

BODY OF WORK

PAINTING

EXEMPLAR

TITLE:

JUN ON THE LOUNGE



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DETAIL

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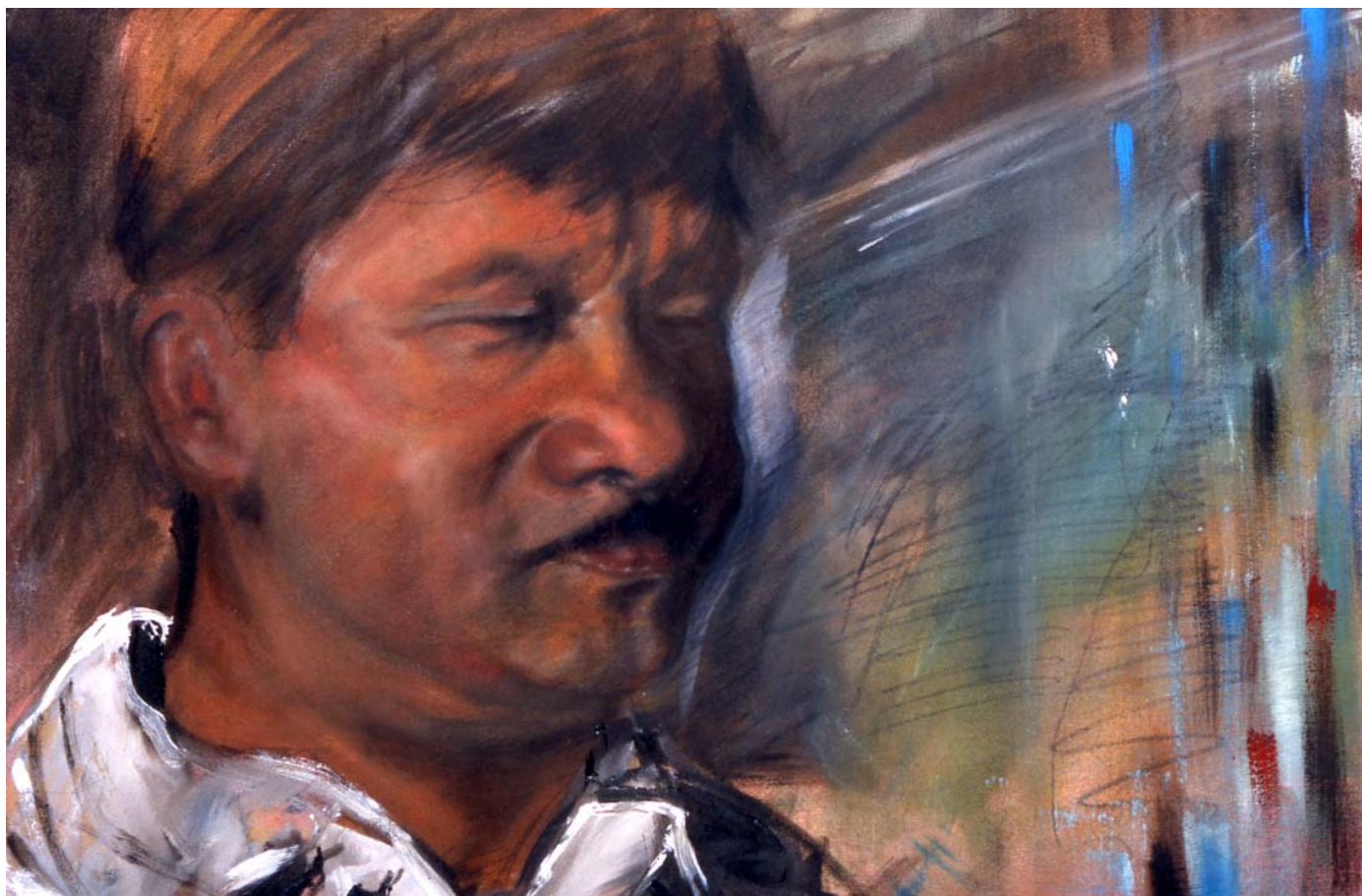
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## BODY OF WORK

### PAINTING

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JUN ON THE LOUNGE

NO. OF WORKS: 7  
SIZE: three – 1220 x 920mm  
four – 590 x 460mm

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?

The series consists of 4 expressive and experimental pieces and 3 more conventionally “finished” works on a larger scale. The smaller works reveal an experimental approach, freshness and spontaneity. The candidate grapples with rendering “Jun” realistically in portraiture through the manipulation of paint, exploring both oil and acrylic, the use of the palette knife and brushmarks to play with a range of techniques and styles. The 3 larger works capture different aspects of the sitter. All works are lively, exploratory and expressive, revealing the development of the candidate as a knowledgeable and confident painter. Subtle colour modulations of tertiaries are developed across the panels as the student explores colour mixing and the effects of light.

### EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

The student explores the conventions and traditions of portraiture to investigate the painterly possibilities of figuration. The smaller works indicate a depth of exploration of other painters within the genre, from contemporary Australian portrait painters such as Ross Hannaford, to the techniques of artists such as Larry Rivers. The student has looked at both formal and expressive ways of depicting their subject, conveying a facility with paint as well as a depth of investigation of their subject.

### JUDGEMENT

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

The work reveals a deep and sustained engagement with artmaking practice. Ideas are fully explored. Whilst technique is not completely mastered in all works, for example occasionally there is some awkwardness in rendering parts of the figure, the student displays confidence and attempts to push the boundaries of traditional portraiture through taking risks with paint. Through the “bravura” passages of paint, particularly in the small panels of the head, the student demonstrates their growing knowledge and understanding of the possibilities of this medium, resulting in a confident ability to take some risks and make innovative or unusual decisions with regard to colour, surface qualities and spontaneous, expressive gestural marks.