



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2016

**VISUAL ARTS P1
MEMORANDUM**

MARKS: 100

This memorandum consists of 21 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. This memorandum consists of EIGHT answers. Candidates had to answer any FIVE questions for a total of 100 marks.
2. It is MOST IMPORTANT that allowance is made for the candidates in many instances:
 - Candidates must be given credit for providing their own opinions and ideas in answers.
 - Credit must be given for lateral thinking.
 - Arguments and statements must be well reasoned and qualified by reference to specific factors.
3. Questions and subsections must be numbered clearly and correctly. Bullets usually act as guidelines to help structure candidates' answers.
4. Information and artworks discussed in one answer must not be credited if repeated in other answers, but artworks may be cross-referenced.
5. Where applicable, candidates must name the artist and title of each artwork mentioned.
6. Where appropriate, candidates may discuss both two- and three-dimensional artworks in any answer.
7. Remember that many candidates will be discussing these examples, never having seen them before. Markers therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the artworks, within the context of the question. Therefore, markers need to be open-minded and flexible in the marking process.

GENERAL INFORMATION FOR MARKERS

- This memorandum is to serve as both a guideline for markers as well as a teaching tool. Therefore, the memorandum for certain questions is in greater depth, as the information may be used as learning material. Other parts of the memorandum may merely be a suggested guideline.
- **NOTE:** Markers are encouraged to reward candidates for what they know, rather than punish them for what they don't know.
- Although the information for the questions is given in point form, candidates must use an essay/paragraph format discussing their information in a holistic manner.
- Candidates must answer all the questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Answers in point form cannot receive full marks.

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**.
- Placing of specific examples within a **cultural, social and historical context**.
- An **understanding** of characteristics/peculiar creative style.
- The identification of the **professional practice** of local artists.

It is expected of the MARKER to demonstrate the following:

- Acceptance of substantiated reasoning within the context of the question.
- Keeping in mind information already supplied above in 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 (p24) as guideline to assess levels of achievement. (See next page)

NOTE:

- Remember that many candidates will be discussing these examples never having seen them before. Markers therefore cannot expect factual academic information. They should draw upon their own experiences, cultures and interpretations of the artworks, within the context of the question. Therefore, markers need to be open minded and flexible in the marking process.

ACHIEVEMENT RATING CODE	TOPIC 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 substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows substantial competence in the use of appropriate visual arts terminology. • Demonstrates well-developed writing and research skills in the study of art. • Shows a good level of insight and understanding.
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

THE VOICE OF EMERGING ARTISTS

- 1.1 During the early and mid-twentieth century Black and White South African artists struggled to obtain formal art education but despite this, the then upcoming artists produced works of good quality, many of which are commenting on the daily lives of the communities within which they lived.

Choose TWO artworks from FIGURE 1a, FIGURE 1b and FIGURE 1c and in separate paragraphs explain how the artists produced work that reflects a commentary on the daily lives of the communities within which they lived.

Refer to the following:

- *Composition*
- *Application of art elements*
- *Medium and technique*
- *Evident influences on the styles*
- *Lifestyle atmosphere*

In FIGURE 1a:

Composition: The viewer's eye catches the Zulu man's portrait (head and shoulders) figure from an oblique view detaching the viewer's eye contact from that of the old man who from his posture seems to be engrossed/engaged in a communicative dialogue with an unseen person on his right. The centrally placed figure is delicately painted in warm yellow red earthy browns which viewed against flat cool creamy browns renders him our focal point of study.

Art elements:

Colours: Warm earthy browns add to the feeling of Africaness of the portrait.

Line: Soft fine delicate lines define the forms while at the same time enriching the textural qualities of the regalia to enhance the naturalness of the figure and to suggest that the artist worked on a live model.

Forms: The fact the posture gives the figure three dimensionality also makes the represented features more natural and realistic.

Medium and Technique: Watercolour paint

Brushstrokes are smooth. There is smooth tone integration that adds to the fine definition of the dress and facial features.

Influences on style: Western influence – Naturalism

Lifestyle atmosphere: Calming – Rural traditional calm atmosphere

Gerard Bhengu was an artist well known for his realistic representations of ethnic culture and life as a Zulu. He was encouraged to develop his natural skills but struggled to study art because of the lack of opportunities as a result of Apartheid. The artwork in FIGURE 1a is a portrait of a Zulu man, done with watercolour paint. His use of colour was sepia as he could not afford to buy other colours. His technique is described as conservative naturalism but the uniqueness of his work can be found in the subject itself.

In **FIGURE 1b**: Dumile Feni, *Father teach me how to pray*, Conté crayon on paper.

Composition: The composition is a predominantly vertical structural thereby affirming the feeling of strength and power that the father in the upper part of the format has over his son below. The work comprises of two scenes that deny it a central area of focus. The scene at the top is broadly representative a disgruntled family with of an irresponsible (half dressed) who deprives and drinks away the baby's milk. The mother is away leaving the cow to take her place only to be taken advantage of by the father. Below the son drawn in profile frustrated moans their situation seeking divine intervention but not knowing how; hence the title: '*Father teach me how to pray*'

Applying of art elements:

Strong tonal values are applied which emphasise certain aspects of the piece such as the figures and animals.

Strong expressive line is used to distort the forms adding to the mood of chaos.

Technique: Works primarily with graphic art in monochromatic hues, the artist had the ability and vision to transform the particular into the universal, with conté-crete on paper. Strong contrasts of dark shadows against the left out white areas illuminate the figures to give them a dream-like quality.

Evident influences on the style:

- Cecil Skotnes who introduced him to the medium of conté and helped him to develop his drawing techniques.
- Surrealism –They were executed spontaneously, according to the artist's subconscious thoughts and vision. They are, nevertheless, comprehensible, and for the viewer infused with poignant significance.-

Lifestyle atmosphere: The content of these drawings were based on social realism, dealing chiefly with the social conditions and problems affecting the Black man's identity in the urban South African setting. They carry an atmosphere of a dream-like narrative

Feni's expressive abilities are unique and powerful. He was capable of surpassing his immediate circumstances by portraying what he experienced on a universally understandable level. Through this he was able to communicate his understanding of human suffering.

Western influence: Surrealism.

FIGURE 1c: George Pemba, *New Brighton Port Elizabeth 1977*, oil on canvas.

Composition: Pemba's composition starts close to viewer and stretches into the distance. His position is in the middle of the street on what appears to be an island. Many people are painted in profile or their backs to the viewer as if they are going about their daily lives without being aware of the onlooker. Most of the composition is filled with street homes and people are closest to the viewer in the foreground. The band of light blue sky leads the eye towards the city in the distance.

Applying of art elements:

Use of bright colours:

- The contrast of warm and cold colours adds to the vibrant feeling of the community
- The diagonals in the people suggest movement and activity
- Use of linear perspective with houses to create depth; Placement and size of figures also create depth

Technique: Pemba used visible brush marks that contribute to the three dimensionality of forms such as the trees, bushes and figures. He puts paint on with a constant texture and uses brush marks to create roundness in his shapes.

Evident influences on the style:

- Professor Austin Winter Moore at Rhodes University
- Dorothy Kay with her naturalistic and realistic style
- Gerard Sekoto and Koenakeefe Mohl both encouraged him to become a full-time artist and to pay more attention to his immediate surroundings
- Impressionism – Pemba summarised his paintings according to what he saw and experienced

Lifestyle atmosphere: Everyday township street scene, bustling and energetic

Marks must be allocated for mentioning that the subject matter for all three figures is everyday life in South Africa.

- 1.2 *The learner must choose TWO well-known Black artists who deliver social, economic or commentary in their art works and discuss in 1–1½ pages, ONE work of each which he/she has studied.*

The following must be included:

- *Names of artists and works*
- *Inspiration and influences on their work*
- *Specific subject matter*
- *Composition, technique and style*
- *Evaluation of success of the work as commentary*

The discussion of the work by the artists is of importance and so is the learner's substantiation of the success accomplished by each artist.

Award marks for each of the two works as from 5 + 5.

(10)
[20]

QUESTION 2**SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS**

For centuries artists around the world have been influenced by African and other indigenous art forms, be it landscapes, deity figurines or primitive masks. This has led to emerging new styles like Cubism and Urban art to name a few.

2.1 *With the above in mind, write a short essay of two paragraphs in which you analyse and interpret FIGURE 2a and FIGURE 2b to show how each of the artists has succeeded in capturing the essence of Africa in a different context. Refer to the following:*

- *Media and technique*
- *Composition*
- *Symbols*
- *Colour*
- *Subject matter*

FIGURES 2a:

Media and technique: Black and white photography

Composition: Triangular composition. Figures placed in centre which is the focal point.

Symbols: Graffiti on walls portraying white Afrikaner poverty, Masks (Africa influence)

Colour: Black and white could be referring to the forgotten and unseen or to the notion of contemporary Africaness which refers to Africaness as being a state of consciousness thus accommodating both Black and White born and living in Africa.

Subject matter: The forgotten and unseen impoverished white Afrikaner in rural South Africa.

Die Antwoord Series. Roger Ballan uses black and white photography to communicate certain characteristics of the white Afrikaner's life in poverty stricken rural South Africa. The figures in the photograph are wearing masks that resemble primitive African masks and the graffiti on the walls resemble native cave drawings. This highlights the primitiveness of rural life in South Africa.

FIGURE 2b: Irma Stern, *Pondo Woman*, 1929, oil on canvas.

Media and technique: Oil paint on canvas, use of loose brushstrokes, lively

Composition: Triangular composition; female figure placed in middle which is the focal point

Symbols: Traditional African dress and jewelry

Colour: Lots of browns and yellows (seen as harsh)

Subject matter: Pondo woman thinking

(6)

The work *Pondo Woman* is an example of a figure study which simplified facial features, hair style, decorative beadwork and traditional clothing dominated the portrayal of the woman. This represents a type instead of the individual. The attitude of the woman is turned inwards. She is pensive, as if she is idle or busy daydreaming. The fact that the woman looked down, created a barrier between her and the viewer; her personality is hidden and therefore contributes to the stereotypical version of the woman. Like most of her portrait and figure studies, Stern placed the topic centrally in the composition. This is similar to Western portraits. The influence of German Expressionism is clearly evident, especially with the naked figure and the busy background.

2.2 Refer to FIGURE 2c. Discuss Andries Botha's work with specific focus to the following:

- Formal elements of art
- Theme message
- Mood as related to Africa

The elephant herd installation at Panne beach in Belgium was created with 14 different types of wood collected from dead trees in Kwa-Zulu Natal or pieces of wood that had fallen from a tree. The wood has been carved and screwed in to place on a metal structure. This piece comments on the effects colonialism have had on Africa. How capitalism and commercialism has taken its toll on traditional culture, the natural environment and the animals that inhabit it. The elephant links to memory – they never forget – so they symbolise a memory. A memory of man's domination of nature where animals have become trophies in Africa.

(6)

2.3 Choose ONE work (other than works that appear in this question paper) by a South African artist that reflects African/Indigenous influence and in at least ½ a page analyse and evaluate the extent to which it reflects this influence by referring to the following:

The following must be included:

- Names of artists and their works
- Application of formal art elements
- Theme/message
- Mood as related to Africa

Award marks for each of the two works as from 3 + 3.

(6)

[20]

QUESTION 3**SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART**

There has always been a strong relationship between art and politics. During times of political unrest, artists tend to use art either as a vehicle of promoting their propagandist views or as an expression of the oppression/repression of those views by those in authority.

Write an essay of about one page in which you prove the above statement true by analysing FIGURE 3a, FIGURE 3b and FIGURE 3c with reference to the following:

- *Historical context and subject matter*
- *Use of formal art elements and composition*
- *Materials and techniques*
- *Message or meaning.*

3.1 FIGURE 3a – Historical context and subject matter

This painting celebrated the day, during the 1830 Revolution in France, that the people rose and fought for their liberty. Delacroix used the painting as a political poster for the revolution. Delacroix was a member of the National Guard, and he placed himself into the picture as the man on the left wearing a top-hat (close-up shown below). Liberty is portrayed as a majestic woman with the flag and gun leading the people against the king's soldiers. The heroicism of the people of Paris is represented in scenes like the street boy with pistols, the worker with his sword and the intellectual with his top hat.

Max. 3

- **Formal art elements and composition**

In true romanticist style, Delacroix's subject matter is informed by individual creativity as guided by passion to create emotional drama. The composition is based on dramatic diagonals as evinced in the charging woman's body posture, her arm holding the flag as countered by the angle of the flag stick; the boy's posture and arms holding the pistols; the posture of the legs of the stripped naked figure, the angle of the gun held by the man all intensifying the drama and movement in the work. The action is congested taking up the lower portion of the canvas where dead figures in the front form the basis of a triangular composition. The rich blue, Red and white in the clothes and the flag mixed with the yellows, browns and purples rendered in free brushstrokes all add to the intensity of emotion in the work. The background on the left is filled with hazy crowd of protesters while perspective on the right is halted by the clouds and smoke of the cannons adding to the explosive atmosphere.

Max. 4

- **Materials and techniques**

Delacroix used enriching quality of complementary colours banishing black from his palette while using violets and greens for shadows. His loose brush strokes added vibrancy to the colours while at the same time increasing the intensity of the emotion of battle, life, agony, and death in the work.

Max. 2

- **Message and Meaning**

People's uprisings will always prevail over authoritarian dictatorial regimes. (Accept any answer along the following lines.)

Max. 1

FIGURE 3b:

Historical events: Commentary on American military actions presumably in Central America/Vietnam. In *Interrogation III* the complete vulnerability of the woman is evident as she is blindfolded and tied up. She is being interrogated and tortured by two policemen/soldiers.

ART ELEMENTS: Golub created his work on un-stretched canvas like banners hanging on walls.

Line: Line that alludes to Cezanne's representation of structure is used to represent the interrogators gruesomeness of their torture.

Forms: The interrogating forms lack three-dimensionality creating a feeling of the inhumanness of their nature and their determination to dehumanise their victim

Texture: His painting technique itself depicts a kind of exposure as he layered the paint over the figures and strips parts away with solution and then scratches over it to create a hard rough textural mottled look of the skin that speaks of the hardness and brutality of the interrogators while at same time revealing the harsh bruise and scratches on the body of their victim.

Colour: Colours used are pale dark grey blues purples. The victim's body is represented in pale purple to a feeling of gloom and bleak future for the victim.

Space: The background is painted in flat pale light purple echoed in a slightly dark hue of the victim creating flatness of a wall thereby giving the victim no chance of escape.

Materials: Acrylic on canvas stripped with solution and scratched not only reduces the chromatic effect of the paint but leaves a pale-harsh and bleak atmosphere.

Message and meaning:

The victim is a woman, mauled with seeming sexual intent by two clothed men as she sits nude, handcuffed, legs wide open on a mat. As she is the only female in the "Interrogation" cycle, she inevitably comes off as a general symbol of male oppression as well as a specific object of terrorism in a particular situation.

FIGURE 3c:

Historical context and subject matter: Graffiti done in 2005–2007 in Israel and Palestine. Commenting on the ongoing war between these two countries.

Use of formal art elements and composition: The man and the flower wrapping are painted in black and white, the flowers and stems in colour.

Materials and techniques: Pre-made stencils, spraypainted on to walls/canvas – graffiti style.

Message or meaning: There is anger and frustration in the posture of the man, bombing the establishment with flowers. The flowers represent hope and a peaceful resolution of conflicts.

Banksy is the pseudonym of the famous British graffiti artist. His political and social commentary has showcased on streets, buildings and bridges worldwide. With regard to the Israeli-Palestinian conflict he created works on the Palestinian side of the wall in 2005 and again in 2007. According to Banksy his artwork transforms the Palestinian side of the wall into the world's largest prison. He comments that this segregation is a travesty. In FIGURE 3c the petrol bomb is replaced by a bouquet of flowers.

(10)

3.2 *In two individual paragraphs of half a page each, the learner must evaluate TWO artworks which has been studied, portraying in an intelligible manner the following:*

- *Names of artist and work in each paragraph*
- *Description of composition*
- *The relevance of the art principles applied*
- *An analysis explaining the issues addressed by the artist*
- *An evaluation of the success of the approach of the artist*

(10)
[20]

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

Immediately, with the phrase 'African craft' one enters into the realm of *what is art* and *what is craft*? A never-ending discourse that will, one suspects, continue to be agitatedly discussed forever.

Craft is essentially the production of an item that requires skill to produce it. This makes most 'art' craft. Does it make craft 'art'?

A lot of the argument arises because, in the initial dialogue, Westerners decided that Africa had no 'art' as they knew it which was primarily based upon painting and representational art. Instead, African painting consisted of decorating surfaces like rock faces, hides, bark, pottery, mud huts, sculptures and human bodies.

4.1 *With reference to the statement above, analyse and interpret the given FIGURES 4a and 4b by writing an essay of 1 ½ to 2 pages, in addition to Figures 4a and 4b also choose ONE artwork of your choice and ONE craft piece (from a rural area) of your choice to explain when an object can be classified as art. Refer to the following in your essay:*

- *Elements of Art*
- *Functionality*
- *Mediums*
- *Traditional use*
- *Religious and Spiritual elements*
- *Titles*
- *Subject matter*

Marks will be allocated as follows:

- 3 Marks for introduction which deals with your views on the question.
- 16 Marks for insightful commentary on the four artworks.
- 1 Mark for very short conclusion

FIGURE 4A:**Elements of Art:**

Form: The bowl takes the spherical form of a traditional Xhosa/Zulu bowl which, though methods and techniques differ, went through similar, processes of extraction, processing, kneading, moulding and firing as used in the creation of any is spherical bowl made using modern ceramic making processes. Thus it can be 'art' or 'craft' depending on the perspective one views it from.

Colour: Most Zulu pots are blackened after the firing; this is largely for ritualistic purposes as the ancestors hide in dark, shady places. In time, through daily use, the pots develop a warm, brown, glossy patina characteristic of Zulu pots. This process alludes to the glazing process that adorns the modern ceramic pieces. The fact that the processes differ does not negate the classification of craft pieces. Art not defined by a specific process but by any process that results in the outcome being visually aesthetic.

Patterns: The patterns and decoration on the pots vary according to family and region. Usually one can distinguish two styles of decoration: incised decoration and raised decoration. The Nala family has incorporated both styles into their pots. Though the craft of the making and decorating the bowl is passed on from generation to generation to affirm its traditional identity, it these patterns that entrench it into the realm of art.

Functionality: Its function as a bowl is as good as any modern ceramic bowl that falls under the realm of art, though it can be categorised as craft art

Mediums: Although art is about creativity, the aspect of reproduction that characterises the passing on the craft from generation to generation does not differ much from the reproductive process that characterises the reproduction of modern ceramic art pieces or prints.

Traditional use: Traditionally, three sizes were most common: the large Imbiza pot was used for brewing, the Ukhamba pot used for serving and the Umancishana pot size was used for cooking meat, storing water and grain and for drinking sour milk

Religious and spiritual elements: After meeting archaeologist, Len van Schalkwyk, and seeing pottery dating from the Iron age, Nala was influenced by the use of pattern by her ancestors. Nesta has passed the family's pot-making tradition to her daughters, Jabu, Thembi and Zanele. Although each daughter has her own particular style, they all sign their work; a feature unique to Zulu potters. Today, the tradition has passed on to their daughters, and thus continuing the Nala legacy.

Titles: *Ukhamba* Ceramic Piece – *Ukhamba* is Zulu for the pot that beer is served in.

Subject matter: The serving of beer is a very important part of Zulu culture. The artist wanted to preserve this tradition.

Accept any other logical and substantiated discussion and evaluation.

FIGURE 4B:

FIGURE 4b is sculpturing which falls under the realm of principles of sculpture that govern western sculptural art. Although made in wood which is traditionally used in the craft-making process of traditional African house-hold craft object and divine figures, the process, technique and final product all align it to be defined as pure art rather than 'craft art'.

Elements of Art:

Form: Composition is intertwined figures, flowing of form symbolising the flood, Composition is triangular suggesting victims of flood swimming upwards toward surface for air. The figures themselves are a bit flattened to express the magnitude of the force they are fighting.

Texture: Texture is relatively smooth to create a feeling of wavy atmosphere surrounding the victims.

Space: There is in and outward flow of space between the clinging inclined figure that create an illusion of a wild force of uncontrollable turbulence

Functionality: Decorative reminder of tragic event just as Picasso's "*Guernica*"

Mediums: Maroela wood. It was readily available just like the way marble was readily available to the Greeks or limestone was readily available to the Egyptians.

Traditional use:

Religious and Spiritual elements: Mabasa claims that she was told by an ancestor spirit to leave clay as a medium and pursue wood carving instead. – transgressing the boundaries of gender in her culture. From her dreams, Noria draws her power to create. From here she gets the physical strength that has allowed her to produce art for the past 25 years.

Titles: *The Flood* – reflecting on a devastating event that seemed to have been orchestrated by forces beyond nature.

Subject matter: Inspired by Television coverage of a flood in KZN which devastated parts of South Africa. The flood shows people and animals swirling around and reaching up, trying to escape flood waters. The people cling wildly to each other as they struggle to stay alive. A big battle between human beings and nature seems to be taking place.

Accept any other logical and substantiated discussion and evaluation.

[20]

QUESTION 5

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

Multimedia artists makes use of elements that “speak” to all five senses. Traditionally in classical art only the sense of sight was a focus. This lead to the concept having a greater significance in multimedia art. All thanks to Marchel Duchamp and his “Ready-mades”.

5.1 *With reference to the above statement and visual source, FIGURE 5a. Write a paragraph (at least ½ page) in which you discuss the above statement by considering the following:*

- *The medium used*
- *The message of the artwork*

FIGURE 5a (may use FIGURE 5b for reference only)

Kendall Geers *The Terrorist's Apprentice*, 2002. Matchstick/found objects.

The work consists of one matchstick displayed in a space on its own. Geers refers to a statement made by Winnie Mandela, Nelson Mandela's ex-wife, in which she said: “*We don't have guns – we have rocks, boxes of matches and our “necklaces” with which we will free this country.*” The statement is ironic as it displays a safety match which can cause endless destruction. The idea behind the work is more important than the object itself as the artwork is conceptual.

(4)

5.2 *Also with reference to the above statement analyse and discuss FIGURE 5b in essay format (at least ½ page). Consider the following:*

- *Application of art elements and principles*
- *Mediums relevant to the concept*
- *Meaning or message*

FIGURE 5c – Willem Boshoff. *Blind Alphabet*, 1990. Wood, steel, aluminium.

The artist set himself a task as he felt discriminated against because of his Afrikaans accent. Whilst teaching at an English school he composed a list of confusing English words. He used these words in conversations with native English speakers, to confuse them and expose their ignorance with regards to their own language. Thus he began to compile a dictionary of difficult words. Boshoff's intention with creating *Blind Alphabet* was to create an experience for blind individuals wherein they could touch and thereby ‘see’ the artwork and learn something from it. Hereby putting the blind in the privileged position of having the power in relationship to the work. Whereas individuals with the ability to see were disadvantaged and left ‘illiterate’. The blind Alphabet ABC consists of 338 wooden statues placed in steel cases. The lid of each case has an aluminium plaque embossed with text in Braille. Braille is text which is read through the sense of touch, used specifically by the blind and sight impaired. The text consists of difficult English words, their meaning and origin. The statues inside represent the word on the plaque.

Accept any other interpretation as long as it substantiates a logical interpretation referenced from the work.

(6)

5.3 *In essay form of at least one page, the learner must recall and analyse at least one work in multimedia which has been studied, substantiating each of the following:*

- *Name the work/s as well as the artist*
- *Media*
- *Messages and/or meanings*
- *Influenced by which style of art*
- *Presentation*

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

Post-Apartheid visual art made definite contributions with regards to the integration and emancipation of different races in South Africa this led to a believable contemporary South Africa in which artists could once again focus on their own identities

6.1 *In an essay of about ¾ page, the learner must discuss how the individual artists of the visual sources of FIGURES 6a and 6b relate to expression of identity, referring to the following:*

- *Formal art elements*
- *Style and technique*
- *The comments these artists make*
- *Which one makes the strongest impact, with reasons for his/her choice*

In FIGURE 6a:

Formal art elements: Conceptual photography, Technique is less important than content and message

Style and technique: They use colour photographs as a medium to express their ideas, In Islam it is forbidden to depict the human form, and therefore the artists are also the subjects in their work.

The comments these artists make: The artists question their heritage as Muslim, Indian and South African. Searching for their place in a multicultural and multi-religious society. *The Five Pillars* depict the Five Pillars of Islam (Faith, prayer, fasting, charity, and pilgrimage). It seems that there is a bomber in the middle of the scene. He seems to be preparing for a deadly mission. This comments on the general Western view of Muslim people.

Which one makes the strongest impact, with reasons for his/her choice.

(8)

In **FIGURE 6b**: Wim Botha. *Mieliepap Pieta*, 2004, mieliepap, resin.

Formal art elements: Mirror representation of the *Pieta* by Michelangelo. Dimensions correlate.

Style and technique: A classical naturalistic approach reminiscent of white marble used in the original *Pieta* is employed in this work. Maize-meal and resin is used to make the sculpture. Like the way flour is used to make unleavened bread. Maize-meal as part of African staple food is used to reiterate on the idea from an African context.

The comments these artists make: Botha's *Pieta* is about heartache and loss, communicating human tragedy. The youthful Madonna in contrast to the lifeless body of Christ draped across her. Her eyes fixed on his wounds. Mielie-meel is a staple food for South Africa's lower economic classes. Botha links the idea of staple food to faith. She becomes an African Madonna.

Which one makes the strongest impact, with reasons for his/her choice

The learner must substantiate his/her choice for the highest impact of the two works.

- 6.2 *In an essay of at least 1½ pages, the learner must discuss the work of any TWO South African artists which have been studied, who question and reflect on their post 1994 identity. Specific works, which do not appear in this paper, must be referred to in the answer. Note that "specific" indicates that works and artists must clearly be named.*

(12)
[20]

QUESTION 7**GENDER ISSUES – MASCULINITY AND FEMININITY**

Since the Renaissance era the female body has been the prime subject matter for many artists, most of them male. In later centuries female artists use the female form, but not to portray the stereotypical idea of women.

7.1 *With reference to the above statement and referring to FIGURE 7a and FIGURE 7b learners must explain how the female form was used by contemporary female artists in each artwork. Discuss in essay format with a substantial paragraph of approximately ¾ page, considering the following:*

- *Use of title*
- *Composition*
- *Style*
- *Formal elements of art*
- *How gender is questioned/affirmed*

FIGURE 7a: Jenny Saville, *Propped*, 1992, oil on canvas.

Use of title: The title *Propped* literally refers to the figure propped on the chair, the chair holds the figure up, supports it, even though it is massive, fleshy and grotesque

Composition: Centre of canvas – focal point. The composition focuses on and emphasises the body and draws the viewer in with an exciting shortened frontal view of the female form. She depicts a small head and feet with overlarge thighs that remain disturbing to the viewer raising issues of beauty and seduction when it comes to feminine obesity.

Style: Figure painter, paintings based on herself. The application of paint recalls pain and bruises on an almost geographical portrayal of flesh.

Formal elements of art::

Line and Colour: There is a clear hard edged out-line to distinguish the massively obese propped Woman nude against the blue wall with partially erased inscriptions.

Form. Although directly facing the viewer, the tonal contrasts in the browns coupled with rendering of light on the features enhances the three dimensionality of the form to accentuate the figure's obesity.

How gender is questioned/affirmed: Her work defies conventional female beauty where thin is synonymous with beautiful. The poses are often coquettish and seductive which makes them even more interesting. The beauty in the piece is found in its expressive nature, creating a Venus of Willendorf/Mother Earth feel.

(8)

FIGURE 7b: Mary Sibande. *Red Dogs*, 2015, Installation.

Use of title: Five red dogs are in the foreground of the installation. The female figure looks to be setting them on someone/thing outside the frame or chasing them away like a person would chase away street scavenger dogs encroaching on his/her privacy.

Composition: Triangular composition. Female figure is in the middle – focal point – arm stretching forward, drawing the viewer in. Five dogs are on the attack of someone/thing outside the frame and seem to be running forward. It could mean she is scurrying them off to attack an unwanted intruder or caught them encroaching on her space and is chasing them off.

Style: The theatrical quality of her work places it in the realm of fantasy. Her work critiques stereotypical depictions of women, particularly black women in our society. Her interest in fashion and clothing has been channelled in her art to comment about different women's status in society. In

Formal elements of art:

Form and Colour. The female figure used in the installation is a cast of the artist's own body in fibreglass and silicone, like a mannequin. Figure is purple, dogs are red (title) contrast of black and white in the background. The fact that Mary cast a forms representing a dangerous breed of dogs (Rot Wailers) and in Red emphasises their dangerousness and expression their viciousness.

How gender is questioned/affirmed: The artwork is not meant to create a feeling of anger, shame and humiliation but to transcend this reality where the an expecting mother (as represented in the arm protectively holding on to the lower part of her slightly extended tummy) is able to have full control of command on the blood thirsty (Red) scoundrels which by their numbers and appearance seem vicious and deadly to be surrounded with. Behind her denigration lies the power to control what men would fear.

- 7.2 *In approximately 1½ pages, an essay must be written of any TWO artists which have been studied, in whose works male and/or female identity is addressed. The works must be named, described and compared. The essay must be ended with a conclusion regarding the impact of each.*

(12)
[20]

QUESTION 8**ARCHITECTURE IN SOUTH AFRICA**

Magnificent examples of ground-breaking architecture have come out of the 20th and 21st centuries. Buildings that have been innovatively and environmentally designed are evident in many parts of the world

- 8.1 *Considering the above-mentioned, study the images of the innovative structures each relevant in their own time FIGURE 8a and FIGURE 8b. Write an essay of one page, in which you elevate the innovative accomplishments. You may include thoughts on the following:*

- *Principles of design applied*
- *Influences and creative thought*
- *Peculiar characteristics*
- *Aims and effective functionality*

FIGURE 8a – KIKS Building in Cape Town, South Africa

Big glass structures are placed in open modular steel structures. This creates a High Tech look and feel. This building has a three-story circulation “spine”. On the beachfront side heavy winds and high levels of noise had to be taken into account. Wind and Thermal studies concluded that hanging sunscreens and potplants were necessary to accommodate weather conditions and also create an element of eco-friendliness.

FIGURE 8b – House Rhino, 2011. Crossways, Eastern Cape, South Africa.
A pioneering green house, the first of its kind on the African continent. Recycled materials have been used extensively, including the decking – a natural rock feature and rock garden.

Due to its insulation properties there is a reduced need for heating and cooling in the house.

Hydromedic – all rainwater drains immediately and is collected underneath the house where it flows into the water recycling process.

The house is powered by roof-mounted solar photovoltaic panels.

(8)

- 8.2 *In an essay of approximately 1½ pages TWO buildings by any popular, contemporary South African architect/s must be clearly analysed. The shapes, materials and design which place them in a category of outstanding impact, must be discussed.*

The following aspects may well be relevant:

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

(12)
[20]

TOTAL: 100