



VISUAL ARTS: PAPER II

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

DEADLINE: 10 October 2019

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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



Some things to consider:

Marina Abramović said: "We always project into the future or reflect on the past but we are so little in the present."

In-between the past and the future is the **present**. This is the **LIMINAL** space. It is a space which is **transitional**. When we are ready, we step out of this space and into the future.

This space is often explored by artists as it is filled with potential.

Liminal spaces:

- are often at the **margins or edges** of our lives, which can make this position feel unclear, and difficult to identify and define.
- can be seen as powerful, magic, dangerous, suspicious, mysterious, thoughtful and new.
- allow for **transformation**.
- are **transit zones**, like airports or train stations, where people move from one place to another. They are **spaces of preparation** for a change from one set of rules and controls to another.
- are spaces of spiritual or social power outside of normal structures.
- are zones like disputed political territories, untouched nature, concentration camps, shrines, shorelines and crossroads.
- are **in-between** spaces which can be filled with questions and dispute. While in this space the disputes cannot be argued. It is a safe space. Issues can only be addressed when the person has left the space. They do this by leaving and moving on.

Read the following questions and record your responses in your visual diary to get you started.

1. How do you relate, or have related to in the past, to the idea of a **Liminal** space; where have you come from, where are you right now and where might you go on to from this point? Consider your thoughts on the following:
 - The position you find yourself in your life.
 - Your position in your family.
 - Your position in your social group.
 - Your thoughts on the position of the country:
 - Historically
 - Socially
 - Politically
 - Economically and/or
 - Environmentally
 - Your thoughts on the position of the world:
 - Historically
 - Socially
 - Politically
 - Economically and/or
 - Environmentally
2. What do you feel are the positive or negative aspects of your present position?
3. What do you see as the next step out of this space?

Consider the following examples which touch on LIMINALITY in a number of ways. 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

Marina Abramović
The Artist is Present (2010)
 Performance
 MOMA
 New York



Use this link to find this work:
 <<http://bit.ly/IEB2019AbromovicImage>>

You can use this link to watch a video about this work:
 <<http://bit.ly/IEB2019Abromovic>>

Yugoslavian artist Marina Abramović explores the relationship between performer and audience. She is interested in the limits of the body, and the possibilities of the mind. In this performance she fully engages in the **present moment** with each member of the public.

2

Poem about the **Liminal** Space by Australian poet, mentor and life coach Christine Mc Dougall.

Liminal
 The space between
 Neither this, nor that Ripe,
 potent, uncertain, shaky
 A Downing, a Dusking ...
 the imminent threshold
 emerging crossing ...
 to what? Slow down
 The moment is calling you
 to pay ... exquisite ... attention...

3



Deborah Bell

This is What I am Here For (Breathe Through Me)
(2016)

Mixed Media on Paper

172 x 235 cm

Use this link to watch a video about this artist's work:

<<http://bit.ly/IEB2019Bellvideo>>

Use this link to find this work:

<<http://bit.ly/IEB2019BellImage>>

Deborah Bell is a South African artist whose work brings together references from many different cultures. She explores deeply personal, and often spiritual ideas, in her works. The figures in her works are often alone, quiet and powerful. They often seem to be waiting on the **threshold**, or readying themselves for something new; the next step.

4

Buhlebezwe
Siwani

**Batsho
Bancama**
(2017)

Sculptural
installation
(Green soap,
resin, enamel
containers, steel
and rose petals

Dimensions
variable



Use this link to find this work:

<<http://bit.ly/IEB2019SiwanilImage>>

Use this link to
read more about
this artist:

<<http://bit.ly/IEB2019SiwanilInfo>>

Buhlebezwe Siwani is a South African artist and traditional healer, whose work explores the combination of a sacred space with personal reflections on her isiXhosa culture and the **liminal** roles of women within this culture. The isiXhosa title of this work translates to, "Bad Life".

She is also one of the founder members of the iQhiya Collective, a group that was formed as a reaction to the lack of opportunity in the South African art world for female black artists.

5

John Pace

After the Match (2015)

Oil on Canvas

100 x 80 cm



Use this link to find out more:

<<http://bit.ly/IEB2019PacelImage>>

John Pace is a South African artist who won the 2015 Sanlam Portrait Award with this portrait of his son. This is a muddy and bedraggled depiction of a pre-teen boy, straight from the rained out rugby. This image captures the **in-between** space of development in a young person caught between childhood and the transition into a teenager.

6



Use this link to find this image:
 <<http://bit.ly/IEB2019CruiseImage>>

Wilma Cruise
Between (2015)
 Ceramic figures and steel bases
 110 cm and 140 cm respectively

Wilma Cruise is a South African artist who is known for her thoughtful figure sculptures.

In the sculpture **Between**, Cruise places two simplified figures in relation to each other.

The way they are placed and the contrast between the black and the white figure creates a tension **between** them and leads the viewer to consider what the relationship is between these figures.

7



Igshaan Adams

When Dust Settles (2018)

Installation

Fencing wire, beads, white cotton thread, face cloths, vinyl, and used and well-worn linoleum floor panels.

Standard Bank Art Gallery

Use this link to read more about this artist:

<<http://bit.ly/IEB2019Adamsvcv>>

Use this link to watch these videos about the artist:

<<http://bit.ly/IEB2019AdamsVideo1>>

<<http://bit.ly/IEB2019AdamsVideo2>>

Igshaan Adams is a South African artists who deals with racial, religious and sexual **liminality**. He was raised by Christian grandparents in a "coloured" community under apartheid. He is a liberal and observant Muslim who is homosexual. His cross-disciplinary, textured and symbolic works are an on-going exploration of the in-between spaces he finds himself in due to his culture, faith and orientation.

8

Mary Sibande

A Reverse Retrograde: Scene 1 (The Purple shall Govern) (2013)

Fiberglass, vinyl, metal, painted wood, 100% cotton, and polyester

Life-sized Sculptures



Use this link to watch this video about the artist:

<<http://bit.ly/IEB2019MSibandeVideo>>

Mary Sibande is a South African artist. She often uses an alter-ego to bridge the **liminal** space of her works, which deals with reclaiming the black female body in post-colonial and post-apartheid South Africa.

In this work the figure in the Victorian dress refers to her mother and grandmother who were domestic workers. The second figure represents Sibande herself.

9

Banksy

If we wash our hands of the conflict between the powerful and the powerless we side with the powerful – we don't remain neutral (2015)

Graffiti on the wall of a ruin in the Gaza Strip



Banksy is an infamous international Graffiti artist whose work is often controversial. This is an example of his Graffiti in the war torn Gaza Strip in the Middle East. He is clearly attempting to draw conversation and debate. This work does not allow the viewer to remain comfortably in the **middle** space of **neutrality**.

10

Jeeyoung

Right:
Nightscape (2012),

Inkjet photographic print

Right Below:

Monsoon Season
 (2011)

Inkjet photographic print



Korean artist Jeeyoung Lee creates imaginative spaces in her room-sized studio which are **otherworldly** and evocative.

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

<<http://bit.ly/IEB2019Jeeyoung>>



APPROACHING THIS EXAMINATION AND MANAGING YOUR CREATIVITY

The sources given in this examination paper consider the idea of **liminality**, **in-between** zones, areas of **transition** and ideas that relate to this.

In these examples, the artists explore a variety of liminal areas or issues. They do so in a variety of ways. 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. 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; re-evaluating your processes and products along the way. In this way, you will develop the depth of your response to the examination convincingly.

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 skillfully 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 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.

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 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.

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 created 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><u><i>Title</i></u></p> <p><i>Examination Drawing/ Examination Artwork</i></p>

SEE THE ACCOMPANYING BOOKLET FOR DETAILED GUIDELINES ON SPECIFIC DISCIPLINES.

SOURCE REFERENCE LIST

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