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# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**FEBRUARY/MARCH 2016**

**MEMORANDUM**

**MARKS: 100**

**This memorandum consists of 20 pages.**

## INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

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

## GENERAL INFORMATION FOR MARKERS

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

**Assessing candidates' ability to analyse and respond to examples of visual culture**

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

**ANSWER ANY FIVE QUESTIONS.****QUESTION 1: THE VOICE OF EMERGING ARTISTS**

Both artworks in FIGURE 1a and FIGURE 1b bear the title of *Shebeen*. This reflects how artists perceive their social, everyday living. A *Shebeen* is a popular term used for an informal social gathering of a drinking venue.

- 1.1 Refer to FIGURE 1a and FIGURE 1b, write a paragraph in which you discuss the following:

- **The choice of colour and the impact on the viewer**

**FIGURE 1a: G.Sekoto, TheShebeen, Sophiatown, gouache, circa 1939**

Bright, non-representational colour (yellow, blue and brown) has been used. The use of complementary colours, (warm yellows and cool blues) create contrast. The choice of sombre colours contributes to the poor and dreary mood of the scene.

**FIGURE 1b: Kay Hassan, The Shebeen, 1997, installation**

Warm colours are used to create a festive atmosphere. The viewer is engaged with the scene and feels part of it. They experience the mood.

- **The use of light in FIGURE 1a and FIGURE 1b**

**FIGURE 1a: G.Sekoto, The Shebeen, Sophiatown, gouache, circa 1939**

The strong, bright yellow light source lights up the table in the centre as well as the female figure on the right. The other human figures in the painting are portrayed as silhouettes against the light source. A lit up doorway on the right reinforces the comparison with the dark wall in the background of the painting.

**FIGURE 1b: Kay Hassan, The Shebeen, 1997, installation**

A simple electrical light hangs just above the table in the middle of the room. The light emphasises the table as the focal point. The cast images on the walls provide some light in the room.

- **The use of the human figure in each artwork**

**FIGURE 1a: G.Sekoto, TheShebeen, Sophiatown, circa 1939**

Shebeens, small bars or drinking venues are an integral part of South-African life. In the foreground a dark male figure is shown with his back towards the viewer. A table is placed diagonally, separating the two groups of people. Four simplistic/stylised figures are arranged around the table. In the background a second table/counter is seen with a figures washing dishes and rolling out dough. The figures with their backs towards the viewer lead the eye into the painting.

**FIGURE 1b : Kay Hassan, The Shebeen, 1997, installation**

This is a multi-layered compilation of remembered images/happenings experienced over time. Images of a shebeen scene are projected against the

wall which include both voices of the customers and pop music. Various chairs are arranged against the walls and a rectangular coffee table has been placed in the centre of the room. This absence of people imply that they have been there. There is no physical presence of the human figure within the installation. An image of a woman with her hands on her hips is portrayed with 2 figures behind her. It seems as if they have just been at the table and are now dancing in the background.

- **The mood/story/message reflected in each artwork**

**FIGURE 1a: G.Sekoto, *The Shebeen*, Sophiatown, gouache, circa 1939**

A happy, warm and comforting atmosphere is created. Ladies at the counter in the background are busy with different activities. This simple scene may create empathy from the viewer.

**FIGURE 1b: Kay Hassan, *The Shebeen*, installation, 1997**

A festive atmosphere is created by the use of sound and projected images. No specific people or place is represented but rather a typical scene from a township shebeen. It is a social event where people gather to escape from their everyday lives and meet up with their friends.

(8)

- 1.2 Discuss the work of any TWO artists you have studied which reflect and depict everyday living, working and social conditions in South Africa.

Use the following as a guideline:

- Names of artists and titles of works
- Formal art elements
- Subject matter
- Style
- Inspiration and influences
- Messages/meaning

(12)  
[20]

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

John Clarke is interested in the landscape and history of man in Southern Africa, while Nicholas Hlobo's artwork explores, celebrates and relates to his heritage and culture as a South African.

2.1 In the form of a paragraph, discuss the following with regard to the visual sources in FIGURE 2a and FIGURE 2b.

- **Visual similarities**

The drawn vertical lines resembling wooden poles are similar to the real wood used in Figure 2b. In each work circular shapes can be seen. The image of a 'kraal' or place of safety is portrayed in each art work. The use of organic, simplified images like the circular 'lap' in 2a and the woven circular image in 2b, are both messages of the housing of animals or people in Africa.

- **The use of different media and techniques**

**FIGURE 2a: John Clarke, charcoal and pastel**

John Clarke uses charcoal and pastel as his medium of expression to create tonal and mark making textures. There is a distinct contrast and gradient of tonal values. These have become repeated experiences, such as crossing borders, following trails and routes and identifying landmarks and manmade -marks.

**FIGURE 2b: Nicholas Hlobo, *Umthubi*, 2006. Exotic and indigenous wood, steel, wire, ribbon, rubber inner tube**

This is a collection of sculptural objects, including the refashioning of a Zulu kraal, made from different wooden poles that he gathered from a rocky ridge near his home in central Johannesburg. The structure was decorated with a weave of pink ribbons (evoking a trampoline) that tailed off to an object made from stitched rubber. It is titled *Umthubi* (2006), after the milky porridge that herders feed to new-born calves.

- **Use of line, circles/circular shapes and the repetition thereof**

**FIGURE 2a: John Clarke, charcoal and pastel**

Clarke attempts to convey particular qualities he has found in the South African landscape; contrasting the opposing images of man-made structures with organic forms. The artwork is two-dimensional however the artist creates three-dimensionality by the use of his shading technique in high contrasting tones from dark to light. The organic forms and rounded shapes are simplified and stripped of detail. The artist has used different circular shapes. A few branches/sticks/poles which remind us of a kraal.

The repetition of the circular shapes creates movement in the work.

He was influenced by mining activity, domestic structures and artifacts of past and present inhabitants of the land.

**FIGURE 2b: Nicholas Hlobo, *Umthubi*, 2006. Exotic and indigenous wood, steel, wire, ribbon, rubber inner tube**

The structure/installation is circular in shape and the form is 3-dimensional. The artwork reminds us of a circular kraal protecting precious belongings and can also be compared to a womb protecting precious life. The repetition of the natural branches creates irregular vertical lines and organic shapes. He expresses his relationship to his heritage and celebrates stories of South African culture.

- In which way do the artworks refer to African/indigenous art forms?

**FIGURE 2a: John Clarke, charcoal and pastel**

Rounded, flowing, organic lines form a contrast with the vertical lines of the branch shapes. These shapes are typical of the ethnic informal dwellings in the rural areas. A gradient of different lines are used to create a landscape in the background that forms the horizon. This is characteristic of African landscapes. A wall is seen with straight and circular lines. A simplified rounded bench and table with a tablecloth is seen in the foreground. It looks like an outside cooking area which is found in South African ethnic communities.

**FIGURE 2b: Nicholas Hlobo, *Umthubi*, 2006. Exotic and indigenous wood, steel, wire, ribbon, rubber inner tube**

The repetition of vertical lines of the branches creates a rhythmic flow through the picture plane. This can be compared to a kraal or a typical African Lapa, which is an enclosure for animals and people. The thin pink ribbon is woven together and creates a central membrane reminding us of a fence to keep something safe. (8)

- 2.2 Write an essay in which you make specific reference to the artworks of any TWO artists you have studied that portray their African heritage.

Your essay should include the following:

- Names of artists and titles
- Subject matter and content
- Stylistic approach
- Influences on their work
- Messages/Meaning

(12)  
[20]



**QUESTION 3: SOCIO-POLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s**

Artists often use various images as symbols to comment on socio-political issues.

3.1 With reference to the above statement, study the image in FIGURE 3a and write a paragraph in which you consider the following:

- **Subject matter and the use of imagery**

An animal- like male figure, similar to a monkey or dog, is portrayed as the main subject in the composition. In the margin of the etching are fragments of human limbs and decapitated heads with anguished facial expressions. The main figure is wearing a police cap from which a light beam can be seen. His mouth is open with a vicious expression exposing jagged teeth. From his mouth a tongue is visible in the form of a snake which also exposes teeth imitating a saw. His four legs are striped, and he has paw-like feet with three toes each. On the bottom right of the print is a distorted figure shooting at the animal. Below him is a white bone normally given to dogs to chew on.

- **Focal Point:** The large animal in the centre of the picture plane is the focal point.

- **Use of colour and tone:** The main figure is dark black and purple with a bright yellow beam of light cast from the hat. These complimentary colours enforce the contrast between the slayer and the slain. The toe nails and the lips are prominent because of the use of bright red. This is repeated in the faces. The background is printed in lighter shades of blue. The black and white stripes and shapes on the main figure reminds the viewer of the warning of road signs – chevron boards.

- **Possible symbolism:** The animal represents the police force being on a witch- hunt and destroying people in its path. This is also emphasised by the police cap worn by the animal. The jagged teeth of all the images show their anger, fear, and anguish. The mutilated body-parts strewn all over, evoke a feeling of death and destruction. This could also be a satirical presentation of how the people perceived the male policemen in positions of power. Witches are often associated with claw-like fingernails – as can be seen in the red nails of the animal.

- **Style and technique:** The learners must consider the manner in which the figures have been represented: Expressionism is used, as can be seen in hard outlines, distortions, exaggerations, in the linear approach. The drypoint technique enhances the linear and textural result.

- **Scale/proportion:** This animal overpowers in scale literally and figuratively. Being large in size but also menacing and intimidating.

(8)

3.2 In the form of an essay, discuss TWO relevant artworks which deals with oppression and trauma.

Include the following in your answer:

- Name(s) of the artists and titles of works
- Subject matter/Theme
- Possible issues addressed in the works
- Style of the works
- Use of formal art elements, i.e. colour, line, texture, etc.
- Use of media and technique

(12)  
**[20]**

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

A prophet is a person who speaks by divine inspiration or as an interpreter through whom the will of a god is expressed.

- 4.1 Write a short essay in which you discuss the portrayal of the spiritual imagery in FIGURE 4a and FIGURE 4b.

Use the following as a guideline in your discussion:

- **What is the prophet doing in each of these works?**

The prophet is the centre of attraction in 4a, where all his followers are looking up in despair for salvation. In 4b the prophet is baptising or blessing a person or a person symbolising nature.

- **Composition**

**FIGURE 4a: Jakob Steinhardt, *The Prophet*, oil on canvas, 1913**

A draped and bearded figure of a prophet appears in the middle of the painting, with arms raised in the air which creates a symmetrical and balanced composition. At his feet, a skeletal, fearful crowd is looking up to him. The background is fragmented into splintered sharp edged shapes that form buildings/houses. Two white strokes of lightning are seen at the top of the painting.

**FIGURE 4b: Billy Mandindi, *Prophecy III*, lino relief print, 1985**

Mandini deals with the theme of Nonqawuse, a young girl prophet, by contextualising her within the contemporary struggle against apartheid, suggesting that the liberation prophesized by her was still to come. He reinterprets the fateful Xhosa prophetess in relation to the experience of economic exploitation of migrant labourers. The prophetic figure to the right is wearing a cloak/mantle, mining hat with headlamp and ancestral pot/vessel. The headlamp is casting a light beam towards the left figure, a black, horned figure. The prophetess is baptizing or blessing this person because of the outstretched arm and hand towards the eyes and his/her head

- **Style**

**FIGURE 4a: Jakob Steinhardt, *The Prophet*, oil on canvas, 1913**

The background is done in warm tones of orange, yellow, brown and white. A blue draping/loose cloth is covering the prophetic figures. Skeletal faces are painted in tones of grey gathers at his feet at the bottom of the painting. The style reminds one of Cubism with surrealistic images in the background.

**FIGURE 4b: Billy Mandindi *Prophecy III*. 1985. Lino relief print**

This lino print is printed in black ink on white paper which creates a high contrast. Black and white decorative lines, shapes and textures are used throughout the print. Grey tones are created by repeating lines and geometric shapes. It is done expressionistic.

- **Focal point**

**FIGURE 4a: Jakob Steinhardt , *The Prophet*, oil on canvas, 1913**

The large figure of the prophet in the centre of the composition is the focal point of this artwork.

**FIGURE 4b: Billy Mandindi *Prophecy III*. 1985. Lino relief print**

The focal point of the print is the coated figure of the prophetess to the right of the print. The viewers' eyes are guided to the diagonal lines created by the beam of light and outstretched arm and hand of the prophetess placed over the eyes and head of the black horned figure.

- **Depth and perspective**

**FIGURE 4a: Jakob Steinhardt , *The Prophet*, oil on canvas, 1913**

Depth and perspective are created by the buildings in the upper, back part of the composition and the overlapping figure of the prophet with raised hands in the centre. The overlapping, grey heads, hands and limbs become smaller and are placed higher up in the scene which creates depth.

**FIGURE 4b: Billy Mandindi *Prophecy III*. 1985, lino relief print**

The figure of the prophetess to the right is wearing a cape, which is covering up the shield and other clothing. The shield is in front of the traditional pot. To the left the figure's arms are placed over the black flat background shape, seeming to be water. The internal skeleton of the arms are seen but hands are cut off by the edge of the artwork.

- **Mood**

In Figure 4a the facial expressions of the people in the foreground are full of fear or despair. They look up to the prophet as if begging for mercy and deliverance. It creates a mood of anguish and destruction.

In Figure 4b there are also evidences of the fall of man created by the skull at the bottom of the print. The creative pattern markings create a lively mood.

- **Message/Meaning**

In Figure 4a, the prophet is bringing salvation to people, encouraging them to leave their worldly things behind. This can be seen in the falling buildings in the background. In Figure 4b, Mandini deals with the theme of Nonqawuse, a young girl prophet, by contextualising her within the contemporary struggle against apartheid, suggesting that the liberation prophesied by her was still to come. He reinterprets the fateful Xhosa prophetess in relation to the experience of economic exploitation of migrant labourers.

(10)

- 4.2 Write a short essay on TWO South African artists whose work is influenced by their rural and/or spiritual background.

Your essay should include the following:

- Name of the artist and titles of works
- Use of art elements
- Use of material and techniques
- Influences on the artworks
- Style

(10)  
**[20]**

**QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA**

FIGURE 5a and FIGURE 5b portray Yinka Shonibare's installation works in which he visually portrays a 'balancing act.'

5.1 Analyse the artworks in FIGURE 5a and FIGURE 5b by using the following guidelines:

- **The three-dimensional aspects of each work:**

**FIGURE 5a**

There is a central figure which dominates the empty space. The balanced suitcases on the figure create a vertical line which directs/leads our eye upwards. The size of the suitcases creates perspective as the suitcases become smaller as they ascend. The black globe becomes the focal point which merges into the tower of suitcases.

**FIGURE 5b**

The figure/artwork is placed in an opulent environment. The female figure is shown balancing on a globe which becomes the focal area. The viewer interacts by wanting to support the figures in fear of them falling.

- **Differences and similarities**

The differences are that the composition in figure 5a is all focused on one area, the man, and the suitcases, giving a more vertical movement which communicates visually how the pressure is all placed in one area, and this brings about a feeling of restriction or not being free. Figure 5b's composition is also very centred around the globe, however, the other objects such as the room and its interior decorations makes the composition more lateral causing the eyes to move from the main figure on the globe to all the other objects in the room cyclical manner.

The similarities are that both FIGURES 5a and 5b are placed in an enclosed space inside a room. Secondly, figures the man and the girl are dressed in African traditional wear or a fabric associated with African attire. In Figure 5a the eye moves from the man that carries a globe whilst the composition on Figure 5b is also centred around the globe causing the eyes to again move from the globe which seems to be the focal points in both images.

- **Use of costumes**

By using costumes, the artist identifies people who appear to be actors doing tricks similar to those in a circus. It creates a feeling of entertainment with the viewer being part of an audience.

- **Lack of heads**

By leaving out the heads of the figures the artist forces the viewer to focus on the balancing act of the actors. They also lose their identity as this often happens in the entertainment world.

- **By referring to the above statement of 'balancing act', explain the possible messages/meanings of the artworks.**

**FIGURE 5a**

The artist makes use of everyday mundane/ordinary objects to communicate the metaphor of a balancing act. The figure referred to as the homeless man carries several suitcases on his back. This can be interpreted as him not having a place or home to go to. The suitcases may also symbolise the baggage he is carrying from his past which is suppressing and preventing him from fulfilling his goals.

**FIGURE 5b**

The artist shows a headless girl balancing on a globe / world with one foot which could symbolise the dangers or difficulties faced by the youth of today. These dangers could be associated with social media because when one searches for something on the internet the globe is one of the symbols you see. The artwork is placed within an opulent and wealthy interior. It represents the dangerous society that we live in and how information is accessible to everyone at any time of the day or night. The fact that the mannequin is headless could communicate that the girl does not have her own identity and does not have access to global information/news. The African traditional cloth reminds us of her humble beginnings. This can also express the ecological and environmental imprint of industrialisation and how the future youth of today face the balancing act of everyday life.

(10)

- 5.2 Write an essay in which you discuss any TWO artworks you have studied, in which the artist/s has/have used multimedia in a contemporary manner.

Use the following as a guideline:

- Name of artist/s and titles of works
- Content and use of materials and techniques
- How did the use of new/multimedia add value to the meaning of the artworks?
- Possible messages the artworks convey

(10)

**[20]**

**QUESTION 6: POST-DEMOCRATIC IDENTITY IN SOUTH AFRICA**

Artworks tell stories about people's life style and identity.

- 6.1 Both artworks in FIGURE 6a and FIGURE 6b tell a story. Write a paragraph in which you elaborate on this statement.

You may use the following guidelines:

- **Subject matter/imagery**

**FIGURE 6a**

A triangular formation is created by four figures encircling a cut-out of a bicycle in the foreground. A smaller figure is seen riding a bike in the distance creating perspective. The face of the larger cut-out figure is covered by a hoodie and the other two men wear beanies. The central figure is dressed as a construction worker and the figure on the far left is carrying a book/file. The two larger figures on the left seem happy and content. Two of the figures are propped up on stands. There are images of clouds, birds, buildings, a construction sign, vegetation/trees, a train and water pipes. A smart hat which is associated with a male figure can be seen on the ground//road/pavement next to the bicycle, the hat casts a shadow therefore making it more realistic than the other cut-outs. The imagery is in black, white and parts of sepia/brown (the hat has a darker tone of brown).

**Extra information for the marker**

Her work consists of digitally manipulated photos and photos of cardboard collages. She uses life-size flat mannequins of the characters related to her various family stories. In these fictional narratives she is the only 'real person' taking on the persona of her grandfather dressed in a suit, a typical garment that he wore in family photographs. Her work consists of digitally manipulated photos and photos of cardboard collage

**FIGURE 6b**

A street scene where there are both people, hybrid creatures, a horse, horseman, women and male figures enjoying the evening fair. The town/buildings are seen in the background illuminated by neon lights.

**Extra information for the marker**

Neo Rauch is a German contemporary painter who forms part of what is known as the New Leipzig school. Rauch is influenced by Surrealism, Pop Art, comic strips and German Expressionism. His work is figurative and consists of a mixture of personal, historical and political subject matter. His style originated from his childhood in old East Germany.



- **Composition and focal point**

**FIGURE 6a**

The composition is cluttered; most figures and objects are placed in the middle ground. The figure in the middle as well as the bicycle is the focal point. A triangular formation is created by four figures encircling a cut-out of a bicycle and a hat in the foreground. The arrangement of the rectangular shapes creates depth and form.

**FIGURE 6b**

The composition is cluttered and very overcrowded. Perspective is created as the figures/buildings become smaller as they recede into space/picture plane. The horse and central building become the focal point.

- **How does the use of medium add interest to the artwork?**

**FIGURE 6a**

The only item that is perfectly cut out in this image is the hat which makes it look more real than the other collaged cut-outs. The cut-outs of the life size photographic images make the artwork more dramatic. The viewer becomes part of the photograph. The shadows create a three-dimensional feel. The photograph of photographs gives more information about the people and their environment than any other traditional medium would have done.

**FIGURE 6b**

The luminous thin application of the oil paint creates a bright, intriguing scene. The warm colours (reds, oranges and yellows) create a festive mood. Complementary colours i.e. orange and blue create a contrast. The bright colours in the foreground contrast with the darker colours in the background.

- **Possible messages and themes**

**FIGURE 6a**

The bicycle could imply that it is their only form of transport making a socio-political statement. The figure in the background is riding his bicycle to an unknown destination. The right hand figure could represent a street child, as his head is covered by a hoodie and could represent his lack of identity or him wanting to hide away. The other two figures are smiling and look towards the main figure that seems to be attempting to fix his bike. There is a small construction sign that refers to the working community. A train can be seen in the distance making reference to public transport. The birds in the sky could represent freedom. The use of shadows creates a gloomy effect and makes the artwork look more three-dimensional. The central figure might be moving towards the hat on the ground.

**FIGURE 6b**

The painting is depicting an evening Fair (fête/flea market). The figures are dressed in clothing from different eras. They are partaking in activities associated with a fair. There is a mixture between modern, contemporary and historical figures, e.g. A man in the foreground is seen working on his laptop, whereas the other figures are selling goods.

- 6.2 In the form of an essay, discuss the work of any TWO relevant South African post-1994 democratic artists that explore their identity.

You must use the following guidelines:

- Names of the artists and titles of the artworks
- Subject matter/Themes
- Media/Techniques and materials used
- Formal art elements
- Possible meanings

(12)  
**[20]**

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

Artists portraying gender issues in their work often feel strongly about prejudiced ideas of society and the expected roles of the male and female.

7.1 Compare the visual sources in FIGURE 7a and FIGURE 7b.

Your discussion/comparison must follow the guidelines below:

- **The portrayal of the female figure in FIGURE 7a and FIGURE 7b**

**FIGURE 7a**

Manet's painting is a detailed representation of a contemporary scene. The central figure stands in front of a mirror behind a bar counter. Manet portrays her as a sad bar lady serving guests. She is detached from the audience, and is alone in a crowded room. She appears almost melancholy and sad. Both hands are on the bar as a means of support as she is detached from the world. She appears to be floating. Everything on the bar counter is for sale. Her arms appear to advance which could imply that she can also be 'bought'. She has a locket around her neck. The painting is rich in detail, which provides clues to social class and milieu. We see reflections of two feet dangling in the air on the left. Many guests are seated at tables having a good time. The flowers remind us of the connection to femininity. On the right in the reflection of the mirror, is a male figure interacting with the girl. The viewer becomes the customer (man in the hat). The viewer as an onlooker, sees the exact scene the girl sees.

The reflections of the images are not true to the original objects. The reflection of the girl and the man is a mystery, as the angle and perspective is incorrect.

**FIGURE 7b**

Morimura inserted himself in the centre of the image, with similar clothing and fashion as in FIGURE 7a. He takes a photo of himself and digitally enhances it to look like a famous painting. He applies liberal makeup and costume before taking the photograph. The arms are cast from plaster and painted in a skin tone/ flesh tint. In *Theater A*, Morimura becomes the female bartender. Every minute detail has been represented. His work reminds us of the DADA movement, who made a mockery of art after WWII.

The similarities between the 2 artworks are the interior details of the entertainment hall in Paris, France. The two feet dangling in the left of the picture are those of trapeze artists.

The reflections of the 2 artworks: The bottles, reflections and detailed flowers in the foreground. The bottles differ in number and their reflections are different too. In FIGURE 7b, the artist is portrayed as the girl with folded arms which may imply that he is not for sale and stands in a defensive way. Morimura did not agree with the reflection of Manet's work of the girl's hair and therefore made his reflection more realistic, detailed and neater, not as painterly as Manet's artwork.

- **The learners must comment on the reflections in the mirror in each artwork**

**FIGURE 7a**

Manet's work portrays a feminine bar lady with a sad facial expression. She is in conversation with a man whose reflection can be seen in the mirror. She is dressed in a neat waist coat and skirt with lace around the collar. The artwork is painted in a hazy/painterly way and the reflections are faded reinforcing her vulnerability.

**FIGURE 7b**

He transforms himself as half-male, half-female. This confused sexuality makes him a controversial artist, even in today's society. He creates these famous pieces, showing off his obviously male face and body, an aging adult in place of flawless young females

- **How do the artists address masculinity and femininity within their works? They must give reasons for their answer.**

**FIGURE 7a**

The application of paint is soft and hazy which creates a melancholic feeling and a more feminine approach. The painting has a soft feminine result. The hourglass figure, use of lace and jewellery reinforce the feminine touch.

**FIGURE 7b**

The artwork of Morimura has a definite hard edge and almost masculine result. The imitation is excellently done but has a more modern result similar to a printing. The facial expression is hard. The hands are masculine and the physical figure is more sturdy.

(6)

- 7.2 In the form of an essay, discuss the work/s of any TWO artists you have studied whose work/s comment on gender issues.

You may use the following:

- Names of artists and titles of works
- Portrayal of gender issues
- Contemporary elements and images used
- Media and techniques

(14)  
[20]

**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA**

Prefabricated homes are a reliable and intelligent solution for both us and our children, in which we face the challenges of ecology, economy and energy.

8.1 Use the following guidelines and discuss FIGURE 8a and FIGURE 8b:

- **FIGURE 8a and FIGURE 8b inspiring**

In FIGURE 8a and FIGURE 8b time has been saved as there is no building and the prefabrication is site specific. The materials are relatively cheap when compared to many existing homes on the market. Recycling Prefabrication saves engineering time. Shorter construction time- less than half of conventional cast *in situ* construction. The building in FIGURE 8a has an aesthetic value, as the large glass panels in the front of each container create a futuristic structure.

- **They must indicate why the building in FIGURE 8a has been cantilevered out over the site**

The containers have been cantilevered over the site to create a floating impression. Omitting support structures places emphasis on the containers. This building method can be used over a crevice on a hill, giving the inhabitants spectacular views.

- **The learner must give reasons to why they think the building has an interesting roof in FIGURE 8b**

The interesting roof over the building in FIGURE 8b is more functional than aesthetic. The slanting roof could direct rainwater or prevent the leaks in the flat roof. It is also a barrier for direct sunlight on the container.

(6)

8.2 Write an essay in which you discuss at least TWO architects/buildings/structures where the architect/s found solutions to new challenges.

The following could be included in your discussion:

- Names of buildings and architects
- Influences
- Time and cost
- Function and site
- Environmental effects
- Use of materials and construction methods

(14)  
[20]

**TOTAL: 100**