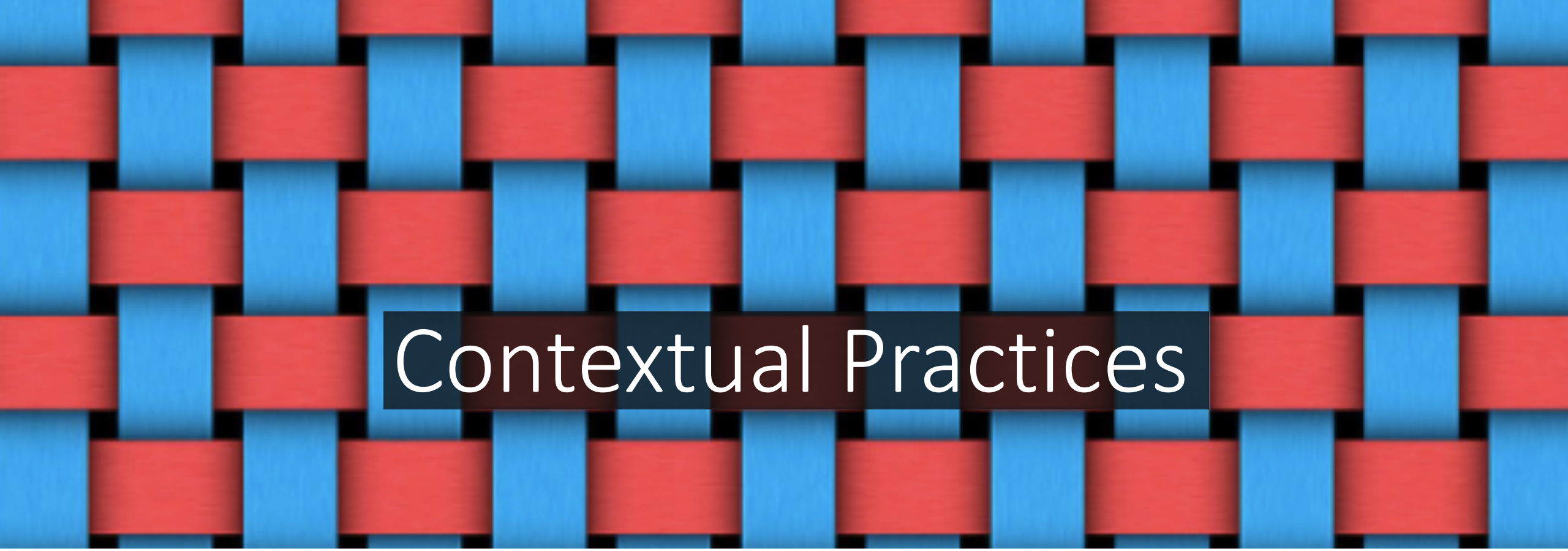


Contextual Practices

15 minute induction

Dr Julia Lockheart, Timi O'Neill, Ryan Moule
Swansea College of Art
2017

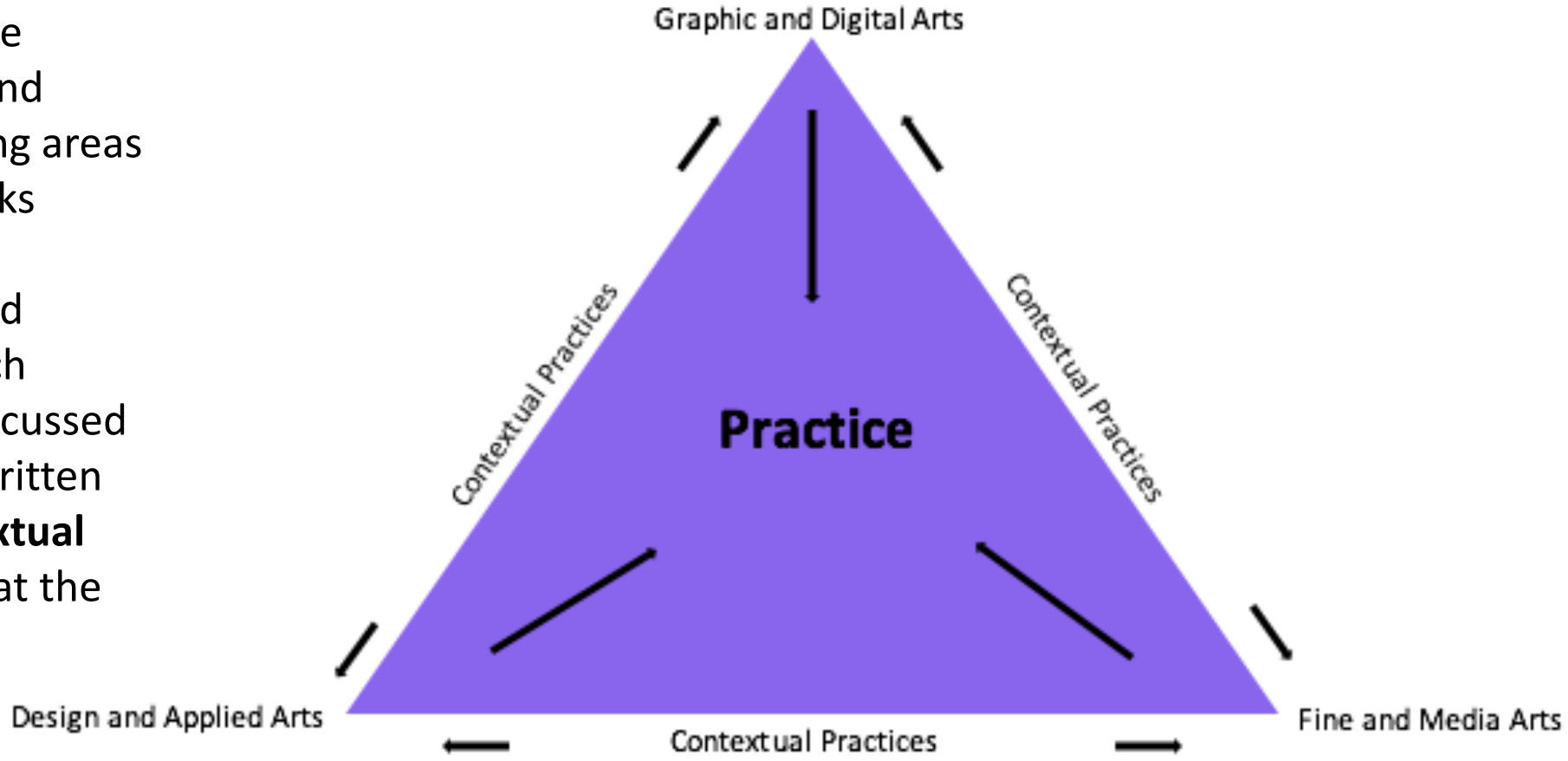
Induction Covering:

- **The Role Of Contextual Practices in your BA**
- **Course Content & Key dates**
- **Structure**

Role

Contextual Practices is a common component your BA at Swansea College of Art.

Contextual Practices is the overarching research strand between three overlapping areas of practice; it provides links between the schools and develops the language and frameworks through which practice is articulated, discussed and developed, both in written and spoken forms. **Contextual Practices** places practice at the centre of your research.



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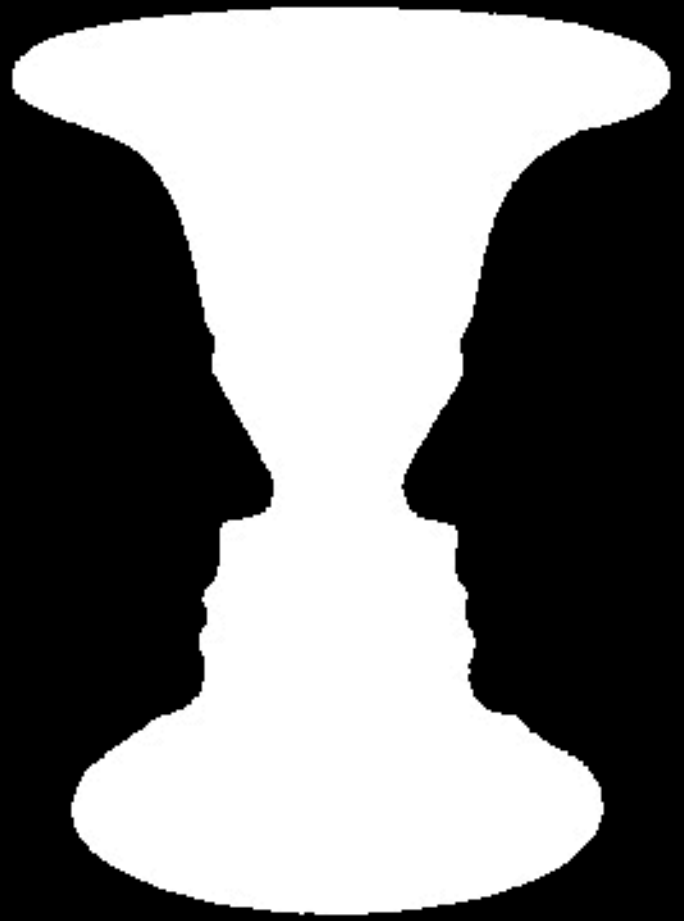
Contextual Practices

- Interweaves writing and content
- Promotes writing as a practice
- Models theoretical and practical content as tools for your practice
- Encourages you to explore your **language** and develop your **articulacy,** both essential tools for your success!

Content



Context



Content

Level 4

In semester 1 students will develop a portfolio of written ideas about their own practice drawn from histories and theories presented in their lecture programme and their own independent research. Students will be assessed on three pieces of writing: one for each of their lecture strands. (Portfolio = 1500 words in total)

Hand-in Deadline: Monday 8th January 2018 (by 10am).

Feedback available from Monday 29th January.

In semester 2 students will work in small teams to produce a written Zine. This will involve research practices and approaches applied to deconstruct art and design histories. (Each team member contributes 1200 words which will be presented in a co-produced Zine of up to 6000 words)

Hand-in Deadline: Tuesday 8th May 2018 (by 10am)

Feedback available from Tuesday 29th May 2018

Semester 1 Common Contexts/The Self – examples of lecture content: -

Semester 1: Common Contexts **Student Writing Focus: 'The Self'.** **Student Outcome: A portfolio of writing 3 pieces of writing of 500 words each (1500 total).** **Taught theme: Theoretical tools for reading images, culture and historical contexts. Suggested content:**		
Julia Lockheart	**Ryan Moule**	**Timi O'Neill**
'People and places, Movements and Histories' **Lecture strand overview:** "If instead of believing that everything gets better, if you just note that things happen and that everything is finite, then you have another view of history." (Paul Kingsnorth, 2016) What is a history, period, era, epoch? Who writes history? How do we read histories? How have –isms been used to define periods of history? How have modernist narratives of progress and notions of infinite resources affected our beliefs in a finite world? What is it to have *incredulity towards metanarratives* (Lyotard, 1979:xxiv)? This lecture series will look how nature has been shaped by ideas, how the myths of progress, growth and authority are ripe to be re-written. We will discuss artists and designers, their contexts, key works and about what constitutes a	'The Contemporary Condition' **Lecture strand overview:** Starting from our contemporary position, this series of lectures looks at how representation has come to take over any notion of 'the real'. With a disproportionate amount of time living in relation to re-presentations of events, these lectures look at the psychological impact of representation on the human subject, and what Hegel describes as the 'unhappy consciousness'. Students will be introduced to various ideas, theorists and artistic practices that attempt to subvert, challenge and critique the ideological narratives of our time. The lectures series offers students the opportunity to become self-reflective, orientating themselves in relation to the ideas explored, whilst also, importantly, being given the critical tools to deconstruct the codes and messages that surround us.	'The Story of You' **Lecture strand overview:** "It is clear that ideology…is indispensible in any society if men are to be formed, transcended and equipped to respond to the demands of their conditions of existence" Louis Althusser quoted in Jonathan Dollimore's *Radical Tragedy* page 17 The three lectures will take the student on a journey that tells the story of you, the individual student reading this. This story witnesses key events that have been influential in how the individual has been formed, defined and reprogrammed to the state where we find it today. The lecture series begins in the renaissance where the idea of the individual was first processed as a reaction to God's absence. The narrative moves quickly to the setting of the 20th century where we see a crisis of the self, revealed through the events of Vietnam,

Ryan: Lecture strand overview

'The Contemporary Condition'
Starting from our contemporary position, this series of lectures looks at how representation has come to take over any notion of 'the real'. With a disproportionate amount of time living in relation to re-presentations of events, these lectures look at the psychological impact of representation on the human subject, and what Hegel describes as the 'unhappy consciousness'. Students will be introduced to various ideas, theorists and artistic practices that attempt to subvert, challenge and critique the ideological narratives of our time. The lectures series offers students the opportunity to become self-reflective, orientating themselves in relation to the ideas explored, whilst also, importantly, being given the critical tools to deconstruct the codes and messages that surround us.

Ryan: Lecture strand overview

Lecture One,
Title: *Crisis of the Real.*
Lecture Two,
Title: *The Force of what we See Makes us not See what we are Seeing.*
Lecture Three,
Title: *Tools for Creating, Tools for Living.*
Keywords for Lecture Series: Postmodernism, Passivity, Active Participation, Emancipation, Truth, Post-internet, Materialism, Spectatorship, Fetishism, Sign, Symbol, Icon, Mythology, Responsibility, Simulacra, The Copy, Representation, Technology, Affect, Philosophy, Cultural Studies.
Key Thinkers: John Berger, Plato, Karl Marx, Hannah Arendt, Jean Baudrillard.
TEXT:

Ryan L. Moule

The Contemporary Condition



FAKE NEWS IS THE ENEMY OF THE PEOPLE

One.


NIRVANA
AMERICAN PSYCHO
BRET EASTON ELLIS
RADIOHEAD
MICHEL
Houellebe
PLATEFORME
ROMAN

Two: The Force of What We See Makes Us Not See What We Are Seeing





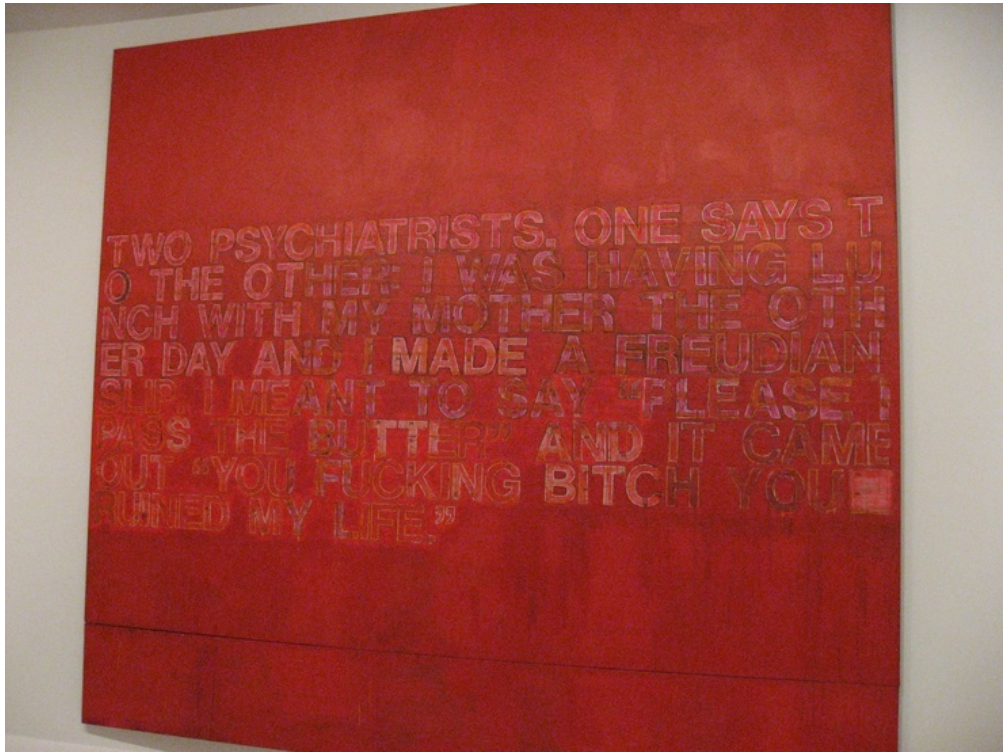




Sign Value – Use Value
Guy Debord, Society of the Spectacle

Three: The Unconscious
(Case Study)

TWO PSYCHIATRISTS. ONE SAYS T
O THE OTHER I WAS HAVING LU
NCH WITH MY MOTHER THE OTH
ER DAY AND I MADE A FREUDIAN
SLIP I MEANT TO SAY “PLEASE
PASS THE BUTTER” AND IT CAME
OUT “YOU FUCKING BITCH YOU
RUINED MY LIFE”



Richard Prince, Text Paintings

Three: The Unconscious (Case Study)



Edward Bernays, Torches of Freedom, 1917



Signmund Freud, Psychoanalysis and the Iceberg Analogy



Advertisement for Hair Product

Timi: Lecture strand overview

‘The Story of You’

“It is clear that ideology…is indispensible in any society if men are to be formed, transcended and equipped to respond to the demands of their conditions of existence” Louis Althusser

The three lectures will take the student on a journey that tells the story how the individual has been formed, defined and reprogrammed. The lecture series moves from the renaissance where the idea of the individual was first processed as a reaction to God’s absence to the setting of the 20th century where we see a crisis of the self, revealed through the events of Vietnam, Auschwitz, the decaying American dream, and the fall of the Grand narratives of history. We end, sadly or triumphantly, in our abnormal period of thought; this is where we see the story of the individual has become intertwined with obsessive use of social media, the possibility of AI and the idea that we have become mirror images of mirror images of mirror images.

Timi: **Lecture strand overview**

These lectures will challenge, subvert and reconstruct who or what you are by asking fundamental questions about your very being as a creative practitioner. These lectures will also provide you with a multi faceted tool-kit to help you tackle not only your studies and artistic/design practice, but perhaps more importantly to help make you become a critical and self reflection human being and to realise that perhaps who you think you are, is nothing apart from the result of a magician's trick;

> *"You never understood why we did this. The audience knows the truth: the world is simple. It's miserable, solid all the way through. But if you could fool them, even for a second, then you can make them wonder, and then you... then you got to see something really special. You really don't know? It was... it was the look on their faces..."*
>
> *Christopher Nolan, The Prestige*

Timi: Lecture strand overview

Lecture One,
Title: **The birth of the subject in the renaissance**
Lecture Two,
Title: **Middle-aged crisis – the self in crisis**
Lecture Three,
Title: **The death of the subject, social media and the end of the story.**
Keywords for Lecture Series: Story, imagination, genre, Decentred. Ideology. Interpellation, meta-history
Key Thinkers: Louis Althusser; Paul de Man. Richard Kearney. Hayden White
Text: *Radical Tragedy* Jonathan Dollimore; *On Ideology* Louis Althusser, *Wake of imagination* Richard Kearney, Hayden White *"History as narrative". A constructive approach to historiography*



Young Man at Prayer, c.1485

Hans Memling (c.1435-1494)

Overview AKA
How the f@@k did we get here?!

632 years later
we have



Some dude with sellotape on his stupid face

Lectures

- The birth of the self
- The self in full on mid life crisis
- The death of the self

Texts

- Samuel Beckett *Texts for nothing 4*
- Driverless cars
- Bryan Ferry – various songs
- Social Media

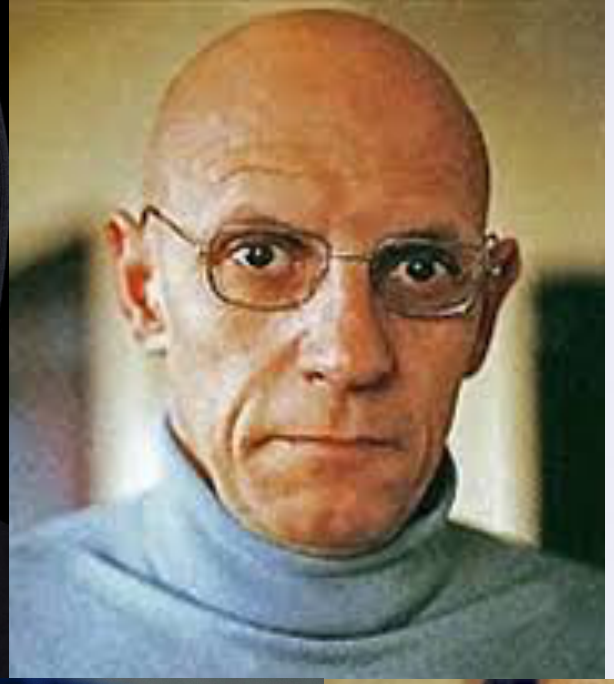
Thinkers

- Louis Althusser
- Paul de Man
- Michel Foucault
- Jacques Lacan

Keywords

- Self – other
- Fragmentation
- post human
- Narcissism













Press red button to get off

Julia: Lecture strand overview

‘People and places, Movements and Histories’

“If instead of believing that everything gets better, if you just note that things happen and that everything is finite, then you have another view of history.” (Paul Kingsnorth, 2016)

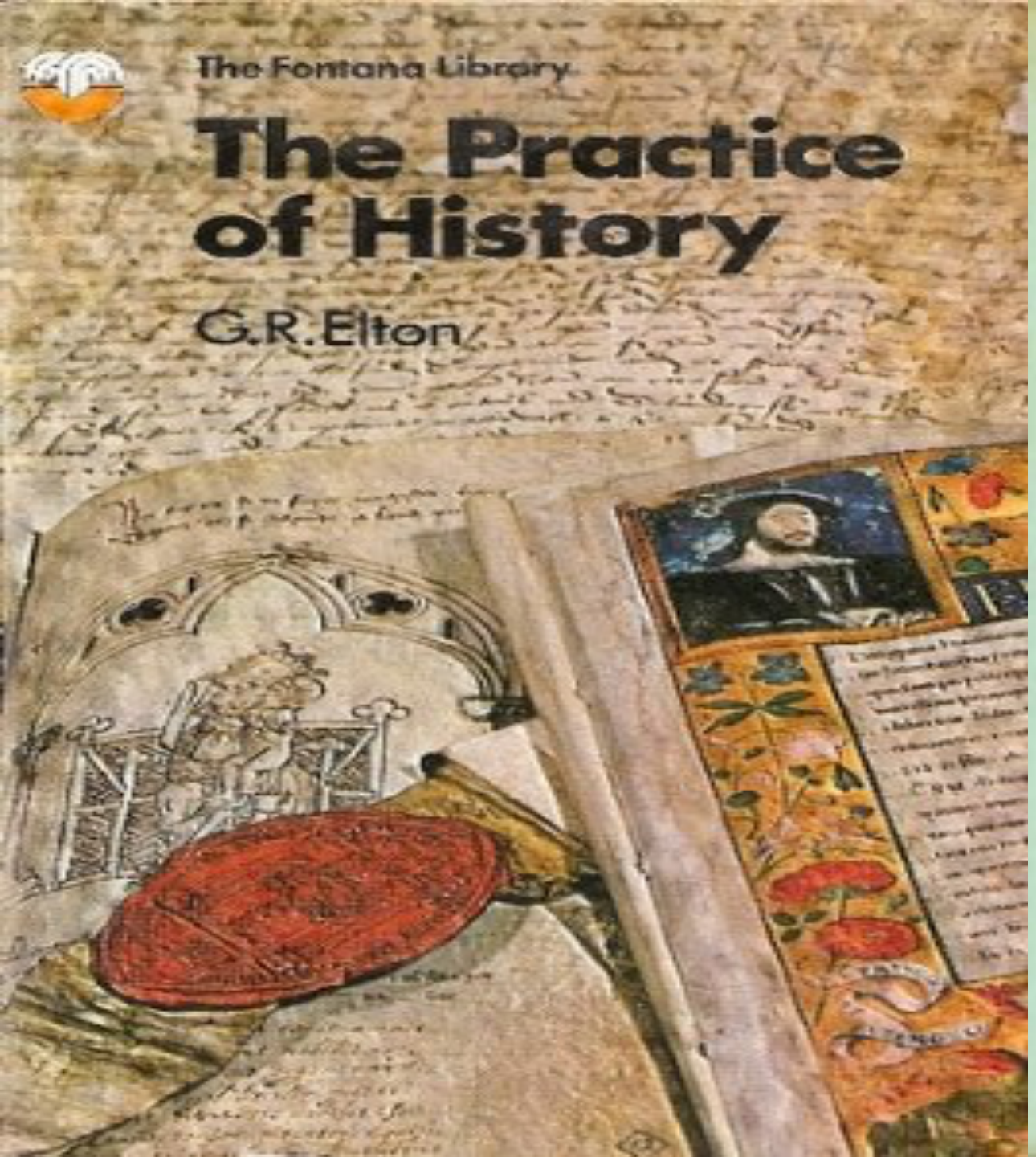
What is a history, period, era, epoch? Who writes history? How do we read histories? How have –isms been used to define periods of history? How have modernist narratives of progress and notions of infinite resources affected our beliefs in a finite world? This lecture series will look how nature has been shaped by ideas, how the myths of progress, growth and authority are ripe to be re-written. We will discuss artists and designers, their contexts, key works and about what constitutes a *canon* and how and why they are canonical. We will identify strands from the past that become meaningful to us and our contemporary practices and look at the tools creative practitioners can use to shape a better world.

Julia: Lecture strand overview

Lecture One,
Title: Crafting & Shaping Nature: Before Modernism.
Lecture Two,
Title: *Metanarratives of Progress, Growth, Authority: Modernism*
Lecture Three,
Title: Beliefs and Movements: Modernism

Keywords for Lecture Series: Nature, Authority, Truth, Canon, History, Movement, Modernism, Materialism, Ecology, Environmentalism, Mythology, Desire.

Key Thinkers: Karl Marx, Roland Barthes, Walter Benjamin
TEXT: The Work of Art in the Age of Mechanical Reproduction

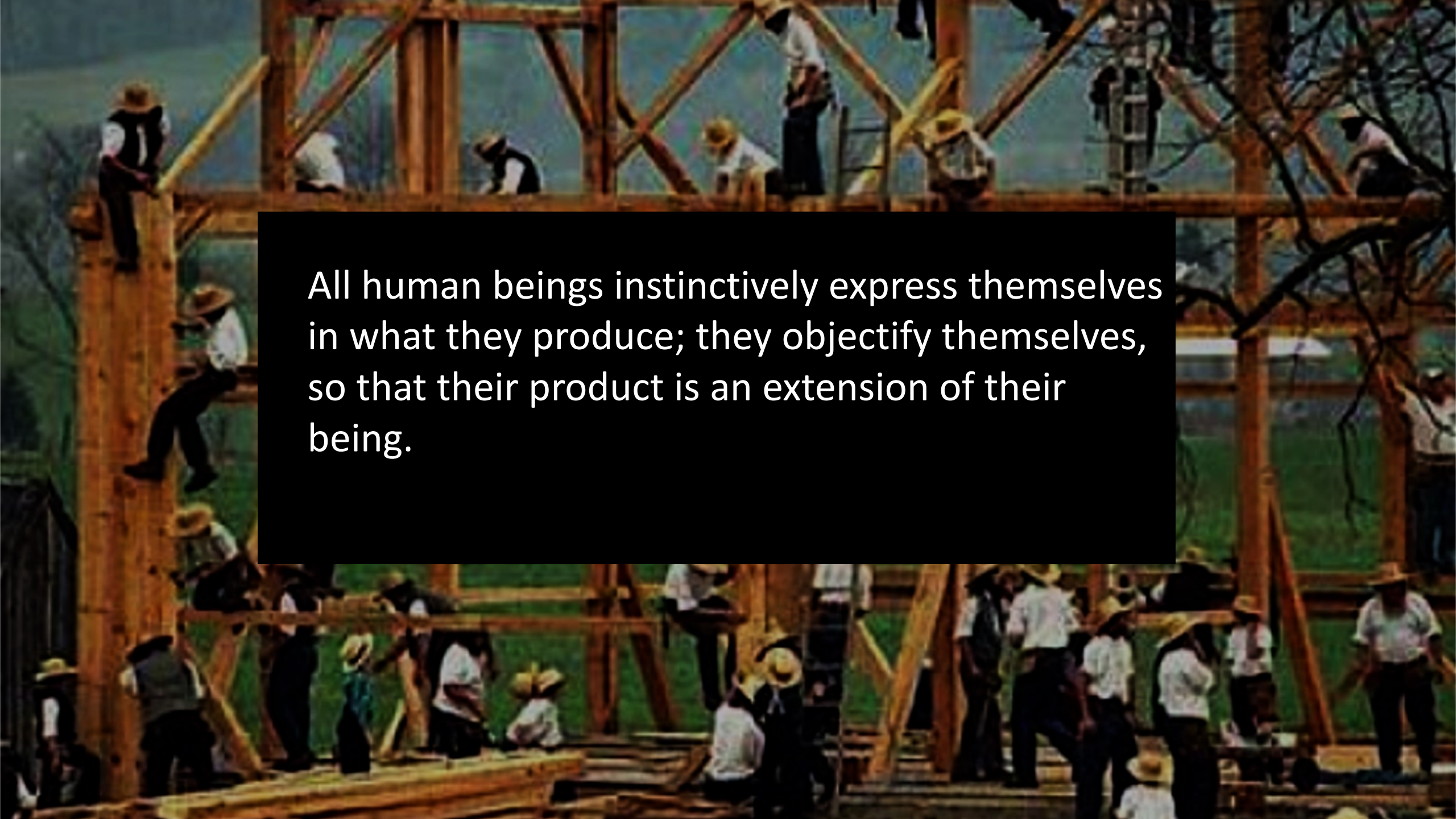


WHAT IS HISTORY?

The George Macaulay Trevelyan Lectures
delivered in the University of Cambridge
January–March 1961

by

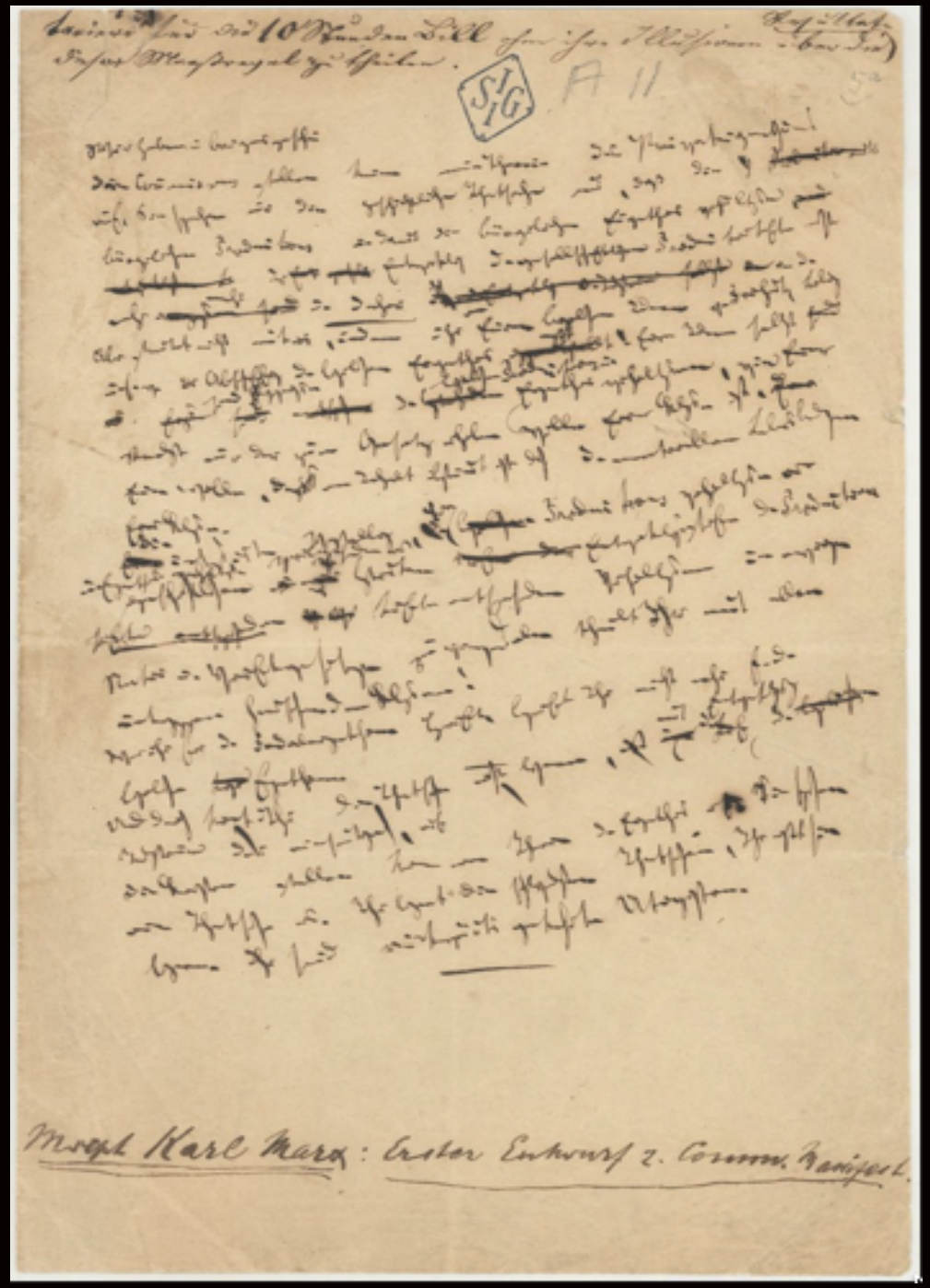
EDWARD HALLETT CARR
Fellow of Trinity College



All human beings instinctively express themselves in what they produce; they objectify themselves, so that their product is an extension of their being.

“The history of all hitherto existing society is the history of class struggles.”

The Communist Manifesto (1848), by Karl Marx and Friedrich Engels.



Materialism





The production line (Fordism)







- Three versions of Duchamp's *Fountain*: original photographed by Alfred Stieglitz (1917), Replica of lost original (1964), Bronze *Fountain* by Sherrie Levine (1991)

Gwen: Lecture strand overview

The lecture Series will be delivered through the Medium of Welsh but will be available bilingually for any other interested students.

Gwen: Lecture strand overview

"Renowned for his work on artisan and industrial paintings from Wales, particularly from the nineteenth and twentieth centuries, Lord's arts criticism seems to sit comfortably alongside contemporaries such as Catherine Belsey and John Berger. Like them, he is interested in rethinking not only visual and cultural identities but also what constitutes 'art' and from whose perspective." —New Welsh Review (P. Lord *The Tradition* Parthian 2016)

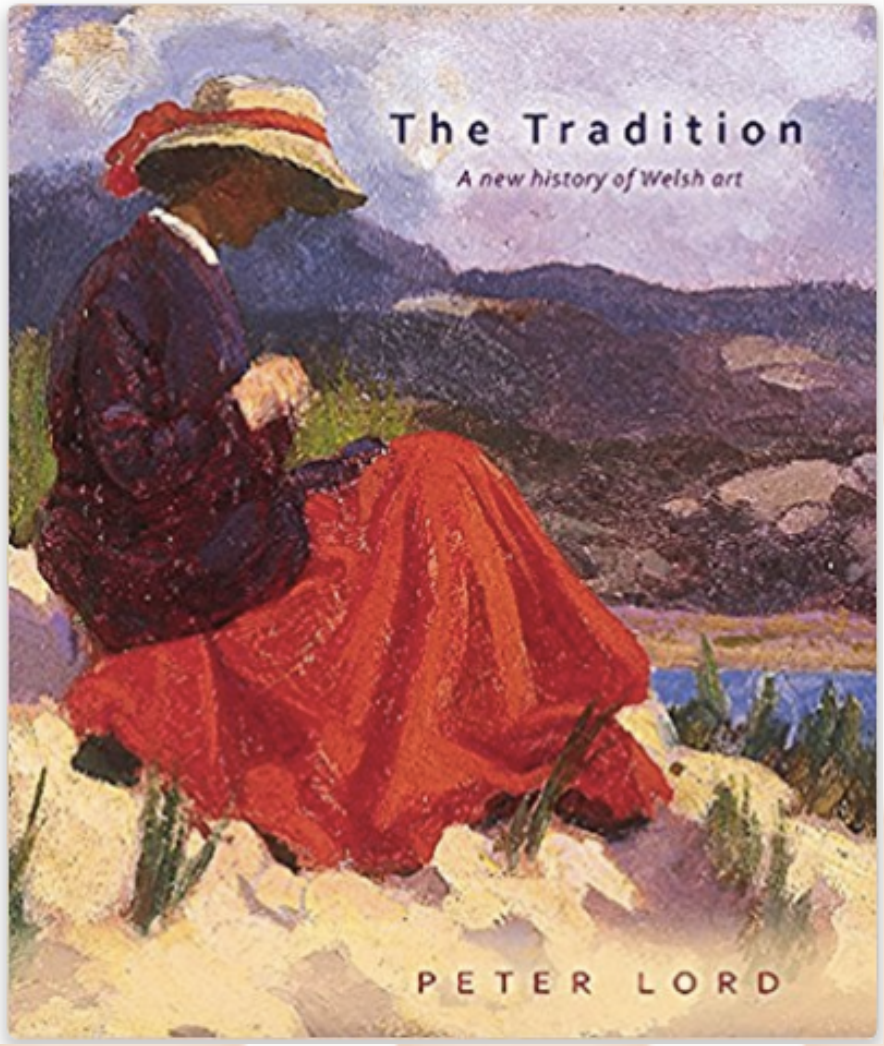
Visual Cultural and the relationship to individual identity will be explored in this lecture series with a focus and an examination of art and design in Wales,
We will look at how art and design in Wales sits in relation to the international / global platform and how this has been represented in historical terms. The Welsh angle will take a focus on the text of Peter Lord (2016) *The Tradition* and will explore the re representation of art in Wales through this writing.

Gwen: Lecture strand overview

Lecture 1 *Art in Wales 18th Century*
Lecture 2 *Modernism overview of the Global*
Lecture 3 *Modernism in Wales*

Key Words Art, Design, Wales, Welsh, Global, Local, The Self, Identity, Modernism.
Key thinkers Peter Lord, Iwan Bala

Text *The Tradition* (2016) by Peter Lord



Content Structure

Carousel of lectures



Semester 1 (Structure repeated in Semester 2 Lectures 4, 5 and 6)

WEEK	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14
	25th-29th Sept	2nd -6th Oct	9th-13th Oct	16th -20th Oct	23rd -27th Oct	30th –3rd Nov	6th-10th Nov	13th–17th Nov	20th–24th Nov	27th–1st Dec	4th–8th Dec	11th–15th Dec (12th)	8th–12th Jan	15th–19th Jan	22nd-26th Jan
Day		Tuesday 3rd Oct	Tuesday 10th Oct	Tuesday 17th Oct	Tuesday 24th Oct	Tuesday 31st Oct	Tuesday 7th Nov	Tuesday 14th Nov	Tuesday 21st Nov	Tuesday 28th Nov	Tuesday 5th Dec	Tuesday 12th Dec			
Group A in AAG06 Alex Reading Room		L1 (9.30-10.30)	L2 (9.30-10.30)	L3 (9.30-10.30)	L1 (9.30-10.30)	L2 (9.30-10.30)	L3 (9.30-10.30)	L1 (9.30-10.30)	L2 (9.30-10.30)	L3 (9.30-10.30)	Seminars Presentation of portfolio	Seminars Presentation of portfolio	Portfolio hand-in Monday 8th January 10am	Assessment & Feedback	
		Julia Lockheart			Timi O'Neill			Ryan Moule							
Group B in AE309 (A&B) Crit Rooms 2&3		L1 (9.30-10.30)	L2 (9.30-10.30)	L3 (9.30-10.30)	L1 (9.30-10.30) Julia	L2 (9.30-10.30) Julia	L3 (9.30-10.30) Julia	L1 (9.30-10.30)	L2 (9.30-10.30)	L3 (9.30-10.30)					
		Ryan Moule			Julia Lockheart			Timi O'Neill							
Group C in ADG02 Lecture Theatre 1		L1 (9.30-10.30)	L2 (9.30-10.30)	L3 (9.30-10.30)	L1 (9.30-10.30)	L2 (9.30-10.30)	L3 (9.30-10.30)	L1 (9.30-10.30) Julia	L2 (9.30-10.30) Julia	L3 (9.30-10.30) Julia					
		Timi O'Neill			Ryan Moule			Julia Lockheart							
Group D in ADG01 Lecture Theatre 2		L1 (9.30-10.30)	L2 (9.30-10.30)	L3 (9.30-10.30)	L1 (9.30-10.30) in ADG02 Lecture Theatre 1	L2 (9.30-10.30) in ADG02 Lecture Theatre 1	L3 (9.30-10.30) in ADG02 Lecture Theatre 1	L1 (9.30-10.30) in ADG02 Lecture Theatre 1	L2 (9.30-10.30) in ADG02 Lecture Theatre 1	L3 (9.30-10.30) in ADG02 Lecture Theatre 1					

INTRODUCTION Julia Lockheart, Ryan Moule, Timi O'Neill and Gwen Beynon.

An overview of Semester 1 dates and schedules: -

Semester 1															
WEEK	0 25th-29th Sept	1 2nd -6th Oct	2 9th-13th Oct	3 16th -20th Oct	4 23rd -27th Oct	5 30th –3rd Nov	6 6th-10th Nov	7 13th–17th Nov	8 20th–24th Nov	9 27th–1st Dec	10 4th–8th Dec	11 11th–15th Dec (12th)	12 8th–12th Jan	13 15th–19th Jan	14 22nd-26th Jan
Day	Intro to CP	(Tuesday 3rd Oct)	(Tuesday 10th Oct)	(Tuesday 17th Oct)	(Tuesday 24th Oct)	(Tuesday 31st Oct)	(Tuesday 7th Nov)	(Tuesday 14th Nov)	(Tuesday 21st Nov)	(Tuesday 28th Nov)	(Tuesday 5th Dec)	(Tuesday 12th Dec)	Monday 8th Jan		
L4 Tues	Induction week	L1 (9.30-10.30) & Seminars (10.30-11.30)	L2 (9.30-10.30) & Seminars (10.30-11.30)	L3 (9.30-10.30) & Seminars (10.30-11.30)	L1 (9.30-10.30) & Seminars (10.30-11.30)	L2 (9.30-10.30) & Seminars (10.30-11.30)	L3 (9.30-10.30) & Seminars (10.30-11.30)	L1 (9.30-10.30) & Seminars (10.30-11.30)	L2 (9.30-10.30) & Seminars (10.30-11.30)	L3 (9.30-10.30) & Seminars (10.30-11.30)	No lecture – long Seminars (9.30-11.30)	No lecture – long Seminars (9.30-11.30)	Sub-mission of portfolio Assessment & Feedback		

WEEK	1 2nd -6th Oct	2 9th - 13th Oct	3 16th -20th Oct	4 23rd - 27th Oct	5 30th –3rd Nov	6 6th-10th Nov	7 13th–17th Nov	8 20th–24th Nov	9 27th–1st Dec	10 4th–8th Dec	11 11th–15th Dec (12th)	12 8th–12th Jan	13 15th – 19th Jan	14 22nd - 26th Jan	Monday 29th Jan 10am
Lectures	L1	L2	L3	L1	L2	L3	L1	L2	L3	Seminars	Seminars	Marking			
Task	Task 1 set			Task 2 set			Task 3 set								
Deadline	Seminar discussions		Present Task 1 in seminar for group discussion & verbal feedback. Hand-in	Seminar discussions & feedback returned		Present Task 2 in seminar for group discussion & verbal feedback. Hand-in	Seminar discussions & feedback returned		Present Task 3 in seminar for group discussion & verbal feedback. Hand-in	Seminar discussions & feedback returned		Hand-in portfolio of tasks to moodle Mon 8th January 10am			Written feedback provided on Moodle



… Contextual Practices as participation; Contextual Practices as creativity; Contextual Practices as an educational discipline; and mode of learning.



Speed Feedback

Level 4: Four Research Strands

We will teach you in groups according to location.

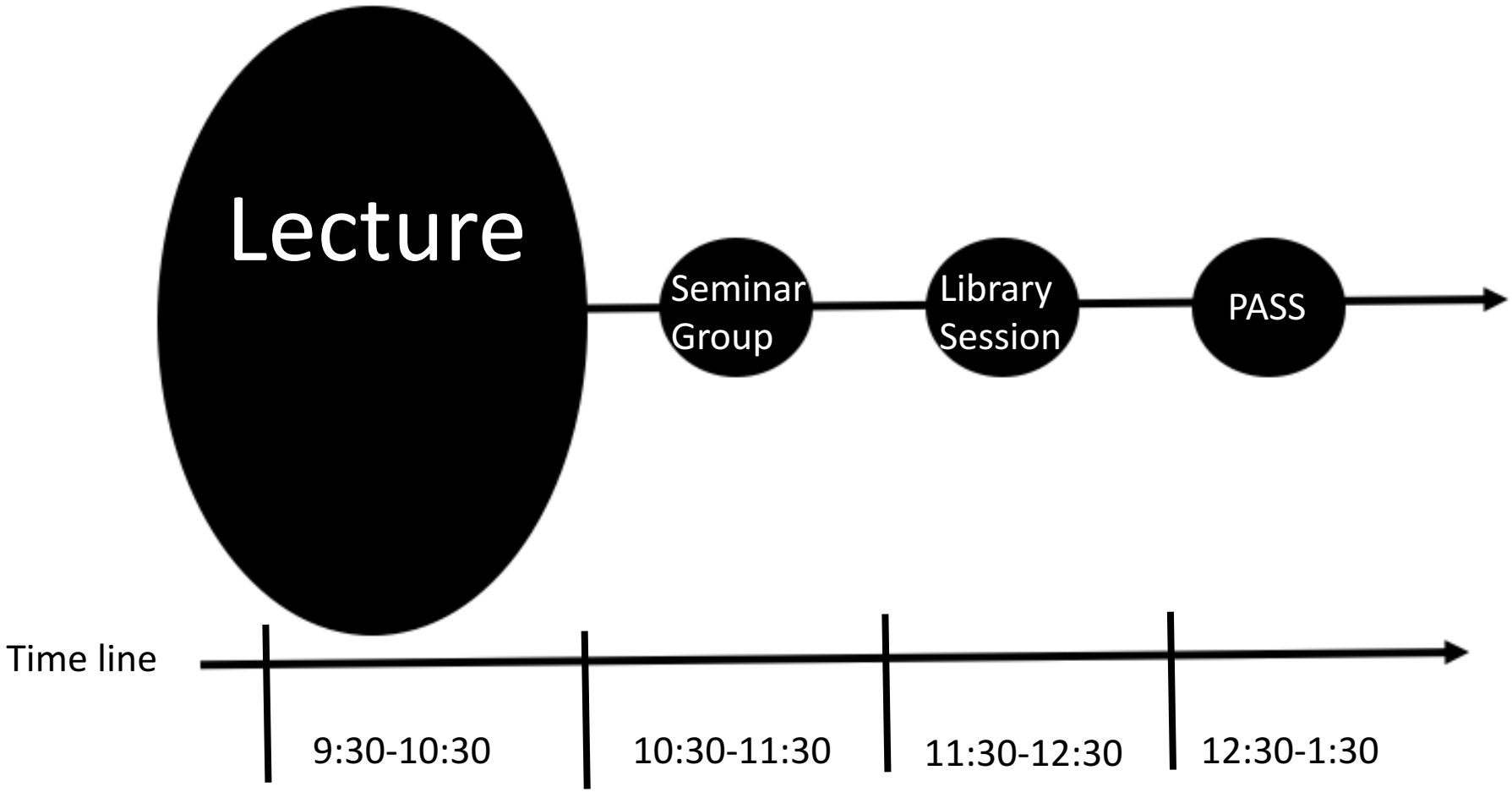
Group A in AAG06
Alex Reading Room

Group B in AE309(A&B)
Crit Rooms 2&3

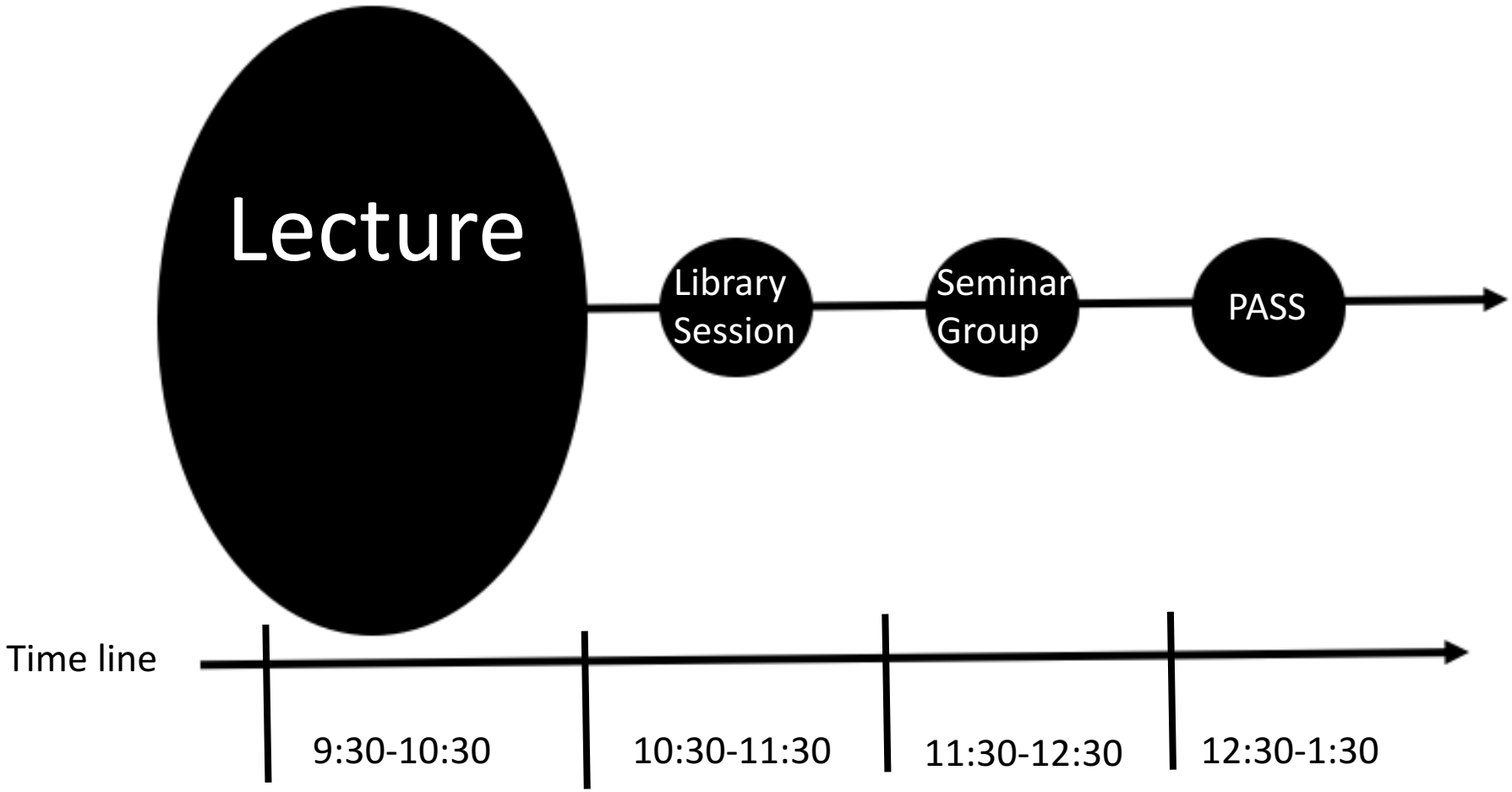
Group C in ADG02
Lecture Theatre 1

Welsh Lang. Group in ADG01
Lecture Theatre 2

Research Strands



Research Strands



Lecturers and Seminar Leaders:

Lecturers	**A Applied Arts** **Julia Lockheart**	**B Vis Comm** **Ryan Moule**	**C Fine Art** **Timi O'Neill**	**D (Gwen Beynon)**
Seminar Leaders	**Scott Smith**	**Martin Bush**	**Chris Buxton**	

FIN