

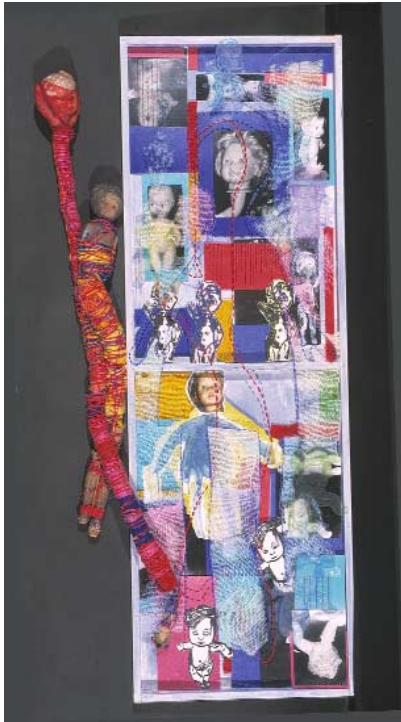
BODY OF WORK

COLLECTION OF WORKS

HIGH BAND 6

TITLE:

DOLL-POWER-POWER-PLAY



DETAIL

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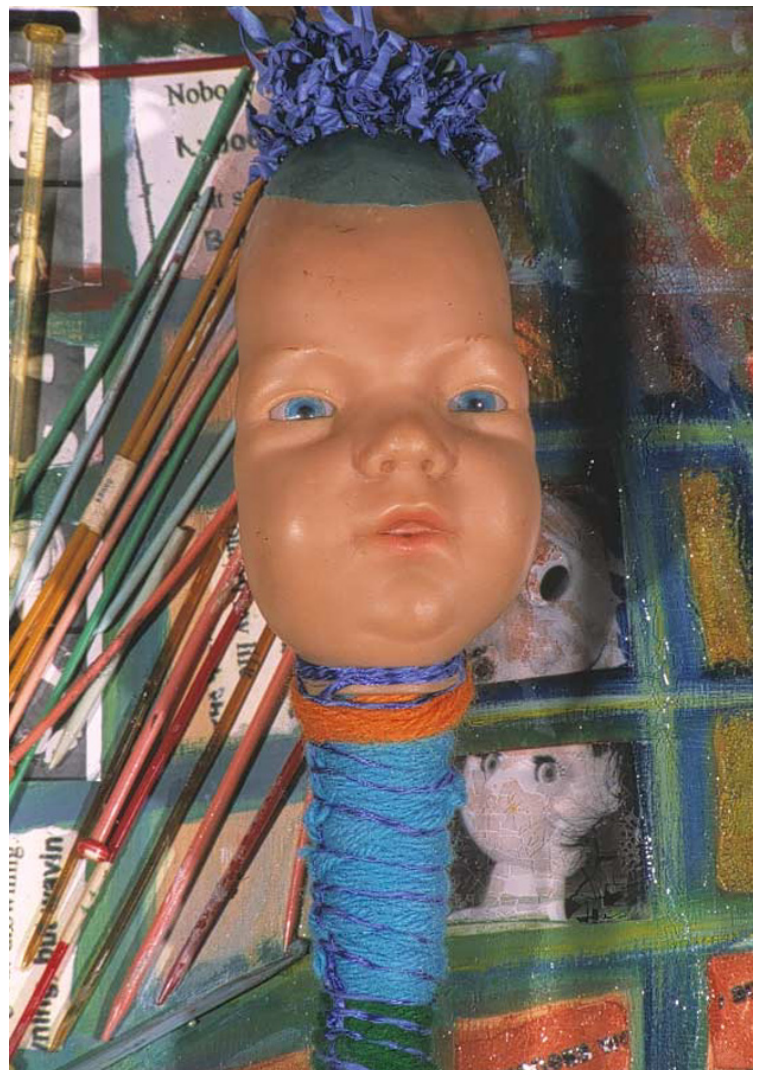
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NO. OF WORKS: 14
SIZE: Largest 200 x 58 cm
Smallest 32 x 70 x 13 cm

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?

Evocative yet playful body of work completed over a range of forms and media areas indicating the student's understanding of the postmodern frame as well as strong references to the cultural and structural frames. This highly imaginative deconstruction of the doll, becomes both a victim and perpetrator. This risk-taking and innovative work pushes the boundaries of student artmaking practice and demands that the audience question the concepts of the work. Sensitive daring choices and manipulation of dolls, knitting, X-rays, perspex and more traditional art materials are confidently used to produce a bold body of work with many layered symbolic references. The student has created a multi-layered work, which takes the audience on a investigative journey through its many levels of meaning. This work avoids a formulaic approach and is full of raw energy. A statement of intent is part of this body of work and primarily describes the student's process.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

Clearly articulates representations of female stereotypes and female power, which register on several levels. The student incorporates the traditional female activity of knitting and the typical girls' toy doll to communicate a popular theme in a fresh and innovative manner. The body of work investigates and elaborates ideas through an appropriate yet innovative use of non-traditional materials and techniques. Conceptual practice is represented through changing forms with the disassembly and distortion of the doll parts. It references postmodern art practice and the art world through artists such as Julie Rrap and Jenny Watson. The use of a consistent format helps to unify the wide range of materials and techniques. The combination of bright colour and soft, painted areas is well handled thus adding sensitivity to the work.

JUDGEMENT

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

The student reveals a highly refined and sophisticated understanding of contemporary art practice both in ideas and in their choices and actions. The works are coherent, resolved and complex materially and conceptually, and display the student's sustained and sophisticated involvement in artmaking practice. Materials are handled with confidence and understanding, with evidence of fresh and immediate mark-making combined with more considered and complex areas.

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