



Formative feedback

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Degree pathway:	Creative Arts	Student number:	492645
Course unit:	SYP	Assignment No.:	1
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Overall feedback

We discuss to a large extent the questions around audience from the engagement plan and how they help rework and position both BoW and Research.

Furthermore: how does the site function now as exhibition site (or not), what is the role of archiving and making the work and engagement of the site rather than necessarily within the site. For this, the concerns of distance, reach and closeness are key.

Thanks for these comprehensive notes of our discussion Gesa, I will also attach your project plan with a few small sticky notes on the pdf- just my initial thoughts which then formed part of our discussion. Your reflections are clearly beginning to address the learning objectives in a synthesised manner.

Feedback based on Learning Outcomes

- *demonstrate comprehensive knowledge of the techniques and theoretical context(s) relevant to your practice and show an understanding of the professional dimensions that underpin a successful artistic practice*
- *present a coherent and resolved piece or body of work, making creative presentation decisions that complement your subject and/or your artistic strategies*
- *operate in professional contexts relevant to your practice and requiring the application of specific interpersonal, professional and business skills, within an ethical framework*
- *independently disseminate your work by establishing relationships and networks with audiences and markets*

- *confidently engage a public audience with your work and analyse, review and evaluate information relevant to your practice, identifying opportunities for professional and creative development.*

How to understand audience outside a gallery exhibition context?

Challenge of writing around the idea of SYP as exhibition.

This is a functional project plan: how does my practice fit within that and where does it really push at the boundaries.

For this plan, Rachel observes that the concern over audience is really the most interesting area to focus on it: **Who is the audience and in what form does the work engage whom, how and where?** The instructions and how to push the form between you and the audience; when do you want to be open and revealing; when quite closed and secretive.

If this work is relational, it is concerned with various relationship forms: actants, matters; public, private, reveal and conceal. The concern of the engagement plan is the how and why, and it can be bristly.

At the provocative end, Rachel suggests that I could argue that the material is in fact the audience, seeing the new materialist and post-humanist aspects of the work.

If I stay here, in this place, my teenage home, longer, **how does the village figure** in relationship to the work: not quite as audience but as marker, as reference.

[While I was making the work of course too] The village book as narrative and a contribution of my work (with an instruction to build a drawing machine) for its culture section. 'The village would love to know about the mysterious woman who goes to the wood'.

R: And in years to come people will look back at these instructions as a point in the lineage.

The village not as audience but it rubs along it; there is something generous with how the village is towards me as the only one visible person of our family.

Conceptual concerns over time, place and dislocation are addressed in this manner:

R: Those things about time, and place and how dislocation is worked out are rich and a fascinating resource to unpick.

-- It relates to **documentation and how events are recorded**. R. mentions a photograph of her own family, an official photograph of an old uncle's father and his family and a horse cart, taken on Boxing Day as they were evicted.

A connection to place where I can relate to it rather than a nostalgic one (my dad's interest in the work, making and getting feedback). It's good how the work settled in.

Cover photo as mid-Spring photo where the sewing machine stood (with large format pinhole camera) and then the meadow romped on, now is cut and just full of horseflies. Can I reinstall? Will it work in autumn? I can't see it functioning in that site at another time of year. Is it only an audio work?

Crossing Boundaries summer show work with a still photo of sewing machine and the audio underneath. But with the audio it again doesn't work: as audio work only but not as still. The audio needs to be blank. Together, audio and still reduce each other. The place to work solely through voice and narration.

R: it just attaches something that you don't want attached to it. It gives it something that isn't helpful in engaging with the sound fully.

I have video which works well as a/v but not the stills or slideshow. It needs a different form of experiencing the site, and if there is no physical access than it may just be better to imagine it, not seeing it.

R: the place itself is pushing back as to when you can actually use it; the material is having agency: you cannot use it at this point, it is literally hurting you with the horseflies.

Current research/site work:

I clipped three empty sketchbook pages underneath the fir (and this is where the PaR workshop was really useful: to try out that research/object line); I have only been three times since I left it there ten days ago (the dynamics of the whole site have changed, besides the horseflies). I built a cover for myself, this little shelter with almost nothing, and this works. This is a durational work across this time.

The site as a site for installing the work from last Winter: in May for the installation may be all that it has been. It may not work as a public event this autumn as initially envisaged.

R: To raise a question: for you and others who work with site is the big question: **where is the work? What is the work?** And a lot of people will only ever see the documentation. There are the audio pieces too but they are of the site, don't necessarily need to be experienced in site.

Where is the site, where is the work, where is the audience? Is the engagement with you, the site the work and the question of how it works in proximity to the site. (27:00)

These don't fall all into each other: site, work, I, audience.

It isn't about near space but contextual distance; these aren't the same but the distance is being negotiated within the work.

The concept of a toolbox is helpful: I can pick it up; so perhaps a mobile: what constellation does it all have, how does it move. Some of the distance is structural but some is moved by wind.

Also: role of time being slow and fast and what that does for proximity.

Modality of working with SYP as PaR:

Can I do SYP as a set of research enquiries? -- Is the above one of these questions to pursue to help move through the module.

- audience
- role of proximity and distance

> to take the entirety of the work and what I understand it to be and to actually map it; the commute, reach/resonance, the various research objects?

>> what does this teach me about distance/proximity

>> who are the others? participants in these aspects of the work

i.e. like the glossary engaged by different parts of the work; to do a couple of enquiries to help me address and map these questions.

R: Interesting. I know your work but I don't ever intend to plan coming to this visit. I introduce her to the cosmic convent post-Brexit plan. Bokel as the site for the years to come.

<< to learn what the tool and what the method is. Is the tool distance? A function of distance?

Work concurrently and submit assignments in order nonetheless.

Work through course requirements as you see fit.

Work through your enquiries and when ready to talk, let me know and submit something that speaks to course assignment and we meet.

Reworking BoW/Research:

Digital presence:

- an Adobe portfolio site on my old website (which I wanted initially as research blog and not a portfolio; but now will use research as and when, dedicated project spaces, Twitter)
- used FB in the past but probably will need to use Twitter as how I used FB before: as research/ as performance space; Insta too little textual for me.
- in padlets I add uploaded wordpress videos; but can upload to a website repository instead.
- padlet will hold for assessment
- the extended padlet with research objects as what this work actually is.

What will I do? **Rework the work until late September**

What work is to be reworked as plan: this is how the material will present.

What analogue objects do I want to make?

Analogue edition of disparate objects:

- it needs an analogue form, but maybe this is also an audio file

I am currently in **the process of archiving the site**: it is concluded and the engagement will be with a form of archival presence.

For SYP, something of this archive is to be constructed and that it can be distributed in multiples.

The site is concluded; there will be other works that resonate but the work itself is done.

R introduces [Karenjit Sandhu's irritating archive](#). A multimodal work, you are not sure where the work is.

<< not sure it's online already but some work is available through me.

Katrina Palmer's work functions like that too.

Action points

- unpacking digital and analogue/archival form: what are the objects: are they significant? maybe merely works as ideas or as a narrated story form. I will put this forward as SYP2.
- How are audience (who? how?) and site/distance (relationship between and across) possible to research as PaR?

Assignment Schedule	
The following schedule sets out a pace of study that suits you, and within the overall timeframe of your course end date. These dates can be negotiated with your tutor.	
Contact <i>Learner Support</i> learnersupport@oca.ac.uk if any personal or health issues begin to impact on your ability to study, or <i>Student Advice</i> studentadvice@oca.ac.uk for queries about study resources, time frames, finance and funding, or any general enquiries.	
Assignment One	Due...20/7/21
Assignment Two	Due...30/9/21
Assignment Three	Due...30/10/21
Assignment Four	Due...30/11/21
Assignment Five	Due...23/12/21
Assignment Six	Due...n/a
Course end date	13.4.2022
Summative Assessment	February / July / November [Identify which assessment student is aiming for] Link to current deadlines?