

BODY OF WORK

DRAWING

BAND 4/5

TITLE:

PLACE IN TIME



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DETAIL

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TITLE:

PLACE IN TIME

NO. OF WORKS: 3
SIZE: three – 1.1m x 940mm

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?

“Place in Time” is a series of collaged mixed-media works based on the history of Richmond, a country town. The works investigate the town’s history using a combination of wash, text, photographic collage with a background built up of overlays. The buildings are integrated into the works in a manner that resembles stage sets. This allows the detail in the background to be integrated with the architectural images.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

The concept investigated in this work is the political, social and economic history of Richmond that generates the current identity and significance of the country town.

Materially the identity and significance of Richmond is revealed through the layering of images. In addition material practice encompasses the combination of photographs, typography and graphite rendering of architectural styles. The latter represents the particular historical period that is depicted in each work. Sensitivity to materials is present in many of the details. Instances of this can be seen in the integration of collage, the overlay of drawing and the placement of text. Sensitivity to the integration of the whole image into the series is less successful.

JUDGEMENT

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

“Place in Time” is placed in the B Mark Range because of the nature of the conceptual investigation into the history and meaning of the town that is evidenced in the work . The work is also placed in the B Mark Range because of a sensitivity to media that is present in the artwork’s images and marks. However, the work is positioned in the middle of the B Mark Range due to some instances of lack of selectivity and integration in relation to the image making. For example, the monochromatic colour scheme in each of the three panels gives cohesion, but also lacks dynamism thus restricting the possible meanings that could be generated from the work. There are subtle areas in each work, as well as some inconsistencies.