

**BODY OF WORK**

**DRAWING**

**HIGH BAND 6**

**TITLE:**

**CAN YOU SEE WHAT I CAN SEE?**



**DETAIL**



**DETAIL**

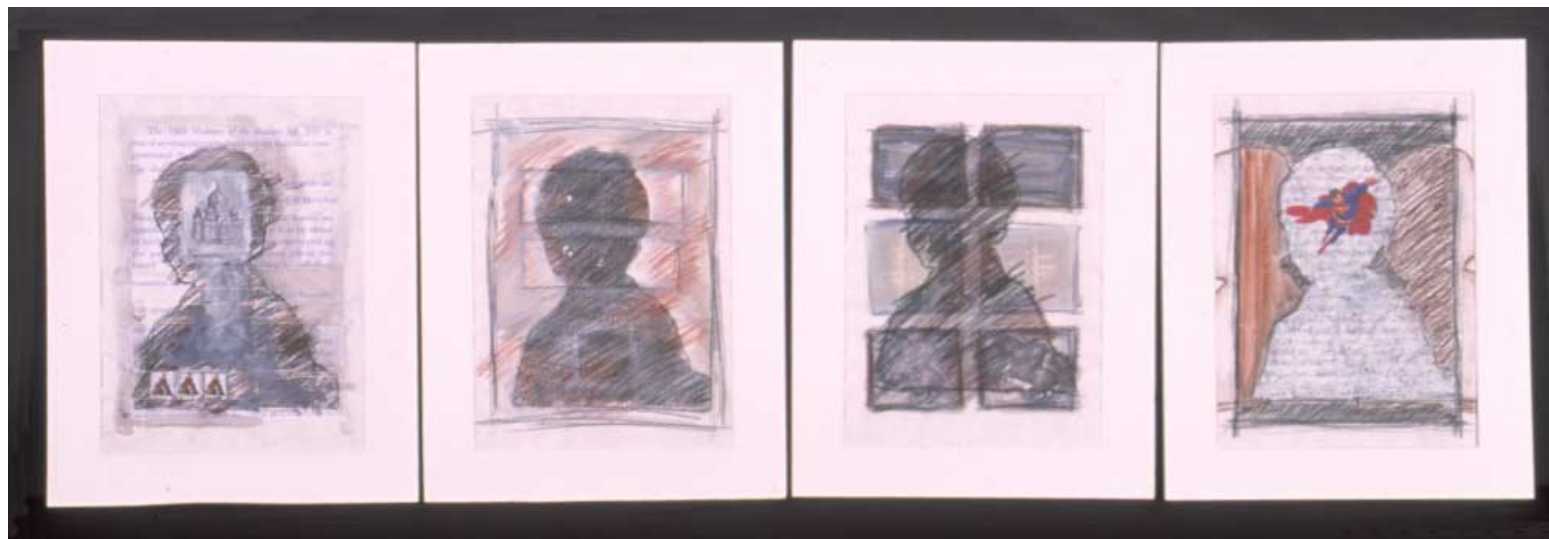
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## BODY OF WORK

### DRAWING

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**NO. OF WORKS:** 8  
**SIZE:** one-50 x 20cm  
four-60 x 50cm  
three- 135 x 110cm

#### 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 is a highly personal exploration of concepts of appropriation in relation to the audience through distinct yet related parts. The body of work anticipates a physical shift in viewing between the small sardine can and digital image assemblages, the text and pastel collages, and the oil stick studies. The viewer is invited to make a corresponding emotional and intellectual shift between the three parts. A sense of quiet and restraint harmonises the whole body of work.

### EXPLANATION

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

The body of work explores the notion that appropriation can be understood as a meditative and revelatory activity. The quiet power of images to transform the viewer's world is subtly built up through viewing the works. The playful and ironic appropriation of the sardine cans gives way to the meditative appropriation of verbal representations of the meaning of images in the collages. The manner in which the viewer becomes a negative void in these three works is suggested with quiet restraint. The three oil stick studies represent appropriation with suggestions of revelation, transformation of the everyday, vision and spirituality, and the innocence of the viewer.

The material practice evident in these works is characterised by sensitivity and moderation. The drawing technique maintains a delicate poise between the descriptive potential of colour, line and form and the aesthetic beauty of mark, surface and atmospheric suggestiveness. The decision to think of the work as about "drawing" suggests the exploratory and personal nature associated with drawing as a form of representation.

### 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 subtle exploration of concept throughout the body of works and the manner in which these concepts are given material form through a sensitive restrained and suggestive understanding of technique. The subtle shifts between exploration and revelation set up an ongoing dialogue between the viewer, the parts of the work, and the work as a whole. This dialogue involves emotional reminiscence and allusion as well as intellectual inquiry and continues to resonate through repeated interactions with the body of work.

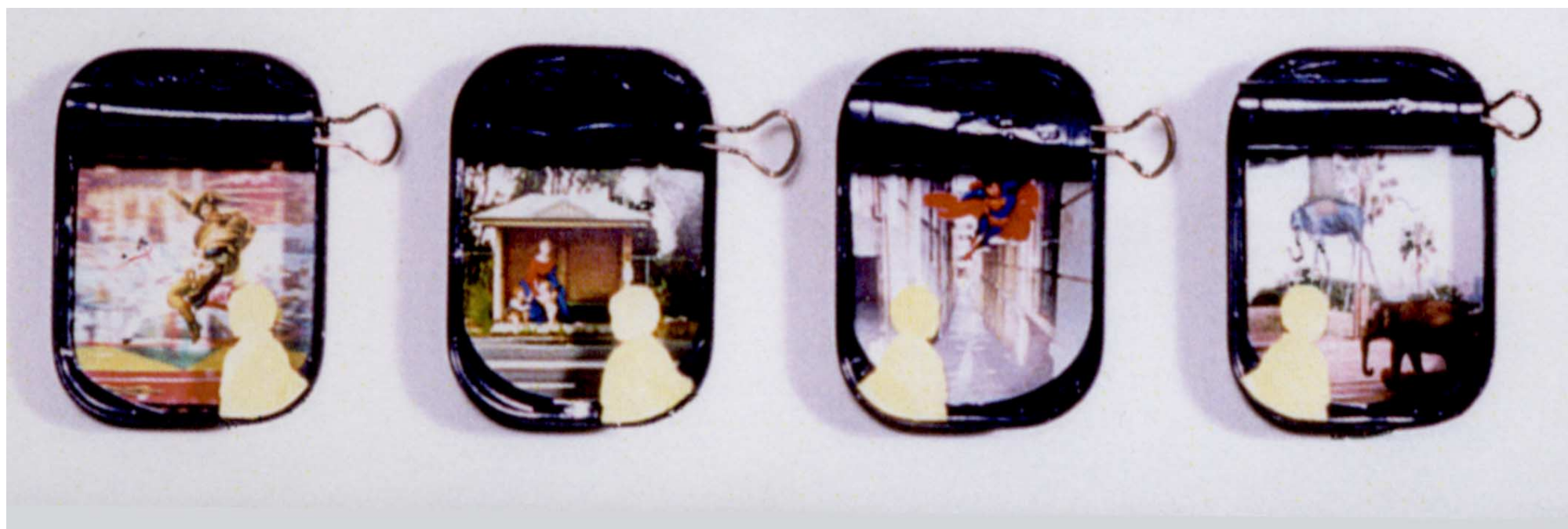
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