Formative feedback

Student name	**Simon Chirgwin**	Student number	**512973**
Course/Unit	**Context & Narrative:** Putting yourself in the Picture	Assignment number	**PH4CN-3**
Type of tutorial	Written / Audio-Visual		

Overall Comments

A well researched project (generation v1.0) following on from pervious assignments to find an approach to a subject which both addresses 'recognition' and social status but also the 'disruption' through formal devices influenced from readings in art history and photographic strategies.

Consider reflecting in any write up or 'statement of intent' / reflective account: the codes and conventions of portraiture (see readings and feedback from our 'hang outs' conversation below) this will lead then to the notion of 'disruption' (influenced by surrealist 'exquisite corpse, children's face recognition games and other montage ideas). Consider why this is particularly relevant to contemporary culture and the concept of 'the self'.

The work is well formed, as is the contextual explanation (such as use of the *I Ching* in a stagey to involve the viewer or social media in the act of portraiture making. It would be useful to define these terms in more detail and not presume the reader understands the influences. Additionally, reference and link to the learning log/blog the influences from the decisive moment/influence of surrealism we talked about towards conceptual art practitioners (placing them in their historical context) as influences - such as the BBC TV documentaries we discussed. I have included videos on google drive of some of these but understand that you are able to access the BBC archives.

I understand your aim is to go for the Photography 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, and providing you commit yourself to the course, I suggest that you are likely to be successful in the assessment.

Feedback on assignment

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

You have done some worthwhile research and the blog is quite comprehensive. The main thing to consider is to try and 'summarise' (perhaps at the beginning) from your extensive notes and reflections. The written reflections are an engaging style (which is not always the case for students or academics); in addition to the hang outs chat - where you articulate your ideas really well and bring in links to traditions and debates (for example on portraiture and "identify me to one representative of authority or another"). The work is well formed and you have included some references to its influences (including a numerical joining in project for people to work through).

There is no problem with as you say, this conversational tone and humour but do try to reflect on the various exercises (which you do for the most part) and then bring it together with some conclusions which you have formed.

- Perhaps even list these or make notes in a research summary (I had included something I use but you don't necessarily have to make it in this form). - to provide links to further research. What this does is clarify that you have actually rejected and learnt something from your research and documented it in the blog (some sort of insight, use of form, the influence of a tradition - such as surrealism's exquisite corpse). Its all there in the work but you should *show* this so that an assessor (who wont' be me) - as I am familiar with the references which are largely implicit in the work. Tell them you're telling them.
- For example, when you mentioned Cartier-Bresson and we looked at Daniel Meadows book on vernacular portraits. You should show these and make these connections visually in the blog. Early Cartier Breton which was definitely using the language and motifs of surrealism (I think you mentioned the razor etc in the Alicante taken in Spain in 1933) which is absent from his later work when he became more fixated onto a geometrical composition and (we both agree) neglected *subject* in favour of a more self-consciously formal approach.

Henri Cartier-Bresson, *Alicante, Spain*, 1933.

Luis Buñuel, Salvador Dalí, *Un Chien Andalou,*1929

So, you have considered photographic language and approach classifying them (and relating this to the choice of subject) a more analytical - influenced by photographers such as Taryn Simon alongside a more 'expressive' way of working (reportage such as Tod Papageoge) then how to realise this using some kind of combined formal experiment. and exercises.

Notes from Google hangout video chat:
Friday 07 October 2003 10.00-10.45

- Define any terms which are 'loaded' or not understandable to the general reader - such as I Ching (briefly). Including any artists who might also make use of these 'discourse' and influences. We mentioned John and Yoko.
- flow chart project 'Instructions for Collaborative Self-Portraiture' can be a little confusing with the image reference numbers (it may just be my number issues); inanition to links which obviously don't work.
- Try to simplify this.
- Relate as much as possible your toes in any statement or intro to the work with the findings in the blog (as discussed above with a research summary in some form).
- The 'borrowed' or alternate identities is well discussed with reference to social 'register' (how we appear differently according to our various roles in society/work/ family etc). This is well framed and you are bingeing comprehensive links to research to genre/family photography/conceptual art and its rigorous exploration of the self.
- I have included some possible readings on these themes in photography which your work is related to.
- Serendipity Andre Breton "living at grace with chance"' is a good reference to add to the I-ching. and Taryn Simon's - more formal logical heavily researched and constructed way of working.
- The work addresses conventions of genre as well as you are still working as a documentarian and exploring the archive. All these themes you could research and reference. (see - *Research* for some pointers).

Coursework
Demonstration of technical and Visual Skills, Demonstration of Creativity

Although this 'solution' referencing surrealism, chance, the recognition and social status (as a definition of the Portrait genre) is well formed is there enough variation in approaches and ways to address 'Constructed realities and the fabricated image' to see how you got to this stage? I guess what I am trying to say is show some of the *processes* you might have gone thorough and tried in order to finally arrive at this approach. Include this in your blog and diary (contact prints, readings etc) then make reflections on whether this worked and what were the strengths / weaknesses (formal and conceptual).

Research

Context, reflective thinking, critical thinking, analysis

Of course you do highlight, problems and time constraints - wish to experiment but wanting to finish module. Work is experimental and developmental (not too much worrying about 'solutions') - shows a maturity and a self-awareness of fully conversant with photographic themes.

- **Returned Gaze:**
- **Portraiture Codes and Conventions:**
  - David Bate (2009) *Key Concepts,* chapter 4 'Seeing portraits'
  - Graham Clarke (1997), *The Photograph*, Chapter 6 The *Portrait* and Chapter 11, *The Cabinet of Infinite Curiosities*
  - Kozloff, M. (2007) The Theatre of the Face: Portrait Photography Since 1900. London: Phaidon Press
- **Montage / Third Meaning.** Look at both Roland Barthes and David Bate's references to Eisenstein film stills
  - Bate (2009) Photography The Key Concepts (page 91)
  - Barthes (1977) Image, Music, Text : The Third Meaning (page, 52) Research notes on some Eisenstein stills
- **Surrealism: http://www.tate.org.uk/learn/online-resources/glossary/s/surrealism**

BBC programmes recently on conceptual art and dadaism may be useful (Redux Account?):

Whose afraid of conceptual art Tue 20 Sep 2016
Gaga for Dada: the original art rebels. Thurs 22 September 2014

 For your 'reading images' proposed work: Why street photography is facing a moment of truth: *https://www.theguardian.com/artanddesign/2010/apr/18/street-photography-privacy-surveillance*

- Psychogeography and the Dérive: *http://www.tate.org.uk/learn/online-resources/glossary/p/psychogeography*

Conceptual Photography: Three films about the term 'Conceptual Photography' : https://www.youtube.com/watch?v=Mc-BQZ8SvRw

Learning Log

Context, reflective thinking, critical thinking, analysis

There are some very articulate analysis of certain genre conversions (such as portraiture) identity and recognition etc

Put the link inviting collaboration at the beginning of the section of the blog as well as on the facing page of any electronic or printed documents.

Make the link to the folder for the 'Collaborative self-portraiture' e*xplicit* - was hard to find on the blog.

Links and method to help with collaborative project 'Here are three ways you can help me remember what I look like' could be simplified and made clearer. for example, the link on the blog page (https://schirgwin.wordpress.com/2016/08/19/assignment-3-portrait-instructions-as-made-public-in-july-2016/) This could be re-designed to make a new page (rather than linking to the next page) so that you can read the instruction whilst losing in to the images.

Pointers for the next assignment / assessment
- Consider a rigorous methodology for reading images. This can be difficult but if you begin with the Terry Barrett methods - which is describe the images first then consider form, content, context = meaning.
- Consider other deconstruction methodologies - I have included Anne Zehalka conceptual framework which looks at images in terms of biographical,
- Don't neglect *form* or approach (including high production values, lighting etc of commercial images (Which you have already looked at).
- Did you say you would be considering Cartier Bresson? His early v later work and perhaps a comparison with a later more conceptual photographer? If so, have a look at Paul Graham, his last project where he questioned the decisive moment and made more metaphorical pictures which were 'sef-reflexive' i.e. they are as much about the approach and process of photography as a language as they are concerning a nominal subject matter (which you have already mentioned with your links to David Hurn's book. https://vimeo.com/135761365

Tutor name	Garry Clarkson
Date	25 October 2016
Next assignment due	22 December 2016