

BODY OF WORK

DRAWING

MARK RANGE: 41 - 50

MID-HIGH A

TITLE:

(1) PAIN SERIES (2) HUMOUR SERIES, (3) BAZ AND SHEZ ON THE FARM SERIES, (4) BLOKE AND HIS DOG SERIES, (5) ADAM AND EVE SERIES

NO. OF WORKS:

6

SIZE:

four – 85 x 65 cm

one – 235 x 60 cm

one – 175 x 120 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 body of work samples parts of a number of different series. The works chosen for inclusion are characterised by a confident and vivacious use of calligraphic ink and brushwork and a more delicate, nervous use of line in the sgraffito on board work. The body of work iterates subtle stylistic references to both fine arts and satirical cartooning traditions.

The elegant immediacy of the work invites the viewer to enjoy the skill and beauty of the line work while experiencing a tension between this subtle refinement and the grotesque forms of the drawings.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

The conceptual strength of this work coincides with its technical exuberance and inventiveness. The spontaneous verve of the brushwork speaks of a sophisticated understanding of the potential of line and mark to communicate both form and emotional content. The content relates to comic and grotesque traditions but in a number of works there is a more immediate response to the body and more resonant and personal emotional experience. The works in the 'Pain' series and the elongated Adam figure from the 'Adam and Eve' series represent a use of confident technical knowledge and distortion to express the transforming power of pain and the self-consciousness of embarrassment. This wider reference gives the drawings a satirical bite.

The works all evidence an inventiveness in the variety of lines, marks and drips employed. The expressive spontaneity of these lines and marks is given coherence through a sense of highly controlled selection and astute decision-making as to the completion of each drawing. For a style that communicates spontaneity each work is highly restrained.

JUDGEMENT

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

The placement of this body of work within the 41-50 mid to high A range recognises the confident articulation of both conceptual and material understanding in the drawings. There is a sense of refinement and discrimination in the elegant relation of the lines and marks to the format and in their descriptive strength. The emotional power of the best works and the coherence between technical skill and expressive intention is not as sustained in some of the works. The comic pleasure of some of the works is immediately apparent but does not unfold with continued viewing.

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