

BODY OF WORK

DRAWING

MARK RANGE: 11 - 20

HIGH D

TITLE:

PORTRAIT

NO. OF WORKS: 2
SIZE: 70 x 55 x 2 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?

Although this body of work consists of two artworks the student is presenting a portrait of a single female. The work combines fantasy and reference to the personality traits of the sitter. Reference is made to the sweetness and worthiness of the sitter as cupids are featured in both artworks. These images are intermingled with aspects of the sitter's face and shoulders. The juxtaposition of fragments of cupids and fragments of the sitter's face and upper torso indicate that the sitter has fully absorbed the desirable qualities of the cupids.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

The investigation of the desirable personal qualities of the sitter are shown through the use of charcoal and pencil drawing and photocopies of the one image of the sitter. Images are repeated, fragmented, interrupted and overlapped. The conceptual investigation is of a single dimension. It is limited and obvious, indicating that the student is unaware of the complexity of personality traits and unaware of the subtleties of representational devices available in the selected drawing materials.

JUDGEMENT

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

The work shows little understanding of the genre of portraiture with the student not exploring the expressive and conceptual possibilities of portrait-type representations. Qualities of the sitter are not revealed to the audience. The drawing and photocopies that are used to assemble this body of work resemble the physical qualities of the sitter in some way, but they are not used to reveal the range of personality traits that would more pertinently inform the audience about the sitter's character. Material practice evidences a limited repertoire of drawing skills and limited understanding of the significance of mark-making in the practice of drawing. Compositional devices in both artworks are crude and insensitive and do not amplify the sentimentality that the candidate is so obviously trying to evoke.

BODY OF WORK

DRAWING

MARK RANGE: 11 - 20

HIGH D

TITLE:

PORTRAIT



BODY OF WORK

DRAWING

MARK RANGE: 11 - 20

HIGH D

TITLE:

PORTRAIT

