



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**FEBRUARY/MARCH 2013**

**MEMORANDUM**

**MARKS: 100**

**This memorandum consists of 21 pages.**

## INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. This question 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 receive 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 subsections must be numbered clearly and correctly.
4. Information and artworks discussed in one answer must not be credited if repeated in other answers but artworks may be cross-referenced.
5. Where applicable, learners must name the artist and the title of each artwork mentioned.
6. Where appropriate, learners may discuss both two- and three-dimensional artworks in any answer.
7. ***It must be remembered that many learners will be discussing these examples, never having seen them before. Markers therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the artworks, within the context of the question. Therefore markers need to be open-minded and flexible in the marking process.***

## GENERAL INFORMATION FOR MARKERS

- This 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 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 answers is given in point form, learners must write in essay/paragraph format discussing their information in a holistic manner.
- Learners must answer all the questions in **FULL SENTENCES** or **PARAGRAPHS**, according to the requirements of each question. Answers in point form 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**

<b>ACHIEVEMENT RATING CODE</b>	<b>LEARNING OUTCOME 4: VISUAL CULTURE STUDIES</b> ✓
<b>7</b> <b>Outstanding</b> <b>80–100%</b>	<ul style="list-style-type: none"> <li>• Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows outstanding ability in the use of appropriate visual arts terminology.</li> <li>• Demonstrates extremely well-developed writing and research skills in the study of art.</li> <li>• Shows exceptional insight and understanding and uses divergent approaches.</li> </ul>
<b>6</b> <b>Meritorious</b> <b>70–79%</b>	<ul style="list-style-type: none"> <li>• Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows excellent ability in the use of appropriate visual arts terminology.</li> <li>• Demonstrates highly developed writing and research skills in the study of art.</li> <li>• Shows excellent insight and understanding.</li> </ul>
<b>5</b> <b>Substantial</b> <b>60–69%</b>	<ul style="list-style-type: none"> <li>• Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows substantial competence in the use of appropriate visual arts terminology.</li> <li>• Demonstrates well-developed writing and research skills in the study of art.</li> <li>• Shows a good level of insight and understanding.</li> </ul>
<b>4</b> <b>Moderate</b> <b>50–59%</b>	<ul style="list-style-type: none"> <li>• Demonstrates moderate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows moderate competence in the use of appropriate visual arts terminology.</li> <li>• Demonstrates competent writing and research skills in the study of art</li> <li>• Shows a fair level of insight and understanding.</li> </ul>
<b>3</b> <b>Adequate</b> <b>40–49%</b>	<ul style="list-style-type: none"> <li>• Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows adequate competence in the use of appropriate visual arts terminology.</li> <li>• Demonstrates adequate writing and research skills in the study of art.</li> <li>• Shows an adequate level of insight and understanding.</li> </ul>
<b>2</b> <b>Elementary</b> <b>30–39%</b>	<ul style="list-style-type: none"> <li>• Demonstrates only basic ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows little ability in the use of appropriate visual arts terminology.</li> <li>• Demonstrates basic writing and research skills in the study of art.</li> <li>• Shows an elementary level of insight and understanding.</li> </ul>
<b>1</b> <b>Not achieved</b> <b>0–29%</b>	<ul style="list-style-type: none"> <li>• Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows extremely limited ability in the use of appropriate visual arts terminology.</li> <li>• Demonstrates limited writing and research skills in the study of art.</li> <li>• Shows little or no understanding or insight.</li> </ul>

**QUESTION 1: THE EMERGING VOICE OF BLACK ART**

1.1 Learners must study the visual sources in FIGURES 1a and 1b, and write a paragraph (approximately ½ page) in which they discuss the statement.

They must make as many observations as they can regarding the following:

- Subject matter
- Formal elements of art
- Styles and techniques used
- Their interpretation of the works. They must substantiate their statements.

FIGURE 1a: Sthembiso Sibisi, ***Shembe is the Way***, Caversham Press, 2009.

In this work we see a lively portrayal of seven men joyfully celebrating their religion. Working in stark black and white (etching print) Sibisi has managed to capture a moment in time – where the men are playing their musical instruments and dancing.

Clever use of perspective – with figures getting progressively smaller as they recede into the distance – creates a strong sense of depth. This is emphasised by the strong diagonal created by the row of five men on the left of the composition which leads your eye into the space they are occupying.

Strong contrast of tone in the clothes of the men as well as their shadows on the ground add to the three-dimensional aspect of the work. Hills are vaguely recognizable in the far distance.

This is a figurative work of art which shows the technical skill of the Sibisi. He manages to aptly capture the cultural and religious heritage of these people.

FIGURE 1b: Ephraim Ngatane, ***Gumboot Dancers***, oil on canvas, date unknown.

This semi-abstract painting of gumboot dancers really captures the moment perfectly. Painted with thick impasto oil paint, the viewer is left in no doubt of the noise, movement, and fervour of this dance.

The three figures are barely recognisable as they appear and disappear in the frenzy of joyous colour and energy. Suggestions of faces, boots and clothing are seen in the bright, gestural, expressive painterly style.

Rich oranges and blues are juxtaposed to create areas of great intensity, drawing the viewer's eye to areas of movement created by the gumboots and the dust they create in their motion.

The bright yellow worn by the figures on the left and right as well as the yellow in the background, is very dominant and serves to move the viewer's eye around the canvas. The pale white shirt of the central figure creates a strong focal area and is repeated in the pants worn by the figure on the right.

The background is vibrant with slashing shapes of colour which look like they have been applied with a palette knife. No sense of depth is provided in the background. It looks as if the figures and background are merged together. (8)

- 1.2 In an essay (approximately 1½ page), learners must discuss the artworks of any TWO artists they have studied whose work portrays the rich cultural heritage of their country/countries.

Learners must use the following guidelines when writing their essay:

- Names of the artists
- Titles of the artworks
- Themes and meanings in the artworks
- Medium(s) and technique(s) used
- Stylistic characteristics
- Use of formal elements

(12)  
[20]

## QUESTION 2: THE SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART

- 2.1 Learners must write a critical analysis (approximately ONE page) in which they discuss how Walter Battiss (FIGURE 2a) and Lucky Sibya (FIGURE 2b) created unique South African expressions in their work.

They must refer to the following in their answer:

- Influences of indigenous/African art and international art
- Use of formal art elements
- Styles and techniques
- Differences and similarities between the artworks
- Any other themes and messages that are conveyed through the artworks

### FIGURE 2a: Walter Battiss, *African Rocks and Figures*

For many years Battiss was known by the public as the 'Bushman painter'. Battiss had done much to introduce this rich cultural heritage and wrote books on it. In his own work it led to his break with naturalism to symbolic simplification and schematic portrayals without perspective or shadows as in this work. He was attracted to the zest, the symbolic simplicity and magical schemata of the San rock artists. From San Art he adopted the use of large, flat areas of colour with little or no indication of perspective or modelling from San art. He also adapted the elimination of detail and of the thin elongated figures which is the African symbol of man. Battiss was truly a man of Africa as he was interested in the colour and light, as well as in the scenery of Africa. Battiss undertook several trips through Central Africa and explored African mythology and legends.

Other influences included Ndebele beadwork, Middle Eastern calligraphy and decoration. Battiss was also very aware of international art, artists and movements such as Abstract Expressionism and Pop Art.

In this painting titled ***African Rocks and Figures*** we see precisely that. What is interesting is his handling of the theme by showing both influences by San Rock art and modern art movements. His figures are stylised and become a generalised portrayal of man. These figures are all over the canvas with an inconsistent sizing – the two in the middle are much bigger than the ones at the bottom of the painting. The figures are placed on a background divided into colour blocks. By placing figures on top of them and a few descriptive lines, these blocks or colour areas are now referring to rocks or water. Battiss eliminated space and everything happens on a flat surface. He simplified shapes, eliminated chiaroscuro and anatomical detail. He stylized animals and people in a non-illusionist space. Colour is the main element in his work. The strong, bright and rich colours are reminiscent of the Fauves. He emphasized the special character of the oil medium, applying lavish colour with a thickly laden brush or palette knife. Frequently this colour application served merely to provide a variegated surface, into which he then inscribed the outlines of his pictorial forms. This outline graffiti method by 'drawing in the paint' is reminiscent of ancient rock engravings. Battiss often used palimpsest where different layers in the work are visible, similar to the way San artists worked on top of other works. His negation of space is not only because of the influence of San art, but also from the Modernist tradition which emphasized the painting as a two-dimensional surface as in Abstract Expressionism.

FIGURE 2b: Lucky Sibiyi, ***Motherhood***

Sibiyi's work shows a strong influence of traditional tribal African art. This influence came via Cecil Skotnes (Polly Street) who transformed the African influence into a highly personal expression. In this work there seem to be two to three heavily simplified and stylised figures. These 'figures' blend into one another to create a very complex surface of interlocking forms. The title suggests that they are female – as seen in the beastlike shapes, especially the one on the right-hand side. The title ***Motherhood*** is not clear and could refer to the round womblike shape in red on the yellow 'figure' on the left. Sibiyi often used themes related to aspects of Zulu history. Some of the patterns in this work look like Zulu dress. The work is very decoratively with the pattern areas all over the work. The colours are very rich with lots of yellows, browns and reds. These contrast with a little bit of blue and green. These colours also create a feeling of fertility and vibrancy. His style speaks of an individual approach in that he created a very recognisable African idiom. It is interesting how Sibiyi transformed the African tradition of wood carving into a modern idiom – a relief style painting. There is no depicting of space in this work. Although this work refers to Africa in many ways, it also shows influences by modern art movements e.g. the flatness, the abstracted, stylised shapes, etc.

(10)

- 2.2 Learners must discuss the work of TWO local/international artists they have studied, whose work also shows a mix of styles and influences (approximately ONE page). They must refer to specific works in their answer.

They must include the following in their answer:

- Names of artists and titles of works
- Inspiration/Influences from different sources
- Formal elements of art
- Themes and messages that are conveyed through the artworks

(10)  
[20]

### QUESTION 3: ART AND POLITICS: RESISTANCE ART

- 3.1 Learners must study the visual sources in FIGURES 3a and 3b and discuss (approximately ONE page) how these works tell the story of resistance against apartheid.

They must refer to the following in their answer:

- The choice of images
- Style and technique
- Formal art elements
- Composition
- Which ONE, according to them, gives the best expression of those troubled times in South Africa? They must give reasons for their choice.

FIGURE 3a: Thomas Nkuna, *Amandla ilizwe i Africa*, 1989.

This painting shows a typical riot scene from the 1980s. It is a very descriptive city scene with lots of detail. People are protesting with a banner in the centre of the painting. Further back is a smaller group of protesters and on both sides there are people toying. It seems as if these protesters have set a police van alight on the right. In the front there is another police van on the left and an ambulance on the right. Between these vehicles are three policemen who are ready to confront the protesters. Above the protesters is a helicopter lowering a person. The helicopter, police van and ambulance form a strong triangular shape. It is done in a naturalistic way. The technique reminds of Impressionism with the soft colours and broken brushstrokes. There is a great feeling of depth with the linear perspective of the buildings and road. This draws the viewer into the action. Also the cropped vehicles at the bottom draw the viewer into the painting. The colours are soft and muted.

FIGURE 3b: Willie Bester, *Challenges Facing the New South Africa*, 1991.

Bester says he is a 'cultural worker', rather than an artist, because he is a mouthpiece of the truths in the South African society. The first impression of his work is of a 'garish' overcrowding. To describe this work as mixed media, does not really tell about the wide range of materials he used and the levels of meaning.

This work incorporates photographs he himself took, painting and found objects such as depressed tinned cans, bits of wire, etc. The found objects relate also to how shacks are built from pieces of tin, wood, etc. In ***Challenges Facing the New South Africa***, life at that time in the townships is depicted. It shows the squatter camp on the left that became a symbol of oppression. The central image is of the police and a police Casspir. Below the squatter camp are an army tank and a scene of a riot against Apartheid. The other image of violence is the AK-47 constructed from wood at the bottom. There are also two musical instruments at the bottom constructed from found objects. These would refer to life carrying on, notwithstanding the difficult political times. All around the top and right-hand side are many faces. Some of these are painted on flattened tins. These faces could represent the oppressed masses in the townships. The African matriarch in the top left-hand corner appears to be looking down at all of this and is worried at what is happening. This is a very full, layered artwork. The colours are bright with a lot of yellows and blues. In his use of paint he was fairly conventional to create recognisable images, although the tin faces are more expressively painted. In this work he shows the violence and police presence in the township. The title says a lot in that he is predicting what the challenges in a new democratic South Africa would be. The violence and resistance to the apartheid regime is evident in the depiction of the march with the banner 'Stop Apartheid'.

(8)

3.2 Learners must discuss TWO specific artworks they have studied, which reflect conflict situations and/or other injustices in society (approximately 1½ pages).

The following should be included in their answer:

- Name(s) of the artist(s)
- Titles of artworks
- Issues addressed in the artworks
- Style of the artworks
- The use of the formal art elements
- Meaning and interpretation

(12)  
[20]



**QUESTION 4: CRAFT AND APPLIED ART**

- 4.1 Learners should Imagine that they are a curator who has been asked to plan an exhibition of South African CRAFT art anywhere in the world.

They must write their proposal (approximately TWO pages) for this exhibition in which they refer to the examples provided in FIGURES 4a to 4c and the work of at least TWO South African craft artists they would like to exhibit.

They must consider the following in their proposal:

- The theme of their exhibition
- The place where they would like to hold the exhibition. Give reasons for this specific site.
- The importance of exhibiting craft art
- The kind of insights they would like the visitors to take with them from this exhibition
- The type of materials and techniques used in the making of the craftworks
- Any other relevant information

**FIGURE 4a:** A wide range of wooden bowls, African animals and baskets

**FIGURE 4b:** Beading used in clothing

**FIGURE 4c:** Beaded vuvuzela showing Ndebele designs

Whether an object is a work of art or not, depends on the intent of the maker and the different cultures/backgrounds they are from.

Traditional craft forms are still being used and can be seen in basket weaving, pottery, wire work, wood carving and beadwork. Street vendors sell a wide range of crafts to the public (FIGURE 4a). Artists use traditional techniques to create new art forms. Basket weaving has inspired craftsmen to weave with different materials as seen in plastic woven carpets, clothing etc. Artists like Walter Oltmann use weaving techniques in large sculptures. Traditional methods of weaving are seen in telephone wire baskets which become both functional and aesthetically pleasing to the tourist market.

Originally craft items like clay pots and woven baskets were used in everyday lives and had no particular significance as art. Baskets were very important within the life of the tribe in all their rituals and religious observances. Today the baskets which are sold to the public include beadwork and colour.

Pots were used for religious ceremonies and rituals and had deep significance for them in a mystical and artistic sense. Today pots are not only functional but decorative in the modern society and overseas collectors of art and artefacts buy baskets and pots.

Decorative beadwork is incorporated in jewellery making and fashion items as seen in FIGURE 4b. Originally fashion items were only made within the tribes, but is seen worn on the runways of fashion shows and magazines. Jewellery is sold to the general public. Today the boundaries between art and craft have virtually fallen away. A well-known design of the plastic vuvuzela (FIGURE 4c) has incorporated beadwork in the final product.

[20]

**QUESTION 5: ART AND POWER**

- 5.1 Learners must read the information, study the visual sources and write an essay (at least ONE page) in which they discuss the following:

FIGURE 5a: George Segal, *The Holocaust Memorial*, Legion of Honor: San Francisco, bronze and white paint.

- **The portrayal of the human figure**

Approximately 10 white painted figures have been displayed lying spread out on a concrete floor. The prisoners are placed in different directions. Some of the figures have been placed on top each other. A figure is shown standing next to a fence looking through it.

- **How this work portrays the Holocaust (FIGURE 5a)**

The Holocaust is the genocide of European Jews and others by the Nazis during World War II resulting in the loss of approximately 6 million lives. The placement of the figures reminds us of all the lives lost. The figure at the fence reminds us of all the Jewish prisoners that were trapped within these concentration camps.

- **The mood/feeling this artwork evokes**

The feeling is that of heartache, despair, hopelessness, anguish and gloom. However, the figure looks beyond the fence where there is greenery and possibly freedom of life.

- **The use of materials and technique, style and size**

All figures have been made out of bronze and later painted in white.

- **The relationship between the sculpture and the viewer**

The sculpture can be viewed from many angles; the viewer can walk within the space of the sculpture.

- **Why it is important for us to remember historical atrocities like the Holocaust**

To remember all the innocent people that lost their lives, due to leaders that abused their power.

FIGURE 5b: Kevin Brand, *Here XVII*, installation in the Castle of Good Hope, paper mache and pine, 1995.

- **The portrayal of the human figure**

There is a repeated form of reclining figures of yellow ochre on purple wooden rafts. The figures look dead as seen in their body language, where their arms are outstretched and without legs. They are portrayed without clothing.

- **How this work portrays slavery (FIGURE 5b)**

These figures represent slaves from India and Madagascar. They are represented on rafts [palettes] referring the difficult sea journey that many of the slaves were accustomed to. Often they were shackled and kept in confined spaces.

- **The mood/feeling this artwork evokes**

A macabre, morbid, deathly and gruesome mood is evoked. There is a feeling that these boys are being blown away and forgotten like the slaves were.

- **The use of materials and technique, style and size**

Larger than life doll-like sculptures that are placed on raft-like wooden pallets. The figures are made from paper maché and the rafts are made from pine wood.

- **The relationship between the sculpture and the viewer**

The sculptures of the slaves are monumental/larger than life. They become powerful in a way. The viewer is reminded and overwhelmed by the history of slavery.

- **Why it is important for us to remember historical atrocities like slavery**

To remember all the innocent people that lost their lives, due to leaders that abused their powerful. (10)

- 5.2 Learners must discuss any TWO architectural constructions/buildings, statues and/or public artworks that they have studied, which commemorate people, events and/or ideas which have shaped our world (at least ONE 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 any TWO of the artworks in FIGURES 6a to 6c in terms of the following (at least ONE page):

- The portrayal of man and animal
- Formal art elements
- Styles and techniques
- The atmosphere conveyed
- Possible interpretations/messages
- FIGURE 6a: Billy Mandindi, *Death of Township Art*

Mandindi attended The Community Arts Project (CAP) in Cape Town. This centre has benefitted and developed people by creating artistic communities for nurturing the talents held by many people in disadvantaged communities in South Africa.

In Mandindi's ***The Death of Township Art*** a vertical composition is used. Naturalistic images of sinister Cupid figures, a giraffe, masks and a burning tyre are set against a tranquil sky and landscape. The running giraffe is arranged diagonally and his head has been necklaced with a burning tower. A shadow has been cast by the giraffe on the green grass. The shadow combined with the burning tyre 'necklace', subliminally suggests the violence of the subject matter – which is reinforced in the title of the artwork ***The Death of Township Art***.

A carved wooden giraffe, often becoming clichéd, is one of the most popular South African curios purchased by overseas visitors. So by 'necklacing' the giraffe, Mandindi makes a plea for a more exciting subject matter.

- FIGURE 6b: Cyprian Shilakoe, ***My Donkey***

Shilakoe has used his characteristic style of stylization and simplification. He attended the Rorke's Drift Art Centre. In the black and white linocut [carving technique] the tall thin figure becomes the focal point in the centre of the picture plane. The artwork is carved using both fine and thicker lines. The title implies that the donkey belongs to the tall figure. It appears that the donkey is dead lying with his legs in the air. The central figure appears to be holding a whip. To the left of the central figure a crouching figure is illustrated with his head between his arms. Or could it be that the owner of the donkey killed him because he had killed his donkey? Just above the crouching figure two logs have been illustrated. A full moon is visible in the black skies. The diagonal fence on the left creates linear perspective. The viewer empathizes with the owner of the donkey and we as viewers are able to see the sadness on his face.

- FIGURE 6c: Leonard Matsoso, ***Warrior***

Matsoso attended Polly Street Art Centre. In this work a warrior is riding a mythical elephant. The warrior is African and is holding a spear. The scene seems to take place at night with a bright yellow moon. The work shows the Neo-African style of Polly Street where there was a strong influence of West-African masks and sculptures. The figure and animal are painted in a style that seems carved and very three-dimensional. This also shows influences from modern movements such as Cubism with the faceting. The colours are muted, except for the reds and yellows that pop out. Man and animal are united in this work. The warrior seems proud as he is riding through the night. The whole work reminds one of a mythical and powerful African civilisation. (10)

6.2 Learners must select any South African art centre that they have studied discussing the following in a short essay (approximately ONE page):

- The purpose and funding of this art centre
- The influence this art centre has had on its students
- The type of artwork created at this art centre. Refer to subject matter, mediums and techniques used.
- Specific artwork(s) by at least ONE student from this art centre

(10)  
[20]

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

- 7.1 Learners must refer to the images in FIGURE 7a, 7b and 7c and write a paragraph (approximately ½ page) in which they discuss how artists are changing and challenging our perceptions by using contemporary methods to shock the viewer.

They must consider the following in their answer:

FIGURE 7a: Marcel Duchamp, *Fountain*, ready-made, 1917.

- **How this artwork breaks with traditional methods of art making**

Marcel Duchamp is seen by many as one of the intellectual giants of the 20<sup>th</sup> century. In his disgust with the ruling order in art he came to a logical conclusion in his rejection of art and the meaninglessness of the world. He mocks traditional art values by choosing a manufactured object and declaring it as art. An object becomes art because the artist says so, for instance with *Fountain*.

- **The use of found objects in the work**

The ready-made object is thus an ordinary manufactured object that becomes "art" because of the artist's choice, or rather anti-art, because it is against the idea of the artwork as labour intensive. Duchamp said that the choice of the object should be a no choice, in other words without aesthetic qualities and only because the artist feels like choosing it. This is anti-art, because it goes against the idea of the uniqueness of the artwork and makes a mockery of the art museum system. It says that anything is art, which must lead to the idea that nothing is art, or that nothing has value.

- **Possible meanings/interpretation of the work. Give reasons for your answer.**

The most notorious of his ready-mades was the urinal which he called *Fountain* and signed R Mutt.

The *Fountain* is an industrially produced urinal, to which Duchamp made three changes: he placed it on a plinth, he signed and dated it and he entered it for an art competition. The title refers to the effect of creating a 'fountain' when urinating in it. The R Mutt refers to both a sanitary manufacturer and a street dog (a mutt) that urinates all over the place.

- **Any other valid comments**

The Society of Independent Artists put on a show in 1917 to which any artist who paid \$6 could submit work. There was no jury, and theoretically, no restriction on what could be entered. The committee objected on moral grounds, an objection, which Duchamp dismissed as absurd as such objects could be seen every day in plumbers' windows. This provocative gesture is essentially Dada.

FIGURE 7b: Kendell Geers, *Twilight of the Idols (Buddha)*, found object wrapped in danger tape, 2002.

**For the marker:** Geers delves into dangerous moral and psychological grounds. Though his work is informed by his South African background and his experience of living under apartheid, it is by no means limited to this, but rather explores, using all possible media, the wider implications of the abuse of power, violence, oppression and control, as well as the collapse of belief systems and ideologies. Although it would be a mistake to label him a political artist, his work is definitely characterised by a strong socio-political conscience, and he often places a moral dilemma at the forefront of his investigations.

- **How this artwork breaks with traditional methods of art making**

Geers probes the basest of human instincts and primal impulses, such as paranoia, fear, guilt, desire and sexuality. Ultimately, what lie at the core of his work is human nature and its fallibility and fragility. Through references to history and culture the artist focuses on the unsavoury aspects of reality, and probes the areas where the worst of human nature might be repressed.

- **The use of found objects in the work**

*Twilight of the Idols* (2002): He binds iconic figures such as Christ and Buddha in chevron tape [the tape is used to cordon off a dangerous area]. He then changes their appearance and transforms them into fallen heroes for the late capitalist era. These function as embodiments of an ideological/ultimate/perfect structure.

- **Possible meanings/interpretation of the work. Give reasons for your answer.**

Geers aims to alert us to the ways in which we consume images and the meanings of cultural icons and symbols. The Buddha idol is bound, gagged and packaged; the traditional meaning of the holy icons seems to have collapsed. Geers often borrows, appropriates or hijacks images or objects in order to shift contexts and meanings.

- **Any other valid comments**

FIGURE 7c: Nicholas Hlobo, *Thoba, Utsale Umnxeba* (In Xhosa it means "to lower oneself and make a call," or, as the wall text described it, a "gesture of respect and diplomacy"), performance piece, 2008.

**For the marker:** Nicholas Hlobo makes use of fabric, ribbons and rubber, shredded tyre tubing and bright satin ribbon. His metaphors and materials are firmly rooted in the traditional Xhosa language and culture. Language has become his identity as a South African, and his ethnic background became the focal point. There is the ambiguity of sexual innuendo/suggestion and phallic forms. The title means 'to lower oneself and make a call' in Xhosa.

- **How this artwork breaks with traditional methods of art making**

The artwork becomes a performance piece [it can be exhibited over and over again in different venues/galleries] with a strong conceptual message. The art is related more to the artist's intentions and ideas than to anything he has done with his hands or what he felt about beauty.

- **The use of found objects in the work**

This is a sculptural performance piece where he wears his robe and cap in a meditative concentration in order to communicate with "the space, the museum, the gallery, the location of the museum and the culture. He uses found materials like fabric, ribbon, rubber and handmade performance costumes to express his identity as a South African. The costumes serve the function of establishing his character within the performance pieces.

- **Possible meanings/interpretation of the work. Give reasons for your answer.**

He is seated meditating on a circular mat and the rubberized threads/cords are stuck to the wall emerging from his hair piece. The title implies that the artist might be trying to call someone via these extensions [telepathy/thought transference/mind-reading]. This work challenges/interrogates gender, sexuality and culture and the relationship of each to different notions such as comfort, pleasure or protection. On the right a black rubber form interwoven with red satin ribbon puzzles the viewer. It refers to the duality between the male and female.

- **Any other valid comments**

(8)

- 7.2 Learners must write an essay (approximately 1½ pages) in which they discuss the work(s) of any TWO artists they have studied, in which unusual media and/or techniques have been used.

(12)  
[20]

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

- 8.1 Learners must study the statements and discuss the ways in which FIGURES 8a and 8b visualise spiritual matters (approximately ONE page).

They must use the following as a guideline for their answer:

- Explain what they understand by *abstract art*.
- Explain how Kandinsky in FIGURE 8a causes 'vibrations in the soul' by referring to his use of art elements.
- Discuss some of the images Chagall used to visualise paradise.
- How does Chagall's use of composition and colour help to express his idea of paradise?
- Do they think these artists were successful in their aims to express spiritual matters? They must give reasons for their answer by referring to the mood/atmosphere in these works.

Abstract art is art that does not depict recognisable scenes or objects. Shapes, lines, colours, etc. exist without any reference to reality, but with aesthetic value. The artwork is 'read' in terms of lines, shape, colours, etc. Also known as non-representational or non-objective art.

- FIGURE 8a: Wassily Kandinsky, **Composition VII**, 1913.

Kandinsky was one of the founders of Der Blaue Reiter (a German Expressionist movement). Their aim was the expression of inner spirituality by a variety of shapes. In 1910 Kandinsky created supposedly the first abstract artwork, **The First Abstract Watercolour**. In 1912 Kandinsky published *On the Spiritual in Art*, where he defended abstract art. Kandinsky believed in an art that expresses the inner and spiritual life. Kandinsky said abstract art is like music and that by using only the art elements in an abstract way, emotions can be evoked in the viewer. His titles were taken from music like **Composition VII** where he approached the canvas with no preconceived theme but allowed the colours to come as they would, prompted by unconscious feelings.

**Composition VII** is primarily concerned with evoking a spiritual resonance in the viewer. This is one of Kandinsky's largest and most complex abstract works. He used the art elements of line, shape and colour to create a 'world' that is not recognisable or relates to anything we know. But it is a 'world' with lines going in all directions, biomorphic shapes 'dancing' around, all done in lovely colour combinations. He experimented with the emotional use of colour. He also experimented with shapes and distorts shapes to express emotion. Kandinsky used a variety of brushstrokes. Lines created by brushstrokes were important as the expression of his personality. In this work the brilliant colour flow across the canvas with as little conscious control or order on the artist's part as possible. He placed the emphasis on the process of painting. With Kandinsky art was completely liberated for the first time from the need to describe the real world.

- FIGURE 8b: Marc Chagall, **Paradise**, 1961.

Marc Chagall occupied a unique place in twentieth century art. Even though at times he was to some extent influenced by the contemporary developments in arts, throughout his long life he was an independent artist, often criticized for his lack of naturalism or for his lack of desire to explore abstract art. He was a poet, and his artistic visions can be considered 'poetry in colours and shapes'. In this work he populated his picture with angels and other figures, flying animals, hybrid animals, fish, roosters, etc. The viewer should not search for a logical picture, but rather see it as a lyrical poem which proclaimed the beauty of all creation, as well as Chagall's unwavering belief in the existence of miracles and in the infinite wisdom of the Creator.



In this work it is his colours which attracts and captures the viewer's attention. He was able to convey striking images using only a limited range of colours. This work is predominantly done in the most exquisite blues (often a symbolic colour for spirituality and religion) with reds and yellows to give a contrast. His colours created a vibrant atmosphere which was based on his own personal vision. His colours do not even attempt to imitate nature but rather to suggest movements, planes and rhythms.

Chagall developed a unique style, one based on the free play of the imagination, a climate of the irrational, distorted representation and his individual, symbolic language. This work is universal in nature, and Chagall seems to focus essentially on conveying his own, mystical message – an act of faith emerging from the depths of his soul. For Chagall, God was present in all people and all things.

(8)

8.2 Learners must discuss the work of any TWO artists they have studied, in which the artists visualised spirituality and/or religious issues (approximately 1½ pages).

They must include the following in their essay:

- Names of the artists
- Titles of the works
- The use of formal art elements
- Styles and techniques
- Communication of religious and/or spiritual concerns, by discussing the possible meanings and interpretations of these artworks

(12)  
[20]

## QUESTION 9: GENDER ISSUES

9.1 Learners must choose any THREE of the visual sources in FIGURES 9a to 9d and discuss in a short essay (approximately ONE page) how the maids/domestic workers have been portrayed in these works.

Points to address in their answer should include the following:

- The use of formal elements of art to create a visual impact and atmosphere
- How these works address the changing politics and gender issues regarding domestic workers
- Possible meanings and interpretations
- FIGURE 9a: Jan Vermeer, *Kitchen Maid*

Vermeer was a Dutch painter during the Baroque period. The simple task of pouring milk is transformed into an eternal symbol by his perception and perfect organisation of space, value and colour. It has been suggested that Vermeer utilized for his pictorial composition the camera obscura, a darkened enclosure with an opening on one side and a flat, light surface on the other.

The normal action of rays of light, reflected from objects outside the camera obscura, passing through the aperture, projects the image on the light surface, upside down, even without a lens. The camera obscura tends to turn all reflections into tiny blobs of white; these are clearly visible in the bread rolls, the fresh cheese in the basket and the rim of the pitcher. Vermeer's use of colour also differed from his contemporaries. He used brighter and purer colours e.g. the strong blue in the apron and the bright yellow of the maid's bodice. These colours are seen reflected through the other colours in the room, notably the bluish shadows on the creamy wall.

The interior is lighted strongly from the window on the left of the picture. The viewer is not permitted to see the world outside. Everything begins and ends in this room. The background wall is parallel with the picture surface. Although Vermeer depicts a brass brazier and a hamper hanging in the corner, as well as a foot warmer on the floor, he concentrated all attention on the nobility of the simple action of the maid pouring milk. This everyday scene creates a timeless world of calm.

- FIGURE 9b: Dorothy Kay, **Annie Mavata**

Dorothy Kay was a realist painter from Port Elizabeth. Annie Mavata was employed by Kay for many years and was a superb cook. Kay photographed Mavata posing with an enamel basin and knife. Eight years later she painted Mavata. Mavata is shown in her domestic worker's uniform sitting with the enamel basin and holding a knife. She meets the viewer's gaze boldly. She is placed against a pitch-black background. The only other elements in the painting are a cut newspaper edge along the top and a piece of string hanging down. The work was done in crisply analytical brushwork which describes facial features and detail such as the round glasses and earrings. The basin seem so real you can almost lift it. The atmosphere and colours recall this Vermeer. The painting is not colourful but done mainly in whites, browns and blues against a flat black background. Even though Mavata was a domestic worker she seems assertive in her body language. She is surrounded by darkness/blackness and we know nothing more about Annie than what we see. In this work, Kay did not question the institution of servitude in South African society, but depicted Mavata as a loved servant, but still a servant that worked for others.

- FIGURE 9c: Leonara van Staden, **African Shakti**

Shakti is the concept, or personification, of divine feminine creative power in Hinduism. On the earthly plane, Shakti most actively manifests through female embodiment and creativity/fertility. Not only is the Shakti responsible for creation, it is also the agent of all change.

In this work a black woman is shown holding a white baby in two of her many arms. In the other arms she is holding a variety of objects, some domestic (vacuum cleaner, electric iron, a feather duster, etc) and some violent (semi-automatic rifle, machete and hand grenade). She is standing in the middle of the picture so that all the focus is on her.

The background is a schematic rendering of a sunset (yellow, pink and orange rays) against the silhouettes of an African bush scene. The style is very decorative and it seems like a poster with clear outlines and flat colouring. All the things she is holding are done in a variety of blues that contrasts with the warmer background. Also interesting is the complicated shape of the shadow. There are many possible interpretations of this work, for instance it can refer to our past where she was not only doing domestic work, but was also a freedom fighter. The many arms can also signify that as a woman (and possibly a domestic worker) she must be able to do many things at the same time. It also acknowledges the role that many black domestic workers had in the upbringing of white children. The fact that she is naked shows that she is also a sensual woman.

- FIGURE 9d: Berni Searle, ***Snow White***

***Snow White*** is a dual screen video projection. Both mural size images document the same action, but one camera was placed directly in front of Searle and the other camera directly above the artist. Kneeling naked in a darkened space, Searle's body is covered by softly falling flour. Neither view points to the source of the flour. Snow-like, the flour marks her body in ways that subtly refer to race classifications under apartheid – 'white is better' idea. It also refers to colonialism's civilizing mission of 'erasing' indigenous populations. Then water, falling from above, touches parts of her body as it falls into the pile of flour. She then uses the water to mix with the flour into dough. Her body position refers to domestic work. Domestic work such as cleaning and baking was often the only option for coloured women. The title refers to a brand of flour ('Snow Flake'), but also the Snow White fairy tale – the princess as the ideal woman.

(10)

- 9.2 Learners must discuss the work of any TWO artists that they have studied, which confront issues relating to gender in their work. They must refer to specific artworks in their answer (approximately ONE page).

(10)  
[20]

### QUESTION 10: CONTEMPORARY SOUTH AFRICAN AND INTERNATIONAL ARCHITECTURE

- 10.1 Learner must refer to visual sources (FIGURES 10a to 10d) and write a paragraph (approximately ½ page) in which they discuss how the architects have incorporated interesting spaces into the buildings.

The paragraphs should include the following:

- The importance of the interior spaces when designing a building. They must give reasons for their answer.
- How a balance is achieved between the funky, harmonious and functional elements
- A comparison of how each architect has incorporated the natural elements into their architectural designs (site)
- Building materials and techniques
- Technological input

**FIGURE 10a**

This building is a restaurant; the space becomes funky and modern. The restaurant is filled with both artist's prints and sculptures that make the interior exciting and aesthetically pleasing. A table with chairs is seen to the right of the photograph. The clients can enjoy the exterior setting while having a meal. The exterior of the building consists of bright red and blue colours and crosshatched wooden beams that create a sculptural feeling. The large glass windows reflect the surroundings [trees], colourful windows and the wooden beams.

**FIGURE 10b**

**For the marker:** *FallingWater* is one of Frank Lloyd Wright's greatest masterpieces and is known both for its dynamism and for its integration with the striking natural surroundings. His passion for Japanese architecture is strongly reflected in the design. This private residence was intended to be a nature retreat for its owners. This house is well known for its connection to the site; it is built on top of an active waterfall which flows beneath the house. There is a contrast between the glass and stone walls.

Frank Lloyd Wright believed in designing dynamic structures which were in harmony with humanity and the striking environment. The interior of *Falling Water* [private residence] is known as organic architecture. The interior elements [furniture] were designed by Wright. The ceilings are low with an open-plan interior combining the fireplace, furniture, lighting and dining room. He used the cantilevered floors, monolithic concrete and wood. The fireplace in the living room integrates boulders found on the site and upon which the house was built. The stone floors are waxed, while the hearth is left plain.

**FIGURE 10c**

**For the marker:** The *Wright House* is a combination of the old and new. There is a traditional cottage which is rustic and vintage, and there is also an extension to this cottage that is highly modern. The cottage includes two studies, a bedroom, an entertainment space and an art gallery.

Elmo Swart Architects have used two different architectural styles in an effort to show the world that modern design can be extended to incorporate old traditions. The glass walls open to the atmosphere at both ends, holding the traditional along with a few elements to soften the change. The exterior porch and shower covered with a screen of thin branches sets the mood for a more traditional interior design. It looks like a transparent tunnel that connects the entrance to the valley. Volume cantilevering allows parking for two cars.

**FIGURE 10d**

The image is of an open-plan dining room. The furnishings and scarce pieces of furniture allow the relaxed interiors to offer the inhabitants the same peace of mind as the traditional part of the house. The large glass wall allows you to see everything outside. The stairway is shown to the left.

(8)

10.2 Learners must write an essay (approximately 1½ pages) in which they discuss, at least TWO other architectural examples they have studied.

They must include the following:

- Names of architects and buildings
- Reasons why they consider their examples to be innovative
- Use of materials
- Methods of building
- Site where their examples are built

(12)  
**[20]**

**TOTAL: 100**