



Open  
College  
of the Arts

## Formative feedback

|                  |                          |                   |          |
|------------------|--------------------------|-------------------|----------|
| Student name     | <b>Judith Bach</b>       | Student number    | 492829   |
| Course/Unit      | <b>PH 3 Body of Work</b> | Assignment number | <b>5</b> |
| Type of tutorial | Audio / Video            |                   |          |

### Student comments in red

#### Overall Comments

We looked at my Body of Work on my blog and the website I have set up.  
It's great to see how much the work has evolved since the first assignment.

Hi Judith, really good to catch up with you and to see the development of the different strands of your project. You've continued with your usual zest for experimentation, research and peer feedback, and have produced a website for your work as well as a Blurb template. The dedicated website is working well and the slideshow/moving image format you've included is very effective indeed (even in its first draft here). Very well done indeed – your hard work throughout has really paid off.

#### Feedback on assignment

##### *Hireth*

A coherent set that works really well, all with the same white background and no layering of the original photographs.

Jayne suggests moving the text from the left hand side to the right, in addition to moving it higher up nearer the photograph. Plus, we agreed the text on the images on my blog assignment submission are much too small if presenting digitally for assessment. I will amend accordingly.

There are two consecutive images in the set of sky (*When the world was black and white* and *The sky was always blue*). Jayne suggests changing the sequence, I agree and will have a play around to consider where to place it.

I have two contemporary images of St Michael's Mount in the set *It will always remind me of her* and *She's gone*. The repetition of view is unnecessary in the set and the colour

tones look different. Hence I will exclude the former. There is a third montage containing a contemporary image of the Mount, *I miss her stories*. However, the Mount is obscured by mist, although the same view the scenery is very different and I feel due to its concealment it has a place in the set.

Jayne felt one caption...*Happy Days*... jarred in comparison to the more reflective wording of the others. I totally agree, I just hadn't thought of anything better prior to submitting my assignment ! Since I am excluding *She's gone* I can perhaps rename this to *He's gone* !

I mentioned the case all these photographs are kept in, an old leather case. Originally full of whiskey it was given to my aunt as a present whilst she was 'in service' at the local mine owners house prior to WW2. Jayne thinks it's a great idea to present a small photograph of it, perhaps in my introduction. The case has featured in previous assignments at L2 but deserves to be included here too. It's a time capsule.

We discussed the book I made, obviously this was an initial prototype and needs lots more consideration.

Jayne thinks it will be a great way to present my work and is something I can follow up during SYP. She's recommended a London bookbinder <https://www.bookworks.org.uk/studio/> who create bespoke books and I'm very excited at the prospect of looking into this. There's lots to think about when designing a book, full bleed, double page spread etc. Plus the inclusion of more archival photographs. This is definitely the way I want to proceed.

### *Frozen (in time)*

We looked at the standalone images + the slideshow.

Presenting the frozen images singly rather than as a diptych / triptych works fine.  
Great, in fact – much better.

The slideshow works particularly well and Jayne had a few suggestions. I mentioned that fellow student Fitz suggested the music was perhaps too contemporary & sent a link to more ambient sounds. I've found one I really like and Jayne agrees it's a good idea to change. For consistency I need to check the transition speeds as some seem longer than others, as I'm changing the sound I will double check this when I remake the slideshow. Jayne also suggests keeping the eyes of each subject in the same place, I can adjust the images in Photoshop. A lovely idea Jayne had was to include a list of names at the end, I agree.

When synchronising the music/soundtrack, try to match the tempo of the music with the pace of the image transition. Experiment with fade speed too. This is a contemplative piece, so you might want the images to 'flow' into each other very gently and to stay on the screen long enough to allow for contemplation. Don't be afraid to slow things right down – allow the viewer to 'breathe' with the images.

We also spoke about realigning/reframing the images so that (for example) the eyes are lined up (static) – this will emphasise the effect of the ice upon the original image, lending a semi time-lapse effect to the piece. You can do this by creating opaque layers in Photoshop and cropping or framing the images together. (Does this make sense? Let me know if not.) Do try – it really will make a huge difference.

'Hireth' is very beautiful and poignant work. We discussed a few minor points that might lift the work still further, e.g.

- Removing one of the bird/sky background images: two similar images together feels a bit incongruous in the context of the overall piece.
  - There are also two images of the sea next to each other in the sequence – is there a way to adjust the edit to break these up? There's a suggestion of 'paired' images, which needs to be maintained throughout the series, or addressed through a (very slight) re-edit.
- 'She's gone' – you were going to swap the background image, I think, as we both felt that the current one has an aesthetic that doesn't quite seem to fit with the others somehow.
- 'Happy Days' – as a title/caption, this is not quite up to the standard of the others in terms of affect; in our conversation, you suggested an alternative.
  - As with your images, try to assert a high standard of quality control 100% of the time – in other words, make sure every single element is "pulling its weight" and "not letting the side down" - !
- In general, the text needs to be moved just a little closer to the images, as currently the words appear in need of a bit of an anchor. These are all very subtle changes that will have quite a large impact on the final effect.
  - You've chosen an ideal typeface (lightweight, a good shade and 'neutral'/unobtrusive in terms of its own visual connotations) – now it's time to perfect the placement of the text, in terms of distance and position. Have you tried right-side alignment? It suggests a reading of the image before a reading of the text, as the eye reads from left to right...).

### **My artists statement.**

**Hireth:**

Remove the sentence "My digital montages consider the liminal space between my parent's past and my own present" Jayne suggests avoiding the term *liminal space*...it has become a bit of a cliché. Consider instead 'collapsing time'. Rather than digital montage call them photo montages.

**Frozen (in time):**

Consider why ice used, it preserves, similarly a photograph is taken and kept to preserve a memory for longer.

The damage caused by the ice mimics the progression of film, how over time it degrades.

Watch Elsa Dorman film on Netflix.

### **Suggested reading/viewing**

**Watch Elsa Dorman film on Netflix.** In particular, I think you'll be interested in the way in which Dorfman, who was so keen to preserve the life of the photographs themselves, ultimately had to accept that and that, like her subjects, her Polaroids would sadly not last forever.

*Flowers in Ice* by Kevin Maskell – upcoming talk for RPS which might be helpful in terms of formulating your own thoughts behind your motivation for the 'Frozen' work

The film 'How to Make a Book with Steidl' is a real eye-opener and a must-watch.

|                     |              |
|---------------------|--------------|
| Tutor name          | Jayne Taylor |
| Date                | 15/11/2020   |
| Next assignment due | N/A          |