

BODY OF WORK

PRINTMAKING

BAND 2/3

TITLE:

ROAD KILL



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DETAIL

BODY OF WORK

PRINTMAKING

BAND 2/3

TITLE:

ROAD KILL

NO. OF WORKS:

2

SIZE:

one – 1200 x 1200mm

one – 1200 x 620mm

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 work consists of twelve lino block prints and includes embossing and stencilling techniques. The larger panel illustrates images of native animals in a chequer board composition reminiscent of a board game. An image of a red stop sign is centrally placed to alert the viewer to the dangers that native wild life face on the road. The smaller panel consists of three prints; the focal point is an image of a red car. This image is represented frontally and poses an obvious threat to the wild life.

The scale and graphic presentation of this work has an initial impact on the viewer.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

The chequer board composition has a familiarity that invites the viewer to read the symbols. For example the white embossed animals could represent ghostly images of the animals killed. The structural device of the red cross indicated by thin lines clearly indicates the student's intent. The animals are represented as essentially black silhouettes with limited detail.

JUDGEMENT

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

The student has explored the theme of road kill with the clear intention of communicating with an audience. The meanings register in an obvious way, for example, the red stop sign is linked by its position to the red car indicating danger. The cutting of the lino blocks is rudimentary with little refinement, although the image of the car demonstrates a better understanding of form. There is a genuine attempt by the student to engage in the process of printmaking however, it remains simple and limited at conveying an idea in pictorial form.