

BODY OF WORK

PRINTMAKING

EXEMPLAR

TITLE:

1. BLUE BIRD CLAIMS EXCESS BAGGAGE ABOARD POST-MODERN AIRLINES. 2. LUGGAGE, BAGGAGE



BODY OF WORK

PRINTMAKING

EXEMPLAR

TITLE:

1. BLUE BIRD CLAIMS EXCESS BAGGAGE ABOARD POST-MODERN AIRLINES. 2. LUGGAGE, BAGGAGE



DETAIL

BODY OF WORK

PRINTMAKING

EXEMPLAR

TITLE:

1. BLUE BIRD CLAIMS EXCESS BAGGAGE ABOARD POST-MODERN AIRLINES. 2. LUGGAGE, BAGGAGE



DETAIL

BODY OF WORK

PRINTMAKING

EXEMPLAR

TITLE:

1. BLUE BIRD CLAIMS EXCESS BAGGAGE ABOARD POST-MODERN AIRLINES. 2. LUGGAGE, BAGGAGE



DETAIL

BODY OF WORK

PRINTMAKING

EXEMPLAR

TITLE:

1. BLUE BIRD CLAIMS EXCESS BAGGAGE ABOARD POST-MODERN AIRLINES. 2. LUGGAGE, BAGGAGE

NO. OF WORKS:

2

SIZE:

one – 2200 x 1500mm

one – 2100 x 800mm

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 clearly positioned in the postmodern frame. The student has presented two large scale figurative prints. The first panel is an image of a hybrid 'bird-Venus' breaking free from repression whilst acknowledging the traditions of women's work. The second panel references images from art history to comment on the historic suppression and social conditioning of women in western culture. The very large scale of this work has an immediate impact on the audience, drawing the viewer into the composition in order to examine the context and seductive mark making.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

The student demonstrates an adventurous manipulation of monoprinting and relief techniques. Text and mediated images have been cleverly integrated into the work. Prints of ribbons, lace and brocades are subtly and sensitively layered into confidently drafted compositions. The imagery is pinned and stitched onto fabrics that simulate traditional tapestry, quilting and embroidery. Conceptually this work references postmodern devices such as wit, irony, recontextualisation and appropriation. Examining women's role in art and society, the student pays tribute to women's art and craft whilst celebrating the freedom that gender equity brings to contemporary society.

JUDGEMENT

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

This submission is strongly anchored in contemporary practice; intent is clearly articulated through complex metaphors and symbols which provide a multi-layered level of meaning. The work exemplifies the synthesis between conceptual and material practice, demonstrating a highly sustained engagement with printmaking processes and postmodern concepts. The student demonstrates technical sensitivity through discrimination of expressive forms; the work is uncompromisingly gutsy and raw yet highly astute and selective in the choices of imagery, technique and execution of ideas.