



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2021

VISUAL ARTS: PAPER II

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

The 24 hour examination must take place over four consecutive days, between 1 October and 15 October 2021.

DEADLINE: 15 October 2021

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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	Artwork	[35 marks]
TASK 4	Examination Drawing	[35 marks]
TASK 5	Titles and Rationales	[marks imbedded in the above]
TASK 6	Presentation	[marks imbedded in the above]

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Authenticity – A Reminder:

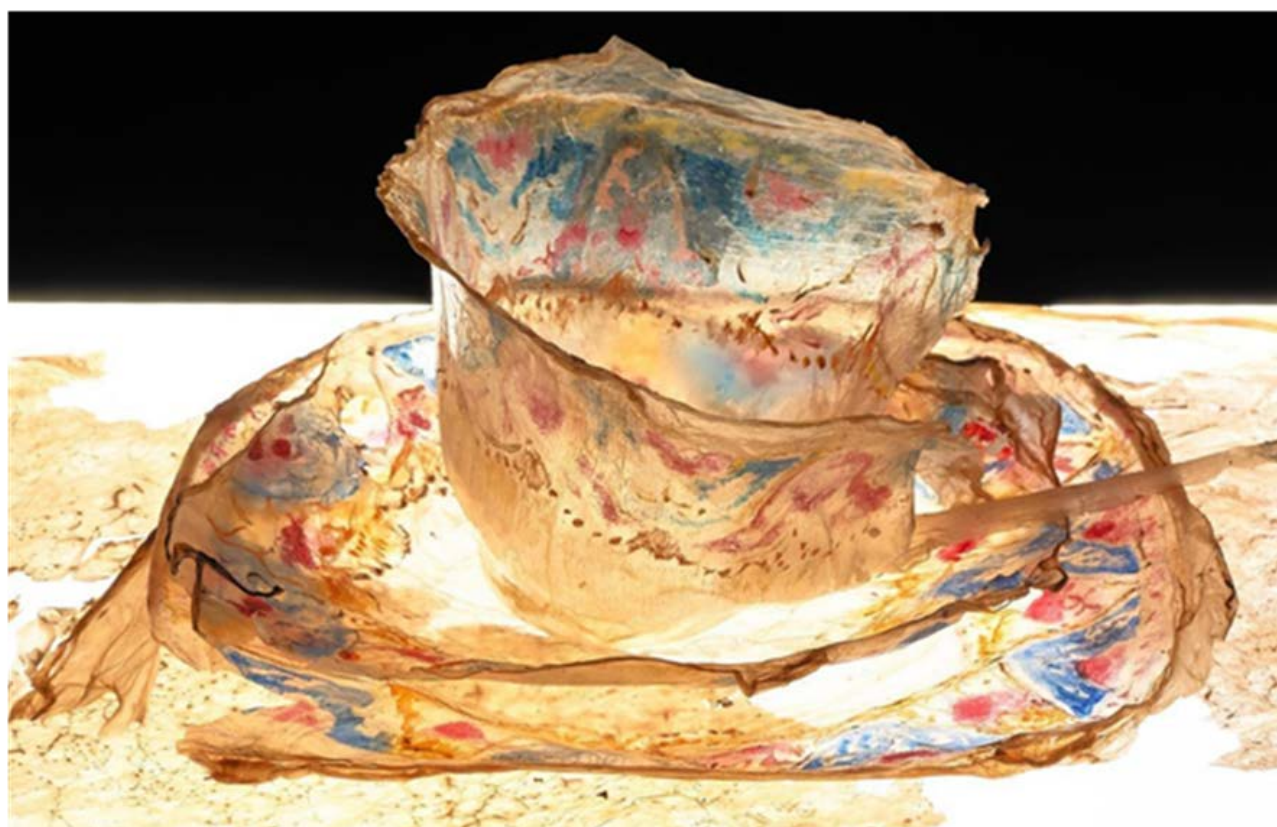
The final Grade 12 practical task is the culmination of your studies in the Visual Arts. It is important to remember that the work presented should reflect authenticity, creativity and originality.

To promote fairness and keep the integrity of the examination intact, the following must be adhered to:

- You will be able to work freely at home and in class on the following:
 - Research and Process work in your Visual Journal for your Examination Drawing
 - Research and Process work in your Visual Journal for your Artwork
 - Your Artwork
- Your Examination Drawing will need to be completed under the following conditions:
 - The Examination Drawing must be started and completed on the premises of an IEB accredited Exam Centre.
 - You will have 24 hours to complete the Examination Drawing.
 - You will be informed of the timeframes and sessions that will be arranged for this task.
 - Your teacher will be able to assist you with access to materials AND/OR with any help you may require while working with art equipment and other essential tools. Your teacher may not provide feedback on your drawing during the timeframe of your examination.
 - This task may NOT be removed from the examination venue/centre at any time. This will be regarded as an examination irregularity.
 - Upon completion of this work, it will be submitted for safekeeping by your school, until the work is put on display for assessment by the IEB Visual Arts Examiner.
 - You will need to sign an Authenticity Document and hand this in to your teacher.

We hope you enjoy making this work and that it reflects your personal experiences and artistic intellect.

THE EXAMINATION THEME



Leora Farber

Intimate Presences/Affective Absences (or The Snake Within) – detail
(2020)

Bio Material Installation, FADA Gallery, University of Johannesburg

South African artist **Leora Farber** creates an extensive **Still Life Installation** of hauntingly familiar domestic objects. These objects have been carefully crafted from bio material and hover between being **living material** and being **still and lifeless**. The delicate transparent nature of each object seems to be both present and absent at the same time. Faber's translucent art pieces seem to be **living organisms** frozen into **stillness**. Through her artistic processes, they can, at any time be brought back to **life** again. Bio art is a term for a range of art forms that work with biology and bioscientific research. 'Bio artists' mix artistic and scientific processes, often using live tissues, bacteria, living organisms and life processes as media.

Use this link to watch a video about this work:

<http://bit.ly/IEB2021Farber>

Some things to think about:

In the theme **Living Stillness**, the associated word **Still** and the word **Life** seem to be opposites to each other.

Living:

To have life suggests movement, forward motion, plans and potential. **Living** is an active state.

Stillness:

To be still suggests that forward motion has been paused for a reason or stopped. This can be intentional or can be an unwelcome effect caused by an obstruction. **Stillness** can also refer to the lack of life. To be still is a passive state.

It's still life ...

The life as we know it, has changed in many ways over the last year due to the global pandemic. We have all had to make various adjustments to our **lives** in order to function. **Life** has continued, and many activities we were involved with have had to be adjusted or stopped. **Our current lives** are therefore a lot more **still and contained**.

As a starting point to the development of your work you are encouraged to consider your current situation and look at how you have made changes to the way you **live your life**. You are **living and moving forward** towards your future, while finding a way to adjust to **living with less movement**, travel and large group interaction.

Art which is made with meaning and relevance to the artist's own **life** is often more meaningful, and it should be your aim to produce work under this theme which is authentic and reflective of your interests, ideas and passions.

As you approach this theme you are not required to work in the genre of **Still Life**, but you may do so if you want to.

PERSONALISING THE EXAMINATION THEME:

In order to help you to develop a meaningful **concept** behind your **Living Stillness/Still Life** tasks read the following questions and record your responses in your visual journal to get you started.

You may choose which questions interest you and may record your responses in a way that suits your style, i.e. mind mapping, lists and paragraphs.

1. What do you do in your life when you want to be peaceful and still?
2. What makes you feel full of life?
3. Who in your life helps you to feel calm and content? Explain your answer.
4. Who makes you feel full of life? Explain your answer.
5. In the context of the current pandemic some of our movement and ways of living have been restricted causing stillness and making changes to the way we live our lives. What has changed for you and how do you feel about this?
6. Do you think that this new way of living will change the way that we live in the future and do you consider this to be a positive change?
7. Write down the ways that you are managing to feel "full of life" and living, through this time of greater stillness.

In order to help you to develop a **personal visual response** to the concept behind your **Living Stillness: Still Life** tasks you are encouraged to take **photographs and/or do quick sketches** of your immediate environment, objects and interests. Your answers to the previous questions might be interesting to also document in this way.

Consider things in your world, which reflect **Life and Living** and then also things which reflect **Stillness**. Make a collection of objects that are meaningful to you at this time and set them up as a **still life**.

Look at all of these subjects and objects from **various perspectives**, i.e. bird's eye view, worm's eye view, inside outside and anything which **creates unique compositions**. You may consider working in any approach including naturalistically, abstractly, symbolically, surrealistically, etc.

These first-hand sources will be part of the process section of your visual journal and may become a point of departure for your artwork or examination drawing.

Consider the following range of examples that link in a variety of ways with the theme and touch on **living life, life in the seemingly lifeless, stillness and the motion of life and the art genre of still life**. You may choose to only investigate the examples that you respond to. Write down your thoughts on your chosen examples in your visual journal:

1

Jamie Livingston

Some Photos of that Day
(1979–1997)

6 000+ Polaroid Photographs

Jamie Livingston was an American photographer who took a polaroid photograph everyday over the period of 18 years. This process captured his **life** through these **still images**, right up to the day that he died of cancer.

Use this link to read an article about this artist:

<http://bit.ly/IEB2021Livingston>



2

Patrick Rulore

Stage 4 Moments
(2019)

Oil on Canvas
101 cm x 122 cm

South African artist **Patrick Rulore** was just 24 years old when he won the 2019 Sasol New Signature Art Competition. In this painting he chooses a typical scene during Stage 4 Electricity Load shedding, where **stillness** is enforced, and families find ways to **live** and enjoy life without the distractions of electrical devices.



3



Simon Birch

Untitled
Movement Drawing
(2012)

Pen on Paper
100 x 90 cm

You can use this link to watch a TED talk given by the artist:

<http://bit.ly/IEB2021Birchvideo>

Simon Birch is a British artist who draws and paints large scale portrait and figure studies in motion. He is interested in reflecting **life and movement** in this work. Although **frozen-still in motion**, his subjects capture the essence of what it is to be **living**.

4



Jean-Michel Basquiat
and Andy Warhol

Eggs
(1985)

Acrylic on Canvas

203 x 283 cm

During the mid-1980s in New York City the well-established Pop Artist **Andy Warhol** and young up-and-coming Graffiti artists **Jean-Michel Basquiat** collaborated on art works. The results were very interesting and received wide acclaim. Amongst other themes, the duo revisited subject matter which is considered traditional and brought a new perspective to these works. There were a number of works dealing with **still life** subject matter, but the expressive and spontaneous working methods go beyond an idea of "**stillness**" and reflect much "**life**". This is seen in the expressive motion in mark making and working method, and the occasional inclusion of human beings.

5**Cheekface*****Still Life***

(2019)

Alternative Indie Band

Use this link to listen to
Cheekface's song:

Still Life:

<http://bit.ly/IEB2021CheekfaceStillLife>

**Still Life Lyrics**

Too good to work and I was full of blood
I studied waiting at the college of mud
Take what you want and I know you will
Take what you want and I know you will

It's a long way to the beach, I know
Ten tiny men are playing tennis below
A live reminder of when things were fine
A live reminder of when things were fine

The world gets hot
It's still life
The dream gets cold
It's still life

I'm King Raccoon, I'm on the mountain of
trash
I'll burn your cities down to amber and ash
They tried to find you, there was nothing
left
They tried to find you, there was nothing
left

I wave goodbye and call an uber home
Can't call to heaven from a Nokia phone
I went upstairs and there was nothing
there
I went upstairs and there was nothing
there

The world gets hot
It's Still Life
The dream gets cold
It's Still Life
Do I look bored?
It's still life
I'm still alive
It's still life

The world gets hot
It's still life
The dream gets cold
It's still life
Do I look bored
It's still life
I'm still alive
It's still life
It's still life

6



Salvador Dalí

***Nature Morte Vivante
(Still Life – Fast
Moving)***
(1956)

Oil on Canvas
125 cm × 160 cm

When Spanish Surrealist artist **Salvador Dalí**, painted this **still life** painting he saw beauty in the atom and was interested in how, scientifically, the atom makes up everything. He wanted to show the **motion and life** that all objects have, even when an object is **still**, it is always full of millions of atoms that are constantly moving. In this painting, every object is moving in some direction and given **living** qualities these inanimate still objects do not possess in normal life.

The title of the work, **Nature Morte Vivante**, translates in English to "**living still life**". It comes from the French "nature morte" which literally translates to "dead nature". By adding "vivante", which implies "fast moving action and a certain lively quality". Dalí was essentially naming this piece "lifeless nature in movement".

7

Michael
Graham Smith

Nocturn
Series: Engen
(2021)

Charcoal on
Paper

29,7 × 420 mm



Michael Graham Smith is a South African artist living in Johannesburg. In this charcoal work, he captures a night time scene at a typical petrol station, which reminds us of recent Lockdown experiences where signs of **life** are not visible. This haunting image is deserted, but the lighting cuts through the darkness of the night and remains ready for normal **living** to return to this **still** space.

8

Marcel Duchamp

Still Sculpture
(Sculpture-Morte)
(1959)

Marzipan Sculpture
33 × 20 × 22 cm

Use this link to read an article
about this artist:

<http://bit.ly/IEB2021Duchamp>



Marcel Duchamp was a French artist from the Dada art movement. His marzipan sculpture of traditional **still life** objects is a visual pun. The flies and decaying quality of the fruit and vegetables comment on the closeness of life and death and poke fun at the genre of **still life** painting and traditional art.

9

Titus Kaphar

From a Tropical Space
(2019)Oil on Canvas
228 x 178 cm

American artist Titus Kaphar's recent paintings reflect on the Black Lives Matter Movement. He paints images of Black mothers with their children removed from the **living** stage of their **lives**, by cutting them out of the canvases. This comments on the many ways that black children's lives have been lost.

Use this link to watch a video about this work:
<http://bit.ly/IEB2021KapharVideo>

Use this link to find an article on this work:
<http://bit.ly/IEB2021KapharArticle>



10

Talía Ramkilawan

I'd spend every day eating with you / It's enough to make me happy
(2020)Wool and cloth on Hessian,
104 x 80 cm

South African artist **Talia Ramkilawan's** work aims to address her **own lived experience** with South Asian identity, culture and trauma. She uses mixed media in order to visualise the complexity of one's relationship to trauma using various mediums including tapestry, video, performance and installation.



11

Alex Trapani

Cutting Corners
(2016)Video Performance
Shot by Mark FegenUse this link to find a
video of this
performance:<http://bit.ly/IEB2021>
Trapani

Alex Trapani is a South African artist who believes that making art is a state of being, whereby the mundane tasks of **everyday living** and art-making are worthy of focus and question. Trapani often uses his own body in his works in the form of performance and video, and casts and sculpts parts of his own **living** form for inclusion in these works. These sculptures become **still** extensions of his living subject.

12

Audrey Flack

Photograph
of the artist
and her
work titled
Queen

(1975)

Oil on
Canvas203,2 x
203,2 cm

American Super Realist **Audrey Flack** paints large scale **still life** paintings filled with symbolic objects. In this painting, she documents the relationship between her and her mother and fills the canvas with references of **lives lived and the passing of time**, while also celebrating the feminine.

13



Spanish artist **Sergi Cardenas'** Kinetic portraits reveal the aging process as it occurs through a **lifetime** and is recorded on the face. The viewer experiences this by moving across the work. The portraits remain **still** in their gaze, but **life** is etched on their faces through the **movement** of the viewer.

Sergi Cardenas

Kinetic Portrait (2020)

Three-Dimensional
Kinetic Oil Painting
200 x 190 cm

Use this link to find an article and video on this work: <http://bit.ly/IEB2021Cardenas>

14

Ronit Baranga

***All things Sweet
and Painful***
(2020)

Glazed Ceramics

Use this link to read
more about this
artist:

[http://bit.ly/IEB2021
Baranga](http://bit.ly/IEB2021Baranga)



Israeli artist **Ronit Baranga** creates surreal **still life** sculptures which merge **living** human parts with traditional still life objects. These bizarre creations are **lifelike** moments of a nightmare frozen **still**.

15

Tony Cragg

Cumulus

(1998)

Assemblage of Glass Bottles

265 x 120 x 120 cm

Use this link to find articles of this work:

<http://bit.ly/IEB2021Cragg>

British artist **Tony Cragg** creates large **still life assemblages** using familiar found objects. This work refers to cumulus clouds, with the sandblasted glass taking on a similar quality to enormous white storm clouds before it rains.



16

Jaco van den Heever

Civilized Abandonment

(2010)

Charcoal, Ink and Sodium Hypochlorite on Cotton Paper

Jaco van den Heever is a South African artist who depicts abandoned parts of the city landscape. The spaces he portrays capture the **stillness** of these forgotten spaces, but suggest the **life** that once passed through these places through the marks on surfaces and random debris left behind.

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

<https://bit.ly/IEB2021vandenHeever>



APPROACHING THE TASKS AND MANAGING YOUR CREATIVITY

The sources given in this paper consider the idea of **Living Stillness: Still Life** in a number of ways. In these examples, the artists explore a variety of issues or ways of viewing life, living, stillness, and the traditional genre of still life. 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
- an artwork
- an examination drawing (**completed at school under controlled conditions**)
- a title and rationale for both drawing and artwork

Engaging with Art and Visual Culture

By the end of this 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 artwork and examination drawing.

Thinking as Doing: Using your Creative Process to develop and refine your ideas

In your Visual Journal, you will **document** all the steps in your Creative Process leading up to the presentation of your artwork and examination drawing.

You are required to include the photos and/or quick sketches you were instructed to do at the start of this paper, and these may be developed into your Artwork and/or Examination Drawing. They should inform your processing and ensure that your works are personal.

Your Research and Creative Process should commence immediately upon receipt of this paper, and should continue until you submit all of your work on the deadline date which will be announced by the IEB.

The 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 sketching your ideas, perceptions and experiences in your Visual Journal afterwards. You may start the artwork immediately and allow your examination drawing ideas, and research to emerge out of the process of creating. 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, to develop your response to the paper to a convincing level of depth.

Assessment

Your teacher has detailed assessment rubrics with all the criteria for success in this paper. You are advised to familiarise yourself with these rubrics. Your response to the tasks will be assessed on the following three, broad, yet inter-related criteria:

1. **Your ability to work skilfully with your chosen materials, composition and art principles, i.e. form: do your Artwork and Examination Drawing 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, time and circumstances in a sophisticated manner? You will have a number of weeks to complete your Artwork at school and your Examination Drawing will take 24 hours 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 continue to work on developments in your Visual Journal and Artwork outside of the classroom in homework time, but may not fully complete these tasks at home. The bulk of the work must be done in class at school. The Examination Drawing may not be removed from the school premises at any time, as this would be an examination irregularity. It will be started and completed under supervision.

It is your responsibility to read this **Examination Paper** and the **Guideline Booklet** thoroughly before commencing with these tasks. Discuss the paper with your teacher and your peers and take it home with you for further investigation and thought.

TASKS**TASK 1 CREATIVE PROCESS: VISUAL JOURNAL****[20 marks]**

This is preparation for your Artwork and Examination Drawing. 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, questions 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 paper – but keep an open, flexible mind. Your intentions may shift and change as your Creative Process develops.
- Include initial photographs and/or sketches and source material and inspiration.
- 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 artwork(s) and examination drawing(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 art an artwork?
- Review, develop and elaborate your own visual language by engaging further in a cyclical Creative Process in preparation for your artwork and examination drawing.
- 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 art 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, to make your work meaningful?
- As part of your Creative Process, consider the art you have already completed in your Practical Assessment Task (PAT) portfolio.
- You are strongly advised to work with the same art discipline for the artwork as you did in the PAT portfolio. (If you did sculpture in your PAT portfolio, then this work should also be a sculpture).
- Explain the connection between your PAT portfolio and your intentions for this paper 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 artwork and approximately **three** others for your examination drawing). At least **two** of these artists must be from Africa or South Africa.
- 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 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 art you researched are relevant to your own intentions and plans for the artwork and examination drawing.
- For detailed guidelines concerning contextual research, refer to the appropriate section in the guidelines document.
- Document any further art that inspire 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 tasks recurred in your Visual Journal for this project? If so, acknowledge this. It is an important aspect of developing your personal visual language.

TASK 3 ARTWORK**[35 marks]**

- When you have selected the art discipline you will use for the production of your Artwork, and you have completed your Research and Process planning, you will be ready to produce your work.
- You may choose to complete your artwork in any discipline appropriate to your intentions. These disciplines include:

Drawing	Film	Mixed Media	Artist's Book
Painting	Animation	Installation	Text Art
Sculpture	Digital Photography	Land Art	Performance art
Ceramics	Traditional Photography	Puppetry	Printmaking
Multi-Media/New Media/Animation			

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

TASK 4 EXAMINATION DRAWING**[35 marks]**

- You may decide to produce a series of exploratory, process-based Examination Drawings and present these as an end result

OR

Produce at least one end-product Examination Drawing

- You must plan your examination drawing in your Visual Journal thoroughly before the examination sessions begin. It is important to discuss your ideas thoroughly with your teacher before the examination so that they can guide you, but you will not be able to receive their advice during the examination.
- You will have 24 hours to complete this task. This time will be divided into separate sessions and your school will inform you about the dates and other details in due course.
- Your Examination Drawing must be completed at school and your school will make the necessary arrangements for this to happen.
- You may not begin the actual work at home before this time.
- You will not be allowed to take the Examination Drawing home to continue to work on it for homework.
- You must therefore choose to create an Examination Drawing which you can complete under these conditions, and you need to consider how workable your intentions will be within the constraints of the examination setting.
- Your Visual Arts Teacher may assist you with access to art material and with help you may need when working with the art equipment or other specialised tools.
- You will be able to update the progress of your drawing in your Visual Journal as you produce the work. This journal work can be continued at home between Examination days and will allow you to assess your development and capture your thought processes, as you create this work.
- On completion of the Examination Drawing at the end of the Examination session you will submit the work for safekeeping until it is exhibited for the IEB Examiner.
- You may update your Visual Journal after the examination and must submit it to your teacher 2 days after the drawing examination.

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.

NB: Your examination 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 an examination 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.

For detailed guidelines regarding your examination drawing as well as further points about a series of exploratory, process-based drawings or an end-product drawing; refer to the appropriate sections in the guideline booklet.

TASK 5 TITLES AND RATIONALES

- Create an appropriate and interesting title for both your artwork(s) AND your examination drawing(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 artwork(s) and your examination drawing(s).

TASK 6 PRESENTATION

- Your artwork and examination drawing must be displayed as professionally as possible, as an exhibition at school. Label your artwork and your examination drawing as follows:

<p><i>Name</i></p> <p><i>Examination Number</i></p> <p><i><u>Title</u></i></p> <p><i>Artwork / Examination Drawing</i></p>
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- You will also be required to produce a short digital slide show of your Artwork and your Exam Drawing for submission to your IEB Examiner. You will not need to add your Visual Journal to this digital slide show. Your teacher will provide you with the format that you must follow, and further details on this task.

SEE THE ACCOMPANYING BOOKLET FOR DETAILED GUIDELINES ON SPECIFIC DISCIPLINES.

SOURCE REFERENCE LIST

1. Leora Faber: Intimate-Presences, 2021. [ONLINE] Available at: <<https://www.leorafarber.co.za/intimate-presences>> [Accessed 16 January 2021.]
2. Boredpanda: This man took a Polaroid Every Day for 18 years until the day he died, and it'll break your heart, by Greta Jaruseviciute, 2017. [ONLINE] Available at: <https://www.boredpanda.com/polaroid-photo-every-day-jamie-livingston/?utm_source=google&utm_medium=organic&utm_campaign=organic> [Accessed 13 December 2020.]
3. Art Times: Pretoria Student wins Sasol New Signatures 2019, 2019. [ONLINE] Available at: <<https://arttimes.co.za/pretoria-student-wins-sasol-new-signatures-2019/>> [Accessed 17 December 2020.]
4. UTube: TEDxTalksEan Chai: Simon Birch – Art – Life made me do, 2014. [ONLINE] Available at: <<https://www.youtube.com/watch?v=Q3aFvJ-3lI8>> [Accessed 18 January 2021.]
5. SAATCHI ART: Simon Birch Artworks, 2021. [ONLINE] Available at: <<https://www.saatchiart.com/account/artworks/25225>> [Accessed 18 January 2021.]
6. Widewalls: Portraying the Friendship of Basquiat and Warhol by Elena Martinique, 2019. [ONLINE] Available at: <<https://www.widewalls.ch/magazine/basquiat-warhol-exhibition-jack-shainman-gallery>> [Accessed 12 January 2021.]
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