

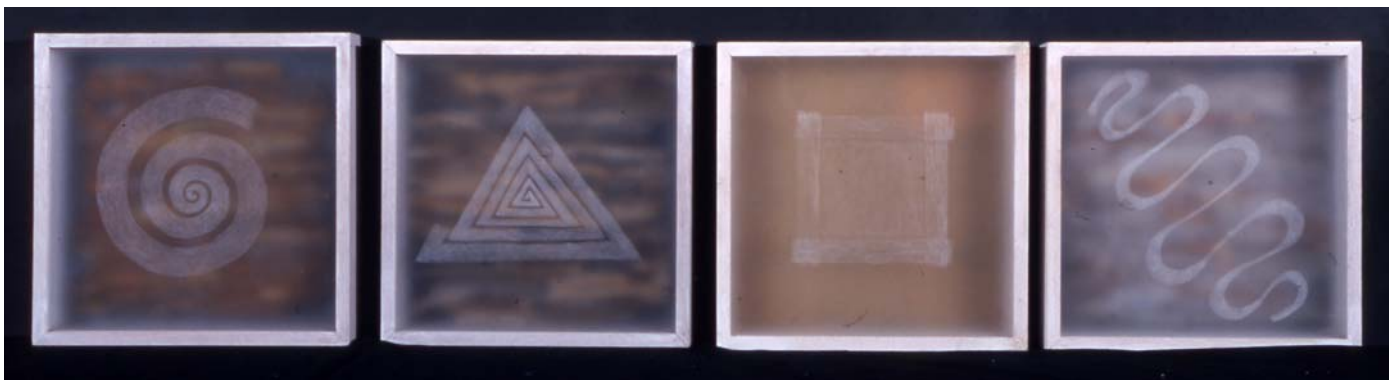
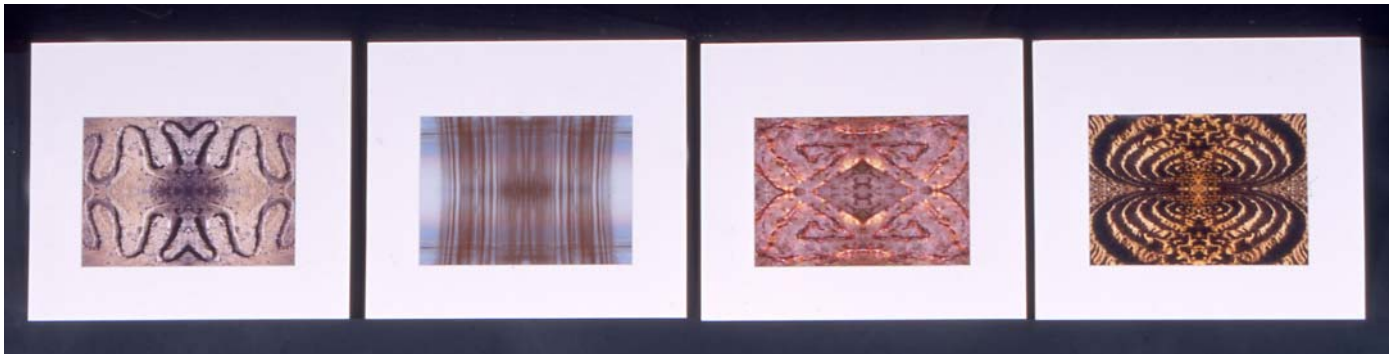
BODY OF WORK

DOCUMENTED FORMS

EXEMPLAR

TITLE:

SHAPING THE ELEMENTS OF NATURE



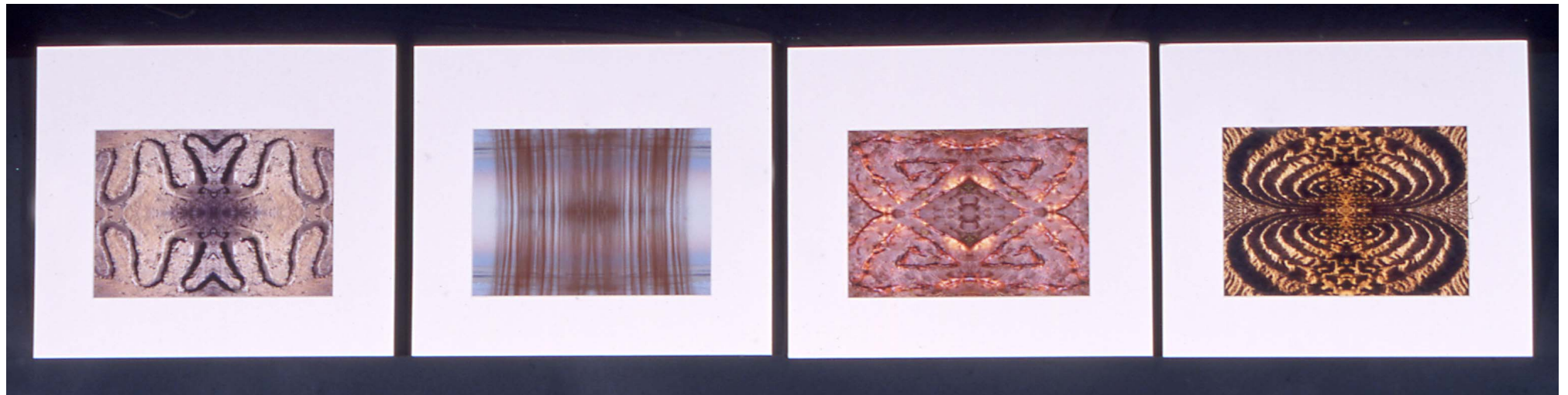
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DETAIL

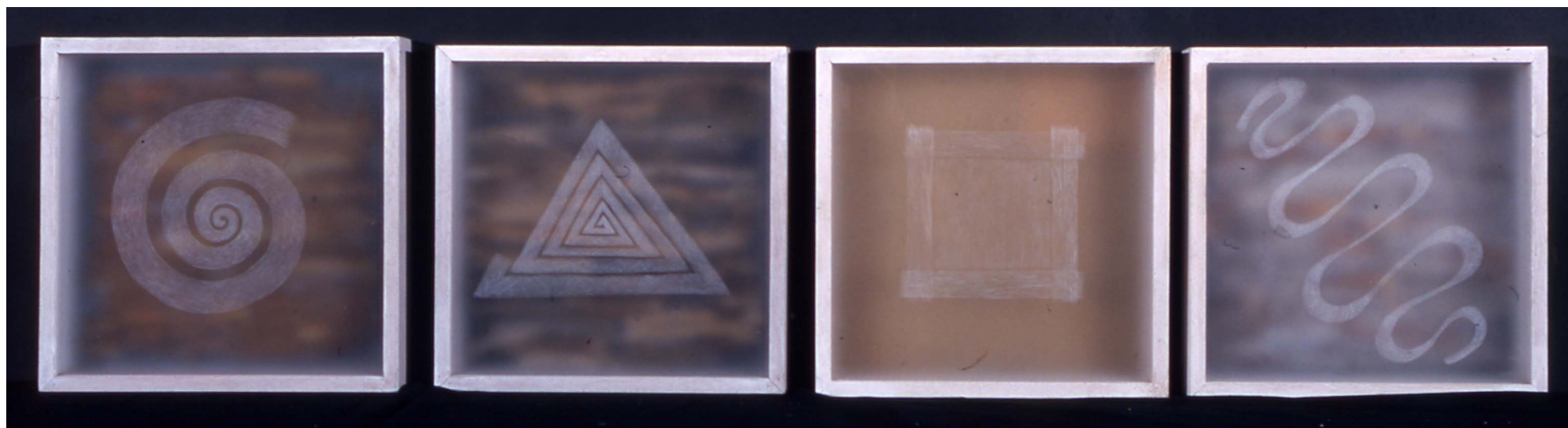
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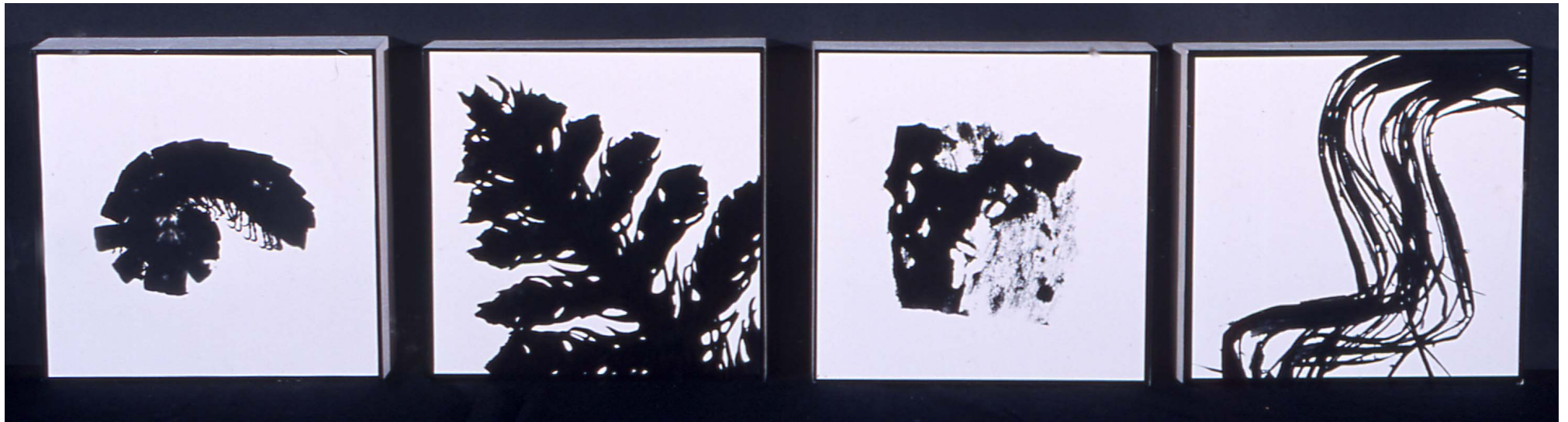
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NO. OF WORKS: 16
SIZE: four – 460 x 530mm
four – 420 x 360mm
eight – 300 x 300mm

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?

The student has used elements of a beach environment such as burning drift wood, sand and water to represent ideas about the nature of the elements of water, wind, fire and earth. Reminiscent of the earthwork practice of Robert Smithson and Andy Goldworthy, the student has planned and documented in photographic form, four 'happenings'. These images are accompanied by a series of etched acrylic panels, digitally manipulated images and photograms which reiterate and confirm the associated qualities of the documented events by establishing a symbol system of related motifs.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

The material and conceptual practice represents a sustained and purposeful investigation of nature's elements and how these can be understood as phenomenon with distinct, characteristic qualities. The photographic images capture and celebrate the subtle qualities of water, earth, fire and wind as they change over time. The patterns formed in the coloured photographs are represented in the form of abstract symbols carefully etched onto the acrylic panels. These panels reflect subtle light changes and ephemeral qualities that engage the viewer in a prolonged experience of these natural elements. The appropriate and restrained use of colour, considered choice of materials such as whitewashed wooden boxes, acrylic, and cleanly composed black and white photograms, offer the viewer an unambiguous insight into the beauty within the natural world.

JUDGEMENT

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

Exceptionally subtle, evocative and judiciously edited, this work reflects a sophisticated understanding of practice in artmaking. The meanings are complex, layered and reflect significant conceptual choices which are duly sustained by the choice of materials. The restraint of the forms relates to, and reinforces, subject matter in highly sensitive ways. This is in keeping with the demands the work places upon the viewer. The student in reiterating aspects of aesthetic experience, the events, their documentation and the complex visual language that is sustained overall, exploits this relationship.