

BODY OF WORK

PAINTING

HIGH BAND 6

TITLE:

THE GAP BETWEEN FINE ART AND LIFE



DETAIL



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NO. OF WORKS:

15

SIZE:

Largest 48x1800

4 smallest each 15x19

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 highly sophisticated and subtle non-figurative and text-based work, *The Gap Between Fine Art and Life* presents the viewer with richly layered surfaces in a cleverly articulated arrangement of small and larger panels. The intention of the student is to explore the intersection – and the disjunction – between art (represented by barely visible handwritten student ‘notes’; as well as by references to artists such as Rauschenberg, Johns, McPherson and Gascoigne) and the ‘real’ world of commercial signage and advertising. The form of the work, with its intentional contrast between small rectangular and longer vertical panels, makes a witty reference to the Modernist grid, as well as to the blurred and fragmented way in which the contemporary urban dweller views the world.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

Conceptual and material practice are seamlessly integrated. The richly layered surfaces of collage, newspaper, print, paint, wax, bitumen and stencilling are aesthetically seductive and intensely engaging. Paint is washed, scumbled, dragged, dripped, wiped and stained. References to the world of signs are in turn revealed and concealed. The use of verticals and horizontals suggests the grid of the city, as well as the urban decay of peeling billboards. The work registers on many levels, suggesting a landscape of modern life as well as a landscape of art history.

JUDGEMENT

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

The concept of the relationship between art and the ‘real world’ is a subtle and sophisticated one, which is explored in a highly nuanced manner, reiterated and sustained across the entire body of work. Technically extremely proficient, the choices and decisions which have been made reveal this student’s prolonged engagement with the practice of painting. This can be seen in the subtle transitions between milky wax and scumbled painterly surfaces, interspersed with witty and visually appealing collage elements. The work as a whole demonstrates a knowledge about and an understanding of the practice of painting, as well as a deep engagement with 20th century developments in this field.

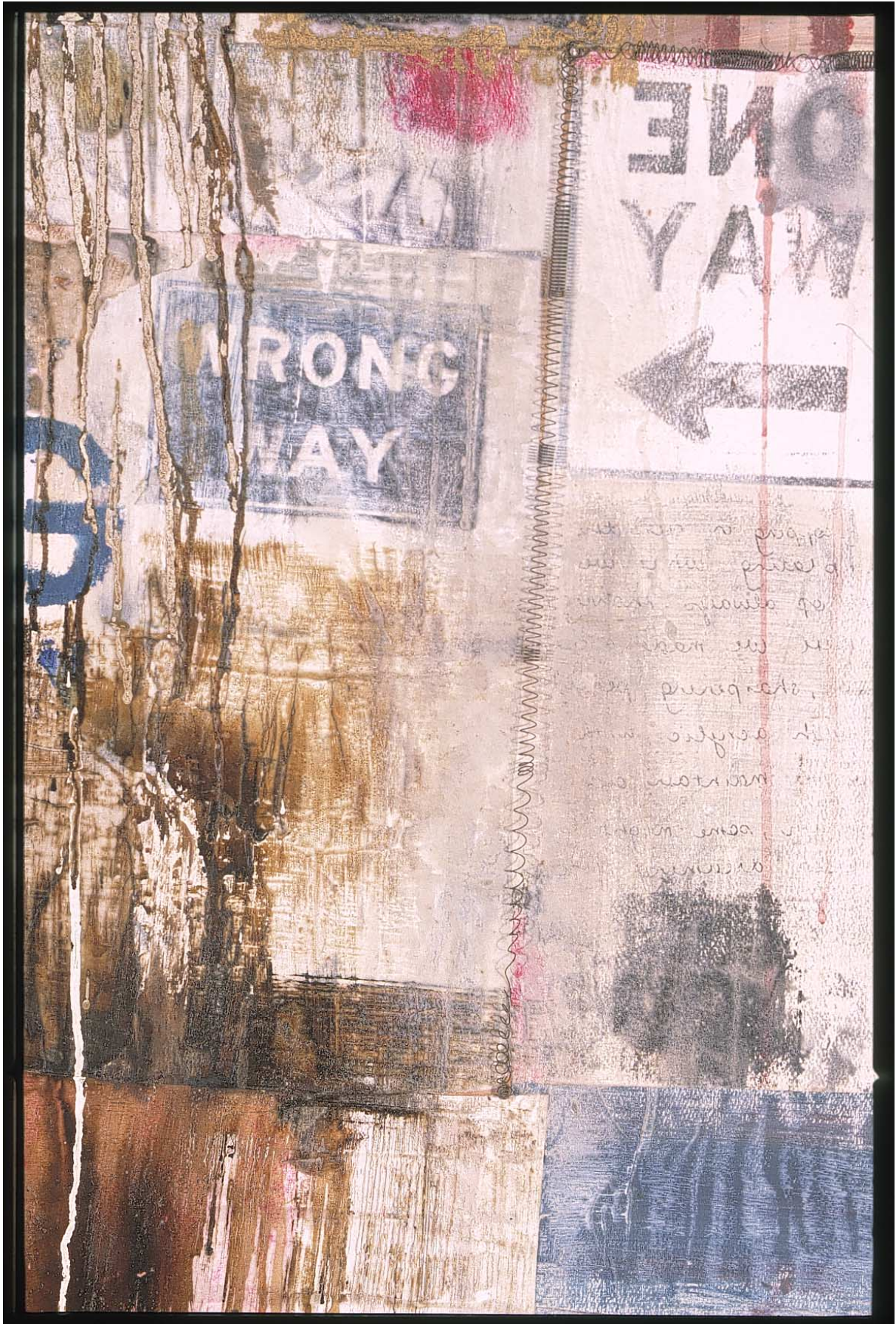
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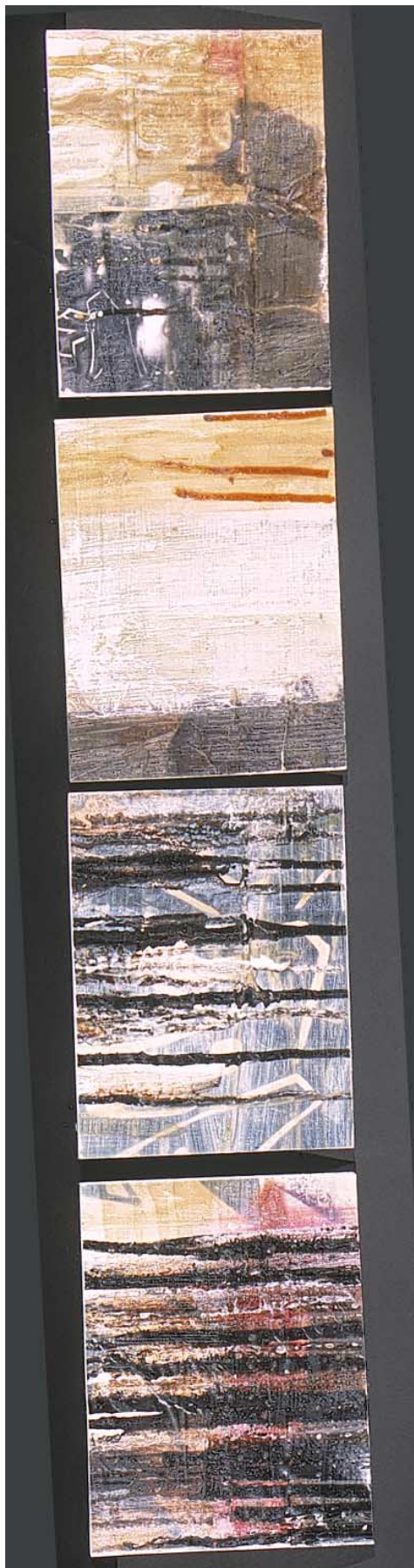
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