



# Open College of the Arts

## Formative feedback

Student name	Simon Chirgwin	Student number	512973
Course/Unit	Identity & Place	Assignment	1
Type of tutorial (eg video/audio/written)	Video/Hangouts		

### Overall Comments

#### Summary of points

- This is okay. Shows a professional approach.
- The portraits from a management seminar look half informal, half formal. They have a 'corporate' quality.
- There's an attempt at visual consistency, all of the subjects are shot against a backdrop of words that vaguely relate to a corporate style. And the portraits are all head and shoulders compositions.
- You've balanced the figures with the background well, the text in the background seems to be at the right place.
- Smiles can be a very superficial response to having one's picture taken. In the context of a management seminar these smiles really feel out of place. Unless they had some viable contextual relevance, they seem to be little more than reactions to being photographed, which is always something you want to get over. You do that by asking people to relax, not pose, just stay still or whatever strategy you choose, but what you're looking for is - in that context - the rationale that brings people there. Where are the 'business heads'? It's fine for them to be pleasant and approachable human beings, but is that really their role in work?
- Photos 3 and 4 strike me as the best of the set, but all are good. So it does suggest you didn't have too much time with these subjects.
- It's very important that you stay relaxed, work slowly, don't talk too much. Allow people to feel at ease. They mustn't feel they have to say "cheese" when you point the camera at them. It's good that you have been challenging yourself to make photos of people you don't know, they are often the most surprising. You really do get used to it. Part of it is just accepting yourself as a photographer with a purpose and fulfilling your artistic motives.
- Visually, it looks like you've had to deal with different lighting conditions, artificial light mixed with window light. In such situations you need to attempt to balance the colour

temperature afterwards if it's impossible to be consistent at the time of shooting. This has a bearing on skin tone. Fig. 5 is very pale in comparison with fig. 4. You may want to try to balance them up in Camera RAW.

I've tried balancing the two images above, but it's almost impossible. The solution is really to use a flash, or at least a fill-flash to illuminate the faces to give you consistent skin tone.



### **Coursework**

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

I really loved your "places where people who were smoking outside buildings"! And your typology of your own shows you've got an eye on contemporary fine art portraiture. Really good work. Worth continuing it and swapping this less than enthusiastic assignment with that work.

### **Research**

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

I couldn't find specific research connected to this assignment. There was other research, which is good.

## Learning Log

*Summarize how you have applied what you've learned from the course to your assignment photographs. Also note down what you've learned from other photographers in executing the assignment.*

Your blog looks good. Your comments about this assignment are quite extensive. Try to keep it down to concise points because assessors/tutors won't have the time to read reams of stuff.

## Suggested reading/viewing

### Context

Wells' "Critical Intro, Migrant Mother, Dorothea Lange. As I mentioned, a really good analysis.

## Pointers for the next assignment

You are already able to make a consistent series. That's good. I guess the next step is finding linking themes in your subject and the visuals. But finding more depth, maybe a resonance that helps viewers to connect to the human being represented.

<b>Tutor name</b>	Robert Enoch
<b>Date</b>	27th June 2017
<b>Next assignment due</b>	3rd Sept. 2017