



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2010

MEMORANDUM

MARKS: 100

This memorandum consists of 23 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. This exam paper consists of **TEN** questions. Learners must answer any **FIVE** questions for a total of 100 marks.
2. It is **MOST IMPORTANT** that allowance is made for the learners in many instances:
 - a. Learners must be given credit for providing their own opinions and ideas in answers.
 - b. Credit must also be given for lateral thinking.
 - c. Also important is that arguments and statements are well reasoned and qualified by reference to specific factors.
3. Questions and sub-sections must be numbered clearly and correctly.
4. Information and art works discussed in one answer must not be credited if repeated in other answers but art works may be cross-referenced.
5. Where applicable, learners must name the artist and title of each artwork mentioned.
6. Where appropriate, learners may discuss both two- and three-dimensional art works in any question.
7. ***It must be remembered that many learners will be discussing these examples, never having seen them before. We therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the art works, within the context of the question. Therefore markers need to be open-minded and flexible in the marking process.***

GENERAL INFORMATION FOR MARKERS

- This marking memorandum is to serve as both a guideline for markers as well as a teaching tool. Therefore, the memorandum for certain questions is in greater depth, as the information may be used as notes for learning material. Other parts of the marking memorandum may merely be a suggested guideline.
- Markers are encouraged to reward learners for what they know, rather than punish them for what they don't know.
- Although the information for the questions are given in point form, learners must write in essay/paragraph format discussing their information in a holistic manner.
- Learners must answer all their questions in **FULL SENTENCES** or **PARAGRAPHS**, according to the requirements of each question. Point form answers cannot receive full marks.
- Markers must refer to the Visual Arts SAG document rubric (p. 24) to obtain a guideline to help them assess the levels of achievement.

Assessing learners' ability to analyse and respond to examples of visual culture

ACHIEVEMENT RATING CODE	LEARNING OUTCOME 4: VISUAL CULTURE STUDIES	✓
<p>7 Outstanding 80 – 100%</p>	<p>Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows outstanding ability in the use of appropriate visual arts terminology. Demonstrates extremely well-developed writing and research skills in the study of art. Shows exceptional insight and understanding and uses divergent approaches.</p>	
<p>6 Meritorious 70 – 79%</p>	<p>Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows excellent ability in the use of appropriate visual arts terminology. Demonstrates highly developed writing and research skills in the study of art. Shows excellent insight and understanding.</p>	
<p>5 Substantial 60 – 69%</p>	<p>Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows substantial competence in the use of appropriate visual arts terminology. Demonstrates well-developed writing and research skills in the study of art. Shows a good level of insight and understanding.</p>	
<p>4 Moderate 50 – 59%</p>	<p>Demonstrates moderate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows moderate competence in the use of appropriate visual arts terminology. Demonstrates competent writing and research skills in the study of art Shows a fair level of insight and understanding.</p>	
<p>3 Adequate 40 – 49%</p>	<p>Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows adequate competence in the use of appropriate visual arts terminology. Demonstrates adequate writing and research skills in the study of art. Shows an adequate level of insight and understanding.</p>	
<p>2 Elementary 30 – 39%</p>	<p>Demonstrates only basic ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows little ability in the use of appropriate visual arts terminology. Demonstrates basic writing and research skills in the study of art. Shows an elementary level of insight and understanding.</p>	
<p>1 Not achieved 0 – 29%</p>	<p>Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows extremely limited ability in the use of appropriate visual arts terminology. Demonstrates limited writing and research skills in the study of art. Shows little or no understanding or insight.</p>	

QUESTION 1: THE EMERGING VOICE OF BLACK ART

1.1 Max Beckmann (Fig.1a) and Helen Sebidi (Fig.1b) both used very personal expressions to tell us about the First World War, and life in South African townships respectively. Learners must write an essay (at least 1 page) in which they discuss these two artworks by referring to the following:

- **Use of formal art elements.**

(Fig. 1a) Many of the body parts form strong lines that lead the eye to different parts of the painting. The many diagonal lines help to create the feeling of movement and restlessness in this work. Shapes are also outlined. The shapes of the figures are distorted putting emphasis on a world gone mad. Colour seems to be washed out and is restricted to dirty whites, browns, greys, etc. The touches of red in the painting help to create a contrast. The space is very shallow and fragmented (influence of Cubism) to help with the effect of a disjointed society.

(Fig. 1b) The use of line is clearly seen in Sebidi's technique of rendering and outlining certain parts. The arms form clear directional lines leading the eye both upwards and downwards. Shapes are simplified, distorted and fragmented. The colours are rich and bright with shallow space.

- **Composition.**

(Fig. 1a) The viewer is confronted with a full and complex composition, - the painting has no empty spaces. The artist uses mostly diagonal lines, leading the eye all over the painting which results in no focal point.

(Fig. 1b) The painting seems to be like a 'snap shot' of an ongoing scene. The composition seems to be bursting with imagery. The woman with the chain from her breast is seen as a focal point. Technically she is represented as much lighter than the rest of the figures. She is the mother.

- **Style and technique.**

(Fig. 1a) The painting is an oil painting done in a figurative style. Figures and objects are very recognizable, although they are not naturalistic. The style can also be seen as expressionistic with the distortion of the figures to place emphasis on the emotional aspects.

(Fig. 1b) There are a lot of mark-making in her use of pastels. Sebidi's use of collage in this work leads to fragmented figures. It is figurative and expressionistic in the way that shapes are distorted.

- **Differences and similarities between the artworks.**

(Fig. 1a) European / oil painting

(Fig. 1b) South African / pastels and collage

Differences: Washed – out and bright colours / angular and round shapes, etc.

Similarities: Complex composition, little space / flat / lots of figures and their interaction / sense of chaos / distortion / expression of emotions / social messages, etc.

- **Interpretation of the subjects and the feelings these works convey.**

(Fig. 1a) Beckman gives a personal interpretation of the effects of the First World War on ordinary people. It shows a world gone mad and creates a feeling of discomfort and disgust in the viewer. There are many references to violence -the man on the left is in the process of being hanged and the woman, who might have been raped, is represented with her legs splayed open, torn clothes and tied-up hands. It shows the brutal invasion of a private space by semi-official forces from the outside. The figure on the right hand side with the cap on seems especially evil. What makes this work so effective in conveying a sense of the futility of war is the inclusion of ordinary people and the message becomes a universal one to show the effects of violence and inhumane acts?

(Fig. 1b) Sebidi gives a personal interpretation of life in the South African township. Overwhelmingly is the lack of space and sense of chaos. The figures are squashed together trying to find their own space. It also speaks of how the traditional lifestyle is being destroyed in the townships. The chain could be seen as a link to the past and its traditions. The faces relate to African masks. (10)

1.2 Learners are to discuss the art works of any **TWO** artists they have studied whose work tells us about their personal observations and experiences of events, places and people.

Their essay should include the following:

- Names of artists.
- Titles of artworks.
- Inspirations and influences on the work.
- Formal elements used in the work.
- Themes and meaning.

(10)
[20]

QUESTION 2: SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART SINCE 1950

2.1 Learners must discuss how traditional African sculpture for example Fig. 2a influenced South African sculptors Sydney Kumalo and Eduardo Villa (Fig. 2b and 2c) to create their own styles. They must refer to the subject matter, style of expression and interpretation of these works. (approx ½ page)

- **Fig 2a. African Sculpture – Fang Ancestral Figure.**
 - The Fang people practiced a cult devoted to ancestor worship.
 - They created remarkable wooden sculptures based on the figure.
 - They carved with great simplicity, using bulbous forms.
 - The neck is often a massive cylindrical form.
 - Arms have various positions, but mainly portrayed in front of the body clasping an object, or resting on the knees in the seated figures.
 - The navel is often exaggerated into a cylindrical form.
 - Legs are short, stunted.
 - Usually there is a domed, wide forehead and the eyebrows often form arcs with the nose.
 - The eyes are normally made from metal shapes added to the wood.
 - With its large head, long body, and short extremities, the Fang carvings had the proportions of a newborn, thus emphasizing the group's continuity with its ancestor and with the three classes of the society: the "not-yet-born," the living, and the dead.
- **Fig 2b. Sydney Kumalo, Praying Woman, 1950.**
 - Kumalo was guided by Skotnes and Villa.
 - The sculpture shows Kumalo's lifelong preoccupation with the human form. He was an intense observer of life and his art reveals a sincere and sensitive vision.
 - In his work we see the cylindrical form of the human figure; its solidity of mass; the absence, mostly of any significant outward movement; and the sturdiness and shortness of limbs.
 - There is a deliberate distortion of torso; monumentality and simplicity of form.
 - His figures have a spiritual dignity.
 - His women sculptures exhibit solidity in their forms which tie them strongly to the earth.
 - *Praying woman* (1950) is a smaller, more delicately proportioned figure.
 - Kumalo was able to successfully fuse his influence evolved from traditional African sculpture with that of European styles – especially that of the Expressionists.
 - He adds dynamic rhythms which break through the static tribal forms, creating sophisticated deliberately distorted and elongated figures.
 - Working initially in clay before casting in bronze, his medium allows him the fluidity and flexibility to create interesting planes and forms on the surface which once cast are then treated with a dark patina.

- Working with a type of abstraction from representation, he has been able to create a contemporary modern indigenous South African sculpture.
- **Fig 2c. Villa, Vertical 1V, 1968**
 - The sculpture has smooth engineered surfaces and a strong, upright cylindrical shape that articulates with box-like forms.
 - Because of the anthropomorphized spherical elements that are suggestive of reduced head, buttocks or breasts, the works' shiny black gunmetal finish gives it a larger-than-life robotic feel.
 - In its sensuous sleek forms, the sculpture has an awesome beauty.

(5)

2.2 Learners must discuss what they see as the dominant cultural influence on this sculpture? They must provide good reasons for their choice by interpreting this artwork as a public sculpture and its commentary on identity issues. (Approx. ½ page)

- **Fig 2d, Brett Murray, Africa, painted bronze, 2000.**
 - South African artist Brett Murray is mostly known for his steel and mixed media wall sculptures.
 - Murray uses easily recognisable media images with the addition of a subversive and bitterly funny twist.
 - Murray's work addresses the wars of the cultures, the clash between Afrocentrism and Eurocentrism, the old and the new South Africa. "*With my work I hope to critically entertain. Through satirical and tragic reflections on South Africa, I hope to shift people's perspectives and change people's minds, indulgent, arrogant and pretentious as this might sound,*" he says.
 - The 3m high bronze sculpture was inspired by a curio figure from the Ivory Coast and the American cartoon character, Bart Simpson.
 - Erupting from the smooth bronze limbs and heads of Africa, are stylized heads of American cartoon anti-hero Bart Simpson, enamelled bright yellow, and giving rise to any number of speculations as to the exact meaning of the sculpture. The mixed message is there to provoke and stimulate.
 - The forms of the head and the body have been refined into nobility, the volumes swell gently, and the piece has evolved from the rough carving of a quickly made curio to a majestic and powerful figure, seemingly above being disturbed by the cheeky Bart heads bursting out all over. As visiting British artist Roger Palmer said, "*After all the hype, it's a formal sculpture in the classic tradition*".

(5)

2.3 Learners must discuss at least TWO artworks they have studied, which also include traditional, indigenous or local art forms to communicate a sense of identity (at least 1 page).

Learners must refer to the following in their essay:

- Names of artists and titles of works.
- Inspiration/Influences to express their identity.
- Formal elements.
- Themes and messages that are conveyed through the artworks.

(10)
[20]

QUESTION 3: ART AND POLITICS: RESISTANCE ART

3.1 With reference to the visual sources (Figure 3a and 3b), learners must write an essay, discussing/debating these two works and by answering the questions below. They must substantiate their answers. (At least 1 page)

- **What you think is the meaning of the amputated hand in Fig. 3a?**

In this work he expresses his attitude towards the war showing his identity crisis and sense of despair. He depicts himself with an amputated hand which is significantly his right – painting – hand. He is holding up the gangrene stump of one hand and the strange hook of the other. It shows his psychological suffering and his struggle to continue his work as an artist under those conditions. The severed hand becomes a symbol of his dead creativity and psychological state. It shows his vulnerability and injured soul, obviously having viewed the horrors of war and anticipates his self destruction.

- **How Kirchner (Fig. 3a) portrays the despair of his experiences during the war. Refer to the images, style of expression and formal elements.**

Kirchner is shown in his uniform. He has turned away from the nude in the background and is looking towards us. However, he cannot establish any eye contact, because his eyes are empty, hollow and dead. He stretches forth the bloody stump of his right arm, while at the same time trying to keep his balance by clutching at the back of a chair.

The painting is dominated by glowing red colours, whose aggressive impact is further enhanced by their contrast with the black uniform. The emphasis on emotion led to their simplified and distorted shapes. This is an expressionistic painting where the figures are unnaturally distorted, - thin and elongated. The angularity of the shapes also expresses emotion. Very linear brushwork; the brushstrokes are the evidence of the artist's emotions.

- **How Golub (Fig. 3b) tells the story of the interrogation. Refer to his composition, posture and attitude of the figures, etc.**

The composition is very simple with four figures (the interrogators) standing behind a hooded naked victim sitting on a chair. The standing figures are all the same height. At the back of them is some kind of torture rack. The background is a flat red area. The interrogators are relaxing - hands in the pocket, smoking a cigarette. They are full of confidence e.g. smiling. The victim, however, becomes like a piece of meat – we do not see his face. The painting is very direct in the way it is telling the story.

- **Why you think both artists make extensive use of red in their work.**

Red is a warm colour and comes to the fore in a painting. It also has the symbolic meaning of violence, blood and war.

- **These images are not comforting or pretty. What do artworks like this achieve and what feelings do these artists want to provoke in the viewer?**

Kirchner gave expression to his own inner turmoil. This painting is about self-expression of his situation so that other people can experience the effect of the war on him. Golub, on the other hand, does not create a work from personalised experiences, but rather from a general perspective. The viewer will feel disgust at the torture the victim goes through and the self-satisfied attitude of the interrogators.

One of the functions of art is to make the viewer aware of the injustices in society and maybe to help prevent in the future. Figure 3a is a moving expression of what war can do to the individual, so that it becomes an anti-war statement. In Figure 3b the viewer sees an account of man's brutality towards his enemy – something we read about and see on TV. Hopefully this work makes one aware of inhumane practises and torturing in conflict situations. So while it might influence some people to support action against such practises, it might in a small way prevent an individual from doing violent acts against his fellow man. (10)

- 3.2 Learners must analyze at least TWO specific artworks they have studied to discuss how South African artist/s have responded to political conflict, and/or social issues in their work. (At least 1 page)

Formal analysis of artwork techniques should be evident.

(10)
[20]

QUESTION 4: CRAFT AND APPLIED ART

4.1 The crafters and designers in the visual sources (Fig. 4a – 4b) are all recycling plastic bags to create their works. Study the visual sources and write an paragraph on their work by discussing the following: (At least ½ page)

- **The use and function of plastic bags.**

Figure 4a: the plastic bags are used to create a non-functional sculptural ornament.

Figure 4b: a handbag has been created which is functional and used on a daily basis.

- **Techniques used**

Figure 4a: the plastic bags are feathered on an armature/steel framework. Plastic is not tightly woven

Figure 4b: The handbag has used the traditional technique of crocheting and knitting.

- **Reasons why you think they used plastic bags as material.**

Affordable and easily accessible

- **The importance of recycling and the cleaning up of the environment**

The plastic can be used again in a creative way, preventing pollution.

- **Job creation and community upliftment**

Because the plastic bags are easily accessible and manageable almost anyone can create items and resell them to the community for an affordable amount.

4.2 In the form of a short paragraph (at least ½ page) discuss Fig. 4c. Refer to Buthelezi's use of:

- **Subject matter and colour usage**

A young girl is reading a book by candlelight. She is igniting the candle with her left hand. The artwork makes use of a dark black background. The girl is very light in colour. Blue tones have been used as well as small amounts of red and yellow.

- **Composition**

The girl dominates the left side of the artwork. She takes up the middle ground and space is very shallow.

(5)

- **Texture**

The melted plastic creates many textures on the surface, encouraging the viewers eye to move around the surface and explore the artwork.

- **Transformation of the plastic bags into an image**

Everyday bags that are used for shopping have been melted onto plastic to create a new artwork. It takes on the quality of an oil painting.

- **How you respond to the image. Give reasons.**

Learner may give any response as long as motivated.

(5)

- 4.3 Discuss the work of TWO other craft/applied artists that you have studied. In your answer refer clearly to their use of materials and techniques. (At least 1 page)

(10)
[20]

QUESTION 5: ART AND POWER

5.1 Learners must study the visuals provided in Fig 5a – c and write an essay in which they discuss the following: (At least 1 page)

- The relationship between the sculpture and the viewer
- The mood/feeling each artwork evokes
- How each has dealt with the portrayal of aspects of the 'hero-figure'.
- The use of materials and techniques, style and size.
- The example they feel is most appropriate for a commemorative artwork and reasons why.

- **Fig 5a. Statues on Nobel Square.**

- Schreuders has worked with a style that is very typical of her personal style but very different to how official public figures are normally depicted in sculpture.
- The figures share a low platform, rigid and larger than life.
- They have staring eyes, stocky bodies, and accentuated enlarged hands, feet and heads.
- They are larger than life size, but because they are presented on the same level as the viewer, it seems to make them more accessible.
- They have become very popular with great interaction from the public.
- Normally personalities of such status would be presented on a grand pedestal creating a very clear distance/barrier between figure and viewer
- They have been cast in bronze which makes them very strong and permanent – thus encouraging a sense of touch
- Schreuders' sculpture is influenced by West African figure carving, as well as carving traditions from Spain, Egypt and medieval church sculpture.

- **Fig 5b. Paul Kruger, Anton van Wouw.**

- Anton van Wouw has created an imposing public sculpture of Paul Kruger which stands in Church Square in Pretoria.
- The figure of Paul Kruger has been placed on a large pedestal and looks down on the people in Church Square.
- Kruger is presented as a 'larger than life' personality, dressed in formal attire, surveying his people below.
- He thus is seen as someone who is not on the same level/status as the ordinary man in the street.
- It has also been cast in bronze which makes the work very permanent and durable.

- **Fig 5c. Ledelle Moe, Memorial (Collapse)**
 - Memorial (*Collapse*) is an installation of three extremely large heads that could be relics of history. They are presented purely as 'heads' lying directly on the ground, thus inviting interaction. They become part of the viewers own space, as one is forced to walk around them. The scale dominates the space in which they are exhibited. Despite their overwhelming size, they still seem vulnerable.
 - The large heads are made from concrete and steel rods.
 - Moe works texturally with the concrete, allowing bits of it to push through the steel and wire frame she uses, thus creating interesting areas of texture which invite the viewer to interact with the installation through the sense of sight and touch.
 - Memorial (*Collapse*) is about memory, permanence and impermanence, strength and vulnerability.
 - Her work refers to conflict around the world where cultural iconic symbols are destroyed or plundered while the faces of the living are lost.
 - At the same time she engages with her own personal past, growing up in conflict-ridden South Africa.
 - Moe describes her work as a continual reinterpretation of past experiences via memory and imagination. (10)

- 5.2 Learners must discuss any TWO architectural constructions/buildings, statues and/or artworks that they have studied, which commemorate people, events and/or ideas which have left a lasting impression on the world. (At least 1 page). (10)
[20]

QUESTION 6: THE ROLE OF THE FORMAL AND INFORMAL ART CENTRES IN THE TRAINING OF ARTISTS IN APARTHEID/POST-APARTHEID SOUTH AFRICA

6.1 Learners **must write an essay in which they compare** (discuss similarities and differences) the artworks portrayed in Figure 6a and Figure 6b in terms of: (At least 1 page)

- **Use of line, space, pattern, technique, etc.**

Figure 6a: Two strong diagonal lines (the stick-like object and barbed wire) cut across this work and lead the eye towards the drum with the human face. Because of the linocut techniques where one cuts into the lino with a chisel, there is a strong sense of line in all the objects – lines define shapes and create the roundness of shapes. There is no real sense of depth in this work – a flat space. Pattern plays an important part. Patterns are created with the lines that are cut into the lino, but also the dots and decorations on the different objects. There is a strong African feeling in the patterns.

Figure 6b: As in Figure 6a, there is a dominant diagonal line in this work formed by the pick. Likewise as in Figure 6a there is a strong vertical element created by the mother figure. The space is deeper than in Figure 6a and seems to go far in. Pattern is mainly seen in the tiger-skin printed skirt of the woman. The mealies at the back also form a pattern.

Figure 6a: Coloured linocut. Each colour would have been printed on its own.

Figure 6b: A painting where care was taken to render everything life-like. Colours were blended to form smooth surfaces

- **Focal points and composition.**

Figure 6a: This drum/face in the middle is the main focal point in this work. The stick and barbed wire help to lead the eye to the drum/face. There is a dynamic interaction between the shapes in this work – angular shapes against round shapes, etc.

Figure 6b: The focal point is the part where the two faces (mother and child) come together. Her arms and hands lead the eye to that specific area. The pick also 'frames' the mother figure. The mother and child are in the foreground, with a landscape in the back. (mealie lands, mining shafts and mountains)

- **Style (naturalism, etc.)**

Figure 6a: Figurative, stylized.

There is some distortion in especially the drum/face (expressionism).

Figure 6b: Naturalistic – seems life-like.

- **Difference in facial features.**

Figure 6a: The face on the drum reminds of an African mask. With the downcast eyes and open mouth it seems angry and sad. The features were rendered in an angular and block-like way reminiscent of African masks, German Expressionism and Cubism.

Figure 6b: The mother looks down and her expression is filled with love and concern for her child.

- **Specific elements/objects in these works and their symbolism and/or possible meanings.**

Figure 6a: the title of the work is ***Artists in Isolation*** and it was done in 1988, during Apartheid times. The drum/face would then be referring to the artist who is angry and sad because he/she is in isolation/exile. The drum is also a musical instrument and the work can suggest the artist is 'played' by the political system. There are other references to Africa like the African statuette on the left and the shield at the top. The barbed wire is a symbol of the barrier – the artist not having a say.

Figure 6b: The figures seem to be an African interpretation of the Madonna and child theme. This gives a religious feeling to the work.

Other objects and possible interpretations include:

- Pick – object of manual labour, working the land.
- Hard hat on baby – protection, mine workers, honouring manual labour.
- Mealies – staple food, working the land, rural existence.
- Mine shafts – industrialization, a lot of rural people went to cities to work in the mines, destroying family structures.

NOTE: The question asks for a **comparison**. If learners made no attempt to show similarities and/or differences between these artworks, they cannot receive full marks. (10)

6.2 Learners must discuss the important role any ONE South African art centre played in the training of black artists. They must refer to specific artworks by at least ONE artist who attended this centre. They must also discuss the type of work created at this art centre by referring to subject matter, mediums and techniques used. (At least 1 page) (10)
[20]

QUESTION 7: MULTIMEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

7.1 Discuss how the artists in the visual sources Fig. 7a – d, created art using popular art forms as inspiration.

Consider the following in your answer:

- **Influences from popular art forms such as comics, graffiti and magazines.**

Figures 7a and 7c make use of comic images which become funny or amusing because of being strange or unusual.

Figures 7b and 7d have been influenced by graffiti and collage.

- **Subject matter.**

Figure 7a: Drowning girl engulfed by waves.

Figure 7b: Two figures, one represented in the water [baptism] and the other symbolises the priest.

Figure 7c:

- A young girl sticking her tongue out at the viewer.
- There is a television in top right corner.
- Church in bottom right hand corner.
- Background: baby, school shoe, springbok head and cup and saucer.

Figure 7d:

- A super-realistic painting based on a collage of different parts of a human portrait that have been combined with rabbit ears, forming a new hybrid creature.

- **Style.**

Figures 7a and 7c: make use of flat painting style. No brushstrokes are visible and no modulation of colour. Comics are usually printed in newspapers as this is the manner in which society learns about day to day happenings.

Figures 7b: A more expressive painting style, no flat colour and brushstrokes are visible. Emotional approach.

Figure 7d: Uses a super-realist painting technique to copy the collaged images as accurately as possible.

- **Comments these artists make on contemporary society.**

They use popular images that make us laugh in times of despair and crime. They tell us stories through their artworks. At times their artworks comment include mockery, commenting on actions that are intended to seem ridiculous.

- **Your opinion about a distinction between so-called ‘serious art’ and popular art.**

Markers may award marks to the students opinion and substantiation there of.

Serious is often associated with something that has to be treated as important and thought through carefully.

Today popular art [art of our times] may be liked or enjoyed by a large number of people suited to the taste and knowledge of ordinary people.

Pop Art was the first movement to make extensive use popular imagery, based on advertisements, film/movie images as source material.

(10)

- 7.2 In the extension of what is usually seen as art, many contemporary artists have turned to alternative mediums and ways to express themselves in their artworks.

Learners must write an essay in which they discuss the above statement by using at least TWO artworks they have studied. (At least 1 page)

In their answer they should include the following:

- Name of artist and titles of artworks.
- Description and analyses of artworks.
- Use of medium and techniques.
- Meaning and interpretation.
- Ways that these works extended the traditional view of art.

(10)
[20]

QUESTION 8: ART AND THE SPIRITUAL REALM – ISSUES IN ART AROUND BELIEF SYSTEMS AND THE SACRED

8.1 All the visual sources (Fig. 8a – 8c) share the title of **Angel**. Learners must compare (discuss similarities and differences) these works by referring to the following: (At least 1 page)

The question asks for a **comparison**. If learners made no attempt to show similarities and/or differences between these artworks, they cannot receive full marks.

- **Use of formal art elements.**

Figure 8a: The images are mainly placed around the bottom and on the right hand side. The candelabra balance this a-symmetrical composition. There is a definite feeling of texture in the painterly application of the paint against the simulated textures of the photographic images. The female figure on the right forms a strong vertical shape. The colours are predominantly done in blues with reds and gold forming a contrast.

Figure 8b: The strong vertical shape of the chair and figure is counter-balanced by the diagonally placed wings. The figure in this sculpture is extremely life-like also with the inclusion of real hair and feathers for the wings. The scale of the angel in relation to the chair plays an important role. The angel seems to be too small for the chair.

Figure 8c: The focal point in this painting is the cross with an angel holding a wreath. It seems to be a grave stone set in a desolate landscape. The cross forms a strong vertical and a horizontal line. The super-realistic technique plays an important part – textures and shapes were copied exactly from the original photo.

- **Media.**

Figure 8a: Paint and other media on a photographic print.

Figure 8b: Silicone rubber, wood and feathers.

Figure 8c: Oil on canvas.

- **Style and technique.**

Figure 8a: A combination of the realistic photographic images and a very painterly background. For example the photographed figure on the bottom right is changed into an angel by adding very sketchy wings. Also the use of simplified heart shapes. The Christ figure seems to be a collage image.

Figure 8b: A super-realistic sculpture of a figure. Real hair and feathers form a part of this work. Everyone will admire the technical skill.

Figure 8c: A super-realistic oil painting. The painting is based on a photo that was 'copied' exactly on the canvas. Again, everyone will admire the technical skill.

- **Possible interpretation of these angels.**

Figure 8a: There could be more than one angel in this work – the figure throwing his head back at the bottom right and the lady on the right. The original photo was a township scene inside a shack of the woman sitting on her bed. With the additions of the objects and paint, her possible meaning also changes. She can now be seen as a religious/spiritual figure like a Mother Mary or just that this ordinary woman through her suffering and dignity becomes an 'angel/religious' figure. There is some sort of halo around her head. This interpretation links to the inclusion of the Christ figure and candelabra with the cross and burning candles.

Figure 8b: This is a very human-like angel. It is only the wings that change him into an angel. He is balding and seems frustrated or bored. He could also be seen as a guardian angel.

Figure 8c: The angel seems to be waving with the one hand while holding a wreath of flowers in the other hand. As it is part of a grave stone it could symbolize protection for the deceased and welcoming the deceased to the heavenly world.

- **Possible spiritual meanings.**

Figure 8a: The spirituality of the ordinary person is emphasized. In this case a township lady.

Figure 8b: The angel's is resting his face in his hands – this could symbolise his despair or frustration with what he sees. It could also be interpreted as he seems to be looking down at life, not liking what he sees, but also unable to do anything to change it.

Figure 8c: The painting refers to death and the protection of the deceased by the angel. The angel is a messenger of God. It could also be seen as the link between the earthly and heavenly worlds. The contrast with the barren landscape is important. It seems that this scene was photographed in some deep rural area of South Africa where the angel also plays its role.

(10)

8.2 In an essay learners must discuss at least TWO specific artworks they have studied that communicate issues of spirituality and/or religion. (At least 1 page)

(10)
[20]

QUESTION 9: GENDER ISSUES

9.1 Learners must write an essay (at least 1 page) in which they discuss the following:

- **The use of the female body in each work**

Figure 9a: There is a new perception of the female form. Her work becomes a hybrid of attraction and repulsion. The dominant material in this work is cow hides. She explores and discovers other facets of femininity. She is particularly fond of the rough hide for its odour and completely remoduleable texture.

Figure 9b: A performance piece by the artist.

- **Whether the use of cow hide relates to black South African women (Fig. 9a).**

- The artist has merged cow hide and the female body. Her work centres on the traditional practice of 'ilobola' [bride-price] in South Africa, often criticised by feminists for reducing women to the level of possessions. Learners may refer to the black and white colouring of the cow hide which may represent the new South Africa.
- Cowhide is associated with wealth and power in Africa.
- The hairiness of her figures also functions as a distancing device
- The work encourages us to critique the politics and aesthetics of femininity and beauty and are suggestive of ways in which black women are re-interpreting their bodies and claiming visibility.

- **Whether you find the use of this material attractive or repulsive? Give reasons.**

The female/hybrid form gets a reaction from the viewer as she is not portrayed in a stereotypically way. She has no hands or head. Hands allow us to embrace and our head controls our emotions. Texture of the cowhide becomes tactile/can be touched. The feel and smell of the hide might repulse the viewer. The female body is seen as a victim, damaged and abused.

- **Whether the clothing in Fig. 9b relates to the experiences of many black South African women?**

The black woman is wearing a dress, apron and doek symbolic of the pre-apartheid era. During these times black females were not seen as individuals but rather as domestic servants. She is portrayed knitting a Superman jumper/jersey, symbolic of her becoming a super-hero and engaging in her own sexuality.

She is glorifying in the understanding that soon she too will rise above the commonplace. Her eyes are closed which may refer to her still being unaware of her place/identity in society.

- **How the scale affects the viewer (both are life size).**

This piece creates a 'larger than life' perception possibly reflecting on a greed for power in a witty and direct message.

The black woman reminds us of plastic figurines/mannequins that can be found in display windows of clothing stores. These figurines do not have an identity and are lifeless without feeling.

(8)

- 9.2 Learners must write an essay of at least 1½ pages in which they discuss the work/s of any artist/s they have studied who explores the concept of gender (male or female) in their work.

(12)

[20]

QUESTION 10: CONTEMPORARY SOUTH AFRICAN AND INTERNATIONAL ARCHITECTURE

- 10.1 Learners must study the visual resources given in Fig 10a and b and write an essay in which they make a visual comparison between the two examples. They must consider their shape, design and uniqueness and relation to their use by humans.

Fig 10a. The Guggenheim Museum. Frank Lloyd Wright.

- The Guggenheim Museum in New York is a very distinctive building which stands out from the other buildings in the area.
- Set back slightly from the street, it looks like a white ribbon curled into a cylindrical stack (an upside-down ice-cream cone).
- This was necessary as Frank Lloyd Wright wanted long uninterrupted wall space without corners - for display of non-representational art work.
- The curvilinear form of the building along with the stark white of the exterior is in sharp contrast to the more typically box-like buildings that surround it.
- Paintings are displayed along the walls of the spiral of the conical shape of the building.
- A ramp winds up from the bottom (rotunda area) – gradually taking the viewer on an uninterrupted viewing of the art.
- Although the rotunda is generously lit by a large skylight, the niches are heavily shadowed by the walkway itself, leaving the art to be lit largely by artificial light.

Fig 10b The Stata Centre. Frank Gehry.

- The Stata Centre is an interesting building as it looks as if it is unfinished.
- It also looks as if it's about to collapse. Columns tilt at strange angles. Walls teeter, swerve, and collide in random curves and angles.
- Materials change wherever you look: brick, mirror-surface steel, brushed aluminum, brightly colored paint, corrugated metal. Everything looks improvised, as if thrown up at the last moment.
- The awkward angles are not in harmony with the surrounding buildings.
- It has created a disorder and the architect has been accused by some critics as not being sensitive to the inhabitants of the area.
- Others have praised Gehry for 'breaking up the monotony of a street of concrete buildings and creating a building like no other building. (8)

10.2 Learners are to write an essay of approx 1½ pages, in which they discuss at least TWO other groundbreaking examples they have studied.

In their essay they must include the following:

- Name of architect and building
- Reasons why you consider it to be so innovative
- Analysis of the building in terms of:
 - Function
 - Use of materials
 - Methods of building
 - Site on which it is built.

(12)
[20]

TOTAL: 100