

BODY OF WORK

PAINTING

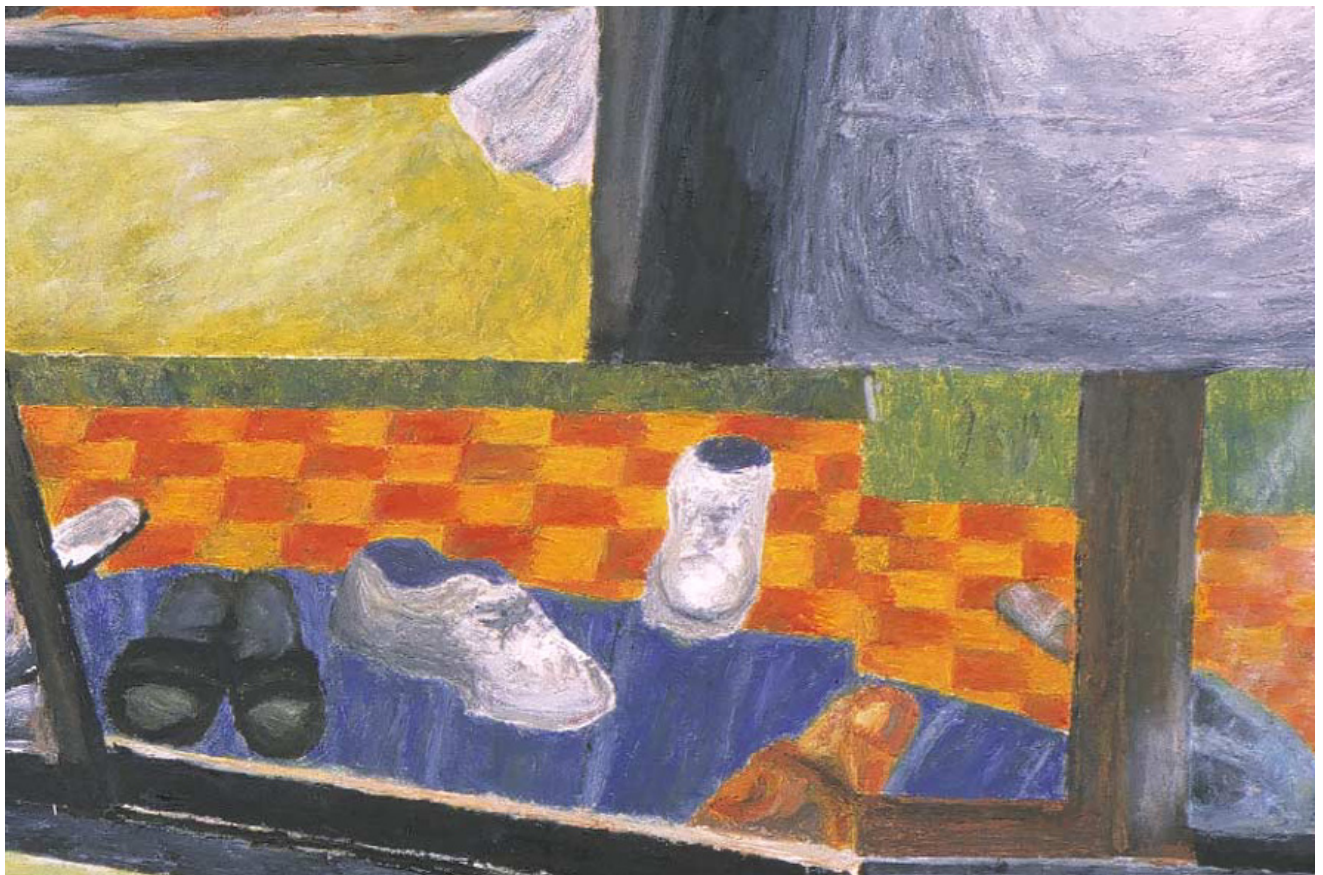
LOW BAND 5

TITLE:

IN SEARCH OF THE MEANING OF MY LIFE



DETAIL



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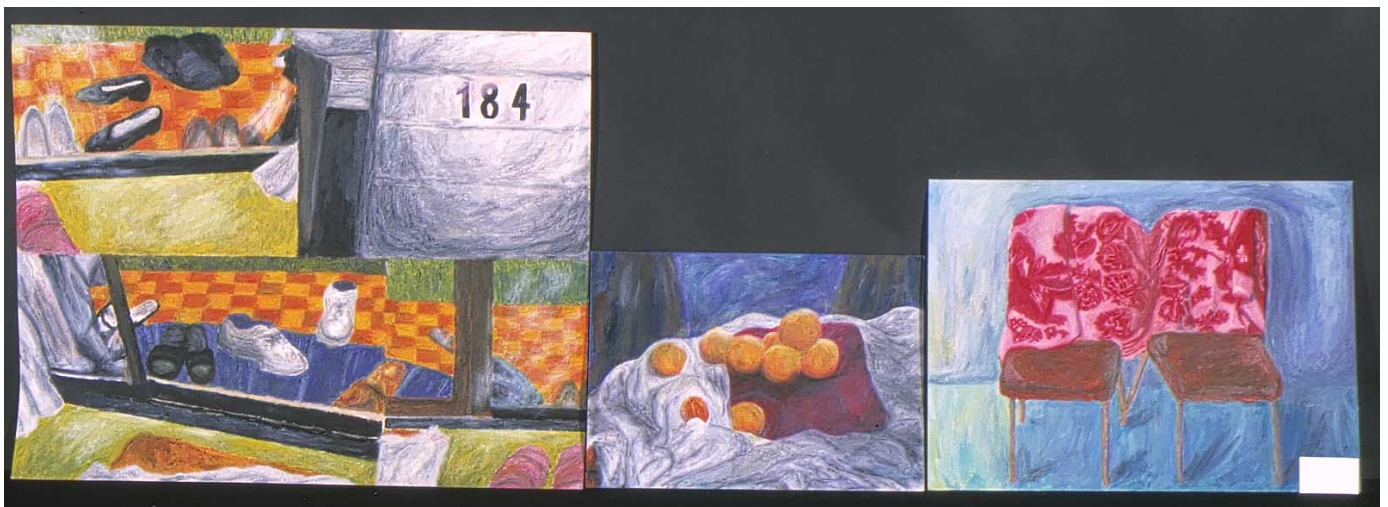
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NO. OF WORKS: 4

SIZE: Large panel 84x148

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?

An most engaging series of personal works filled with quirky representations of aspects of the artist's life – the crowded family table at yum cha, the shoes left outside the house, the towels draped over chairs – develops an intention of exploring the immediate world of the home and family with a degree of intimacy. The large work successfully captures these elements of life on a grand scale. Amid the crowd of Ensor-like faces at tables in a Chinese restaurant, the distractions in the mind of a student (eg. HSC, 3 Unit Maths) fill the background. Loose expressive elements combine with less well-understood aspects such as poorly rendered faces in the crowd, or the formal possibilities of negative space.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

Paint and oil sticks have been used with confidence to render figures and forms, however with varying degrees of success across the body of work. The smaller works eg shoes, chairs, help to provide evidence of a student wrestling with aspects of painterly technique in representation. The scale of the larger work is initially seductive, as the crowded composition is effective and the negative space between tables and figures is handled well in some areas. Pictorial space is shallow, however, and colour has not been employed to create a sense of depth or plasticity of form. Colour and its possibilities have been understood only to a limited degree, resulting in some muddied areas. The work is subjective and in some ways compelling, however meanings and references are somewhat obvious and are limited to presenting surface aspects of the student's world.

JUDGEMENT

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

Some aspects of the work are subtle and visually engaging, particularly the rhythm and movement of the large 'yum cha' composition. This work, in particular, captures a sense of the immediate moment as people raise their chopsticks to their mouths. However, the student has not been able to overcome technical difficulties in the rendering of convincing forms and the use of colour that is subtle without becoming muddy. The meaning of the work is quickly revealed and interest is not sustained across the entire body of work.

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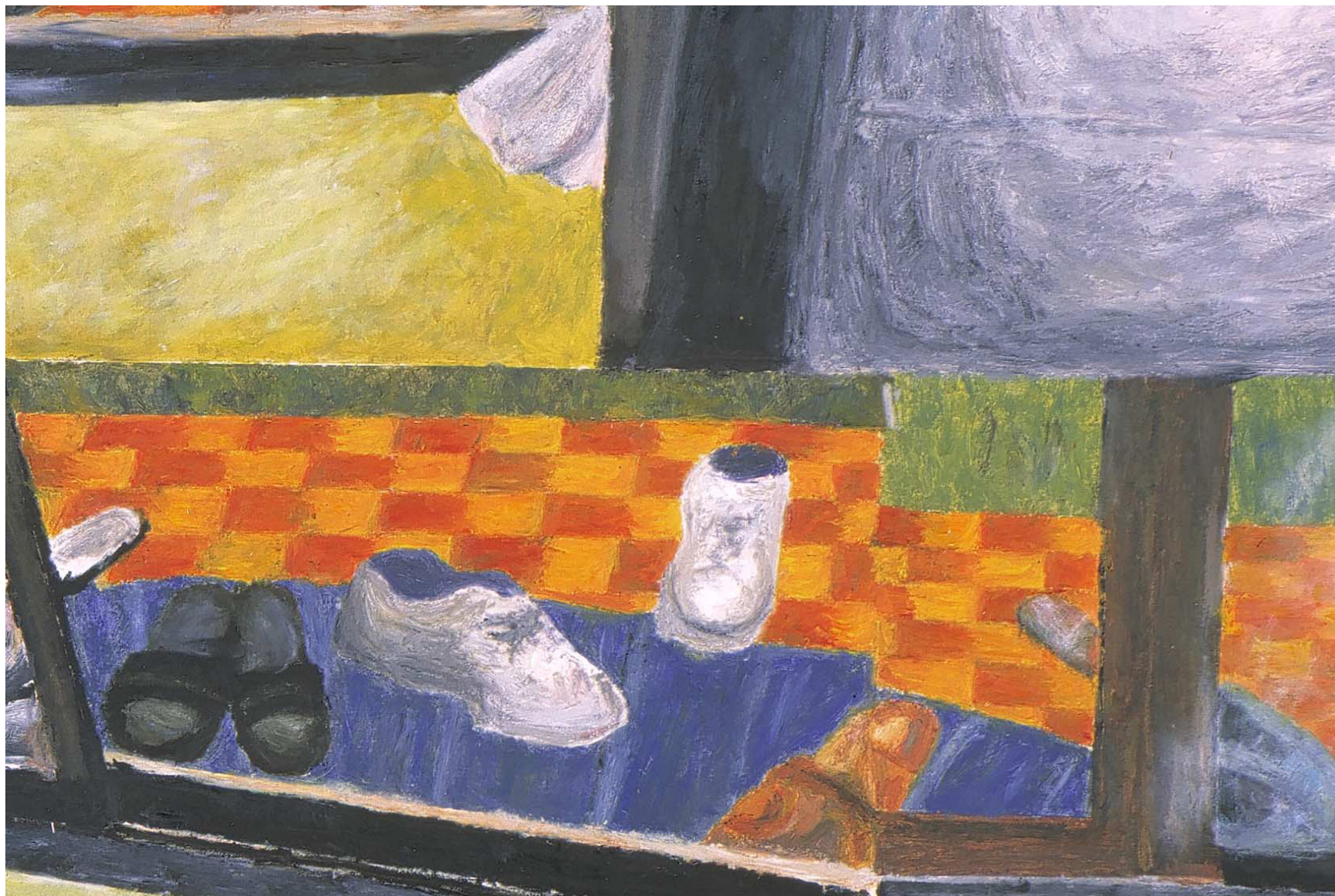
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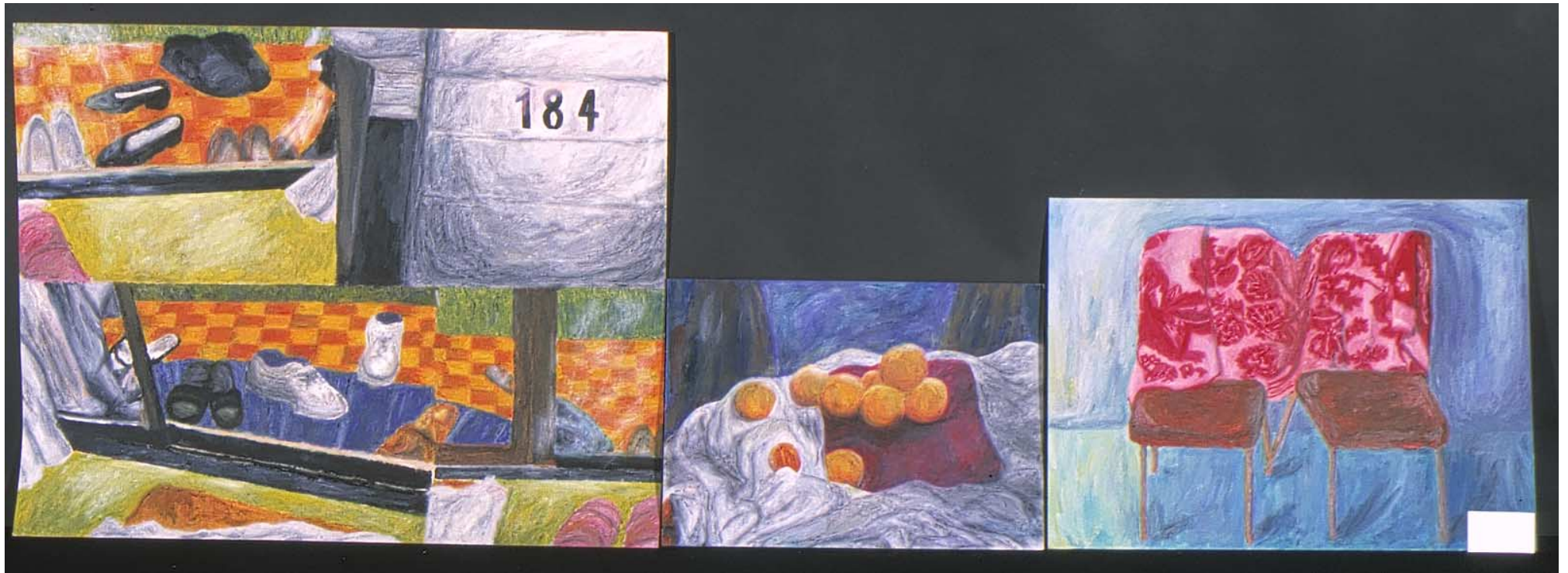
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