

## BODY OF WORK

### DRAWING

MARK RANGE: 31 - 40

HIGH B

#### TITLE:

FIGURES TRANSFORMED INTO A LANDSCAPE

NO. OF WORKS: 3  
SIZE: three – 150 x 80 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 explores transformations of landscapes into female forms in three large works, which reference the work of Brett Whiteley. These figurative landscapes are seductive in their use of form and engage the interest of the audience with fluid figures merging into the water, rocks and sky. Watercolour has been used in these colourful works, which reflect a carefree warmth.

#### EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

The concept of flowing organic forms melding into rocks, water and bays is explored with different degrees of success in each work. The use of colour is fresh and lively. The strong use of line combined with a competent rendering of tone enhances the structural qualities of the works.

The fluidity of the line improves through the series and there is a distinct development of technique as the student gains confidence and the linear work becomes looser. Compositionally the works are beguiling and the arrangement of form is generally successful. A combination of paint wash, chalk pastel and charcoal demonstrates a high degree of technical sensitivity and refinement.

The combination of large areas of colour, small areas of detail and a sweep of rocks, sky and sea in each work demonstrates an understanding of contrasting form through a deliberate attempt to engage the viewer in the intricacies of the landscape.

#### JUDGEMENT

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

The overall concept registers on a number of different levels and is coherent. Whilst there is a lushness about the work, and the use of media is fresh and lyrical, there are areas which are more refined than others. The compositional aspects of one of the works are not as successful as those included in the other two works. There is also evidence of some unevenness in the application of paint in some areas. This clearly reflects a high B within the 31-40 mark range.

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DETAIL 01