

OCA Tutor Feedback

Student details

Student name Nicholas Head

Student number : 526110

Programme : BA Hons Fine Art

Unit title : Fine Art 2.2 Experimental Encounters

Feedback details

Tutor name : Kimberley Foster

Project number : 2

Feedback report : [Tutorial with summary notes]

Tutorial : [Video]

Date completed : 2nd June 2026

Your feedback

You will be supported through regular formative feedback from your tutor. This can be written, annotated, or video-based. You may receive feedback reports, tutorials, and/or group based feedback, depending on your unit. All feedback should offer timely, well-grounded and constructive comments that aim to stretch and challenge you.

Actively reflect on your feedback, and identify what is important to develop next.

Study schedule

Your project schedule sets out a pace of study that suits you, based on the structure of your current unit. These dates can be negotiated with your tutor.

Your schedule needs to work within the overall time frame of your unit end date.

If there are wider issues affecting your ability to study please access the Student Handbook on [OCA Learn](#) for guidance and support.

Project schedule

Project one : completed

Project two : completed

Project three : TBC

Project four :

Project five :

Project six :

Project seven :

Project eight :

Project nine :

Project ten :

Unit end date :

Assessment

Once you have completed all of your projects you can apply for assessment.

Guidance on applying and preparing for assessment is available via [Assessment Guidance](#) on OCA Learn.

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Your Tutorial Feedback

Overall comments following tutorial.

We discussed:

Your assignment and accompanying documentation of work completed in this project was created with thought and consideration. It was really interesting in relation to questioning what a collaborative process is. Does it have to mean consensus, and who or what, human or non human are the contributors?

You generated layers of questions and an appropriate gathering of theoretical contexts to consider in relation to the development of your work.

Using Hastings and the shifting of its 'being' as a place and its previous functions etc has started to become a focus. There are varying avenues to explore through walking, mapping, dialogue, imagery, diagram, sensorial encounters and less rational or factual experiences of the place.

You asked 2 questions but 'What does it feel like to live inside a town's long decline ...' feels more aligned with practice. What does the town 'feel' like, what is 'felt' by those who live there and how does this become palpable through material?

You discussed creating an archive. You can consider the encounters that you make as multiple, a collaboration with the street, intervening with an old text, mapping a tree, conversations by the disused shop window, the renewed relationship with walking home.

Remember the shift takes place through the attentive close considerations. In this collaborative experience, who is moving who and how? What ideas, materials and spaces join in and yield through agency and affect?

Think about the difference between a practice that evokes the event or encounter as metaphoric etc or one that proves something and becomes an experiment and scientific in approach. Practice hovers in collaboration remembering that something emerges that couldn't happen without each contributing factor.

This is finding out *through* the material and you are really talking about the process of practice- research. As discussed 're-search'.

You may be interested in looking at:

You may be interested in the term framed by Karen Barad called Intra-action that differs from interaction.

From: Barad, K. (2007) *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham: Duke University Press.

Short film:

[Karen Barad Intra-action](#)

Collaborating with a material engagement. Sophie Woodward talks about material orientated ontology - researching things and their social relation to the world.

Woodward, S. (2020) *Material Methods. Researching and thinking with things*. London:

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Sage. Zizek, S (2014) *Event*. London: Penguin Books.

[Tim Ingold](#) - re-search article.

<https://walkinglab.org/> -Stephanie Springgay.

Action points

Is this a living document? A collaborative lab?

How does the mapping and the diagrammatic sit with the embodied and embedded collaboration? Stephen Willats diagrams?

Do your notes and drawings become part of the collection of experiences?

Try and activate the thinking materially and not over think.

It is important to build a making momentum where Hastings becomes a rich collaborative resource.

What does the theory do, materially, physically through your practice? When is it activated through 'stuff'?