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NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2020

VISUAL ARTS: PAPER II

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

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DEADLINE: **9 October 2020**

CONTENTS **PAGE**

Summary of Tasks and Marks	**1**
The Examination Theme	**2–14**
Examination Tasks	**15–21**
Source Reference List	**22**

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

20/20 Vision

"I wanted to start a revolution, using art to build the sort of society I myself invisioned."

- Yayoi Kusama

Yayoi Kusama

I want to live honestly, like the eye in the picture (2009) synthetic polymer on canvas collection of the artist.

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Some things to think about:

The year is **2020**. It is the beginning of a new decade and a time to reflect on the past and look to the future. There is much debate about the future and analysis of the past, and the changes that are eminent for humanity. As young people who are about to enter the world as adults, you are very invested in this era and will have your own **vision** of what the future will bring.

20/20 Vision is also a common expression used in everyday conversation and comes from the phrase – **"Hindsight is 20/20"**. This is a saying, which means, *"It is easy to know the right thing to do after something has happened, but it is hard to predict the future."*

"Hindsight" means "thinking about things after they have happened". For example – *"In hindsight, I realise that they were probably right."* This means that you did not think they were right in the past, but now that you think back on it you realise that they were right.

In medical terms, **"20/20"** means **"perfect vision"**.

So when you put those together, **"hindsight is 20/20"**, means that you can easily tell what you should have done in the past when you can see all of the facts that lead to the way that things actually developed. So, when you have gained all of the knowledge and experience you will have **20/20 vision** on something that happened in the past.

The challenge that you face in your position of life is to gather enough information to build a future, which is as close to your dreams as possible. You can look to the past to gain wisdom from this, and create a **vision**, which is as close to **20/20** perfection as possible.

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PERSONALISING THE EXAMINATION THEME:

In order to help you to develop a meaningful **concept** behind your **20/20 Vision** Examination Portfolio, read the following questions and record your responses in your visual journal to get you started.

You may choose which questions interest you and may record your responses in a way that suits your style, i.e. mind mapping, lists and paragraphs.

1. What is your immediate and clear **vision** on your future in **2020** and beyond?

2. Who/what has shaped your interests in the past?

3. Who/what inspires your interests in the future?

4. What do you see as needing change or improvement given the knowledge you have from **20/20** hindsight?

5. Where are you positioned as you consider your point of view? In other words are you looking at things from the distance of the past, the closeness of the present, or the imagined and hoped-for future?

6. Consider your **view** on the year **2020** and beyond in relation to the following:

   - AI (Artificial Intelligence) and its impact on Art
   - Activism and redressing the past
   - Ecological awareness in themes and methods of art production
   - More inclusive art world – more women and people of different ethnicities
   - Borders being broken down

In order to help you to develop a **personal visual response** to the concept behind your **20/20 Vision** Examination Portfolio you are encouraged to take **photographs and/or do quick sketches** of your immediate environment and interests. Your answers to the previous questions might be interesting to document in this way.

Consider things in your world, which reflect your **vision**, **interests and/or concerns**. Look at these things from **various perspectives**, i.e. bird's eye view, worm's eye view, inside outside and anything which **creates unique compositions**. You may consider working in any approach including naturistically, abstractly, symbolically, surrealistically, etc.

These first-hand sources will be part of the Process section of your visual journal and may become a point of departure for your drawing and/or artwork.

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Consider the following examples that touch on different *visions*, perspectives or ways to view the world with the clarity of *2020 Vision*, or concerns which are unique to the *year 2020* and the immediate future, or which reflects the *"2020 Vision"* of the artists on social, political and/or environmental concerns. You may choose to only investigate the examples that you respond to. Write down your thoughts on your chosen examples in your visual diary:

1

Yayoi Kusama **Infinity Mirrors** (2017) Installation: Smithsonian's Hirshhorn Museum and Sculpture Garden, Washington	Use this link to watch a video about this work: <http://bit.ly/IEB2020Kusamavideo> Japanese artist, Yayoi Kusama, uses her art to expose her viewers to a **unique vision** she has of the world. Her interactive installations are often compared to hallucinations and transport the viewer to experience something of the artist's own state of mind and life experiences.

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2

Keneilwe Mokoena

Lichen (2018)

Pen and ink drawing

You can use this link to see this work and others by this artist, and read about this artist's work:

<http://bit.ly/IEB2020Mokoena>

Keneilwe Mokoena is a South African artist who explores the relationship between art science and technology. She is interested in creating a microscopically close **vision** of the unseen inner workings of things, and has worked with a microbiologist in order to understand the microscopic parts of herself and see things, which are often overlooked.

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3

Cecilia Paredes

Both Worlds (2009)

Photography

Use this link to read an article about this artist:

<http://bit.ly/IEB2020ParedesArticle>

Cecilia Paredes, a Peruvian artist, is the subject of her own photographs. She camouflages herself in richly patterned surfaces, making the viewer's clarity of vision of her obscured by the floral detail.

4

Michael Goodson

Terroir and Scowle (2019)

Acrylic and Silicone on Masonite board

Michael Goodson is a Canadian artist who creates massive portraits in textured detail. The faces go beyond the ordinary vision of a face and take on the quality of a rutted landscape.

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5

A poem that deals with the vision of the future in the year 2020 and beyond.

Maliq Martin

American poet

2020 – A vision of the future (2013)

In contrast to some of the thoughts in this poem you may find the following article interesting, which mentions developments we can expect in the year 2020:

<http://bit.ly/IEB2020article>

The world is changing at the speed of light,
The fighters love and the lovers fight.
The meaning of love is no longer known,
But the hate within us is no longer shown.
The world is better, but is also worse,
The pride of our nation denies all remorse.
Violence has subdued, so the world is great?
Or have all the people been indulged in hate?
We know not what we speak, so there is no truth,
We've engraved our ignorance inside our youth.
Criminals hide amongst the shadows of the unknown,
The same shadows in which the killers are grown.
No hope for the nation, as a whole we've reached damnation.
War is no more, and there is no more fighting,
And former enemy nations have started uniting.
Peace has been achieved, or have we all been deceived?
All is well, that's what we've all perceived.
It seems as though the end is near, with no postpone,
It seems the end is near, but nothing is written in stone.
We're trapped in a dystopia and surrounded by greed,
And nobody is aware of the governments creed.
We preach brotherhood from sea to shining sea,
But in this world ... only the blind can see.

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6

Art generated through computer algorithms –

Is this giving us a clear, **2020 vision** into the 'mind' of Artificial Intelligence and the way art is 'seen' by AI? What do you think about this?

Art Collective called **Obvious** – Hugo Caselles-Dupré, Pierre Fautrel, and Gauthier Vernier fed thousands of portraits into an algorithm and the result is this artwork:

Portrait of Edmond Belamy (2018)

Printed ink on canvas

Use this link to watch a video about this work:

<http://bit.ly/IEB2020AIArtvideo>

Use this link to find an article on this work:

<http://bit.ly/IEB2020AIarticle>

Obvious is a group of young French programmers who had the **vision** to explore the art of the future through computer-generated algorithms. Their work was part of an exhibition of Artificial Intelligence art exhibited in Hermitage Museum, Russia in 2019. They see their work as a new future in art in **2020 and beyond**.

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7

Büro Achter April

transmediale 11 (2016)

Interactive digital video installation

Use this link to find the video of this work:

<http://bit.ly/IEB2020 AchterAprilvideo>

Büro Achter April is a German artist whose **vision** is to generate disorder, which is perhaps reflective of the world in **2020** and beyond. By dismantling expectations, he hopes to achieve a new path, a different perspective, or an unexpected breakthrough.

8

Johnson Zuze

Beautiful Struggle (2015) Sculpture

Mixed-media

KooVha Gallery, London

Use this link to read more about African artists who make art thought recycling:

<http://bit.ly/IEB2020Recycleart>

Johnson Zuze is a Zimbabwean **eco-artist** who employs the debris of this era, such as glass, wire, plastics, metal and rubber to create arresting visual presences. He therefore takes one of the environmental problems we face in **2020**, in the form of excessive waste, and changes this through his unique artistic **vision**.

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9

Willie Bester

Poverty Driven (2017)

Mixed-media assemblage

Use this link to watch this video about the artist:

http://bit.ly/IEB2020Bester

Willie Bester is a South African dystopian **scrap artist and activist**. He uses found material and transforms this into symbolic and meaningful works, which reflect on his **vision** of social, political and economic problems of the time that we live in. His use of recycling contributes positively to a world overburdened with waste.

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10

William Kentridge

Singer Trio (2019)

Singer sewing machines, wood, mild steel, aluminium, found objects and electrical components, 163 × 176 × 50 cm.

Noval Institute, Cape Town

Use this link to watch a video of this work:

<http://bit.ly/IEB2020Kentridge>

William Kentridge is a South African artist who uses his artistic **vision** to comment on past and future social, political and economic systems. His use of discarded material is a unique aspect of his work.

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11

Yinka Shonibare

CBE, Refugee Astronaut II (2016)

Fiberglass mannequin, Dutch wax printed cotton textile, net, possessions, astronaut helmet, moon boots and steel baseplate.

Use this link to find articles of this work:

<http://bit.ly/IEB2020Shonibarearticle2>

Yinka Shonibare is a Nigerian artist. This sculpture depicts an uncomfortable **future vision**, as a figure appears prepared for survival in a hostile environment. We cannot see the astronaut's identity, and when viewing this work you are confronted with your own reflection in the shiny visor. This perhaps reminds us that the worsening climate concerns relate to all of us. This could be our own future as we are forced to seek other habitats should the state of the planet worsen. It is a **2020 vison** of a future world.

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12

Haroon Gunn-Salie

Senzenina (2018)

Sculptural installation with sound element, 17 life size crouching figures cast in fiberglass resin.

Use this link to find a video of the artist speaking about his work:

<http://bit.ly/IEB2020Gunn-Sallievideo>

Haroon Gunn-Salie is a South African artist who translates community oral histories into art. He is also a social activist best known for his works that comment on history and memory.

Senzenina is Haroon Gunn-Salie's site-specific, mixed-media installation created in response to the 2012 Marikana massacre. The 17 ghosts represent the 17 striking miners killed at what would later be known as scene 1. Through his **vision**, the scene is transformed into a pathetic tragedy.

In total, 44 people were killed in a week during that fateful August.

With **2020 Vision** gained though this tragedy, he hopes that it will not occur again.

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APPROACHING THIS EXAMINATION AND MANAGING YOUR CREATIVITY

The sources given in this examination paper consider the idea of a **2020 Vision** in a number of ways. In these examples, the artists explore a variety of issues or ways of viewing their subject matter. You are encouraged to explore these works and follow the links to enrich your understanding of each artist's intentions and then build your own concept around this theme. From this inspiration, 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 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.

You are required to include the photos and/or quick sketches you were instructed to do at the start of this paper, and these may be developed into your Drawing and/or Artwork. They should inform your processing and ensure that your works are personal.

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.

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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.**

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.

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: 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 photographs and/or sketches and source material and inspiration.
- 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!
- With which medium are you engaging? What techniques and subject matter best suit your intentions and interpretation of the theme? Decide wisely, and explain your decisions in your Visual Journal.
- What signs and symbols from broader visual culture are you engaging with, in order to make your work meaningful?
- As part of your Creative Process, consider the artworks you have already completed in your Practical Assessment Task (PAT) practical portfolio.
- You are strongly advised to work with the same art discipline for this examination project as you did in the PAT practical portfolio. (If you did sculpture in your PAT portfolio, then this examination work should also be a sculpture).
- Explain the connection between your PAT 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 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 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 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 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 inspire 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 PAT 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 at least 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 be 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. 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. It is an important skill to master: nineteenth-century art critic and artist John Ruskin said, "*Drawing is a means of obtaining and communicating knowledge*". 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 the appropriate sections 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, 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.

For detailed guidelines regarding your artwork, refer to the appropriate sections 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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