



Open  
College  
of the Arts

## Formative feedback

Student name	<b>Michael Green</b>	Student number	<b>515037</b>
Course/Unit	<b>Landscape</b>	Assignment number	<b>3</b>
Type of tutorial	Written		

### Overall Comments

Overall, I liked what I saw in this assignment. You pushed yourself to produce new and interesting work that reflected not only something interesting about place, but about how you see, encounter, and create landscapes.

### Feedback on assignment

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

- Reading through your notes it is worth commenting that environments don't have feelings or moods. As humans, we tend to attribute human traits to non-human things (see Anthropomorphism). So, the sea doesn't have 'moods' and a space isn't indifferent, we just read attributes of the environment through the cultural filter of being human.
- As you allude to in your comments about emotion following Picasso, the emotions for which the 'artist is a receptacle' are those felt by humans when interacting with the non-human (be it terrain, other animals, sea, sky or whatever).
- I was interested in how, with those thoughts in mind, you have created a landscape within these photographs that is, from our perspective a place. But it is a place for the birds that feed here.
- The viewer is left to ask for themselves if the birds are always in this place, or have they followed the boat? We don't as viewers, know if we are close to the shore or even, aside from your text, where this body of water lies.

- What makes the series work for me is the varying qualities of the sea. It becomes, as you freeze the image of it with the camera, as stand in for the rolling hills you have photographed in the past.
- With that in mind, I was less sure about the second image as it contained no horizon and the bird (I daren't even attempt an identification) becomes the primary subject of the composition rather than part of a wider scene of the sea as a 'place'.
- I think what I am getting at through looking and relooking at the work and trying to write about it is where it works for me is in those images that allow the sea to take on a shape and structure that can only happen in a photograph – the moments where you have frozen the liquid as rigid structure – making the surface of the sea reminiscent of the surface of the land, and, therefore, aligning it more with my preconceptions of place as tied into landscape as a critical construct.
- With this in mind, 'That melted the wings wax' and 'It was spring' don't work as well within the set because they don't reflect how we look at the land. (and possibly 'A farmer was ploughing his field'.
- The birds are essential, they identify this as a place inhabited by not only the photographer, but something else. That this place is, in some way not always visible within the frame, alive and inhabited.

## **Coursework**

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

The project and exercise posts are coming along well, I especially thought you are beginning to scratch the surface of something interesting in the Postcard views post. As such, I recommend reading 'Between the Book and the Lamp: Imaginative Geographies of Egypt, 1849-50' by Derek Gregory (see suggested reading)

## **Research**

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

You are beginning to take your research into deeper areas of art history but I do feel there could be more general posts about what you are looking at and who you are reading. There is also scope to link posts and events together between entries more such as the post detailing the crash of the Chilean C130 and the reference to the lost 38 souls in the assignment post itself.

## **Learning Log**

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

Overall the learning log is covering the basics but I do feel you could add more personal writing that ties together your thoughts on what you are reading and reviewing and the extent to which this has an impact on your own picture making.

## Suggested reading

### Context

A few interesting things to read on the critical concept of imaginative geographies:

Driver, F. (1999) Imaginative Geographies. In: Goodwin, M., Crang, M. & Cloke, P. (eds.) *Introducing Human Geographies*. 3rd ed. London: Routledge.

Gregory, D. (1995a) Between the Book and the Lamp: Imaginative Geographies of Egypt, 1849-50. *Transactions of the Institute of British Geographers*, 20, 29-57.

Gregory, D. (1995b) Imaginative Geographies. *Progress in human geography*, 19, 447-485.

Greider, T. & Garkovich, L. (1994) Landscapes: The Social Construction of Nature and the Environment. *Rural Sociology*, 59, 1-24.

*(Note: Not just about imaginative geographies but suggests a framework for interpreting the landscape as a cultural construct. Their central argument was that: 'our understanding of nature and of human relationships with the environment are really cultural expressions used to define who we were, who we are, and who we hope to be at this place and in this space' (p.2)*

Harvey, D. (1990) Between Space and Time Reflections on the Geographical Imagination. *Annals of the Association of American Geographers*, 80, 418-434.

## Pointers for the next assignment

I think your choice to focus on a single image is sensible as 2000 words is, despite initial appearances, not very much space for a thorough critical appraisal. The only image I'm aware of that I presume is the one you mean I have seen titled 'Toward Los Angeles', but I am happy to have missed something. Try to tie it into key critical areas as well as, where appropriate, comparing it to other examples of photography dealing with the same issues you identify.

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

Tutor name	David Wyatt
Date	23/1/20
Next assignment due	1/4/20