



Open  
College  
of the Arts

## Formative feedback

Student name	<b>Michael Green</b>	Student number	
Course/Unit	<b>Landscape</b>	Assignment number	<b>2</b>
Type of tutorial	Audio-Visual		

### Overall Comments

Generally, I like how this assignment has gone and the ways in which you have pushed your own boundaries. Where I think you could take it further is in thinking about how to present the work to an audience – how do the cyanotypes fit in with the posters and map? How can you draw the conceptual links more clearly between the cyanotypes and the posters?

### Assessment potential

#### Assignment 2 Assessment potential

I understand your aim is to go for the Photography Degree and that you plan to submit your work for assessment at the end of this course. From the work you have shown in this assignment, providing you commit yourself to the course, I believe you have the potential to pass at assessment. In order to meet all the assessment criteria, there are certain areas you will need to focus on, which I will outline in my feedback.

## Feedback on assignment

### Demonstration of technical and Visual Skills, Quality of Outcome, Demonstration of Creativity

Below are the key points from our discussion. Roman text are Michael's comments, *italics* are from David:

- *The cyanotypes work - I'm not completely sure you need to worry too much about ensuring the exposure matches but it depends on many factors. There is certainly nothing wrong with striving for a more precise workflow.*
- Tweak the work so it doesn't include the posters leave the Cyanotypes to work on their own. Leave the posters in the research to show the pathway i took to get to the finished work. *(Where I'm struggling a bit is how it all fits together. As someone who is primarily interested in photography and the ways in which it can tell stories I wonder if you need to go any further than the cyanotypes along with a synopsis. If you want to include the ailments, then potentially they could be incorporated in a similar manner to how Anna Atkins added captions to her cyanotypes. The cyanotypes are a cohesive body of work in and of themselves. Adding in different media, in this case, seems to reduce their overall impact rather than increase it. Keeping the text from the ailments as captions but not the poster would maintain the link you are looking for without the visual becoming confusing.)*
- Include more about the process in the submitted work about how i made the paper etc to get to the organic outcome i produced. *I realise this goes against my previous feedback to make your commentary less technical, but this series is intrinsically tied into method, and as such it becomes more important in discussions of the final body of work.*
- In most *(OF MY OWN!!!)* landscape work David likes sharpness front to back but it is less important with this type of work but could be an area to rework on three of the prints but up to me. *As a qualifier, I regard myself as working largely within the parameters of artistic survey, so I co-opt the tools of the surveyor to make my work, hence the need for even sharpness across the frame. I would not, and do not, expect all landscape art practice to follow the same, arbitrarily narrow, set of rules that I adopt.*
- Work on colour matching in photoshop as the poster as an odd saturation level and Hue. Practise with using Ctrl I to add points to the photo to get a better match. *There*

*is a good discussion of the method I discussed in the 'working with color' chapter in Katrin Eismann's Photoshop Restoration and retouching*

- Assignment 5 may be a good place to revisit Cyanotypes.
- Add words to describe the remedies each plant gives either photo corners or maybe a separate piece of paper with a thumbnail (to relate to the Cyanotype) and the words. This is mostly about encouraging you to *think about how to signify to the viewer how the cyanotypes are about 'something' conceptually related to the plants, that there is a definite concept behind the pictorial strategy that you have adopted..*
- I learnt more about the process of finished work after feedback the progression to show and the incorporation of the tutor advice. This was enlightening.
- *You don't need to incorporate everything you have done for a 'Part' of the module into the assignment, just pick and choose the most appropriate for the series you are working on.*
- *Going back to the presentation, I think you need to think about how the work is introduced. If I were to walk into a gallery and see this work, what do I need to know?*

## **Coursework**

### **Demonstration of technical and Visual Skills, Demonstration of Creativity**

*I had a look through the blog in more depth after the tutorial and the posts are coming along well. You might want to try to go a little further in your analysis though by reading different critical reviews of bodies of work you are looking at and using these to support your development of an argument. This will help you in your proof read of your essay and when later working on the thesis at level 3.*

## **Research**

### **Context, reflective thinking, critical thinking, analysis**

*The research section should really be broader than simply for each assignment. Instead, try to make posts about each artist/series you encounter and think about how they interrelate and /or tie in to what you are reading at the moment.*

*There's nothing wrong with writing what amounts to a short essay for background research to each assignment but it limits the record of your ongoing wider research to only that relevant to the final work you are submitting. There is as much value in looking at other, less relevant works as they can nudge you in a new direction.*

## Learning Log

### Context, reflective thinking, critical thinking, analysis

*You could benefit from some more self-reflective writing about how everything you are learning ties together and influences the pictures you are making on a day to day basis, sort of like a diary if you will. I personally use 'free writing' a lot as this helps me make some sense of the random jumble of information in my head at any specific time.*

## Suggested reading/viewing

### Context

Laurie Snyder – Botanical Cyanotypes

Look at work of Laurie Schneider and her books on Cyanotypes especially her work which is large 18 x 72 inches and almost like Japanese scrolls. *Method of presentation is interesting in relation to your own work. Beyond Snyder's obvious comfortableness with the medium, the Wall books show a depth of thought into how the work is viewed and understood.*

*Liz Nicol – Rubber Band Project & 'Shadow Drawings' – interesting uses of the cyanotype in a critical art practice.*

*Rebecca Solnit – Wanderlust – interesting chapter on Wordsworth and his need to walk to construct ideas.*

*Robert Macfarlane - Various works, all worthwhile reading for someone working in landscape art practice today. Perhaps start with 'Mountains of the Mind' and work through from there.*

Aperture magazine good also look at Source magazine

**Please inform me of how you would like your feedback for the next assignment:  
written or video/audio.**

<b>Strengths</b>	<b>Areas for development</b>
Conceptual approach	Trying to cram too much material in
Depth of research	
Quality of outcome (of cyanotypes)	

Tutor name	David Wyatt
Date	25/10/19
Next assignment due	20/12/19