Formative feedback

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Degree pathway:	Creative Arts	Student number:	492645
Course unit:	SYP	Assignment No.:	2
Feedback format:	Video	Date:	2.12.21

Overall feedback

Thanks Gesa for sending these notes - they are a full and detailed account of our tutorial

The main considerations are around what work is useful to test with what audience - how to engage them in the work and processes?

Employing rules/instruction and how much you wish to control the outcome and when do you want to build freedom into the system as the work goes out into the world? So - When do you need to be precise and direct? When open and accommodating for your participants?

Networking as useful to your process and way of working, we discussed the need to work around and beyond the course instruction to fit your own process

Alvin Lucier, *Sitting in a Room - i*nteresting to consider how sound might be used to map the parameters of a space
https://ubu.com/sound/lucier.html

Perhaps useful to reference some of the Fluxus event scores as well as consider the Sol LeWitt wall drawings - how are they fixed and how open to interpretation by the 'technician' producing the physical manifestation of the work?

After the tutorial I mentioned about the dept group work - with the option to schedule a student led event for some or all of OCA students- this may prove useful to test for engaging a wider student body?

I am presenting a largely chronological account of the tutorial. It covers similar themes as before: Audience specificity; forms of engagement; the questions over archiving/site and how all these are being addressed in the concept of the PDFs *A/Folder* that is form in which I consider engagement to function:

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.*

Prelude on local audiences:
The village book process and how my artist statement got authoritatively subsumed into a farmer's account of culture in the village. Attentively the text tried to incorporate the statement about the corner of the village but of course miscontructs, makes it strange and naïve. The registers don't mesh and I offered a rework within the form that they have chosen. Do I mind? Do I not mind?
[Since, I have reread my original text in German: it is fine, attentive and hits my register quite well]
The mismatch of registers and the attempts to reconnect.
[The annoyance of Covid here and the choice not to get vaccinated; it seems relevant as we turn round and how that mingles with contact and distance; walking with someone who tested positive 24hrs later and never told me]

The revised work and plan

The work looks really interesting as PDF objects and how the plan was revised seems really fitting.

Archiving site:
Watching the video of talking about archiving and hearing you talk today: Alvin Lucier died today, and his work Sitting in a Room's work with instructions and recording came to mind: distance, where is the work and audience and can sound archive or make sense of the work?

Current engagement and series of tests: with crit group around 'Make a pocket'; how is the text to work and how is circulation achieved as current task to test and fine tune.

The PDFs are archiving: where is the archive and what is archived: site writing, layering in the site but they don't resolve, don't conclude, so the PDFs seem a more appropriate way of addressing that archive: it's an old idea, took the zine from the staircase site to the site and folded the site into the zine and then realizing that the sketchbooks are my archive too and they can mingle.
I like the idea of it being infinite (like Rachel's work with the Borgas' text). These are the parameters and the work is making itself within it.

If the SYP is also PaR, the distance and the archive questions have been really productive and I have gained an understanding of their mechanics in the context of SYP to resolve the engagement: how will the engagement play out?

Aims and objectives of the Engagement:
Rachel asks **what I am hoping for** something specific?

What I have done alongside, in the notion of **networking**. It took me a while to figure out that I don't need to revise the work that I have made; all that I do now is engagement and new. That is how I anticipated parts 2 and 3; the work has to be revised by 3 (my literalness). I am slow to see the alternative to such a clear instruction (which is relevant for the process in which I work)

Loads of conversations picked up with people in Glasgow, their work in my conversations; OCAEU group as it unfolds: the exhibition themes; my crit group (the distance padlet)
Networking with my Glasgow peers, between 30-40 yrs, DIY artist scene; my work sits within that context even though I am not so eager on the institutions within, but that is different to existing contacts.
The EU thing of the OCA group has been really appealing, with a number of inquisitive pieces of work; this year's project is an **exhibition project**; I would like to use the group context as engagement, yet possibly some of the learning aims are already resolved for me as to the group's trajectory, so what role/presence is good for me to take and for them?
What are my approaches to social media and online/offline presence? Is there magic to it? How good is the SYP coursebook with the case studies. I could quite possibly deliver good workshops on some of these themes; and I want to run some workshops on these issues. I was hoping to use the exhibition group an instruction to make a drawing machine and return tracing paper back to me. *Wa/ onder wide web* as good theme where my work effortlessly mingles; and the context and possibility is what I am excited about. Would a **drawing machine instruction** work to be returned. It would easily sit in their understanding of collaboration of stuff being collected across the network. The potential of the group to act as a drawing machine for me.

It shows a little about **finding the right work to sit with the audience**, what forms engagement takes: our audience never behave in the way we would want them to be.

Instructions to follow and/or diverge:
SYP of following instructions and giving people instructions and the relationship of giving permission to be wild and lose as to what people do with the instructions that you are giving them. How do you test that, the language, the permissions, the openness of the instructions that you give. That is key to the engagement.
Rachel mentions how people talk about **Sol Lewitt's instructions** and there not being an alternative of how to follow them and that seems incredible as there is much in how they could have been interpreted differently.
This relates again to the **Village Book; and the questions of distance**: on how to do things differently, and what that means in terms of authority and control. This is where the crit group is really interesting: a couple are wary of my work as they fear getting lost; there is a threat of dissolution in it; at the same time they were adamant that I mustn't instruct. Yet, my instructions aren't instructions but you need to be calm enough to realise that there is no instruction. So there is a really **careful negotiation of not free will but relational bind** of what sits in that relation the work constructs with audiences. The literalness of my approach, and how it does employ the opposite at the same time. It is not anxiety over being a good student but: am I understanding the order of the world and how does this order affect me: do I get how this building functions and what effect does this function have on me? Rachel: this is where the pandemic comes back in, in relation to authority and being pushed/ forced.

How the proposed *A/Folder* functions/ can function:
In the PDFs the font type isn't worked out; neither are the actual instructions, how does the PDF unfold (page 1, page 2): **how does their objectness function?**
- The video on the blog of how to fold was helpful (yes, the diagram isn't in there yet; it probably is resolved now); it's really easy to show, but it should work on the instruction;
- \> I wanted to be specific with how it unfolds, different unfolding views, but these were too bitty for *#4 Open*; the fragmentation was too dependent on the fold but the object is really the inside page;
- In this form you can build a library of uniform objects; as archive and it can send people to archive the site at a distance as it is the process in which you work and what you invite people to engage;
- I initially had a box of objects (cone, larch oil etc), but it was too romantic and the work isn't romantic: it is a photocopier object, that is my romance; it's versatile and a very literal enactment of a tool box;
- Trim the printer edge for a more immersive experience;

- Rachel's *Read(write)ing* is also about method; and my work is about method; it's not strange but possibly within OCA course and desires of aesthetic objects (or a discussion why they long for pretty objects) > but that is the art world as such;

What is the return process? How do they get back to you? Is that specific enough?
- Am I tearing a hole in this? Or am I using a new paper? Is this specific enough? How do you test it?
- I sent *verge/weed* to three creative friends and various engagement process. But does this mean it is only for creative friends?
- > what is the audience? What audience do I care for?
- < what is the entry level? Is this enough.
- Perhaps be more directive: this is my return address, send me something.
- Do you want knowing people or unknowing people?
- Different objects and instructions for different cohorts: testing relational bind and testing distance. It will teach me about looseness of contact. Different objects for different audiences: I will always have to presume or anticipate my audience.
- Will I drop an instruction along the commute route? Doing something with the kids and their earlier engagement with the drawing machine but also the found notebook process.
- Multitudes of routes how the work is encountered and how this can be tested and engaged with: the moments of nearness and distance in the work itself and these instructions as part of the networking.
- How to navigate the instruction, what needs to be clear and what is possible in the inbetweenness.
- My friends and the trees as my audience: maybe that is sufficient; because: what is the pay-off? Having good questions and processes.
- Not to squander opportunities to ask 20 people to do something for me. But also, not everyone needs the same instructions, so I can have quite different processes and instructions, different routes and all this is testing distance. Different instructions to people within a group can be really interesting too to show differentiation in the world too: how we relate to authority? Inside? Outside?
- What can be dropped where and perhaps returned? What can be sent out on social media and returned that way?

Action points
- What objects work for what audiences? Then sending these out and explore what comes back. First three months in the year to do this.
- How to proceed with the workshop? Let me write through this: three sessions, towards the end of the course, in March. This is my comfort zone. Who would I like to invite for a panel? Perhaps some money for artist fees? If we meet for the next tutorial in mid-January we can discuss this further.

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 *Learner Support* learnersupport@oca.ac.uk if any personal or health issues begin to impact on your ability to study, or *Student Advice* 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...30/11/21

Assignment Three	Due...15/1/22
Assignment Four	Due...15/2/22
Assignment Five	Due...28/3/22
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?