



## ADMISSION REQUIREMENTS FOR APPLICATION TO THE PROGRAMME BA VISUAL ARTS and DESIGN in 2020

Dear Applicant,

Thank you very much for your interest in the programmes offered by the Department of Visual Arts!

To have the best chance of judging you on merit we need to see an appropriate portfolio of your own work, the requirements for which are to be found on page 4 of this document.

Right from the start, we must emphasise that the portfolio should consist of **your own** original art works and that nobody should help you with the interpretation or execution of the required projects. Receiving help would be unethical and therefore not acceptable since we want to test you on your own ability to interpret the instructions and the degree to which you are capable of autonomous and self-reliant problem solving.

Please comply with all the instructions appearing in this document. If, after reading the instructions carefully, you are still not clear about what is required, you should research independently, use your own judgement, and make decisions accordingly. Your willingness and ability to do self-reflexive visual research independently is an important criterion in the assessment of your work.

All enquiries regarding administrative matters or procedures and due dates for submission should be addressed to:

**Ms Yumna Williams** | 021 808 3052, or  
**Ms Annatjie Moolman** | 021 808 2508.



## A. Personal particulars (block capitals please)

SURNAME	
FIRST NAME/S	
DATE OF BIRTH	
STUDENT NR.	
ADDRESS	
POSTAL CODE	
TELEPHONE (h)	
TELEPHONE (c)	

## B. Your first choice

Please indicate your first choice of study by writing a **1** in the appropriate box. If you wish to indicate a Second Choice, write a **2** in the appropriate box.

FINE ART	
VISUAL COMMUNICATION DESIGN	
JEWELLERY DESIGN	

>> *Incidentally, students wishing to gain a place in a residence should indicate a second choice of degree programme (usually a general bachelor's programme in Humanities). This indication is made on the University application. Failure to indicate a second choice may compromise your chances for a place in a University residence should you not gain a place in the Department of Visual Arts. Application to the University close **30 June 2019**.*

## C. Closing date for submission of portfolio to the Department

Your portfolio must reach us on or before **2 September 2019**.

## D. Solemn declaration (every applicant is required to sign the following)

*I, the undersigned, hereby solemnly declare that: i) To the best of my knowledge all the information supplied in this application is true and correct; and ii) the art works are my own, unassisted, and original work.*

.....  
SIGNATURE

.....  
PLACE

.....  
DATE



## **E. Please send your full application to the following address**

### **The Department of Visual Arts**

For the attention of: Ms Y Williams  
University of Stellenbosch  
Private Bag X1  
MATIELAND  
7602

### **Physical Address**

The Department of Visual Arts  
Victoria Street  
Stellenbosch University Campus.

### **Telephone**

Ms Y Williams | 021 808 3052

Your full application should consist of the following:

- this form, duly completed; and
- the prescribed portfolio of original artworks.

## **F. The procedure for selection**

1. A panel of highly specialised lecturers, who are also practicing artists and designers and who, as experts in their respective fields represent all study streams in the department, studies the portfolios and applications carefully to make informed decisions with regards to admission and rejection.
2. A limited number of applicants are selected for admission to the programme, based on the informed decisions of the panel members. The remaining applicants are rejected. Available teaching manpower and space in the building determine the total number of admissions.
3. The judgment and related decisions of the selection panel regarding admission and rejection are final and neither selection committee members nor administrative staff will enter any discussions, correspondence, or explanations regarding the outcome of the selection process.
4. Candidates are informed of decisions by post as soon after the selection as possible.
5. The criteria for assessing the artworks are incorporated into the instructions for projects below.

## PORTFOLIO REQUIREMENTS

Please pay very careful attention to the general requirements on this page and to the relevant project requirements on the pages immediately following.

### General requirements

1. Portfolio requirements for all the fields of specialisation are the same. All applicants are required to complete all the projects.
2. The projects integrate the necessary skills and abilities for all three fields of specialisation, namely Fine Arts, Visual Communication Design, and Jewellery Design. Each project will reveal your level of skill in all the various aspects as they pertain to the different fields and to entry level standards.
3. You must submit original art works in all projects, except where photographs of 3-dimensional objects or artworks are specifically required.
4. Label each project with your name, study field of choice, and the relevant project number.
5. Please submit a list of the projects, typed on a sheet of A4 paper, with the number of the project, its title and relevant information.
6. The application must include the first three pages of this document (the application form) plus the portfolio of original art works. **If the Portfolio cannot be delivered by hand to the Department of Visual Art it MUST be sent per registered mail.**
7. Applicants must collect their portfolios at the Department after registration or before the end of February 2020. No portfolios will be stored after this date. Any portfolios that remain in the building after this date will be destroyed.
8. The individual projects are explained on the pages immediately following. In the interest of submitting a strong application, make sure that you comply strictly with the requirements of the projects.
9. Please do not include any drawings that were copied or traced from photographs.
10. You may include photographs of 3 previous works of art at the end of the portfolio.
11. The portfolio must be presented in a size **A4 format plastic flip file**, neither bigger nor smaller, nor in any other type of container or envelope. Place each work separately into the different file compartments in the flip file. Ease of handling and manageability is of the utmost importance in the presentation.

### Project requirements

It should be evident from your artworks and presentation that:

1. You can solve problems independently and with self-reliance;
2. You have the required entry level competences in technical, creative, and critical problem solving both on perceptual and conceptual levels;
3. Your solutions are unique, creative, and inventive;
4. You have an aesthetic sensibility, practical intelligence, and complex spatial understanding.

The above qualities outline the most important criteria for admission. The following projects encompass their potential materialisation.

## PROJECT 1 | DRAWING

Please produce a **total of four drawings** in this project.

### Criteria

- The purpose of this project is to test your ability to observe and draw visual information.
- Your facility for knowing, understanding, and applying the spatial relationships between the formal elements of drawing will become clear in these drawings. The formal elements of drawing entail tonal values, texture, line, colour, and shape.

### 1.1

Place a crumpled sheet of white paper on a simple white surface against a smooth white wall as background. Observe and draw this scene (as your subject) in either natural light or you may manipulate the light source in any way. Make a detailed **pencil line drawing** of the crumpled paper, the surface on which it is resting and its surrounding space. Draw all the visible planes, including those in the background, the surface on which the crumpled sheet of paper is resting, and on the paper, in **correct proportional relation** to each other. Once this is done, carefully observe, and draw, still using line only, all tonal values that are visible on each plane, including cast shadows. Pay attention to the shapes of the tonal planes, the behaviour of tonal transitions and to tonal variations within tonal planes. Use a size A4 white cartridge paper as drawing surface and any pencil.

### 1.2

Place a box or cardboard container with printed images and/or words on its planes on a white surface. You may use, for example, a cigarette or matchbox or any similar form of printed packaging. Position yourself so that you view the box in two-point perspective, below your eye level. Using both colour pencils and lead pencils make a detailed and meticulously observed drawing of the box, the surface on which it is resting, and its surrounding space. Carefully draw the printed images and words on the planes of the container, exactly as they are visible to you from your chosen viewpoint. Also, draw all the tonal and textural variations in the colours and on the various planes. Always maintain the same distance and position in relation to your subject matter. Concentrate on what is visible to you, not what you think should be visible. Draw on size A4 white cartridge paper with colour pencils and lead pencil.

### 1.3

Choose three cardboard packaging boxes with images or text printed on their various planes. Crush and fold the boxes to become completely distorted. Place them on a flat surface in positions that vary in distance from your own position. You may choose any viewpoint. Draw all three the crushed boxes, the surface on which they are resting and the background. Carefully draw all planar, tonal, and textural variations as you observe them. The main objective is to observe and draw the distorted printed images and text in relation to their distorted planes. Draw on white cartridge paper size A4 and use any pencils of your choice, **excluding** colour pencils.

### 1.4

Rearrange the crushed cardboard boxes in new positions. Follow all the instructions for Drawing 1.3 again. In addition to pencil, also use colour pencils as medium, and carefully match all colours and their various tones to those you observe. Draw on size A4 white cartridge paper.

**IMPORTANT NOTE**  
Your application will be rejected if you use photographic source material in any of the drawings required for Project 1. Do not draw from photographs!

## PROJECT 2 | TWO AND THREE-DIMENSIONAL ART & DESIGN

This project consists of the following inter-related components: 2.1) 3D design and construction; 2.2) Sequential and explanatory storytelling; and 2.3) Symbolic logo mark.

### 2.1 3D design and construction | Fictional/imagined/magical animal

#### Criteria

- This task tests your ability to think and work in three-dimensional form;
- The task also tests your ability to solve spatial and technical problems and to handle processes of joining, cutting, and reshaping relatively difficult material into structured cohesion;
- The task tests your ability to be innovative and to creatively extend your design beyond the conventional and familiar.

#### Concept

Design and construct a three-dimensional fictional/imagined/magical animal. You may derive this character from any cultural source, contemporary, historical or ancient.

#### Process

Conceptualise and plan your animal through at least three diagrammatical drawings (front view, back view, side view, etc.). Construct the animal by folding, crumpling, tearing, interlacing, weaving, cutting, sewing, and/or gluing found and recycled materials to create the mythical animal's various components that will make up your final object.

#### Media

You should use found and/or recycled materials: for example plastic, paper, cardboard, wire, wood, leather, thread, glue, foil, spray paint, paint, etc.

#### Instructions

- The designs must be original. No reference to or copies of existing sculptures or animations are permitted;
- The finished piece may only consist of two colours;
- Make use of spray paint or paint if multi-coloured materials were used for the construction of your object;
- The size of the animal must not be smaller than 20 x 20 cm;
- Submit the diagrammatical process drawings in the flip file compartments of the portfolio;
- Take high quality photographs of the object from five different angles;
- All details on the object must be clearly visible from all viewpoints in the photos;
- Insert the photographs into the flip file compartments of the portfolio.



## 2.2 Sequential and explanatory storytelling | Magical munchies

### Outcomes

- This task tests your ability to translate three-dimensional form into two-dimensional form;
- To logically explain a complex event/action sequentially in visual form;
- Your ability to imaginative visual storytelling;

### Concept

Your 3D fictional/imagined/magical animal is hungry and has an acquired taste. In five panels of 100 x 100 mm, draw a sequential narrative explaining how your 3D fictional/imagined/magical animal will prepare a fantastical sandwich.

### Media

Pen & ink, coloured pencils or paint on paper.

Submit the original work (five sequential frames on paper) in the flip file compartments of the portfolio.

## 2.3 Symbolic logo mark | The animal in you

### Criteria

This task tests your ability to:

- think in symbolical terms;
- simplify complex information into abstract visual form;
- work with letterforms;
- effectively stylise and craft a logo mark.

### Concept

Logo marks are used to represent identities. Use your initials (name and surname) to design a symbolic logo mark for the animal in you.

### Process

Select letterforms that resonate with your animal identity. Use drawing as a process to investigate ways to manipulate (cut, crop, shift, merge, rotate, etc.) the letterforms consisting of your initials to communicate your animal identity in simplified abstract form.

### Media

Black pen & ink on paper.

### Instructions

- Submit the investigative process drawings in the flip file compartments of the portfolio;
- Submit the original work (50 x 50 mm) in the flip file compartments of the portfolio.



## PROJECT 3 | INCLUSION OF ADDITIONAL ARTWORKS

You may include photographs of 3 works of your own choosing. These could be drawings, paintings, prints, 3-dimensional objects, digital images, visual communication designs or any other kind of original image made by you that would convince the panel that you are a good candidate for the course.

## PROJECT 4 | PERSONAL VIDEO

Please record a personal video or sound recording in which you state your name and the course you are applying for. Please explain why you want to join this programme and why specifically at Stellenbosch University. In the same recording, briefly tell us who or what inspires you. You are welcome to make the recording on your phone. The entire video or audio recording should take about two minutes. Please email the file to Ms Yumna Williams at [yumna@sun.ac.za](mailto:yumna@sun.ac.za). If you do not have access to this technology then you can include a written version of this narrative in your application.

Thanks for applying to study in the Department of Visual Arts at Stellenbosch University! We wish you every success with your application.

*The staff of the Visual Arts Department*