



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2018

**VISUAL ARTS P1
MARKING GUIDELINE**

MARKS: 100

This marking guideline consists of 19 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. This marking guideline 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. Only ONE mark is allocated for the correct artist and title of work.
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 marking guideline is to serve as both a guideline for markers as well as a teaching tool. Therefore, the marking guideline for certain questions is in greater depth, as the information may be used as learning material. Other parts of the marking guideline 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. Full marks cannot be given if the title or artist is incorrect.

GUIDELINES:

It is expected of the CANDIDATE to demonstrate the following:


- To answer any FIVE questions for a total of 100 marks.
- Questions and subsections 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 marking guideline 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 (Page 24) 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 3: 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 EMERGING VOICE OF BLACK ART IN THE 1950s AND 1960s

Over the years, many emerging South African artists' work have focused on depicting the 'plight of the poor' in different social contexts and different South African environments.

- 1.1 *With reference to the visual sources shown in FIGURES 1a and 1b. Learners must write an essay (of at least ¾ page) in which they compare the two artworks showing ways in which the plight of the poor is explored by the two artists. They are to refer to the following:*

- *Subject matter*
- *Composition and focal point*
- *The use of colour*
- *Style*
- *Message or meaning*

Subject matter

Although the activities in both works are set in a rural context, the subject matter of both works differs markedly. In FIGURE 1a, George Pemba depicts a pair of rural Xhosa women using hoes to till a portion of land from which wheat has been harvested. In FIGURE 1b four women with two young boys (two of the women with their backs to the viewer and the other two facing the viewer) seem as if they are about to retire home after collecting firewood. It is evident both categories are poor; those in FIGURE 1a are using rudimentary technology to cultivate a large expansive piece of land while those in FIGURE 1b have to depend on firewood for fuel.

Composition and focal point

The focal point of FIGURE 1a is the tilling women upfront near the viewer. Both are depicted in profile facing right. The one nearest the viewer fills the lower part of the format almost making the viewer feel as if he/she is part of the work. The second woman is shrunk in the center to rhythmically create an illusion of perspective that resonates with the receding linear perspective space of wheat fields which in turn leads to their rendezvous affirming their underprivileged status. In FIGURE 1b the women are spaced out in a linear formation across the canvas to deny the viewer a focal point as the eye moves from one figure to the other. The background is relatively flat with vestiges of illusion of receding space. The colours on the figures are much stronger thus making them our area of interest.

The use of colour

In FIGURE 1a the lower half of the work which is characterised by a receding background is filled with warm browns overlaid with strong red, cream white, blue, and purple used for the traditional Xhosa dress of the women in the foreground. The upper half is worked in the strong cool blue of the sky that gives the work a sense of recession making the work conform to the convention of warm in foreground and cool in the background. The blues also add to the realistic feel and simplicity in character of the rural community of the area. In FIGURE 1b Chiari aligns himself with Pemba in his use of distinct shining primary and secondary colours to highlight the brightly coloured clothes. However, his background differs in that it is painted in warm orange and purple to create the feel of a warm afternoon before dusk.

Style

Both Pemba's and Chiarla's work relate to realism in that they depict the plight of the poor in rural areas. However, Pemba's work shows a strong feeling of form rendered descriptively while Chiarla's work shows an impressionist style in rendering of forms that appear simply more naturalistically suggested than resolved. His brush-strokes are more defined, raw and broken to suggest folds thus showing the influence of the Impressionism of Manet and Monet. In contrast, Pemba rather applies paint in a relatively smooth texture and uses brushstrokes to create roundness in the forms. His brush strokes for wheat are more definitive than the wild ones of Chiarla which echo the harshness of the environment.

Message or meaning

Both works focus on hardships experienced by the local rural African women. Pemba on harvesting and preparing the land for planting, Chiarla on gathering wood for cooking.

(8)

- 1.2 *Learners to write an essay of at least 1½ pages in which they discuss and evaluate examples by any TWO artists they have studied whose works reflect a documentation of lives of people in their surrounding environments.*

Their discussion should include the following:

- *Name of artist(s) and artworks*
- *Subject matter*
- *Use of compositional devices*
- *Formal elements*
- *Style and techniques*
- *Message conveyed*

(12)
[20]

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

The African spirit has a way of finding expression in the works of artists influenced by indigenous art forms.

- 2.1 *In an essay of at least 1–1 ½ pages, learners are to debate the above statement with reference to FIGURE 2a and FIGURE 2b to prove its validity.*

They may refer to the following aspects:

- *Influences*
- *Subject matter*
- *Forms, symbols and colours*
- *Style*
- *Mood*

FIGURE 2a

Sebidi's current work was very much a result of the influence of her instructor, Mohl. Mohl urged her to spend time with the elders in the community to listen to stories and their teachings. It is in these stories that we find the embodiment of the spirit of Africa that is expressed in most of Helen Sebidi's works and ***The Grandmother is the Guide to the Family*** is no exception. In Sebidi's view it represents a husband and wife as they ought to be with a child in the background under the care of her grandmother. Here the larger scale of the grandmother in the background testifies to her status. Sebidi not only exaggerates the forms and features of her figures to express their Africanism, but employs a neo-pointillist technique that gives the work a textural quality that speaks of native pre-modern African societies. The traditional dress wear, the monochromatic earth and the purple browns all add up to enhance the spirit of Africanism.

FIGURE 2b is a work with motifs that show influence of indigenous art forms thus exuding the spirit of traditional feminine African Royalty. The subject matter is an emblematic representation of a facial portrait of an African queen encased in an adornment of objects, figures and forms many of which are symbolically linked to African customs and traditions. The black tusks speak of the strength and power royalty carries. The metal necklace band decorated with a Benin mask speaks of adornment, royal status and prestige. It is at the same time the focal point of a ritual that protects the wearer from negative forces. The face, skin complexion, its features and surrounding regalia are all rendered naturalistically thus emphasising the aspect of beauty that goes hand-in-hand with feminine African royalty.

The composition is both symmetrically and asymmetrically balanced to give the work an atmosphere of power and royalty. On the side of the face are nude female figures carrying pots of water echoing the role played by young girls in the village. This role is repeated in those seated diagonally at the edge pouring out water. The classical architecture forms, nudity of the figures, their anatomy and naturalism reverberate the Greek ideal of balance, beauty and perfection which is being accorded to this royalty. It defies the popular notion of expressionism which characterises African art forms yet still exude the spirit of Africanism in the skin complexion and knowledge that Africans were almost barely dressed and men were muscular and strong. The crown is contrary adorned with a cone that develops into the head of a wooden tribal sculptural figurine enshrined in a wooden diamond shaped form. This recalls the ancestral figurines that act as guides and protectors of the crown.

NOTE: *This is an open-ended question. The learners' stance may not necessarily be in line or share the same views or opinions provided above. Markers therefore need to exercise a high degree of open-mindedness and flexibility when marking this question.* (10)

2.2 *Learners to discuss any TWO artworks by any other two different artist(s) they have studied, whose work has been influenced by African/indigenous art forms in that it expresses the spirit of Africa (1 page).*

They should refer to the following:

- *Name of artists and titles of the work*
- *Influences*
- *Visuals that relate to African-/indigenous art forms*
- *Use of material and style*
- *Mood*

(10)
[20]

QUESTION 3: SOCIOPOLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

The following statement was made by the artist in reference to his work, part of which is represented in visual illustration FIGURE 3a: 'My work is concerned with some of the tensions that arise out of that history and the memory of the violence imposed on black bodies in the span of Western rule on the continent. The effects of that history extend into the lived experiences of (South) Africans living in either city.'

[Interview by: Houghton Kinsman published in *Another Africa* on Sep 15, 2014]

3.1 *With the above statement in mind, learners are to study the visual source, FIGURE 3a, and in a paragraph analyse and interpret the work in terms of the following:*

- *Subject matter and media*
- *Aspects of the work that symbolically represent tensions, history, memory of violence, Western rule*
- *Mood*
- *Interpretation and meaning*

Ditaola 1 – VIII is a series of photographic prints. Photographs are supposed to show specific moments of a particular time. Modisakeng's performance takes us back into the colonial history of Africa. Mohau Modisakeng features in his photographic print half dressed in a pleated skirt over a long skirt-dress like a garment - a frontal mid-length study of the artist in military pose, antique rifle hiked over his back. Modisakeng wants to take on the role of the trickster, but the white pigeon that recurs throughout the series, in rest and in flight, establishes him as a mere circus magician. The bird symbolically represents peace while the gun, being an antique rifle, represents Western colonial violence. Its presence reminds us of the fact that current social violence has its roots in colonial violence. The white pigeon supposedly expected to be an emissary of peace is restless; it is elusive and temporal. Modisakeng's prints are flashes of a blue-green gloomy history with effects that have found expression in our contemporary society. Guns have brought violence on societies. Peace is elusive, temporal and is ironically sought through violence.

Accept any substantiated analysis and symbolic interpretation.

(5)

3.2 Banksy is the world's most famous and celebrated graffiti artist. To some, his works of art are arousing, thought-provoking, ironic and humorous. To others, it is just plain vandalism.

Learners are to study the visual illustration and in a paragraph of about ½–¾ page discuss the issue/s and intended meaning in the work:

Drunk Angel was first spotted on London Bridge although it has since been painted over. It shows a fallen angel, tied and weary. The bottle suggests alcohol which is labelled with a sign that is normally used to refer to substances that are harmful or irritating. These signs are normally coloured red but this is in black which makes alcohol dangerously fatal, in other words poisonous.

The angel is also smoking a cigarette currently considered dangerous to one's health. The angel is seated slumped on the floor of a dark alley smoking a cigarette currently linked to fatalities caused by lung cancer.

His wings have shrunk greatly so that he is no longer capable of flying, not to mention walking without staggering and falling. His attire has lost the whiteness associated with purity; it is stained with dirty yellow ochre of the surrounding walls. The only thing that is left to remind us of his previous angelic status, is his stained halo.

The mood is somber and depressing as his body language suggests resignation to both agents of his fate. Banksy seems to be saying that despite his best efforts, the angel has failed and ended up turning to substance abuse. The irony is whether he should still carry the label 'angel' after reaching this lowdown status. The work reflects on members of society who at one time were upheld as righteous and upright, but because of substance abuse degenerate to waste. He still has a chance to come out towards the viewer or allow himself to sink further into the dark inside.

Accept any logical and well substantiated interpretation.

(5)

3.3 *Learners are to choose TWO artworks from two different artists that deal with the sociopolitical issues of our time and in detail (1 page), discuss the following:*

- *Name of the artist and title of the artwork*
- *Media, technique and stylistic characteristics*
- *Subject matter and sociopolitical issue dealt with in the work*
- *Message and meaning*

(10)
[20]

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

Jackson Hlungwane's sculptures were not just art made for art's sake; he used them as part of his sermons in which he taught ideas related to spirituality and God.

4.1 *With reference to the statement above, learners have to describe, analyse and interpret the given illustration FIGURE 4a by writing an essay of ½–¾ page. They have to refer to the following in their essays:*

- *Influences*
- *Medium and technique*
- *Forms and features that speak of spirituality and God*
- *Style of sculptural representations*
- *Symbolic aspects*
- *Meaning of the artwork*

Jackson Hlungwani's work was influenced by a merger between traditional Tsonga values and customs, and the Christian doctrine. His work **God and Christ** assumes a form with features that render God a constitution of three persons. It is a modification of a tree trunk which, from the base, Hlungwane has curved into a huge human form with legs appearing to be facing opposite directions suggesting two persons; father and son in one. The figure is standing upright with arms folded upwards pinned to the body flanking the natural trunk opening into the chest. The palm on the right is customarily clenched with an open lateral finger while the left is all open in blessing posture. The head is one big head with two faces; one looking on the left and the other on the right both smiling to clearly symbolise the joy father and son experience in their oneness. On top of the head is a crest with incision images of birds representing the Holy Spirit thus completing the persons that make up one God. One gets the feeling that now and again the bird leaves the crest and retires in the chest cavity, one in which as the artist seems to suggest the spirit resides. As in his other representations, Hlungwane depicted the figure of God as a strong and solid figure. Both the Father and Son's features have a strong resemblance so that it is difficult to distinguish between them. The faces take on big expressive mask-like features of almond eyes defined by deep incision representing outlines of the eyelids and relief for big noses. The shapes of the mouths are indicated by a thin straight line in the expression of a smile. The sculpture affirms Christ's reiteration that he resides in the father and the father in him. Knowing him is synonymous with knowing the Father.

(8)

4.2 *Learners have to compare TWO artworks of any South African artists whose work they have studied which reveals spiritual content and carries a spiritual message.*

They must use the following as a guideline in their answer:

- *Names of artists and titles of works*
- *Influences*
- *Aspects of spiritual content/imagery*
- *Media and techniques*
- *Interpretation, meaning and message*

(12)
[20]

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

Maurice Mbikayi's artworks investigate the positive and negative impact contemporary technology has had on Africans.

5.1. *With reference to the above statement and visual source, FIGURE 5a, learners have to write an essay (at least $\frac{3}{4}$ page) in which they analyse and discuss the artwork considering the following:*

- *The medium and how it relates to contemporary technology*
- *The form and features and how they are complemented by the title*
- *Role of colour in the work*
- *Ways in which the work speaks of negative or positive impact of contemporary technology*

Maurice Mbikayi's work (FIGURE 5a) is a sculptural installation the made using computer parts, cables and fibre glass. Clearly visible to the viewer is the assassin's long hooded overcoat made of computer keyboards. Flowing down from the right-hand sleeve is a multitude of computer cables that appear to represent arteries and veins as they are conduits of data transmission. The invisible left hand holds a long stick to which mice are affixed. This seems to represent the assassin's weapon. There is no doubt that the medium is directly linked to contemporary computer technology. The assassin is invisible. His existence is more spiritual or virtual like for that matter, hence his presence alludes no immediate death or danger. Except for the cables, the whole form is black thereby alluding to the symbolic association of the colour with death. Ironically the form is allegorically to the 16th century Shakespearean English imagery of 'time' with a scythe and an hour-glass and the image carried with it negative connotations of death. Thus while computer technology has the ability to enhance social advancement and progress, it can also be deployed in conflict situations to effect mass destruction.

Accept any other explanation with logical substantiation.

(8)

5.2 *Use of multi-media, coupled with scale, choice of appropriate method and space for presentation not only adds to the aesthetic appeal of the work, but also allows the viewer to interact and construct a personalised meaning.*

Learners have to refer to FIGURE 5b. In a paragraph of at least $\frac{3}{4}$ page, they are to describe the work and discuss how the following aspects of the work impact on its aesthetic appeal and meaning:

- *Subject matter and scale*
- *Choice of medium and colour*
- *Presentation – scale and space*

Puppy, the dog flower sculpture by Jeff Koons, is a permanent installation at the Guggenheim Museum Bilbao. In the year 1992, he was commissioned to create a piece for an art exhibition in Arolsen, Germany and the result was **Puppy**, a forty-three foot (12,4 m) tall topiary sculpture of a West Highland White Terrier puppy created in a variety of flowers on a steel substructure. Made of stainless steel, wood (at Arolsen only), soil, geotextile fabric, an internal irrigation system, and live flowering plants, the work is a marvel to watch. **Puppy** combines the most saccharine of iconography – flowers and puppies – in a monument to the sentimental. Its size – seemingly out-of-control (it is both literally and figuratively still growing) but carefully constructed and tightly contained – can be read as an analogue of contemporary culture. The lasting beauty of the puppy lies in its choice as a subject, form and in its creation using a variety of flowers and ensuring their ability to keep growing. Its colours, size and scale become an invitation and symbolic revelation of what the Guggenheim museum holds. Koons engages both past and present, employing sophisticated computer modelling while referencing the 18th-century formal garden.

Accept any other substantiated discussion and interpretation.

(6)

- 5.3 *In essay format of at least ¾ page, learners are to analyse and interpret at least ONE artwork they have studied in which the artist has used new /alternative media.*

They must include the following:

- *Name of the artist as well as the title of the artwork*
- *Media/alternative media*
- *Influences*
- *Art elements employed*
- *Presentation*
- *Messages and/or meanings*

(6)

[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Lionel Smit's ***Morphous 1*** (FIGURE 6a) is an exploration of hybrid identity and its ever-changing nature in South Africa's social landscape.

6.1 *With the above in mind, learners have to write a paragraph of about ½ a page in which they deal with the following:*

- *The subject matter*
- *How hybridity and its ever-changing nature are explored in the form*
- *How the style and technique complement the idea*
- *The significance of the medium chosen by the artist*
- *The significance of the scale and place where it is presented*
- *Message*

Morphous 1 is a huge two-headed bust of a young African woman. The heads are adjoined at the crest of the hair tied at the back to render the heads face in opposite directions. The hybridity lies in the replication of the two heads thus paradoxically suggesting the looseness in the uniting link between the pre-democratic identities and the post-democratic identities in spite of the fact that societies share a common history. One cannot help feeling that the journey towards forging a new identity in South Africa's social landscape, will always be characterised by hybridity that takes the form of duality in the off-spring. The work also evokes a question of time, of past and future, and of the balance point at which South Africa finds itself, as it embarks on the next chapter of a post-apartheid and post-Mandela South Africa. This idea of hybridity is also echoed in Smit's combination of realism of the feminine form and expressionism in the loose textural strokes of hair and the skin; whether viewed from the past or future hybridity will remain a unique feature of South Africa's social landscape. The medium is bronze. It speaks of the resilience the country needs to deal with the challenge while the scale points to the enormity of the challenge. The sculpture is placed before the Union Square; 'union' a reminder of the past and a challenge for the future.

Accept any other logical interpretation with substantiation.

(6)

6.2 *Hasan and Hussain Essop use photography to create narratives and characters; telling a story in each image. They describe their work as exploring the stereotypes of East and West, two cultures that loom large in their daily lives.*

Learners have to refer to visual illustration FIGURE 6b and in a paragraph of about ½ a page discuss the following:

- *Subject matter*
- *The interpretation of the title within the context of the subject matter*
- *How stereotypes of East and West are explored in the work*
- *The effectiveness of the medium employed in conveying the message*

In their work ***Freedom Fighters***, the brothers assume the guise of extremist Muslim soldiers preparing for martyrdom at a training camp. The work reiterates the prejudices and preconceptions with which the West, on seeing the two men dressed in Muslim robes, would attach to the activity which under ordinary circumstances they would in their culture perceive as just a group of fit men in karate uniforms working out at an outdoor gym set amidst a picturesque public promenade in the affluent area of town. Ironically, the East may perceive them as freedom fighters engaged in their routine training session. The twins' work therefore reflects on their dual identity of being both Muslims and sharing in the life of Westernised South Africans. The twins seek their place in a multi-racial and religiously diverse society. In spite of the fact that in Islam depiction of the human figure is forbidden, the twin brothers produce their work using digitally composed photographs. Their work features a profusion of twin clones who are engaged in various pursuits. By only using themselves as representatives, they create personal rather than objective experiences.

Accept any other logical interpretation with substantiation.

(4)

- 6.3 *Learners have to discuss any TWO artworks that they have studied which question and or reflect on issues of identity in South Africa.*

They must include the following in their answer:

- *Names of artist/s and titles of works*
- *Content and meaning*
- *Medium, style and techniques*
- *Issues of identity dealt with in the works*

(10)
[20]

QUESTION 7: GENDER ISSUES

Gender roles, masculinity, femininity, patriarchal domination and sexuality are some of the recurring themes in artists dealing with Gender issues in their work.

7.1 *By referring to the visual content in FIGURE 7a, learners have to write an essay of about ¾ page in which they discuss and debate the possible gender issue/s being dealt with by the artist. They should refer to the following:*

- *Title*
- *Subject matter*
- *Composition*
- *Style and approach*
- *Possible issues and message*

In Andrea Kowch's ***In my mind***, the viewer is invited to share in the thoughts of a country-side housewife regarding misconceptions surrounding gender roles. The woman whose dress is topped with a kitchen apron is depicted advancing towards the viewer holding a freshly baked pie which is about to be placed on what the candle and spice bottle rack suggest to be a kitchen dining table. The woman's half open lids and vacant stare with pupils adjusted to her right suggest to the viewer that the scene on her right constitutes the thoughts running in her mind – her husband is putting on his hat while pulling up the straps of his slacks. He is like a soldier called to duty in an emergency – in the distance a tornado has set the wheat barn on fire, its gusty wind has reached the perimeters of the farmhouse flattening the wheat crop surrounding it and sending the pigs scuttling towards the house. One cannot help to read mockery from the woman's facial expression that seems to say – in prescribing roles the man has 'bitten more than he can chew'.

The composition is asymmetrically divided into two parts; the woman on the right whose calmness is reflective of her subservient role - an obedient 'traditional' housewife, and a man on the left whose masculinity and patriarchal heroism is expressed in his ability to rise-up to critical challenges head-on. The woman's space is delimited by the door in the back ground while the man's pace stretches out making his scope and role bigger. The pigs in the background are allegorical to those in George Orwell's '*Animal Farm*'. They are a symbol of greed and power hunger that is akin to that of male dominance but are cowards in the face of danger. Through the sexual and gender-relevant objects, including the male attire versus female dress, candle light and pie versus veld fire and wheat fields, inside versus outside gender issues of patriarchal dominance and roles are called into question.

The eccentric and slightly surreal qualities of ***In my mind*** reflect the artist's debt to twentieth century artistic movements such as Veristic Surrealism and Magic Realism, which are important references for understanding Kowch's work. The dream-like qualities of the woman's expression and the surreal reference of what goes in her mind to romantic melodrama represented on the left, reflect the influence especially of Veristic Surrealism.

Kowch's work also recalls Magic Realism, which shifts away from straightforward depictions of reality while retaining depictions of real and identifiable objects. For instance, it would be highly unlikely that a woman would maintain such a calm and passive countenance in the face of a life-threatening tornado experience. In Magic Realism images are manipulated to push the 'ordinary to the extraordinary,' while easily identifiable items take eccentric aspects for the viewer and the environments that these objects inhabit seem implausible rather than impossible. The work focuses on the gendered theme of prescribed roles and through the thoughts of a woman interrogates these roles in the face of a crisis.

Accept any other logical interpretation with substantiation.

(8)

- 7.2 *'I will not adjust myself to the world. I am adjusted to myself' - Anais Nin*
*This quotation was used as a slogan for the exhibition: 'My Sex, My Self – Women Artists exploring sexuality and sensuality through self-portraits', in which Wendy Nelson's **Bedroom Nude** – (FIGURE 7b) featured.*

By describing and interpreting the forms and features of Wendy's work, in a paragraph of about ½ a page, learners should validate Anais Nin's quotation within the context of artwork and evaluate the extent to which the quotation is expressed in the work.

Wendy's artwork falls under the category of feminist artists whose work shows strong opposition to the so-called established traditional male-dominant preconceptions regarding representation of the nude female body – realistic representation of anatomy, beauty and sexuality in a manner that is evocatively poised for male appreciation. Thus her work is a complete break away from any likeness to this representation. Wendy disappoints the male gaze by metaphorically presenting her self-portrait as a bedroom chair which she titles the *Bedroom Nude*. The 'chair' is known to carry connotations of masculinity thus its choice raises suspicion surrounding Wendy's gender however its features are no doubt clear about her sex. The chair has no arm rests and is designed with a slight recline to echo the idea of a reclining nude. The chair is suspended by short circular ringed shafts that rest on wheels to suggest feminine gliding movement. It is covered in pink velvet material with embroidery that gives it a quality of feminine royalty. The trunk, like a chest, is adorned with cups with nipples that represent breasts from whose nipples hung embroideries. At the fold of the seat is a round cushion with a button representing the belly and nipple while just resting on it below it is a miniature heart-shaped cushion embellished with golden threads to represent her sexual privates. Wendy has succeeded in representing her sexuality on her own terms.

(6)

- 7.3 *Learners have to write an essay of at least ½ a page discussing ONE work of any artist they have studied, which deals with issue/s pertaining to Masculinity or Femininity. They must refer to specific works of art in their answer, which do not appear in this question paper.*

Accept any other logical analysis, interpretation and evaluation with substantiation.

(6)

[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

'Architecture, accordingly, is not just a decorative skin to be draped over an armature devised by developers and space planners. It is a process of integrating aesthetic structural, social and environmental factors into an organic whole.' – Herbert Muschamp

8.1 Using the above quote as a guiding point, learners are to study **FIGURE 8a** and the illustrated section of its outer and interior view – **FIGURE 8b**. They have to write an essay of at least 1 page in which they describe and discuss the following:

- The function and site of the building
- Influences, innovative accomplishments and aesthetic features
- Peculiar character
- Aims and effective functionality
- The extent to which the building can be referred to as Sustainable and Eco-friendly

Located at the foot of a nature reserve in Bedfordview, Johannesburg, **Kloof Road House** is the latest project by Nico van der Meulen Architects. The building is a home suitable for indoor/outdoor entertainment that maximizes the views to the north. With every room in the house opening outdoors, linking the home with the landscaped garden, indoor/outdoor living is guaranteed. Werner van der Meulen used morphed steel forms that wrap around and frame the structure by the use of parasitic architecture. From the street, the boldly designed off-shutter boundary wall with black steel shapes creeping over, predicts that this is no ordinary piece of architecture.

The black steel sliding garage doors of the four new garages that were added on top of the existing house, combine with the sculptural steel forms of the guard house and porte cochere. Diagonal strip lights featured within the wall of the entrance create an abstract pattern at night that guides visitors to the entrance gate.

Steel, glass and concrete are prominently used in this Kloof Road House and have been integrated into the design, from the boundary wall all the way to the interior. The angled steel roof of the entrance hall overhangs the double volume window and glass front door at the entrance, while the sculptural steel staircase is visible behind the window.

Energy efficiency was very important, so a decision was made to use a water-based underfloor heating system, connected to solar panels and a heat pump, both for heating and cooling. This was installed in a polished concrete floor for good conductivity. Low-energy long diagonal fluorescent lights, irregularly sprawled across the ceiling to illuminate the interior spaces with light, create a calm and quiet atmosphere.

The wall of the entrance is clad with natural timber in a herringbone pattern to soften the harshness of the steel, glass and concrete interior, while the backlit ceilings create a shadowless interior inside the sculptured 3D-forms.

Nico van der Meulen Architects' trademark of seamlessly connecting the indoor and outdoor spaces is achieved through the use of frameless folding glass doors, transforming the lanai into an extension of the living room.

Linear flower gardens flank the outer swimming pool in a space that stretches to adjoin the recreational facility with a living room that is punctuated with pockets of flowers sprouting from walls and pots to give the building a strong eco-friendly character.

(8)

8.2 *In an essay of approximately 1½ pages, learners are to discuss at least TWO other ground-breaking examples of contemporary architecture they have studied that embody the principles of sustainability and eco-friendliness.*

In their essay they must include the following:

- *Name of architect(s) and building(s)*
- *Reasons why they consider the buildings to be innovative*
- *Analysis of the building in terms of the following:*
 - *Function*
 - *Use of materials, technology and design*
 - *Ecological considerations*
 - *Functionality*

(12)

[20]**TOTAL: 100**