



Formative feedback

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<u>Course/Unit</u> _____	Foundation Drawing	<u>Assignment number</u> _____	1

Overall Comments

Thank you for your Assignment 1 in section OCA:

<https://badhouse.life/category/oca/drawing-foundation/part-1/>

This first assignment conveys your curiosity for drawing, engaging with a broad range of media, additive and subtractive processes, You have made a good start to Foundation Drawing, and approached each exercise with an open perspective, gaining insights into some of the characteristics inherent in materials.

By bringing a sense of awareness, and noticing in the process of application and manipulation, you comprehend how the habitual use of the body, employing pressure and touch may affect the marks, tone, fluidity or fractious nature of one's vocabulary of marks.

You utilise the exercises well to experiment with, and explore the potential for media manipulation, range of mark making and line of diverse qualities. In your reflections you comment briefly on characteristics such as smudged, subtle, clear, light and dark. You play with the repetition of shape, line and marks across the 1.1 Fractures. There is a sense that you are thinking about how your experiments might form and shape motifs, or imagined elements. It is good to see that you are considering the potential for building up a drawing in layers, or stages over time, as well as in one sitting.

It seems that you might be less interested in the emotions / feelings expressed through media, but more inclined to be interested in thematic ideas, or forms relating to organic or mechanical structures. In future exercises, and sketchbook work it would be useful to reflect on the types of drawings, and potential content that you might wish to explore further. This might involve spending time looking at your drawings, and noticing specific objects, spaces and the qualities that draw you to them.

In several of your sketchbook drawings you experiment with different types of reflective materials such as the acrylic lid of the mustard jar, the metal / glass sphere and the reflective qualities. These highly polished forms offer the potential to explore different qualities in tonal values, distortion or warping of space (window / wall). You might find it interesting to develop a parallel drawing project, where you experiment with reflections or mirrored surfaces through your sketchbook.

Feedback on assignment

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

You have engaged with all of the exercises and parts of assignment 1. Feel free to revisit exercises or parts that you enjoy, and find challenging. Any drawing practice beyond those in the course will help you to become much more confident, relax into the drawing process and expand upon your knowledge and drawing vocabulary.

You have explored marks, hatching and erasing through exploring the process of experimentation. In the Six Corners you have committed to a specific viewpoint and perspective for each corner, I can see you have worked hard at these particular drawings, and there are some lovely areas demonstrating sensitivity to your media, showing consideration for application, and touch enabling control, and a light playfulness in manipulation.

In the <https://badhouse.life/2022/01/23/part-1-ex-7-corner-5/> you use continuous and broken line to convey the shape of the basin lip, and the material qualities of the smooth porcelain. There is both sensitivity to materials and restraint which work well together. The bathroom being one domestic space where one is at our most exposed in terms of visceral bodily processes, and the replenishing routines and ablutions of daily, or spiritual ritual. You might wish to look at how artists have negotiated these spaces and ideas such as Lee Maezler, John Bratby <https://www.tate.org.uk/art/artists/john-bratby-804> Sabine Moritz <https://www.tate.org.uk/art/artworks/moritz-two-washbasins-t13946> and Pierre Bonnard <https://www.tate.org.uk/search?q=Pierre+Bonnard+bath> series of studies and paintings.

Try to avoid outlining certain objects, and forms, as these can detract from your more perceptive handling of your media.

Perhaps try to make at least half of your drawings / studies directly from life and reflect on the process of drawing from life, and then from photograph / reproduction. Notice what is different, or rather what you notice, (through each method) and how you choose to translate what you perceive through your mark making and tonal values. As we discussed last week each is a valid means of working, but it's best to practice both and test each method out thoroughly.

Many contemporary artists rely solely on reproductions, for different reasons and purposes such as.

Rebecca Scott in her Perfect Life, and Meat series worked from reproductions in magazines: <https://rebecca-scott.com/project/perfect-life/> and Luc Tuymans works from media / archive photographs, Polaroid shots and film stills:

<https://www.theartnewspaper.com/2019/03/27/luc-tuymans-people-are-becoming-more-and-more-stupid-insanely-stupid>

You might explore a broad range of tonal values and mark making in graphite and charcoal (using both putty and plastic erasers to introduce light and also as mark making tools). Try and explore the notion of subtle marks, bold or dynamic gestures, that may elicit qualities of stillness, movement and a variety of pace. This will mean you may need to revisit the exercises where you work with different parts of your hand, wrist, shoulder and upper body to convey a broader range of dots, dashes, cross-hatch, sweeping arcs and continuous line.

I recommend that you create lots of experiments on large sheets of paper, wallpaper lining paper, rolls of brown wrapping paper etc. When you next draw something with varying texture or tone, you try out a range of different marks to convey the qualities you notice in surface texture, form or qualities in light and shadow.

Sketchbooks

Demonstration of technical and Visual Skills, Demonstration of Creativity

Just in his use of line, look at Hockney's Sketchbooks such as Iceland, and his Drawings 2008 portraits and scenes look at how in each drawing, he positions the figure and creates his composition on the page. <http://www.davidhockney.com>

On a daily basis use the sketchbooks to draw from your environment and forms. Also work on larger separate sheets of paper (or found surfaces such as packaging, cardboard, used envelopes), to experiment with potential mark-making, line and potential compositions.

I recommend that you explore different possible compositions, as you work toward each of the assignment projects. Aim to do at least five small composition sketches or diagrams (A5 or smaller). Keep in mind that your sketches, project work and exercises are all equally valid stages of a learning process.

<https://www.tate.org.uk/art/art-terms/c/composition> (Pointer)

The OCA has many online resources, to start with, I recommend the following, and the comments below the article but do have a look yourself by searching under sketchbooks, learning logs.

<https://www.oca.ac.uk/weareoca/fine-art/what-should-my-sketchbook-contain/>

One idea might be to test-out a number of possible compositions from those artists whom you admire and appreciate, thereby directly applying what you are learning from your artist research. If you see an interesting composition in the Hockney

drawings, Lee Maelzer, Frank Auerbach, Pierre Bonnard and others then try to emulate these in your own sketchbooks. Make notes in your learning log on what you notice as you observe, draw from and reflect. (Pointers).

Learning Logs or Blogs

Context

You are reflecting on aspects of your drawing process, and noticing how moving the body, employing dominant and non-dominant hand might affect, or enable certain movement, control and marks to become evident.

You recognise the value, or benefit in interrupting habits, through blind drawing, or contour sketching. Do return to these strategies as they can be good warming up, or limbering methods as well. As with many of the exercises, do revisit and practice them throughout the course, embrace those that work for you.

The unit is not so demanding of you in terms of research, but I recommend following up as many of my suggestions as possible (including publications if possible). There are several online archives and galleries specific to drawing such as: Drawing Room, London <https://drawingroom.org.uk/>, Drawing Center, New York <https://drawingcenter.org/> and the current exhibition at the Drawing attention: emerging british Artists, British Museum, London: <https://www.britishmuseum.org/exhibitions/drawing-attention-emerging-british-artists>

Try and expand on what you observe, notice and want to experiment with further- when looking at your own work, and those artists that interest you. To help here, you might look at Ossian Ward, Ways of Looking: How to Experience Contemporary Art, Laurence King, 2014 the first part Tabula Rasa is a good place to start, and can be applied to all artworks incl. historical.

Suggested reading/viewing

Context

Follow up on the Pointers and reading/viewing and then make your own reflective notes on your log. Write about what you observe, your response to the work (others and your own drawings). Comment upon what you might learn from your looking and research, to then apply to your own drawing practice, and thinking.

Lee Maelzer often makes works (drawings, collages and paintings) from objects and places that are falling apart, or decaying. In a sense contemporary Vanitas.

<http://www.leemaelzer.com/index.php?/mixed-media/drawing-archive/>

<http://www.leemaelzer.com/index.php?/mixed-media/drawings/>

Frank Auerbach drawings can be quite lean, (and very heavily worked and reworked) though they are dynamic in pace and movement, look at his Working drawings for Primrose Hill. He made over 50 working drawings as a precursor to his painting Primrose Hill: <https://www.tate.org.uk/art/artworks/auerbach-working-drawing-for-primrose-hill-t01272> others are available on the Tate site.

<https://www.tate.org.uk/art/artworks/auerbach-primrose-hill-t01270>

Robert Kaupelis Experimental Drawing Watson-Guption publ (1980) A good book for developing new strategies to make drawings, and create fresh drawing habits. It is a playful approach to drawing methods.

Isabel Seligman Lines of thought, Drawing from Michelangelo to now. (2016) Thames & Hudson, London. An overview of different means, methods and purposes for drawing. This is an image rich book which covers thematic links between contemporary and historical artists.

Sketchbooks are very personal, and in time do tend to reflect the particular interests, peculiarities and concerns of the individual (keep this in mind). There are several useful and diverse resources on sketchbooks and learning logs on <https://www.oca.ac.uk/weareoca> but do look at this one, then follow your nose: <https://www.oca.ac.uk/weareoca/fine-art/what-should-my-sketchbook-contain/>

Pointers for the next assignment

- **Draw everyday, if possible. Regularly draw the things that surround you, make drawings when you are out, or sit anywhere for a period of time. Carry an A5 sketchbook with you and try to make drawings from direct observation (as well as some from photographs / reproductions).**
- **Explore the potential of mark making such as dashes, dots, arcs, as well as differing qualities of slow and quick line. Think of how these might be used to convey material qualities, light and form. Thus you will begin to expand on your drawing vocabulary.**
- **Ask yourself what specifically interests, resonates and engages you in the work of others (and of your own), that you wish to experiment with or develop further? This may be in terms of media, mark-making, thematic or other ideas. Write some thoughts on your log.**

Strengths	Areas for development
Commitment to the exercises.	Expand on the potential for different compositions.
Exploring experimentation with diverse media, and approaches.	Use artist research to inform and feed into own work.
Employing repetition across the assignment.	Experiment with wide varieties of tonal values, and mark making for effects, and qualities in lighting.
Applying a reflective commentary in the learning log.	

<u>Tutor name</u>	Cheryl Huntbach
<u>Date</u>	09/05/22
<u>Next assignment due</u>	12/05/22