



VISUAL ARTS: PAPER II

Time allocation: According to candidate's needs

100 marks

DEADLINE: 4 October 2017

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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.

THE EXAMINATION THEME

**Every act of creation is also an act of destruction.
Every act of destruction is also an act of creation.**

Some things to consider:

Pablo Picasso once said, 'Every act of creation is first an act of destruction.'

To make we must destroy:

- Lapis lazuli, a pigment from previous centuries similar to contemporary French Ultramarine, was made from crushed semi-precious stones.
- Many wonders of the Ancient World, the Pantheon, the Pyramids, the structures of Great Zimbabwe, were made from peaceful rock faces that were probably home to many creatures. Quarrying the monolithic blocks of granite to create beautiful temples, funerary monuments and civic buildings meant first destroying parts of the environment.
- The rise of one culture often means the destruction of elements of other cultures which superseded it. This happened during periods of colonisation throughout history, as people moving to new countries brought with them much advancement, but also destroyed much in their path.

For the artist to fully grasp creativity, she/he must also grasp destruction. To break something means to create a new reality for it; and to create something means to simultaneously destroy any other possibilities which that object or material may have previously had.

Consider these examples from the art world, which touch on both creation and destruction:

1



South African artist Diane Victor's 'Smoke Portraits' exist at the intersection of the two, as she uses that most destructive force, fire, to bring to life new images.

Image caption: Untitled smoke portraits (2005/6), candle soot on paper



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2



American artist John Chamberlain's sculptures were made from disused and often crushed car metal; they embody both the creative and destructive impulses inherent in the boom years in 1960s USA.

Image caption: John Chamberlain *Mr. Moto* (1963), metal-flaked and chromium-plated steel, 75 x 51 x 58,4 cm



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3



In 1995 Chinese artist Ai Weiwei made a triptych of photographs of himself dropping a Han Dynasty urn, a valuable historical artefact. Weiwei's performance shatters the expectation that Chinese artists automatically value history and tradition.

Image caption: Ai Weiwei, *Dropping a Han-Dynasty Urn* (1995), triptych of C-prints, each 150 x 166 cm

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4



In South Africa in 2015, the #RhodesMustFall movement lobbied for, and eventually succeeded in securing, the removal of the statue of Cecil John Rhodes from the UCT campus. Although antagonistic to a work of art, their actions created a new discourse around how a decolonised South Africa will remember its history.

Image caption: Students protest by creating an intervention on the Rhodes statue. Image credited online to 'Rhodes Must Fall movement'


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5




Robert Longo's charcoal drawings of atomic explosion 'mushroom clouds' were inspired by his memories of the billows of smoke emerging from the attacks on the World Trade Centre in New York in 2001. These works explore the dichotomy of beauty and massive destruction.

Image caption: Robert Longo, *Untitled (Nagasaki, B)* (2003), Charcoal on mounted paper, 243,8 x 182,8 cm

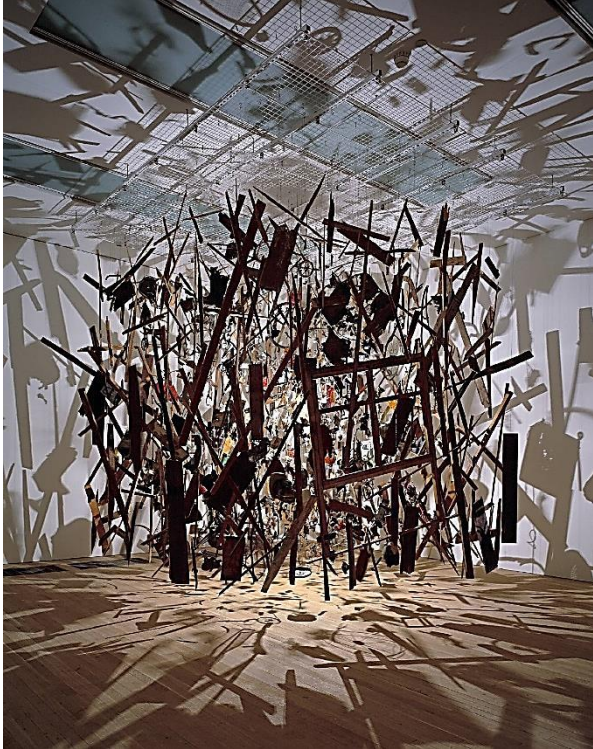


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6




To make this installation, Cornelia Parker arranged for the British Army to do a controlled explosion of a garden shed. She then took the pieces and fragments that remained, and suspended them from the ceiling of a gallery in a way that also made them appear suspended in time, caught in the moment of destruction.

Image caption: Cornelia Parker, *Cold, Dark Matter: An Exploded View* (1991), Wood, metal, plastic, ceramic, paper, textile and wire, approximately 400 x 500 x 500cm



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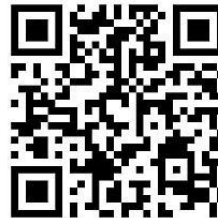
7



Spanish artist Angela de la Cruz tells of how she arrived at her signature process of creating 'broken' paintings: *'I reached a point at art school where I couldn't paint. I was painting the same painting again and again. One day I just broke the painting. Not in anger but in sadness.'* De la Cruz's works often speak of the act of creation being frustrated by the destructive forces of time and violence.

[Source: Vitamin P: New Perspectives in Painting (2002)]

Image caption: Angela de la Cruz, Ready to Wear (Red) (1999), Oil on canvas, 200 x 180 cm



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8



South African artist Mohau Modisakeng often deals with ideas of black identity; often using smoke and dust, Modisakeng considers how young black South Africans can destroy their inherited identities of being oppressed, and create for themselves new realities. This work is a digital print of a performance, in which the artist peels off layers of an artificial skin, collects them in the folds of a garment in his lap, and then, in the final moments of the performance, stands up and causes the fragments and dust to billow out away from him.

Image caption: Mohau Modisakeng *Inzilo I* (2013), Inkjet print on paper, 112.5 x 150,2 cm



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APPROACHING THIS EXAMINATION AND MANAGING YOUR CREATIVITY

The sources given in this examination paper consider the concepts of **creation and destruction**, and the connections between the two.

In these examples, artists ask us to consider destruction as creative and, by implication, creative acts as involving a certain amount of destruction. You may use QR codes to link to additional content about the examples. This could enrich your understanding.

Inspired by any aspect of these images and artworks that has personal resonance with you, you will be 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. 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.

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. 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.

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.

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!
- 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 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 document.

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 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.
- 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. 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.

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.

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:

<p><i>Name</i></p> <p><i>Examination Number</i></p> <p><i><u>Title</u></i></p> <p><i>Examination Drawing/ Examination Artwork</i></p>

SEE THE ACCOMPANYING BOOKLET FOR DETAILED GUIDELINES ON SPECIFIC DISCIPLINES.

SOURCE REFERENCE LIST

1. Juxtapoz Magazine – The Work of Diane Victor. 2017. *Juxtapoz Magazine – The Work of Diane Victor*. [ONLINE] Available at: <https://www.juxtapoz.com/news/the-work-of-diane-victor>. [Accessed 3 January 2017].
2. 2017. *John Chamberlain: Choices*. [ONLINE] Available at: <http://web.guggenheim.org/exhibitions/chamberlain/#mr-moto>. [Accessed 4 January 2017].
3. "Rhodes Must Fall" – Decolonisation Symbolism – What is happening at UCT, South Africa? – The Postcolonialist. 2017. *"Rhodes Must Fall" – Decolonisation Symbolism – What is happening at UCT, South Africa? – The Postcolonialist*. [ONLINE] Available at: <http://postcolonialist.com/civil-discourse/rhodes-must-fall-decolonisation-symbolism-happening-uct-south-africa/>. [Accessed 10 January 2017].
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5. Go See – Ulm: Robert Longo at Kunsthalle Weishaupt through September 25th, 2011 – AO Art Observed™. 2017. » *Go See – Ulm: Robert Longo at Kunsthalle Weishaupt through September 25th, 2011 - AO Art Observed™*. [ONLINE] Available at: <http://artobserved.com/2011/08/go-see-ulm-robert-longo-at-kunsthalle-weishaupt-through-september-25th-2011/>. [Accessed 26 January 2017].
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7. Pinterest. 2017. *Sculptures, A project and Eyes on Pinterest*. [ONLINE] Available at: <https://za.pinterest.com/pin/346988346265782580/>. [Accessed 31 January 2017].
8. Mohau Modisakeng (2016) Available at: <http://www.tyburngallery.com/artist/mohau-modisakeng/> (Accessed: 31 January 2017).