



Open College of the Arts

Tutor report

Student name	<b>Keith Greenough</b>	Student number	<b>416177</b>
Course/Module	<b>YOP</b>	Assignment number	<b>2</b>

## Overall Comments

Well done on completing this assignment. It's great to see your progress. The ideas and the images are looking great. I'd like to see some prints ... ;)

## Assessment potential

*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

### Umbra Sumus

The artist statement is very important and I think you have positioned it quite well.

I have repositioned the work as an exploration of the ephemeral nature of immigration in London's East End rather than a 'history'.

This is a good decision and makes for a stronger and more interesting perspective, though I'm not sure it comes across in the statement as much as it could. For me what comes across in your statement is a factual and almost historic revisit to Brick Lane which doesn't fully represent what you are trying to do. I think as you develop this project and as your ideas become more concrete

the statement will develop as a result. It's very important to be working on this and the work simultaneously so it's good to see you continue to develop them in tandem. Try to make your statement sit mainly on the ideas you are working with and show why you are interested in this place as well as providing a small (based on a needs to know premise) amount of factual / historic information. A viewer / tutor / assessor wants to know why YOU are interested in this place and what your take is going to be. Try to do this without telling them what to see is difficult and takes time. I think the last paragraph should probably be your starting one as it is the most interesting... and could do with a little elaboration.

I think the title would work better as *We are Shadows* because it immediately provides a context and an intriguing yet ambiguous starting point. *Umbra Sumus* sounds a bit poncy for me!! Remember what Miranda Gavin says about artist statements here: <http://www.weareoca.com/photography/introducing-miranda/>

For some more tips have a look here:

<http://community.ucreative.ac.uk/article/18407/The-Artist-Statement>

As ever the pictures are beautiful, technically excellent and evocative. Your use of that time of day works a treat! You could buy into this more in your statement perhaps – consider writing a post about what this time of day offers the project in your blog and see what comes out from that important and consistent aspect to this project.

Generally you have a coherent set that work well – my only reservation is the close up of the door. I understand the significance of this but the other images all show location and context and this one takes it away somewhat. Do you have others from that shoot showing more in the frame that might work better? This one also seems a little too illustrative of the text where the others are more open. Though it is a beautiful observation and moment it seems like part of a different project for me.

\*I'm not so keen on the starred street lamp in picture 3! ;)

The text / captions work very well. I like the journey I was taken on – these can be played around of course but I think you have done well in the main.

It is important that you clearly reference the texts you are using in the introduction too so the viewer is clear on what information they are relying on.

### **Presentation**

I love the idea of poster art for these highly deliberated artworks. The transience of this goes so well with the preciousness (sorry!) of the subject matter and the technique. I wonder if you could wallpaper them on the walls of homes / shops in a collaboration with the people? It would be nice to photograph them fading away actually over time. Like Dewald's project *Missing*. Making it a site-specific installation could be quite important for this work – as well as making it something that could travel.

### **Experiments in Key**

Well done for ticking this box in an approach that was beyond technique and also related it to your wider project concerns. I'm glad you could use it for your personal enquiries and it helped with your MP. You have clearly shown and demonstrated your understanding of the impact of key on mood.

The question I asked myself was 'How do I want my images in my East End series to be perceived?' The conclusion I reached was that I wanted to present the photographs as images from the present day, but at the same time I wanted viewers to be psychologically engaged. **Bravo! A helpful conclusion.**

### **Critical Review**

Very good.

Please see annotated essay attached.

## Learning Logs or Blogs (*Context*)

I really don't have anything to add here – you are on the right track!!

## Suggested reading/viewing (*Context*)

David Bate – Key Concepts – Chapter 5 on Landscape

<http://davidcampany.com/safety-in-numbness/>

Yes Barthes is a good starting point. *From Work to Text* is the essay you need in *Image – Music – Text*.

Also Umberto Eco The Open Work is an intimidating tome but probably relevant! Talk to John Umney about this as I have also inflicted it upon him ☺ Or you could stalk his blog.

Landscape and memory – Simon Scharma

[http://web.mnstate.edu/gracyk/courses/phil%20of%20art/printer-friendly/tolstoy\\_on\\_art\\_two\\_columns.pdf](http://web.mnstate.edu/gracyk/courses/phil%20of%20art/printer-friendly/tolstoy_on_art_two_columns.pdf)

Might be an interesting film for you:

<https://www.youtube.com/watch?v=hI4jDts4sB0>

## Conclusions / Pointers for the next assignment

Carry on...

And great news about the exhibition and Source.

See you soon? OCATV on the 31 May perhaps? Would be good to see some work in progress.

Tutor name:	Sharon Boothroyd
Date	30.4.2014
Next assignment due	30.6.2014 (approx.)