

Student Name	Harriet Brown	Date	14/01/2022
Tutors /Supervisors	Assunta Ruocco and Louise Clarke	Module Code FINE	Fine2201

FEEDBACK	Formative Grade and Feedback have been agreed by both discipline Tutors/ or Supervisors according to module (100 words min 300 words max)	GRADE A, B, C, D, F	C
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Hattie, your work this term fulfils most of the assessment criteria for the module effectively, and shows that you have explored and experimented with a good number of different techniques and that you have gained a great deal of technical proficiency, which is very positive. You have successfully produced an edition using complex layering, and have created a body of work that includes exquisitely detailed etchings and impactful collagraphs. However, your understanding of the critical and contextual aspects of Fine Art, and your ability to research and resolve a body of work using fine art methodologies needs to improve to allow you to develop an autonomous artistic practice in the second part of the year.

We would urge you to expose yourself to more art and research outside of your current set of interests. The skull and flower, skeleton and angel wing imagery that you go back to again and again, has been heavily commercialised and is so well known through its use by tattoo artists but also designers in relation to, for example, traditional Mexican themes of the Day of the Dead that it is very difficult to make anything fresh and interesting with it. Also, it is difficult to see how it connects with your stated interest in the impact of bodily modifications, except superficially – as in it repeats well known tattoo motifs. Look at artist who have engaged with body modifications within contemporary art. Orlan is the most famous and important and has taken the idea of adapting one's appearance to different kinds of expectations to extreme consequences via a series of surgical interventions on her own body. The research into psychology is very interesting but how does it affect your decision making in relation to your work? Is this really what you are interested in? In that case, what would be an open, engaged way of dealing with it?

The two large prints presented have many interesting qualities, and it's a shame that you haven't explored the idea of creating a larger scale composite and/or reconfigurable collagraph of the snake skeleton as this imagery had the potential to take you in a new direction. The etching and chine colle work is more difficult to understand as the composition is quite chaotic and there doesn't seem to be a logic to the association of motifs within the print. Why did you choose to add scrunched up tissue paper? How does adding innocent, bright chine colle relate to the Chapman Brothers iconoclastic defacing of the Goya prints?

Hattie, you have great drawing and printmaking skills and have the potential to achieve much more with your work. Time management has been a problem this term, and even though you made a lot of work, you didn't get a chance to reflect on it or push it further.

Our advice is to be more open to your tutors advice, and to look for artists whose work does not look like yours. With all the experience and technical know how that you have under your belt, you are ready to move your practice to the next level in this new term.