

BODY OF WORK

COLLECTION OF WORKS

LOW BAND 5

TITLE:

GOING, GOING, GONE FISHING



## BODY OF WORK

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### LOW BAND 5

#### TITLE:

GOING, GOING, GONE FISHING

NO. OF WORKS: 6  
SIZE: 2 – 65 x 80 cm  
22 x 50 cm

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 work explores ideas about fish and fishing and the student appears to have some understanding of the structural frame, and in their use of materials and forms. The student has used a quasi-scientific presentation that refers to the practice of zoology in its use of text and specimens. The student has used found objects (fish skeleton) as well as sculptured forms in an approach, which is consistent and sustained. There is evidence of some material extension through fresh mark making and a rich surface within the 2D grided panel. Although the work appears well resolved it also displays a formulaic quality and appears less consistent materially and conceptually in some panels. This body of work represents an art practice of cautious experimentation within a safe framework. It references contemporary art practice through the work of John Davis.

#### EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

Cohesive and resolved conceptually yet it is limited to an obvious exploration of fish. The presentation of a range of materials and techniques in professionally constructed boxes helps to indicate aspects of the student's art practice. The use of text acts to guide the audience as well as adding visual richness to the surface.

Attempts to layer images within the works vary in sophistication and accomplishment. In the best panels some visually rich areas with carefully selected combinations of form and surface are combined with loose fresh mark making and highly controlled muted colour combinations. In less successful panels the surface appears overworked and formulaic in its composition.

#### JUDGEMENT

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

Meanings register for the audience on some levels. However, this work lacks the multifaceted concepts of works within the higher mark ranges. At times the work is materially inconsistent, repetitious and insensitive but with some areas are delightful. The grid panel with overlays of small intricate fish sculptures display a greater resolution and conceptual connection than other panels. Schematic compositionally in some panels and formulaic in presentation. The fish caught in a net is a literal interpretation of a theme as compared to the more sophisticated and abstract layered approach of the grid panel.



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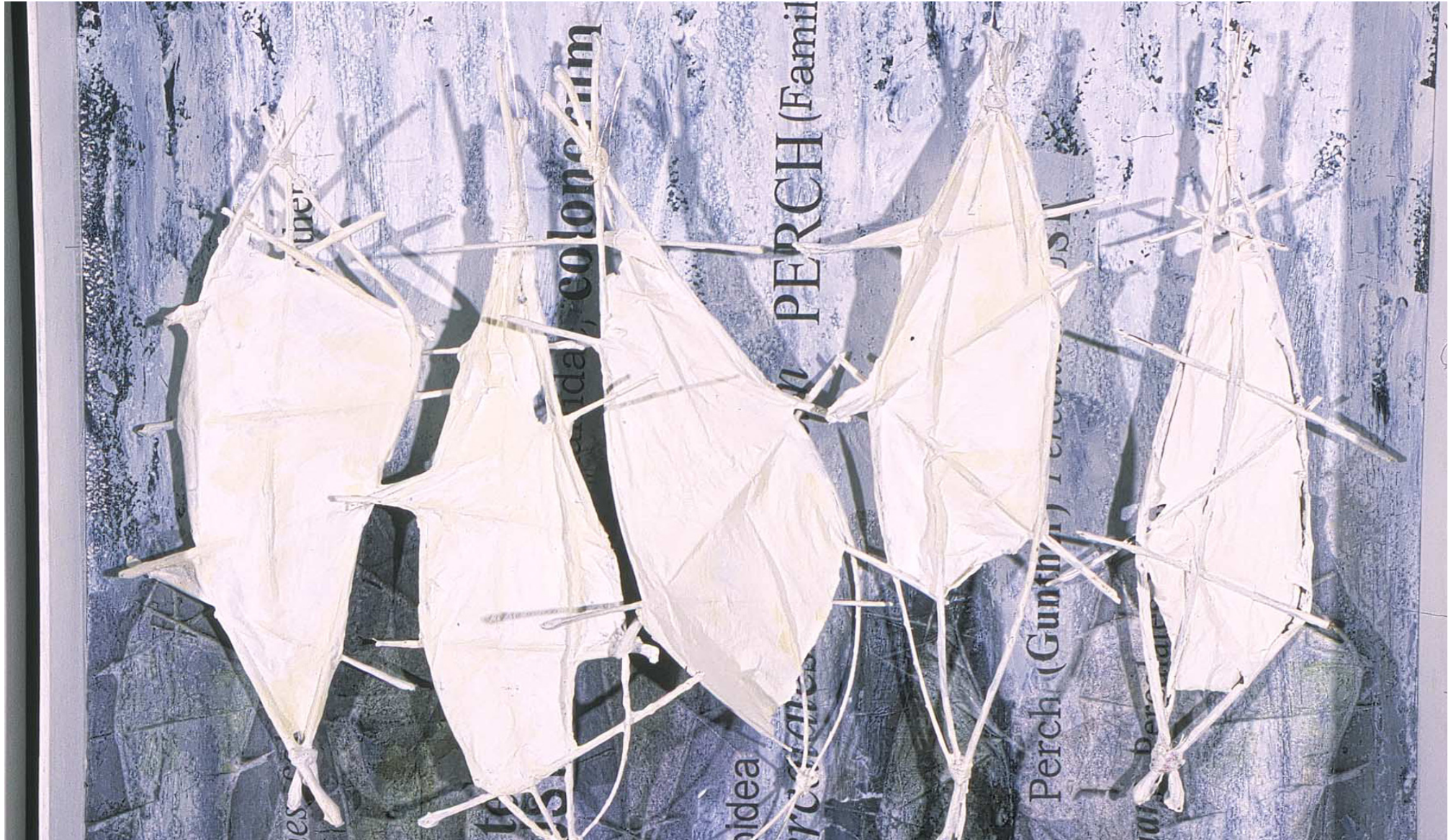
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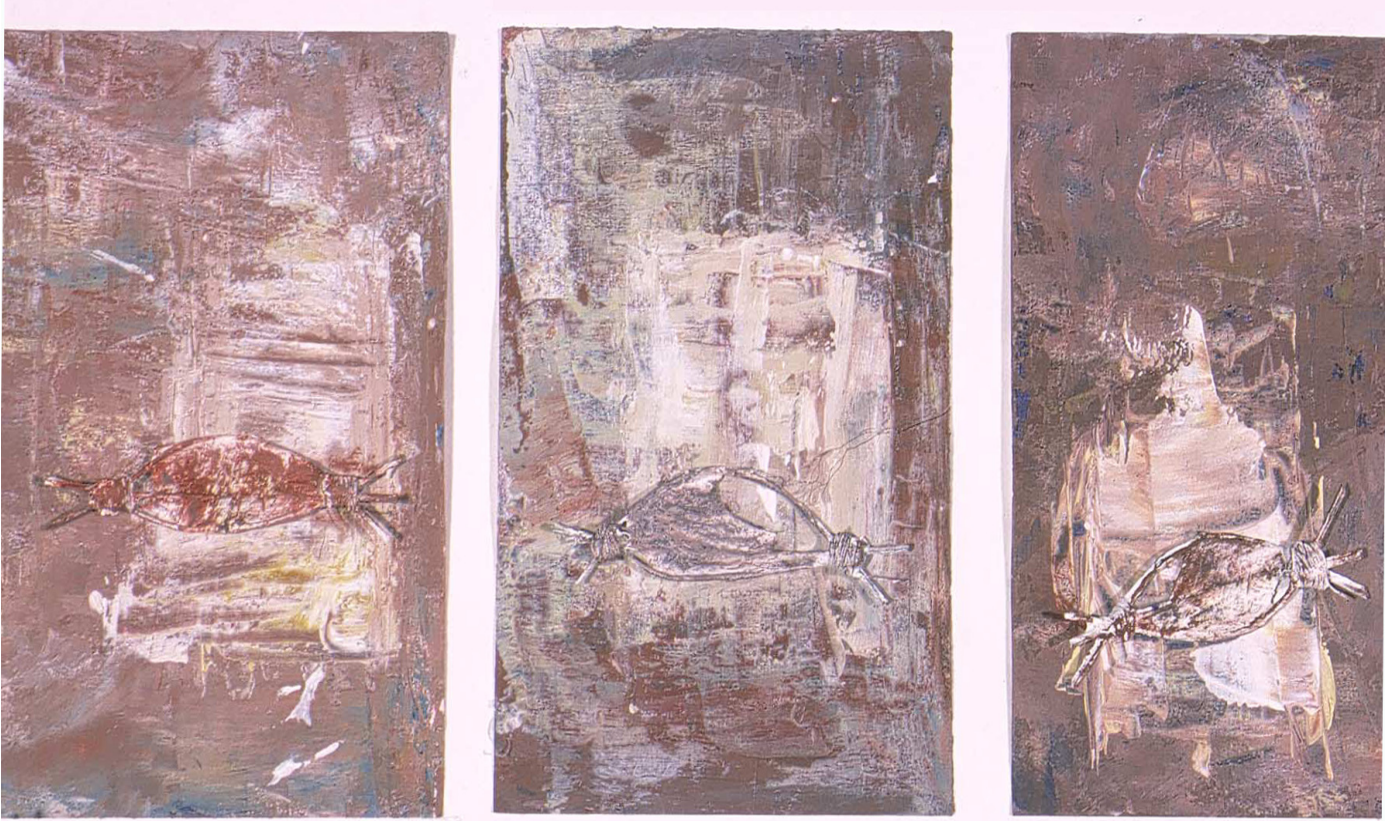
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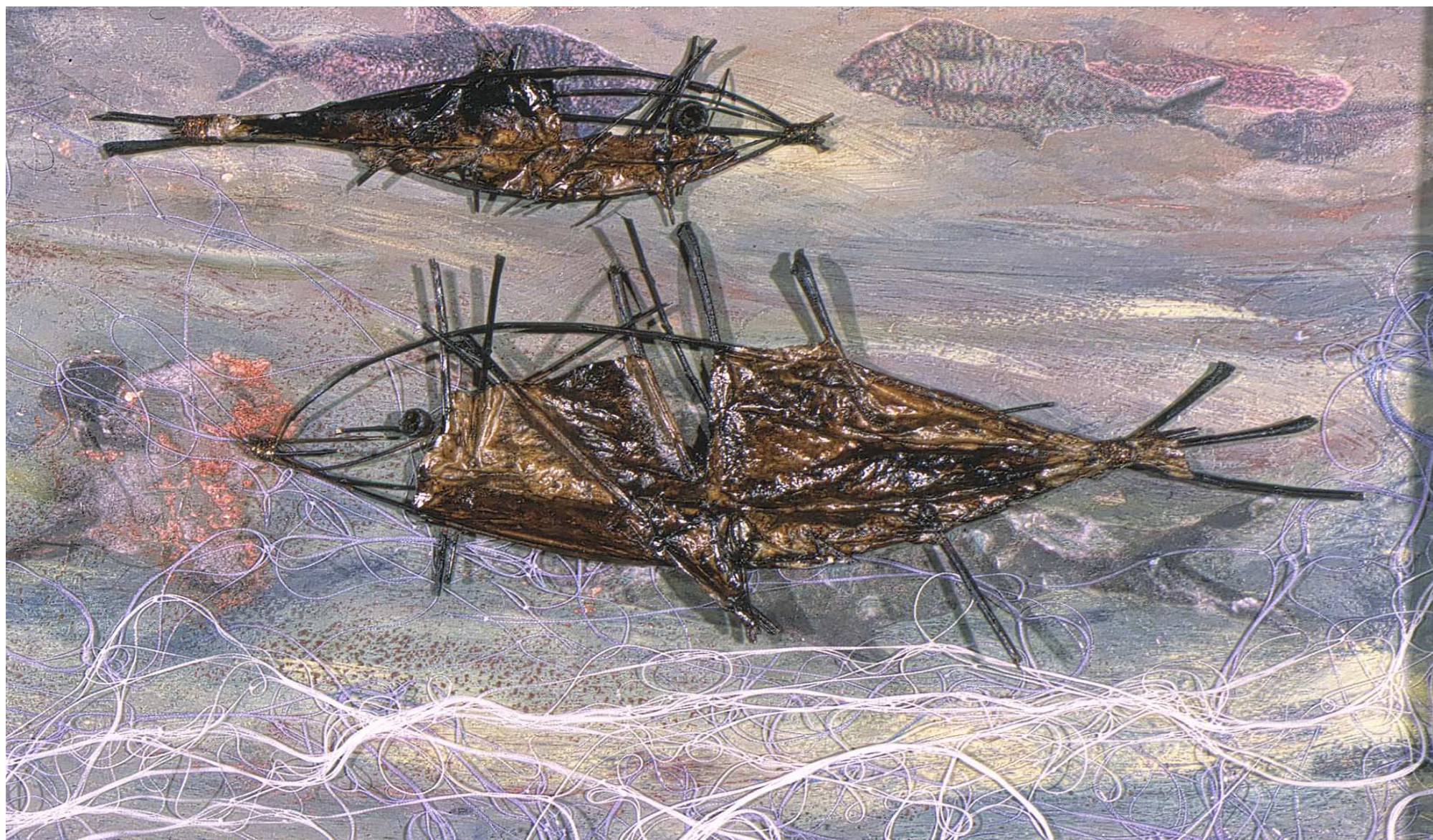
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