



## Formative feedback

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|------------------|---------------|-----------------|--------|
| Student name:    | Gesa Helms    |                 |        |
| Tutor name:      | Rachel Smith  |                 |        |
| Degree pathway:  | Creative Arts | Student number: | 492645 |
| Course unit:     | SYP           | Assignment No.: | 5      |
| Feedback format: | Video         | Date:           | 6.4.22 |

### Overall feedback

Well done Gesa on completing this unit and the degree. You have been a rigorous and dedicated student who has pushed the boundaries of what might be imagined in this type of learning environment. It has been a pleasure to work with you through Research and SYP and I hope you can sustain and continue to develop your work from the foundations you have built here.

These notes are a good record of our meeting, my only comment is that perhaps you felt my words a little harshly over the form of the pdf submission - I just wanted you to reflect on the relation between the padlet spaces, visual material and visibility of the archive of the site, as well as the reflective blog posts and the pdf which provides the structure or instruction for navigating between (and do get someone else to check the zoom links for assessment to find/resolve the seemingly broken link)

### Student Notes

This tutorial takes place right at the end of the permitted time on the module and a fortnight after A4. It covers the submitted draft portfolio, a further review of the engagement strands (including feedback received for the see (through) events), as well as a discussion of the closing work #firhidesidenotes and a look forward as to what next.

### 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.*

### **Fir Hide Side Notes**

I report on this final project of the degree as a week of closing, reflecting and of making the work alongside; what conversations and contact get swept up alongside and how I envisaged this work to be diaristic, a performance day-by-day to place the multiplication of the fir hide alongside the conversations, reflections and notes of each day. The format right now is a diaristic performance on FB with hashtag; this is as before my more usual use of social media: as depositing and testing material, as creating source material through the circulation and then to build up from that and work with it.

We then turn and spend a fair bit of time on the events and their feedback, the feedback document and the criticism. I seem to circle around the criticism, of work being unoriginal, repetitive, too simple, tiring. I try to make use of the criticism and see how it  
 a/ clarified my audience orientation: to make visual art students uncomfortable about outcome and focus on process; while also playing for research students from other disciplines to be confident to join and explore visual arts processes;  
 b/ that there generally someone in a group setting to resists and why does it bother me here?

### **Facilitating and holding dis/comfort**

This latter keeps being sticky; Rachel affords me some space to explore and pause and I turn to the issue of discomfort and of participation: how the discomfort sits evidently in the work, how it is intended so, that there are issues around trust, intimacy, contact at play. These then also manifest in the workshop settings. And I had experienced these at various points before (tutorial sessions, then the first OCAEU crit session on a/folder as well as my own crit group, testing two different a/folders). How to work with this pedagogically: to open that space, hold it and allow it to be accessed (while being confident with my own discomfort, or perhaps how much trust I have in facilitation such space (and not taking it as criticism of my own practice).

We discuss, again, the notion of comfort zone, and to create a space that is comfortable enough, to push, to hold, to offer a challenge, a boundary.

The workshops then provided a space for me to explore this in how to involve my audience, to navigate push/pull.

I notice my own defensiveness and wonder if in the event structure, this needs to go further, that there needs to be a next thing?

We turn to what has been really successful in the workshops: the decentring of the camera, the exploration of the kaleidoscope process, the showing of hands (we are after all not that interested in headshots in these sessions).

I think I want to write these insights up for a public, perhaps #weareoca: about what such decentring allows at this stage of pandemic?

### **Participation and embrace**

In the workshop structure we, I, raise participation: of who got what from them, of those who decentred the camera, explored the processes, those who looked on.

Rachel offers how 'engagement' is also possibly not a useful term, reminding me how important the glossary was for my work, the careful consideration of language and communication. She offers instead embrace as contact. To embrace the work, and needing people to step into the work. I check with her my sense of enthusiasm as being in English a veiled criticism, of eager but not very good, eager but shallow (which in German it isn't). She agrees. This loops back to above re dis/comfort, but also safety, courage and trust whether to let oneself into the work, of fear of getting lost, overwhelmed, perhaps let astray. – This is all something in earlier work and in the conception of drawing/contact; though the eventual BoW, For Cover, is not concerned with this, it is very careful, caring and well held. [So I am personally surprised to get the resistance that I do get]

### Portfolio as medium

Rachel comments on the simple nature of the PDF: where are images? How do you want to link to the blog? The zoom links don't work?

More significantly: What to reveal of the creative process and does it, as document and form sit within that?

It could be a padlet, a PDF or an a/v work.

We discuss this for a bit. I have only seen PDF portfolios for SYP so far, I realise, and that is what I modelled it on; mapping, drafting what I considered relevant but also not satisfied by the register of writing in the document vis-à-vis the blog. I need a bit more distance from it yet to consider its form. A padlet space may after all be most appropriate given the digital and dispersed nature of my engagement and practice. [I also realise that I am fond of a PDF, of some linear, considered submission, almost artist book, photographic series like].

I have time to work this out yet for the autumn submission.

At the end we talk for some while about how it feels to conclude, to have reached this point. I am quite upset about the shifts that have taken space, the distance enacted through covid, Brexit, illness and map a little forward to open-again travel routes and contacts, but of course so much has changed in the past six years when I made the decision to conclude the BA (Hons) degree. And yet, this is where we find ourselves and move-with.

Thank you! It's been really good.

### Action points

- consider final modality and register or actual assessment submission of portfolio (padlet, PDF, video)
- resolve #firhidesidenotes as video essay or otherwise
- consider public routes within OCA for review of a/folder and see (through)

| 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> <a href="mailto:learnersupport@oca.ac.uk">learnersupport@oca.ac.uk</a> if any personal or health issues begin to impact on your ability to study, or <i>Student Advice</i> <a href="mailto:studentadvice@oca.ac.uk">studentadvice@oca.ac.uk</a> 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...15/3/22 > moved back by a month to allow for events to feed back |
| Assignment Five   | Due...28/3/22 > moved to 4/4/22  |
| Assignment Six  | Due...n/a  |
| Course end date   | 13.4.2022  |

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| Summative Assessment | February / July / <b>November</b> [Identify which assessment student is aiming for] Link to current deadlines? |
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