



Formative feedback

<u>Student name</u> _____	Colin Nyhan	<u>Student number</u> _____	527557
<u>Course/Unit</u> _____	Foundation Drawing	<u>Assignment number</u>	4

Overall Comments

Thank you for your Assignment 4 in section OCA:

<https://badhouse.life/category/oca/drawing-foundation/part-4/>

Thinking ahead, do you want to schedule a tutorial to discuss assignment 5, and your options for progressing to other courses, or the degree programme? Entirely your choice, just email in advance of your next submission. We also need to schedule a date for ass.5 .

Feedback on assignment 4

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

You have worked well in this assignment, making a commitment to engaging in several sustained drawing approaches. Whilst you have been experimenting with monochrome, and colour palette across the exercises, through the employment of line, and a variety of mark making to convey structure, form and character in portraiture, hands and feet.

There is a sensitivity, and vitality within the visual, drawing language whilst attempting to also represent the figure with some notions of measurement, and a sound representation of your physicality, character and semblance of a personality within the marks, and skeins of the drawing. There are some engaging sensuous qualities in terms of the vitality of the mark making, there is life in those flicks, and skeins of colour.

Whilst there is a sense that the monochrome is a little more controlled, and contrived than the colour portrait. It is important for you to spend some time closely scrutinizing, and evaluating what these difference, comparisons might be, what might they help you understand about how you use these different media, and what qualities in each drawing you may wish to explore, and capitalize on in future work.

In the self-portraits you have explored a breadth of touch, and pressure through your application of charcoal, and dry coloured media. By employing light, fluid line you suggest the loose hair above the ear, casually brushed aside. In the monochrome drawing it looks more contained, to the left hand side of the head, whilst the right handside are more regular, horizontal lines suggesting regular hairs (much less believable in their regularity). There is a greater volume in the shape and form of the hair in the monochrome, which may be invented, of course but it does reflect the shape and form of the underlying skull, and crown.

In both self-portraits there is a sense of a scrutinisation process, or thoughtful state of being. In both the nose looks a little too wide, but certainly too long in the monochrome. The angle isn't quite jutting out from the centre of the face as it would be.

You could be employing some basic measuring techniques, which may feel tedious at first but may help with the measuring of length / width of the head, forehead, eyes, nose (face-on / three quarter), lips...etc: [How to Draw a Portrait - Drawing Academy | Drawing Academy](#)

Learning Logs or Blogs

Context

A well organised and structured learning log. You make each section, exercise and part clear to review. You have included some brief commentary on your drawing process, and the employment of a range of monochrome, and colour media.

By making use of the grid, in your own manner, you have found a sound method of scaling up. In relation to your scaled-up drawing of your hand, it is sound practice to look at the negative space within each of the squares to use as a check on the shape, outline and angles of what you are drawing. You mention the top of the thumb being awkward to draw. In future you might erase several of the rough marks, and lines to enable you to perceive the shape, angles and negative space- without too much visual interference.

You reflect on the specific qualities of the self-portraits: monochrome and colour versions. You state that you prefer the colour one, but don't explore and evaluate why this is. If you perhaps compared, and then contrasted these two drawings, you may understand a little more of why this might be.

The practice of compare, and contrast might also make you more aware of some of the strengths and weaknesses, within each of the drawings. In the drawings the composition in the monochrome is actually a more challenging one, than the face-on colour version. This difference in itself is giving you perceptual challenges that the face-on composition doesn't- do you find this a more, less or equally interesting composition. What might it communicate about the process of looking, and scrutinizing yourself?

Can you begin to evaluate your drawing language; the range, qualities, pace and application of line, and marks in the monochrome, and in the colour drawing. Do you have a preference for some marks, over others and why, what do you think they convey about the subject (flesh, skull, bone, matter and character)?

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:

[Lots of research recommendations from previous assignment feedback.](#)

Alice Neel Self portrait, and drawings of her friends: [Home | Alice Neel](#)

Roger Malbert, Drawing People: The Human Figure in Contemporary Art, Thames & Hudson, 2015 This isn't a how-to book, but a good overview of how artists approach and employ the figure as a vehicle for ideas. It has some interesting essay introductions to themes.

Regarding the above:

Raymond Pettibone

Virginia Chihota

Ed Pien

Marlene Dumas

Arpita Singh

Pointers for the next assignment

See below 'Areas for Development'.

- Evaluate the range and qualities of marks, line and tone in your drawings.
- What do you think these elements in your drawing language convey about the nature, material and ideas around your subject?
- How might you experiment with, and manipulate your visual, and material language to communicate something of what you see, scrutinise and draw.
- Before, during and after drawing- ask yourself what you observe, notice and would like to record, document and convey about your subject.

<u>Strengths</u>	<u>Areas for development</u>
Curious about exploring drawing media, and language.	Evaluate and analyse your own use of drawing media.
Experimenting with a range of subtle, and dynamic forms of mark making.	Compare and contrast your own drawings to understand and appreciate what you have learned.
Employing tone, and colour to create an illusion of form, and structure.	Analyse, compare and contrast the drawings / works of others especially those you are drawn to.
	Follow up some of the research recommendations- you choose which.

<u>Tutor name</u>	Cheryl Huntbach
<u>Date</u>	25/01/23
<u>Next assignment due</u>	TBC