

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 : 3

Feedback report : [Tutorial with summary notes]

Tutorial : [Video]

Date completed : 6th July 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 : completed

Project four : TBC

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:

It is positive to see the development of the project proposal and your consideration of the limits and challenges to habitual ways of your understanding of a place you know so well.

It is encouraging to see the breakdown of the project, with the theoretical framework being flexibly applied to the emergent practices and unknown, speculative processes you intend to explore. This allows for outcomes to be in flux.

The practice is being used to activate a certain perception and embed lived experiences of a place or location.

The idea of allowing practice to materially alter this lens is interesting and vital within a collaborative inquiry. What does Hastings want to communicate beyond what you already know? Is 'data' the term you want to use to consider the outcomes? Should it be less tied to empirical research and more aligned with practice research or as you suggested be applied differently depending on the things you gather?

Is it less about 'poverty tourism' and more about the sensorial, embodied, and material feelings of the place, and how it intersects with your experiences?

It is good that you are considering the ethics of involving others and taking the casualness of overheard conversations seriously. There is a responsibility inherent in your practice. How do you create a sense of reciprocity through careful and attentive processes

while maintaining the ability to adapt? Agency must be shared.

Openness through the method is fine; you are establishing your intentions which can be built on through the speculative and emergent.

In terms of engagement, there needs to be a rich, authentic interaction that leads to practice beyond what you could have produced on your own, independent of Hastings. Be aware of the documentation and ways that balance making and meaning, as well as practice and theory, with a focus on materiality.

We can discuss what the archive represents as it begins to take shape for assessment. Be mindful that the archive should not be overly text-heavy; remember that practice is research.

We discussed Maybe taking photos after you have seen or witnessed or heard something - what is that image

Actions and references

How to collect, how to sort, where to look?

Keep archive lively

Remembering the 'Litmus test' of the experience, temperature of a space, volume etc

Is the object of the archive material in itself as you suggest.

You may be interested in ideas of Placemaking.

- Tara page - Placemaking a new materialist theory of pedagogy. collections/archives

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- Mark Dion [Digging the Thames with Mark Dion | Tate](#)
- Joseph Cornell's way of collecting and studio of boxes. [Inside Joseph Cornell's studio | Royal Academy of Arts](#)
- Susan Hiller [From, At and After the Freud Museum – In Focus | Tate](#)