**GROUP TUTORIAL: Feedback and Reflection (WIL)**

This is a Work Integrated Learning (WIL) experience that provides an opportunity for you to be immersed in your studio practice and receive feedback about your practice from experts within the arts industry. In the School of Art, all your lecturers are practicing artists. This means that when you receive feedback from your lecturers, the feedback is from arts industry professionals. This process is integral to your learning experience and is an important part of preparing you for the role of professional practicing artist.

**Name:** Luna Hunter

**Date:** 10/04/24

**Studio/Workshop Class:** VART3644

**Presenting your artwork**

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| A close-up of a television screen  Description automatically generated |

Include images here of the artwork you brought to the group tutorial.

**Describing your artwork**

*Brief, objective description of your work*

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| A 1-minute piece depicting the Island Flyover mode from Wii Sports Resort being distorted heavily with layers of footage run through a visual synthesizer. Accompanying the footage is audio taken from the Wii UI, like a persistent rhythmic beeping and an ambient track. As the video progresses, the image becomes noisier and glitchier and harder to make out, the music grows from a faint hum to be very loud. As the music reaches its peak, the visuals change to a distorted end game screen with the text “Tip: Did you enjoy your dive?” and the audio is a glitchy, noisy mess of computer error sounds. |

*Key words*

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| ***Impermanence*** | ***Nostalgia*** | ***Glitch*** |
| ***Memory*** | ***Technology*** | ***Childhood*** |

*What were your intentions? How did you realise them? Why were you investigating them?*

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| *What?*  I wanted to explore revisiting childhood nostalgia and how decades-old memories of certain media and experiences that seem incredible, upon revisiting them, fall flat in a very sad and strange way. The technology is outdated and rudimentary in a way that’s both a hassle to get working and also redundant compared to newer, modern experiences – but these experiences, of newer games, also don’t come close to how you perceive memories from the past. Was it ever really that good? What purpose does revisiting it serve when it often just makes me bitter and disenchanted?  *How?*  I acquired an old Wii and some games from a friend who collects older video games and hooked it up to the visual synthesiser in the lab. After recording some gameplay footage of the mode that I had particular nostalgia for, I layered this footage over itself again and again in Premiere Pro, taking portions that were visually interesting and distorted the image in a beautiful way, playing around with a variety of different blend modes to achieve a nice effect. I also grabbed some sounds from the game and the Wii UI in general that people have put into archives online and distorted these in Audacity to get what I thought was a really impactful ambient track. The heavily distorted imagery and sounds built up entirely from a game I would have once considered one of my favourites speaks to that sort of fallibility of childhood memories and of the older redundant hardware itself. It becomes messy and barely decipherable, like foggy memories from 15 years ago.  *Why?*  There’s such an obsession with older video games that I constantly see everywhere online. They’re often held in high regard even though their quality is often objectively lacking. The romanticisation of media purely because it’s something that once entertained us as children is strange to me. It’s sad in a way because those moments can never be recaptured – in fact they’re constantly drifting further away. We distort them so much in our minds because memories are really subjective and ephemeral. This is the crux of the concept that really interests me – the impermanence of everything we experience every day. I think glitches are a really cool way of engaging with that, because they too are impermanent and impossible to recreate perfectly. Especially when messing with analogue media, you’ll never recreate the same distortion, the same exciting visual, in exactly the same way ever again. Getting to record it is very special and cool. |

**Recording the feedback from your lecturers and peers (artists, exhibitions, readings, insights)**

*What did the feedback reveal about your work?*

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| The feedback I received was really interesting because it never feels like my work has been misinterpreted but it is always meaning something different to people than the emotional resonance it has for me. It feels like a natural extrapolation of the core ideas of my work in a way that’s not at all negative but actually very helpful. It was pointed out that the constant fragmentation of the imagery means you’re constantly on the cusp of being able to make sense of what you’re seeing but it’s always eluding you, which is definitely what I was going for in terms of the inaccessibility and unreliability of memories. It was also good to hear that the music was working successfully, allowing the viewer to connect emotionally with the glitches which normally are outside of our space for emotions.  It was said a few times, similarly to my last project displayed in class actually, that the piece was reminiscent of visuals you might imagine seeing upon death. I think this is a really interesting concept to me that I definitely want to try and push further. The word dreamscape was used a few times, too, and I think this idea of the dreamscape is also something I want to explore. It’s a surprising interpretation in a way because it’s not necessarily what I was going for when I was putting it together, but I think it definitely still fits the themes I was interested in and might even strengthen them. Much in the same way that people thought it was appropriate for something you might see when you die, I think it’s very much a death of the past, of memory, of childhood. |

*Record the names of artists that were recommended for you:*

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| Francis Barrett  Nina Buchanan |

*Record any exhibitions and/or texts that were suggested for you:*

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| Soylent Green euthanasia scene  ACCA Meatis  Twin Peaks: The Return Episode 8, David Lynch  Aggro Dr1ft  I.S.S. |

**Responding to the feedback from your lecturers and peers**

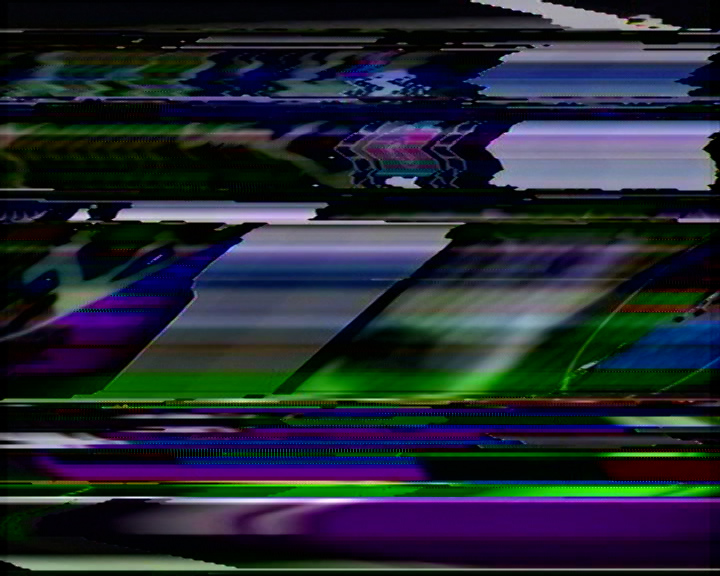
*Outline themes, motifs or ideas the feedback suggested for further development.*

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| It was suggested that the work was reminiscent of a dreamscape or like deathbed visions which I think would be valuable to push and explore further. I’m going to look into specific deathbed visions that people report or maybe look for artistic renditions of these sorts of visuals. It was also suggested that this piece would suit being multi-screen, occupying a larger space, allowing that soundscape to really drown the viewer in the audio and immerse them in the piece. I would love to have the chance to play with the scale of this work and works like it because I think it obviously does so much to be completely engulfed in a piece. |

***Furthering your art practice***

Include, where appropriate, further visual representation: *ie. student Images/ reference images/ in-process images/ diagrams etc.*

Here’s what some of the visuals looked like prior to editing and layering them. I thought they were still very visually engaging but there were moments that I found too “quiet” and a good way of working around that would simply be putting more of the images into the frame.

A screen shot of a computer screen

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