

## BODY OF WORK

**DRAWING**

**MARK RANGE: 11 - 20**

**MID D**

**TITLE:**

**THE CONTRAST OF A SINGLE GESTURE**

**NO. OF WORKS:** 2  
**SIZE:** 80 x 30 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?**

The student presents an exploration of a variety of hand drawings representing the range of gestures available in the human repertoire. Drawings are assembled against a background of heavily textured painted surfaces. Painted surfaces reference earth and water connections due to colour choice and surface rendering. The conceptual relevance of this decision remains tenuous. White wooden supports project the pencil drawings from the painted background panels towards the audience. This body of work evidences an attempt at innovative practice as the student attempts to integrate two-dimensional and three-dimensional forms and artmaking techniques.

### EXPLANATION

**IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?**

The complexity of the meaning of hand gestures is presented to the audience through the slightly jarring effect of the use of two-dimensional and three-dimensional forms in the one artwork. Colour and surface choice made in the background panels indicate the use of symbolism as panels in one work reference water, whilst panels in the other artwork reference earth. Although the candidate has used painting, drawing and sculpture techniques to assemble the two artworks in his/her body of work the reason for using these forms is not apparent and does not assist to clarify meanings that could be generated from these works. Material practice in all three expressive forms used is insensitive.

### JUDGEMENT

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

Drawing, painting and sculpture abilities of the student are limited and show little refinement .

Although imagery in the work connects to the title, the overall meaning of the work remains buried. It is not clear how and why the water and earth referencing links to the hand gestures despite their prominence indicated by their protruded placement within the work. The jarring arrangement of elements and crude execution of panels presents as an unresolved work which shows rudimentary experimentation with expressive forms but communicates little conceptually.

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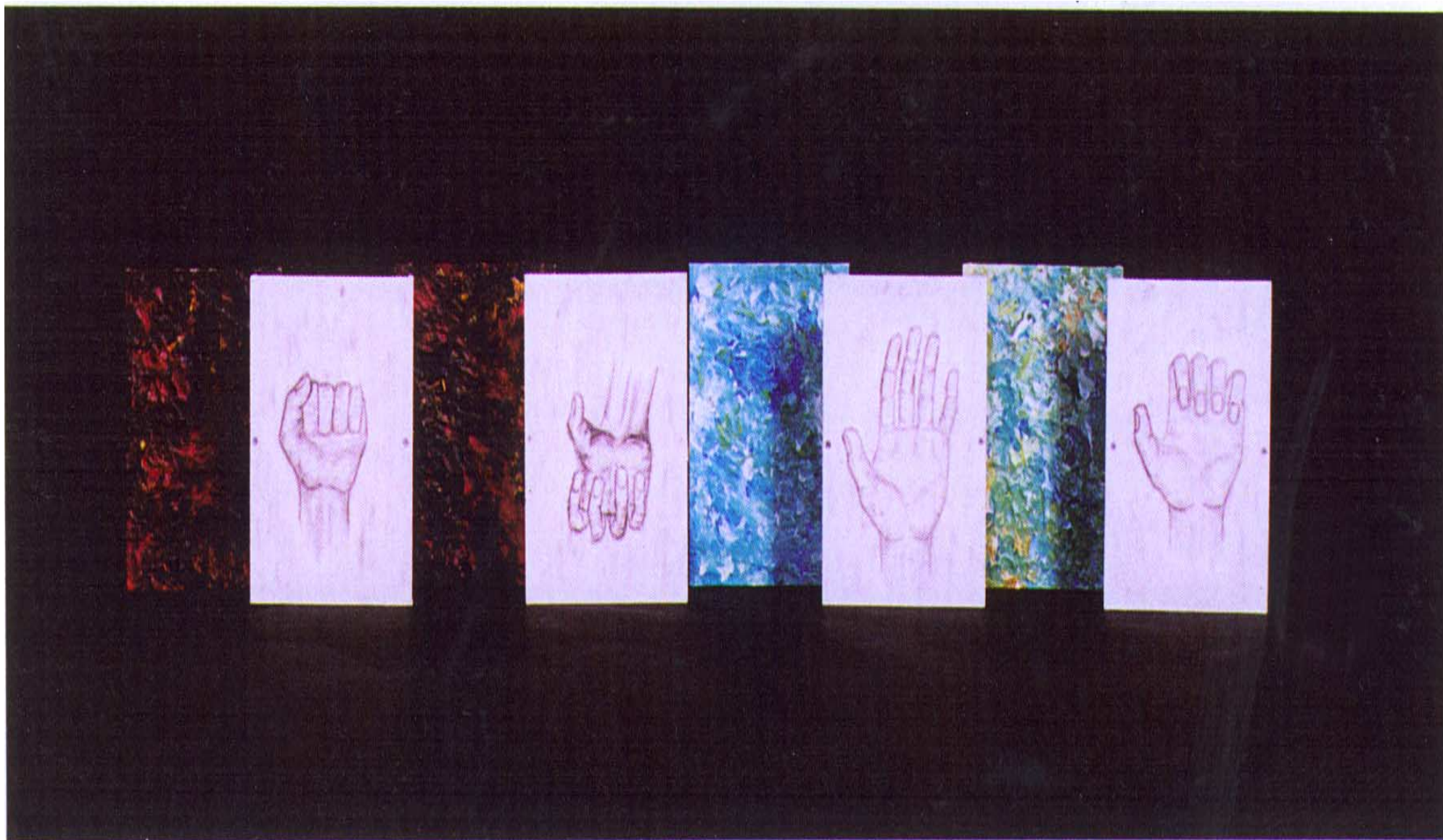
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