

BODY OF WORK

DRAWING

MARK RANGE: 31 - 40

Low B

TITLE:

NUDES EN VOGUE

NO. OF WORKS:

5

SIZE:

one – 90 x 85 cm

three – 85 x 75 cm

one – 110 x 75 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?

In this body of work the student investigates particular qualities of the female entity. The student presents an exploration of the sensuous and tactile qualities of the female body. Ample curvaceous forms are shown through the use of soft coloured pencil, charcoal and pastel work. The fecundity of the female is communicated to the audience by drawn images of seated and standing female nudes and by the one photographic image of a robed female figure. Images resembling significant artworks such as the 'Venus of Willendorf' are included in this work.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

Material practice evidences the student's attempt to investigate issues associated with the female identity. Each work is discretely presented in a substantial frame. This gives prominence to each artwork and invests the whole work with a formal presence.

Each piece is an investigation undertaken with drawing materials, sculptural elements and collage. The nature of the materials and the way they are used assist in communicating the student's intent. For example black charcoal is used to show the soft forms of the 'Venus of Willendorf' suggesting fertility. Coloured pencil areas of red, yellow, orange and purple hues in the drawing next to it might suggest female emotion and passion. The bench of seeds sitting above these two drawings further emphasises the notion of fertility.

JUDGEMENT

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

Across the five pieces of work there is a strong sense of the female form as a theme and its issues being communicated. This is articulated through the choice and arrangement of a number of contrasting images and techniques. However, the selection and development of individual pieces does not sustain interest on close examination. After the initial impact the candidate's conceptual intent is less clear and somewhat ambiguous.

Material practice in this work is worked and considered however; the, quality is uneven.

Some areas evidence a sensitive use of charcoal, crayon, pencil or collage. Other areas of the artworks reveal insensitive use of materials and limited technical proficiency in using these techniques to communicate a concept. Composition is also awkwardly handled in individual pieces.

BODY OF WORK

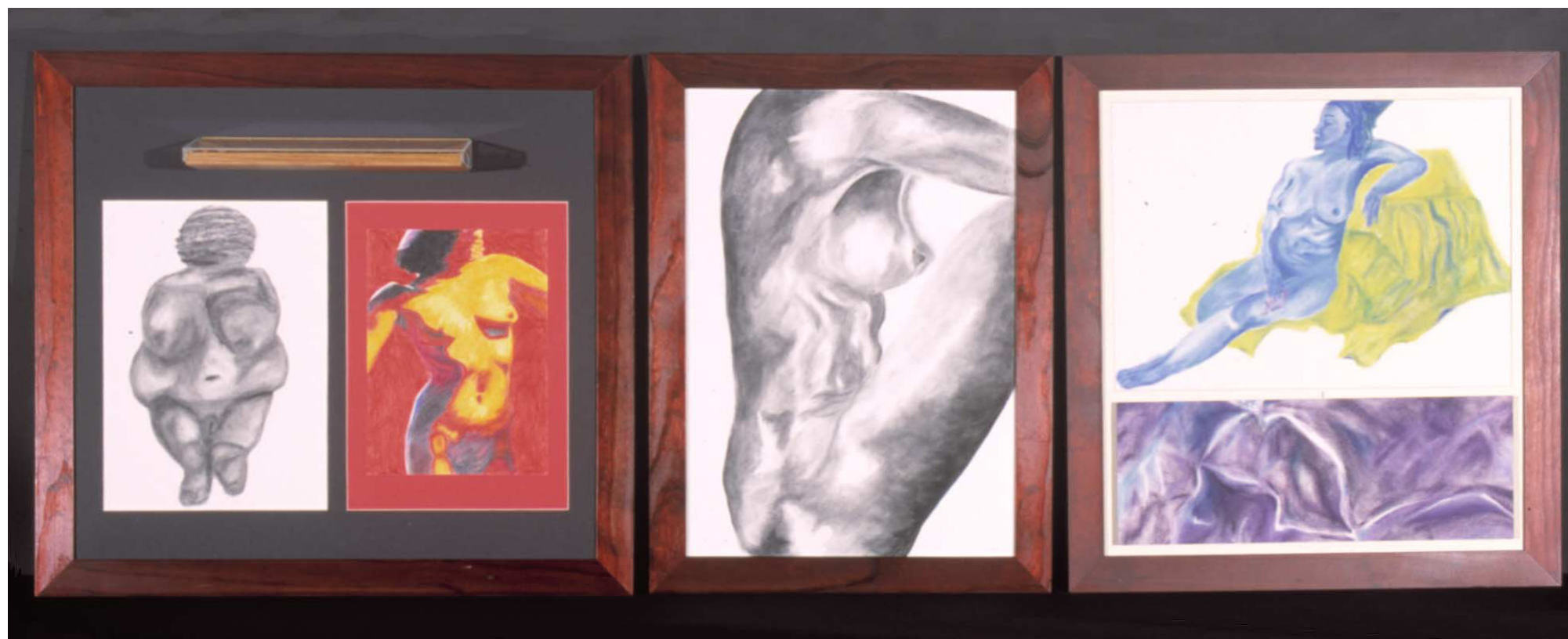
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DETAIL 01

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