

THE BODY OF WORK

COLLECTION OF WORKS

BAND 4/5

TITLE:

DOMESTICA



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DETAIL



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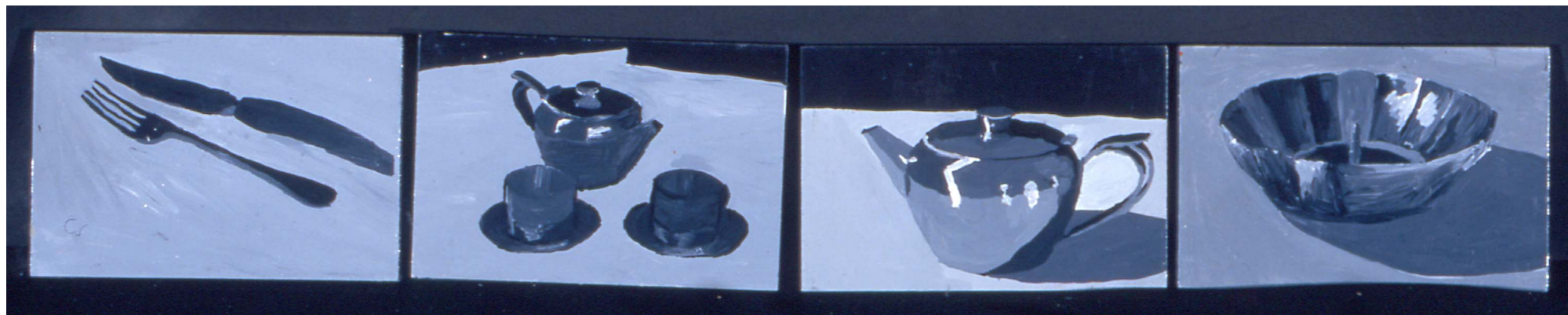
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## THE BODY OF WORK

### COLLECTION OF WORKS

BAND 4/5

#### TITLE:

DOMESTICA

NO. OF WORKS: 21  
SIZE: two – 460 x 650mm    one – 230 x 170  
sixteen – 150 x 100mm  
two – 90 x 100

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?

This body of work references the formal and conceptual elements within the traditions of still life. Pattern and form in utensils, objects from the home and kitchen are investigated in collographs, coloured paintings and the found teapot and mugs covered with a patch work of patterned fabrics. The play of object, surface, viewpoint and form shows knowledge of Cezanne, Matisse and Preston and an investigation of the genre of still life.

#### EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

This work reflects a consistent exploration of conceptual and material practice by the candidate. The subject matter, a restrained selection of domestic objects, allows the candidate to investigate form and surface. The simple objects have been organised in a variety of compositions. There is evidence of a developing understanding of the painted surface and the notion of restraint and isolation of objects to create interest. The painted areas reflect some investigations of colour relationships, however, there is little deviation from an established palette of greys and decorative bright colour. The monotypes extend the inquiry into how surfaces are created and the 3D works suggest how the relationship between pattern and form can be extended and strengthened.

#### JUDGEMENT

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

There is a synthesis of media and a sustained representation of the concept. The student has made some sound selections in the representation of subject matter and has demonstrated some understanding of painting techniques. The concept is sustained throughout the work although limited within the forms the student has chosen. There is a proficient use of colour, tone and form which create a mood of intimacy, but do not extend beyond a formal approach of the subject. This work does not move beyond a representation and links to conventional symbols of the domestic. There is a sense that some aspects of the work are more laboured and repetitive in both the conceptual and material practices.