



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2017

**VISUAL ARTS P1
MARKING GUIDELINE**

MARKS: 100

This marking guideline consists of 23 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. This memorandum consists of EIGHT questions. 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, these 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 
<p style="text-align: center;">7 Outstanding 80–100%</p>	<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.
<p style="text-align: center;">6 Meritorious 70–79%</p>	<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.
<p style="text-align: center;">5 Substantial 60–69%</p>	<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.
<p style="text-align: center;">4 Moderate 50–59%</p>	<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.
<p style="text-align: center;">3 Adequate 40–49%</p>	<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.
<p style="text-align: center;">2 Elementary 30–39%</p>	<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.
<p style="text-align: center;">1 Not achieved 0–29%</p>	<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: OVERVIEW OF THE 19TH CENTURY

- 1.1 *Learners to study visual illustration FIGURE 1a and briefly describe the scene recreated:*

Socrates is held captive in an underground cell as the people ascending stairs in the distance seem to suggest. The chain cuffs on his leg have been unfastened; since he would be dying soon, there is no longer any need to keep his leg cuffed. He is seated on a bed boldly reaching out for the mixture containing poison as he affirms his proclamations to those surrounding him. Some of those behind him, including the young man in front of him extending the poison, cannot bear to watch him drink the poisoned mixture, which suggests they know and he knows the mixture contains poison. An old man, probably a colleague, is seated slumped at the foot of the bed in utter despair shared by another in the corridor whose face against the wall and arms are up in total surrender. He bemoans Socrates impending death. Further in the distance, those assumed to have been the deliverers of the poison resolutely depart. The work carries a biblical allegory of Jesus accepting His Father's 'cup', amidst protests of Peter and others trying to sway him not to.

(4)

- 1.2 *Learners to identify the visual clues that the artist uses in his painting (FIGURE 1a) to suggest that Socrates accepted his death willingly.*

The following clues must be included in the learners response:

- Socrates posture with outstretched hand reaching for the cup, while the other hand points upwards in a gesture of bold affirmation or proclamation.
- His calm, unconcealed facial expression as compared to concealed expressions and body language of those surrounding him.

(2)

- 1.3 *"David's painting (FIGURE 1a) is a true Neo Classicist painting." Learners to justify the statement by discussing the following:*

- *Application of line*
- *Application of colour*
- *The composition in the painting*
- *The subject matter and moral message*

Application of line

A hard precise out line has been used to define the figures, the blocks that make up the wall and the arches. (*At least one mark from this bullet.*)

Application of colour

Neo-Classist painters used strong contrasts between colour and between dark and light areas. In the work there is strong contrasts of colour of people's garments placed against a dark brown grey-blue environment. The young man handing Socrates the cup is dressed in strong red-brown garment. This is in contrast to Socrates and his slumped counterpart whose loose robes are toned in light grey-white. The colours of the robes of the men facing Socrates in the foreground on the right also stand-out in contrast to each other and the dark background. The dark blue bottom garment illuminates the yellow top and the orange brown of the seated figure.

(Accept other applicable observations of colour contrasts.) (At least two marks from this bullet.)

The composition

The rectangular format speaks of calm which resonates in the ease with which Socrates accepts his death. This is however counter-balanced with the upright posture of Socrates that represents strength in a very trying time. The composition is asymmetrically balanced by the figures with the triangles of widespread legs and inclining torsos complementing the rectangular seats of the man on the left, on the right and Socrates' bed in the middle. All these are placed against a back-drop wall of rectangular blocks that open way into a barrel corridor on the left to lead to another wall. *(At least three marks)*

Subject matter and moral message

Neo-Classist subject matter usually consisted of only a few figures in calm static poses mainly derived from classical sculpture. The forms, features and anatomy of David's figures epitomise the ideals of Greek classical sculpture. The subject matter as dealt with in 1.1 is a political painting from a historical story of ancient Greece. The moral of the story can be described as akin to Steve Biko's ideal of readiness to die for an ideal that will live as Socrates philosophy has. This also echoes Biblical idea of self-sacrifice to save as Jesus did. The artwork purports to praise Socrates for willingness to do so with lack of fear or emotion. Courage is contrasted with fear and emotion. *(At least three marks)*

(Accept relevant and insightful commentary, with substantiation.)

(8)

1.4 *Learners to study FIGURE 1b and 1c and in a paragraph (½ a page) to show in what way Sihlali's work is similar or different to Turner's in terms of the following:*

- *Subject matter*
- *Medium*
- *Technique and style*
- *Possible interpretations of the work*

Subject matter and possible interpretations of the work

Turner's painting depicts the deadly Middle Passage, where ships carrying hundreds of slaves crossed the Atlantic from Africa to the Americas. With foul conditions and often few provisions, many slaves died and were thrown overboard (1840). The turbulent atmosphere is punctuated by a suggested Turner's silhouette of a rocking ship in a distance. Vestiges of tossing bodies and sea predators helping themselves to these bodies are also suggested. Contrary to Turner, Sihlali's painting is depicting the Pimville offices on fire set by rioters during the June the 16th 1976 Soweto uprising. There are three figures at the scene; two whose fists are raised in an expression of victory. Behind them are the burning offices, an elderly man is departing from the scene and there are two protesters in the background whose fists are raised in expression of victory.

Medium:

Turner is using oil on canvas while Sihlali is using watercolour on paper.

Technique and style:

Turner is commonly known as the painter of light. Turner loved the most extreme effects of storms, avalanches, fires, and sunsets as they were melodramatic. Sihlali's work ranged from ordinary township scenes to works showing effects of apartheid but his work is rather calm, lacking the intensity of Turner's melodrama which aligns Turner's work with Romanticism.

As evident in his work, Turner is occupied with turning the atmospheric effects of light and colour into a vortex in which all distinct objects are dissolved. Sihlali rather applies loose and light wash brush strokes that also create a dissolving effects of a structure being consumed by fire. He employs expressive calligraphic brushstrokes and his daily reality also associates him with Realism and the soft colours may be associated with a romanticised view of life.

The emphasis of beauty of the flowing watercolours and blurred shapes are an aspect characteristic of Romanticism. However, his documentation of the truth of daily reality also associates him with Realism.

(6)
[20]

QUESTION 2: THE BIRTH OF MODERNISM

Modernism in art was born when Emperor Napoleon III ordered a special exhibition known as Salon des Refuse – the ‘Salon of the rejected’ – as a big number of artists’ work had been rejected at the Salon. In this way the power of the academy was broken and ‘avant-garde’ was born.

FIGURES 2a, 2b, and 2c are visual illustrations of works of artists belonging to different groups that broke away from the tradition of the Academy.

2.1 *Learners to refer to FIGURE 2a and analyse the artwork in terms of the following to illustrate this break-away.*

- *Subject matter*
- *Style and technique*
- *Formal elements*

Subject matter:

The subject matter of FIGURE 2a is a landscape of farmland with two haystacks in the forefront. Before Impressionism, landscape paintings were usually viewed by the Salon as of lesser importance. According to the traditionalists, nature was not noble or permanent enough, unless it was reorganised to form an idealised landscape. Landscapes were usually combined with figures.

Style and technique:

Traditionalists believed art had to be serious, objective, and intellectual rather than emotional. Hard and precise outlines had to be employed to clearly define the shapes and imagery. There was a smooth application of paint with no visible brushstrokes. Monet was an impressionist artist, and FIGURE 2a is an out-door painting making the effect of changing light falling on haystacks and the ground more important than the haystacks. The background is virtually unrecognisable. Thus the palette is lighter and brighter. Outdoor painting also fostered the richness of colour as evident in the yellow of the ground and the red on the haystacks. Shadows are no longer in the traditional tones of brown but are alive with tones of purple. The impressionists mixed colours as little as possible on their palette because mixed colours lose their brilliance. They obtained brightness by putting complementary colours next to each other as we see yellow and purple on the haystacks. Brush strokes are loose and free thus the work looks unfinished.

Formal Elements

(Elements discussed above should not be re-credited but the following if discussed can be credited.)

- Line is not hard edged
- Hairy rough
- Rich tones of colour
- Receding space

(6)

- 2.2 *Although artists such as Vincent Van Gogh, Paul Cézanne, Paul Gauguin and Georges Seurat, were influenced by Impressionism, they did not stick to the style but blended it with new creative approaches thus ending up with totally new individualised styles that laid the foundations for early 20th century art.*

Learners to write an essay (¾ page) in which they discuss the works of Paul Cézanne (FIGURE 2b) and Paul Gauguin (FIGURE 2c) to prove the above statement.

They should refer to the following:

- *Evidence of Impressionist influences in their works*
- *Their different creative directions or approaches to making art*
- *Analysis of subject matter and theme*
- *Style and technique*

Evidence of Impressionist influences in their works:

FIGURE 2b:

Cezanne was influenced by artists such as Delacroix and Courbet because of the structure in their work. The brighter palette of the impressionists also influenced him but he felt they neglected structure and shape in their emphasis on colour and brush marks. Pissarro introduced Cezanne to landscape painting.

FIGURE 2c:

Gauguin was influenced by Impressionism in his early work. Many of his paintings, are landscapes like *Arearea* but filled with figures. In 1886 however, under the influence of Emile Bernard, he turned away from Impressionism. His light, broken brush strokes seen in his earlier work became broad and parallel as evident in *Arearea*. Rich broken strokes were pushed to flat decorative shapes of bright colours. Perspective however, was retained through the reduction in scale of the figures as one moved further.

Their different creative directions or approaches to making art:

FIGURE 2b:

Cezanne made an intensive study of the old masters of the Louvre. He became aware of the weakness of Impressionism and he said that he wanted to make Impressionism something strong and durable – like the old masters. His search for reduction to an absolute essence is well-illustrated in his series of works on bathers. In *The Large bathers* (FIGURE 2b) he ignored anatomy and gave the human figure the same solid and concrete quality.

FIGURE 2c:

Gauguin believed that the artist should work from memory and create imaginative works. He took inspiration for imaginary scenes in his paintings from what he saw around him, from local stories as well as ancient religious traditions. *Arearea* is representative of these works where dream and reality co-exist.

Analysis of subject matter and theme:**FIGURE 2b:**

Cezanne's work is not about what is taking place but is rather following in the tradition of using the study of the human body to convey ideas and emotions. Cezanne is beginning to deconstruct the human body. He is dealing with the challenge of how to paint the nude in the modern environment. The figures are devoid of sensual beauty. Their limbs are elongated and their heaviness over emphasised. The tree trunks form a long arch shape over the figures in the foreground, which is inverted in the shape of arms of the two figures in the centre. The groups on the left and right form pyramidal compositions that render the work asymmetrically balanced with a space in the central composition to lead our eyes into deeper session of the landscape. He distorted the figures so that they better fit the surroundings. The figures are architectonic and seem frozen in their poses and their bodies are elongated. The figures are just objects or building blocks in his structure.

FIGURE 2c:

In the foreground, there are several motifs, which he had no doubt observed, as they recur throughout the paintings of this period. There are two women seated in the centre of the picture, a tree cutting across the canvas, and a red dog. The sky has disappeared, a succession of coloured planes – green, yellow, red – forms the structure of the composition. In the imaginary scene in the background, there are several women worshipping a statue. Gauguin has enlarged a small Maori statue to the size of the great Buddha and has invented a sacred rite. All these elements create an enchanted world, full of both harmony and melancholy, where man lives under the protection of the gods, in a luxurious natural environment – an archaic idealised Polynesia.

Style and technique:**FIGURE 2b:**

- Cezanne made use of the same colours as Impressionists but in a more structured way
- A flat colour area is broken up into separate colour facets
- Shapes are often outlined with dark contour lines
- Shadows are also shapes with solidity
- Every brush work is like a building block
- He used rectangular brush strokes which do not express emotion but form a rhythmic pattern

FIGURE 2c:

- He made use of flat decorative shapes
- His backgrounds are as bright as the foregrounds
- He used cloisonism where bright areas are separated by dark contour lines
- He used broad parallel brush strokes in his decorative and simplified applicationa

(8)

- 2.3 Learners to choose ONE South African artist they have studied whose work reflects Impressionist/Post-impressionist influences and write an essay of (approximately ½ a page) discussing how these influences are expressed in the work.

They should include the following in their discussion:

- Name of the artist and title of the artwork
- The subject matter and theme
- The use of art elements, techniques and compositional devices
- The manner in which these movements influenced the artists

(6)
[20]

QUESTION 3: EARLY 20TH CENTURY ART

Early 20th century art reflects artists' determination to break away from all forms of naturalism in a bid to replace it with preferred forms of expressionism and abstraction. One of the early 20th century artists said: "If I paint green, it doesn't mean grass; if I paint blue, it doesn't mean sky."

- 3.1. Learners to study the visual source FIGURE 3a and (in a paragraph) describe Matisse's application of colour, techniques to show how the role of colour changed.

Matisse's *Woman with a Hat* clearly shows deviation of the Fauvist application of colour from the traditional descriptive role – the naturalistic role. Blotches of pure colour characterise the painting. Colours are applied arbitrarily on the face, dress and in the background. Large flat areas of vibrant intense greens are placed next to purples, yellow and orange to create a clashing effect. Bright clashing colours that are equally bright appear in the foreground and background. The idea is to portray emotion which is suggested in the expression of the woman. From the work it is evident that Matisse seemingly applied energetic quick brush strokes with every brushstroke carrying emotion.

(4)

- 3.2 This work belongs to 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. 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)

- 3.3 *Gladys Mgudlandlu is a self-taught artist who created her own unique African expressionist style of painting. The style alludes to a combination of certain early twentieth styles in Europe.*

Study the visual illustration in FIGURE 3c and write a short essay analysing the work in terms of the following:

- *Subject matter*
- *Line*
- *Colour*
- *Composition and space*
- *The early twentieth century styles to which the work can be linked*

Subject matter:

Two Xhosa women half dressed in traditional Xhosa attire sit almost facing each other smoking Xhosa pipes. The postures, expression on the faces suggest that they are relaxed and are quietly engaged in casual conversation while smoking. The dominance of blue makes the atmosphere cool and homely.

Line:

The format used is landscape format that shows dominance of the horizontal line which creates a feeling of peace and calm that resides among the two women. A thick dark outline has been employed in some areas to define the distorted forms of the figures and shapes, for instance dark outlines have been used to define the skirt, arms, legs and breasts of the woman on the left. Dark lines have also been used to create a cosmetic effect of thick eye lashes, skirt patterns to suggest beauty.

Colour:

Three dominant colours dominate the composition, blue, orange and crimson. This is repeated in the heads and hair of the two women to create a feeling of belonging. Colours are used arbitrarily; the flat strong and warm orange of the skirts is placed against a cool blue, which is expressively used as skin colour for the women and background. A sweeping strong crimson is harshly applied between the two figures in the area of the pipes to create a sense of dialogue.

Composition and space:

The postures of the women and the fact that they are opposite each other makes the composition asymmetrical, however the fact that they are not on the same plane gives us a feeling of receding space that is also enhanced by the crimson, only to be broken by the blue to suggest relaxation in an enclosed space.

The early twentieth century styles to which the work can be linked:

The work is characterised by simplification of form, deviation from traditional use of colour. The distortion of form, combined with incorrect perspective and arbitrary use of colour links the work much to the Fauvist style. The use of a thick dark outline is characteristic of Maurice Vlaminck and Andre Derain who were both Fauvist artists.

Accept any other substantiated link.

(6)

- 3.4 *Learners to choose any Futurist art work by any futurist artist and write an essay (about $\frac{3}{4}$ of a page) in which they analyse, discuss and evaluate the work in terms of the aims, characteristics and style of Futurism.*

(6)
[20]

QUESTION 4: ARCHITECTURE

While the 19th century saw a break-away by artists from neo-classist influences, this break-away was not only limited to painting and sculpture but also infiltrated architecture. Traditional neo-classist architectural styles gave way to new forms of artistic architecture.

- 4.1 *Refer to visual illustration FIGURE 4a. Identify the style of architecture to which this building belongs and discuss how forms of its façade clearly relate to its function.*

Walter Gropius believed that in form follows function, meaning that the shape of the building derives from its function; one should be able to tell what the building is used for by looking at its exterior. The facade of the Kansas City library is architecture where the form façade speaks of the function – a library, however this form of architecture is a unique form of architecture that cannot be classified under any category as such. The facade of its parking garage called the “Community Bookshelf” facade is made of twenty-two individual book spines that run along the south wall of the Central Library’s parking garage. The garage wall was designed to look like a row of giant books lined up on a shelf. The book spines, which measure approximately 25 feet by 9 feet, are made of signboard Mylar. They represent special collections housed in the central library.

(4)

- 4.2 *Though both FIGURES 4b and 4c belong to the High-tech style of architecture, they differ markedly in their appearance. Learners to compare the two buildings in terms of architectural characteristics. They should refer to the following:*

- *Shapes, form and design features*
- *Materials*
- *Function*

Shapes, form and design features:

FIGURE 4b’s features and shapes display excellence in technology and places emphasis on complex detail. Contrary to this FIGURE 4c reveals little in terms of complex features – the building has just got allusion to the shape of a diamond.

FIGURE 4b displays the exposure of structures that includes all services like ventilation, pipes, stairs etc. placed on the outside of the building so as to create free and restrained floor space which could be changed to create offices, exhibition halls or factories. In FIGURE 4c all these structures and features are concealed inside the main structure leaving the unique geometric diamond structure to allude it to the High-tech style.

Materials:

In FIGURE 4b they used 'High-tech' building materials, which flaunt their technological nature for example, stainless steel, chrome, plastics and various metal finishes. In FIGURE 4c the building shows High-Tech characteristics in its use of shiny glass and steel. The effect of glittering diamond was created with an outer wall of reflective glass. The dark reflective glass appears to be unframed and smooth thus creating the effect of a shiny diamond that reflects the surrounding of the city and the changing sky.

Function:

FIGURE 4b is an office building which is home to the insurance institution Lloyd's of London. FIGURE 4c is also an office building currently owned by ABSA.

4.3 *Learners to choose which of the two structures reflects most the High-Tech and to justify their choice with valid substantiation.* (2)

4.4 *Refer to FIGURE 4d. The living house was built by a gangster called Nikolai Sutyagin for himself. He never had the chance to finish it as he was charged and imprisoned on racketeering charges. "What you see today is a happy accident", he commented.*

Learners to discuss this structure in terms of its breaking the bounds of traditionalism.

The wood skyscraper breaks the bounds of traditionalism because Sutyagin built it without using old fashioned conventional material; that is blocks and cement or reinforced concrete for the wall or even zinc iron sheets for the roof.

Furthermore, the form is believed to be the world's tallest wooden house, soaring 13 floors to reach 144ft – about half the size of the tower of Big Ben. The tower is a whimsical jumble of planking that, from a distance, bears resemblance to a Japanese pagoda, but when one draws closer it seems more like a mix between a Brobdignagian tree house and the lair of a wicked fairy-tale character. There are uneven irregular cubical forms of the central axis rising tower that are systematically reduced as the tower haphazardly pushes to extraordinary heights. It has a unique long sharp angled wooden pitched roof from which stems a rudimentary dormer that shoots above the roof in compartmentalised floors to make the tower a break away from order and logic of traditionalism.

(4)

4.5 *Learners to choose ONE architectural building they have studied, and evaluate this structure with reference to the following criteria:*

- *Name of building and the architect*
- *Purpose of the building*
- *Major design shapes of the building*
- *Materials used and how these reflect (or not) the new environmentally friendly trend in architecture*

(6)

[20]

QUESTION 5: BETWEEN THE WORLD WARS

Dada and Surrealism were in revolt against World War One. "Dada was a rebellious upsurge of vital energy and rage; it resulted from the absurdity of that imbecilic war ..."
Max Ernst.

- 5.1 *With the above in mind, Learners to explain (in a paragraph) how Duchamp's presentation of the artwork represented in visual illustration- FIGURE 5a was rebellious.*

The work represented in visual illustration FIGURE 5a – the 'Bottle rack' is a ready-made found object, thus an ordinary manufactured object that becomes art because of the artist's choice. This defies the traditional view of the idea of an artwork as being labour intensive. Duchamp said that the choice of the object should be "no choice", in that it is without aesthetic qualities and exists as art only because the artist felt like choosing it. This makes a mockery of the art museum system. It is a way of saying anything is art or that nothing has value.

(5)

- 5.2 *Surrealism is art born from the subconscious; with the belief in the superior reality of certain forms of associations – dream and fantasy. In "Premonition of Civil War", Salvador Dali wanted to express the horror of man's inhumanity to man. He was appalled by the brutality of the Spanish Civil War of 1936.*

Learners to refer to the above and study FIGURE 5b. They must discuss the artistic elements and techniques used by the artist to create an atmosphere of dream and or fantasy.

Dali has possibly made use of disturbing imagery for the following reasons; to get viewers' attention through controversial images; the art work makes a harsh comment on man's inhumanity to man. The ripping of the body emphasises the harshness and brutality of war. Pain and suffering is harshly suggested through the tearing of the body; the harshness of the scene is emphasised by the contrast of the conventional landscape in which the disturbing imagery is placed.

(4)

- 5.3 *Learners to study FIGURE 5c carefully and write an essay (of about $\frac{3}{4}$ page) in which they discuss and interpret Hausmann's 'The Art Critic' to define his view of the critic. They must refer to the following:*

- *Subject matter*
- *Choice of imagery*
- *Rendering of form and features*
- *Use of graphic print*
- *Meaning*

FIGURE 5c challenges the idea of the traditional art critic as well as a critic's motivations and qualifications for deciding what is fashionable or acceptable in art. Hausmann supported new, different forms of art. He did not like the bias of critics toward the traditional styles. *The Art Critic* incorporates a rather chaotic organisation of photographs and cut-outs to express these feelings.

Hausmann was undermining the usual cultural values through his works of art. The art critic is one of the people that have an influence on deciding these values. Therefore, Hausmann wanted to show the people that he was more influential than he should be. By distorting the appearance of the critic, Hausmann is showing that the critic's opinions are also distorted and irrelevant. The eyes of the art critic, drawn on paper, cannot properly see art as they should. The critic only sees what he thinks the woman to the right, a member of high society, wants him to see. Therefore, whatever comes out of his mouth is unimportant and untrue to Hausmann.

The letters in the background, like the words of the critic, are loud and incomprehensible. Hausmann chose to make the pencil so large because with it he can write whatever he chooses. Interpreting art is subjective and Hausmann believed that no man should be qualified to determine what art is good or bad.

Hausmann also thought that the upper class had too much power, as well. In the work, the critic has a triangular piece of money seemingly sticking out of his back. This is how Hausmann portrays the man as a slave to the rich and their money. He always has money in the back of his mind. The entirety of *The Art Critic* makes a mockery of what critics would traditionally claim to be fine art. It contains cut outs and random words. Some parts are hand drawn adding to a child-like appearance. The placement of objects seems arbitrary. Even Hausmann's choice of colour for the background is unusual. Everything about *The Art Critic* is out of the ordinary. Hausmann chooses to ignore traditional aesthetically pleasing aspects of art. Because it is so different, Hausmann is able to make his point that art does not have to be created to please any one person or group. Art is a creation of the individual. Art comes in a variety of shapes, sizes, colours, and materials. And most important to Hausmann, new styles of art should be accepted without bias. (8)

- 5.4 *Learners to evaluate the extent to which the work represents a surrealist dream-like quality and to substantiate their evaluation with reference to surrealist aspects of the subconscious – dream/fantasy evident in the work. (Open-ended answer)*

(3)
[20]

QUESTION 6: SURVEY OF POST-1946 ART

- 6.1 *During the 1930s many intellectuals fled from Europe to America as a result as a result of political unrest. These included artists who would later influence proceedings from which different post-war-1946 art styles would emerge.*

Learners to refer to FIGURE 6a and write an essay of about one page, in which they deal with the following:

- *Subject matter*
- *Composition*
- *Dimensionality*
- *Shapes*
- *Colour and its application*
- *Style*

Subject matter:

The artist has broken away from conventional realistic subject matter. The work contains no images per se. The viewer is confronted with incomprehensible forms which offer nothing to grasp on in terms of subject matter. They seem ominous and powerful.

Composition:

The composition is generally vertical as dictated by the format. It is characterised by abstract jagged shapes of flat white, grey, black, brown and yellow-ochre colour seeming to be dragged down in a slow flowing gravitational pull beyond the canvas. There is no allusion of spatial recession as the picture plane is flat.

Dimensionality:

The flatness of the painting canvas has been emphasised. Any conscious reference to three-dimensionality has been avoided even though layers of paint create a feeling of depth. The canvases are massive in scale with dimensions that confront the viewer with an overwhelming effect.

Shapes:

Jagged organic shapes of flat colours – with brown dominating the canvas occupy the format.

Colour and its application:

The work is characterised by vivid flat white, grey-toned black, brown and a yellow-ochre colour applied thick in a tack-tile layers of paint with two thin streaks of red and green respectively punctuating them.

Style:

The work belongs to the abstract expressionist style, a style typically American. In spirit as all the artworks were monumental in scale which conveyed a romantic mood of rugged individual freedom and the vast spaces of this country. The non-figurative colour surfaces as expressions of the ideas of transcendence and the infinite.

(8)

6.2 *Learners to distinguish between Op art and Kinetic art.*

Op art and Kinetic art were originally both linked to movement, however the obvious difference that emerged between the two is that Kinetic artists were interested in the idea of real motion, while the Op artists were interested in virtual movement. (2)

6.3 *Visual illustration FIGURE 6b is one of Victor Varserey's Op art series. Explain how the influences of Neo impressionism are expressed in the work.*

Neo impressionists are referred to as Pointillists who are forerunners of Op Art. Instead of mixing colours on their palettes, they used the optical effect of pure colours, painted in dots in their paintings. The spectators' eyes were supposed to blend the colours, when looking at the painting from a distance. Varserey applied the same technique precisely painting repetitive shapes and colours to evoke a visual effect of movement. (2)

6.4 *Learners to discuss the nature and effect of distortion in the work.*

The painting of a bulging spherical grid immerses the viewer into viewing the painting, to the point where the eye becomes energised by the movement of lines, shapes and gradated colours, to create an illusion of movement. The paintings are based on spherical distortions to a polychromatic grid. The surface appears to have been warped, giving the feeling of something trying either to break out or to recede back into the depths of the surface. (3)

6.5 *Learners to study FIGURE 6c. and in a paragraph, justify the classification of Calder's work as Kinetic art by referring to the following:*

- *Influences*
- *Medium*
- *Form*
- *Colour*
- *Presentation*

Influences:

Alexander Calder, an American engineer-trained artist, pioneered kinetic art. He is most famous for inventing mobile sculptures. Calder was influenced by artists such as Mondrain, Arp and Miro when he created his linear sculptures that had the effect of weightlessness. The abstract construction of biomorphic shapes recalls organic shapes seen in Surrealist paintings.

Medium:

Calder's mobile constructions generally consist of painted flat pieces of metal connected by wire veins and stems. The fact that he shaped, bent and twisted his media entirely but hand strengthened the evocation of natural forms.

Form:

The mobile is anti-gravitational cascade in which larger petal shapes at the top gradually become smaller towards the bottom of the construction.

Colour:

While the wire is painted in red, the petals are painted intermittently in a rhythmical black red and blue cascade. Calder played with the relationships between form, size, colour, weight, space and motion.

Presentation:

The work is suspended from the ceiling with a thin wire whence it is carefully balanced between the various components resulting in a work that gives the industrial materials a feeling of lightness and delicacy. The unpredictable influence of natural air currents adds to the working of this kinetic sculpture as it causes movements in parts of the composition. This changes the relationship between parts of the sculpture for that moment. The work evokes a feeling of falling leaves during autumn.

(5)
[20]

QUESTION 7: NEW MEDIA

FIGURE 7a is an illustration of Earth art where 6,5 million square feet of floating new fabric of erosion control was made to encircle 11 islands Biscayne Bay. The cloth extends the perimeter of each island by 200 feet.

- 7.1 *With the above in mind, study the visual representation and describe the different aspects of 'new' media that characterise the work.*

The artwork is categorised under 'Earth art' and from the visual illustration, two obvious types of new media are discernible; The 11 islands, and the bay water surrounding million square feet of floating new pink fabric of erosion control which was made to encircle 11 islands at Biscayne Bay.

(3)

- 7.2 *Learners to compositionally explain where the viewer would have to position himself or herself to view the work.*

To catch a good view of the artwork one needs to stand at a highly elevated point at which the island can be seen from an oblique angle. Other points from which one can view the artwork include causeways, the land, the water and the air especially if one was to fly right above the islands.

(1)

- 7.3 *Learners to suggest how the medium used, the appearance of the artwork, and the purpose of the project defines the intended meaning of the work.*

Using bright pink polypropylene fabric – a thick, water-resistant material – eleven of the islands situated in Biscayne Bay were 'surrounded' with the cloth extending out sixty-one metres from every point on all sides. 603,850 square meters of the cloth was used in the creation of this project. Christo Claude chose pink, firstly, because: It's a 'Latin' colour, he said, and he admires what he called the 'Latinity' of Miami. He stated further that Pink is also a man-made colour, that is different from natural earth and water tones, and "extremely sensitive" colour for reflections. Additionally, the fuschia immediately brings to mind images of flamingos or exotic flowers only found in rainforests.

The process which involved the Surrounded Islands was meant to reflect Miami and the way in which its people lived: between land and water. It is a beautiful piece meant to complement the environment in which it is placed. The pink fabric matches both with Biscayne Bay's crystal blue-green waters and the perfect sky-blue of Miami's skies.

Accept any other substantiated logical link of media, intention with interpretation. (4)

7.4 *Learners to study FIGURE 7b and identify the features of the work that qualify it to be categorised as installation art.*

Installation art usually consists of an arrangement of three dimensional objects within a space. The visual illustration FIGURE 7b is a representation of a mirror room filled with decorated amorphous inflatable objects. (2)

7.5 *Learners to write a paragraph in which they discuss the following aspects of the work:*

- *Subject matter*
- *Space*
- *Forms*
- *Decorative features*
- *Meaning*

Subject matter

The room consists of four mirrored walls and a mirrored ceiling which infinitely reflects the mass of spotted protuberances covering the floor. Here, the repetition and reproducible nature of the object proposed was achieved through light and mirrors, creating the illusion of infinite space within a confined area.

Forms and space

The installation reveals the artist's careful attention to the construction of space through colour and forms of balloons, and to the play of light and perspective accomplished by repeating a few simple devices — creating an immersive experience from red paint, white dots, giant balloons and strategically placed mirrors.

Decorative features:

Two aspects have been employed in creating an infinite colourfully dotted atmosphere; the multi-coloured dotted giant balloons and the mirrored cubicle space. Reflection is presented in two modes: formally, in the continuity of the balloons' red-and-white polka-dot pattern on the gallery walls, floor and ceiling, and in the infinite effect created by floor-to-ceiling mirrors.

Meaning:

Dots Obsession visually approximates the hallucinations Kusama reportedly suffered as a child, in which the entirety of her surrounding space was covered with repeating patterns. The multi-coloured dots and balloons speak of a child's environment and their repetition in an enclosed space speaks of a trapped never-ending experience. Each of Kusama's kaleidoscopic environments offers chance to step into an illusion of infinite space. The rooms also provide an opportunity to examine the artist's central themes, such as the celebration of life and its aftermath.

Accept any other meaning derived from logical interpretation and substantiation in reference to the work.

(5)

7.6 *FIGURE 7c shows some of Berni Searle's 'Colour me series' photographs in which she uses spices to speak of racial stereotyping.*

In Searle's 'Colour Me Series' Searle lay down on her back; her body prostrate and was then covered with a layer of spice: bright yellow turmeric, blood red paprika, brown clove and white pea flour were used alternatively in this process.

At closer inspection one notices that the layer of spice uncomfortably covers Searle's mouth and is very close to her nose, which inhibits breathing properly.

The layer of spice becomes the mask, obscuring the artist's true identity. The title 'Colour me' is crucial in interpreting Searle's performances; racial stereotyping is evoked through the comparative use of four colours spices next to her skin which has undertones of her being uncomfortable being racially categorised as a 'Coloured'. The spicing, is a process of discriminatory classification and by stating 'Colour me' she is questioning and challenging the viewer's definition of race based on skin colour perceived by the viewer.

(5)

[20]

QUESTION 8: THE ART WORLD

- 8.1 *Learners to study the visual illustration in FIGURE 8a after which they must discuss the challenges the artist would encounter in presenting the work to the public and suggest with substantiation the kind of audience that would appreciate such work.*

FIGURE 8a can either be described as Earth art or Land art. In FIGURE 8a the lines are drawn using different colours of soil found on site thus the artwork is created as an interaction with that specific space and can therefore be described as site-specific art. Presenting such an artwork to viewers has its challenges in the sense that to be viewed people have to visit the site. This would limit the capacity of people who can view the art work to art lovers who are interested in earth / land art and have easy access to the work in terms of proximity, or in case long distances, art lovers with means of travelling to the site. It would mean viewers would be art lovers of a specific category and financial status. Besides, during its presentation the work can easily be subjected to destruction due to unpredictable weather processes, or vandalism. Earth artworks were created in opposition to the commodification of art so it will mostly attract conceptual art lovers. This will deny it the chance to enjoy popular appreciation and the artist popular recognition. It means the artist would have to go at length of giving the work more publicity than he/she normally would and for a starter it would mean incurring more costs.

Accept any logical response with substantiation.

(5)

- 8.2 *FIGURES 8b, c and d are examples of Fine art, Craft and Design however 8c and 8d are capable of being categorised under more than one of the above disciplines. By referring to the characteristics of each discipline, identify and discuss other possible disciplines under which each of the artworks can be categorised.*

FIGURE 8b is categorised under Fine art and Fine art only. It was made using conventional fine art materials and its function is purely aesthetic.

FIGURE 8c is a pot and therefore craft; The term "craft" denotes a skill, usually employed in branches of the decorative arts (e.g. ceramics), or in an associated artistic practice (e.g. lace-making). A key feature of crafts is that they involve a high degree of "hands-on" craftsmanship (hence the colloquial term "handicrafts") rather than just skill with a machine. FIGURE 8c is a practical object that was made by hand using a craft material although its decorative it is also has a utilitarian or applied purpose, i.e. it is functional which also places it under the design category. However, the work can also be categorised under fine art especially if its function is reduced to a purely aesthetic function.

FIGURE 8d is an example of design; it carries 'de style design aesthetic qualities and it is functional. It can be categorised under Fine art if its functional is shelved and it is exhibited for aesthetic purposes only to be appreciated as art.

(5)

8.3 *'As far as Geers is concerned, it is not the work of art itself that is important, but the message behind it ...'*

Learners are required to state whether they agree with Geers' statement and to evaluate FIGURE 8e as an artwork in justification of their view.

Points learners have to consider in their evaluation:

- The broader definition of fine art
- The characteristics of conceptual art
- Geers follows in the footsteps of Duchamp.
- Conditions under which a found object can be designated as art
- What makes Geers' work fundamentally important – the complexity of layers of meaning concealed behind its apparent simplicity. It is precisely this illusion of straightforwardness that gives the work its strength as it belies the multiple meanings and references from which each piece is constructed.

(4)

Learners to choose ONE work by any artist each has studied, that has impressed him/her, greatly and write a concise paragraph about the subject matter, composition and meaning of this work.

(6)
[20]

TOTAL: 100