

Painting 2

Studio Practice



University
for the
Creative Arts



Level HE5 - 60CATS

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Document Control Number: CGPT5SP020518

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Before you start

Welcome to Painting 2: *Studio Practice*.

If you haven't already done so, now is a good time to work through the free introductory course *An Introduction to Studying in HE*. This is available on the OCA student website.

Don't be tempted to skip this introductory course as it contains valuable advice on study skills (e.g. reading, note-taking), research methods and academic conventions which will stand you in good stead throughout your studies.

The OCA website will be a key resource for you during your studies with OCA, so take some time to familiarise yourself with it. Log onto the OCA student website and find the video guide to using the website. Watch the video and take some notes.

Remember, there are other students following this course, so you are not on your own. Use the online forums to reflect on your findings and discuss issues with other students.

Introduction

What are the current concerns addressed through and within contemporary painting?
Addressing painting from 1900 to the present day, this course will enable you to develop an understanding of processes and approaches pertinent to contemporary painting, exploring methods of generating, combining and transforming ideas through paint and other media, and recording, selecting and processing visual information. Using a research led approach to problem solving and ideas development you will consider ways in which painting intersects with other disciplines and examine how paintings' practice has been expanded through the concerns and sensibilities encompassed within areas such as sculpture, performance, installation and photography. Throughout the course you will be given the opportunity to deconstruct the elements of painting and investigate how moving beyond these conventions to work with image, abstraction, narrative and material, can create thought provoking and visually arresting works.

There are 6 Parts to the course, one of which involves an independent assignment, which you will complete with the support of your tutor. The following course materials are structured to offer you a range of prompts, provocations and guidance from which you will develop a visual and material language specific to your research and interests. As you work through the course be prepared to challenge preconceived ideas, allow yourself the scope to explore and experiment and time to reflect on outcomes and experiences.

By completion of this course you will have broadened your understanding and approach, developed a rigorous studio practice and will have demonstrated your ability to think about and discuss your own and others work critically and with insight.

Establishing a workspace

It is not necessary to have a dedicated studio space but it is important to have somewhere where you can make work, display outcomes and leave works that are in progress while you are not working on them. As this course often asks you to work on a human scale you will need to have access to a space that you can use in an active and physical way.

Talking to your peers

OCA hosts a range of forums and an increasing number of peer crit groups where you can share your work and ideas as well as receiving feedback. Engaging with other artists and students will help you to establish supportive networks that can help you in your practice, now and in the future. In this age of global communication it is possible to establish networks across the world that will support your practice as an artist.

Here is a link to OCA's discussion forum: [LINK 1](#)
Find out if you have any fellow students near by: [LINK 2](#)

NOTE: Links in the course are listed separately at the back of the course for ease of updating. The LINK in the course is not live but the url on the separate sheet is, so if you are viewing the sheet online when you click on the URL you will be taken directly to the web page. You can also find them on the student site under course resources.

Keeping a sketchbook

Make sure you document your ideas and process in sketchbooks; draw, map, make notes, photograph, record your investigations and experiments thoroughly. This will build up a robust practice and demonstrate to your tutor the rigor of your process.

A sketchbook/notebook can take many forms. You may find the book format limiting and wish to expand this aspect of your practice by gathering thoughts, references and observations on a wall and then taking regular photographs which you then print out and compile in books. If you adopt this approach make sure that the photography is of good enough quality to represent your processes and thinking clearly and effectively.

Health and Safety

Where you are encouraged to experiment with materials ensure that you follow basic health and safety guidelines. For example, if your materials or processes generate dust work in a well ventilated space and use an appropriate dust mask. If you are working with materials in a very hands on way and you have sensitive skin, wear gloves. Remember you are responsible for your own safety in the studio.

Course aims

The aim of this course is to help you:

- develop an understanding of processes pertinent to contemporary painting;
- develop methods of generating, combining and transforming ideas through paint and other media, and recording, selecting and processing visual information;
- expand the use of a range of media (both traditional and contemporary) and develop an understanding of linkages between various ways of painting and making a painting;
- develop knowledge of the work of some important artists and movements in painting since 1900 and your ability to apply, relate and embody this knowledge in your work;
- develop self reflective skills within a research led approach and identify ways to solve problems and incubate ideas within an expanded painting practice.

Learning outcomes

On successful completion of this course, you'll be able to:

- demonstrate your ability to develop ideas, create, record, analyse and translate visual information and explain key processes of contemporary painting;
- use a range of processes and media to create an accomplished and competent series of paintings;
- demonstrate knowledge of significant artists and movements in painting from 1900 to present and apply this knowledge in your work;
- develop ideas and resolve problems in your practice through reflection on your own learning experience.

Your tutor

Your tutor is your main point of contact with OCA. Before you start work, make sure that you're clear about your tuition arrangements. The OCA tuition system is explained in some detail in your Student Handbook.

If you haven't already done so, please write a paragraph or two about your experience to date. Add background information about anything that you think may be relevant for your tutor to know about you (your profile) – for example your experience of Studio Practice : Painting so far, your reasons for starting this course and what you hope or expect to achieve from it. Email or post your profile to your tutor as soon as possible. This will help him or her understand how best to support you during the course.

Make sure that you label any work that you send to your tutor with your name, student number and the assignment number. Your tutor will get back to you as soon as possible after receiving your assignment but this may take a little time. Continue with the course while you're waiting.

Note that you're encouraged to reflect carefully on feedback and, if appropriate, to go back to the assignment you submitted and make adjustments to it based on your tutor's comments. If you submit for assessment, making such adjustments demonstrates responsiveness and learning and will help improve your mark.

Course support

Your tutor is supported by the Course Support Advisors, who can answer questions relating to course documentation or OCA processes in between assignments / feedback points. You can email Course Support here: coursesupport@oca.ac.uk.

Formal assessment

Read the section on assessment in your Student Handbook at an early stage in the course. See also the study guide on assessment and getting qualified for detailed information about assessment and accreditation. You'll find this on the OCA student website.

For assessment you'll need to submit a cross-section of the work you've done on the course, please refer to the assessment guidelines for more details.

Only work done during the course should be submitted to your tutor or for formal assessment.

Independent pre-assessment review

If you decide to have your work formally assessed, you'll need to spend some time at the end of the course preparing your finished work for submission. How you present your work to the assessors is of critical importance and can make the difference between an average mark and an excellent mark. As degree students, you should be able to exercise discernment in your choices. It is not your tutor's role to choose these for you. You can find more information about the pre-assessment review and points you should consider in Part Six of this course guide.

Assessment criteria

The assessment criteria are central to the assessment process for this course, so if you're going to have your work assessed to gain formal credits, please make sure you take note of these criteria and consider how each of the assignments you complete demonstrates evidence of each criterion. On completion of each assignment, and before you send your assignment to your tutor, test yourself against the criteria – in other words, do a self-assessment, and see how you think you would do. Note down your findings for each assignment you've completed in your writing diary, noting all your perceived strengths and weaknesses, taking into account the criteria every step of the way. This will be helpful for your tutor to see, as well as helping you prepare for assessment. The five assessment criteria are evenly weighted and are listed below.

Criterion
Demonstration of technical and Visual Skills: Materials, techniques, observational skills, visual awareness, design and compositional skills
Quality of Outcome: Content, application of knowledge, presentation of work in a coherent manner, with discernment. Conceptualisation of thoughts, communication of ideas.
Demonstration of Creativity: Imagination, experimentation, invention, Development of a personal voice.
Context: Reflection, research (evidenced in learning logs). Critical thinking (evidenced in critical review).

The Criteria have different weights which are used to determine your overall assessment work. Details of the current weightings can be found in the resource section of the student website.

[LINK 3](#)

Your learning log

The learning log is an integral element of every OCA course. You'll find guidance on what to include in a learning log and how to set up an online learning log/blog on the OCA student website.

You're strongly recommended to use an online log or blog instead of (or in addition to) a physical learning log. A blog is a great way to consolidate and present your work, findings, observations and reflections for your tutor and peers to review. You can also include links to new research sources you've found so that these are available to your fellow students.

Setting up a blog is free and can be done through websites such as Blogger, Tumblr or Wordpress. There is a Wordpress template available to download from the OCA student site to help you get started.

Plan ahead

This Level 2 course represents 600 hours of learning time. Allow around 20% of this time for reflection and keeping your learning log. The course should take about a year to complete if you spend around 12 hours each week on it.

It may help to draw up a timetable or work plan to structure your time and prepare for upcoming exercises and assignments. This will also help you prepare for Level 3 where you will be asked to structure your own projects through discussion with your tutor. Remember you will need to set aside time to gather source material, to read suggested texts and research artists, and to look at work either through gallery visits or online.

As with all OCA courses, these course materials are intended to be used flexibly so keep your tutor fully informed about your progress. You'll need to allow extra time if you decide to have your work formally assessed.

Painting 2: Studio Practice is divided into six parts, corresponding to the six course assignments. The first assignment will enable your tutor to get to know you, review your work so far and decide how best to help you in future.

Each part of the course addresses a different subject or topic and/or approach and is separated into a series of exercises designed to tackle the topic in bite-sized chunks. As well as information and advice, each exercise offers research, reading and exercises to encourage writing. The exercises slowly build up into the assignments that you'll send to your tutor.

The Parallel Project

The Parallel Project is self-directed extended project. The focus of this project is entirely up to you, although you are advised to use the ideas and approaches explored within the exercises as a springboard. You will need to give the project focused attention from as early on as Part Two. From this point you will be given prompts to help you develop the project in parallel with your other coursework. You should keep your tutor informed of your progress, discussing any questions you have with him or her; usually this will take place when you submit assignments. As part of this project you will need to carry out appropriate visual and material research, identify and discuss contextual reference points and reflect on your progress and outcomes. You will need to document your process thoroughly using methods that best support your developing practice.

The Assignments

The assignments offer flexibility as to style and content and are designed to help you develop your own creative practice and voice. Each assignment will ask you to submit the following:

- Your final piece or pieces together with any preparatory work.
- A reflective account (minimum 300 and maximum 500), which speaks about your experience of developing the Assignment.
- A sample of works/studies created across the exercises, supported by relevant pages from your sketchbook and your learning log or blog.
- Your written response to the contextual focus point.
- A review of your work in relation to the assessment criteria.

Before you send your work to your tutor make sure that:

- You have clearly labeled all work with your name, student number and the part or assignment number i.e. Part Two, Exercise 1.4. Assignment Two.
- You have photographed or scanned any supporting work and/or relevant pages of your learning log. This work can be submitted as a pdf document, uploaded to your blog, it can be sent by post or upload it to your Google Drive.

Reading

A reading list for the course is available at the end of this course guide and on the OCA website. The reading list recommends key texts and gives suggestions for further reading. Record your thoughts, reactions and critical reflections on your reading in your learning log; this will be helpful when you come to work on your critical review. The online reading list on the OCA website is updated regularly, so check this for recently published recommendations.

There are also reading resources throughout the course which you can find on the OCA student site under course resources or by clicking on the link, which are like this:

[PT5SP_P41_The Studio_Start Working.pdf](#)

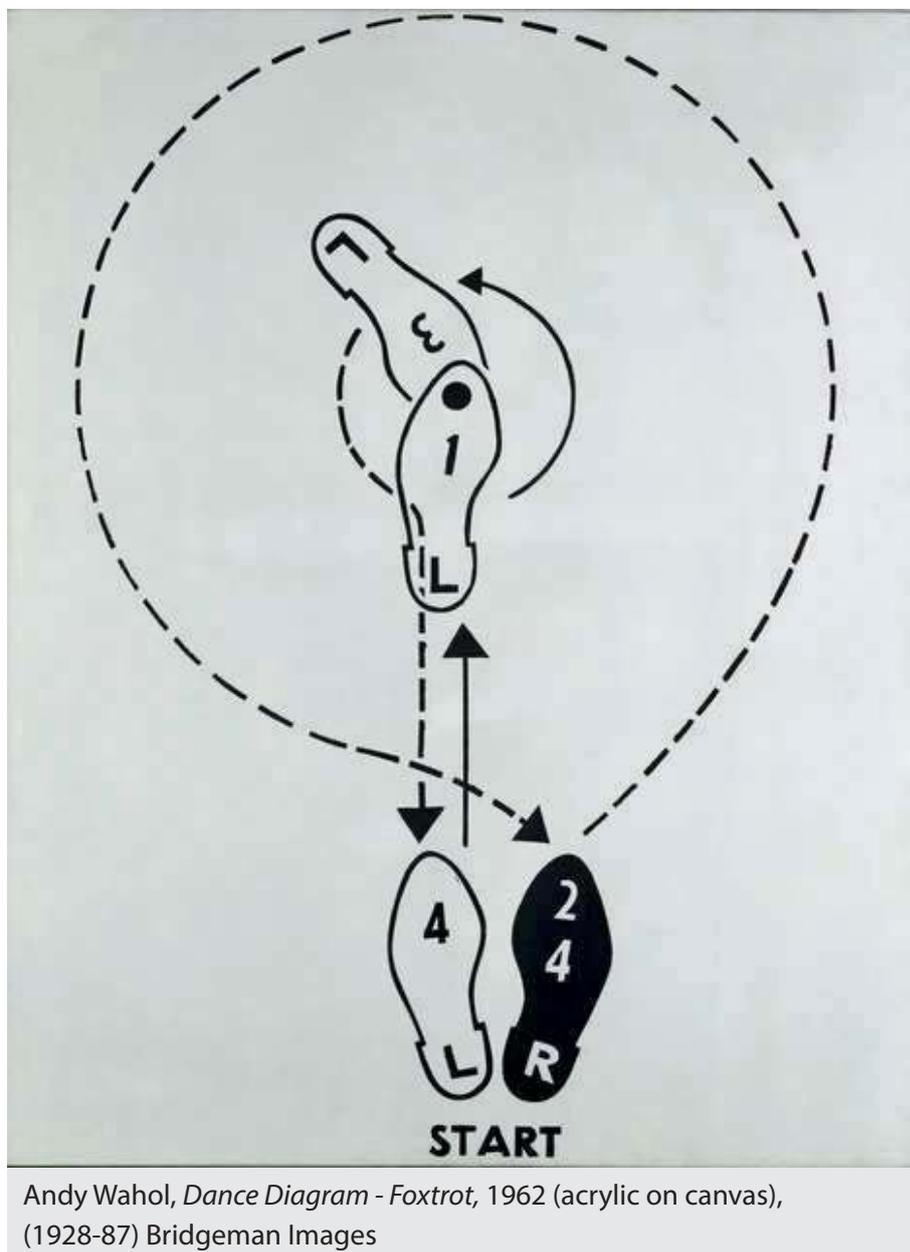
Referencing your reading

Whenever you read something that you might want to refer to in your projects and assignments, get into the habit of taking down the full reference to the book, article or website straight away. You must fully reference any other work that you draw on if you plan to go for formal assessment. To do this you should use the Harvard system of referencing – see the Harvard referencing system guide on the OCA website. Getting down the full reference at the time will save you the frustration of having to hunt for the details of a half-remembered reference long after the event. Referencing other people's work accurately will also help you avoid unintentional plagiarism.

Painting 2

Part One

Painting and/as performance



Use the table below to keep track of your progress.

Exercise	Page	Complete
Exercise 1 Smallest to largest reach	19	
Exercise 1.1 Painting without the brush	22	
Exercise 1.2 Mapping/diagram	24	
Exercise 1.3	26	
Exercise 1.4 Contextual Focus	27	
Research point		
1	20	
2	23	
3	26	

Introduction

“In the 1950s the critic Harold Rosenberg referred to the canvas of the Abstract Expressionists as ‘...an arena in which to act’ he said ‘What was to go on the canvas was not a picture but an event’”.

Rosenberg, 1952:589

In Part One you will explore and inform your practice through exercises that:

- Challenge your physical and sensory relationship to the acts of drawing.
- Explore gesture in relation to physical activity and alternative painting tools.
- Consider the part played by chance, endurance and the passing of time in forming your work.
- Examine your relationship to painting; what you consider it to be, or not be.

There are four practical projects and one reflective project, which lead to the final assignment. Each exercise introduces you to artists' work, relevant writing and research material that will help you to reflect on your own developing practice. Wherever possible try to find your own reference points to supplement these suggestions. In this way your research and investigation will become particular to your practice. If you can, visit art galleries and museums. Visiting a gallery with a friend will give you the opportunity to discuss the work and your responses to it with another person. There are excellent resources available online, in books and journals but seeing work in the flesh will be a richer and often more challenging experience.

Read through the whole of this part of the course before you begin to work. Make sure that you give yourself time to prepare materials, space, equipment, etc. in advance. The exercises outlined in Part One are designed to act as a jumping off point. They should give you enough guidance and inspiration to begin exploring a particular theme or aspect of studio practice. Feel free to develop ideas and approaches on your own terms as you progress through the exercises; for example you could start with the suggested exercise and then work on an idea of your own.

You will be covering new ground and this can be challenging and daunting but also exciting. It is important to feel you can experiment and take risks; this is all part of the process and will undoubtedly lead to more dynamic and thought provoking responses. As you move through the exercises allow yourself to follow the process and let the work to reveal itself to you. Do not work to any preconceived outcomes, but instead allow the work to develop through the process and avoid focusing on fully resolved pieces at this stage. Remember, if you knew what was going to happen when you started there wouldn't be any point in doing what you're doing. The key is to record and reflect on your process in your sketchbook and learning log as you go along. This will ensure that your tutor can see the breadth of your process and how your ideas have evolved.

Project 1 Gesture – the limits of the bodies reach

Observing a slow motion film of Matisse painting in his studio, Norman Bryson describes in his essay 'The Invisible Body', the minute detail of a sequence of actions made by the artist. The extract is available to read on the OCA student site via the following link, or is listed as a course resource also available on the student site.

[PT5SP_P18_Painting, Documents of Contemporary Art_The Invisible Body_P38.pdf](#)

"...the brush, held a few inches from the canvas, begins an arc that moves in slow motion closer and closer to the surface; the point of the brush contacts the canvas, and as the hairs bend, a smooth, even trace of pigment appears; as the brush is still completing that first arc, a second movement begins in the painter's arm, commencing at the shoulder, which moves towards the easel; at the same time the elbow moves out from the easel, so that the wrist can rotate and realign, like a lever, all the angles of the fingers....."

Bryson, 1983:38.

In Part 1, each project outlines an exercise that addresses a particular approach to painting. Complete each exercise, using it as a starting point for further work. You will also find research and reading points that will extend your learning as you progress through Part 1.

Exercise 1 Smallest to largest reach

In this exercise you will explore your physical and sensory relationship to the act of drawing. As you prepare to work, think of the following as a series of warm up exercises or a meditation of sorts. This is a drawing exercise, although you can use painting media such as oil sticks if you prefer. These activities call for continuous and repeated mark making so loading a brush with paint may interfere with the rhythm and remove your body from the picture surface.

Work on a large table, on a wall, or on the floor. Take some time to consider which will work best for you; working on the floor will necessitate crouching or lying down. You will need a large expanse of paper and or several sheets attached securely to the working surface. Rolls of paper such as Fabriano will give you more control over the size and dimensions of the paper you use:

[LINK 4](#)

Alternatively you could work on large sheets of tracing paper; this will enable you to separate each action, layering one sheet on top of the other so that you can see the progression of the mark making. You can buy large format tracing paper on a roll such as the tracing paper listed in this link: [LINK 5](#)

Method

Using a graphite stick or other drawing media begin to make gestural marks on paper by moving:

- Your fingers only, what are the smallest marks you can make?
- Your hand, articulated from the wrist.
- Your hand, articulating the lower part of your arm from the elbow.
- Your hand, articulating your whole arm from the shoulder and through the elbow and wrist.

As you draw, explore the quality of line you are able to make - continuous, dotted, dashed, heavy light, straight curved etc. Try to focus on what you are doing rather than the visual qualities of the marks.

Repeat the exercise a number of times sustaining the activity as long as possible. Each time focus the activity through one of the following:

- Your movement in relation to your breath; is this affected by the duration of the exercise?
- The sound and rhythm of graphite as it makes contact with the paper.
- The relationship of your whole body to the surface of the drawing – the stretch needed, proximity of your body to the picture surface etc.
- The nature of the experience if you draw with both hands.

If you can, set up a video camera and tripod, or use the video camera on your phone to film the exercise in close-up. Alternatively, you could observe your movement in a mirror set up next to your drawing. Focus the camera, or mirror, on the movement of your hand and/or body and the contact of the graphite on the paper. As you work attempt to capture/observe a short sequences of continuous movement. If you are able to, play this footage back in slow motion so that you can see in minute detail the progression of your actions and the emergence of the drawn marks.

Reflection

Think about your experience of drawing as choreographic activity; that is, the mapping out of action in both space and time.

Reflect on this experience in your learning log/blog; what do you notice about the action in relation to the marks made, how would you describe the sound of the graphite on the paper? Reflect on your experience of sustaining this activity, the state of mind achieved and your awareness of your body as it became increasingly connected to the process.



Reading points

Read 'Notes On Painting' by the artist Julie Mehretu from:

Graw, Isabelle & Lajer-Burcharth Ewa (ed) (2016) *Painting Beyond Itself, The Medium in the Post Medium Condition*, Berlin: Sternberg Press.

Research Julie Mehretus' work online, in books or journals. Think about how the form, structure and rhythm of the writing in the above text might be mirroring in some way her drawing/painting process. Going forward find examples of artists' writing; this will prove especially helpful in preparation for the writing you will be asked to do in Part Five.



Research point 1

Explore the works of the following two artists online and make notes on their approaches in your learning log.

- Shen Wei artist/choreographer - [LINK 6](#)
- Tony Orrico - [LINK 7](#)

Project 2 Alternative painting tools - Gesture – throw, drip, splash, scatter, gravity

“I am convinced that to grasp Pollock’s impact properly, we must be acrobats, constantly shuffling between an identification with the hands and body that flung the paint and stood ‘in’ the canvas and submission to the objective markings, allowing them to entangle and assault us. This instability is indeed far from the idea of a ‘complete’ painting. The artist, the spectator and the outer world are much too interchangeably involved here. (And if we object to the difficulty of complete comprehension, we are asking too little of the art).”

Kaprow, 1958:26-47



Jackson Pollock in his studio, 1950
Bridgeman Images

Exercise 1.1 Painting without the brush

Dispensing with the brush in the 1950s Jackson Pollock dripped and poured paint onto canvas placed on the floor, shifting the focus of painting away from the pictorial towards action and event. The Japanese Gutai group of artists took this further, employing strategies such as smashing paint filled bottles on canvas, using home-made canons to shoot paint at a surface, as well as using their bodies to paint with. Subsequently, female artists such as Janine Antoni, Carolee Schneeman, Niki de Saint Phalle and Shigeko Kubota produced feminist works that challenged and subverted the male dominated territory of action painting and the art world in general. In preparation for this exercise read and learn about the work of these artists and others here:

'Performance Art 101: Painting and Performance', Tate blog by Kirstie Bevan [LINK 8](#)

In this clip (from 11:50) Janine Antoni discusses her work Loving Care. [LINK 9](#)

Read Shozo Shimamotos', 'Theory of the Curse of the Brush' from ed. Petra Lange-Berndt, 2015, *Materiality, Documents of Contemporary Art*, London: Whitechapel Gallery and The MIT Press, p.65-66. The extract is available to read on the OCA student site via the following link, or is listed as a course resource also available on the student site.

[PT5SP_P22_Materiality, Documents of Contemporary Art_Theory of the Curse of the Brush_P65.pdf](#)

Method

Set up a series of experiments that allow you to work with paint, apply it to a surface and expand the idea of the gesture. Work at a large scale either on the floor or on the wall; consider what seems appropriate to the tools and actions you are using.

Take the following lists as a starting point, adding your own tools and actions as you progress through the exercise.

A tool could be a: pendulum, piping bag, hair, a ball, a bag of paint, a bat and ball.....

Actions could include: swing, spin, wipe, roll, extrude, drop, throw, hit, drag,.....

Reflection

As you explore possibilities consider:

- The forces involved i.e. gravity, velocity, inertia, action and reaction.
- Notice the ways in which you move around and within the work and the role your body plays in putting these forces into action.
- The role chance plays in the work.
- How does sustaining these actions over a period of time extend the possibilities?
- Which becomes more significant to you, the painting itself, or your action in making it?
- Do any of these actions have associations for you? What are the associations made by the artist Jannine Antoni in her work Loving Care?

Record your explorations and reflections in your sketchbook and learning log/blog. Use photography to record the making and outcomes of these works. A series of still images will allow you to document the process as it unfolds. If you need to, ask a friend or family member to take the photos. Alternatively, use a camera phone with a timer set to snap the action in progress.



Further research 2

Hans Namuth's film of Jackson Pollock painting

[LINK 10](#)

Interview with Catherine Wood curator of A Bigger Splash. This exhibition at Tate Modern in 2012 - 2013 considered the relationship between painting and performance art since 1950.

[LINK 11](#)

Jones, Amelia (1998) 'The "Pollockian Performative" and the Revision of the Modernist Subject', from *Body Art: Performing the Subject*, Minneapolis: University of Minnesota Press, p53 - 102. The extract is available to read on the OCA student site via the following link, or is listed as a course resource also available on the student site.

[PT5SP_P23_Body Art_Pollockian Performative_P53.pdf](#)

Project 3 Visual reflection

Exercise 1.2 Mapping/diagram

Thinking and reflecting critically

How do you activate your thinking?

Sometimes, particularly when you have been involved in making, it can be hard to put your experience into words. Moving may help.

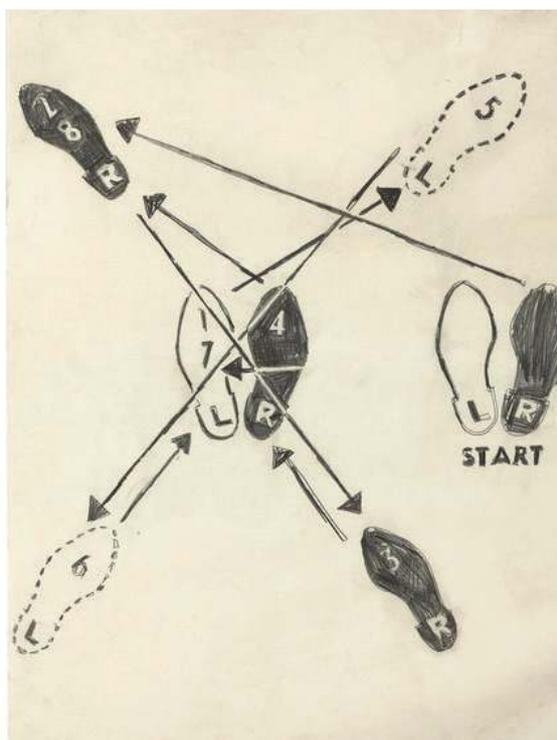
Perhaps you need to walk to think and reflect; in which case carry a notepad, or a phone, to jot down notes or record your thoughts.

Mapping, or a diagrammatic approach, may suit you, as these can allow thought to remain in a state of flow or flux. Both involve visual and spatial articulation of ideas and representing your ideas and thinking in this way can help you understand one process within the network of other processes you are concerned with.

Method

Create a series of maps or flow diagrams that enable you to reflect on the processes involved in making the studies from exercise 1 and 1.1.

The aim here is to reflect on your explorations in ways that allow you to represent your process and its outcomes in a free flowing, visual and spatial form. Try to reflect the movements you made physically in the movement of the map/diagram.



Andy Warhol, *Dance Diagram*, 1962
(graphite on paper), Bridgeman Images

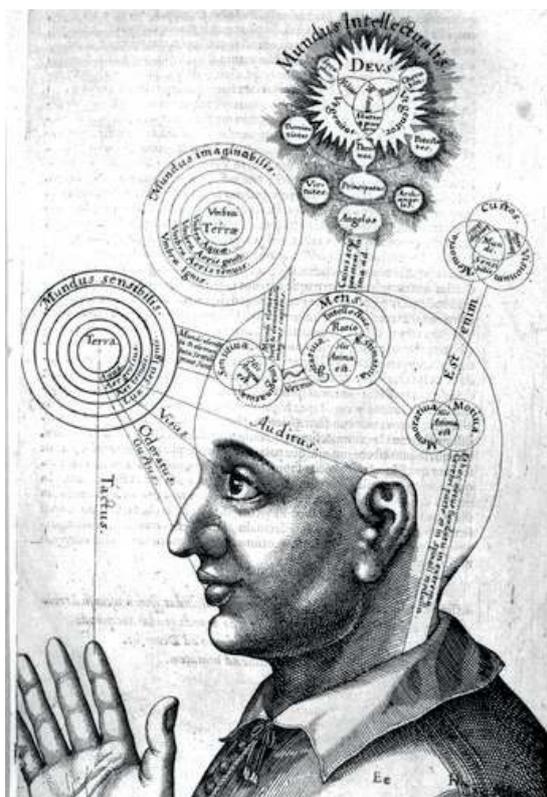


Diagram of consciousness, from Robert Fludd's *'Utriusque Cosmi Historia'*, edition published in 1629 (engraving), Bridgeman Images



Reading point

Fortnum, Rebecca 'Creative Accounting: Not Knowing In Talking and Making', from *On Not Knowing: How Artists Think*, 2013, Fisher, Elizabeth & Fortnum, Rebecca (ed.), Black Dog Publishing, p70-87. The extract is available to read on the OCA student site via the following link, or is listed as a course resource also available on the student site.

[PT5SP_P25_On Not Knowing: How Artists Think_Creative Accounting_P70.pdf](#)

Project 4 Things perform for you

“The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn reversed, adapted to any kind of mounting, reworked by an individual, group or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a meditation... ..A map has multiple entryways.”

Deleuze, Gilles & Guattuari, Félix 2013:12

Exercise 1.3

Method

Using one of the tools (pendulum, piping bag, hair, a ball, a bag of paint, a bat and ball etc.) explored in exercise 1.2 add/develop another element that removes your gesture from the process of making a mark. For example; you could attach a leaking paint bag to a mechanical toy, wind it up and let it move across the paper, or you could attach a graphite stick to the bottom of a door so that every time it opens it makes a mark on a surface placed under it. Document these explorations in your sketchbook.

Reflection

In your learning log reflect on these experiments. How might you develop them further? How do you feel about the marks being made by something other than your hand? Does this add or take away anything from the work? Describe what you feel is gained and/or lost.



Research point 3

Jessica Warboys works with the action of the sea to generate a sense of movement within her abstract paintings. You can see the works and listen to her describe her process here:

[LINK 12](#)

Artists who have used machines to paint or draw include, Rebecca Horn and Akira Kanayama. Look at their work on-line, in books and journals and make notes in your learning log. Can you find other examples to compare and contrast to your own explorations?

Project 5 Considering Painting

Exercise 1.4 Contextual Focus

Read the text by Lee Ufan, 'Robots and Painters' from ed. Myers, Terry (2011) *Painting: Documents Of Contemporary Art*, London: Whitechapel Gallery and The MIT Press, p. 63-65. The extract is available to read on the OCA student site via the following link, or is listed as a course resource also available on the student site.

[PT5SP_P27_Painting: Documents Of Contemporary Art_Robots and Painters_P63.pdf](#)

Reflection

Reflect on the text in relation to your own experience and understanding of the following:

- What you feel painting is and what you feel it isn't.
- The purpose of painting: what is painting for?
- Starting and finishing a work: where does an artwork begin and end?
- Knowing what you are doing: is it unhelpful to know what you're doing and is it possible to know what you've done?

Assignment one

In preparation for your first assignment, take some time to review the sketchbook and project work that you have completed for Part One. If you haven't already done so, record your reflections in your learning log/blog. Think about the ideas and approaches explored and what you have thought about and learnt. It may be helpful to consider the following questions:

How, and to what effect, have you explored:

- Your own physical presence in your work and your physical and sensory relationship to the acts of drawing and painting.
- Painting as action and event.
- The part played by chance, endurance and the passing of time in forming your work.
- Your relationship to painting; what you consider it to be, or not be.
- New possibilities to reflect on your working process.

With this in mind develop a series of pieces, based around the ideas, approaches and reflections explore in Part One.

Before you send your submission to your tutor read through the assessment criteria for this course; you can find these listed in the course guide. If you opt to have your work formally assessed these are the criteria that will be used. It is important, therefore, that you review your work against the assessment criteria and make notes in your learning log reflecting on your progress.

Send to you tutor:

- Your final pieces together with any preparatory work.
- A reflective account (minimum 300 words and maximum 500 words), which speaks about your experience of developing this Assignment; this could include, your reasons for developing a particular strand of investigation, the ideas that inform the final piece which may have come out of the Part One exercises, your feelings about the final outcome and how you might develop this further in the future, etc.
- A sample of works/studies created across the exercises in Part One, supported by relevant pages from your sketchbook and your learning log or blog (for this send your url).
- Your written response to the contextual focus point.
- A review of your work in relation to the assessment criteria.

Before you send your work to your tutor make sure that:

- You have clearly labeled all work with your name, student number and the part or assignment number i.e. Part One, Exercise 1.4. Assignment One.
- You have photographed or scanned any supporting work and/or relevant pages of your learning log. This work can be submitted as a pdf document, or uploaded to your blog, or it can be sent by post.

Once you have submitted the above feel free to carry on with the course as it may take a while for your tutor to respond to your submission.