

BODY OF WORK

PAINTING

LOW BAND 6

TITLE:

WATERMARKS



DETAIL



DETAIL



DETAIL

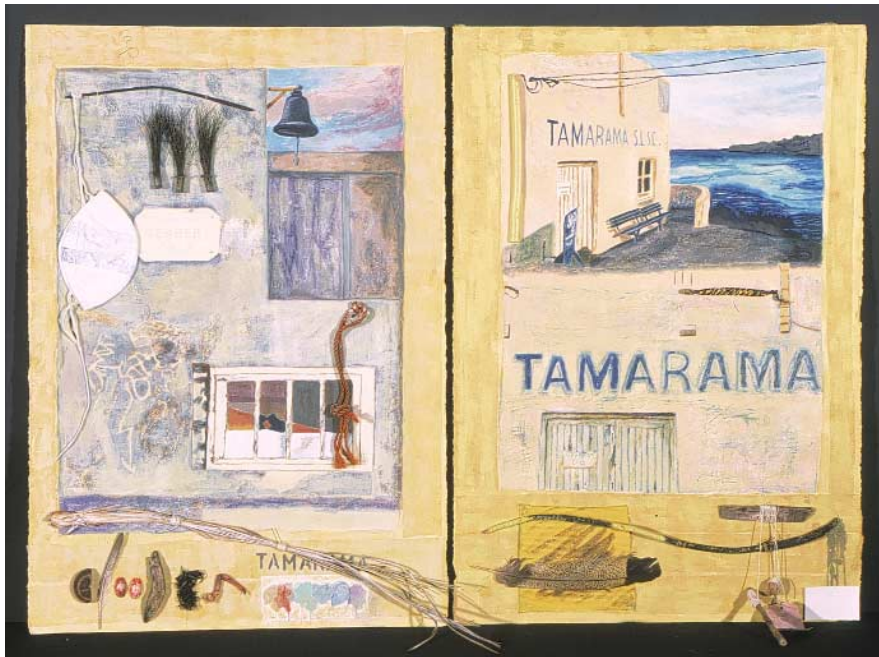
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NO. OF WORKS: 11
SIZE: 2 largest 76x112
Smallest 44x35

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?

With subtlety and sensitivity the series of works has captured the essence of 'place' – Tamarama Beach. The submission includes large works on paper which combine painterly effects and found objects, deliberately 'unfinished' gridded studies, and a series of small fleeting exploratory painterly experiments with washes of subtle colour which combine to create a highly evocative investigation of the urban beach environment. The work is multifaceted as it shifts viewpoints from distant to close-up, from fleeting impression to closely observed detail, from atmosphere to object. With a range of painterly approaches that demonstrate an extensive understanding of the conventions of painting the work is an evocative study of the interaction between the made and natural environment.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

The work includes some developed and some more experimental works, revealing an understanding of particular aspects of contemporary art practice. In particular, it questions past conventions of realism in representation. The student has explored a range of art practices such as the loose subtleties of gouache, and the incorporation of found objects such as twigs, wood, rope, shells and other flotsam and jetsam, making clear references to artists such as Tim Storrier and Tom Risley. Aspects of Tamarama Beach such as the peeling rusted paint of the Lifesavers Club, the marine life and the bleached colour of beachside suburbia are effectively evoked. The work suggests, albeit with some degree of artifice, the artist's working process, such as the grid, the colour band and the written notes. The larger works reveal a depth of exploration of place, while the smaller more spontaneous and gestural works capture the atmospheric qualities of sea and sky. The work as a whole is restrained and subtle.

JUDGEMENT

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

Watermarks is a coherent and highly evocative investigation of place. Whilst most areas are sensitively resolved, others are more laboured and some appear a little tentative. Overall, however, it is a fresh and varied exploration of a familiar theme. It appeals to the senses and its subtlety and restraint indicate a student who is discerning and actively engaging with and exploring the possibilities of the medium. The series reveals an understanding of the aesthetic possibilities of understatement in its exploration of the visual qualities of surfaces – sand, sea, sky, rusted and weathered buildings and objects.

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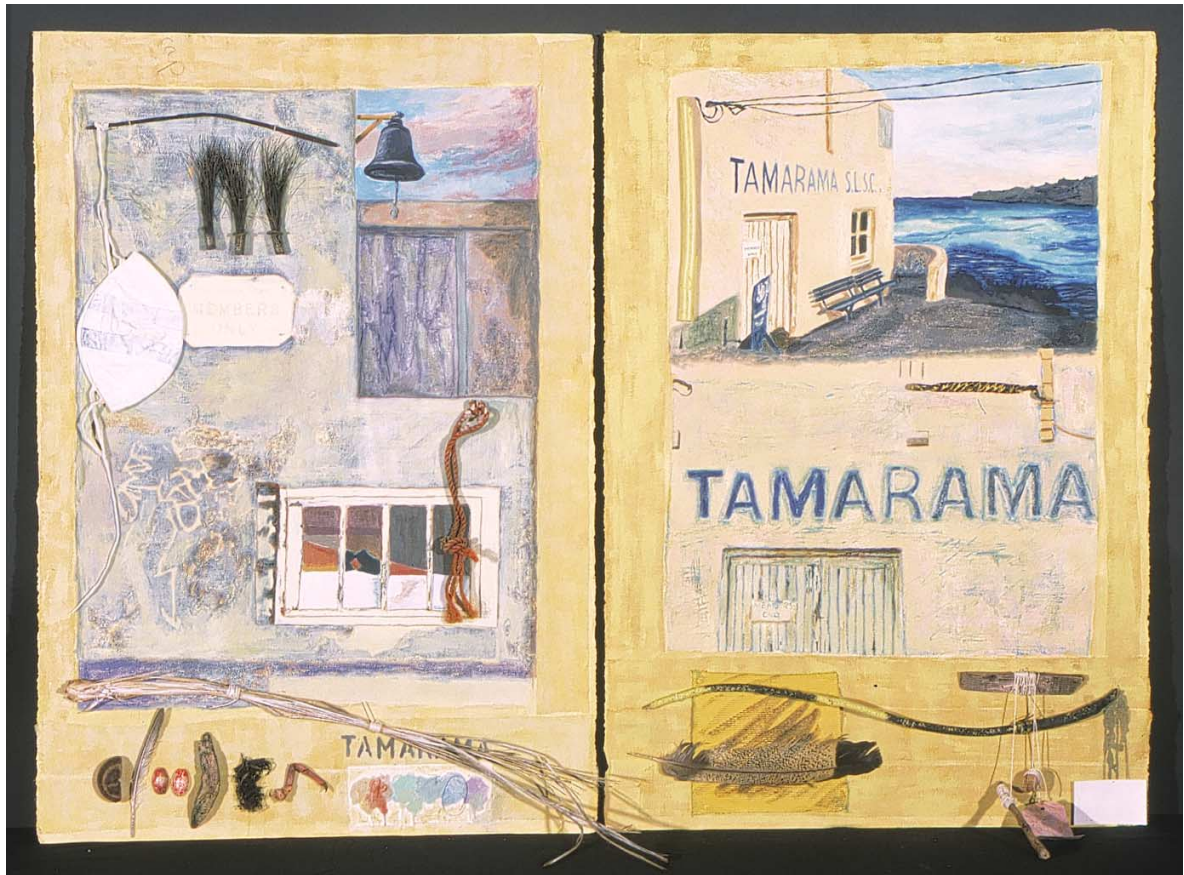
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