



Open  
College  
of the Arts

## Formative feedback

Student name	<b>Andy Webster</b>	Student number	<b>516057</b>
Course/Unit	<b>Photography 2: The Self and the Other</b>	Assignment number	<b>2</b>
Type of tutorial	Video		

### Points we discussed...

### Overall Comments

A very well prepared and considered ethical construct as a basis for the work, supporting an engaging body of images, illuminated by the integrated text.

### Assessment potential

#### Assignment 2

*I understand your aim is to go for the Photography/Creative Arts\* Degree and that you plan to submit your work for assessment at the end of this course. From the work you have shown in this assignment, providing you commit yourself to the course, I believe you have the potential to pass at assessment. In order to meet all the assessment criteria, there are certain areas you will need to focus on, which I will outline in my feedback.*

### Feedback on assignment

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

An opening artist statement, as part of the work, to contextualise it would strengthen the series as a whole.

This impacts on how the work is presented. The grid is not optimum for this as a first sight because you give away all your images in one go, which blunts the sense of a revealing narrative.

Perhaps it could be presented as a zine and represented on the site by a PDF laid out as a book also including a video of the zine with you turning the pages and adding a voice over.

There are some very effective individual images, which are technically of a good standard but they very much feel like standalones, including the text frames, perhaps there's another order for the existing images which would have more resonance or some additional quieter 'connecting' images you have available which would strengthen the sense of a narrative flow.

As you say, 'an ethical approach need not preclude a partisan stance' and perhaps you have deemphasised yourself too much.

There is a debate to be had around how ethical one can be as a photographer when one starts to consider ones own motivations at the root of why one wants to create social documentary, can they ever be decoupled from wanting to promote a world view.

*We discussed the sequencing and presenting of images in series and you explained more of the background to the work. We talked about the grid layout mitigating against creating a rhythmic narrative in a series and so to at least present them as a gallery where one or two images at a time are viewable so that one got the sense of one image playing off against another and so strengthening both as part of the narrative. Perhaps there were some additional 'quieter' linking images available to create to help create some modulation of tone between the strong images.*

*It was thought that the redacted captures from social media were problematic, in creating a narrative, for copyright issues and also appearing to ascribe opinions to the subjects of the images which were not their own: the antithesis of ethical.*

*However they could inform an artist statement which contextualised the work, referencing the general tension between sections of the locked down community's attitudes to the arrival of outsiders who may threaten the low local infection rate. Thus it would be left to the viewers to speculate as to how the visual narrative relates to the conceptual context.*

## **Coursework**

### **Demonstration of technical and Visual Skills, Demonstration of Creativity**

Effectively considered coursework.

Your whole discussion of Ex 2.2 is worth citing as an intelligent analysis of what you are asked to consider and grist to the mill of the new assessment requirement to show how the learning outcomes of the course have been met.

Ex 2.6 begs the question of 'swap control' in a situation motivated and engineered by the photographer, perhaps a comforting token of relinquished control. One could argue that the act of photography in itself is one of taking the superior position in a power relationship with the subject whatever the subject matter. It's an imposition of will fulfilling the desire of the capturer; especially since the rise of digital the collecting of the image is routinely called capturing.

## Research

**Context, reflective thinking, critical thinking, analysis**

Your researches and reactions to them create an informed context for your image making work and its evaluation.

## Learning Log

**Context, reflective thinking, critical thinking, analysis**

'Or is this what it's all about – stimulating engaged responses and lively discourse?' Yes it is!

This is just the kind of mix of argument and self-reflection that's desirable in illustrating your development and again maps well on to illustrating the achievement of course outcomes.

## Suggested reading/viewing

**Context**

This is available online in the UCA Library, you may find some sections of interest to you...

Kratz, C. A. (2002) *The Ones That Are Wanted: Communication and the Politics of Representation in a Photographic Exhibition*. Berkeley, UNITED STATES: University of California Press. At: <http://ebookcentral.proquest.com/lib/ucreative-ebooks/detail.action?docID=224081> (Accessed 11/06/2020).

## Pointers for the next assignment / assessment

With the depth of thought and consideration you've put into Assignment 2 you should be well placed to make a considered response to the brief.

**Please inform me of how you would like your feedback for the next assignment: written or video/audio.**

Strengths	Areas for development
Technical skills	Continue with quality self-reflection in the log.
Quality of questioning responses to research	Continuing to expand areas of self-motivated

	research
<b>Initiative in developing subjects</b>	<b>Keep the ultimate deadline in mind</b>

Tutor name	Clive White
Date	11/6/2020
Next assignment due	ASAP