

BODY OF WORK

PRINTMAKING

BAND 5/6

TITLE:

DISTORTED SELF



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DETAIL

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NO. OF WORKS: 4
SIZE: one – 430 x 1400 mm
one – 430 x 1200 mm
one – 430 x 620 mm
one – 430 x 1100 mm

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 student has presented seventeen abstracted, figurative drypoint prints. The figures are devoid of recognisable features and resemble totemic guardians which have been incised primarily using expressive lines and pattern. The work has an immediate impact on the audience through the energy and dynamism of the compositions.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

The student distorts and exaggerates the image of the self and suggests various psychological states, most notably feelings of frustration and entrapment. The figures metamorphose into primal, screaming, masked animal-like forms. The marks used are sharp, jagged, confident and deliberate, conveying a sense of power and raw energy. There is a mood of spontaneity in the execution of lines and patterns. Tone is eliminated in favour of line, apart from the stain and residue of ink on the plate.

JUDGEMENT

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

This work is a sustained series of images demonstrating a confident and expressive use of line. The articulation of psychological intent is powerful with sensations of anxiety, alienation and the spirit of the self being clearly communicated. This body of work has a presence and overall energy, however there is a lack of material resolution with bleeding in some of the linework and inconsistencies in the surface wipe.