



Formative feedback

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Tutor name:	Rachel Smith		
Degree pathway:	Creative Arts	Student number:	492645
Course unit:	SYP	Assignment No.:	3
Feedback format:	Video	Date:	26.1.22

Overall feedback

Thanks Gesa for your notes below, they give a good amount of our meeting. You continue to develop and expand your practice as research in relation to SYP in a positive and critically reflective manner. The work you are engaged in positively address the learning objectives.

The blog shows you thoughtfully reflecting on the process and responses of developing the project especially around the issues of generosity, curiosity, and care.

The instructions have brought up some really interesting issues with how people may be willing, or not, to engage, as well as how you might textually frame or ground your work/instructions in order to be permissive enough to develop the process. It is great to see you working through this process and the discoveries that are surfacing as you go through. I look forward to seeing how the project develops and what the events bring forth.

References:

Osmosis Press -Collisions is a series of object poems or ephemera, but the press also has a blog you can submit to as well which may be of interest

<https://osmosispress.com/submissions/>

You might also be interested in

<https://www.projectpassage.net/about>

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.*

This tutorial covers the ongoing process of engagement via a/folder series, my tests so far and the insights; it also concerns both the event series and a question over how to proceed with circulating objects for sale. Doing so, it raises discomfort in relational encounters, the archive as well as care processes.

Process of a/folder testing

It's terribly related: all the contract restrictions of BoW are now made up for and it's not terribly comfortable. It is a really interesting methodology for exploring where the work is, audience and I, to test this as research and that works very well. It is about notions of exchange and obligations. On how the toolkit can function and this is how it can function: which bit of the work are the ones to circulate to what audience.

Rachel mentions the multi-faceted nature of the work and how multi-modality as terminology could work? We discuss concepts relating to different senses as being humans. Does multi-modality do a slight of hand by analytically doubling ontology?

Rachel goes on to ask where does language break down? That isn't a zine—how do you describe things in that case when boundaries are blurred, very widely. And this is interesting in how you are exploring: how does it operate and where and when do people find ways of engaging with how they perceive these things that you are circulating. – Part of this cohort dependent, in the Central Scotland artist-run spaces, this work would sit very easily.

I don't need to be hesitant or lacking confidence in these contact/exchange negotiations: I am uncomfortable with that and try to get out of it by 'you don't need to return anything', but that is not how this can work nor is it true: as soon as it is raised, there is a play for a future, a contact established. So this leaves it open as to where it will go. The question is raised as to what it means for the work to only sit in friendship spaces but I can step out further and don't need to be concerned about the scale and level of commitment: I can take confidence in that.

It has already been numerous exchanges, messages, emails, zooms and conversations are taking on a durational character. My drawing machines are mentioned a lot. I hadn't quite anticipated this durational aspect. I assumed it fleeting and it isn't, and that is part of the care and maintenance work that has been going into it. There is latency in these exchanges too.

Rachel raises the difference between a research project or whether the work is made in isolation to then be put on a wall to speak for itself, but the latter is very different for what you are interested in in these spaces and exchanges. So the language of different spaces is important. She mentions her exhibition of a typewriter with a scroll of paper, physically typing compared with twitter. Then a workshop from downstairs, also using typewriters used hers and the curator was mortified. What has to happen in what spaces and to give permission to change a piece of work?

J's feedback of how my work invites her to do her own intimate thing, for her, she can do something with it or also proceed to put it back into circulation: my work isn't conceived within participatory art (I was skeptical of becoming a social worker for the state), it pretends to be proper art, so it allows for something else starting with an aesthetic, conceptual space to get elsewhere. If these zines do that, that is perfect, a good use for all the work that I have done.

It is good how I arrive at new editions: some now arrive out of the conversations (Help me preserve my leaf; also: how to fold). To see how the work is generated in relation to the response to earlier work, and the a/folder format is perfect.

The site: cyanotypes on site/ fir hide explosion

Rachel mentions that there is something with the new cyanotypes, that blue, the luminosity of them in site: their luminosity laid out in the physical space causes a friction, as flat images. Is it something to do with the digital bluescreen?

The NYD's prints in response to family dynamics as this day for printing as a treat to myself, the starting moment as a day in the woods. To make them too for circulation, the sale is secondary but I want them to circulate physically. There are new enquiries within it. There is something with the blue in how it is at once fierce and calm, it opens another space digitally, but also physically, they are sizeable. It sits with me in relation to all the enquiries about utopian spaces and portals and Rachel's comment picks up on this too.

I printed the fir hide as part of this, and had done other indexical notions of it, not so successful though. The cyanotypes prints however are really beautiful and the fir-ness is really nicely transferred along with the depth and levels of shade. I want to print a whole series of iterations of this so that I cover the road with the fir hide in cyanotype, the same three places on the branch, for scale, to open up this rather liminal space. The space is enclosed, sheltered, privacy and intimacy, a place reclaimed and going from very enclosed and insular to go laid bare and flat out on the road seems interesting and challenging.

The archiving

-- this relates to the archiving process of the site. There is much going on in relation to this but it all currently sits in note form, isn't written up. For all the photography interest in archives, I wasn't that interested in the disciplinary notions of the archive: too contained, not public enough. I ended up considering this in relation to my PhD supervisor's work on Panopticon and Discipline and Punish, it is a very strong undercurrent of how I look at public/private and policing; I went towards critical materialism, yet Foucault is really significant in my early formative theoretical work. My archiving as interested in a transparent opening towards the future rather than a disciplinary constraining of the past. Looking at this in relation to how the site is opened and where my work sits. It's a really good way of moving with the site without naively falling into place-based writing. How can I work along those edges (place, landscape, walking), and of course many of us sit awkwardly in these disciplinary sites so I can find others in those themes.

SYP as research practice works really quite well.

Rachel: You are engaging with SYP in a way that is about you working out how you can move forward with this degree rather than just showing work: how can you take forward your practice multi-faceted. I considered applying for an extension, they want evidence, they want this translated and I am not going to dig out my dad's medical reports. The current schedule is generous enough and there is enough for me to conclude as part of SYP. So I will not extend this beyond the course deadline, all else is then the work post-degree.

Engagement processes: circulation and events

With **the a/folders** there is a transmission process of how they can circulate through social media and it's now tested enough in smaller settings to now move through FB, IG and twitter. FB is most comfortable space for me due to history but is also dearest space; I am dispassionate about IG; I understand twitter enough to begin moving outwards further. IG doesn't get circulated in the way as twitter does; we discuss IG as process compared to twitter.

Rachel: explore times and engagement on how it works on IG, experiment with engagement with other people's posts as to what circulation your work will then get according to how they push traffic; you need to follow people and engage with their posts, it's quite a lot of work. Responses from different people even though you have same followers across platforms. Twitter as large text-based, IG largely image-based, even less words now.

Return formats through padlet and email. The blog/post format on padlet is probably too restrictive for what returns through the *a/folders*. Opening this out to a canvas and allowing people to place, associate and expand through writing.

Rachel: take screenshots to see how the canvas will be changing; she puts an end post to the far bottom right 'end' so that it doesn't clip to the edge of the canvas. What is good with the padlet is that it is working, that the frustrations of the set up now translate into this resource. I respond with how I am receiving the drawing machines and how people comment that it was fun, is joyful; and I am grateful where that joy is now returning to the work and how it does this.

The events as two making workshops: 2-2.5hrs, like in the blog post; the event on Sunday was just over an hour; I didn't get them to make, I wanted to make something but #3 *detach* is the most distanced of the folders, people dropped out and I didn't get them to make something.

Two themes: contextual/distance and moving-with; I don't want to go entirely through the OCA but would advertise on my social media and set up as Eventbrite; limited to 15-20 people. I would like them to explore aspects in their own work; I would bring something as theme and method but with instruction to turn to their own work, not just reflectively but haptically, physically. I could do more but two are fine and would give me a handle on how this workshop methodology can work with my conceptual work.

The third event would be with two colleagues from my crit group to look at aspects around participation and archive, a conversation that follows 10-min input pieces from each of us, and then a Q&A with those on the call. – This is my idea of publicness besides the circulation of objects. I had considered *Keeping the Momentum*, but they are not the right the frame: too performative and on group working as very scripted. Rachel: thinking about role of care and consideration in your work, this sounds as if it needs a different form of holding and container; so for working for such a large cohort it needs something different and your work sits elsewhere in terms of framing and holding.

B-hold and touching objects as third strand about how to make objects circulate through sale. The importance of circulation, recouping costs as consideration but the circulation is more important. Suggestions on how this can sit, my shyness about it too. Rachel mentions Artist Support Pledge format to consider. (I leave this as the very last item, we are almost out of time, I am very hesitant here). There are a whole number of small objects that are part of the work, they are not made in order to sell. Rachel: you could have a connected account; you may also be interested in Osmosis Press and their website has a blog you can submit too, their project *Collisions* may also be something to consider for your writing. Bryan's drawing that I bought and along with other people who have their work circulating, it's part of their practice.

Action points

- Revise project plan for A4
- Turn a/folder padlet into canvas format
- Set up/ test b-hold as padlet and format for sale objects

<p>Assignment Schedule</p> <p>The following schedule sets out a pace of study that suits you, and within the overall time of your course end date. These dates can be negotiated with your tutor.</p> <p>Contact <i>Learner Support</i> learnersupport@oca.ac.uk if any personal or health issues be impact on your ability to study, or <i>Student Advice</i> studentadvice@oca.ac.uk for queries study resources, time frames, finance and funding, or any general enquiries.</p>	
Assignment One	Due...20/7/21
Assignment Two	Due...30/11/21
Assignment Three	Due...15/1/22

Assignment Four	Due...15/3/22 > moved back by a month to allow for events to feed back
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 students aiming for] Link to current deadlines?