



Open
College
of the Arts

Formative feedback

Student name	Michael Green	Student number	515037
Course/Unit	Landscape	Assignment number	5
Type of tutorial	Audio-Visual		

Overall Comments

David's points are listed initially in this feedback with Michael's response included at the end of the feedback section.

Overall, I liked the approach here and felt the focused pictorial strategy helped you make some images that moved away from what may be considered traditional representation of the Antarctic circle.

Feedback on assignment

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

Below are David's key points, followed by Michael's reflection on them:

- The pictures are about a human reaction to the place – that of your subjects, your own, and that of your viewers.
- Unusually they have quite a commercial feel. If adopting this as a pictorial strategy then you need to really polish your post-production and lighting skills as they will be read in this context.
- 'Evaluation' is spelt wrong in the title
- In the evaluation – what do you think the medium of photography adds to the depiction of the sublime as depicted in Friedrich's original painting? Consideration of this would help deepen your critical analysis and your demonstration of creativity.
- Book – think about recording a video of you leafing through the pages (from above, so your hands operate as the viewers hands turning the pages so we can see how it is made and edited). This is quite an effective way of showing books online.

- Book making tip: you can drill holes with a small bit rather than using an awl. It hurts less!
- Artist statement could, but doesn't have to be, slightly more critically and conceptually aware. You could also add a sense of the urgency that is very clearly there in the subject's responses to the environment.

Michael's notes:

Review the shot of the Chinese person in football kit does it fit the series?
Amend Evaluation by rethinking the introduction.

Discuss

The subjects relationship with the environment.

My relationship with the subject.

My relationship with the scene.

My work was showing some commercial skill so look at the work of Tristan Poyser to compare to my work.

Look at work by Charlie Waite and Steven Gills book of birds and compare their different approaches to 'landscape'. Also Erik Kessels' book of trap camera images of deer which can be found online. (In Almost every picture #3)

We discussed making a video of turning the pages of a book and a video by George Georgiou was mentioned to have a look at as an example. My tutor said he would advise me on completing work in the new assessment style. We talked about the things shown to the viewer effect how they see the work.

In my artist statement I should consider peoples reaction to the place and how it influenced my work. Look at Susan Trangmar and Helen Sears work with fabric.

Read Landscape into Art by Kenneth Clarke plus Gombrich's The Story of Art (second one is a bit heavy going so more an academic reference).

Top Tutor Tip: Use a drill to make the holes when making a Japanese Stab Bound book.

We finished talking about my deliberate choice of making a landscape window for the cover whilst I realised Friedrich had painted the picture on a Portrait canvass.

Coursework

Demonstration of technical and Visual Skills, Demonstration of Creativity

We didn't have enough time to dwell on the coursework or wider research and so please signpost this for me during the assignment 6 tutorial and we can work on identifying which pieces might be the most effective for reflection as part of the new assessment process.

Research

Context, reflective thinking, critical thinking, analysis

Please see above

Learning Log

Context, reflective thinking, critical thinking, analysis

Bookbinding – be wary of reproducing another person’s images/text vs making your own. It can be enough to cite and link sources on your blog (for the guide to bookbinding).

Suggested reading/viewing

Context

We discussed some artists who use and challenge the ‘figure in the landscape’ as traditionally depicted in landscape. Two particularly useful artists to investigate further are Susan Trangmar and Helen Sear.

Relating to the earlier point about the commercial aesthetic, it may be valuable to research the practice of Tristan Poyser who is a commercial photographer who has been making more critically aware landscape work in the last 5 years or so.

Pointers for the next assignment

I saw your message about the disaster with the assignment 6 images. Please don’t panic. You are, at least in part, saved a little by the new assessment process so you can submit what you manage to save, and use it as a point of reflection in your documentation for assessment. Part of the learning process is accepting that we all make mistakes but how you respond to them is the critical thing.

Tutor name	David Wyatt
Date	17/6/20
Next assignment due	5/8/20