



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2014

VISUAL ARTS: PAPER II

Time allocation: According to candidate's needs

100 marks

DEADLINE: 10 October 2014

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SUMMARY OF TASKS AND MARKS

- **Contextual Research: Visual Journal** [10 marks]
- **Creative Process: Visual Journal** [20 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.

EXAMINATION THEME

Use the following sources as initial inspiration to develop your response to the theme 'Self/Other'¹

SELF OTHER



1



2

Embracing otherness,
Embracing Myself.

4

Socrates:
Next, then consider the nature of the ridiculous.

Protarchus:
Please proceed.

Socrates:
The ridiculous is in its main aspect a kind of vice which gives its name to a condition; and it is that part of vice in general which involves the opposite of the condition mentioned in the inscription at Delphi.

Protarchus:
You mean "Know thyself", Socrates?

Socrates:
Yes, "know thyself" ...

3



5

¹ NB: Refer to the Source Reference List on page 8 of the examination paper. Engage with the sources and explore them further in context. They guide you to further useful ideas related to the images and texts here.



6

"I Am Mine"
Eddie Vedder, Pearl Jam

The selfish, they're all standing in line
Faithing and hoping to buy themselves time
Me, I figure as each breath goes by, I only own my mind
The North is to South what the clock is to time
There's East and there's West and there's everywhere life
I know I was born and I know that I'll die
The in between is mine, I am mine
And the feeling, it gets left behind,
All the innocence lost at one time,
Significant, behind the eyes,
There's no need to hide. We're safe tonight.
The ocean is full because everyone's crying,
The full moon is looking for friends at high tide,
The sorrow grows bigger when the sorrow's denied,
I only know my mind. I am mine.
And the meaning, it gets left behind,
All the innocents lost at one time,
Significant, behind the eyes,
There's no need to hide. We're safe tonight.
And the feelings that get left behind,
All the innocents broken with lies,
Significance, between the lines (we may need to hide).
And the meanings that get left behind,
All the innocents lost at one time,
We're all different behind the eyes,
There's no need to hide.

10

**SELFIES
ARE
~~NOT~~
ART**

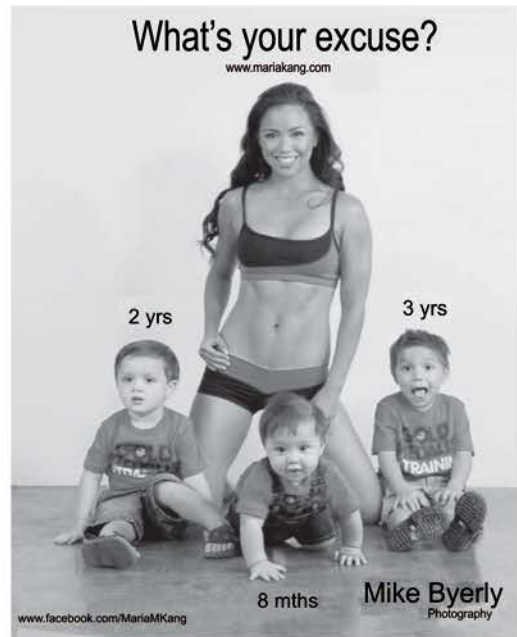
7



8



9



What's my excuse?
I didn't know I needed one.
What's my excuse for not looking
like Maria Kang?
I look like me!

11



12

EXAMINATION TASKS

The sources all deal with the tradition of the self-portrait as opposed to representation of the 'Other'. They revolve around concepts and representations of the self, as opposed to concepts and representations of the 'Other'.

Inspired by any aspect of any of the images and texts on the previous pages, you will produce the following:

- a **Visual Journal**
- a **Drawing**
- an **Artwork**
- a **Title** and **Rationale** for both Drawing and Artwork

By the end of the Examination project, you will have **researched** and referred to the work of **at least six** other artists who work in the same discipline/s as those you have chosen, in your Visual Journal. You must explain how these artists have inspired and/or assisted you in developing your own drawing/s and artwork.

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 will commence immediately and will continue until you submit your work on the deadline date.

These tasks, outlined on the following pages, are compulsory but need not necessarily be carried out, in strict numerical order. 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 process as much as it is a linear process. 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.

Your teacher has detailed assessment rubrics with all the criteria for success in this examination. You may request access to these rubrics. Your work will be assessed on the following three broad, inter-related criteria:

1. Your ability to work skilfully with your chosen materials and composition principles, i.e. **form**.
2. Your creative thinking, concepts and the meanings contained by your work, i.e. **content**.
3. Your attitudes of **task-intensity, curiosity, perseverance** and **commitment** and your ability to cope with the constraints of time and space, i.e. **context**.

Remember: You may work on your Visual Journal and Drawing tasks outside of the school premises in your own time, but **the artwork task may not be removed from 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 classmates 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.**

TASK 1A 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.

Note: You may begin working on your drawing and research (Tasks 2 and 3, below) simultaneously with this section.

Creative Exploration

- Use the images, texts and ideas presented on the previous pages as starting points and guidelines as you document all your ideas, perceptions, 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 lots of ideas and possibilities, not just one final idea. You may make a self-portrait, a portrait representing somebody else or an artwork that deals with any aspect of the theme *re-presenting self and/or other*.
- Carefully consider **how** you will represent yourself and/or the other.
- Will your (self-) portrait be intimate and personal, or public and bold?
- Will your drawing/s and artwork/s be naturalistic, stylised or abstract?
- Does a symbolic portrait communicate a deeper and more profound truth than a naturalistic/photographic portrait?
- Your approach may be a literal, it may be naturalistic, or it may be more symbolic or poetic, e.g. a landscape may represent somebody's personality. An animal could symbolise someone's character, an installation could portray your psyche.

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 Booklet.

Based on the above, as well as your response to the images and texts above, present your intentions and state your goals for this Examination Project.

TASK 2A 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 for 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, *re-presenting self and/or other*. The analysis must be in your own words.**
- Acknowledge all your source material.
- 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 Guideline Booklet.

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

- **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 explored in Task 1A.
- 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 Booklet.

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

- 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 artwork, 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.

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. If you choose the Process Drawing option, then your drawings must be displayed professionally and not left in the 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, then you must justify how your submission may be understood conceptually as a drawing. Matisse said that *'to draw is to sharpen an idea. Drawing is the precision of thought'*. 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 Creative Process.

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.

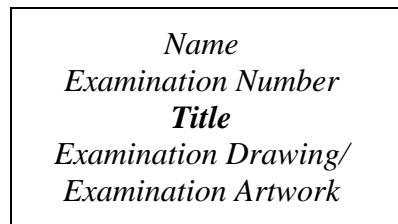
TASK 5 TITLES AND RATIONALES

- 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 artwork.

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 may start by drawing your ideas first and proceed with research of artists' work afterwards. 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.

TASK 6 PRESENTATION

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



SEE THE ACCOMPANYING BOOKLET FOR DETAILED GUIDELINES ON SPECIFIC DISCIPLINES.

SOURCE REFERENCE LIST

1. Rodrigo Dada *Vortex* 2013, Photography. Rodrigo Dada looks at the ridiculous and absurd in society in his Vortex project. The artist strives to find meaning in our unusual lives, pointing out the strange behaviours we do not always notice.
2. Frida Kahlo *Self Portrait as a Tehuana (Diego on my Mind)*, 1943 Oil on Canvas. Frida Kahlo painted many self-portraits documenting her varied emotional and physical experiences.
3. Plato *Philebus* Section 48c. *Know thyself* was a well-known saying in ancient Greece. Plato informs us often that Socrates referred to the importance of the saying *know thyself*.
4. Adapted from <http://www.ted.com/talks/thandie_newton_embracing_otherness_embracing_myself.html>, accessed 13 December 2013. Thandie Newton presents an inspiring TED Talk about her experience of being an African woman in a European context. The title of the talk referred to here.
5. Do Ho Suh *Uni-Form/s: Self-Portrait/s: My 39 Years* (Installation View at Art Basel 2006). Fabric, fibreglass resin, stainless steel, casters. 169 × 254 × 56 cm. Edition of three. Do Ho Suh is an artist well known for his string sculptures and installations.
6. #feministselfie: adapted from <http://colorlines.com/archives/2013/11/this_piece_about_the_radical_politics_of_selfies_is_pretty_great.html>, accessed 15 Dec 2013. On 21 November 2013 jezebel.com published an article Titled *Selfies Aren't Empowering. They're a Cry for Help* <<http://jezebel.com/selfies-arent-empowering-theyre-a-cry-for-help-1468965365>>. Since then #feministselfie has featured and at times trended, on Twitter. It is often stated that *#feministselfie took over Twitter and it was awesome*.
7. Adapted from <<http://www.theatlantic.com/entertainment/archive/2013/11/selfies-are-art/281772/>>. In the article it is argued that selfies can be seen as a form of art. Also see <<http://www.esquire.com/blogs/culture/selfies-arent-art>>, accessed 17 December 2013. In this article it is argued that selfies cannot be seen as a form of art.
8. Peter Kennard *Photo Op*, 2013 <<http://www.rca.ac.uk/schools/school-of-fine-art/fine-art-research/>>, accessed 21 December 2013. Peter Kennard's digital collage juxtaposing an image of Tony Blair with a war explosion is a pointed political comment.
9. Adapted from <<http://mashable.com/2013/12/10/obama-funeral-selfie/>>, accessed 21 December 2013. Obama's behaviour at Nelson Mandela's funeral highlights the importance of considering context, both in life and in art.
10. Eddie Vedder (Pearl Jam) *I am Mine* from the album *Riot Act*, released 2002. Vedder has stated: *'This song is about what's inside you. You own it, and you have the freedom for it to come out. It's allowed to come out.'* <http://en.wikipedia.org/wiki/I_Am_Mine>.
11. Adapted from <<https://www.facebook.com/MariaMKang>>, accessed 20 December 2013 and <<http://thebodypacifist.wordpress.com/2013/10/18/excuses-excuses-maria-kang-and-body-positivity/>>, accessed 20 December 2013. The poster is an advertisement aimed at women who feel body-negative after giving birth. The statement below the advertisement is a comment in response, by a blogger, Allison Epstein.
12. Rembrandt van Rijn *Self Portraits* of 1629 and 1660 (ages 23 and 54). Oil on canvas. Rembrandt documented his social, emotional and physical appearance throughout his life, often in deep chiaroscuro in his extraordinary self-portraits.