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NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2018

VISUAL ARTS: PAPER II

Time allocation: From school's commencement date until the IEB deadline 100 marks

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DEADLINE: **16 October 2018**

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SUMMARY OF TASKS AND MARKS

TASK 1	**Creative Process: Visual Journal**	**[20 marks]**
TASK 2	**Contextual Research: Visual Journal**	**[10 marks]**
TASK 3	**Drawing**	**[35 marks]**
TASK 4	**Artwork**	**[35 marks]**
TASK 5	**Titles and Rationales**	**[marks imbedded in the above]**
TASK 6	**Presentation**	**[marks imbedded in the above]**

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

Some things to consider:

The world is changing. The past your parents grew up in is gone, and the future is bold, scary and exciting. Cellular phones, the internet and real-time communication now bridge the gaps between people as never before; we have become more linked, more connected. We no longer simply look to the major cities like New York, London, Tokyo and Johannesburg. Now, the small town in which you live, or the small community of which you're a part, are all important. Each smaller centre brings its own identity, its own world-view and its own culture to the melting pot of global humankind. There is much outside the 'centre', if we'd just look.

To get you started, try to answer as many of these questions as possible. Record your responses in your visual diary, or incorporate your responses in your initial mind-mapping:

1. What things in **your own life experience** once had a central place, but have since moved to the outside?

2. What things do you think you should actively move away from your 'centre'?

3. In a broader sense, what things do you think **we have moved away from our 'centre' as a country**, a culture, a globe?

4. In terms of visual arts, **what styles and ways of seeing the world** have moved away from the 'centre'? What came in their place?

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Consider these examples from the fields of art, technology, media and philosophy that touch on the idea of things 'outside the centre':

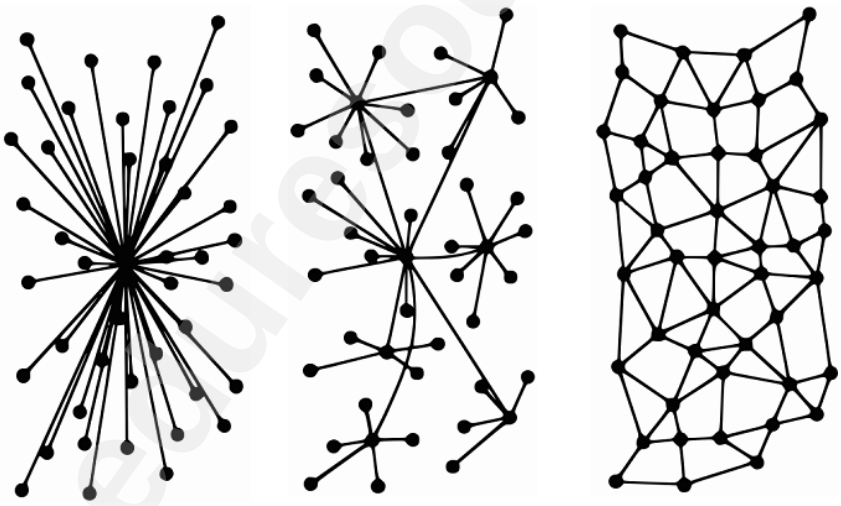
1

Kara Walker
The Jubilant Martyrs of Obsolescence and Ruin (2015)
Cut paper on wall
420 × 1 775 cm

Scan this QR to watch video content about the artist. You could also use this code:
bit.ly/ieb_walker

Kara Walker makes artworks about the legacy and history of African Americans. She rejects the 'official' version of history and retells it from the perspective of slaves, the neglected and the abused. It is often said that "history is written by the winners": Walker rewrites the stories through the eyes of history's victims, in terms of both race and gender.

2



Centralised **Decentralised** **Distributed**

Scan this QR code to go to the source of this image.

You could also use this link:

bit.ly/ieb_decenter

This diagram shows three ways that systems (computer networks, social systems, countries) can work. In the first one, things are spread outward from the centre. In the second, lots of smaller centres have developed, and things are distributed from them. In the third, there seems to be no centre at all; instead, each dot has its own importance within the system, and better sharing is enabled. Now imagine these diagrams as describing your thinking about art: what would happen if you weren't sticking to a central 'style' like realism, and instead allowed yourself to be influenced by lots of different styles and ideas? Could you apply these diagrams to other systems in your world?

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3

This is a map of the Earth, accurate in every traditional way, except that it is rendered 'upside down'. Who decided that Europe and America are in the North? How would it change our sense of who we are if the Earth was shown with Africa, South America and Australia in the Northern Hemisphere?

Scan this QR code to watch an amusing yet thought-provoking video about this concept; the clip is a section from popular political drama 'The West Wing'. You could also use this link: **bit.ly/ieb_upsidedown**

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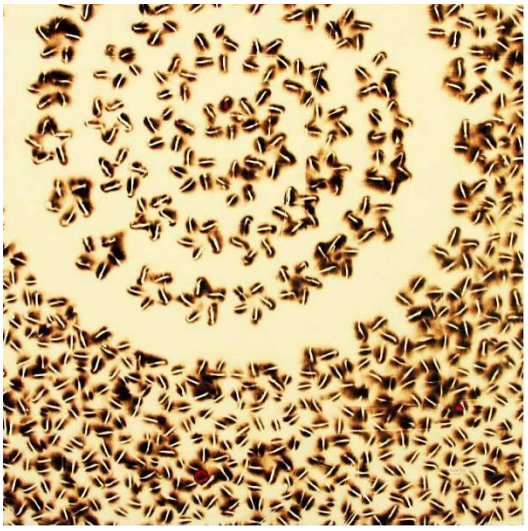
4



Scan the QR code to view the image in more detail. You can also use this link: **bit.ly/ieb_zulu**

Sandile Zulu
Galaxy 5 (2005)
Fire, water, air and earth on canvas
150 × 150 cm

South African artist Sandile Zulu asks the question, 'What kind of abstract art could be made with traditionally "African" materials and natural elements?' He burns and marks his canvases in a way that reminds the viewer of the burnt veld in winter, or even the burning of tyres and petrol bombs during the anti-apartheid struggle. Notice the off-centre circle in this artwork: how do you think it might relate to the theme of this examination?

Abstract art: *art that does not attempt to represent anything from the visible world.*

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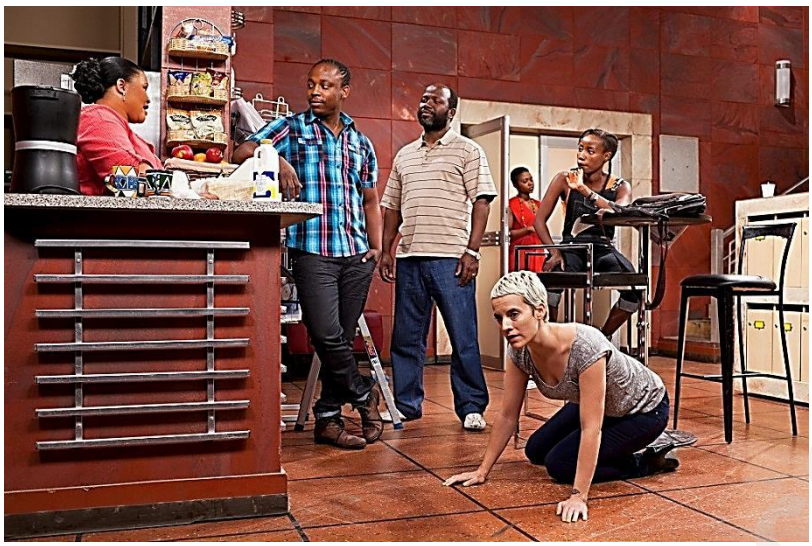
5



Scan the QR code to read an article about Breitz's career. You could also use this link: **bit.ly/ieb_breitz**

Candice Breitz
Extra #12, (2011)
Photographic print
56 × 84 cm

In 2011, South African-born artist Candice Breitz returned to SA from her new home in Germany, to make a body of work about being an outsider. She worked with the producer of popular local soap opera, *Generations,* making photographs where she put herself into the drama on set. The actors were told to completely ignore her as they continued to act out their scenes. Breitz asks, what does it mean to be an outsider, from another place, and to be of no importance to the people around you? How does it feel?

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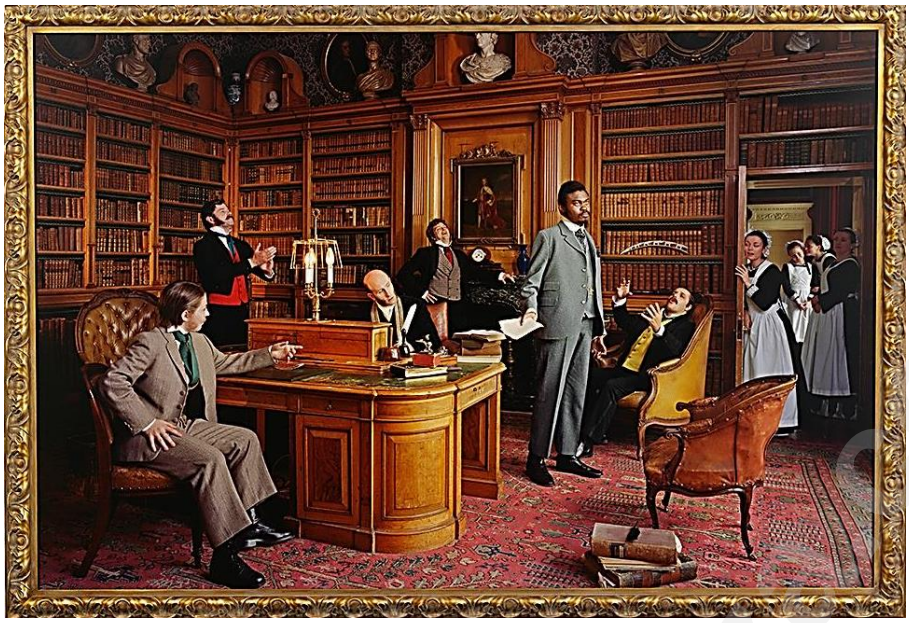
6



Scan this QR code to view the image in greater detail. You can also use this link: **bit.ly/ieb_shonibare**

Yinka Shonibare
Diary of a Victorian Dandy: 14.00 hours (1998)
Chromogenic photograph

Yinka Shonibare is a Nigerian-British artist, famous for placing black characters into British stories. In this image, we see Shonibare himself, playing the main role of the wealthy dandy, with white friends, staff members and servants doing as he says and adoring him. The work parodies British colonialism, and also asks the powerful question, 'Why CAN'T a black person be the centre of power?'

Dandy: *a man very concerned with looking stylish and fashionable*

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Gary Stephens
Braid Bun with Palm Fronds and Leopard Sunglasses
(2017)
Charcoal on folded paper with string

Gary Stephens
Leticia, Floral Scarf Profile
(2017)
Charcoal on folded paper with string

Gary Stephens makes drawings that celebrate contemporary African hair culture. Resisting the dominance of European and American fashion trends, his people represent the ways in which contemporary urban African people show themselves to the world.

Scan this QR code to look at an online book of Gary Stephens's work. You can also use this link:
bit.ly/ieb_stephens

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8

Strijdom van der Merwe
Black Sand Water Ripples in the Karoo (2014)
Intervention in Karoo landscape
Dimensions variable

Strijdom van der Merwe's land art moves the art experience out of the art gallery, in fact out of the city, to spaces where you wouldn't expect to find it. In this art work, he seems to be playing with the idea of water ripples, also where you wouldn't expect them: in the middle of the Karoo desert. Although they have centres, the water ripples are 'outside the centre' of the urban areas.

Scan this QR code to view this work and others by Strijdom van der Merwe. You can also use this link: **bit.ly/ieb_vandermerwe**

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APPROACHING THIS EXAMINATION AND MANAGING YOUR CREATIVE PROCESS

The sources given in this examination paper consider concepts related to the theme, **'Outside the Centre'**.

In the examples given, we are confronted with the idea of a decentralised world, one in which many smaller centres of power, focus and activity start to emerge.

Inspired by any aspect of these images, videos and concepts that has personal resonance with you, you are 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 a minimum of **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 understanding in the making of your drawing and artwork.

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

In your Visual Journal, you will **document** all the steps of your Creative Process leading up to the presentation of your drawing as well as your artwork. Your research and Creative Process should start immediately upon receipt of this examination paper and should continue until you submit your work on the deadline date.

All 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, or 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 and re-evaluate your processes and products along the way, in order to develop your response to the examination to a convincing level of depth.

Guidelines and Requirements

Remember: you may work on your **Visual Journal** and **Drawing** tasks outside of the school in your own time, but the **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.

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NOTE: the following 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.

Assessment

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 artwork 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?**

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 and Final Artwork should each 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.**

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EXAMINATION TASKS

TASK 1 CREATIVE PROCESS: VISUAL JOURNAL [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 and technical experiments to develop your artwork visually. Explore possibilities!
- You must decide which medium you are engaging with, and think about which techniques and subject matter best suit your intentions and interpretation of the theme. Decide wisely, and explain your decisions in your Visual Journal.
- You must decide what signs and symbols from broader visual culture you will engage with, in order to make your work meaningful.
- 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 page 2 in the detailed guideline document.

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TASK 2 CONTEXTUAL RESEARCH: VISUAL JOURNAL [10 marks]

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

- As part of your Creative Process, select and research a minimum of 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). Three of your artists should be African in origin.
- 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 one detailed visual analysis of a minimum of 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 scourge of 'copy-paste'! 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 method 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 page 2 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.

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TASK 3 DRAWING [35 marks]

- Produce a series of process drawings for display.

OR

- Produce a minimum of one end-product drawing for display.
- 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, developed from some form of marking or scarifying a surface in a mostly-dry manner and not some other art form. If you choose to make a drawing that does not conform to this understanding, then you must explain your motivation for doing so and describe how your work counts as drawing in your Visual Journal. Omission of such an explanation where required will inevitably result in penalisation.

How does one understand 'drawing'?

A drawing is a series of relatively spontaneous marks on a surface. If you present a drawing that is not in a drawing medium, you must justify how your submission may be understood conceptually as a drawing. Drawing is an important skill to master: abstract artist Ellsworth Kelly said, 'When I see a white piece of paper, I feel I've got to draw. And drawing, for me, is the beginning of everything'. Think carefully about what makes a drawing different from a painting or a sculpture or a photograph. Consider the reasons why drawing is such an important part of an artist's working process.

For detailed guidelines regarding your drawing as well as a detailed explanation of the differences between process drawing and end-product drawing, refer to page 4 in the guideline booklet.

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TASK 4 ARTWORK [35 marks]

- Having selected your art discipline for the examination, produce your artwork for display.
- 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, 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.

For detailed guidelines regarding your artwork, refer to page 5 in the guideline booklet.

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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

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