



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2010**

**VISUAL ARTS – FIRST PAPER  
MEMORANDUM**

**MARKS: 100**

**TIME: 3 hours**

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This memorandum consists of 13 pages.

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

**Points to be presented as a decision AND a comparison.**

**Markers must be flexible and use discretion when awarding marks for points, as they may be presented in many forms.**

**1.1 Subject matter:**

- 1a: People in a wedding ceremony
- 1b: An overcrowded township street with people and shacks
- 1c: Fragmented and scattered human form drawings, parts and unrecognizable shapes against a flat background
- 1d: Two women with luggage in the foreground

**Composition:**

1a and 1b have similar vertically arranged structure, with the verticality of the figures more dominant in a than in b. Figure c has a jumbled and sporadic structure with shapes floating over the page in a loose spiral. Figure d differs from all these with only two large shapes dominating the frontal plane of the composition

**Formal art elements:**

- 1a: Colour, line and shape are loosely utilised in the picture
- 1b: Unclear demarcation of shapes and colour as these elements are roughly used so as to create a hazy and crowded atmosphere
- 1c: Line is used as outline to most shapes and colour is used flatly in most of the forms in this composition
- 1d: Line is used as outline in the shapes of the figures; and colour is used in a very monochromatic manner especially at the background with strong dark tones in the foreground

**Medium and technique:**

- 1a: Water colour and ink: Washy application of paint with strong outlines and some shadows in certain areas of the work
- 1b: Oil on board: Paint application has a pastel appearance as colours appear chalky with outlines to give suggestions of unclear shapes
- 1c: Mixed media: Combination of thin and thick application of the media on the format
- 1d: Oil on board: Light application of paint in the foreground with thick painting in certain areas in the foreground

**Style:**

- 1a: Impressionistic approach to style as forms and colour are not clearly defined
- 1b: Impressionistic approach to style as forms and colour are not clearly defined
- 1c: Semi-abstract Expressionism and Symbolism in which personal symbols tend to dominate the composition
- 1d: Expressive and Semi-abstract approach to human forms and landscape in which details are loose and some are missing

**Meaning/message**

- 1a: Cultural celebrations as means of forgetting the ills of the time OR any relevant meaning/message by the learner
- 1b: Overcrowding in the township OR any relevant message by the learner
- 1c: Short clips of visuals seen through the naked eye and spiritual eyes, telling about life in the township: how topsy-turvy it can be; how love is present in amongst it all
- 1d: Hardworking women in their communities (10)

- 1.2 In an essay (at least ONE page), a learner discusses ONE example each by any TWO artists whose work portrays the social lives and experiences of ordinary people in their communities. Artists may be international or local. **(Learners may NOT use the visual sources provided in QUESTION 1.1)**

The essay should include the following information:

- Name of the artists
  - Title and medium of the artworks
  - Styles and techniques
  - Social/economic and/or other influences (10)
- [20]**

**QUESTION 2: SEARCH FOR AN AFRICAN IDENTITY****2.1 Inspiration/Influences/Sources:**

- 2a: Traditions/Cultural practices of the people
- 2b: Everyday life objects; fragmentation of society due to the horrors of war

**Subject matter:**

- 2a: Stylized human forms, household objects and symbols of tribal work such as crushing mealies
- 2b: A bull's skull, fruit and a stylised vase

**Use of formal art elements:**

2a: Stylized human forms, lines and flat application of colour

2b: Cubist forms and strong angular lines with the use of light and darkness on the objects

**Style:**

2a: Stylization seen through forms and angular lines, and flat “pockets” of colour

2b: Cubism seen through the geometric shapes and broken down parts of the objects

**Message:**

2a: Celebration of cultural and social activities such as harvesting OR any relevant message

2b: Common available objects to the eye of the artist OR any relevant message

(10)

- 2.2 An essay (at least ONE page), TWO artworks by TWO artists  
Learner’s essay may include the following information in your essay:

- Name of the artists
- Title and Medium of the artworks
- African/Cultural-related influences - may also be influences from Pan African Diaspora
- Techniques and style used
- Messages conveyed through the artworks

(10)

**[20]****QUESTION 3: ART AND POLITICS – PROTEST OR RESISTANCE ART**

- 3.1 Message through:

**Subject matter:**

3a: Expressive/stylized and simplified human forms; and fragments of human forms scattered in a non-illusionist background

3b: Figures alongside coffins representing a massacre/mass graves with lit candles on the right side of this format. Both works commemorate hard sorrow and pain

**Art elements:**

3a: Stylized and simplified human forms and personal symbols seen through geometric lines and shapes against a dark background representing ill-treatment experienced by those who fought against apartheid

3b: Geometric shapes formed by vertical representation of human forms and candles with horizontal images of coffins. Colours are very limited

**Composition and illusion of space:**

- 3a: Flat/shallow depth with fragmented shapes arranged in a geometric, symmetrical pattern which shows the rigidity of the apartheid regime
- 3b: Simplified vortex composition shown through standing human forms, coffins and candles that recede towards the back; indicates the tunnel vision of those who caused these deaths or tunnel aspect of death itself

**Medium and techniques:**

- 3a: Mixed media dominated by a dark background or frame with simplified shapes. The hard metal railings and spikes speak of the viciousness and imprisonment of our political past
- 3b: Water colours on paper: Few colours; dominated by darkness and highlighted areas of light and some bright colours. The fluid water colours and pale areas speak about the spiritual world of death

Accept divergent but sensible insights as regards meanings (10)

- 3.2 An essay (at least ONE page) in which learners analyse TWO artworks by TWO different artists you have studied this year who they feel have made strong socio-political comments in their work

**(Learners may NOT use the visual sources provided in QUESTION 3.1)**

Accept divergent but sensible insights as regards meanings of the artworks

Your answer should include the following:

- Name of the artists
- Titles and medium of the artworks
- Influences
- Use of art elements
- Meaning/Messages conveyed through their artworks

(10)  
[20]

**QUESTION 4: CRAFT AND APPLIED ART**

Candidate must name all things clearly, for each of the subheadings

**4.1 Subject matter:**

- 4a: An African cultural bag
- 4b: Traditional Gourds/containers
- 4c: A geometrically decorated Ndebele wall – all of which show the popularity, functional nature as well as decorative qualities of these pieces
- All of the above show the link to African tribal patterns and preferred colours and these are popular on our tourist markets

**Formal art elements:**

- 4a: Varied circular and angular geometric lines and shapes with traditionally influenced colours
- 4b: Rounded containers with geometric lines and shapes
- 4c: Bright colours with geometric lines and shapes

**Materials used:**

- 4a: Textile, buttons, and beads
  - 4b: Clay or planted and produced as calabashes/gourds
  - 4c: Tempera/powder paints on clay or brick and cement wall
- These materials show how traditional materials are still used, but that are also commercially viable today

**Functions:**

- 4a: Worn and used by the elderly to keep their pipe or personal effects
  - 4b: Used during traditional ceremonies to drink traditional beer
  - 4c: Play the role of being a mural for ones yard/for a house
- To get 10 marks, the 4 aspects in the statements need to be alluded to (10)

- 4.2 An essay in which learners discuss the work of at least TWO craft artists whose work they have studied this year:

Mention must be made of the following:

- Name of the craft artist
  - Influences and function of the chosen items
  - Discussion of medium and technique used
  - Use of decorative elements – in this area, candidate must clearly mention what the decorative aspects are, and then how those add to, or detract from, the work.
- (10)  
[20]

**QUESTION 5: ART AND POWER – COMMEMORATIVE BUILDINGS,  
MEMORIALS/ARTWORKS**

- 5.1 **Answers may include the following responses:**

**Choice of imagery:**

**Agree:** Ancient Xhosa warrior is based on a traditional regalia or armour of the Xhosa warriors used in the past  
Any relevant information

**Disagree:** Irrelevant regalia and armour of the Xhosa warriors in relation to the time period as this took place in the 1900s not in the 1800s as the warrior seems to suggest.  
Any relevant information

**Historical Background:**

**Agree:** The soldier or warrior represents a historical appearance from the past.

Any relevant information

**Disagree:** Appearance of the soldier/warrior represents the ancient times instead of the modern as the weapons are ancient, not guns that were used to kill these people which is the weaponry that would be used nowadays.

Any relevant answer

**Three-dimensional strengths of the work:**

**Agree:** A muscular warrior in an attacking mode with traditional weapons such as a spear, a shield and a knobkerrie

Any relevant answer

**Disagree:** The warrior stance or pose is ancient and does not reflect the modern approach to battle or attack with the use of modern weaponry in the 1900s. The elongation is perhaps too overdone.

Any relevant answer

**Response to the work:**

**Agree:** Work is relevant as it shows a warrior that represents people who are prepared to stand and defend what is right.

Any relevant answer

**Disagree:** Work is irrelevant as the chosen subject matter in the form of a warrior does not represent the period and people that were involved in the massacre. This is seen through the composition, armour and weaponry displayed

Any relevant answer

(8)

- 5.2 A learner writes an essay (at least ONE page) on any other specific commemorative building/monument/artwork he/she has studied, which pays tribute to specific events/ideals and/or people. He/she has to clarify in his/her own words how relevant the works are in terms of purpose and impact in the community in which they are built or found. Reference may be Local or International.

(12)  
[20]

**QUESTION 6: ROLE OF FORMAL AND INFORMAL CENTRES**

6.1 The CAP Centre as a place of artistic learning in craft and practical skills, but was also a platform for spreading social and political rhetoric to the masses, and they did this by means of posters. The famous event of the police of the apartheid regime shooting school children in a protest action in the 1980s, as photographed here, has become an icon of graphic and photographic art.

- The foregrounding of the man with the youth in his arms, larger than the masses in the background, accentuates the horror and immediacy of the event.
- The raised hands link the lettering at the top to the mass of bodies in the middle, showing a good knowledge of compositional skills.
- The colour of black lettering at the top and white lettering at the bottom is a clever compositional reversal that highlights the gap between blacks and whites.
- The use of flat red in the background links to the bloodshed of that time, but also shows excellent awareness of the success of having a plain background to highlight the busyness of the figures in the centre.
- In the second poster, the content is to do with the army and the violence of armed combat. The lettering in this work is more jagged and does not flow on regular horizontal lines, giving the work an aggressive effect. The teaching of the CAP centre as regards the effect of various fonts, and layouts of composition is evident here.
- Simplicity of the two big white figures contrasted against the flat black background is typical of poster tradition and allows the viewer to see the content quickly and easily
- The yellow 'star' placed at the bottom right corner links well with the yellow lettering at the top right, again showing awareness of balance
- The broken red links of the chain along the base of the composition has the strong message of what warfare, hand grenades etc. does to a person.
- In both these works, the horizontal "underlining" in the form of the June 16 and the chain, shows good poster structure, as they create a strong underscoring to the visual of the posters themselves.

6.2 Candidate to write on works of artists at ONE of the schools studied – e.g. Ardmore, Polly Street, Rorke's Drift. At least two artists referenced, and in discussing each work, candidate to show good understanding of relevant elements and to make an evaluation about how that school has benefited the art scene in South Africa.

(12)  
[20]



**QUESTION 7: MULTIMEDIA**

- 7.1 Medium of goat, goat's hair, horns on wood can be a symbol of the anti-Christian sector; the tyre is a harness, possibly indicating how faiths in the world are harnessed; in the South African context, a sign of the political necklacing, although this work was not at all made with this in mind. The base is raft-like, almost signifying a dying breed on a life-raft, as much of the world is. The icon of the goat with a tyre around its middle is so arbitrary; to make it Dada in nature, and this, for its shock value, is still a modern piece. (6)

- 7.2 Own choice as to which is more serious or philosophical, and an explanation why. Candidate to show clear insight into some suggested meaning and to refer to definite aspects of the work, to substantiate. All marks go for the insight/evaluation comments.

Philosophical meaning of Arrow Beach Piece: arrows could represent the attempts by mankind to move forward, to create, to construct within the natural world. The sands shift, as do the parameters within which man works. Water is one of the earthly elements, signifying flux, a life force; a possible element of chaos (floods) and in this work, the water washes away the arrow, the construct of man, leaving it obliterated. A sort of ashes to ashes, dust to dust concept. Earth and water are more powerful than the attempts of man to build things.

Accept logical answers. (6)

- 7.3 A choice of any ONE or TWO Multi-media works and how the media enhances meaning. Title of work/s must be clear and correct, and the discussion of how and why the **various** media indicate meaning must be concise. Good artists to choose are Kentridge, Searle, Bester. At least 8 relevant points must be present.

(8)  
**[20]**

**QUESTION 8: ART AND THE SPIRITUAL REALM**

Note learners will answer this question from their own frame of reference. Markers must be open minded to learners' comments.

- 8.1 Dali had conflicting religious views – simply put, on one hand he feared God, but on the other hand, for many years he doubted whether God existed. In this work, which marks the beginning of his religious phase, the image of the fragmented Virgin Mary with Jesus on her lap indicates this ambivalence that Dali had about religion. She has been rendered with beautiful realism and reverence, but the floating pieces of her body against the flat water and sky, speak of a shaken faith and a broken world. (The see-through quality of the body with the fragmentation reflects the “nuclear mysticism”) that is a characteristic of his work at this stage. (Dali had studied nuclear physics at this time of his life). Even though the pieces are fragmented, the whole work is so still and reverent, that there is no doubting the seriousness of Dali's spirituality here.

The baby Jesus holding the cross which is reflected onto Mary's white drape clearly used traditional religious imagery to relay the message of the holiness of both of them. The egg being “lowered” on a rope or chain from heaven, shows the immaculate conception by the Holy Spirit, while inclusion of a shell at the lower left also hints at the fragility and protection of the organism within Mary and the shell. The work is serious, reverent, quiet in its emotion, and this is enhanced by the cool pale blues and greys, the static and timeless quality of the architectural blocks/arch, which are centrally placed and the stable Renaissance pyramidal composition of the woman who resembles Michelangelo's Pieta. It is highly structured, indicating Dali's new “wholeness” in faith. The arch could well symbolize a doorway of a church, thereby also enhancing the religious quality. Accept insightful and relevant commentary. (8)

- 8.2 Tracy Rose's outlook as suggested in the work in FIGURE 8b shows a somewhat irreverent and even satirical outlook; a slightly jaded even comical outlook. The angel dressed in a sensual figure-hugging dress, hails not Mary, but the viewer out front, and she does this in a gesture that almost looks like a power salute, while Mary, also dressed in a contemporary figure revealing dress, holds her hand to a golden egg which as an image, unifies the concept of her fertility and makes one think of the goose that lay the golden egg. At the same time it could show how Rose thinks as an egg head, which is highly derogatory. The cracked arches, which are so similar to Fra Angelico's composition, suggest a crumbling reality or a world which Rose sees as flawed. The size of Mary's body is also too large to stand up inside the arch. Past and present imagery and composition thus are very similar, but here reverence is absent. The golden light in the left arch, throws reflective light

onto other areas, but it does not take away from the rather evil looking face that is formed by a bunch of flowers within the golden yellows. This is another way which Rose suggests her less than purely reverent attitude to this event. Rose could also be warning society about the fall of man, as seen by Adam and Eve fleeing the Garden of Eden in the background, drawing a strong contrast to the immaculate nature of Mary's conception.

(6)

- 8.3 A contemporary work chosen, either International or South African, Candidates have to discuss and explain how art elements and images show meaning of the work.

(6)

**[20]**

### **QUESTION 9: GENDER ISSUES**

- 9.1 The essay is to show planning, an insightful knowledge of the works chosen, and to show clearly which questions in the framed header, they have chosen to deal with. Comments about Robin Jones's Kiss, to include the glorification of the Kiss in a modernist sense, in its cartoon-like style; it is hip and youthful, appealing to the new generation of young people. Sexual activity such as kissing has been a fascination forever, but here it is made playful/somewhat shallow by the flat treatment of colour. It is still a celebration of heterosexuality.

Madika's Blood on my hands is a photographically enhanced series of images which have been so altered that some suggest parts of the human sexual anatomy. The female vulva and vaginal opening is clearly suggested in the third, fourth and sixth frames. The reds and pinks are also clear references to sexual organs, but the abstraction of the forms makes the images intellectual rather than sexual. The forms could take the viewer into other fields of interpretation such as sacrificial practices, circumcision, and sexual intercourse. The rich white highlights suggest wetness, a highly sensual surface, which is suggestive of body fluids. This work could be seen as images of heterosexuality or male circumcision.

The work makes us aware of what used to be taboo as a publicly exhibited thing – highly intimate activities and body parts, are now made part of the public domain, to be celebrated and questioned.

Artists to choose for this essay: Searle, Chicago, Emin, Pienaar, Gilbert and George, Siopis, Alexander, etc.

**[20]**

## QUESTION 10: CONTEMPORARY ARCHITECTURE

- 10.1 Essay to show how these and other buildings show innovation in city design. Hadid has used unusual shapes such as the ovoids, the parabola, towers that are twisted on their own axes and the rectangle which has been morphed into an inverted L that now appears top heavy.

The building on the left is a sprawling mass of parabolas, that hug together in an organic unity with curved street corners rather than right angles which is the norm for city streets. The curves are a distinct renewal of the old right angle, while the organic areas of the Expo centre are much softer on the eye. The entire centre resembles a space city. There are no normal rectangular windows or doorways in the traditional sense, but instead the windows are recessed behind the honeycomb type sheath that surrounds the two main towers. This adds to the space age look of the complex.

The complex on the right allows for commonage in the central area underneath the overhang of the twin towers, and this is a new concept for city spaces. It creates a dynamic visual complex, while at the same time shaping the courtyard space in a different way on the ground level, almost cave-like. Candidates may also refer to works by other architects as well. This must be between 4 and 6 marks. (10)

- 10.2 **Traditional Shapes:** In FIGURE 10c, the ground floor vertical window frames and steel hand-railed staircase are traditional and provide a visually solid and “safe” foundation for the dramatic steel boat-shaped upper regions of the building. Modernism can be seen in the lower reaches, with the pure undecorated verticals and horizontals that form the windows.

In FIGURE 10d, traditional shapes can be seen in the rectangular windows and frames, the cylindrical pillar that supports the entrance in a style that copies Le Corbusier’s pilotis in his domino system. The plastered walls are also traditional. It is the turn of the century block of flats, but with a new dimension that takes it into the 21<sup>st</sup> century.

In FIGURE 10e, the steel window frames and large glass area on the walls are more traditional, as is the wooden floor, which gives this space an earthy but airy feeling.

### **Features which are more 20<sup>th</sup> Century:**

In FIGURE 10c, the curved sweeping steel/aluminium sheeted walls of the upper sections that are highly reflective, recall the qualities and curved facades of Late Modernism. Here this concept has been taken to an extreme not seen before, and the resulting shapes make for an exciting building that references boats or sails of boats, and thus takes the city space here to a broader dimension of the sea or harbour, and not just an ordinary city space.

FIGURE 10d has the distinct bend to the left column of rooms that is deconstructionist and flouts previous architectural rules, giving the building a quirky look that is definitely not traditional. Even the supporting columns on the left appear like legs at an angle in a dance, which sets the building dancing.

In FIGURE 10e, the conical dome that sits inside the main hall of this Health academy, is most unusual, and links to the concept of the cave, where safety and protection are paramount. At an academy of this nature, this shows an innovative return to the cob houses of ancient times, and an awareness of the psychological purpose of this building.

Candidates have to refer to both traditional and new trends, and make analytical commentary about how each feature shows design and function. (10)  
[20]

**TOTAL: 100**