



Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 11

NOVEMBER 2011

**VISUAL ARTS P1
MEMORANDUM**

MARKS: 100

This memorandum consists of 20 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking.

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

GENERAL INFORMATION FOR MARKERS

- This marking memorandum is to serve as both a guideline for markers, as well as a teaching tool. Therefore the memorandum for certain questions is in greater depth, as the information may be used as notes for learning material. Other parts of the marking memorandum may merely be a suggested guideline.
- Markers are encouraged to reward learners for what they know, rather than punish them for what they do not know.
- Although the information for the questions is sometimes given in point form, learners must write an essay/paragraph form, using FULL SENTENCES.
- Answers in point form will not receive marks.
- Markers must refer to the rating code on the following page, to help them assess the levels of achievement.

Assessing learners' ability to analyse and respond to examples of visual culture – See the following page.

ACHIEVEMENT RATING CODE: LEARNING OUTCOME 4: VISUAL CULTURE STUDIES

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

QUESTION 1**ART AND PROPOGANDA**

- 1.1 Learners must define the message of the work, discuss the subject matter and other art elements and say how the artist has made society aware of his thoughts. Message of this work is how labour and business are in deadlock in the East. Workers and businessmen in suits are both locked into a prison-like grid that holds both in discontent. The men in chains, the heads uncomfortably to the side, the faces with negative expressions, the sword, the block like box that is like a prison wall, the neck braces, all speak of a regime of labour that is oppressive to both parties. Line is harsh and black, adding to the imprisoning effect; the reddish-ochre and black colours speak of bloodshed and death, and the harsh tonal values add to the meaning of "trouble" as the title suggests. Society is made aware, by the horizontal, binding nature of the composition, of how economics and labour matters can imprison both management and workers. Accept reasonable and substantiated comments. (7)
- 1.2 Imagery of CAPS poster contains fistened hands, reminding one of black power salute and labour solidarity; hands hold books which denotes education or the past lack of it for black people, and this is why they have made this protest poster; the wording is a ribbon of large powerful letters clearly demanding education, and the fact that it stands in front of the figures, makes it compositionally more dominant and in one's face; the composition is a tightly integrated mesh of hands and the letters, which also speaks of the solidarity of black people when they march or protest for something important like equal education. The repeated expressive portrayal of the roughened Black hands speaks of the Black workers - "the people" who need to be empowered through education: The roughened black open palm up the left hand corner of the format speaks of hardship. This links well with the ribbon wording - "*people*" that appears directly below thereby suggesting hardship the Black people. Up in the left hand corner are black palms in a relaxed handshake that speak of success while at the same time denoting solidarity. Left of the centre the artist portrays a vice-grip fist wrenching a spanner to lock/unlock a nut. This not only speaks of Black power but power of the Black workers. Juxtaposed to this fist on the immediate right is a hand holding a pen. The pen seems to have replaced the rake which is represented in a form of row of menacing spikes behind the hand. This speaks of prioritizing education. The repetition of the writing hand on the extreme right, complemented with the hand holding down a ruler to draw a line, a hand opening/closing a "*divider*" (mathematical instrument), and a hand clasping a book can be read as emphasis to this priority. (5)
- 1.3 Learners must write an essay on any South African or International artist, whose message is important, and whose work shows political or social wrongs. Must have name of artist, name of work/s and commentary on social or political wrongs. (8)

QUESTION 2

MONUMENTS AND HERITAGE SITES

Learner must write an essay describing, analysing and evaluating the visual sources and own examples with reference to the quotation. The 4 monuments as well as others to be discussed – what labour to make them as well as the cost of making them. Also discuss which are more impressive.

Forms and volumes:

The Monument to Septimus Severus is huge, about three storeys high, made from stone and stucco, embellished with mouldings of Corinthian capitals, ornamentation of garlands, and solid classical bases on which the parts of the triple arch lies. It is a grand public statement, made for a very successful Roman leader, where the forms are so high as to make the public minute by comparison, thereby making the importance of the leader obvious. Not one arch, but three accentuates the power and grandeur of the man as well as the wealth and power of the Roman people. This would have taken years and much public money to build, and remains one of the world's most impressive monuments to symbolise the victories of Severus.

The portrait bust is a creative innovation by the ancient Romans. The full length of the adopted Hellenistic sculptural figure was reduced to the head and shoulders and a portion of the torso as evident in the visual illustration of bust Septimus Severus. The most important busts to be made during the Roman period were those of emperors. The classical idealizing we see in Septimus's bust allowed emperors to emphasize their loyalties to the imperial dynasty and even legitimize their authority by visually linking them to their predecessors. The curly overgrown hair, the over grown beard and the folds of the military dress adorns the torso to project ideals of devotion to public service and military prowess. Romans considered facial features to be the best conveyors of personality, age and wisdom. The represented facial features, in this case the idealization of the face with an overgrown beard and hair projects gallantry, maturity and wisdom gained through hard years of military experience. This image had to be disseminated by making copies of emperors' busts to be distributed throughout the empire as Romans were expected to burn incense in front of these images as a sign of respect and loyalty. This placed a heavy burden of cost of production and reproduction. The solid form of the bust is not unusual and its realism is a traditional means of symbolising the power and glory of a leader and soldier.

The Afrikaans Taal Monument is located on a hill overlooking Paarl. The Monument consists of various tapering structures of a convex and concave nature that symbolize the influences of different languages and cultural groups on the Afrikaans language itself. The language acquires its fullest autonomy in the symbolic projection into the sky of the tallest parabola. The tall arcs of the tall narrowing tower of the Taal monument sweep up into the sky, as does the War memorial, and both of these are more mathematical and abstract than the first two. The parabolas and steps of the Taal monument speak of the wonderful logistics of a language, of reaching to higher goals, as a cultural group, while the erect column of the War memorial symbolises male, conquering power.

Materials and finishes:

The first is made from Stone and stucco, the second from marble, which denotes wealth and timelessness, the third from bricks and cement and ferro-concrete, and the fourth bricks, cement, stone. (a), (b) and (d) are similar in their materials, and all have been constructed with highly professional finishes, which adds to the honour bestowed upon that leader, the Afrikaans language and those who died in war.

Accept reasonable and substantiated discussion of how materials and the finishes in learner's added examples add to the glorification of a person or an ideal.

(4)

Setting and how public interacts:

The triumphal arch is so huge and in the middle of a very busy public thoroughfare, that one cannot help by being intimidated and awed by its size. One feels the impossible superiority of the glory of the leader and of Italy as a country. The bust is in a museum, and of a size that one can walk around, making it more proportionally interactive, creating the human immediacy that The Romans desired in their quest for realism when making monuments to their leaders. The tall parabolic arcs of the Taal Monument reach very high into the sky, which symbolises the aspirations of this language group, similarly giving great importance to it, as did the Roman size and setting. People will have to look up to the Taal monument, and realise the worth of its intention. The war memorial has a setting of a park, a peaceful, public place that is a total contrast to a war zone, thus giving it an air of almost religious peace, to make one be aware of the laying to rest and the praise to those who fought in that war.

Accept logical comment with substantiation.

(4)
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QUESTION 3**INTERNATIONAL TRENDS: IMPRESSIONISM AND POST IMPRESSIONISM**

- 3.1 Learners must define concisely what influences and circumstances gave rise to Impressionism. Influences in the rise of Impressionism were a reaction to the staid and traditional approach to art in the previous century. Realism and Neo-Classicism and the tight dictation of the Salon de Refusee, as well as the set ways of the art critics and public, were all things the Impressionists reacted against. They studied the science of light, the Eastern style of painting where the brushstrokes are very fluid and relaxed, and the forms bleed off the sides of the canvas, were also factors that gave rise to the more relaxed style of painting, and a fresher colour palette. They wanted to paint “en plein aire”, out in the open, because they believed in giving the Impression of reality, not to try and paint in a realistic style. (3)
- 3.2 Learners must discuss how the work illustrated in Figure 3(a) shows the typical Impressionist handling of light and colour. The handling of light in Cezanne’s work shows the direct approach to seeing and recording colours. There are no fading colours as the forms recede into the background. The greens and mustard colours are fresher than older traditional paintings, and they are the same intensity in the foreground as in the far distance, thereby creating a new, non-real perspective. There are clear greens and blues, and no broad areas of dull colours such as blacks, dull browns and tertiary colours. The faceting of the ground and tree forms as well as the sky, shows an awareness of the flickering quality of light, its transience and its freshness. These were what the Impressionists were aiming for. Shadows are more suggested than represented and they are seen in terms of very dark greens punctuated with blues. (4)
- 3.3 Post Impressionism influence of Cubism is seen in the faceted forms. The straight brushstrokes that form the block-like clouds, the square patches of colour that form the mountain and ground, show the obsession with representing forms with geometric shapes, that begin to abstract reality. (2)
- 3.4 Seurat chose to work in the style of Pointillism because he was originally part of the Impressionist group which wanted to represent reality in a non traditional way, and to use the broken brushstroke. Also because he was part of the new world where the printing press was a new technology. He copied the technology of the pixels used in printing mass media, to show his way of regulating a new reality which held structure precious. Structure is another thing the Impressionists valued. (2)

- 3.5 Learners must choose ONE other Post Impressionist work and do a comparison between this ONE chosen art work they have studied, this with Seurat's La Grande Jatte.

Factors to include re La Grande Jatte:

- Subject matter is a group of families relaxing in the sun on the river bank on an afternoon. This shows a genteel way of life, where life is of a good standard, without poverty. Dress of the people shows the promenading fashion of society, where the pursuit of natural pleasures was a new style of living.
- Composition of this work is spread out, with little couples or groups of people all over the format, with a strong framing device at the right in the form of the tree. Shadows are so strong, that they become part of the solid areas of figures.
- The style is points or dots of colours placed side by side in painstaking technique, and this give a still, rigid appearance to the work. It also links it to the printing technologies of the day, and thus was new in the art world.
- Colours are fresh blues, greens, warm orange reds, whites, and these give a wonderful natural atmosphere, without any angst or pain. These colours reflect a world in love with the outdoors, and happy.

Remember that candidates must compare, sentence by sentence, and compare the same things in each point.

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QUESTION 4**CUBISM, FAUVISM, FUTURISM AND EXPRESSIONISM**

- 4.1 Learners are to mention the Synthetic Phase of Cubism. Picasso's work shows characteristics of the post Analytical Phase of Cubism. It has more colour than the Analytical Phase, which was monochromatic, and it shows a return to a strong outlined, decorative style that was not seen in the Early Phase or the Analytical Phase. It is a style almost of cloissonism, where black outlines hold areas of strong colour in them, like a stained glass window, and where pattern is strong. The geometric distortion of facial features and planes is also typical of all phases of Cubism. (4)
- 4.2 Matisse was a member of the artists nicknamed "Les Fauves" or "wild beasts". They wanted to break the rules of traditional art deliberately, because they were angry at the world, and at moral decay in society, because of the destruction of the World War. They were also angry at the domination of the French 19th century Salon System. They were influenced by the Impressionists and Post Impressionists. They used strong colour and painterly qualities over the representational or realistic values kept by the Impressionists. Wild colour harmonies, primitively simple compositions, garish colours, and wild loose line work were typical. All of this was in direct opposition to the accepted norms of painting, and it did indeed shock the critics as well as the public. Europe at the time had been through the First World War, and was in a state of depression and social trauma. (3)
- 4.3 Learners must compare: Picasso's Woman in an armchair is a much more linear and geometricised work than Matisse's Green Stripe. **The line** work of Figure 4(a) is hard, thick, black, angular, with repeated stripes, which form strong patterns, and this differs from the more smudgy line of Figure 4(b). In the second work, lines are looser, much less overt, as can be seen in the eyebrows of both works. In the former, the eyebrows are hard, nail like shaped, whereas in the latter, they are looser arcs. The shapes of Figure 4 (a) are sharp and angular, giving an aggressive and distraught mood, and in Figure 4(b) the shapes are more rounded, resulting in a more relaxed figure study. The background of Figure 4(a) is sliced by many short lines in all sorts of diagonals, adding to the traumatised mood, whereas in Figure (b) there are no clear lines, making the work a happy mix of coloured areas, which are just arbitrary. **Patterns** in Figure 4(a) are tight and sharp, with diamonds, rectangles and repeated curves, giving a decorative look to the work and in Figure 4(b) pattern is minimal, seen only around the neck of the woman, and these patterns are looser, also adding to the relaxed atmosphere of this work. (5)

- 4.4 Kirchner's **view of the world** is a disenchanted one, as seen by the tilted furniture, skew floor plane, and the slumped shoulders of the woman in the reflection. The back view of an erect but relaxed happy woman doing her hair is contradicted by her reflection that portrays her as hunched and sad faced. These compositional matters, and the cold blue and purple colours used, lend a sad, dispirited atmosphere to the work. She does not look happy or energetic, and this transforms into a message about the world at the time- it was negative and destructive. Her angular arms, the pointed shoes and all the tilted furniture show a world out of synchronization. Even the colours are leached greys and blues, giving a sad and depressed atmosphere. (5)
- 4.5 The **style** of Figure 4(c) is Expressionism, with loose lines, ragged edges and loosely applied areas of colour. The style of Figure 4(d) is Futurism, as seen by the repeated shapes, the shaded line work, the narrow sharp spears of lines and the multi-repeated image of the dog and the lady. The latter work is a tighter style than that of Figure 4(c). (2)
- 4.6 Balla's work celebrates movement, speed, and the technological era that celebrated speed. Post World War One was a new world of fast cars, aeroplanes and trains, which had not been around before. The Industrial era had arrived. (1)
- [20]**

QUESTION 5**GALLERY VISITS AND EXHIBITIONS**

- 5.1 An **essay of two or more pages** about a “gallery visit” and candidates are to comment on the six illustrated works, as well as any others they wish to comment on. Subject matter and how it shows the social and political times of early twentieth century, and handling of art elements and how this conveys the way the world saw itself, is also to be included.

Subject Matter:

- a) A broken up and distorted scene of the Eiffel Tower. The Eiffel Tower with trees was a part of the Eiffel Series, created by Delaunay. The Tower is an icon of urbanization which fascinated Delaunay. Being a radio tower, it represented boundless communication and its unique construction was symbolic of the evolving machine age. This shows how broken and upside down the European world was, after the War.
- b) An abstract view of the ocean, with very expressive swirls of water and current flowing in a jumbled mass. This shows Pollock’s subconscious and intuitive impression of the depth and vast ocean, even showing a danger to the ocean in the harsh, ragged black lines.
- c) A portrait of the artist’s daughter, seated on a pink patterned chair, with floral details behind her. It is a happy portrait, childlike, and places her on a pedestal or “throne” of importance.
- d) Medusa Asleep is an amalgamation of a woman and an eagle sitting on a wall at the edge of the ocean. Medusa was a goddess whose long hair entranced or bewitched people. The message here is a brooding kind of warning, even the gods and goddesses are asleep, and doom is awaiting. Knopff has entered the realm of Symbolism, and this work speaks of one’s nightmares, but also of sensuality. Psychology was a new science in the early 1900s, and this makes one enter the zone of the subconscious.
- e) Braque shows a man with a guitar, in a severely abstracted, faceted analytical style Cubism.
- f) Duchamp’s Urinal is typical of the Dada practise of finding items that are regarded as cast-offs by society, and displaying them as art. It shows the Dada desire to turn the art world on its head, to shock the public. The connotations of a urinal, speak of Duchamp’s severe negativity against the world, the governments who drove it and the established Western art institutions and their leaders.

Art Elements:

- Delaunay's line is jagged, angular. His colours are warm, even on fire. These two elements speak of his attitude about a world on fire, tilted and unstable. Delaunay adopted a distinctive style which appears "cubist" in nature with a touch of Fauvism. A vibrant flow of vivid browns, reds and cream whites form a pool of interesting abstracts. The fragmented layers of colour form the fascinating patterns of fractured spaces left to be perceived by the viewers' mind. However, unlike the objects of the Cubists' investigation, the tower still remains distinguishable from the abstracted trees.
- Pollock's grey colours speak of a dull and decaying world; the blacks are reminiscent of death or darkness, and the flashes of reds and yellows, could be seen as the rays of hope in amongst all the dark current of post World War life. His lines are thick and ragged, making the sea seem stormy, and this is exactly what the world was, from 1900 to 1950s.
- Gauguin's colours are picturesque and bright, some are distant and almost flat, which speaks of an open and happy memory of his daughter; there are no underlying negatives here.
- Knopff's browns and khaki colours are sombre and soporific. He uses these dull colours to allow the viewer to move into the space of appreciating the message of the work in a dreamlike way. There are no bright colours to detract. Socially, the world was new to psychologists, and the exploration of the subconscious. His line is tight and the realism gives this work the avenue for the viewer to enter the understanding of the subconscious.
- Colour in Braque's Guitar is also sombre, monochromatic. This is typical of the tendency of artists to move into abstraction, in the first half of the twentieth century. The idea was more important than the reality. Intellectual appreciation was paramount. The short lines which go in all directions, and which create the centralised, gridlike faceted and flattened areas or planes, typical of Synthetic Cubism, make the portrait a flattened, mathematical reality, devoid of emotion. And this is what the world needed, a world where emotion was "flattened" and ritualised, rather than heated and mindless, but devastatingly real.
- Duchamp's Fountain, uses only line in the form of the words R. Mutt and the date, which merely references the non-sensical nature of Dada, and of the world at the time, where acts of war dominated man's thinking and time.

Accept other references to elements, and with substantiation.

Candidates may also refer to their own chosen works, and how these show a world of economic and social degradation and ruin.

[20]

QUESTION 6**FORMAL AND INFORMAL SCHOOLS IN SOUTH AFRICA**

- 6.1 Learners must interpret the works and choose which work holds a more important message to South Africa.

Feni's Woman and Boy shows the fullness of Mother Africa; the tight relationship between mother and boy, whom she is possibly disciplining as seen in his hands above his head, or whom she is holding up in praise. African mothers, like all mothers, have this huge important role, of love and discipline, and then to let their sons go, to make a life on their own, and this is a sad time, as can be seen on her face. It is a universal message of love and letting go. Accept logical interpretation.

OR

Victor's Lot's Wife, which shows a man with his arm around a younger woman, making off in a vehicle, while a mother, possibly the man's wife, is walking in the opposite direction, with her baby and her luggage. She is not happy, but the man does have a smile on his face. The sky is stormy and the wind of fate blows in the direction the mother and baby are facing. This might hint at the reality of how many men go off with younger women, and leave their wives with children to take care of. It is a sad reality of life in South Africa, and can thus also be said to be the work which carries the most important message for South Africa. Accept logical interpretation. (4)

- 6.2 In 2 short paragraphs, define and discuss **mood**.

In Figure 6(a) the mood is pained, serious, sombre, seen in the wide serious eyes, the thin body of the boy, the scratch lines that are fine and thin. The perspective has the woman up close, with a far distant horizon, that speaks of how far the boy has to go away from the mother figure, to make his way in life. The shapes are elongated which shows the sadness and/or poverty of their life. The tonal values are strongly contrasted, which makes the message of departure and hardship, very severe.

In Figure 6(b) the mood is also a sad and traumatic one, where there is one person being left behind. The lines and tones in this work are thicker and the tonal contrasts are also strong. The mood of aloneness and being bereft is made clear by this. The perspective of the woman and vehicle being right up close to the viewer makes the sorrow and hardship of this story very strong, and the far distant horizon, with the white sky and dark, stormy clouds echoes this hardship. (6)

- 6.3 Learners must write an essay in which TWO other works by any artist who attended one of these schools is discussed. Also give a personal response, with substantiation. 5 marks for each work

(10)
[20]

QUESTION 7**WESTERN INFLUENCES ON SOUTH AFRICAN ART**

- 7.1 The celebration of everyday things led to the use of the new popular technologies to make art, such as the Photostats and collaged items used in Rauchenburg's work. He has used silkscreened images, and distressed them with thinners to create the drippy effect. These materials are a departure from traditional materials, such as paint and canvas. Now mixed media such as the use of found items, wallpapers, silk screening and painted Photostats is fashionable. (4)
- 7.2 The influence of Pop art in America is seen in Nhlengethwa's Ode to Gideon Nxumalo in the appearance of the work which looks as if collaged pieces of imagery have been placed in one composition. Pop art was large, and the images in this work seem large on the format. There is a compartmentalization of pieces, similar to those seen in Warhol's Campbell soup cans or his Marilyn Monroe series, or in the compartmentalised composition by Rauchenburg. The repetitive reference to mass music through poetry shows one music for both Blacks and whites: Nxumalo and McGregor. (3)
- 7.3 Learners are to refer to both works and write an essay in which they deal with the following:

Historical context:

In Figure 7(a) it shows Kennedy, a loved icon/President, the space travel had started/the man on the moon era. In Figure 7(b) it depicted the era in post apartheid South African history, when musicians and artists "came in out of the cold" and were celebrated and allowed to ply their trade on the world market.

Composition:

In Figure 7(a) it is blocks of images in 3 columns, with Kennedy the focal area at the bottom centre, thus showing his central importance to the American people and society. In Figure 7(b), the musician is centre, with the keyboards placed around him, and a blank red and blue background. His centrality also shows the praise due to him.

Subject matter:

Rauchenburg's work shows an astronaut, President Kennedy pointing his finger, in two images, to give extra emphasis to this message of warning. It also shows two skeletal figures that look like the expulsion of Adam and Eve from Eden, also possibly an intended message to the world. In Figure 7(b) the subject matter is about the piano keyboards, the musician, and the flat red block with the blue background. There is a strong vibe of jazz, given by the dots, and the strong shapes placed in seemingly random fashion.

Colour:

In Figure 7(a) the blacks of the background indicate the vast openness of outer space, and in Figure 7(b) the blacks could indicate the man's is African nationality. The blues in Figure 7(a) remind one of space and peace, while the blue background in Figure 7(b) reminds one of a similar peace. The sky literally is the limit in Figure 7(a) and figuratively in Figure 7(b)! The red in the image of the Adam and Eve creeping away symbolises the pain of outcasts, while the red of the second piece symbolises a strength of purpose, a communist ideal for all to be equal, in the arts and other areas, while the browns in the first work symbolise earth and all the riches of earth.

Accept any logical meanings attached to colours (8)

- 7.4 In ONE paragraph, learners must choose and write about ONE South African artist, whose subject matter and style show International influences.

Name the artist and name ONE work. Candidates must refer to specific parts of the work, to show the influences of movements such as Expressionism, Futurism, Surrealism, Dada, etc.

Accept relevant comment (5)
[20]

QUESTION 8**DADA AND SURREALISM**

- 8.1 Learners must define the type of Surrealism in the visual sources and explain two factors which make them surreal. Figures 8(a) and 8(b) belong to the Magic Realism stage of Surrealism. The reason for this is that the style is fully realistic, as opposed to the flat backgrounded Bio Morphic Surrealism, which has amoebic and stylised childlike shapes, against the flat background. In the two Figures 8(a) and 8(b), the colours are rich, even acidic, and this is a second reason why they are Magic Realist Surreal works.

Another characteristic that places these works as Surrealist, is the odd and strange juxtapositions of imagery, which create the nightmare, beyond reality atmosphere of the works. Examples of this are the large comb on a normal sized bed, the cupboard which is see-through while at the same time, reflecting a window frame, the room which has a ceiling, but shows the open sky on the walls. In Figure 8(a), the large head rising out of the ground, is “beyond the normal”, and therefore Surreal. (5)

- 8.2 Imagery in Figure 8(a) shows a cage with tendrils which envelope the oversized head. These tendrils and the cage represent the imprisonment of the mind; how the mind can create its own imprisonment; or how external factors could be a prison to a person. The fact that the head rises from the ground points to roots, origins, ancestry, societal norms which can restrict a person, especially when those norms are contrary to one's belief system. The sky in this work is clouded and dark, which also emphasises this hardship of getting used to the unendurable. This work has value, because it references the universal pain all people go through, in getting used to strange or difficult circumstances. In this case, Preller, who is South African, might be messaging us about the social and political realities, of South Africa, in which case this work speaks for both black and white people.

In Figure 8(b), the bed, the cupboard, the comb, and the shaving brush which teeters on top of the cupboard, is all items of the private domain of the individual and yet here, this privacy is invaded, by the mirror and the wide open sky, which places all these items in the public domain. The enigmatic nature of this second work, speaks of a monastic personality, and one which looks to the higher plane, as represented by the sky. Again, this message is a universal one, where simple things of a personal nature are placed in such a way to show the importance of the value of these normal things to the individual. The blue wine glass placed in the foreground, reminds one of celebration, of toasting the preciousness of privacy, and this is typical of all humans. The work therefore has a worthwhile message.

Accept any other logical and well substantiated evaluation. (6)

- 8.3 The aims of the Dada artists were intentionally to anger and shock the public. They wanted to make strong statements against the world, and against traditional art, because they believed it was dictated by greed, desire for wealth, a pandering to those in power or to those who could afford artworks to increase fame and power. The World War 1 had left society bleak, impoverished, angry, jobless, and this group of artists were the mouthpiece for this anger and dissatisfaction.

Hausmann's work shows a suited art critic with his hat, holding a pen which reminds one of a rifle, and thus of the war, or of accusation. He has a grimace on his face, and a vicious "x" across his abdomen, and these pieces of the work show the anger of the population well, but it also shows the Dada rejection of these establishment critics. The cut off shoe on his forehead suggests that he is walking "nowhere", as does his empty eyes, and the mouth only half filled with teeth indicates that he is saying a faulty message about Dada works. None of the imagery on his face speaks of a positive world or of a positive direction, that Government and business were taking society. There is a happy woman, who indicates, by her smaller size, how women are at the hands of men, in this unequal world. Below her is another male figure in newspaper, also referencing the prevailing stereotype of men looking for work in the business sector, in a world which no longer held manual labour precious. (Remember that industry was now in full swing, and because of the flocking of population to the cities, this created its own social evils, which had not been so prevalent before.) This art critic is being lampooned, as he was of the old establishment, who did not understand Dada art, and is voicing what society saw as ugly and offensive art.

Accept any other logical interpretation that is supported by the aims. (5)

- 8.4 Note that the candidate may not use any of the works on the question paper.

(4)
[20]

QUESTION 9**INFLUENCES OF TECHNOLOGY ON ART: FUTURISM, DE STIJL AND CRAFT.**

- 9.1 Futurist characteristics are: Brushstrokes are narrow, shard shaped, and they lie next to one another, creating a moving and energetic surface, which echoes the speed and movement philosophy of Futurism. Secondly one sees a composition which teems with objects and faceted areas, pointing in many different directions, also creating the energy of dynamism, which is typical of Futurism. Thirdly the colours are bright and intense, which is a hallmark of this style. The shapes are angular in form, and rotate around a central fountain, which creates the dynamic which is typical of Futuristic works. (4)

- 9.2 The aims of Futurism were to extol the virtues of movement, energy and speed. They were highly impressed with the speed of motor cars, trains, aeroplanes, and this modern dynamism was central to their works. (2)

- 9.3 Technologies of Figure 9(a) are bending wire with pliers, and using pliers to bind the pieces where joins are necessary. This is followed by using fragile, transparent tissue paper and stretching it over the frame, and gluing the flaps in place. The technology in Figure 9(b) is to thread glass beads onto copper wire, or very thin aluminium wire, and to weave these strands around vertical wires which form the armature.

Figure 9(a) is naturalistic, and of no real art movement as such. It could be seen as part of the Modern movement, as it has no external decoration, and is very simple in shape.

Figure 9(b) belongs to the Bauhaus or De Stijl movement, as one sees simple lines, and shapes, geometric pattern for decoration. It is quite minimalistic, and this fits the design style of Bauhaus.

Figure 9(c) belongs to the Art Nouveau style, seen in the curved bow decoration, and the feminine curve of the toe of the shoe. It is a modern piece as it uses paper mache, which first started to be used as an art material in Cubism times, of the first two decades of twentieth century.

The estimated target market of Figure 9(a) would be tourists, or people with a love of nature, younger generation, rather than older more old-fashioned people. The second basket pieces would also appeal to tourists, or to people who have a minimalist, modern interior, as these lines are simple and not ornate. The last piece would appeal to teenagers, or women who are romantic, as this would be a good decorative piece to place in a girl's or woman's bedroom.

Accept logical comments, and divergent, but substantiated comments re the styles to which these items belong. (9)

- 9.4 Learners must choose ONE craft OR ONE art work, from the last thirty years, with modern technology applied and must describe this work. (5)
[20]

QUESTION 10**INTERNATIONAL STYLE AND BAUHAUS**

- 10.1 Candidates are to write a one-page essay, ON the International style AND Bauhaus, with regard to:

Materials and shapes: These include face-brick, large sheets of reinforced glass, steel window frames. Both the factory and the block of flats are flat roofed, block-like, and have no external decoration, which is a typical feature of these two styles. The verticality and horizontality of design shapes is dominant. Candidate might mention ribbon windows.

World events in the first two to four decades of the twentieth century were dominated by the influx of people to towns and cities to look for work in the new age of Industrialisation. The cities were overcrowded, and land was increasingly scarce and hence the necessity to build the multi-storeyed blocks of flats.

Architects believed they were improving the working and living conditions of society, by designing these blocks that had no decoration, and offices where the floor spaces were open and inter-linked in a freer way than previously. The ethic was simplicity, to get away from age-old traditional wall compartmentalised architecture by making buildings more functional. In factories the floor space was more open, made possible by the pilotis system and ferro-concrete, which enabled large areas to be cast as floors/ceilings. These shapes were calmer and peaceful, in keeping with post war needs.

Society grew bored with these very stark and box like designs, as they did not allow for enriching the soul visually, and this need became evident also. Society needed greater decoration, as well as functionality. They also needed a place for living which grouped all the needs of a community in closer distance.

The International Style buildings **are similar to the Bauhaus Style**, as both are flat roofed, use ribbon windows, are devoid of decoration, use both symmetry and asymmetry and large windows, especially in domestic buildings. The love of strong verticals and horizontals is evident in both movements.

(10)

- 10.2 House Touissant is **International in style because** it uses strong verticals, seen in the shapes to the right, and the fact that it has a flat roof. The modern brutalism is seen in the red face brick, left stark and undecorated. Steel purloins are left visible, and this had never been done in previous more traditional movements. It allows the materials to be the decoration, which is International in ethic. However, this house is more varied than the typical International buildings, as it has more varied shapes like the criss-cross of the steel support beams. These would not be typically International, as they are too dynamic.

(3)

10.3 **More modern design features** on House Touissant are:

Firstly, the hangar style out-door area above the garage is very different from older patio designs, as it is double volume in the height of the ceiling. This has only been done in recent decades.

Secondly, the window shutters which open and close vertically, not to the sides, is a new design style. This makes the house look more edgy and modern almost like a space ship.

(3)

10.4 Learners must name any ONE item crafted at the Bauhaus School. It could be ceramic, or rug weaving, or photography, or steel work, or printmaking or jewellery or furniture. Learners must then describe the object, AND say why it fits into the design ethic of the Bauhaus School.

References could include the excellent finish, typical of all work produced at the school, or the very simple clean and geometric lines, no decoration other than functional handles that are part of the overall functionality of the piece. Also the very excellent finish was something typical of Bauhaus, as they had to be skilled in many disciplines at the school.

The naming of the item could just be something like: "The item I am describing is a tea set made from stainless steel and wood".

(4)

[20]

TOTAL: 100