



VISUAL ARTS: PAPER II

Time allocation: According to candidate's needs

100 marks

DEADLINE: 9 October 2015

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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.

1

Surplus and Scarcity¹

(Wealth and Poverty)

THE 80 RICHEST PEOPLE OWN THE SAME WEALTH AS THE 3.5 BILLION POOREST PEOPLE



EVEN IT UP |  OXFAM

Oxfam poster, 2015

In January 2015, international charity organisation Oxfam released its findings on global inequality. In part, the statistics were intended to highlight the degree to which the world's wealth is becoming concentrated in the hands of a very small number of its inhabitants.

2



Andreas Gursky
99 Cent II (2001)
C-Print mounted to acrylic glass
207 x 307cm

Photographer Andreas Gursky makes large-scale images that reflect the scale of human endeavours in the late 20th and early 21st centuries. In this work, the artist has photographed the aisles of a US 'bargain' supermarket.

¹ **Thesaurus synonyms for words used in the theme: surplus** – excess, leftover, unused, spare; **scarcity** – shortage, insufficiency, lack, inadequacy.

3



Sebastiao Salgado
Untitled, Serra Pelada, Brazil (1986)
 Gelatin silver print

In the mid-eighties, Sebastiao Salgado photographed an open-cast gold mine named Serra Pelada, which grew up in a 'gold rush' after nuggets as large as 6 kg were found on a farm in rural Brazil in 1979. During the seven years the mine was open, miners moved thousands of tons of earth by hand, and spent many hours a day climbing tall, dangerous, hand-made ladders to dump the earth outside of the mine.

4



Pieter Hugo
Yakuba Al Hasan, Agbogbloshie Market, Accra, Ghana, 2009
 C-print
 82 x 82 cm

Outside Ghana's capital, Accra, a dump site for European computer hardware has attracted many people, who sort through the tech rubbish searching for items of value. Although European countries seem to believe they are donating the hardware to Africa for use in the computer and educational spheres, desperate Ghanaians instead find useful metals such as copper in the component parts, and burn the parts to extract the metals for sale.

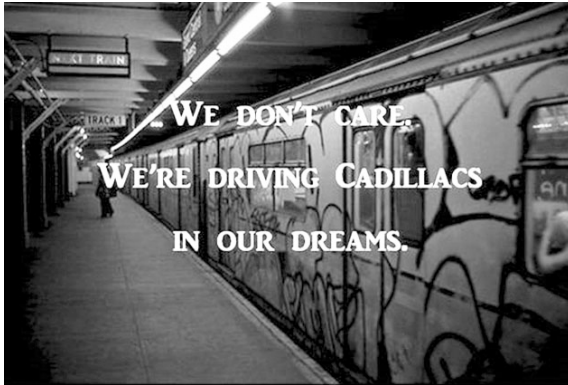
5



Tim Eitel
***Haufen (Pile)* 2008**
Oil on canvas
180 x 290 cm

German painter Tim Eitel paints fragments of scenes he sees around European cities, especially scenes that do not fit a stereotypical idea of European order. He juxtaposes scenes of homelessness, urban rubbish and waste against calm, anonymous interiors.

6



Fan Art: lyrics from singer Lorde's song 'Royals' (2014)

Lorde's now-famous song critiques the very industry in which she works, the music industry of the early 21st Century, questioning youth culture's values of excess, conspicuous wealth and 'bling'.

7



Brett Murray
***Little Bubble* (2012)**

Text Installation, metal and gold leaf
330 x 150 x 20 cm

Satirical artist Brett Murray explores how popular culture and excessive wealth create a disconnection between dreams and reality. While many struggle in poverty to survive, popular self-help 'guru' figures like Oprah Winfrey preach a gospel of indulging one's senses through food, clothing and interior design.

8



Michael Landy
Breakdown (2012)
Performance and installation
Dimensions variable

In 2001, British artist Michael Landy took over an empty London shop for a two-week performance. During the performance, he collected together and painstakingly catalogued every one of his 7 227 possessions, from his car through to incidentals like shoes and postage stamps. With the help of ten workers and an assembly-line-style system, he broke each one down to its component materials, shredded these, then packed the shreds into dustbin bags and exhibited these. He did not sell any aspect of the performance/installation, and made no money as a direct result of the event. At the end of the process he had no worldly possessions.

The sources reproduced in this examination paper consider various angles on the theme of '**Surplus and scarcity**'. The dichotomies (contrasts between two opposing ideas or states of existence) set up by the words in the theme, as well as the images and the situations or contexts to which they refer, position the artist as one who reflects upon the state of society, both local and global.

INSTRUCTIONS

Inspired by any aspects of the source images and texts *with which you have personal resonance*, you will be required to produce the following:

- **Creative process** in your Visual Journal, through which you document the steps leading up to the presentation of your drawing and your artwork
- **Contextual research** in your Visual Journal, encompassing the work of at least six artists, three South African and three international, and including at least one visual analysis of an artwork by one of these artists
- A **drawing**, which utilises some artistic process that could reasonably be interpreted as a drawing
- An **artwork**, created in a medium or discipline of your choice, but having some logical accord with your Year Work, and reflecting a thorough understanding of your chosen medium and discipline
- **Titles and rationales** for both the drawing and the artwork
- An effective means of **display** of your drawing and artwork keeping your school's exhibition space and resources in mind.

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

CRITERIA

How will your work be evaluated? At what criteria will the IEB examiner that visits your examination centre be looking? 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**.
2. Your original and creative thinking, concepts and the intentional meanings explored by your work, i.e. **content**.
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**.

Your teacher has detailed assessment rubrics with all the criteria for success in this examination. You are advised to familiarise yourself with these rubrics. Along with the **Guideline Booklet that accompanies this examination paper**, you should know the rubrics very well, as they empower you to generate your own best response to the examination.

SUGGESTIONS ON HOW TO NAVIGATE THE EXAMINATION PROCESS

Some things to consider during the process of responding to this examination:

1. Artists chosen for research should be worthy of your attention; their work should reveal **established visual languages and convincing thought processes**. Their work **should inspire you at a deep level**, and not just impress you superficially. You must explore how your chosen 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 own artwork and drawing.
2. You should commence your Creative Process **immediately upon receiving this examination paper**. Remember not to self-censor your thoughts too quickly: stay with them for a while and let them develop. Great works can often develop from humble beginnings.
3. Remember, 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-evaluate your processes and products along the way, in order to develop your response to the examination to a convincing level of depth.
4. The order in which you approach the various components of this examination 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. You may also begin by taking a series of your own photographs around the theme, to be used in conceptualising your project.
5. Carefully consider **how** you will represent your interpretation of this theme: will your approach be intimate and personal, or public (aimed at a wider audience than just those around you) and bold?
6. Will your drawing(s) and artwork(s) be naturalistic, stylised or abstract?
7. Your approach may be literal, it may be naturalistic, or it may be more symbolic or poetic. What makes your response an artwork, and not a political or social poster or pamphlet?

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.

Your Creative Process can go through three major phases:

- (a) **Initial ideas and exploration of the theme,**
- (b) **Conceptual and visual development of artwork and drawing**
- (c) **Refining of message and concept**

Initial ideas and exploration of the theme

- 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.

Conceptual and visual development of artwork and drawing

- **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 2 above.
- 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, and why?

Refining of message and concept

- What signs and symbols from broader visual culture are you engaging with in order to make your work meaningful?
- Who is your audience? To whom is your work directed?
- What central ideas do you wish to communicate to your audience?

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.**

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 the work of **at least six** other visual artists that you find inspiring for your artistic practice (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 in the Examination Paper, 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, *Surplus and Scarcity*. 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.
- You may find that other areas of visual culture, such as architecture, book and music-related design, literature and poetry, or elements from popular culture, may be worth researching. Remember that you need to convince your IEB examiner that you have become something of an expert in the area of visual art production upon which you have chosen to focus.
- If any areas of your research from our SBA portfolio have had an influence on your thinking in this examination, you must acknowledge this.
- **For detailed guidelines concerning contextual research, refer to the appropriate section in the detailed guidelines document.**

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

For the drawing component, candidates have a choice of producing either a series of PROCESS DRAWINGS, or an END-PRODUCT DRAWING. Candidates should familiarise themselves with the requirements for each, and make an informed decision that best suits their creative practice.

- Produce a series of **Process Drawings** (a series of explorations into the nature of drawing, in which a definite aesthetic and conceptual struggle is engaged, and through which technical and conceptual issues are resolved for the final work). These drawings should be displayed alongside the artwork. Additional drawing and visual development should still be a major part of the Visual Journal.

OR

- Produce at least one **End-Product Drawing** (a technically and conceptually resolved artwork in any drawing medium, that exists alongside the artwork but is not a mere replica of the final work) for display.
- Your drawing should take 4 – 6 weeks to complete.
- Work on your Visual Journal and your drawing concurrently.
- **For detailed guidelines regarding your drawing, refer to the appropriate sections in the guideline booklet.**

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 consists of 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. British artist David Hockney said, "*Drawing makes you see things clearer, and clearer and clearer still, until your eyes ache.*" 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.

SEE THE ACCOMPANYING GUIDELINE BOOKLET FOR DETAILED GUIDELINES ON SPECIFIC DISCIPLINES. IT IS YOUR RESPONSIBILITY TO FAMILIARISE YOURSELF WITH THE SPECIFIC REQUIREMENTS FOR EACH DISCIPLINE.

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 drawing and artwork must be displayed as professionally as possible. Label your drawing(s) and artwork as follows:

<p style="text-align: center;"><i>Name</i> <i>Examination Number</i> <i>Title</i> <i>Examination Drawing/</i> <i>Examination Artwork</i></p>

WORDPRESS PUBLICATION OF THIS PAPER

The IEB has published the images and references in this examination paper online in 2015, giving you easy, digital access. You should use this digital access to efficiently research the texts and images contained in the examination paper. Use the link:

<<https://visualartspaper2exam.wordpress.com>>.

SOURCES

1. David Feeney, Twitter post, 2015. Available from <<https://twitter.com/feeney4batman/status/558375745093771264>> [2 February 2015]
 2. C4 Gallery website: Artist profile; Andreas Gursky, 2015. Available from <<http://c4gallery.com/artist/database/andreas-gursky/andreas-gursky.html>> [2 February 2015]
 3. Museum of Photographic Arts website; *Documents of Conflict*, 2015. Available from <<http://www.mopa.org/content/untitled-serra-pelada-brazil>> [2 February 2015]
 4. Stevenson Gallery website; Pieter Hugo, *Permanent Error*, July 2010. Available from <<http://stevenson.info/exhibitions/hugo/permerror/permerror36.htm>> [2 February 2015]
 5. Galerie Eigen+Art website, artist profile; Tim Eitel, 2015. Available from <http://www.eigen-art.com/index.php?article_id=689&clang=1> [2 February 2015]
 6. Fan art on Tumblr, generated by burn-out-the-pain, 2015. Available from <<https://www.tumblr.com/search/otp:%20you%20can%20call%20me%20queen%20bee>> [2 February 2015]
 7. Brett Murray website, exhibition catalogue from *Golden Truths*, 2012. Available from <<http://www.brettmurray.co.za/work/golden-truths/>> [2 February 2015]
 8. Supralimen blog, profile on Michael Landy, 2011. Available from <<https://supralimen.wordpress.com/2011/01/19/excess-michael-landy-breakdown-200/>> [2 February 2015]
- Kirby Kendrick, personal blog; profile on Michael Landy, 2012. Available from <<http://www.kirbykendrick.com/blog/2-art-installations-you-wont-forget/breakdown-2001-michael-landy-b-1963jpeg/>> [2 February 2015]
- Activist organisation Adbusters website, article on Michael Landy, 2010. Available from <<https://www.adbusters.org/magazine/88/michael-landy.html>> [2 February 2015]