

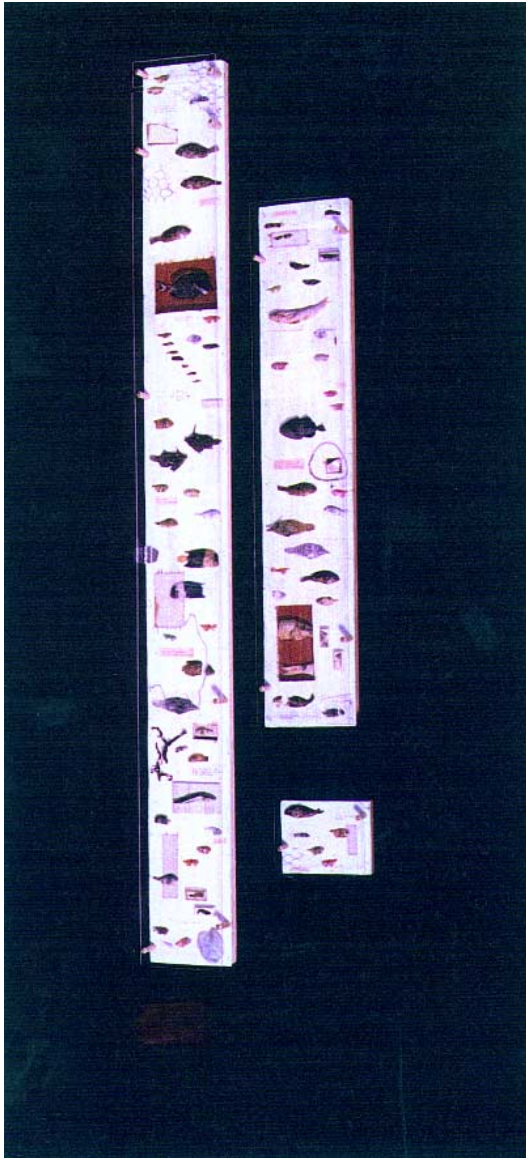
BODY OF WORK

SCULPTURE

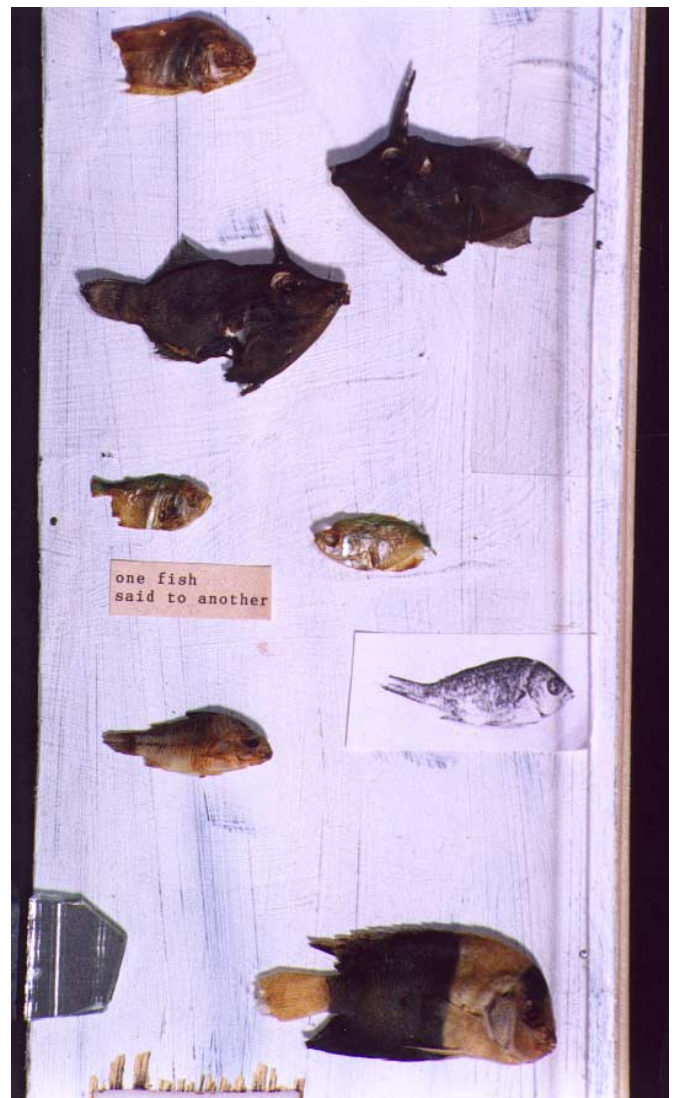
LOW BAND 5

TITLE:

STUDY SEAHORSE



DETAIL



DETAIL

BODY OF WORK

SCULPTURE

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LOW BAND 5

TITLE: STUDY SEAHORSE

NO. OF WORKS: 6
SIZE: Large seahorse

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 consists of six individual pieces: three seahorse studies and three specimen boards which are set out in the manner of museum-style display boards exploring fish. Text has been included on the display boards including a provocative statement implying art and science are equal. The seahorse is explored in three individual pieces using a variety of materials.

EXPLANATION

IN WHAT WAYS ARE CONCEPTUAL AND MATERIAL PRACTICE REPRESENTED?

Material practice is evidenced by developmental explorations of the seahorse using differing techniques and materials and presenting these together suspended within a frame anchored by a nylon grid. Exploration of the seahorse has continued in the work designed to be suspended where a paper-mâché skin has been stretched over a skeletal wire and cane frame resulting in a parched lifeless quality. A third study of a sea horse employs a mosaic technique with tiles embedded in a bluish plaster body and balanced on a welded metal frame.

The concept appears to be a simple exploration of the seahorse. The specimen boards follow a different tradition and investigate a series of relationships between actual, simulated and copied fish forms. There is a degree of inconsistency in the treatment of the surfaces but the decision to recess certain areas is well considered.

JUDGEMENT

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

Aspects of the work are more sensitive than others. This is a sound body of work based strongly on material investigation. The use of text references museum display but the provocative statement is not resolved or sustained. Inconsistencies of treatment exist in the seahorse studies. While the sketchy, framed studies are investigative and interesting visually, the larger works are less successful. The connection of the mosaic seahorse to the base is successful in parts but awkward around the middle section.

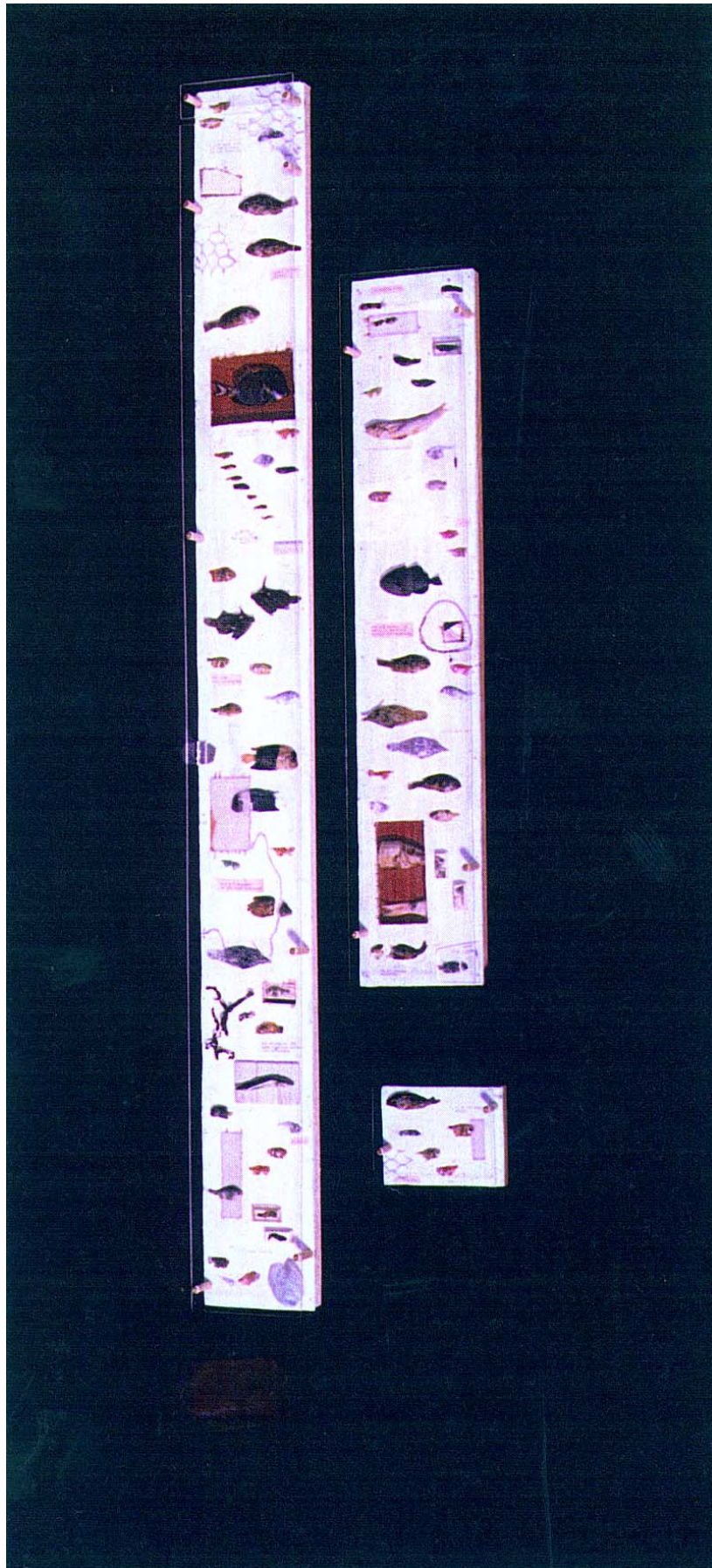
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