



Open
College
of the Arts

Formative feedback

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| Student name | Adrian Eaton | Student number | 510434 |
| Course/Unit | Drawing 2 | Assignment number | 3 |
| Type of tutorial | (eg video/audio/written) | | Skype |

Overall Comments

Thanks for your fourth submission. This is the first one I've seen since your transfer to my tutelage.

The following report will be a bit different from the ones you've had previously as it will simply note the topics we talked about without going into detail. I will send you the recording of the conversation should you want to review it at your leisure.

General Points

- You're aware that to an outsider your submission can look fragmented and varied.
- The parallel project and critical review are more reflective of where you see your practice going, rather than the exercises / assignments.
- The work on the blog has a sense of enquiry which is healthy and interesting. Keep this up and you'll be fine. It may be that some of the interesting stuff you uncover gets incorporated into your practice at a later date. As I write below, not everything has to become part of what you do and not all the ideas you have need to be made (though if you do make them stuff will happen).
- Your interest in critical theory is framing your work in a good way. Make sure, though, that the work is the focus. Occasionally (*Class Clowns*, for example) the work requires your accompanying text to open up. That's not to say that all work should 'speak for itself' or that work can't have accompanying text, but be aware that it could be an issue as you progress. Many artists work in the realm of theory but some wear it more lightly than others. Philip Guston was well-read and thoughtful but his paintings are 'available' in ways that Joseph Kosuth's work isn't. That's partly a personal opinion, but worth considering. You may - as you progress - incorporate text in your work. This might be in complex titles, but could be much more embedded in the work.
- On a technical level your 'traditional' drawing is fine. You experiment with materials when asked to and the results – and your reflection on those results – is useful and engaging.

Feedback on Exercises and Assignment

Demonstration of technical and Visual Skills, Quality of Outcome, Demonstration of Creativity

The works you produce is speculative and interesting, even when predicated on concretising an idea. You're aware that simply carrying out a prescription can close down the possibility of

discovery in your work and you are keen to include 'wobble-room' for improvisation. It's here that development can take place. The blog is a good place for you to 'think out loud' about this.

You spoke eloquently about how your 'voice' might be harder to find than if you'd simply stuck to what you knew, but that it should be more nuanced and interesting when you get there. It's likely that your voice will be critical and plural, as well as always emerging.

You've pushed and pulled at the course in interesting ways and your comments imply that while you've engaged with all the suggestions, you maintain a wary eye. This is fine and shows that you're developing a criticality about art and the way you practice it.

By the way, one of the two videos on your blog is missing, You might want to address that before assessment.

Learning Log

Context

This is very rich and has lots of research into other artists and their work. It would be good for you to find ways of contextualise your work in terms of other practices. You might want to write about:

- Subject matter
- Technique
- General Approach

Using 'compare and contrast' exercises can help release all sorts of otherwise hard-to-get-at information and insight.

You're a voracious consumer of art and ideas. That's good, but remember that you don't have to include everything that interests / annoys you. It's not unusual at this stage in a degree to feel that you could go in several directions (at once) but you will benefit from focussing: going deeper rather than wider.

We talked about finding the 'word that goes through the stick of rock' that best summarises your practice. While that's reductive, it's worth looking for common themes in even the most disparate works and this will help you prepare for assessment.

On that subject, you use the word 'entropy' to describe your work, but there's a measure of control, too. Your interest in Derrida and Semiotics means that you'll always find the slippages and difficulties of meaning. That's a given and you don't need to overdo it. Even a clear and precise piece of work will be mis- or re-interpreted by an audience.

Parallel Project and Critical Review

This is very 'painterly'; and I think it would help if you could contextualise this approach a little for assessors. A statement that links it to your wider practice should be sufficient.

I will go through the script of your critical review and return it separately. You're aware that it is currently a little long which is, I suspect, down to your ambition for it.

Suggested reading/viewing

Context

I mentioned Tony Godfrey's *Conceptual Art* and Dalia Judowitz' *Unpacking Duchamp*. Neither of these books are required reading for the course, but you might enjoy them.

The Derrida books that are especially worth looking at from an artist's point of view are *The Truth In Painting*, *Memoirs of the Blind*, and *Copy, Archive, Signature*. I recommend the film – *Derrida* too. Derrida's a tricky one and its easy to disappear down the rabbit hole. A good commentary on his work for artists is K. Malcolm Richards' *Derrida Reframed*.

Derrida Movie: <http://www.amazon.co.uk/Derrida-DVD-Kirby-Dick/dp/B0007X9THA>

Considering your interest in 'algorithmic' work (which we spoke about) you should take the time to think about Sol Le Witt's 'Paragraphs on Conceptual Art' as they lay a foundation for this approach. Take care to note the first few sentences of his list as they are often overlooked by hardcore conceptualists and provide the 'wobble-room' in which you're interested. You can find them here:

http://www.corner-college.com/udb/cproVozeFxParagraphs_on_Conceptual_Art_Sol_LeWitt.pdf

Pointers for the next assignment

- Think about making an index / map that ties your disparate practice together
- Reflect on where you are (spurred on by the map (above)), and write about how the different exercises contribute to your voice.
- Start to think about what you'll submit for assessment. This, too will help you see the wood for the trees, as it were.

I look forward to seeing your next submission.

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| Tutor name | Bryan Eccleshall |
| Date | 9/11/15 |
| Next assignment due | Christmas? |