



Formative feedback

<u>Student name</u> _____	Colin Nyhan	<u>Student number</u> _____	527557
<u>Course/Unit</u> _____	Foundation Drawing	<u>Assignment number</u> _____	3

Overall Comments

Thank you for your Assignment 3 in section OCA:

<https://badhouse.life/category/oca/drawing-foundation/part-3/>

At Assignment 4 you may wish to have a short report, and a 20 min Zoom tutorial- if so just state your preference when you submit your assignment.

Feedback on assignment 3

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

You include a good range of drawings which evidence sound, confident grasp of perspective in the drawing of interior spaces.

Part 3.1: shows you breaking down each element into simple geometric shapes, such as cylinder, cube, rectangle, with ellipses in selected vessels. A convincing sense of single-point perspective,

Exercise 3.1#2: Introduces a colour palette, with tonal lines, and mark making which convey 3d form articulated via curved, and straight lines, mirroring the form and surface of each object. A loose sense of surface, and material quality within glass, plastic and organic contents of the fridge.

There is an experimental approach to the mark making, employing short, long, curved line, crosses, and tonal approach to shading. These elements bring interest to the drawing, and communicate 3d form, interior shadow, and light play.

Subtle employment of coloured pencils, including additive, and subtractive techniques. You explore the subtractive approach using an electric eraser, this provides opportunities for focused, slight removal of your media. This results in a reintroduction of light, to elicit qualities of flecks of highlight, suggestive of moist fruit flesh, and glossy skin. Some interesting surface and material qualities explored in this assignment.

You have been exploring some complimentary colour theory, in the fridge interior, and oranges. Whilst you say you were looking at Thiebaud, it would be beneficial to spend time closely scrutinizing, how he layers, and juxtaposes the warm, and cool complementaries. Write some observations in your log, on the work.

An interesting approach to your research into Kollwitz, and her Peasants Revolt series. The work you selected is quite different from the others in the series, and some sense of analysis, comparison and contrast might be useful. You might choose to compare this with the Whetting of the Scythe.

You make your own response to the subject. This is executed with some sensitivity, and consideration for the use of materials, technique and surface agitation, and distress. This is closely akin to some of Kollwitz's more experimental techniques in her drawing, and printmaking processes. As with many artists she employed drawing, and printmaking as equally valid processes, and often drew into her prints, and used drawings as her source material for printmaking. As did many others such as Rembrandt, and Degas.

There is an interesting, and insightful video on Degas' approaches to monotype:

Learning Logs or Blogs

Context

In relation to looking at Thiebaud, and Renoir, it would prove beneficial for you to spend some time scrutinizing, and visually analyzing each of these works. You also need to include with each image, the dimensions, media, date and the source of each image. It is a good idea to engage with this practice of Harvard Referencing now, so it might become second nature (if you are to progress to the undergraduate programme).

Auguste Renoir, Still Life with Peaches, Oil on canvas, 21 x 25 1/2 in. (53.3 x 64.8 cm), 1881, The Metropolitan Museum, USA

<https://www.metmuseum.org/art/collection/search/437429> (accessed 02/08/22)

In this version you are able to zoom into different sections of the painting to closely observe the manipulation of paint. If you look at the surface qualities of the peaches, you may notice how Renoir creates the bloom which characterizes the soft nap on each peach. You may want to practice this yourself, perhaps after making some annotations on the strokes, mark making and directional smears.

In Oranges, you comment briefly on the greyscale version of your drawing, and suggest this is a little dull. Can you undertake some analysis of why this might be? How could you explore a more interesting, dynamic, gestural...version? Is there something in relation to the range of tonal values (if so what?), what about the range and diversity of mark making qualities, and what could you do to expand on these? What else could you do to create a more *interesting* drawing?

Do you have any specific examples of artists' drawings that fit your own sense of interesting, exciting, dynamic...? Include these, and some commentary on which media, qualities of manipulation, mark making, or composition works for you.

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.

Revisit and look closely at:

Auguste Renoir, Still Life with Peaches, Oil on canvas, 21 x 25 1/2 in. (53.3 x 64.8 cm), 1881, The Metropolitan Museum, USA

<https://www.metmuseum.org/art/collection/search/437429> (accessed 02/08/22)

On Still life:

Herbert Zbigniew, Still life with a Bridle, Essays and Apocryphas, Harper Collins, 2000

<https://www.abebooks.co.uk/book-search/title/still-life-with-a-bridle-essays-and-apocryphas/author/herbert-zbigniew/>

Norman Bryson, Looking at the Overlooked: 4 Essays on Still Life, Harvard University Press, 1991

<https://www.abebooks.co.uk/9780674539068/Looking-Overlooked-Essays-Life-Painting-0674539060/plp>

Michael Petry, Nature Morte, Contemporary Artists Reinvigorate the Still-Life Tradition, 2016

<https://thamesandhudson.com/nature-morte-1st-pb-9780500292235>

Pointers for the next assignment

See below 'Areas for Development'.

- Scrutinize, analyze and write your own comments on the artists' works you are looking at, and why they interest you.
- Try to draw something each day, and revisit particular objects, forms and spaces to build up your own visual source material. These sketchbooks may be initiated by a personal interest, and / or related to course content.
- Select, scrutinize and comment on specific artists' drawings that you might aspire to. Comment on what specifically you are drawn to, connect with and wish to experiment with in your own drawings.
- In each exercise, and assignment set yourself some simple aims, or experiments that you want to explore. For example how to better convey the surface bloom of a peach.

Strengths	Areas for development
Close observation of geometric shapes, and forms to simplify 3d forms.	Pay close scrutiny to the art works you reference. Include the specific details, and source of each work.
Good range of mark making, qualities in line to convey light, shadow and spatial properties.	In relation to artists you include: Make annotations on what you perceive, notice and are interested in.
A confident grasp of perspective, applied to interior spaces.	Develop a daily sketchbook habit, this might include sketches from a personal interest, as well as though tasked within the course.
Starting to look at, and apply knowledge from artist research.	

<u>Tutor name</u>	Cheryl Huntbach
<u>Date</u>	02/08/22
<u>Next assignment due</u>	15/09/22