

Tutor feedback (points for development) – Practice of painting 1

Demonstration of technical and Visual Skills, Quality of Outcome, Demonstration of Creativity					
Assignment	Feedback on assignment	Sketchbook	Research	Learning Logs or Blogs/Critical essays	Pointers for the next assignment
1	<p>Challenge yourself to work from more complex and unconventional subject matter, using a more diverse range of still life objects as your subject.</p> <p>Focus on experimentation rather than final outcomes as at this stage, employing what you learn from the exercises within the final assignments.</p> <p>Exercises exploring mark-making show a willingness to experiment with more expressive marks</p> <p>Be experimental and creative with your subject matter.</p> <p>Consider the content you are depicting and be imaginative in your response to the tasks, pushing them as far as you can in unexpected directions, using experimentation to drive your ideas and outcomes forward.</p>	<p>Evidence own subjective and critical thinking within your annotation, reflecting on what is working for you.</p> <p>Narrate and evidence thinking more thoroughly to develop ideas and investigate different techniques</p> <p>Keep a flow going with your work by spreading exercises across several pages in your sketchbook, making more versions of the smaller tasks.</p> <p>Focus on process and mark-making rather than final outcomes at this stage and use your sketch book in casual ways.</p> <p>Sketchbook used for setting projects and exercises but can be used to record and collect anything that interests you; cuttings, photos, drawings, experiments and notes about things that inspire.</p>	<p>Write more about your feelings and ideas towards the research points:</p> <ul style="list-style-type: none"> <li>• Do you like these works? Why?</li> <li>• Are there techniques or compositions you take inspiration from?</li> <li>• What is the work communicating to you and how?</li> <li>• You can apply a variety of questions when writing your research and as you move through the course you will see the benefits towards your own work.</li> </ul>	<p>I suggest coming back to these texts later after your opinion may have changed, reflecting on your past ideas.</p>	<p>Use your sketchbook to explore a range of materials in casual ways, repeating exercises across more pages.</p> <p>Begin to think about the subject matter and themes you may incorporate into your painting in the future, what ideas/subjects interest you?</p> <p>Refer to the reading list to discover artists and artwork you like and keep a log of works you are drawn to.</p>

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2	<p>Develop more experimental approaches to mark making, particularly within your sketchbook studies.</p> <p>Colour theory - utilise in more abstract ways in the future.</p> <p>Use wider brushes and apply watered down paint on a large surface area.</p> <p>Pursue more gestural brush strokes to generate energy and dynamism into elements of your composition.</p> <p>Try mixing different mark making methods on the canvas, abstract and representation to differentiate foreground, midground and background in ways that open new possibilities for you.</p> <p>Use A1 and A2 sheets if possible.</p>		<p>Reflect on how this research is impacting on your own work technically and creatively.</p> <p>Reflect more directly on how contextual research is impacting on your own ideas, methods and approaches.</p>	<p>Dimensions of the work as a caption or include something next to the paper to make it clear the relative size of the work.</p>	<p>Experiment with more mixed media techniques and make use of your sketchbook to explore materials in inventive ways, for example exploring more abstract and gestural mark making methods.</p> <p>Begin to think more about the subject matter of your work, what themes, ideas and subjects really interest and inspire you?</p> <p>Refer to the reading list and my suggested viewing to explore and self-discover artists and artwork you like, reflect on your discoveries on your blog.</p>

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3	<p>Conviction of brush strokes present during prep work was missing from the final outcome.</p> <p>Maintain the impulsive and intuitive nature of your mark making and seek not to overwork your outcome.</p> <p>The final assignment works do not necessarily need to take a long time or involve a more labour-intensive processes.</p> <p>Explore and articulate a significance in painting that acknowledges the contemporary landscape, where the saturation of imagery is all around us in the digital era.</p>	<p>Reflecting more critically on your process as ideas develop and as you make certain decisions, balancing how to use your sketchbook alongside your blog to annotate and narrate your journey through the parts.</p> <p>Casual approach to mark making in sketchbook to be maintained to develop work and scale up larger outcomes.</p> <p>Use sketchbook to explore more playful and exploratory methods and approaches to painting and drawing.</p>	<p>Some of your reflection would benefit from more insight into your own ideas and opinions, explaining why you like or are inspired by a particular work in more detailed analysis.</p> <p>Unpacking and investigating a particular context as a form of enquiry. With this in mind start to collate a variety of references that can inform this. These could include artists but also consider referencing history, anthropology, current affairs, identity etc. or any other context that can inform your practice in support of your material investigation.</p>		<p>Continue to explore approaches and methods of painting that you are unfamiliar with.</p> <p>Experiment with more mixed media for example, perhaps incorporating collage and/or more abstract painting methods.</p> <p>Test your boundaries.</p> <p>What painting means to you and what specifically you want to communicate through your work.</p> <p>Paint on a larger scale so the larger marks you make are informed more by the movement of your body to emphasise the gestural qualities.</p>

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4	<p>Consider the contextual parameters of your work through more thematic research and taking inspiration from more contemporary artists exploring similar ideas.</p> <p>Explore the possibility of more abstract and gestural techniques allow you.</p> <p>Stripped down way of working and perhaps you can try to combine this with your more gestural work.</p>	<p>Your sketchbook will be an important document at assessment, and I encourage you to make sure that everything is labelled and annotated thoroughly to direct the assessor through your thinking during each exercise and project.</p> <p>Include some more sketchbook images on your blog for the next part, so I can feedback with more accuracy before you send work in for assessment.</p>	<p>Be more reflective in your views and highlight particular areas of personal interest, unpacking in more detail the thematic ideas supporting your practice.</p>		<p>Continue to experiment and explore your visual thinking in different ways.</p> <p>Develop a body of work that is coherent and personal.</p> <p>Your choice of subject matter for this assignment (the built environment, internal and external space, looking in/out) is working well and could be a fruitful area for you to (Level 2)</p> <p>Consider how your application of paint can change depending on your choice of subject and continue to explore using fluid and gestural marks in contrast to delicate and refined approaches in each painting.</p> <p>Maintain an experimental attitude and focus on process rather than a final outcome to develop ideas.</p>