

BODY OF WORK

DRAWING

MARK RANGE: 41 - 50

Low A

TITLE:

MASKING THE BEAUTY OF AGE

NO. OF WORKS: 4
SIZE: four – 95 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?

This body of work presents a point of view on age and beauty through a series of four emotionally powerful and technically accomplished pastel drawings. The three portraits communicate the emotional pathos of the subject matter to the viewer through suggestions of face 'painting' as an unnecessary blemish to already beautiful faces and the close-up view of the hands and cosmetic purse underlines and emphasises the message of the work.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

The body of work represents the concept of the pathos of lack of confidence in appearance and the desire to mask through make-up by the realism of the portraiture, the choice of sad or withdrawn facial expressions and subtly dissonant strokes or areas of colour disfiguring the beauty of the faces. There is a degree of restraint in the small areas of acid greens, violets, and reds that represent the make-up. These areas are significant enough to register meaning and emotional content without resorting to grotesquery or satire. The choice of high-key background colours emphasises the isolated sadness of the women's faces.

The change of focus in the final drawing serves to introduce variation as well as narrative closure and to underline the meaning of the series. There is a sense that the desire to stress the meaning of the series through this final drawing betrays a lack of confidence in the meaning being communicated successfully through the portraits. This is unfortunate as the drawing of the hands, though it contains beautiful qualities, limits the suggestiveness of the series.

The technical skills evident in the drawing are considerable. The use of the blended pastel remains fresh and in parts beautifully suggestive of the surface qualities of hair, jewellery and lips. There is some inconsistency evident in dealing with line and edge throughout the drawings.

JUDGEMENT

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

The placement of this work recognises the technical strength of much of the drawing and the work's power to communicate emotional states and concepts with coherence and some subtlety. A slight unevenness in the drawing and the lack of confidence in the emotional power of the portraits to communicate the meaning evidenced by the underlining of the meaning through the final drawing place this work within the 41-50 range but at the lower end.

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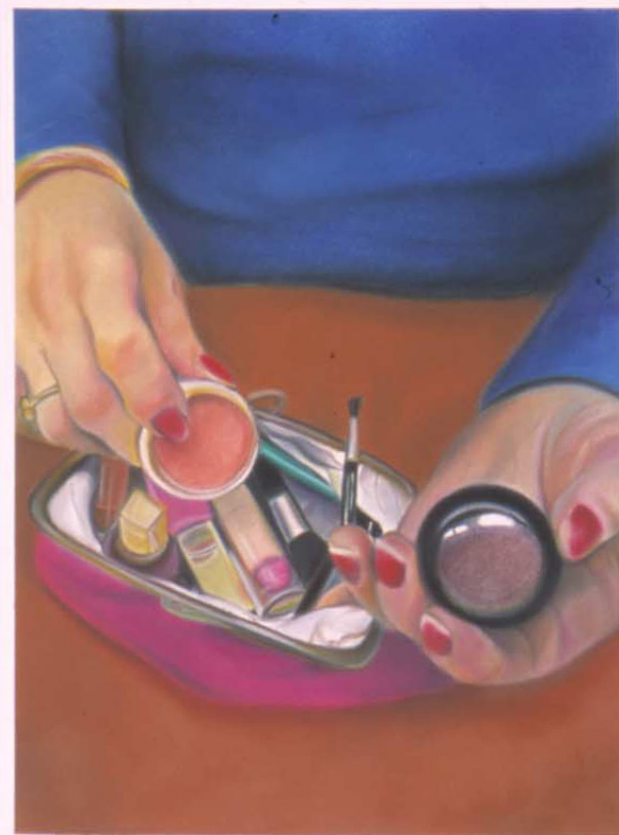
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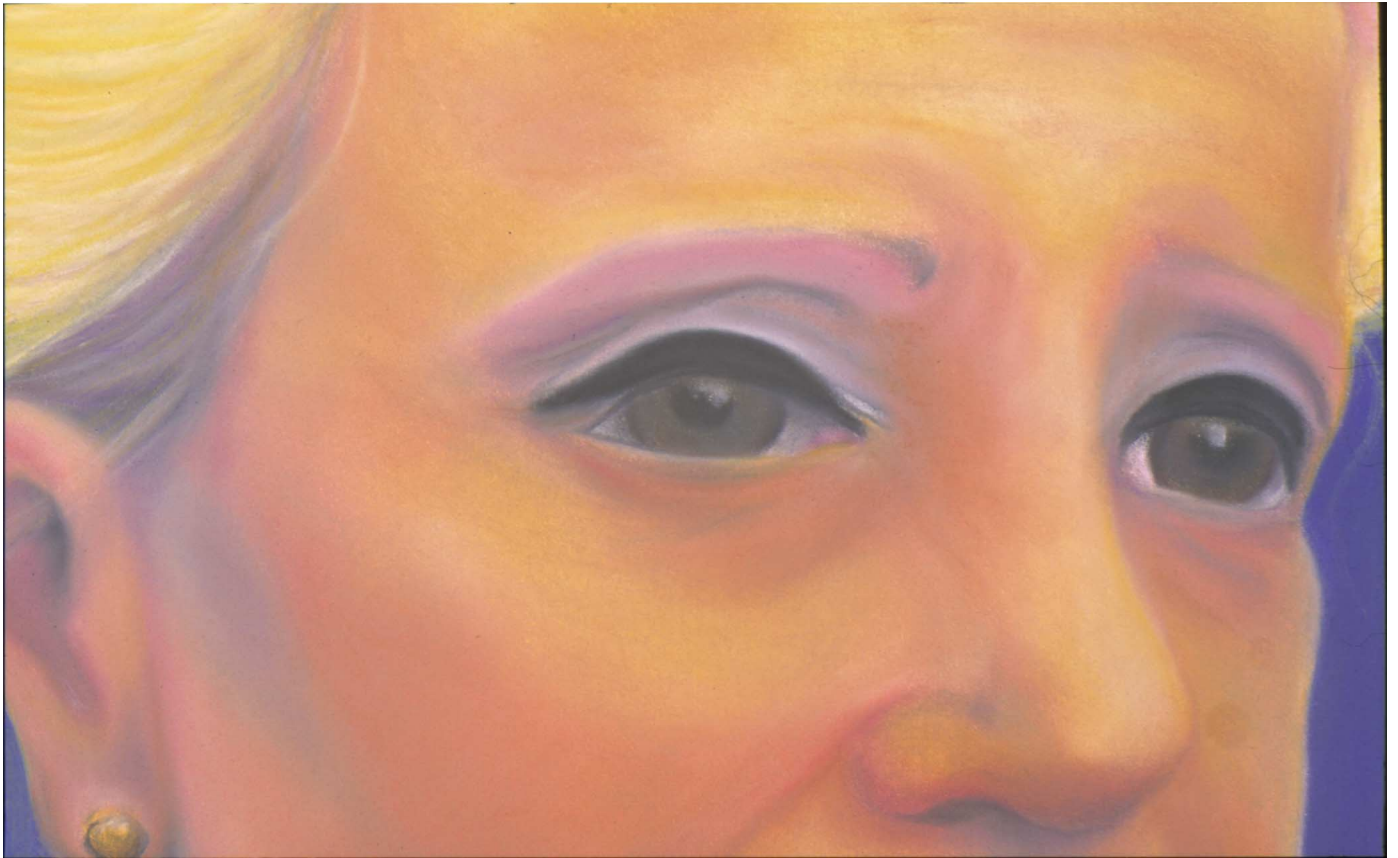
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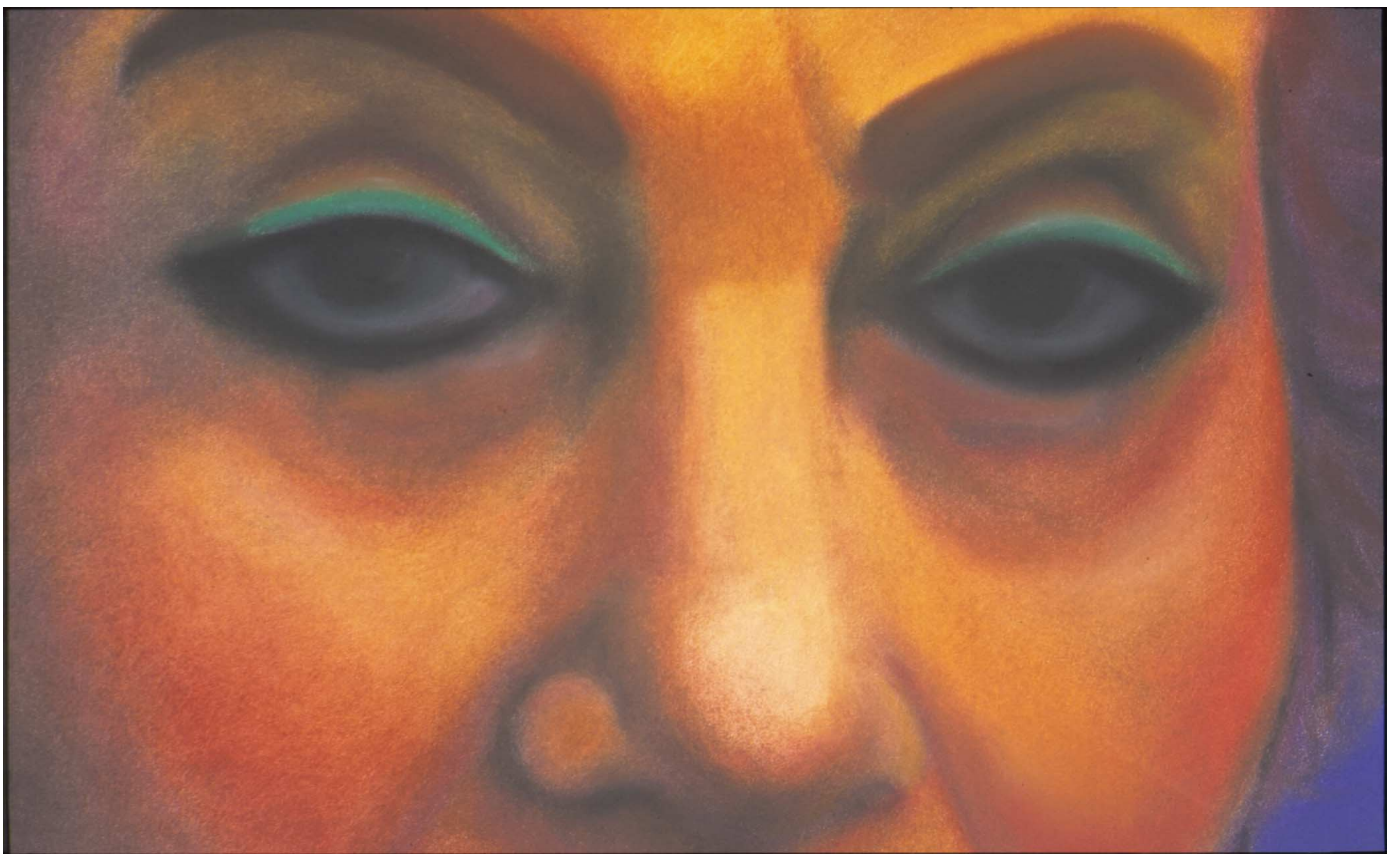
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DETAIL 01



DETAIL 02