



Open
College
of the Arts

Formative feedback

Student name	Jennifer Moore	Student number	515524
Course/Unit	Drawing 1	Assignment number	1
Type of tutorial	Written		

Overall Comments

Thank you for submitting the first assignment for Drawing 1. It is clear that you are fully engaged in your work and you are starting to gain confidence in your drawing abilities overall. You are working well in terms of reflective accounting around the work made. Continue to support your own work through visiting a wide range of exhibitions and continue to expand on researching the work of other artists in support of your own working aesthetic.

It is clear that you are taking some elements of risk. Take the time to develop your ideas at length in your sketchbook before starting any larger studies and continue to expand your material enquiry. Look at exhibitions that challenge you and really look closely at expanded materials, techniques and creative outcomes to help you push your own ideas.

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.

Feedback on assignment

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

Part One Form and Gesture

Exercise 1 Warm – up temporary drawings

You have got off to a great start – I loved the mealworm/hen film in particular and you have been very experimental overall. Your written account is asking

questions demonstrating that already the idea of what drawing is or could be is broadening your horizons, well done. You have documented everything well in your learning log. As these types of exercises can be something that requires a quick response don't be frightened to do more.

Project 1 Feeling and expression

Exercise 1 Experimenting with expressive lines and marks

Again you have written up your thoughts around these exercises well, highlighting aspects that you enjoy as well as struggle with. Producing a range of marks with varying media has allowed you to experiment quite fully throughout. You have clearly embraced these exercises and have made some interesting outcomes through a variety of imagined emotions and the outcomes are diverse and well described in your learning log. To expand your thoughts, it may help to start to think about whether you have seen similar mark making in another artists work and support your observations within your own work and the best way to do this is to go out and about and look closely at artwork in the flesh. You have done this easily by visiting the Drawing Room and taking part in Drawing events. It's a great space and they show some very exciting ideas and work. I am pleased to read that you are going to so many interesting events.

Exercise 2 Experimenting with texture

Generating marks through frottage is something that can be looked back on time and time again. These ghostly images are very evocative and can be fun replicating at a later date. Think about working to the edges or beyond a boundary such as a rectangle or a square or consider working to another irregular boundary or difference shape when producing these types of drawings. You have varied your media again and have managed to closely observe different textures. Think about if you moved away from 'traditional' drawing media and worked with thread or other found materials that are perhaps less prescribed, what would happen there? Think about how to relay the texture of something with a material that is more sympathetic perhaps? This is a good start; it will become more comfortable and familiar as you move through to working with tone.

Project 2 Basic shapes and fundamental form

Exercise 1 Groups of objects

It might have been an idea to start off familiarizing yourself with the objects and composition by drawing on a smaller scale in your sketchbook to aid as a warm up exercise as well as develop a sense of what might work well from a compositional standpoint. While working in charcoal can be quite forgiving, I would always suggest that you take a few breaths and think about which drawing material would work best in certain environments. Perhaps mapping things out using a soft pencil lightly could have allowed you the time to study the forms in closer detail. You will get to understand negative space and practice ellipses more closely, but in terms of connectivity and scale this drawing is reasonably well described. You have supported this exercise well by writing a sound reflective account around the experience, well done.

Exercise 2 Observing shadow using blocks of tone

This much simpler composition has allowed you to concentrate much more on the task ahead. The tonal variation is at times convincing, just be mindful of

where the light falls and make sure that the mid tones are clearly separated from the lighter and darker tones. An improvement I would agree, so keep going just be mindful of making better decisions around your chosen drawing material. Look closely at what it is you have to draw and take the time to play with varying materials in your sketchbook to allow for these developments to come to the fore.

Exercise 3 Creating shadow using lines and marks

For this exercise you have worked on a range of techniques using cross-hatching, stippling and line. The works without an outline are particularly interesting and suggest that you are looking hard at the objects you are working with. It would be useful for you to research closely at artists that draw. Look at the marks made by Van Gogh, Rembrandt, Matisse, Renoir, Charles Avery and Reny Lalique for variations in mark making to help. Varying the weight of line, working with broken lines and so on could really allow you to widen your experimentation. You can use curved lines to depict the roundness of form and don't be afraid to expand your drawing tools to full effect and creative awareness. You have started off well; so keep going with this open-ended approach.

Research point: Odilon Redon

You have written up a well-researched body of work, outlining your favourite images within. You are good at analysing visual work to this is a great start, well done. Good supporting visuals of the written content. Remember to reference your illustrations and sources using The Harvard System of Referencing. I would suggest you start to write a list up in a document somewhere in support of your research so that you have this to add to the work at formal assessment.

Exercise 4 Shadows and reflected light

Again, it is clear that your drawing skills are improving as you have a focus and a mature approach to finding a way in to drawing a reflective still life. Again, you may find it useful to develop a smaller series of studies to help you find a way in to playing around and widening your horizons in terms of materials so try if you can to approach each exercise in this way for your next assignment. What you have managed however is to draw what I consider to be a successful still life in terms of scale, proportion and form. You have clearly addressed the tonal aspects of your objects by looking hard at what is in front of you. The complexity of depicting light and tonal variation in reflective surfaces is convincing in places. There are aspects that could make the whole image consistent but overall this is a well-executed drawing. You have managed to commit to the cast shadows grounding the objects on the surface and there is a three-dimensional form evolving in both the teapot and the ceramic chicken. Working to this scale appears to be something that you can manage well, just take the time to develop your ideas before diving straight in if you can.

You have a criticality in your writing which supports the work in an articulate and informed way, keep going and if you have time look at researching artists work in support of your own work as often as you can.

Assignment 1

You have written a good written account of this exercise by writing up why you approached this final drawing (s) as you have. The final drawing feels slow and more considered and again I would suggest that you get down to practicing in your sketchbook beforehand as the medium you are working with is again a little

restricted. Further work with ellipses could benefit you. There is an area on the OCA website that can help so here is the link:

https://www.oca-student.com/sites/default/files/oca-content/key-resources/res-files/drawing_ellipses_1.pdf

Again you have worked well to larger scale. It would be good to see you develop a better understanding of the connections made between the objects but this will come with further experience and understanding. You have managed to work directly and have explained why in your blog. Perhaps in the future, allow yourself the time and space to walk away from explosive situations. I like the quick strokes that you have attempted in your sketchbook in support of this exercise, there just are not really enough and I encourage you to do a lot more next time. A more concentrated look at the reflections in the surfaces of the glass jar and mug could have produced a more concentrated outcome but you have done well throughout this assignment. When looking at the learning outcomes consider the whole of the body of work rather than just the assignment pieces and don't be fearful of my comments...I am here to help rather than hinder you.

Take the time to research a number of artists that approach rendering similar objects in varying ways. This will help you widen your outlook and aid your drawing skills in turn. I would also encourage you to investigate a wider range of papers to see what you like working with. Invest in getting some advice from a local art supplies shop to help you make these decisions. I would encourage you to move away from charcoal for your next submission and instead work with a range from B to 9B to see what effect this can have on your drawing outcome whilst experimenting on different surfaces. Whilst you clearly enjoy blending this can make drawings appear quite flat and very grey so I would leave this for now and concentrate much more on drawing the tonality that you see in front of you to get a higher standard of outcome. Taking the time with a drawing is working positively and there is a big improvement from the first to last exercise, so keep looking and extend your experimentations in a sketchbook so that I can read one exercise to the other with ease.

Reflection on your progress

You have written a solid reflective account of Part 1 outlining the successes as well as areas to improve upon. Underpin this approach by looking at as many drawings as you can, both historical as well as the more contemporary. Dig deeper and read wider as to why artists draw the way they do to expand your knowledge and understanding of what drawing is and can be. Continue to take the time to visit physical work to really look and gain a better understanding of the processes behind drawing.

Sketchbooks

Demonstration of technical and Visual Skills, Demonstration of Creativity

You are using your sketchbook at times but it feels sporadic in nature. Maybe separate the hens from your studies so that the sketchbooks look more consistent. You have done this with your out and about people sketchbook so this works well. In order for you to demonstrate your technical and creative achievements you must start off by working on a series of smaller developmental ideas for each exercise. These don't have to be that time consuming but should be a place where you vary your compositions, outlooks and materials in good

measure. Try to research other artist's sketchbooks to help. You can annotate, put sample images in there along with found things and anything that excites you. You can make mistakes, try out new things and extend your reach without fully committing in those pages! These small - scale experiments will feed into the final drawings in a coherent and purposeful way if the intent is there. These will help you to take more risks within your own work both through process, supporting research and materiality and allow you the breathing space to work more fluidly as you get more practiced in using them.

Learning Logs or Blogs/Critical essays

Context

Your log is easy to follow but could benefit from being ordered via sub sections where possible. A lot of my students will have a sub section titled Coursework then have subsections within that where the exercise titles go. Research could also be subdivided as you see fit. As you can imagine, over time there will be a terrific amount of content and the assessors will need to be able to pinpoint various works quickly as part of the assessing. See how you get on, it's not beyond your capabilities I am sure.

The content is well written and you are good at analysing and critiquing the work you are making. Consider introducing your own artist's research as you see fit, as it will support your own working practice in turn.

You are already developing a personal voice through the learning log as you move through Assignment One. Over time you will be more efficient at obtaining a balance between academic artists research as well as your own explorations within your work.

Suggested reading/viewing

Context

I would suggest that you evidence further the wider reading that is suggested in the reading list provided in your study guide. You are doing this in places; so don't be afraid to do more. Don't be afraid to add your own interests to your work either where appropriate or continue to cite as many exhibition visits to your work in detail. Look at researching artist's sketchbooks to help you identify a way to develop this side of your practice,

Pointers for the next assignment

- Remember to cite using the Harvard System of Referencing throughout your learning log, you can do this by adding links and attaching the reference to a reference list in a word document to add to your formal assessment submission. How to do this can be found on the OCA website.
- Produce more preliminary drawings before settling down to producing the final outcome in a sketchbook. Take your time and run with each outcome where you can.

Tutor name	Hayley Lock
Date	15.05.17
Next assignment due	25.08.17