



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2015

**VISUAL ARTS P1
MEMORANDUM**

MARKS: 100

This memorandum consists of 12 pages.

GUIDELINES

It is expected of the CANDIDATE to demonstrate the following:

- To answer any FIVE questions for a total of 100 marks.
- Questions and sub-sections to be **numbered** clearly and correctly.
- Information already discussed in one question, **not to be repeated**. If repeated, marks are allocated the first time only. Cross reference to works of art is allowed.
- That answers will be in **full sentences and paragraphs**, according to the instructions for each question. POINT FORM WILL EARN ONLY MINIMAL MARKS.
- The use of correct **art terminology**.
- The use and implementation of **visual analysing** and **critical thinking**.
- **Writing** and **research skills** within a **historical and cultural context**.
- An **understanding** of characteristics/peculiar creative style.
- The identification of the **professional practice** of local artists.
- Placing of specific examples within a **cultural, social and historical context**.
- Where the analysis of the commentary by the artist/s is of importance, the learners substantiation of the success accomplished by each artist, will also be important, as these will be Medium to High order answers.
- Low, Medium and High order marking is suggested with L, M, H.

It is expected of the MARKER to demonstrate the following:

- Acceptance of substantiated reasoning within the context of the question.
- To keep in mind information already supplied above some of the questions.
- To mark according to guidelines supplied to the candidates above.
- To recognise that this memorandum is to serve as both a guideline for markers as well as a teaching tool. For this reason the information for some answers is in greater depth and information concerning other answers may merely be suggested guidelines.
- To reward learners for what they know, rather than discrediting them for what they do not know.
- To refer to the Visual Arts SAG document rubric (p. 24) as guideline to assess levels of achievement.

QUESTION 1**THE VOICE OF EMERGING ARTISTS**

In these reproduced artworks, the environment of each place contributes towards the atmosphere in various ways. Factors other than the literal environment, may also play significant roles in conveying/communicating the message or meaning.

- 1.1 *In two separate paragraphs of approximately $\frac{3}{4}$ page each, the learner must explain how the artists documented people and lifestyles in their environments convincingly, pointing out factors with meaning from studying the compositions, applications of art elements and influences on styles. This is Low (2) and Medium (4) order.*

In FIGURE 1a, the balanced composition portrays the cluttered debris, washed by the rain, ✓ which attracts the children with the possibility of something to play with. The vertical lines of the shacks bring balance to the horizontal skyline and foreground. ✓ A fleeting moment with people in action, has been captured successfully as in traditional Impressionism. ✓ The warm under-layered Alazarin crimson allowed to show through blues and greys, bring warmth to this impressionistic moment in time just after a spell of rain. ✓ Where the Alazarin crimson and the blue meet in the centre of the composition, just behind the middle shack, depth is evident behind the dry black stems of dead trees. ✓ The already mentioned warm tones, make up for the black which traditionally was not used in Impressionism. ✓ In this artwork however, the black enhances the expressionism along with the almost abstracted and faceless figures of human bodies. ✓ This makes the composition a happy one with which any person could identify. The variety of sizes concerning the shanty buildings, windows and doorways, contributes more rhythm and musicality to the scene. ✓

In the artwork of FIGURE 1b, Sihilali has captured a fleeting moment with the play of light upon colour in a soft and sensitive way, typical of the tradition in Western art concerning the medium of watercolours. ✓ The shanty dog-box and other large discarded containers against the wall to the right, support the fluttering washing on the line, while the woman to the left in the composition is sweeping incisively with her broom, and her dress is blowing in the wind. ✓ This placement also brings structured balance. ✓ The tiny little children to the left are depicted very sensitively, with the bicycle wheel to the right against the wall, being almost the only areas with curved lines apart from the many in the tree, which together with the main figure, forms the point of emphasis. Soft colours and blurry edges support this Impressionism, as the woman, wind and environment becomes one. ✓

Award marks for each of the two works as from 1 + 2 and 1 + 2.

(6)

- 1.2 In this question 4 marks are Medium order and 2 High order.

Ngatane captures the immediate relief of coolness after the afternoon rain, with the dark cloud still in the background, while the edges of objects in their blurriness are typical of Impressionism where it is more about atmosphere than stark reality. The white paint has been diluted much before washing it over to resemble water puddles and rain clouds, a technique learnt from watercolour painting.

Some of the information as in this memorandum for 1.1 which have not yet been applied in that answer, may also be accepted in 2.1 with regard to the mood of circumstantial everyday life which is successfully portrayed in the informal ordinary activities.

Theme: Both works are a commentary on the plight of the blacks living in shanty township conditions. (6)

1.3 *Artworks which appear in this question paper, may not be used in this discussion of 1 to 1½ pages. The discussion must be about TWO artists who portray interaction between people and environment in their communities, with reference to ONE work of each which had been studied, with regard to the following:*

- *Names of artists and titles of artworks L*
- *Formal elements the artists have used L*
- *Specific subject matter in each artwork (From here Medium to High order)*
- *Important aspects of each composition*
- *Use of media and techniques*

(8)
[20]

QUESTION 2

SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS

Some artists use traditional media in a modern approach, while others apply modern media with traditional influence evident.

2.1 *In a short essay of about one page, it must be explained how the artist of the work in FIGURE 2b succeeded in capturing the essence of Africa with regard to the use of modern media with traditional influence evident therein:*

Composition and elements: L M The materials Mahlangu used, is non-traditional enamel paint on a modern vehicle, giving it a smooth and modern finish, ✓ where-as traditionally pigment paint is applied onto roughly finished walls. ✓ The geometrical shapes, typical of African decorating, result in a rhythmic design in the neat and balanced repetitions. ✓ These colours, shapes and spaces forming parallel lines and crossing lines, ✓ are the elements which place this functional object in the category of compositional nature. ✓ The parallel of a typical elongated hut of the Ndebele people as canvas, to an elongated vehicle type, may also be mentioned by a learner, ✓ as Esther Mahlangu used a BMW, and not just a short vehicle. ✓ The colourful elements create an energetic and warm mood which is typical of Africa ✓ and the work has great impact in its originality. ✓ The absolute surprising and original approach, guarantees great Impact as artwork. (10)

Accept any other substantiated/logical explanation based on the aspects to be referred to in the question.

2.2 *Two artworks must be analysed in an essay of about one and half a page, namely ONE artwork of each by two different South African artists who reflect cultural influences. Artworks which appear in this question paper, may not be used. The following must be included:*

- *Names of artists and their works L*
- *Cultural influences obvious L*
- *Techniques and styles M*
- *Meaningful purpose conveyed through each artwork*

Suggested mark allocation: 3L, 4M, 3H both in 2.1 and 2.2.

(10)
[20]

QUESTION 3

SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE 70s AND 80s

Certain artists purposefully do not make nice pictures. They rather reveal or question matters as workers in society.

Often there are many levels of meaning in a single artwork.

3.1 *In a paragraph of at least half a page, the learner must refer to the “not nice pictures” made by artists in order to rather reveal or question matters as workers in society.*

In the visual illustration in FIGURE 3a, Willie Bester refers to the legislation of L, 1913 when many Black citizens in South Africa were compelled to move to areas determined by the then White government. ✓ Different races were separated and in public areas Blacks were not allowed to use the same entrances as white people and even public benches were allocated for Whites Only. ✓ In the *Land Act*, 1995, a bulldozer is depicted as this was used to demolish homes which were not abandoned within a specific time, ✓ despite the immediate needs such as taking care of babies. ✓ The two cupped hands as Symbolic images, seem to be holding rounds which is reminiscent of the weapons used by police and the army under the Apartheid regime to break up resistant groups of rebellious Blacks. ✓ Reference must be made to the Body language such as the innocent child, caring mother and disgusted or amazed man. ✓ The mixed media of carved wood as canvas, with inorganic materials, makes the issue of separate public benches a reality, and the chains together with the carving technique, resemble memories of painful boundaries. ✓

Elements and principles applied in support of the message could be the horizontal lines of the back of the bench which frame the colourful scene with the contrasting earthy colour of the wood, which could resemble the innocence of the indigenous Black people. ✓ The chain pattern is carved into the wood as well, almost as if the real chain is casting a shadow. ✓

Accept motivate discussion or explanation within the context of the question.

(6)

3.2 *In a paragraph of about half a page, the learner must shortly tell L the story of the descriptive artwork portrayed by Zylla in FIGURE 3b (Even the Children have Guns, 1987), where the young girl is portrayed grotesquely seated casually on top of a miniature township, holding an AK47 gun ✓ as comfortably as if it is a toy, ✓ with a childish drawing of herself where she has shot a man, as if she is planning this. ✓ With her army cap on her head, and the colour of the paper media similar to that of the army uniform, the message is clear concerning children who are trained up to be soldiers while they should still have been playing innocently, as the written word referring to ragdoll, implies. ✓*

The ragdoll may also imply that children are manipulated by the army as ragdolls. ✓ The other quotes may also be explained and also the bold free scribbling in white as if a reminder has been written onto a mirror with soap, referring to the words of Jesus that the innocent children must not be prevented from coming to Him. ✓ How innocent can children then be if they carry deadly arms in their arms! ✓

(5)

3.3 *In at least half a page ONE artwork which has been studied, must be evaluated with regard to the artists handling of a socio-political matter in South Africa. The following is important:*

- *Name of artist and artwork L*
- *Description of composition L*
- *The relevance of the art principles applied M*
- *An analysis explaining the issue(s) which have been addressed by the artist*
- *An evaluation of the success of the approach of the artist*

A work which appears in this question paper, may not be used, but a different work by one of the artists used in this paper is allowable.

(9)

[20]

QUESTION 4**ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA**

“Judas Iscariot betrayed our Lord Jesus for R3,00 without asking himself what he would buy with this money. You people be careful of money, because it is the root of sin.”

- 4.1 *In at least half a page, the spiritual story which Muafangejo has retold in the artwork of FIGURE 4a, must be defined, L referring to the quote which appears in the artwork to the left of the dividing line.*

The story reads from right to left, with Judas embracing the Lord in the larger panel, with onlooking soldiers whose weapons identify them. ✓ In the panel to the left, Judas is hanging from a tree after committing suicide when he realised what he had actually done, where three rand-notes can be seen on the ground, valueless to him after the treason. ✓ What he seems to have bought, is his own death with his sin of betraying his own Lord. ✓ The shapes of the leaves on this tree of death, even resembles knife blades, which in the sharpness thereof fit the swords of the soldiers coming to take the Lord into custody. ✓ Three rand implies that Judas would have done anything for any insignificant amount, (as currently in South Africa, lives are taken for very little). ✓ The form of Judas is likened to that of a snake, symbolising the evil deed. ✓ Even the white marks on the clothing of Judas, resembles the skin of a snake. ✓ The feet of the Lord are portrayed as if He is slightly raised from the ground, significant of spirituality. ✓ Line is applied mostly vertical, emphasising His Lordship and varies between delicate and bold, rhythmically repetitive and contrasting between larger shapes and delicate short lines, and also between black and white. ✓

(8)

- 4.2 *In an essay of at least one page, ONE artwork of each of any TWO craft artists which have been studied, must be analysed. A work which appears in this question paper, may not be used, but a different work by one of the artists used in this paper is allowable.*

Clear reference to the following is important:

- *Names of artists L*
- *Types and titles of works*
- *Materials and techniques, traditional or contemporary*
- *Function and or message*
- *Decorative value referring to art principles M*

(12)
[20]

QUESTION 5**MULTI-MEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA**

It is said that the interaction between artwork and viewer can be challenged on a much broader level when non-traditional media and/or techniques are used by the artist.

- 5.1 *Considering the quote above, it must be explained M in half a page how Hassan used alternative materials AND techniques, as seen in FIGURE 5a, creating an intimate involvement between the artwork and the viewer.*

Like Duchamp, Hassan has found new context and thought for the objects he uses, such as placing the bicycle loaded with belongings seemingly grabbed in haste, ✓ before a large-scale collage of recycled billboards, ✓ portraying clustered-together urban Black people, apparently leaving from somewhere to who-knows-where, ✓ emphasised by the abandoned and heavily loaded bicycle, as if the front person found leaving on foot more effective in the bustling crowd. ✓ The larger than life figures and the real bicycle with the electric kettle as important objects of daily use, now useless, around which the viewer is able to move, makes the situation very interactive. ✓

(4)

- 5.2 *In an essay of approximately three quarter of a page, the artwork of FIGURE 5b must be discussed with regard to:*

Application of art elements and principles L: The experience of space within the installation and the absence of inhabitants of the space and the feeling of loneliness is very prominent, ✓ representative of a moment in time, which refers to Impressionism as Influences of style, and other influences may be elevated ✓ M. The story requires close inspection of the smaller details. The Contemporary handling of multimedia, by having placed known objects in normal everyday combinations, but covering everything in the texture and colour of rust, transforms reality to the “poetic moment”, which requires reflection by the viewer. ✓

In front of a barely open curtain, on a section of a tiled floor, is placed a chair with a woman’s slip hanging over the back and seat, a small electric heater, a stand with an open vanity case, as well as a suitcase lying on the floor. ✓ Behind the curtain, invisible to the viewer, a cold breeze is blown through the gauze curtain, over the scene, by a fan. ✓ In the lid of the vanity case, a small video monitor acts in place of a mirror, repeatedly showing a close up image of lipstick being applied. ✓

The references are opposites, such as inside/outside, private/public and hot/cold, inviting the viewer to reflect on contrasts. ✓ The harmony of intense and subtle areas of colour, creates a most inviting and captivating mood.

(6)

5.3 In essay form of at least one page, one or two elaborate artworks in multimedia or new media must be recalled and analysed, L referring to alternative expression by the artist/s, substantiating each of the following:

- Name the artwork/s as well as the artist/s L
- Description and analysis L
- Content and use of materials and techniques M
- Meanings and concepts which you can justify

A work which appears in this question paper, may not be used, but a different work by one of the artists used in this paper is allowable.

(10)
[20]

QUESTION 6

POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Identity is always something individual, social and cultural. In some cultures modern life and other factors may even contribute towards confusion.

6.1 In an essay of about $\frac{3}{4}$ of a page it must be discussed how the individual artists relate to expression of identity in connection with influence as seen in FIGURE 6a, and the White male in post-Apartheid South Africa as can be seen in FIGURE 6b.

Addressing her own identity as a white African, Schreuders hand-carved this pale figure from Jacaranda wood to resemble to an extent the colon figures of popular African curios, ✓ by enlarging the heads, hands and feet. The solidity of the fore-shortened figure is further enhanced by allowing the parts of untanned skin to remain in the pale cream colour of the wood, ✓ contrasting the sunburnt skin in a restrained and poetic manner. The stocky body, solid stance and staring eyes, create a quiet and introspective narrative work. ✓ The Style and Technique of subtractive carving and colon approach, creates an expressive impressionism, with the added media of enamel paint on the clothing areas. ✓

Botes addresses White male identity in Post-Apartheid South Africa. ✓ *It is not required that the actual composition of a grid of nine paintings be discussed, but the Formal art elements L: of the separate sections in FIGURE 6b.*

Reference must be to the following:

Formal art elements: L The strong graphic approach in the use of line as main element, confronts the viewer with questioning the absence of seeing eyes. ✓ The blood-coloured tears seem embedded in the flesh of the weepers, like ritualistic scarifications, with no warm colour in the skins, with reference to Pop Art when style and technique is discussed, L referring to relative mechanical appearance. ✓

The commentary: M: These subjects are described by Botes as “people who are non-existent or dead, people who felt that they cannot leave, they are just stuck in a non-place, soaked in their own tears”. ✓

(8)

The “Zombie” conveys the impoverished dream-like reality of modern life, daily experience, soap opera and horror movie. ✓ Allegorically the images portray how some dark force has seemingly taken control of the mind and left contemporary people lost, wandering in malls, trawling the internet, dissatisfied with life, clearly indicating a loss of individuality and rather confusion or a state of no personal life or satisfaction. ✓

Award marks for each of the two works as from 4 + 4.

6.2 *In an essay of at least 1½ pages, TWO artworks which have been studied, where issues of identity in South Africa is reflected, must be discussed. A work which appears in this question paper, may not be used, but a different work by one of the artists used in this paper is allowable.*

The following must be included in the answer:

- *Names of artist(s) and titles of works L*
- *Elements and possible connection to style L*
- *Use of materials and techniques M*
- *Issues of identity in each work*

(12)
[20]

QUESTION 7

GENDER ISSUES: MASCULINITY AND FEMININITY

“Cowboys don’t cry” and “it is painful to be beautiful”, are remarks not always lightly taken, often causing obvious or hidden consequences.

7.1 *In an essay of approximately 1 page, both of the artworks in FIGURES 7a and 7b must be discussed with regard to the role of the popular media concerning the self-image of either gender, male or female. The following must be regarded:*

Use of title M and Composition M: In the media all sorts of different products are advertised as if they will most certainly do wonders for turning any ordinary person into a perfect and flawless model, hence the title “*Your Body is a Battleground*”. ✓ Since the poor body is exposed to now this and then that product and left with unwanted consequences, as suggested in (Style and approach) M:the collage of a photograph sourced from mainstream magazines and developed on computer (FIGURE 7a), ✓ she forces the viewer to ask questions about feminism and consumerism, debating how women are traditionally portrayed in popular media. ✓ In this regard the mirrored image of positive versus negative, activates the debate instigated by the text placed strategically over the image. ✓ Formal elements of art L: The clarity of form on the positive side, contrast effectively with the more impressionistic approach in the mirrored photographic negative. ✓ The white lettering in the red frames emphasize danger in the strong contrast to black and greys in the background. ✓ The grainy texture on the face of the negative side relate to the lacy pattern effect around the eye on the same side. ✓

In the artwork seen in FIGURE 7b, with regard to the Use of title, M “*Weighting and Wanting*” tells of irony of a matter of great importance, which is the lack of body weight, waiting (wordplay of weighting) for a life ✓ which should be beautiful once the impossible happens, i.e. the perfect weight accomplished.
✓

In the Composition M the Dolly Varden dressing table to the left, implies how a young girl begins playing around with objects of vanity. ✓ Her happy image seen in the narrow mirror, is long gone, as is the vague protection seen very slightly in the central mirror. ✓ In stark contrast to her innocent youth on the left, is the burdened teenage era to the right, where she is portrayed as a weak anorexic girl on her knees on the scale, as if this could possibly make the reading on the scale even less. ✓ The bondage of wanting to lose more and more body weight, can be seen in the ghost-like figure peeping over her shoulder. ✓ The measuring tape implies her desire to satisfy this addiction, with titbits of foodstuff which she had refused to eat because of this disorder.
✓

Style and approach: the expressive fantasy-approach in etching rather than colourful painting, with almost supernatural light in the central foreground and dark cloud effect just above it, is balanced by the darkness behind the mirror back closest to the viewer, and the shadow cast by the almost demonic figure behind the victim, who on her own could hardly cast a shadow. ✓ Formal elements of art L: The folds of the curtains are also reflected in the mirror and these vertical lines emphasize the very skinny body. ✓ The many variations in tones of grey to black, underline the darkness of this issue, of a girl whose self-image depends on what the media or peer pressure has made her to believe. ✓

Award marks for each of the two works as from 4 + 4.

(8)

7.2 *In an essay of approximately 1½ page, gender roles in society which have become issues of male and/or female identity, must be addressed. The artworks of any TWO artists which have been studied, must be named, described and evaluated. A work which appears in this question paper, may not be used, but a different work by one of the artists used in this paper is allowable.*

The following must be in the answer:

- *Names of artists and titles of works L*
- *Composition and approach L*
- *A comparison of formal elements and principles applied*
- *A comparison of mood*
- *A comparison of impact*

(12)
[20]

QUESTION 8**ARCHITECTURE IN SOUTH AFRICA**

Paragon Architects in Johannesburg, have agreed that all of their designs will be responsibly sustainable. Along with this ideal, the lifestyle-driven elegance in their very futuristic appearing designs, is an amazing accomplishment.

- 8.1 *The learner must write an essay of one page, elevating the innovative accomplishments of the construction seen in FIGURE 8a, referring to the responsibly sustainable and lifestyle-driven elegance in the very futuristic appearing design and may include thoughts on the following:*

Peculiar characteristics are seen in the Principles of design in the three long rectangular interlinked blocks arranged like a lazy “Z” across the floor of the site. ✓ The many diagonal lines lead the eyes of the viewer upwards towards the gently curved corners of the concrete plates of the separate units, which are arranged in harmonious contrast of angles. ✓ The sleek and slender diagonal lines of the supporting props meet the solid construction at an angle of 90 degrees, contributing to not only contrast, but also balance and harmony. ✓ Reflections in surrounding shallow ponds, mirror the building and sky, creating the futuristic idea of movement, as if the building is floating with the clouds. ✓ The ever moving reflections on the High-Tech building itself, supports the influence of Futurism and reflects creative thought with outstanding elegance, which is a demand of the lifestyle of modern society. ✓ The effective functionality can be seen in the light which pours deep into the courtyards through the large cut-outs in the rooftop, ✓ and the cavernous performance spaces shaped at key intersection points in the layout of the building. ✓ The Aims of Paragon Architects have been accomplished most successfully, also with regard to High-Tech approach in much glass and reflections resembling a futuristic sheen finish. ✓

(8)

- 8.2 *In an essay of approximately 1½ page, TWO buildings by any contemporary South African architect(s), must be analysed. One of these two buildings may be the one seen in FIGURE 8b, OR another one which has been studied.*

Of both buildings, the forms, materials and designs must be discussed, which would put them in a category of outstanding impact.

The following aspects may well be relevant:

- *Names of architects/companies and buildings L*
- *Special features L*
- *Peculiar materials, technology and design M*
- *Ecological considerations*
- *Environmental issues*
- *Functionality*

(12)
[20]**TOTAL: 100**