Formative feedback

Student name	**Zhanar Subkhanberdina**	Student number	**517118**
Course/Unit	**Understanding Visual Culture**	Assignment number	**1**

Overall Comments

You've made a good attempt to get to grips with this first part of the course. It won't all be clear at once – so don't let that distract. Could you please set up a separate blog for this course – that also makes it much easier to navigate when your work is presented for formal assessment. I'm also attaching guidelines on how to present your bibliography.

Assessment potential (after Assignment 1)
I know that you are enrolled on the Fine Art degree: the following statement is one we include on the first tutor report:

You may want to get credit for your hard work and achievements with the OCA by formally submitting your work for assessment at the end of the module. More and more people are taking the idea of lifelong learning seriously by submitting their work for assessment but it is entirely up to you. We are just as keen to support you whether you study for pleasure or to gain qualifications. Please consider whether you want to put your work forward for assessment and let me know your decision when you submit Assignment 2. I can then give you feedback on how well your work meets the assessment requirements."

Feedback on assignment

Yes, Ruskin's advice was to try and 'unlearn' what we know. For a painter, this meant painting what they saw rather than what they thought they saw. Certainly we gain a sense of Ruskin's preferences through the artists that he admired. However you need to work on the structure of your essay: your opening paragraph should be about the Tansey painting, and then Ruskin's main ideas. Try not and get too involved with Turner and so on. Certainly you can have a summarising sentence or two about Ruskin's admiration for a new sort of 'realism'. But keep this concise. I would say that Ruskin's use of the word 'technical' refers to the formal aspects of painting.

Be wary of taking artists' statements at face value – treat them like any other written source. As we all do, they have a point of view and know that their statements can be taken very seriously – so they may be leading you in a certain

direction. Certainly his work concerns the issues of representation, in the case of *The Innocent Eye* we have two representations – the painting and the one of the bull depicted within the latter.

The cow is indeed a representation of the 'innocent eye'. The emphasis on looking, rather than solely 'knowing' is clear. However this proposition is problematic. 'Unlearning' what we know is difficult if not impossible. Ruskin favoured a realist style and much Victorian painting was reliant on a high degree of illusionism. Ruskin was I think aware of the difficulties raised by his proposal, since although to an extent the viewer will see what the artist intends, we can never be certain about this. To fully know what the artist intended is problematic: we have to rely on assumptions about the conventions that they have used and what we know of contemporary norms concerning the reception of their images. The reference to 'technical power' certainly implies an artistic intent that relies on the viewer's 'suspension of disbelief', on their understanding that a 3D world may be presented via a 2D object, a painting. In the context of appraising artistic quality we might suspect that Ruskin had some reservations about contemporary art: the notion of 'going back' to regain something/a quality that has been 'lost' is a concept that often appears at moments of acute change – nostalgia has the strongest appeal when the present world seems particularly challenging.

We are all situated within a context and this plays a key role in how we see and respond to the world. Our understanding of spatial relationships is innate; we also know that its transference into a painted image is not that simple. The fact that the people in Tansey's painting are all men in itself speaks volumes about just who has the right to construct meaning. The male 'experts' and the scenario that scientific enquiry is paramount also locates the subject firmly within an Enlightenment context.

The presence of the Monet landscape is about the fundamental difference between the two paintings' construction, in that each presents a different way of seeing and of representation. The use of monochrome by Tansey is also important in somehow suggesting that the painting belongs to a time when we did not have colour reproduction, or perhaps even referencing documentary photography which even now is often produced in black and white. I would say that his proposal here is rooted in this complex issue of seeing and of understanding. There is also humour in this painting. It is essentially satirical.

It is important to tackle how we define 'reality'. It is a term that (in many ways) is currently over-used: for example, politicians pronouncing how they have consulted 'real' people! Given that the Tansey painting is essentially about interpretation and judgement, this can be also related to the section in the course file on 'subject and surface' in part 1, in that many people when looking at a painting focus on the image, rather than on the surface, i.e. they essentially ignore the fact that they are looking at (in this instance) a canvas stretched over wooden supports, and go straight to the illusion produced by the artist.

Part B   Here you didn't need to write so much about perspective itself. Since you give the example of the Masaccio painting, can you think about the question in relation to this particular painting? The important word in your Mitchell quote is 'invention' – i.e. perspective was needed in order to produce a particular outcome.

(Don't forget to reference quotations. So after the Mitchell quote you should have (Mitchell, date, page number).

Your lists were fine. Your analysis of why we might use the conventions of perspective was sound.

Bibliography: This should be in alphabetical order, by author's surname,

Learning Logs or Blogs/Critical review/essay

Exercise 1.0.   Your list was fine – all constructs by human beings. Also some of these concepts change over time, for example beauty. Thus many are innately variable, and are thus moulded by human beings according to their contemporary societal norms. Well done in unpacking the significance of the inverted commas.

Exercise 1.1. Here it would be good to have a couple of artistic examples.

Exercise 1.2. 'Theory' here has a broader meaning, i.e. locating an artwork that appears to have been produced with a particular underpinning set of ideas. Of course you are right that artworks will be reflective of the time and culture in which they were produced. Your political poster clearly had an underpinning ideology. The Repin was essentially a social realist painting in that it shows the hardship endured by these men.

What this question is getting at is to make you think about whether any artwork can be produced with theory SEEMINGLY absent – this suggests that all creative works are inevitably based on thought, and thus ideas.

> 'I have got to conclusion that there's no artwork which would be free from the theory just because behind any artwork there is an idea in its broadest sense.' – **absolutely!**

> It is obvious that any artist does create within his/her historical time frame and is always a representative of certain culture which will be revealed consciously or subconsciously in his works, even if he/she rejects certain culture, he/she still has to talk about it.   **Good**

Exercise 1.3. The Dyson vacuum cleaner. It's not an art object, because of its purpose. However the appearance is clearly aesthetically interesting. The important point here is context: this is an object used as a domestic tool, it is not on display in a museum as a piece of sculpture, for example. Artistic intention is important – the idea of the readymade comes into play here (think about Duchamp for example). Tenniel provides us with a somewhat less clear cut distinction, but again we come back to context, their connection to the text. But of course once displayed separated from the text, we view them differently as self-

contained creative works. The Nazca lines are in many ways the most difficult to pin down – but their exact intention for contemporaries viewers would be the key. Now, a contemporary viewer might view them as similar to the work of some land artists – particularly Richard Long with his large body of work which comprises temporary interventions in the landscape.

Exercise 1.4. Important here is to think about digital in terms of (a) an artwork which is displayed digitally, or (b) a work which is digitally constructed from the outset. You make these points – well done. We might simplify this more by defining digital art as a form which excludes all works that exist independently, regardless of whether we might encounter them digitally – thus a sculpture, a painting, even video installation.

Exercise 1.5. This was fine.

Suggested reading/viewing

From the reading and reference lists at the end of part 2 I would particularly recommend Fried and Greenberg, and Harrison; Buchloh et al; Cottington and Wood et al.

General reading on Postmodernism would be useful – relevant to all parts of this course. These two I would particularly recommend:
> Heartney, Eleanor, Postmodernism (Movements in Modern Art), Cambridge University Press
> Woods, Tim, Beginning Postmodernism, Manchester University Press

Pointers for the next assignment

Reflect on this feedback in your learning log.

This assignment has several 'layers' since it advises you to examine a specific artwork (essentially as a case study), putting it into a lineage of monochrome paintings, which in turn will take you to key writers such as Greenberg. So, think about:
(1) 'Plaster Surrogates' – its form, title, and way it is displayed
(2) The monochrome – what is it and why have artists used this form, giving just a couple of earlier examples drawn from the list of artists suggested in the assignment brief
(3) Theorists, such as Greenberg, encountered in this section of the course.

Tutor name	Prof. Pauline Rose
Date	26 February 2021
Next assignment due	7 April 2021

The difference between a reference list and a bibliography

The <u>reference list</u> is used to cite all the items you have made direct reference to in your text (by the author's name and year of publication). The list is organised alphabetically by the names of the authors (or originators) of the work.

During your reading you may have used material to widen your knowledge of the subject, but which you do not specifically refer to in your assignment. A <u>bibliography</u> lists all the items that make up your background reading, again alphabetically by author. This is generally included after the reference list.

(<u>PLEASE NOTE</u>: it is perfectly acceptable to have one list, the bibliography – that is the system I follow. PR)

Citing authors

The Harvard System (sometimes called the 'name and date system') uses the name of the author of the work and the date it was published, or the name of the artist and the date the work was made or exhibited. These are incorporated into your text each time you make reference to that person's ideas:

> Arthur (2008) challenges that the internet is reducing our attention span, and considers the evidence that screen technology does not allow us to read electronic text as fast as the printed page.

Alternatively, the name and date can be in brackets, separated by a comma:

> It is not so much that the internet is reducing our attention span, more that screen technology does not allow us to read electronic text as fast as print (Arthur, 2008).

Multiple authors

If there are two authors, the names of both should be given in the text and in the reference list, in the order in which they appear on the title page. If there are more than two authors, record the first in the text, followed by *et al* in italics and punctuated with a full stop.

> Benjamin *et al.* (2010) trace Renoir's influence on the development of other artists throughout
> the 20th Century...

Within the reference list, make sure to name all the authors of the work.

Format for the reference list

The general format varies depending on the type of work you are citing. For books, it follows this general pattern:

> Author/editor surname, initials. (Year) Title: *subtitle*. Edition. Place of publication: Publisher.

The information required for the reference list can usually be found on the title page (or reverse title page) of the book or document that you are citing. You should cite the first named place of publication, which is the city not the country. The copyright sign (©) often indicates the date of publication – there may be further reprints listed, but a reprint is not a new edition. State if the work is a second or subsequent edition. Every work that you cite in your text should be listed alphabetically in your reference list at the end by author (or originator) and year.

Books

The first letter of the first word of the title is in upper case (a capital letter) – subsequent words, other than proper nouns, start with lower case.

> Honour, H. and Fleming J. (2009) *A world history of art.* Revised 7th ed. London: Laurence King

If you cite two or more works by the same author written in the same year, use letters a, b, c etc. after the date in the text and the reference list:

> Hughes, Robert (1991a) *Nothing if not critical: selected essays on art and artists.* London: Harvill Press
> Hughes, Robert (1991b) *The shock of the new.* 2nd ed. London: Thames & Hudson

Citing editors

In the reference list you should indicate editorship using (ed.) for a single editor, or (eds.) for multiple editors:

> Sonfist, Alan, (ed.) (1983) *Art in the land: a critical anthology of environmental art*. New York: Dutton

Referring to a part or chapter of an edited book. An edited book will often have a number of authors for different chapters. To refer to a specific author's ideas, from one chapter, cite their name in the text, and not the editors. In your reference list, indicate the chapter details and the book details from which it was published, using 'In:' to link the chapter to the book. The year of publication is given only once, e.g.

> Leder, Carolyn (1976) Influences on the early work of Stanley Spencer In: Arts Council of Great Britain, *Stanley Spencer.* London: Arts Council of Great Britain. pp.14–17.

Citing an author that someone else has cited

A journal article or book that someone else cites, but which you have not seen, is called a secondary source. If you cannot easily find the secondary source, you may cite it in your text using the reference that is provided in your primary source, linking the two items with 'Cited in'. Only the primary source title is italicised and both years are included.

> Benjamin, W. (1936) The work of art in the mechanical age of reproduction. Cited in Honour, H. and Fleming, J. (2007) *World history of art.* London: Laurence King, p.899

Using quotations

Quotes within the text should be kept short (normally no more than one sentence long), and include quotation marks. Give the page number on which the quote appears within the text.

> When he tackled *Guernica*, it has been argued that 'the conversion of Picasso's calling from pure modernist to propagandist also changed his work habits, from locked doors recluse to showy exhibitor'. (Schama, 2009, p.376).

It is not necessary to indicate the page number in the reference list.

When using longer quotes, cite author, date and year and format them like this:
*   preceded by a colon
*   indented from the main text
*   single spaced
*   without quotation marks.

> Osterwold (1978, p.5) notes that: The study of the commercial media and their exploitation of popular idols also led Andy Warhol and Roy Lichtenstein to alter their techniques. In his paintings Lichtenstein simulated the stylized effect and dot patterns of mechanical prints, while Warhol actually turned to using impersonal techniques of mechanical reproduction.

Paper based resources

Journal articles

The journal name is italicised, not the article title. The journal volume is in **bold**.

Author surname, initials. (Year) Title of article. *Journal name*. **Volume number** (issue or part number), first-last page numbers.

> Mckinney, E. and; Eicher, J.B. (2009) Unexpected Luxury: Wild Silk Textile Production among the Yoruba of Nigeria. *Textile: The Journal of Cloth and Culture*. **7** (1), pp. 40-55

Newspapers

The name of the newspaper is italicised. If the article does not attribute an author the newspaper name is used in the text, and instead of the author in the reference list.

Journalist name, initial. (Year) Title of article. *Name of newspaper*. Date. Page number.

> Drabble, M. (2009) My hero: Vincent van Gogh. *Guardian Review*. 5 Dec. p.6

If the journalist who wrote the article is not known, use the newspaper title in place of a name. See 'Unknown publication details' below.

Works of art, photographs and illustrations

When you include a picture, painting, photograph, diagram, or other image from a source, cite the artist/producer of the work and date in the text in the same way as for other references, and give the full reference to the source in your reference list, according to the type.

With visual sources, you should say in your reference list what type of medium or material the artist has used – painting, photograph, sculpture, textile panel, linocut, etc. Include this in square brackets, along with the place of publication or exhibition and the publisher, if relevant.

If the work is on permanent display in a gallery, give the place and name of gallery using this format:

Artist's name, initials. (Year) *Title of work.* [material type] Location: Name of gallery.

Electronic resources

Electronic sources on the internet
Many publications are now available on the internet, including journals, conference proceedings, digital art libraries, and specialist websites that compile links to other internet resources and articles on specific topic such as creative writing, textiles, photography and so on. When citing an electronic source, always give the URL (the address of the web page) and the date on which you accessed it.

When you cite the URL of a document or image, avoid splitting it at the end of a line if possible. Don't add any other punctuation such as hyphens or change the case of any characters. The 'accessed date' is the date on which you viewed or downloaded the document or image. Electronic sources may be changed or updated so the access date is helpful to other people who may want to track down your references. Keep a copy of the document or image if this is feasible.

Online images
Use this format for images you borrow from Bridgeman Education Library or other digital image libraries:

Artist (if known) (Year) *Title of image, or a description in italics.* [material] [online image]. Place: Gallery holding original work (if known). Available from: URL [Accessed date].

> Gurschner, G. (c.1890) *Table lamp.* [shell & metal]. [online image]. Private Collection. Available from: http://private.bridgemaneducation.com [Accessed 22 January 2010]

If there is no artist/producer, the year should follow the title of the image.

> *Owl, entitled in latin 'Greater Pechaux'* (1796) [watercolour painting] [online image] East India Library collection, Vol.V. London: British Library. Available from: http://private.bridgemaneducation.com [Accessed 22 January 2010]

Web pages and documents
Author/editor, initials. (Year) *Title* [online]. (Edition). Publisher (if known). Available from: URL [Accessed date].

> Crosbie, K. (2003) *Accessing creativity* [online]. One of Us Creative Writing Website.

Available from: http://www.oneofus.co.uk/index.php/articles/accessing_creativity [Accessed 21 January 2010]

Often organisations put information on the web without citing a specific author. In this case, name the smallest identifiable organisational unit as the author.

Normal Editions Workshop, (2007) *Frontiers in Printmaking Conference.* [online]. Illinois State University. Available from: http://www.cfa.ilstu.edu/normal_editions/ conference2007.html [Accessed 21 January 2010]

Design Council, (2008) *The Good Design Plan: National design strategy and Design Council delivery plan 2008–11.* [online]. Design Council. Available from: http://www.designcouncil.org.uk/gooddesignplan [Accessed 21 January 2010]

Electronic journals
These should be cited in the same way as hard copy journals, but add these details: [online], Available from: URL, and the date accessed.