

**WAYS OF PERCEIVING. SESSION 1**

# **INTRODUCTION**

Estéfani Bouza: [e.bouza-arnoso@uwtsd.ac.uk](mailto:e.bouza-arnoso@uwtsd.ac.uk)/ January 2023

# **SESSION OVERVIEW**

Today we will begin the session by going through your essays feedback. Emphasising and answering any questions that you might have about the criteria that has been used to mark your work.

Then I will go through the assignment for this new module and the assessment criteria for it.

Finally we will introduce the new module itself.

# ESSAYS - FEEDBACK

## THINGS THAT CAN BE IMPROVED AND TAKE FORWARD FOR YOUR NEXT WRITING STAGE:

- Essay presentation skills. For the next module leave time at the end to ensure that you are presenting your writing as best as you can. Think of it as your presentation card, so in a way it is about the care that you put into what you do.
- Send your essay as a pdf not as a word document. When sending documents such as drafts, essays, etc. Name the file, followed by your surname and what it is. Use this format: Name Surname Module Essay. For example: Estéfani Bouza - Ways of Thinking Essay.
- Artwork image. Most of you wrote about an artwork, so as a standard please include an image as part of the essay.

# **ESSAYS - FEEDBACK**

## **MAIN AREAS OF CONCERN:**

- The essay is a description of an artwork and your personal opinion about it without fully engaging with literature and therefore still lacking a critical analysis.
- You state that you will be analysing an artwork using critical theories but then you do not use any. A critical theory as discussed previously is a theory or set of ideas that use an interdisciplinary approach with the aim to challenge pre-existing notions. For instance, semiotics aimed to challenge ways of understanding culture. So they decoded images and cultural products as a set of conventions.
- Overuse of online resources.

# ESSAYS - FEEDBACK

- You need to state which essay question you are addressing in your essay.
- You are not answering any of the essay questions and go over the word limit.
- An example that we discussed in the sessions was the following: '3. Applying a range of critical theories, identify and discuss an artwork of your own choosing'. Then you need to state which critical theories you will be using. It might be that you will be using Postmodernism and Semiotics. For instance if your argument is that photography is plural and part of many histories, and social spaces then you will have to look into Postmodernism theory. Examples we have seen in the sessions include: Douglas Crimp, Abigail Solomon-Godeau and Rosalind Krauss among others.

# **ESSAYS - FEEDBACK**

- Provide definitions for the terms. Use dictionaries to define terms and then if you want to be more specific narrow it down by explaining what do you mean by that term in the context of your essay.
- Avoid lengthy sentences. Remember one idea, one sentence.
- Academic English - avoid using contractions or colloquial language, unless justified by a specific context.
- Phrasal verbs, you use too many and it gives the impression of informal language.

# ESSAYS - FEEDBACK

-Personal interpretations are not critical theories. For example, we have seen that if you wanted to talk about the plurality of meanings that every photograph or visual representation carries then you will have to look into those theories. Who has been talking about signs and photographs as polysemic?

-Academic writing is about expressing ideas, making arguments and making references to a range of sources that have used.

# ESSAYS - FEEDBACK

- Validity of sources. Recent sources. Most of you use online sources. However you need to demonstrate that you have used a variety of sources including books, journals, etc.
- Each of you need to use at least between 3 and 5 sources, books or academic journals. **NOT COPYING AND PASTING SOURCES FROM THE INTERNET.**
- Sources are not being referenced properly - Harvard Referencing Handbook.- Referencing skills.
- Need to be better at finding relevant resources for your essays. As stated most of you focus on online sources rather than building up a basic understanding of your subject area through academic resources. **YOU NEED TO READ WIDER.**

# **ESSAYS - FEEDBACK**

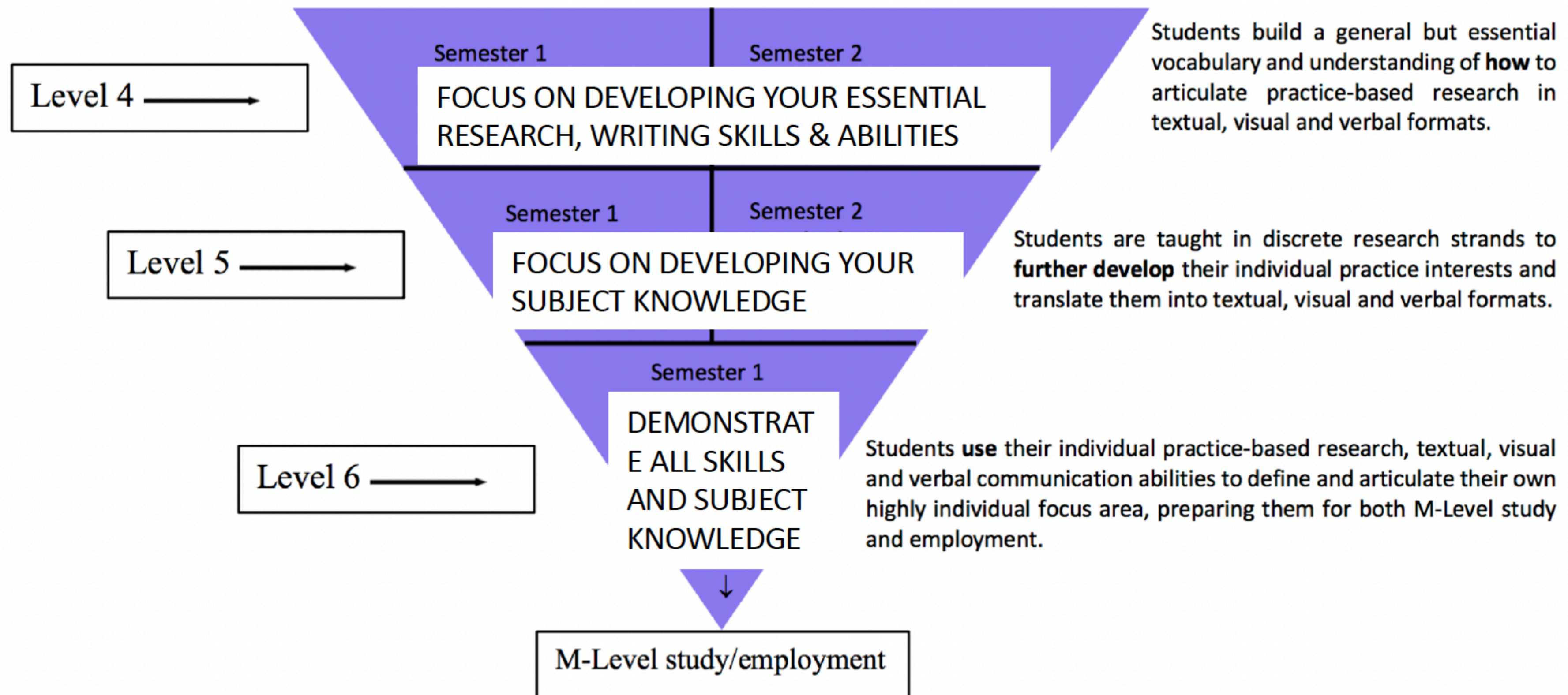
**-Well done to all of you who submitted your essay for Ways of Thinking.** We still have work to do in this semester.

-This is just the beginning of your journey. Do not stress so much about the marks. Try not to compare to others and how they did. Each of you is different and at different stages of your journey. Instead take a proactive approach and focus on the set of skills that you need to develop to become better at what you do. Focus on the set of skills that you need to develop to improve your work.

# ESSAYS - FEEDBACK

-To sum up these are some of the skills that we want you to develop as part of Ways of Thinking and Ways of Perceiving:

- \*Evaluating, assessing and connecting information in a relevant structure.
- \*Independent research.
- \*Autonomy within your own learning.



# **HOW TO READ THE BRIEF AND SCORING CRITERIA**

# 1. ENGAGEMENT WITH LITERATURE SKILLS 40%

## 1. Engagement with Literature Skills

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

### ***Guidance specific to this assessment:***

- *Show you can engage with a range of relevant literature.*
- *Use discussion, critique and referencing to demonstrate your awareness of key theories and concepts.*
- *Apply your referencing skills clearly and consistently.*

# **ESSAYS - SELF ASSESSMENT**

-Did you enjoy writing the essay?

-What skills if any do you think you have learned from the module Ways of Thinking?

-Do you see how through writing an essay you develop some of the following skills?

- \*Evaluating, assessing and connecting information in a relevant structure.

- \*Independent research.

- \*Autonomy within your own learning.

-These are all skills that we will use in the following next two years and forward.

# **WAYS OF PERCEIVING - TASK**

## **TASK DESCRIPTION**

For this module you will work as the head curator of an imagined exhibition, which will be explored through your own interests and discipline. You will be tasked with coming up with a 'curatorial theme' for your imagined exhibition, then selecting pre-existing artworks from the history of art (contemporary examples can be included).

This task will involve research practices and approaches applied to deconstruct art and design histories. Students will be assessed for an exploratory 1,500 word written piece, including a map layout of your exhibition. The text should be referenced using Harvard referencing, and provide a clear bibliography.

# ANDRÉ MALRAUX - IMAGINARY MUSEUM



André Malraux, *Imaginary Museum*, (1945).

# **STRUCTURE OF 1500 WORDS WRITTEN COMPONENT**

## **EXHIBITION TITLE:**

### **INTRODUCTION (150 words)**

- What is the show about, why is it important to be discussed in relation to now?
- Outline the theories, artists and themes you will touch upon.

### **CONTEXT (600 words)**

- Analysis of the theme.
- Foundations laid with a view of introducing the artists you have selected for your imagined show.
- Reference theorists/philosophers.

# STRUCTURE OF 1500 WORDS WRITTEN COMPONENT

## ARTISTS AND ARTWORKS (750 words)

- Analysis of the artworks selected.
- Think about the following aspects:

What the work is (formally)

Who made it?

When it was made (does the time in which the work was made give meaning to the work?)

What does the work address? – in relation to the context

# STRUCTURE OF 1500 WORDS WRITTEN COMPONENT

All sections should reference the writings of others (philosophers, writers, interviews with the artists, background contexts etc).

= 1,500 words.

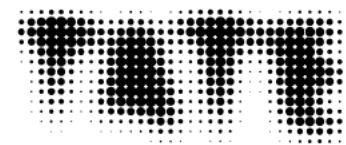
+ Bibliography (IMPORTANT you need to use at least 3 PRINTED SOURCES. These include books, academic journals or magazines that you can find in the library. If you are planning to use online sources they need to be an addition to those three).

+ Map of the show with the works selected in situ.

## Group Activity - 10min.

Discuss in groups the last exhibition that you have visited:

- When** was the exhibition? **What** artist or artists? **Where** was it?
- What was the **narrative** or ideas behind the exhibition. Was it a thematic/group exhibition, retrospective exhibition? Example: *Agnes Martin exhibition* at Tate Modern, or a Group exhibition like *Between Islands* at Tate Britain.
- Consider our current context. Any exhibition that you can think off in Swansea or Cardiff?
- Discuss how things were presented? Was it enough space between the artworks/ what about lighting/ reflection?



Search

Shop

What's On → Tate Britain → Life Between Islands



TATE BRITAIN  
EXHIBITION

LIFE BETWEEN  
ISLANDS  
CARIBBEAN-BRITISH  
ART 1950S – NOW

1 DECEMBER 2021 – 3 APRIL 2022

Free with ticket for Members

BECOME A  
MEMBER

Sonia Boyce *She Ain't Holding Them Up, She's Holding On (Some English Rose)* 1986 Middlesbrough Institute of Modern Art (Middlesbrough, UK) © Sonia Boyce. All Rights Reserved, DACS 2021

# EXHIBITIONS

This exhibition explores the work of artists from the Caribbean who made their home in Britain, alongside other British artists whose work has been influenced and inspired by Caribbean themes and heritage.

Spanning visionary paintings to [documentary photography](#), fashion, film and [sculpture](#), Life Between Islands traces the extraordinary breadth and impact of Caribbean British art, in one setting.

This exhibition celebrates how people from the Caribbean have forged new communities and identities in post-war Britain – and in doing so have transformed what British culture and society looks like today.

The exhibition features over 40 artists, including [Aubrey Williams](#), [Donald Locke](#), Horace Ové, [Sonia Boyce](#), [Claudette Johnson](#), [Peter Doig](#), [Hurvin Anderson](#), Grace Wales Bonner and Alberta Whittle.

*Research supported by [Hyundai Tate Research Centre: Transnational](#) in partnership with Hyundai Motor.*

# EXHIBITIONS

EXHIBITION GUIDE

## Life Between Islands

Find out more about our exhibition at Tate Britain



Sonia Boyce *She Ain't Holding Them Up, She's Holding On (Some English Rose)* 1986 Middlesbrough Institute of Modern Art (Middlesbrough, UK) © Sonia Boyce. All Rights Reserved, DACS 2021

### INTRODUCTION

*Life Between Islands* explores and celebrates the relationship between the Caribbean and Britain in art from the 1950s to today. Criss-crossing the Atlantic Ocean, it reconsiders British art history in the twentieth and twenty-first centuries from a Caribbean perspective.

Most of the artists represented are of Caribbean heritage: they were born in the Caribbean and came to Britain, either as adults or children, or were born of parents who settled in Britain. All of the artworks on display address the Caribbean in significant ways.

EXHIBITIONS

Décadrage colonial

Unframing Colonialism

7 Nov 2022 - 27 Feb 2023

 Back to calendar



Photomontage de John Heartfield, "Social Kunst, no 8", 1932, couverture (détail).  
Bibliothèque Kandinsky Photo © Centre Pompidou/© The Heartfield Community of Heirs/Adagp, Paris, 2022

“Do not visit the colonial exhibition”: reacting to the opening of the Paris Colonial Exhibition in Vincennes in 1931, the members of the Surrealist group denounced France's imperialist policy. The “Unframing Colonialism” exhibition proposes to review this unique episode and the visual images generated at the time through photography.

Podcast



Décadrage colonial

Introduction

3 November 2022 • 3 min • Listen later

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|                                                                                      |                                           |       |
|--------------------------------------------------------------------------------------|-------------------------------------------|-------|
|  | Introduction                              | 3 min |
|  | 1 - Ne visitez pas l'Exposition coloniale | 5 min |
|  | 2 - Le spectacle ethnographique           | 5 min |

[View terms](#)

[Free admission](#)

 When

7 Nov 2022 - 27 Feb 2023  
11h - 21h, every days except  
tuesdays

 Where

Galerie de photographies, niveau –1

## **Group Activity - 15min.**

In groups research those two exhibitions and the information that is available online.

Discuss - which one is introducing and presenting the information better?

How they introduce artists?

What background information, if any, they are providing?

# **SUMMARY**

**Some of the ideas that we discussed today are:**

- Overall essay feedback.
- Introduction to the module.

# **AFTER THE SESSION TASK**

- Research five exhibitions in a range of institutions and their curatorial texts.
- Bring your notes on those exhibitions and comment about the range of artists, curatorial text, and display choices.

# EXHIBITIONS



TATE MODERN  
EXHIBITION

NOW BOOKING

## MAGDALENA ABAKANOWICZ EVERY TANGLE OF THREAD AND ROPE

UNTIL 21 MAY 2023

Free for Members



Magdalena Abakanowicz *Abakan Red* 1969 Tate Presented anonymously 2009 © Fundacja Marty Magdaleny Abakanowicz Kosmowskiej i Jana Kosmowskiego

# NEXT SESSION

Session 2 - Tue 7 Feb 2023

We will meet here and go to see the exhibition at Glynn Vivian Gallery.

**Seminar.** Discussing the exhibition at Glynn Vivian Gallery. Text, presentation, content, lighting? In groups analyse what it is working and what it is not in relation to your research. We will feedback and put the Glynn Vivian Exhibition in relation to your five exhibition mini-research project.

**THANK YOU**

Estéfani Bouza: [e.bouza-arnoso@uwtsd.ac.uk](mailto:e.bouza-arnoso@uwtsd.ac.uk)/ January 2023