellation of artists working with themes surrounding the idea of moving beyond ‘psychological distance’ (as a counterpoint to our contemporary experience of the world, mediated through technology).

The **contexts** explored within this lecture have built foundations for the discussion of **artists** and **designers** work.

This next section brings together a constellation of artists working with themes surrounding the idea of moving beyond a ‘psychological distance’, proposed by Timothy Morton





Olafur Eliasson, *The Weather Project*, 2004.






HYSTER



rn, London, 2018

Olafur Eliasson, *Ice Watch*, 2018.

https://www.designboom.com/art/olafur-eliasson-ice-watch-paris-agreement-climate-change-video-11-04-2016/



















Richard Wilson, 20: 50, Hayward Gallery, London, 2018.



Dave Heath, Archive Photograph, Le Bal, 2018.

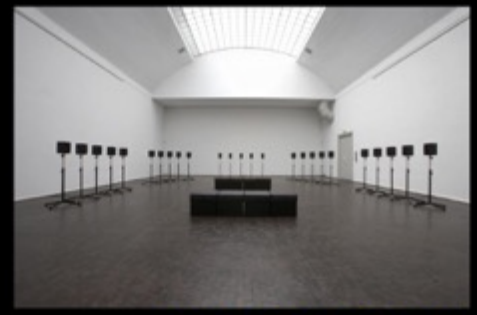


Namibie Meteorite Hoba, 60-tones, 2.7-metre Long is the largest known intact meteorite.

ON SENSATION



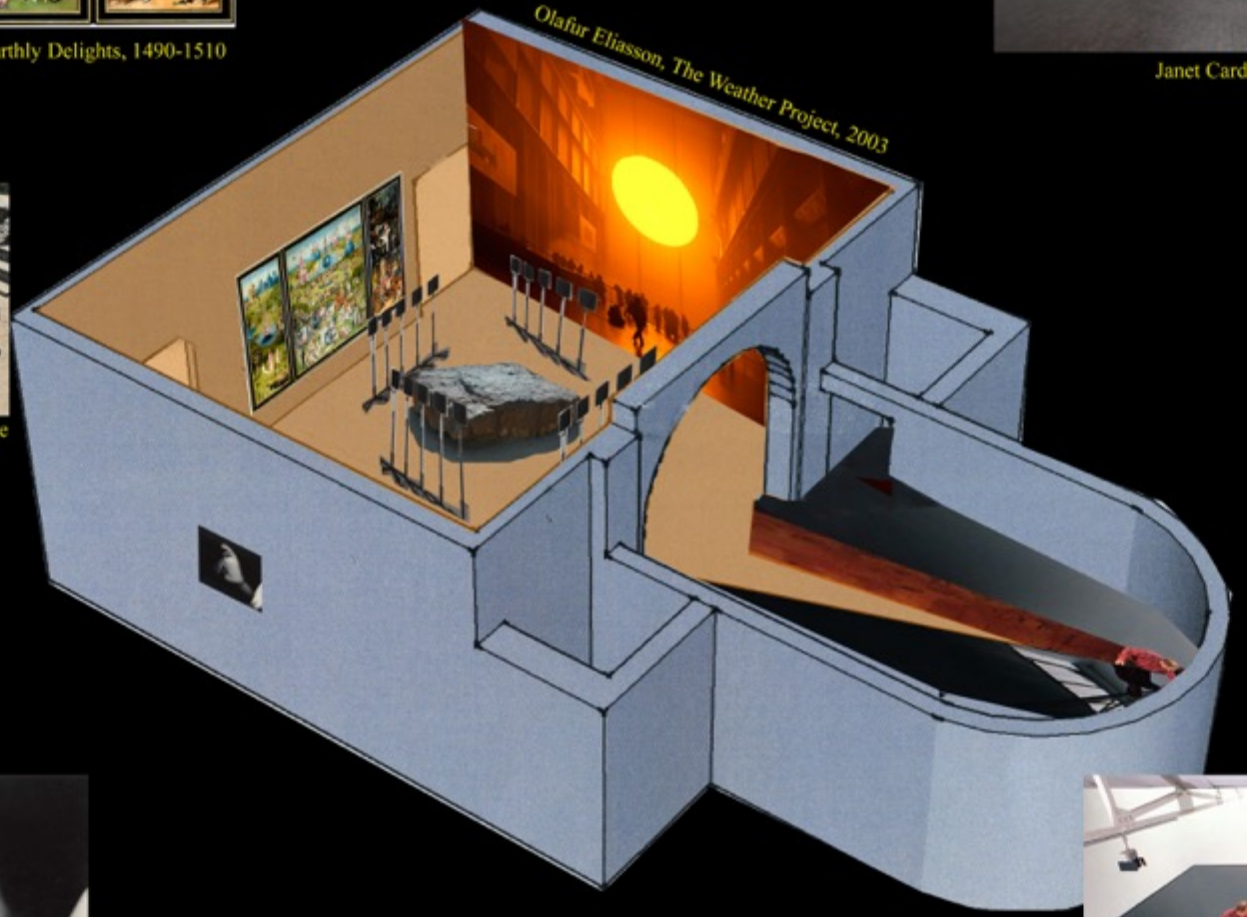
Hieronymus Bosch, The Garden of Earthly Delights, 1490-1510



Janet Cardiff, 40 Part Motet, 2001



Namibie Meteorite



Olafur Eliasson, The Weather Project, 2003

Richard Wilson, 20: 50, 1987





Dave Heath, New York (Couple Kissing) 1934

On Sensation

An exhibition exploring the notion of 'depth experience'.

We find ourselves in a historical moment of pervasive mediocrity (Baudrillard, 1994). Fuelled by basic human drives – new technologies, bright and all-consuming, increasingly blur the lines between direct experience and representation. A photograph of an apple is not food and the Internet has neither scent nor texture.
Shifting our focus from representation back to direct experience is simple, at least once we remember the value in doing so. Knowledge is needed, a shared knowledge refined through discussion, deepened through study, strengthened through discipline, and explored creatively. And when *depth experience* (Hollis, 2018) emerges and wipes the sleep from our eyes, we turn our gaze away from spectacle (Debord, 1967) and back toward raw, unmediated life.

To illuminate the differences between direct experience and representation we need not only critical thought but also those vital faculties too easily atrophied by overstimulation – feeling, intuition, and imagination. When the 'white heat' of modernity (Wilson, 1963) burn into our eyes, we must remember that sustained attention can be honed.
The strength to dream comes not only from intention but from practice.

This exhibition examines a notion brought to the fore by Raymond Williams, that is 'a structure of feeling' (Williams, 1970). As an antidote to the disembodied, distanced and alienated viewpoint that new media technologies enslave us within, the chosen artists in this exhibition represent embodied, phenomenological approaches to how we should perceive the world – not as something happening elsewhere, but happening in the 'here and now' (Barthes, 1980). Addressing underlying narratives of global catastrophe and environmental emergencies, the works pose a philosophical question. How do we address something so vast and all-encompassing as the threat of the future? Philosopher Timothy Morton calls such all-encompassing's concepts "hyperobjects" (Morton, 2013) – entitles of such vast temporal and spatial dimensions that they defeat traditional ideas about what a thing is in the first place. Morton argues that the words 'world, nature and even environment are no longer a meaningful horizon against which human events take place' (Morton, 2013) and instead we need to reinvent how we think to even begin to comprehend the world we now live in. The artists and artworks selected bring these vast ideas into the lived experience.

The exhibition begins with Hieronymus Bosch's, *The Garden of Earthly Delight* (1490-1510), which is a triptych oil painting on three oak panels and depicts three distinct time frames. The first panel depicts a scene from the paradise of the Garden of Eden, which is commonly interpreted as the moment God presents Eve to Adam.