

THE BODY OF WORK

COLLECTION OF WORKS

EXEMPLAR

TITLE:

WEATHERED LIFE CONTINUUM



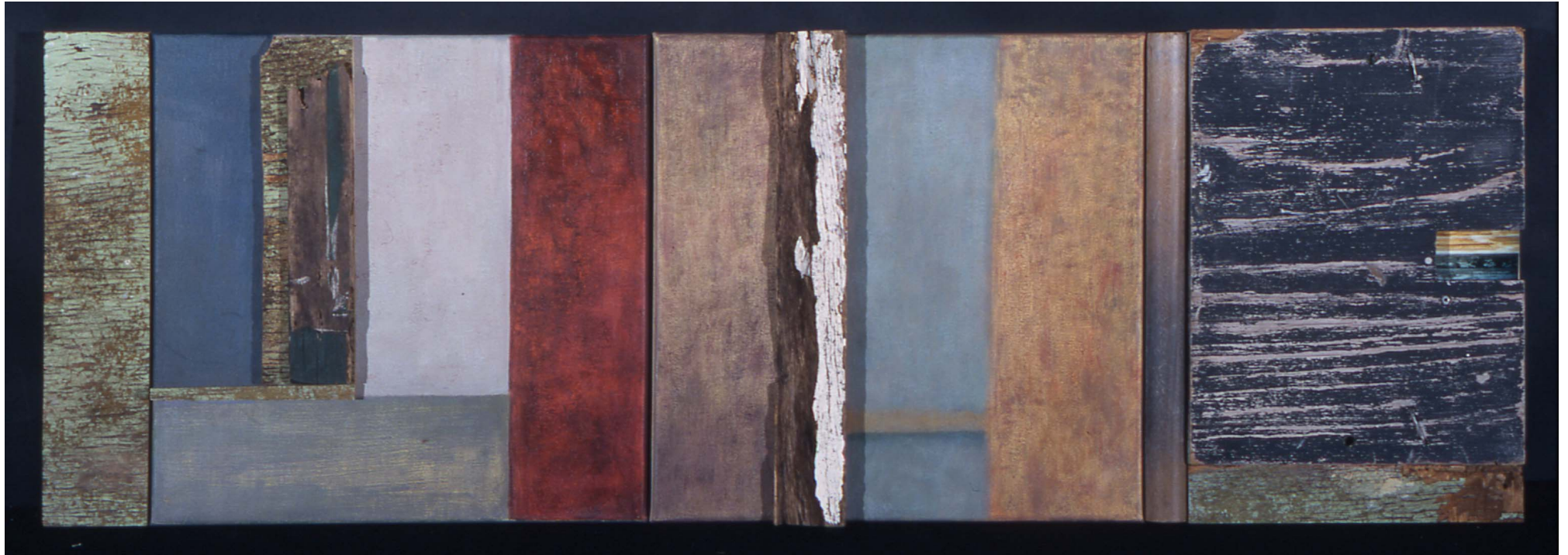
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NO. OF WORKS:

8

SIZE:

two – 685 x 600mm one – 300 x 100mm

one – 930 x 470mm one – 380 x 100mm

two – 850 x 470mm one – 300 x 100mm

ON WHAT TERMS SHOULD WE CONSIDER THE BODY OF WORK?

WHAT IS THE STUDENT TRYING TO DO?

WHAT IS THE EFFECT OF THE BODY OF WORK ON US?

This work is an investigation of surfaces using the materials of the built environment, subtle painted surfaces, collographs and 3D forms to suggest the impact of time. The work references Morandi, metaphysical artists, de Stijl, Klippel and Gascoigne in its restrained and highly selective combinations, controlled compositions and juxtaposition of painted surfaces and found objects. Ideas of order and control are represented in the found objects which are reborn as precious objects. This body of work invites the viewer to investigate surfaces and objects and ponder the effects of time. The work invites closer attention and questions of what is real and what is implied.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

The material practice reflects an investigation into paint surfaces and techniques including scumbling, rubbing back, washes and impasto to create rich and layered surfaces, evocative of weathering, erosion and age. The collographs demonstrate an understanding and control of the printing processes. Aesthetics, ideas of balance, notions of ephemera, the creation and erosion of forms and a response to beauty drive the concept. There is evidence of a sound and informed selection process, with subtle and sophisticated combinations of found objects and painted surfaces to establish a narrative on the sequence of life. The material and conceptual practices are highly resolved and reflect a thorough knowledge of paint mediums, an understanding of the evocative nature of surfaces, selected found objects and colour.

JUDGEMENT

HOW DOES THE STUDENT'S CONCEPTUAL AND MATERIAL PRACTICE COMPARE TO THE DESCRIPTIVE STATEMENTS IN THE MARKING GUIDELINES?

This is a refined and highly resolved work in which the student has responded to a range of materials to create a sustained body of work. This work is unified, visually strong and controlled in its material practice. It reflects a highly accomplished engagement with the expressive forms of painting in particular, as well as sculpture and printmaking. The concept is informed by a complex and sophisticated understanding of formalism and abstraction in artmaking practice. The subtle yet intensely coloured and textured panels support the concept and student's intentions. This nuanced subtle work can be read and understood on a number of levels. The audience can make connections between the works, their own experiences, the land, built environment and notions of the past and memory.