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NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2016

VISUAL ARTS: PAPER II

Time allocation: According to candidate's needs — 100 marks

DEADLINE: **10 October 2016**

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SUMMARY OF TASKS AND MARKS

- **Creative Process: Visual Journal** **[20 marks]**
- **Contextual Research: Visual Journal** **[10 marks]**
- **Drawing** **[35 marks]**
- **Artwork** **[35 marks]**

These should not necessarily be seen as unrelated, separate tasks, but rather as actions performed simultaneously as part of a coherent, comprehensive examination project.

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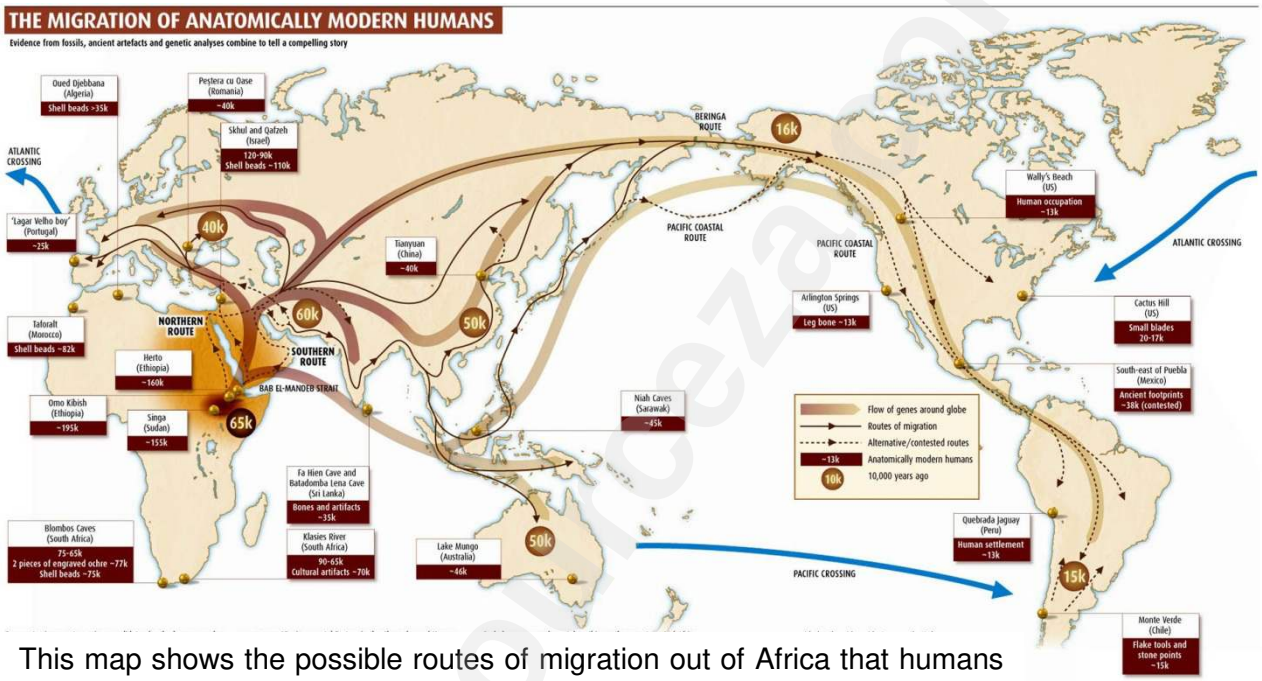
THE EXAMINATION THEME

(E)(IM) MIGRATE

1.



This map shows the possible routes of migration out of Africa that humans may have taken to populate other areas of the globe.

2.

Walter Oltmann
***World Map* (2006)**
Wire, metal
Dimensions variable

In Walter Oltmann's installation ***World Map***, he interprets the continents into fluid sculptural forms, shifting and interacting. The work is permanently displayed at the Origins Centre in Johannesburg, and provides an artistic interpretation of the story of human origins, which scientists must piece together from fossils and archaeological discoveries.

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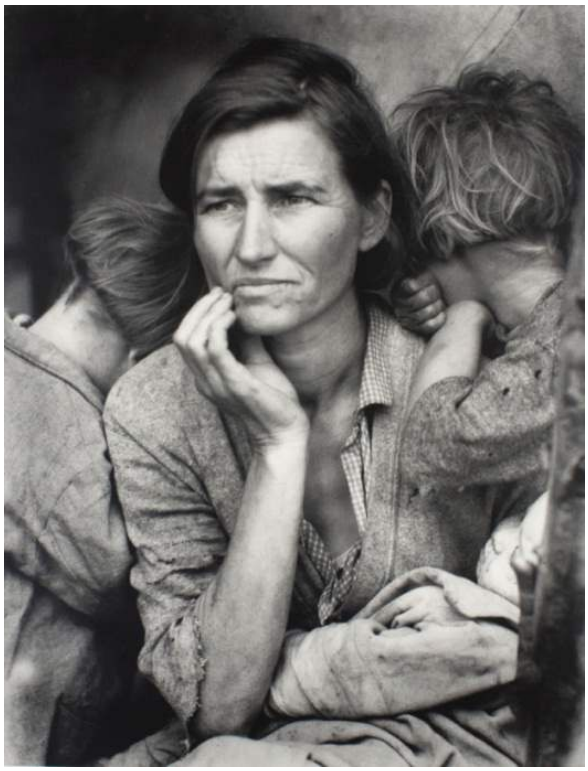
3.



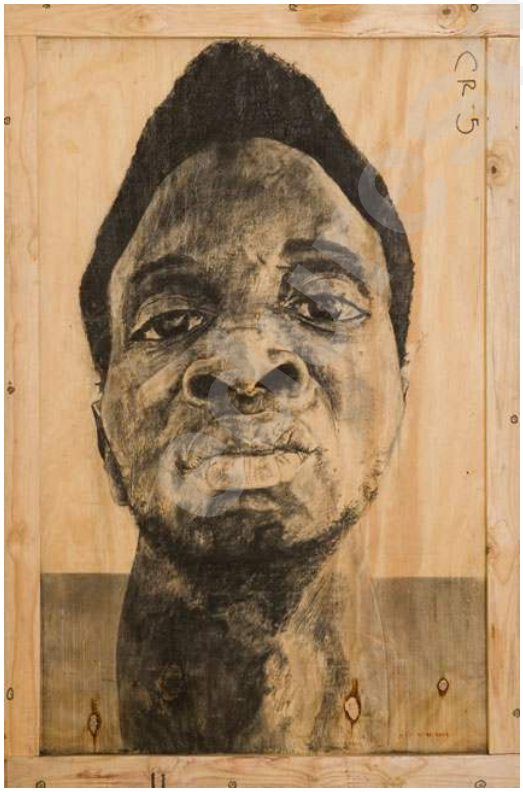
Dorothea Lange
***Migrant Mother* (1936)**
Photographic print

"The photograph that has become known as ***Migrant Mother*** is one of a series of photographs that Dorothea Lange made of Florence Owens Thompson and her children in February or March of 1936 in Nipomo, California. Lange was concluding a month's trip photographing migratory farm labor around the state for what was then the Resettlement Administration. In 1960, Lange gave this account of the experience:

'I saw and approached the hungry and desperate mother, as if drawn by a magnet. I do not remember how I explained my presence or my camera to her, but I do remember she asked me no questions. I made five exposures, working closer and closer from the same direction. I did not ask her name or her history. She told me her age, that she was thirty-two. She said that they had been living on frozen vegetables from the surrounding fields, and birds that the children killed. She had just sold the tires from her car to buy food. There she sat in that lean-to tent with her children huddled around her, and seemed to know that my pictures might help her, and so she helped me. There was a sort of equality about it.'"

- American Library of Congress

4.



Serge Alain Nitegeka
***Untitled (Self-portrait)* 2009**
Charcoal and paint on wood

Installation shot

"Drawn on the surfaces of stacked wooden crates, Nitegeka's portraits and landscapes set up a narrative of crossing borders and boundaries, and suggest a fragile relationship between the body and its physical surroundings" – Stevenson Gallery

"The drawings attempt to restore personal memories of particular occurrences that were oppressive in nature. These restorations of memory situate themselves within a collective history of a people, all people indeed, who struggle to grapple with the idea of 'inherited ethnic violence'." – Serge Alain Nitegeka

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5.

Karin Daymond
***Unseen* (2016)**
oil on canvas
120 × 170 cm

"Somewhere I saw footage from a flight over a refugee camp in the desert and it has stayed with me.

Makeshift dwellings interspersed with organised structures as far as the eye could see. This has worked its way into my painting. I have never been to a refugee camp in the desert, but I often try to wrap my head around the broad concept of being homeless and anonymous, and so I project myself into these situations. In the midst of the bigger picture, some things must happen for life to continue; washing is done, trading happens and children play.

I asked myself what I would take if I had to leave, and I saw that African women take fabric. I scattered my collection of African fabrics on the floor and painted them as if lost at sea. Every cloth is regional and has meaning. With it around her, a woman can seem regal and even happy. She might even feel these things. These flashes of colour push back despair; they conceal and express at the same time" - Karin Daymond

6.

"Alvand, 18, from Syria takes a selfie with his friends as they walk along a railway track after crossing into Hungary from the border with Serbia last week. Cell phones are widely available in Syria for relatively little money."
- CBC News

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7.

Banksy
Untitled (Steve Jobs)
(2015)
Mural on wall surface

Notorious street artist Banksy painted an image of Steve Jobs on a wall of a refugee camp in Calais, France in 2015. CNN's website said the following: "Banksy's latest works have appeared in a refugee camp in Calais, France. One depicts the late Apple co-founder and CEO Steve Jobs, carrying a sack over his shoulder and a Macintosh computer.

Photographs of the new works are featured on the street artist's website. The photo of Jobs is captioned, 'the son of a migrant from Syria'."

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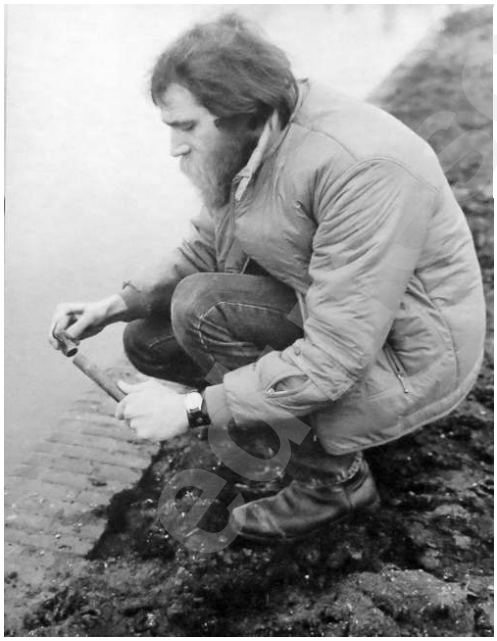
8.

Faith47
***Estamos Todos Los Que Cabemos* (2015)**
Mural in Harlem, New York City

"***Estamos Todos Los Que Cabemos*** was painted as part of the Monument Art NYC project, which is focusing on the issue of immigration. ***Estamos Todos Los Que Cabemos*** speaks of the migratory patterns of birds, observing that nature ignores human borders on a map.

We forget that the dividing lines specifying countries were merely drawn by politically hungry men. In reality the earth is open. There are no countries, no borders. It belongs to no one. We are transient visitors and should travel as we please." – Faith47

9.



Lawrence Weiner
***Residue of a Flare Ignited on a Boundary* (1969)**
Photograph of performance

In 1969, for an exhibition in The Netherlands, Weiner ignited a flare on the boundary of the city of Amsterdam.

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APPROACHING THIS EXAMINATION AND MANAGING YOUR CREATIVITY

The sources given in this examination paper consider the concept of migration, of people's movement around the globe for a variety of reasons.

In these images and artworks, the artist becomes an agent for considering the reasons for and ramifications of movement away from one's place of origin.

Inspired by any aspect of these image and artworks *that has personal resonance with you*, you will be required to produce the following:

- a visual journal
- a drawing
- an artwork
- a title and rationale for both drawing and artwork

Engaging with Art and Visual Culture

By the end of the examination project, you will have researched and referred to the work of at **least six** other artists whose work reflects similar or related concerns to yours, and who work in a similar discipline to what you have chosen. This research must be shown in your Visual Journal. You must explore how these artists have sparked something in your own thinking, and how their work has helped you gain greater clarity of thought in the making of your drawing and artwork.

Thinking as Doing: using your Creative Process to develop and refine your ideas

Also in your Visual Journal, you will document all the steps in your Creative Process leading up to the presentation of your drawing as well as your artwork. Your research and Creative Process should commence immediately upon receipt of this Examination Paper, and should continue until you submit your work on the deadline date.

These tasks, outlined on the following pages, are compulsory. However, the order in which you approach them must be informed by your own ideas and thinking process. You may start with research of artists' work and then proceed to drawing your ideas, perceptions and experiences in your Visual Journal afterwards. You may start drawing immediately and allow your artwork and research to emerge out of the process of drawing. Creativity is a cyclical as much as it is a linear process. You will need to go back and forth, considering what you have done thus far and re-evaluating your processes and products along the way, in order to develop your response to the examination to a convincing level of depth.

Your teacher has detailed assessment rubrics with all the criteria for success in this examination. You are advised to familiarise yourself with these rubrics. Your response to the examination will be assessed on the following three, broad, yet inter-related criteria:

1. **Your ability to work skilfully with your chosen materials and composition principles, i.e. form: do your drawing and your art work show a mastery of the chosen discipline/s, and take the viewer on an aesthetic journey?**

2. **Your original and creative thinking, concepts and the intentional meanings explored by your work, i.e. content: does your work explore an interesting, relevant interpretation of the theme at a sophisticated level?**

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3. **The evidence of task-intensity, curiosity, perseverance, and commitment in your response, as well as your ability to cope with the constraints of time and space, i.e. context: does your work rise above the limitations of space and circumstances in a sophisticated manner? Your Drawing should take 4-6 weeks to produce, and this amount of effort should be visible. Therefore, you cannot make a purely conceptual work that neglects skill or materiality.**

Remember: You may work on your Visual Journal and drawing tasks outside of the school in your own time, but the artwork task or "Final Artwork" may not be removed from the school premises. It must be completed under teacher supervision.

It is your responsibility to read this Examination Paper and the Guideline Booklet thoroughly before commencing with the project. Discuss the examination paper with your teacher and your peers and take it home with you. Tasks 1 to 3 may be worked on away from the school premises, but not the artwork task. The artwork (Task 4) must be worked on entirely under teacher supervision.
NOTE: The above tasks are compulsory but need not necessarily be carried out in strict numerical order. The process of creativity is organic and cyclical rather than sequential and linear. You will need to go back and forth, considering and reconsidering the various stages to develop and deepen your creative involvement in the Examination assignment.

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EXAMINATION TASKS

TASK 1 **CREATIVE PROCESS** **[20 marks]**

This is preparation for your drawing and artwork. It is a record of your responses to the theme. Document your Creative Process fully in your Visual Journal.

Creative Exploration

- Use the images, texts and ideas presented on the previous pages as starting points and stimuli as you document all your ideas, feelings, sketches and images in your Visual Journal.
- State your interests and intentions for this Examination – but keep an open, flexible mind. Your intentions may shift and change as your Creative Process develops.
- Include initial sketches and source material.
- Provide ideas written in your own words that explain your reasoning for portraying the subject/s you choose in the way you choose.
- Show that you are **fluent** in the ability to generate various ideas and possibilities, not just one final idea.
- Carefully consider **how** you will represent your interpretation of this theme.
  - Will your approach be intimate and personal, or public and bold?
  - Will your drawing/s and artwork/s be naturalistic, stylised or abstract?
  - Does a symbolic work communicate a deeper and more profound truth than a naturalistic/ photographic work? Or are the two even mutually exclusive?
  - Your approach may be literal, it may be naturalistic, or it may be more symbolic or poetic. What makes your artwork an artwork?
- **Review, develop and elaborate** your own visual language by engaging further in a cyclical Creative Process in preparation for your drawing and artwork.
- **Be flexible:** your ideas may well have changed and are different to your initial intentions, plans and goals.
- Use words, sketches, visualisations, technical experiments to develop your artwork visually. Explore possibilities!
- Which medium are you engaging with? What techniques and subject matter best suit your intentions and interpretation of the theme?
- What signs and symbols from broader visual culture are you engaging with in order to make your work meaningful?
- For detailed guidelines concerning the Creative Process, refer to the appropriate sections in the detailed guideline document.

Link to year-work portfolio

- As part of your Creative Process, consider the artworks you have already completed in your School Based Assessment (SBA) practical portfolio.
- You are strongly advised to work with the same art discipline for this examination project as you did in the SBA practical portfolio. (If you did sculpture in your SBA portfolio, then this Examination work should also be a sculpture).
- Explain the connection between your SBA portfolio and your intentions for the examination project in terms of your formal and conceptual concerns. This is an important part of developing a personal visual language.
- For detailed guidelines regarding the Creative Process, refer to the relevant section in the detailed guideline document.

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TASK 2 **RESEARCH** **[10 marks]**

Research is an important part of the process of making a successful artwork

- *As part of your Creative Process,* select and research **at least six** other visual artists' work that you find inspiring for your artistic practice *for each task* (research approximately **three artists** for your **drawing** and approximately **three others** for your **artwork**).
- You may research the work of the artists featured in the sources provided or research other artists' work.
- While researching, refine and adapt your ideas to fit your own intentions and goals for this Examination project.
- **Produce at least one detailed visual analysis of at least one work by the artist/s you have chosen. In your analysis you must refer to the theme. The analysis must be in your own words. Stay away from the Ctrl-C/Ctrl-V scourge! Simply copying and pasting text from an authoritative source does not constitute adequate research. You should show evidence of internalisation of your research.**
- Acknowledge all your source material using the Harvard Technique of referencing.
- Explain why the artworks you research are relevant to your own intentions and plans for the Examination drawing and artwork tasks.
- For detailed guidelines concerning contextual research, refer to the appropriate section in the detailed guidelines document.
- Document any further artworks that are inspiring you in your Creative Process.
- You may find that you need to research other area/s of visual culture and/or knowledge.
- Have any of the artists, artworks or areas of knowledge you researched for your SBA Art projects recurred in your Visual Journal for this Examination? If so, acknowledge this. It is an important aspect of developing your personal visual language.

TASK 3 **DRAWING** **[35 marks]**

- Produce a series of **Process Drawings** for display.

OR

- Produce at least one **End-Product Drawing** for display.

- For detailed guidelines regarding your drawing as well as a detailed explanation of the differences between process drawing and end-product drawing, refer to the appropriate sections in the guideline booklet.
- Your Drawing should take 4–6 weeks to complete.
- Work on your Visual Journal and your drawing concurrently.
- If you choose the Process Drawing option, then your drawings must be displayed professionally and not left in the journal.

NB: Your drawing must be a *drawing* and not some other art form. If you choose to make an unconventional or non-traditional drawing, then you must explain your motivation for doing so and describe how your work counts as *drawing* in your Visual Journal. A drawing is a series of relatively spontaneous marks on a surface. An acrylic painting is not a drawing and a photograph is not a drawing – unless you explain in detail how it could be seen as such. If you present a drawing that is not traditional, you must justify how your submission may be understood conceptually as a drawing. Sixteenth century art historian and painter Giorgio Vasari called drawing "the father of our three arts: architecture, sculpture, and painting." Think carefully about what makes a drawing different from a painting or a sculpture or a photograph. Consider the

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TASK 4 **ARTWORK** **[35 marks]**

- Having selected your art discipline for the examination, produce your artwork for display.
- For detailed guidelines regarding your artwork, refer to the appropriate sections in the guideline booklet.
- You may not work on your artwork without teacher supervision.

NB: Photography candidates: all photographic shoots must be carried out by you, the candidate, and not by somebody else. If you are the subject of your own photographs, then you must show that **you** have composed your own photographs and not somebody else. If an assistant is used to actually shoot photographs **of you**, then this must be acknowledged in the Visual Journal. Use a substitute model to take your place posing for your shoot, while you compose each shot and decide on camera settings. **You must show the additional planning shots that you have taken beforehand in your Visual Journal** to prove that the technical composition and shooting are **your** decision-making and work and not that of the person taking the shot or anybody else. No professional photographer or any other person is allowed to compose and shoot the photographs on your behalf.

TASK 5 **TITLES AND RATIONALES**

- Create an appropriate and interesting **Title** for both your drawing/s AND your artwork/s.
- Type and print out two separate Rationales of no more than 150-200 words each.
- Display your Rationales, Titles and examination number alongside your drawing and your artwork.

TASK 6 **PRESENTATION**

Your drawing and your artwork must be displayed as professionally as possible. Label your drawing/s and your artwork as follows:

Name
Examination Number
Title
Examination Drawing/
Examination Artwork

SEE THE ACCOMPANYING BOOKLET FOR DETAILED GUIDELINES ON SPECIFIC DISCIPLINES.

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SOURCE REFERENCE LIST

1. 26271801.jpg (1911 × 1422) picture on VisualizeUs. 2016. *26271801.jpg (1911 × 1422) picture on VisualizeUs*. [ONLINE] Available at: http://vi.sualize.us/the_migration_of_anatomically_modern_humans_newscientist_evolution_infographics_anthropology_picture_5im9.html. [Accessed 31 January 2016].
2. The Origins Journey | Origins Museum. 2016. *The Origins Journey | Origins Museum*. [ONLINE] Available at: http://www.origins.org.za/?page_id=199. [Accessed 31 January 2016].
3. Dorothea Lange's "Migrant Mother" Photographs in the Farm Security Administration Collection: An Overview (Library of Congress). 2016. *Dorothea Lange's "Migrant Mother" Photographs in the Farm Security Administration Collection: An Overview (Library of Congress)*. [ONLINE] Available at: https://www.loc.gov/rr/print/list/128_migm.html. [Accessed 31 January 2016].
4. Michael Stevenson – Serge Alain Nitegeka. 2016. *Michael Stevenson – Serge Alain Nitegeka*. [ONLINE] Available at: http://stevenson.info/exhibitions/nitegeka/index.htm. [Accessed 31 January 2016].
5. **Work sourced directly, but visit** http://www.karindaymond.co.za/ **for more information on Daymond's work and process.**
6. For Syrian refugees, smartphones are a lifeline — not a toy – World – CBC News. 2016. *For Syrian refugees, smartphones are a lifeline — not a toy – World – CBC News*. [ONLINE] Available at: http://www.cbc.ca/news/world/for-syrian-refugees-smartphones-are-a-lifeline-not-a-toy-1.3221349. [Accessed 31 January 2016].
7. Pay-Per-View Banksy: Calais Migrants Share Steve Jobs Mural for a Charge. 2016. *Pay-Per-View Banksy: Calais Migrants Share Steve Jobs Mural for a Charge*. [ONLINE] Available at: http://sputniknews.com/europe/20151217/1031919031/calais-camp-migrants-charging-for-banksy-steve-jobs-mural.html. [Accessed 31 January 2016].
8. 'Estamos Todos Los Que Cabemos' Faith47 street art. 2016. *'Estamos Todos Los Que Cabemos' Faith47 street art*. [ONLINE] Available at: http://faith47.com/estamos-todos-los-que-cabemos/. [Accessed 31 January 2016].
9. Collection Online | Lawrence Weiner. THE RESIDUE OF A FLARE IGNITED UPON A BOUNDARY. 1969 – Guggenheim Museum. 2016. *Collection Online | Lawrence Weiner. THE RESIDUE OF A FLARE IGNITED UPON A BOUNDARY. 1969 – Guggenheim Museum*. [ONLINE] Available at: http://www.guggenheim.org/new-york/collections/collection-online/artwork/4189. [Accessed 31 January 2016].

QR Codes

You may choose to access the above sources. To make it easier, you may utilise these QR codes. This is not compulsory, but it may assist your process if using a smartphone or a tablet. (Reminder: no QR code was available for Karin Daymond's image, number 5, at time of going to print.)

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