



Open  
College  
of the Arts

## Formative feedback

Student name	Natasha Davy	Student number	513073
Course/Unit	Drawing 2 ID	Assignment number	1
Type of tutorial	(eg video/audio/ written)		GH

### Overall Comments

Thanks for sending the first batch of work and for taking the time to talk. In addition to this reports (which is based on your notes with additions / amendments by me in **RED**), you also have a recording of the conversation.

A good start to Part One, using strengths and voice to complete exercises. Some pieces can appear heavy from the built-up tonal range, so a suggestion of using masking fluid, erasers or white ink may help to keep areas white where needed. Bryan suggested looking at Matisse's pentimento works, which can offer a feeling of memory and time. **This contributes to a complex surface that is interesting in its own right and encodes the labour it took to make the work into it. Art is not made instantly and it's good for that protracted period of making to be evident. Stuff like this:**



**Assignment 1 Assessment potential**

*You may want to get credit for your hard work and achievements with the OCA by formally submitting your work for assessment at the end of the module. More and more people are taking the idea of lifelong learning seriously by submitting their work for assessment but it is entirely up to you. We are just as keen to support you whether you study for pleasure or to gain qualifications. Please consider whether you want to put your work forward for assessment and let me know your decision when you submit Assignment 2. I can then give you feedback on how well your work meets the assessment requirements.*

## Summary of Conversation

Natasha is confident in using the materials she has chosen and clearly enjoys experimenting with different fluid products and mark making. She mostly practises with charcoals, graphites and washes to create an organic feel which suits the subject matter. Bryan feels that Natasha could use more strength when drawing and really push the medium to its limit. Bryan has asked Natasha to look at the work of **Turner** and **Therese Oulton** for inspiration. **Oulton's work hints at landscape but it's hard to pin down. It's VERY painterly, but don't let that worry you. Making charcoal and/or ink drawings like this would be fine. Scale is important here, too. Thinking about using the details of your own work as sources for more work could be interesting. Bow stuff up and work from it...**

### **Therese Oulton:**

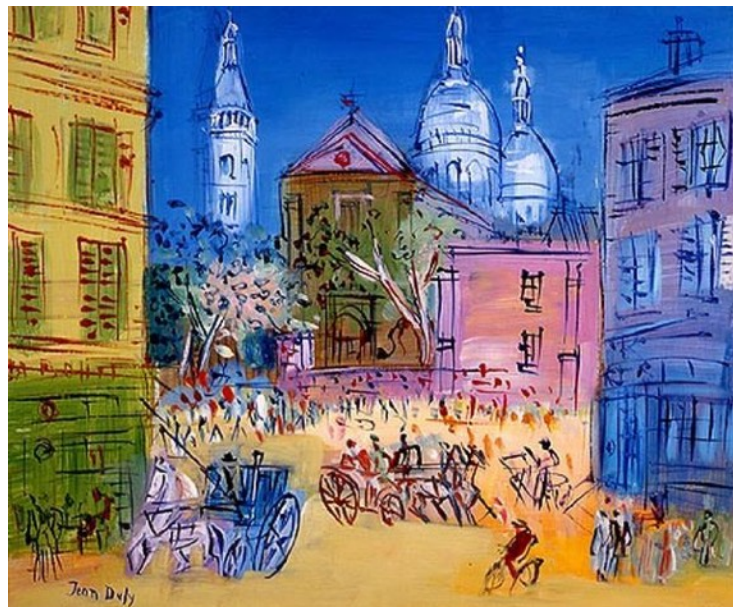


**You've produced some energetic and convincing work that plays with mark-making and rhythm. While you consider yourself a 'monochrome' artist, when you introduce colour it is often pretty effective. Keep experimenting with layers of colours (scraping on and off to produce 'show through', especially. You may also want to try scraping back into layers of pigment.**

It is evident that the work needs to be scaled up further to appreciate the energy and rhythm that goes into the pieces. Natasha has noticed this too and has already started working on larger rolled lining paper as from Part Two (Mark Making), allowing more scope for mark making gestures, using full arm movements. Other ideas of working on larger papers and were discussed too, along with ideas of cropping from these.

Initially Natasha struggled with creating a larger version of her pieces, and found that she was losing interest and energy. Bryan advised abandoning the smaller pieces and moving straight onto larger pieces and seeing them as similar work, rather than the same but scaled up. Along with this, appropriately sized brushes, sticks etc would also need to be scaled up too.

Cropping for composition is evident and works very well especially with the human form pieces, creating unusual architectural compositions, however it is important to keep these rigorous. **Raoul Dufy's** work should be investigated for ideas (**Dufy - two examples below - draws over colour. often in another colour. Your trinket box colour study reminded me of his approach. You might wary of colour, but you might try drawing in non-black...**), but generally other artists who would have been suggested have already been researched by Natasha, such as Jenny Saville, Maggie Hambling, Joan Semmell and so on. A book called 'Drawing People' by Roger Malbert was suggested to borrow or buy, as this would give Natasha further ideas and insight into life drawing.



As Natasha's blog is password protected, she can use pictures of other artist's work to accompany her text and she has agreed to update her blog accordingly, plus research the artists who have been suggested too. Bryan has asked Natasha to start researching from books and start to quote or reference people whom have status within the art world. She is able to analyse artists' work, comparing brush strokes, compositions, patterns and hues, and should also include more of her own work too. Otherwise, her blog is comprehensive, and she writes well of her thought processes and has some strong ideas which match her artistic ability so far. She has started some rough ideas for her parallel project already, which were briefly discussed; these include her background in fostering and nurturing, which could be shown by the engaging sea's mass of strength and vulnerability. She likes the idea of safety within a threatening environment, via mark making. **As discussed, I think the link between the vulnerability we feel when walking along a blustery tidal coastline and nurturing might be really productive. don't push too hard at it but keep both areas of enquiry open and see what emerges. At this point it's important to develop the speculative part of the practice. Try stuff out and don't worry about the destination. Enjoy the journey and listen to the work...**

## Suggested reading/viewing

### Context

Suggestions made above. Try and find tougher texts that explain the motivation and context of artists work and don't just rely on your description / reaction to that work. If possible, find accounts of work that are critical so that you can re-look at work through the eyes of others. The Thames and Hudson 'World of Art' series are good studies of singles artists or movements and can be picked up quite cheaply second hand. The titles in the Phaidon 'Art and Ideas' series are also good and little more academic.

The Whitechapel 'Documents of Contemporary Art' series deal with thematic ideas (like 'Beauty', 'The Archive', 'Failure', etc.). <https://shop.whitechapelgallery.org/collections/documents-of-contemporary-art>

Some blogposts that ought to be of interest given some of the things we spoke about:  
<https://weareoca.com/students/student-work/drawing-erratic-drawing-one-success-story/>  
<https://weareoca.com/subject/fine-art/using-an-eraser/>  
<https://weareoca.com/subject/fine-art/forget-inspiration-get-on-with-the-work/>  
<https://weareoca.com/subject/fine-art/steal-like-an-artist/>

## Pointers for the next assignment

- Reflect on this feedback in your learning log. Take time to write a response to the report and post it on the blog. Write summaries of the reading you're doing. This could result in a 'to do' list.
- Follow up on the suggestions I have made.
- Update blog with research pictures, and research suggested artists. **This makes it easier for assessors to scroll through the blog and see your references without reading everything.**
- Compare own work when analysing others' styles and pieces. **This is REALLY important as it demonstrates your contextual understanding. References back and forth between you and others and also in the way others are related to one another**
- Harder reading – look for quotes and references to back up research and conversations. **I have attached a crib sheet about using quotes.**

- Continue working larger scale, as large as necessary. **Don't feel hemmed in. See how big you can go. You can always scale back.**
- Use more variants in line structure: harder lines for strength and weaker ones for vulnerability (this has happened naturally during the start of Part Two). Work on tonal range.
- Continue location work, drawing views and feelings of the coast – use the landscape to draw with, including muds, earth, sticks etc.

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

**For Level Two and three students I recommend having as many video tutorials as possible though you're under no obligation to have any.**

Well done, you have produced a 'body of work', with no desires to create final pieces. Keep up this attitude. It's all preparatory work in a way. At this stage 'finished' pieces are side effects of a practice, rather than the goal of the practice. I look forward to your next assignment.

Strengths	Areas for development
Good mark-making	Link to other artists
Relatively Prolific. Keep making lots of studies, even if they seem tangential to your main enquiries	Reading. Get more academic / demanding texts and deal with the ideas therein. Build a more sophisticated understanding of the subject.
Willing to experiment with media / materials.	Scale. Play with larger fields

Tutor name	Bryan Eccleshall
Date	10/4/19
Next assignment due	31/5/19