



VISUAL ARTS: PAPER II

Time allocation: According to candidate's needs

100 marks

DEADLINE: 8 October 2012

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SUMMARY OF TASKS AND MARKS

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

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

NOTES

EXAMINATION THEME

The Metafari Journey belongs with the Maasai. It is a special kind of journey.¹

Metafari is a journey steeped in Maasai culture and heritage. It belongs in the landscape of Africa. That is what gives it strength. Because the people, the land are one, the impact of the Metafari is deep and lasting. The important thing is that the journey tells a story; it is the voice of the individual, the place. Metafari is about embarking on a journey and using the landscape to provide metaphors to allow you to explore your own story and find your own voice. Through the Metafari, you discover yourself in the world around you. It is a journey through the culture, heritage and physical landscape of a place. It is a journey through an environment that enriches and transforms the traveller. The Metafari makes the traveller reframe his thinking, using metaphor, narrative, tradition and artefacts found in his/her own physical environment.²

Consider the following modes of travel related to the Metafari:

The Epic Journey of Exploration to Foreign Lands

The Pilgrimage

The Flâneur³

Journey Around a Neighbourhood⁴

Journey Around One's Bedroom

Journey in a City

Inner Journeys – Spiritual, Emotional Journeys

Journey through Art Galleries

The footnotes below refer to further readings recommended for your research and creative process.

¹ Illustration from cover artwork: David Byrne *The Bicycle Diaries* 2009 Faber & Faber, London.

² Adapted from <<http://metafari.blogspot.com/p/about-us.html>> and <http://metasaga.wikispaces.com/Unst++the+beginning> online Dec. 2011

³ *Flâneur*: 'A person who walks the city, simply in order to experience it' – Charles Baudelaire.

⁴ You may refer to the following texts for discussions around Epic Journey, Bedroom Travel and Neighbourhood Travel: Chapter IX, *The Art of Travel* by Alain de Botton; link to chapter available at <<http://www.placestudies.com/page/art-travel-fall09/assignments>>

EXAMINATION TASKS

Your submission for the examination must adhere to the requirements stipulated below. The full process of **conceptualising**, **making** and **presenting** your Examination Drawing/s and Examination Artwork, as well as **studying visual culture**, will constitute your submission for the Examination.

The following tasks are compulsory but need not be carried out necessarily, in strict numerical order. You may start with research of artists' work and then proceed to drawing your travel ideas and experiences afterwards. The process of creativity is cyclical rather than linear. You will need to go back and forth, visiting and revisiting the various stages, to develop and deepen your creative involvement in the Examination assignment.

1. CREATIVE PROCESS

[20 marks]

Think about the theme – a journey

- Explore the idea of 'Journey' fully in your visual journal. Consider the types of journey suggested on the theme page above, as well as any other forms of travel you find interesting. Explore a range of interpretations and associations of the theme, avoiding clichéd, predictable interpretations. Your interpretation may include spiritual, physical, emotional, social, intellectual and life journeys. What type of journey will you embark on for the purposes of this examination? You might choose to explore the art world, your neighbourhood, your home, your history ...

Embark on a journey

- Embark on a journey and document your findings.
- Refer to sensory findings, the sights, scents, tastes, sounds and textures you experience, as well as intellectual findings and emotional findings as you travel.

Process your experiences and findings in your Visual Journal

- Find artistic equivalents for your sensations, thoughts and feelings by drawing and experimenting with the media of your chosen art discipline.
- State your interests and intentions for the Examination Drawing and Artwork (5 and 6 below).
- As part of your creative process, consider the artworks you have already done in your School Based Assessment (SBA) practical yearwork. Based on this, as well as your response to the theme above, present a proposal for the examination project: explain the connection between your yearwork 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 concerning **creative process**, refer to the appropriate section in the guidelines section.

2. RESEARCH**[10 marks]**

- Referring to the theme and statements above, select and research **AT LEAST TWO** other visual artists' work that you find inspirational for your artistic practice. You may research the work of the artists featured in the case studies (below) or research other artists' work.
- Simultaneously, develop ideas for your own proposal for this Examination.
- **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 Examination Theme.** Remember to acknowledge all sources.
- Explain why the artwork you research is relevant to your own proposal. You may refer to previous work you have created for your Grade 12 yearwork here.
- For detailed guidelines concerning contextual research, refer to the appropriate section in the guidelines section.

3. CREATIVE PROCESS REVISITED**[20 marks]****Note: This section is a continuation of Section 1 above, i.e., CREATIVE PROCESS**

- Begin to develop and elaborate your own visual language by further engaging in a cyclical creative process in preparation for your Drawing and Artwork.
- Elaborate further on your ideas for this examination project, including sketches in your Visual Journal (not the Examination Drawing). Your ideas may well have changed and are different to your initial proposal explored in 2 above.
- What signs and symbols from the broader visual culture are you going to engage with in order to make your work meaningful? How is the Metafari journey you are embarking on and experiencing, enriching and changing you?
- Which medium (art discipline) will you be using? Which artistic discipline will best suit your intentions?
- Discuss how your interpretation has personal relevance to you, your community and the world around you.
- For detailed guidelines concerning the creative process, refer to the appropriate sections in the guideline document.

4. RESEARCH REVISITED**[10 marks]****Note: This section is a continuation of Section 2 above, i.e. RESEARCH**

- Document any further artworks which inspire you on your creative journey.
- You may find that you need to research other area/s of visual culture and/or knowledge.

5. DRAWING**[35 marks]**

- Produce a series of Process Drawings for display.
OR
- Produce one or more End-Product Drawings for display.
- For detailed guidelines regarding your **drawing**, refer to the appropriate sections in the guideline booklet.

6. ARTWORK**[35 marks]**

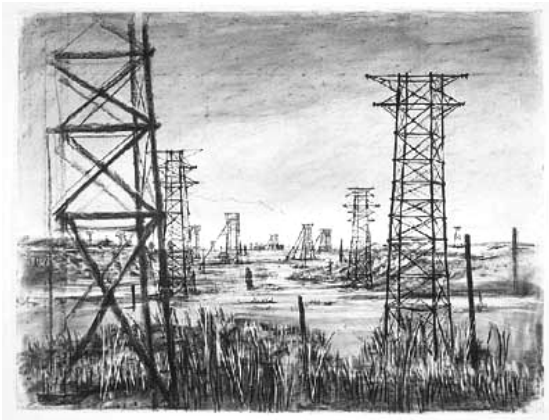
- Produce and present your artwork.
- For detailed guidelines regarding your artwork, refer to the appropriate sections in the guideline booklet.

7. TITLES AND RATIONALES

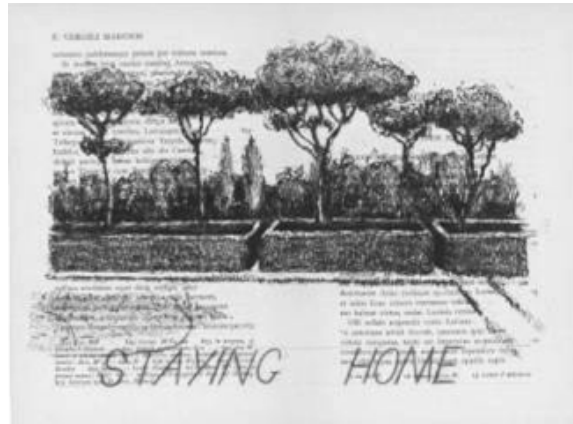
- Create an appropriate and interesting title for your drawing/s.
- Create an appropriate and interesting title for your artwork.
- Type and print two separate rationales of no more than 150 – 200 words each.
- Display your rationales, titles and examination number alongside your drawing and artwork.

Case Study 1: William Kentridge – Drawing, Performance, Animation

An artist who has travelled widely, yet all his work is rooted in his travels around Johannesburg as well as his inner journeys of the imagination.



An Embarkation, 1988 charcoal on paper



Staying Home, 1999 crayon on paper



Felix in Exile 1994 drawing stop animation, video still



History of the Main Complaint 1996 drawing, stop animation, video still

'I have never been able to escape Johannesburg. The four houses I have lived in, my school, studio, have all been within three kilometres of each other. And in the end, all my work is rooted in this rather desperate provincial city.' William Kentridge⁵

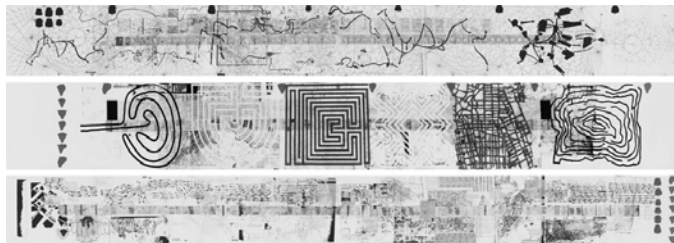
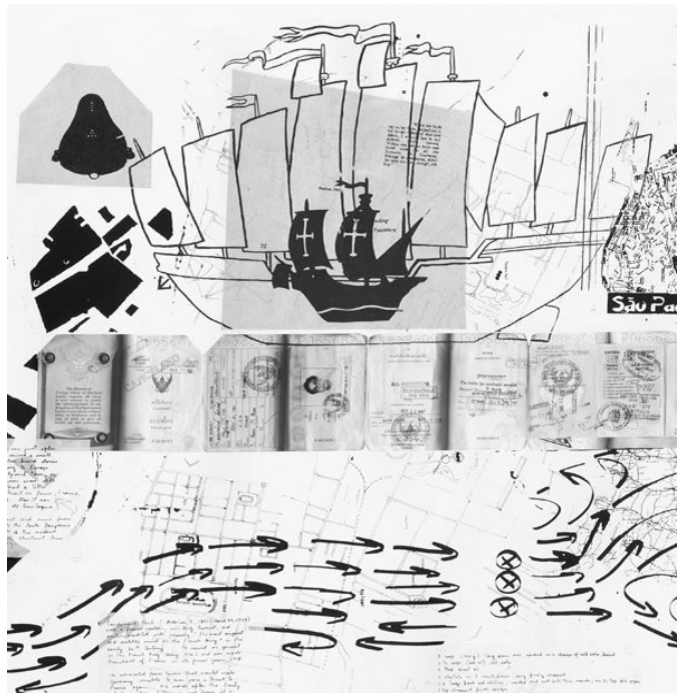


What Will Come, 2007. anamorphic film reflected in cylinder. 35 mm film transferred to DVD. 8:40 minutes.

⁵ Kentridge, quoted in William Kentridge: Drawings for Projection, Four Animated Films. Johannesburg: Goodman Gallery, 1992, n.p.
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Case Study 2: Rirkrit Tiravanija – Relational Art, Installation, Printmaking

Tiravanija decided to make art after seeing Duchamp's *Fountain*, the notorious readymade sculpture of a urinal, a pivotal piece attacking the traditional conventions of art. Broodthaers' mussel pot sculptures are emblematic of the fusion of art and life, and refer to Tiravanija's practice of cooking as art. Both pieces have clearly made a deep impact on Tiravanija, as they disrupt the boundaries of art and life and are intended to provoke humor while forcing the viewer to reflect on the conventional roles of the art object. Tiravanija is best known for his immaterial practices — work that inhabits a place between performance and installation that confuses the conventional roles of art, artist, and viewer by inviting social engagement. He became famous in the 1990s for his first cooking-as-sculpture pieces where he cooked and served Thai dishes to interested gallery-goers, rejecting the art object and changing the audience's role from passive viewing to active participation. Since then his work has remained focused on experience and collective participation. He is often associated with 'Relational Aesthetics,' a term coined by French curator and art critic Nicolas Bourriaud, referring to artwork that produces social encounters in which meaning is created collectively, as opposed to private and individual consumption. Though a shift in medium, the scrolls maintain Tiravanija's tradition of creating work that is both autobiographical and relational to the spaces and societies he inhabits.⁶



Untitled 2008 – 2011 (*The Map of the Land of Feeling*) I
(*Passport Dates*: 2003 – 2008). Inkjet prints, offset lithography,
chine collé, and colour silkscreen, approx. 1m. × 25m.



Made up of three single-sheet scrolls that are displayed end to end, it is an elaborate montage of inkjet printing, offset lithography and screen-printing, and was produced in an edition of 40 (plus 10 artist's and two printer's proofs); *The Map of the Land of Feeling* chronicles the last 20 years of Tiravanija's life, his recurring themes and historical references. The maps and arrows record locations where Tiravanija has travelled and exhibited. There are recipes that refer to his practice of preparing and feeding visitors at his exhibitions. Interspersed throughout each of the three scrolls are repeated silhouettes of iconic art works by Duchamp and Broodthaers. Duchamp's famous '*Fountain*' inspired Tiravanija to become an artist and Marcel Broodthaers incorporation of mussels in cooking pots as appropriated objects clearly influenced Tiravanija's own cooking performances and installations.⁷

⁶ <http://artobserved.com/2011/10/go-see-new-york-rikrit-tiravanija-untitled-2008-2011-the-map-of-the-land-of-feeling-i-iii-at-carolina-nitsch-project-room-through-october-22nd-2011/>

⁷ *ibid*

Case Study 3: Ann-Sofi Sidén – Video



3MPH (Horse to Rocket) 2003, 5 channel video installation, with sound

3MPH (Horse to Rocket) is a video portrait by Swedish artist, Anne-Sofi Sidén. In 2002, Sidén visited San Antonio, Texas in the USA. She made a journey on horseback that lasted 25 days, and ended at the Lyndon B. Johnson Space Centre in Houston, Texas. She recorded the trip on video, resulting in the work *3MPH* (2003), a title that refers to the average speed of her journey. The video installation is spread across five video screens, and shows Sidén on horseback, riding through towns, and the people she met along the way.

'I feel like 3MPH is a completely new way of showing portraits of people. [...] 3MPH was born out of a childish desire to ride on a horse, which in the modern world is regarded as an obsolete form of transportation, to the end of the world: NASA Ground Control ... From here the fastest modes of transportation are directed into new frontiers. 3MPH is a kind of slow road movie where a constant movement from right to left displayed over 5 screens portrays the numerous people I met along my path, and a woman, myself, on a horse, making an anachronistic journey ... I made the ride in 2002, covering about 440 km in 25 days on a white appaloosa named Shaman. The sound of hoof beats on asphalt takes us from the black and Hispanic inner city of San Antonio, to the modern all white suburbs of Houston. In between those two modern cities, the cowgirl figure blends in naturally along vast stretches of open cattle and farming landscape, riding through hidden towns that look like the source material for the legendary Western film sets that Hollywood now has torn down to make room for space film sets.' Ann-Sofi Sidén⁸

Case Study 4: Sara Schnadt – Photography, Installation, Performance Art



Travel Patterns: Where I've Been and Where I Want to Go, 2011

Where I've Been And Where I Want To Go was a large installation completed during the exhibition opening by the artist performing the chronology of her own travel history. It is a collage installation, pieced together images from a wide range of current and historical sources including everywhere Schnadt had been and hoped to travel. Images were lined up by their horizon line and circulated the space at eye-level. As a meditation on the possibilities of travel and the impact of place on our own biographies, Schnadt walked from image to image, trailing a length of string behind her that became a growing pattern plane across the space, a distillation of a travel history.⁹

⁸ Ledo, A: 2005. *"The tricks of the commonplace: Interview with Ann-Sofi Sidén"*, page 54, Lapid #216

⁹ <http://counterpathpress.org/sara-schnadt-installation-sept-2-30>