



Open
College
of the Arts

Formative feedback

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| Student name | Gesa Helms | Student number | 492645 |
| Course/Unit | Creative Arts Level 3 Body of Work | Assignment number | 1 |
| Type of tutorial | (video) | | |

Normally to be written by the student, and endorsed by the tutor with **additions/amendments in red**.

Overall Comments *General overview of the students progress and key points covered, to be written by the tutor approx 150 words*

We had a very interesting discussion on your plan and expectations for your body of work. We discussed your approach to creating and thinking now that you have reflected in depth on your outcomes and strengths from level 2, key ideas that emerged were: performance, multi-media, playthings, hybridity, assemblage, rawness, the relationship between your work and the audience. I encouraged you to take all of these into account as you begin to form a plan for your line of enquiry.

I'm very pleased with how you have started this course and the way you are working across both this unit and research. I felt like you needed to start to form a direction of travel early for your creative experiments to rebound off, so, if this is a mixed-media performance structure that uses different elements, consider this as an option and allow yourself the freedom to work within this creative space.

Summary of tutorial discussion (student)

Where are you thinking of taking your creative work? The emphasis for these tutorials (which cover a fairly short time, after all: after the next assignment will

almost be at half-way point) lies on me and it will be good to articulate the process by which I will produce this body of work fairly soon.

For A1 I revisited and updated the learning insights from D2, and we discussed that in some ways I **take the philosophies, processes and materials from D2 to put them to work and develop further**. The current sketchbook work does that, we discussed in particular the short animation of the animated gap; and the wax stains: they explore and consider both digital and analogue materiality and provide a creative bridging of materials and approaches.

The animation isn't mine (I don't know how to do it, part of me wants to learn that but perhaps time/focus is better spent on developing performance angle, see below). The animation again raises generative systems as approach (see D2) and again: what I am interested in is different: to take this and re-insert, move back, translate into a site, a place, an interaction (as what I have begun to do with the performances around the gap).

Site, place and location as key: Doug recommended to amplify the site further, to make it more explicit (e.g.: a theatrical stage setting, a baroque interior; and Beckett's Not I was raised as part of this); I replied: yes; and I am also interested in the intimacy of an almost private performance. So: who is the audience? (which is also the comment from the D2 feed forward).

To clarify what the process for BoW would be:

- A series of performances, experiments
- To be experimental and artistic (out there; think Yoko Ono and Mathew Barney's early performances): let it be raw
- Take forward where you concluded with Parallel Praxis:
 - o A particular space/place (e.g. Jonas's work takes place in a site, is brought together there)
 - o Digital/analogue
 - o Multi/ or inter-disciplinary
 - o Performance
- What is the relationship with the audience? (for Beckett that is key)
- For BoW to end up with a series of drafts, a pilot or similar; for SYP then to take that and present it in final form

We considered **how I approach work**: creating settings to experiment fairly systematically, reflect/ review extensively and then take the accidental elements that work and move with these (often these are: sensorial or relational).

Such experimental approach for going forward is important: trying new things. There is 70 years of avant-garde to provide a tested set of approaches to explore that. (Don't forget the criticism)

For **Part 2** we discussed: I will go away and experiment with what I have begun and develop it; will return with bunch of things for the next assignment and some reflections to be reviewed in the next tutorial.

If I can clarify scope/ range for BoW soon, that would be good.

Summary of Project Proposal (amended in the light of the tutorial) (student) To include stages and timescales

A1 Territory: end of February (this assignment): solely review and plan.

This also includes a series of smaller experiments and tests which can feed into A2 From then on to:

Spend considerable time in Spring and Summer to work on BoW, in that time refine the focus for Research, write the bulk of Research towards the end of the Summer (if it is a standard written work) – i.e. Research A4

Can the actual research be in the form of a series of performances/ experiments — largely auto-ethnographic but also testing forms of dialogue, relational encounters that arise from and relate back to the BoW i.e., there is actual empirical research here that sits at a hybrid form and links directly to the questions in the BoW? Also: can the Research function as a moving image work which constitutes various elements, such as a performative lecture, notes, a manual, a walk etc.?

A2 Gather and Manifest: end of April

- including Performative Talk at SAR, end of March
- Conclusion/ realisation of further experiments around the Gap, but also: utopian space/ practice as it relates to the gap along with 'opening'
- Concept maps as hybrid form >> book/ set of cards/ map formats
- What is the role of time-based media in this?
- What is the role of the sensorial/ the corporeal in this? Performance? Experiments?

<< there is a question here as to the site of the investigation: this could be (a) actually existing continuous institutional site

(b) the actual site imagined/ transferred as utopian/ conceived

(c) a new actual institutional site

(d) a number of different sites (some mobile, some fixed, some imagined)

A3 Synthesis: end of July

A4 Core : early October

A5: end of December

Critical Reflection (space to critically reflect on the work across both units) (student)

We talked about adding this as menu item and discussed how the two modules interact with each other, and the benefit from having Rachel as Research tutor in light of academic interests as well as performance forms, lectures etc.

We also discussed how 'critical reflection' allows for integration between the two modules without having to duplicate (while the handbooks were written prior to this approach).

My plan is to explore BoW somewhat further still before committing to what the Research is (in specific substantive focus, as well as form) to fully support what BoW practically explores. We also discussed that some of the more theoretical reflections can take place under Research (and not as in D2 as part of these tutorials).

Any other notes (student)

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Suggested reading/viewing (tutor)

I mentioned Samuel Beckett, the play was 'Not I' and the live performance was on the BBC performed by Touretteshero <https://www.bbc.co.uk/programmes/b0bcmh7z> unfortunately it's not available but you may find further links from here.

Ed Atkins last show at Cabinet Gallery 'Olde Food' is certainly worth a look, especially in terms of staging a work and considering the contemporary use of digital and analogue material. <http://www.cabinet.uk.com/index.php?ed-atkins>

Key points for the next part (tutor)

- Consider the nature of 'Place' in your work, does that influence your making and presentation of ideas.
- We discussed you adding a menu tab for 'critical reflections' between both courses and a rationalising of your menu tab for assignments and coursework to aid a more coherent flow to your learning log.

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| Tutor name | Doug Burton |
| Date | 06/03/19 |
| Next assignment due | 30 April 2019 |