

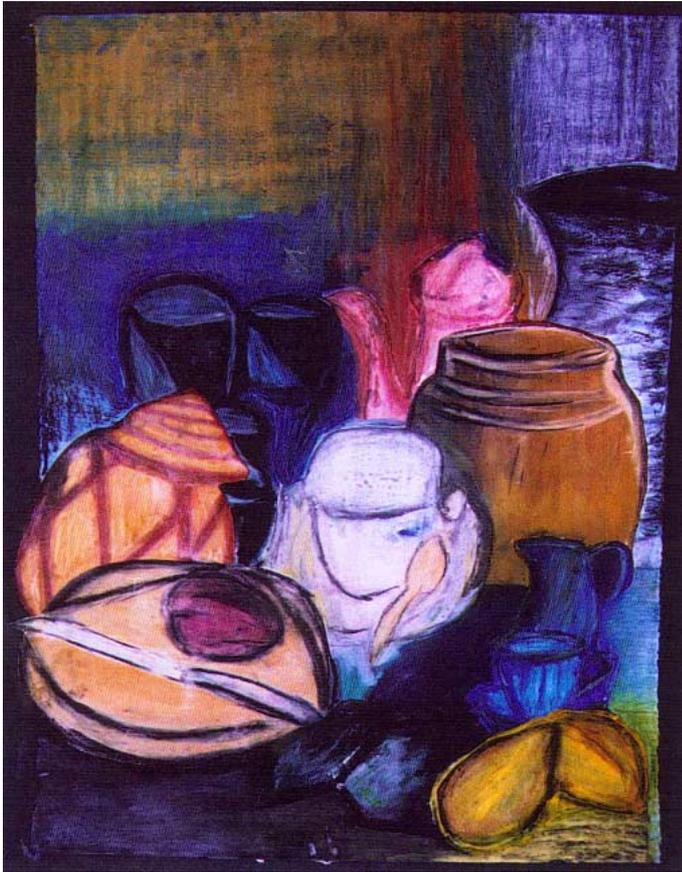
BODY OF WORK

PAINTING

LOW BAND 4

TITLE:

A WOMAN'S LIFE



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A WOMAN'S LIFE

NO. OF WORKS: 2

SIZE:

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?

A Woman's Life consists of two oil stick/oil pastel and wash works on paper. The subject is traditional still life arrangements of objects such as fruit, vases, containers, cups and saucers on table tops. There are drawn, brushed and collaged elements. The collection of domestic objects arranged and displayed evokes the traditions and conventions of the still life genre.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

Some turps brushmarks/wash areas create resist, which reveals a textured ground, and some areas appear almost sgraffito-like. Some objects such as the fruit and goblet are arranged in such a way as to break the edge of the frame. This is only partially a successful compositional device. Some objects are heavily outlined in a graphic representation with harshly delineated high and low lights, for example, the cups and saucers which evoke Preston's *Implement Blue*. Other objects are treated with colour and tonal gradations in a more layered and modelled manner. Some forms are essentially still very flat. However, they are treated in a decorative way through linear patterning. There is an attempt to organise space and to reference aspects of art history, however, insensitive applications of colour and pattern, and poorly considered negative spaces impede the success of the work as a whole.

JUDGEMENT

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

The work demonstrates an inconsistency of technical skill and decision-making by the student. One work is more successful than the other, reflecting the student learns in the submitted works. Some areas of the composition and the application of colour to surfaces are ill-considered and insensitive, and some of the three-dimensional forms are poorly understood. A limited understanding of the still life tradition in Western art history is apparent, and the little suggests an intention to comment on female lives and the centrality of domestic labour. However, this is a little elusive in the work itself.

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DETAIL

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DETAIL