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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

FEBRUARY/MARCH 2011

MEMORANDUM

MARKS: 100

This memorandum consists of 21 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

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

GENERAL INFORMATION FOR MARKERS

- This marking memorandum is to serve as both a guideline for markers as well as a teaching tool. Therefore the memorandum for certain questions is in greater depth, as the information may be used as notes for learning material. Other parts of the marking memorandum may merely be a suggested guideline.
- Markers are encouraged to reward learners for what they know, rather than punish them for what they don't know.
- Although the information for the questions are given in point form, learners must write in essay/paragraph format discussing their information in a holistic manner.
- Learners must answer all their questions in **FULL SENTENCES** or **PARAGRAPHS**, according to the requirements of each question. Point form answers cannot receive full marks.
- Markers must refer to the Visual Arts SAG document rubric (p. 24) to obtain a guideline to help them assess the levels of achievement.

Assessing learners' ability to analyse and respond to examples of visual culture

ACHIEVEMENT RATING CODE	LEARNING OUTCOME 4: VISUAL CULTURE STUDIES	✓
7 Outstanding 80 – 100%	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%	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%	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%	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%	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%	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%	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

- 1.1 Learners are to study the images provided in FIGURES. 1a and b and write an essay (approx. 1 page) discussing the following:

George Pemba – Return of the prodigal son, 1960.**Subject matter**

- Pemba always painted his own people in both rural and urban settings, but he also painted biblical scenes, like *Return of the prodigal son* with his own people portraying the characters depicted.
- Here each individual is depicted is shown as a little portrait in itself.
- They are real people from real life who come from the social environment of the artist.
- He uses minute detail – shows different moods and emotional states

Focal Point

- The young man sitting on the right of the composition is a strong focal point.
- He draws the viewer's attention as all eyes are focused on him. He is also dressed less formally compared to the two older men.
- The man on the left points a finger in his direction.
- The bottle on the table in front of the young man as well as the FIGURE behind him, also forces the viewers attention in his direction.

Use of Colour

- In his watercolours Pemba enjoyed using soft tones of grey, blue, green and rust.
- He has a sensitivity in painting the face, – as he wanted to reveal the inner state and character of his subjects. Therefore his portraits are sensitive, compassionate and human.
- His use of warm colours for the wall of the room and the table creates a soft homely mood.
- The warm tones contrast well with the cool blues seen in the curtains and the clothing of the three men.

Painting Style

- Pemba has a characteristic style – good drawing ability and self-confidence – sound composition
- He is primarily a painter of portraits.
- He uses minute detail – shows different moods and emotional states
- His work is generally conservative, never making outright criticisms of social injustices.
- They are more narrative and descriptive in nature

FIGURE 1b. Ephraim Ngatane – Bridal ceremony (nd)**Subject Matter**

- He portrays a joyous close-up record of wedding guests who sing, dance and clap, circling like a merry-go-round about the central pivot of the white-gowned bride.
- It is an accurate documentation of the life and times of the black townships as much as they are his personal response to his surroundings.
- This work is a good example of his optimism, powers of observation and evocative use of medium.

Focal Point

- The bride in her white wedding dress is placed in the very prominent centre of the composition.
- She is also taller than the figures in the crowd around her.

Use of Colour

- Ngatane uses a limited range of moist washes of blues, purples, browns, blacks and transparent watercolours.

The Painting Style

- He painted in a very loose, gestural technique.
- He is more concerned about capturing the mood of the crowd than with accurate detail. (8)

- 1.2 Learners are to write at least one page of information on any TWO artworks they have studied, in which they critically analyse the manner in which the artist has captured a sense of the time and place. (12)

[20]

QUESTION 2: SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART SINCE 1950

2.1 Discuss the statement above in FIGURES 2a – 2c by referring to the following:

- **The classification of an artwork as a still life.**

A still life is usually a painting/drawing of an arrangement of objects such as flowers, fruit, vases, etc.

- **The specific objects portrayed in these works and how they reflect South African and/or African flavour.**

FIGURE 2a: African masks – relates to West-African sculpture.

FIGURE 2b: Paraffin lamp, fruit, Lion matchbox, Casspir, newspapers with images and words reflecting the struggle against Apartheid – relates to South African life in the townships during the struggle.

FIGURE 2c: African pots, shields, mealies/corn, calabashes, beadwork and African patterns – typical South African traditional symbols/curio items.

- **How the artists arranged the objects in their paintings to form their compositions.**

FIGURE 2a: The pot with leaves and an arum lily on the left is balanced by the two African masks on the right.

FIGURE 2b: Objects are arranged as in a traditional still life. A paraffin lamp, fruit and a box of matches are arranged on a table with a chair at the back. The background reveals numerous newspaper articles and photos depicting the struggle against apartheid.

FIGURE 2c: This is not a traditional still life, although the items depicted are suitable for this subject e.g. pots, Ndebele patterns, calabashes, etc. the artist has created a symmetrical composition repeating some of the objects to create pattern. The placement of the objects looks like a stylized figure with its hands in the air. The horns of a cow represent the hands with the lower triangle representing the clothing.

- **The formal elements used.**

FIGURE 2a: The use of dominate vertical and diagonal lines are used in the leaves and arum lilies. The artist paints her subject matter in a lively/expressionistic manner – the painting has a strong sense of emotion. The earthy colours of the masks and earthenware pot contrast with the blue in the background and the intense green leaves. Pronounced white highlights can be seen in the masks.

FIGURE 2b: Shapes are realistic. Colours used are predominantly yellow and blue. The background seems flat with collage elements being used.

FIGURE 2c: Rounded, geometrical, and organised shapes have been used. The painting is symmetrical. Pots are used as a border on the left and right, 6 on each side. Colours are very pure/bright with pronounced highlights. Objects appear to be shiny and there is a strong use of pattern with repetition of shapes, lines etc.

- **Possible interpretations of these works.**

FIGURE 2a: Stern collected African masks and often included them in her still life's showing her love for Africa creating exotic feelings in her works. She did use the traditional objects that were used in still life's like copper pots, fruit, etc.

FIGURE 2b: Although the fruit and placing of the objects relate to a traditional still life, Bester has included a paraffin lamp. Paraffin lamps were used instead of electricity. This makes a direct statement to the situation of poverty and the struggle against apartheid.

FIGURE 2c: The painting is a celebration of our heritage. The stylized figure is seen throwing mielies up into the air. The calabashes, mielies/corn, cowhide shields and indebele patterns are all symbols of South African culture. (10)

2.2 Learners must discuss any TWO artworks they have studied, which reflect a search for identity. (10)

[20]

QUESTION 3: ART AND POLITICS: RESISTANCE ART

- 3.1 The visual sources (FIGURE 3a – 3c) show how artists have portrayed the oppressors who had to uphold the apartheid system.

Learners must choose any TWO of these works and discuss the ways in which the oppressors are portrayed in the reproduced works.

Learners must refer to the following in their answers:

- **Style**
 - All the works are figurative, with only FIGURE 3a being naturalistic.
 - All of them share a satirical and/or comic feeling.
 - In all of them one finds distortion – FIGURE 3b being the most distorted with the pear-faced figure.
- **Technique**
 - FIGURE 3a: The artist has used oil paint, clear brushstrokes are visible in the black and white clothing. The application of the red paint is flat without visible brushstrokes.
 - FIGURE 3b: Clear painterly brushstrokes. Abstract /smudgy application of paint. Not smooth
 - FIGURE 3c: Sculpture: The artist uses the casting technique. At first he sculpts the figure in a soft material and then makes a resin/fibreglass mould.
- **How the formal elements have been used to create a visual impact.**
 - FIGURE 3a: The figures are painted in black on unprimed canvas including images from newspapers.
 - The backgrounds are solid reds with the FIGURES leaping out from them. Red is the colour of danger, anger, bloodshed, revolution, etc. and helps to convey a specific message.
 - The centralized FIGURES dominate the artworks.
 - FIGURE 3b: The work is a portrait of a figure with a mayoral chain around his neck.
 - It is a very painterly portrait with clear brushstrokes.
 - The shapes in the portrait have been distorted to become animal-like.
 - The figure dominates the picture plane and the background is a flat dark area, placing the emphasis on the figure.
 - Colours are mainly in variations of white, pinks and reds. This is especially prevalent in the face with contrasts of white in the middle of the portrait and the red/pink fleshy parts on both sides of the portrait. Red is the dominant colour in the face and robe. The dark tie and yellow-gold chain stand out from the white garment; the chain has an element of importance and power.
 - FIGURE 3c: Sculpture. The shapes are rounded and simplified.
 - The sculpture has a smooth tactile quality. The figure is portrayed with large boots.
 - Detail is seen in the shoe laces, jacket etc, however it is a generalized depiction of figure, uniform, etc.

- **The message you feel the artist is trying to convey.**
 - FIGURE 3a: These works were based on press and television images. It shows the oppression and misuse of power in the Apartheid system by the police.
 - This is conveyed by the uniform and body language e.g. the use of the pointing finger. The figures do not make eye contact with the viewer – they are arrogant and self-important. The viewer also looks up to these figures which reinforces the feeling of authority.
 - FIGURE 3b: This is one of a series of works. Hodgins has based his paintings on *Ubu*, the morally corrupt character in the Jarry play. *Ubu* is portrayed in the robes of a mayor – an authoritative figure.
 - The eyes are not looking in the same direction, one downwards and one sideways, shiftily avoiding our gaze. His nose is flat and distorted. His mouth has a smudgy grimace and resembles a pig's snout.
 - The pig-like quality of his face reflects his internal rot and he becomes the embodiment of a greedy and morally corrupt society. He is an evil corrupt oppressor, but is also comic in his evilness.
 - FIGURE 3c: The figure forms a strong vertical line – his attitude is of authority and discipline. This however is contradicted by his fat belly and enormous boots.
 - It refers to the saying of 'being too big for your boots' in a literal way! The figure of the policeman then becomes pathetic and comical. They (the police) are not really in power, but he will still step on your toes if you get in his way.
 - In FIGURES 3a and 3c the oppressors are seen wearing caps. In 3a we can see the eyes of the men, whereas in 3c the eyes of the policeman cannot be seen as the cap covers his eyes. (8)

- 3.2 Learners must discuss the work of at least TWO artists they studied who they feel address socio-political issues in their work. (12)

[20]

QUESTION 4: CRAFT AND APPLIED ART

- 4.1 Learners must consider the visual sources FIGURES 4a – 4d and the text provided.

Learners are presented with four chairs (FIGURES 4a – 4d). They must select ONE and in the form of a paragraph give reasons for their choice based on the following.

FIGURE 4a: The golden throne of king Tutankhamun, carved wood coated with gold, with a rich polychrome decoration of faience, glass, semi-precious stone and silver, approximately 1 320 BC. Magnificent patterns, supported upon representations of the legs of beasts or the figure of captives.

FIGURE 4b: The functional armchair has been made from recycled corrugated cardboard.

FIGURE 4c: The chair has been made from throw away cutlery to create a new artwork.

FIGURE 4d: The Cameroon stool has been made from beads, leather and wood.

The chair has changed over the years reflecting the fashions of the hour. Technology in chair construction has also made a difference.

- Which chair would you choose for your home?
- Where would you use it?
- Why have you chosen it?
- How has the chair been created from the chosen material?

Learners must substantiate their choice of chair. (5)

- 4.2 Learners must design a creative new chair from recyclable materials.

In the form of a paragraph discuss:

- The recyclable materials you would use in your new design and the reasons for your choice.
- The techniques and decoration used.
- The construction of the chair.

Learners must discuss their design, making reference to the requirements. Markers should be flexible as long as the learners justify their choice of material and if the material is suitable for their chosen design. (5)

- 4.3 Discuss the importance of the work of any other South African craft/applied artist that you have studied by specifically looking at the function and materials and techniques used.

(10)
[20]

QUESTION 5: ART AND POWER**5.1 History is the account of how leaders and events shaped the world.**

How important is it to remember the ordinary man and woman involved in these historical events? Learners are to write an essay in which they answer this question by referring to the above statements and the visual sources (FIGURES 5a – 5b).

Points to discuss

- **The meaning and reasons for the glass cabinets at Auschwitz that are filled with shoes, reading glasses, hair, etc.** It has been called the 'material evidence of crime'. Every suitcase, shoe, etc. belonged to a real person with a story. This makes Auschwitz and the experiences of the concentration camp victims so hauntingly real. Also that these people are now just sorted into anonymous heaps of their belongings behind glass cases.

This is not the 'history' of the people and the policies of Nazi Germany, but how the actions and policies of these people changed the lives of ordinary men and women because they were Jews, etc. It is important that we remember the ordinary people and their suffering in conflict situations, and these cabinets filled with personal belongings is a touching way to do it. It also teaches us the danger of intolerant ideologies and how one should fight the inhumanity done towards one's fellow man.

- **The title '*A Personal memory*' in Sauls' work.**
Sauls grew up in District Six and therefore has a personal memory of the forced removal of himself, family and friends. It is something that is 'close to home' – it has been experienced first hand by the artist.
- **How Sauls pays tribute to the ordinary man and woman in his work by looking at Sauls' subject matter, objects used and techniques.** Sauls' retrieved personal, family and relatives stories that reflect his upbringing in District Six. These stories were salvaged from photo albums, oral narratives, domestic objects, artefacts and newspaper clippings. He transferred these stories into creative images using printmaking media. These images are transferred onto fabrics that become tattooed skins inscribed with narratives like maps or atlases. The fabrics are tailored into familiar domestic items come to represent men and women, labourers and professionals, etc. Sauls creatively stitches together the fractured histories of a time and place.
The choice of clothes reflects interesting interpretations - it is our first layer of protection and speaks of social standing and group identity. There is a smart ladies dress printed with the street maps of District Six and a shiny brooch; and a man's jacket, tie and white gloves imprinted with names, phrases and photos. The white glove refers to the gloves that the Cape Coons still wear.

This work is a touching memorial to the events of District Six, because it is not only about the policies and ideologies but about real people and how their lives were affected by the forced removal.

- **Lessons and meaning these works have for our time.**

Both the cases at Auschwitz and '***A personal memory***' speak of remembering the past – a past that forcibly removed a whole community because of an ideology of apartheid. But it speaks of these events in a personal way and gives a real sense of what has been lost. It is not only melancholically nostalgic, but rather deserves to be studied, honoured and celebrated. By remembering the past, we can move on to a better future with more tolerance for each other. (10)

- 5.2 Learners must discuss any TWO buildings/memorials and/or public artworks they have studied, which celebrate, criticize and/or commemorate events, ideologies and/or people who have shaped our world. (10)
[20]

QUESTION 6: THE ROLE OF THE FORMAL AND INFORMAL ART CENTRES IN THE TRAINING OF ARTISTS IN APARTHEID/POST-APARTHEID SOUTH AFRICA

- 6.1 John Muafangejo studied at Rorke's Drift Art Centre in KwaZulu-Natal. Compare his interpretation of *Adam and Eve* (FIGURE. 6b) with that of Hugo van der Goes (FIGURE. 6a), a Renaissance painter from the Netherlands.

In the answer learners must consider the following:

- Use of images and symbolism.

FIGURE 6a: Adam and Eve are depicted with an evil hybrid, half reptile half human figure in the garden of Eden. Eve is depicted with an apple in the one hand and picking an apple from the tree with the other hand. Adam is shown as shy; he seems to be directing Eve towards the tree. Purple Iris flowers conceal Eve's private parts. The figures dominate the foreground within a landscape.

FIGURE 6b: In the outer ring of the print in the top lefthand corner, God has been depicted with his hands open in prayer. He represents the creation of Adam and Eve, the earth, animals, etc. The circular format represents the world. Eve is much larger than Adam, possibly because she has already fallen to temptation. More animals have been illustrated, e.g. goats, giraffe, guinea fowl, birds, elephant, fish, frogs, lions, cats, buck, zebra, etc. Various plants and trees are visible within the circle. The snake is depicted just below the mask-like image on the left next to Adam.

- Style and techniques.

FIGURE 6a: Smooth modelled oil painting with no visible brushstrokes.

FIGURE 6b: Simplistic, naive, 2-dimensional graphic lino-print[Relief carving].

- Formal elements of art.

FIGURE 6a:

Colourful oil painting. Figures have warm tones which are reflected in the colour of the apples. The landscape is predominately green with purple iris flowers in the foreground. The purple is repeated in the sky and in the mountains in the distance. The sky has tones of blue. Vertical lines are prevalent in the three figures and in the tree.

FIGURE 6b:

Black and White Linocut.

Flat, 2-dimensional, a circle dominates the rectangular format. Thin lines have been carved/incised into the linoblock. There is an equal balance between black and white tones.

- The meaning of the artworks in their specific context.

FIGURE 6a and b: Both artworks represent Adam and Eve in the garden of Eden, tempted by the fruit. In both artworks a reptile is illustrated/painted. (8)

6.2 Select any South African art centre that learners studied and discuss the following:

- The purpose and funding of this art centre.
 - The influence this centre had on its students.
 - The type of work created at this art centre referring to subject matter, mediums and techniques used.
 - Specific artwork/s by at least ONE student from this centre. (12)
- [20]**

QUESTION 7: MULTIMEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

- 7.1 In the learner's opinion, why have artists like Pollock and Rhode chosen to represent art in this manner?

Learners must refer to the following in their answers:

- Use of colour:

FIGURE 7b Pollock makes use of a sea of red, yellow and black brushstrokes. The white markings dominate the canvas.

FIGURE 7b Rhode's paint is less dense and he uses yellow, blue, red and green on a white canvas. No black is used. The eye uncovers the rhythm of the lines, curves, circles and colour splotches.

- Painting surface and tools used

Both artists used a large flat surface on the floor of their studios. Pollock uses sticks, trowels and a dripping liquid paint or a heavy impasto mixed with sand, broken glass or other materials.

Rhode installed hose pipes into the tyres of his BMW which then sprayed onto his canvas.

- Mark making, i.e. action painting versus remote control

Pollock uses gesture, a movement made by his hands, which is not as predictable as that of Rhode's remote controlled works. Rhode's art is more predictable than that of Pollock. Rhode's car is no longer just a stunning model, but a skilful artist. The tracks left by the tires combine the two-dimensional plane of the picture with the three-dimensional space of the actual driving experience.

- Time taken to create and complete works
- Both works are a lengthy process, specifically Rhode's which is a once off marathon but Pollock takes a few days or weeks to complete his artworks.
- Which work you prefer, and why.

Learner may select any artist, but must substantiate his/her choice.

(10)

- 7.2 Learners must discuss any other contemporary artist/s that they studied who makes use of unusual media and/or techniques to express their message. Learners must refer to at least TWO specific works in the answer. (1 page)

NOTE: 'Contemporary' can encompass artists and artworks from the twentieth and twenty-first centuries.

(10)
[20]

QUESTION 8: ART AND THE SPIRITUAL REALM – ISSUES IN ART AROUND BELIEF SYSTEMS AND THE SACRED

- 8.1 Discuss how the artists in FIGURES 8a and 8b have conveyed spirituality through their work.

Consider the following:

- **Images used**

FIGURE 8a: Angel-like creatures are on both sides of the work. One side is leafed with copper, the other with silver, creating a different light on each side. On the silver surface a sad figure is represented with its spine splitting to form the structure of wings, the head a light-bearing skull, the pelvis a nest with eggs; the legs become floating chains which seem to be pulled back down to earth. The heart is a scroll bearing pages. The copper side shows a figure unfurling from a chrysalis-like shroud into a spiral dance during which it disintegrates. Hands propel the figure as it spins upwards reaching for paradise. These works combine different images e.g. skeleton, wings, hands, etc. to create original interpretations.

Figure 8b: Two profile views of men [photographic technique] are represented on both sides of the triptych with their spine/neck vertebra protruding from their heads. In the middle panel a skeleton can be seen in a box-like structure/coffin with wings of a moth/butterfly on top of it. Possibly this could represent the spirit leaving the body.

- **The formal elements of art.**

Figure 8a: Line plays an important role e.g. the spiral shapes which lead the eye to the top of the composition. Strong vertical emphasis both in the format and figures portrayed. Shapes are rendered in detail. The colours differ between the warm copper tones of the one side to the cold silver tones of the other. It is very painterly with subtle mark-making.

Figure 8b: It is a photographic print that must have used computer technology to combine the images. Although the images are clearly photographic, the print is rendered to give it a painterly feeling with the uneven edges, etc.

- **Use of format (Double-sided image, triptych)**

Figure 8a: Creates an interesting format with images on both sides. The work is suspended to be viewed from both sides.

Figure 8b: It is a triptych. The two side panels are mirror images and frame the middle panel.

- **Possible meanings and interpretations**

Figure 8a: These works form a part of her series, *Walking with and away from Dante*. According to Mason, the skeleton figure on the left holds a book. This could be specifically aimed at the spiritually saved representing the unfolding of the universe. This image/experience is only possible after physical death – the image of the skeleton has a silver finish to it. In the panel on the right a single soul is represented struggling to free himself from the coils of his mortality – purified by its spiritual journey. The righthand panel has a warmer feel to it, as the right hand panel is lighter.

Credit any other **motivated** interpretation of these images relating to spirituality. For example, the silver skeleton figure is much lighter with chains binding the legs together and looking down; while the other one has a golden glow – spinning upwards in some sort of spiritual revelation.

FIGURE 8b: It is a self-portrait. The meaning can be interpreted in many ways, but learners must motivate their statements. A possible meaning could link to mortality (the skeleton in the box, the spines on the figures, etc.) and resurrection – the wings. Also the cycle of life and death – the wings being born from the skeleton in the box-like structure.

- **Similarities and differences between the works**

Use the above information and other relevant observations to credit learners e.g. in both works we see combinations of human body parts and skeletons, etc. (10)

- 8.2 Learners must write an essay in which they discuss at least TWO art works they have studied in which the artist/s have used their chosen art form to communicate to the viewer issues of religion and/or spirituality.

In their essay they must include the following:

- Name of the artist(s).
- Titles of works.
- The use of formal elements.
- Communication of spiritual and/or religious concerns by discussing the possible meanings and interpretations of these works. (10)

[20]

QUESTION 9: GENDER ISSUES

9.1 Learners must choose either 9a and b **or** 9c and d, and discuss the following:

- **The portrayal of female issues**

In the past woman had no place in society and were often secretly and indirectly undermined.

Miller uses old masters as an influence for her artworks. The female FIGURES are seen as objects of desire.

- **The similarities and differences seen in the two works**

Both FIGURES 9b and 9d are adaptations of the old masters Da Vinci [FIGURE 9c] and Botticelli [9a].

FIGURES 9a: oil on canvas and 9c: tempera on canvas.

FIGURES 9b and 9d make use of digital photography.

FIGURES 9b and 9d are more simplistic in comparison to the old masters.

Miller concentrates on the female figures with the backgrounds being simplified and less important.

All artists make reference to water and seas in their artworks. Water symbolising purity, cleansing and birth.

- **Appropriateness of the titles.**

FIGURE 9a *The birth of Venus*: Venus is born from a shell, which is a mystery of our birth; humans are not born from shells as are birds etc, reinforcing that Venus is a myth.

FIGURE 9b *Venus life goes on*: Miller implies that Venus has become a 2-dimensional 'wallflower' and will live a longer life than the *Birth of Venus*.

FIGURE 9c *Leda and the swan*: Leda is painted with a graceful swan, reinforcing the female's graceful nature.

FIGURE 9d *Wall paper with coral*: The *Leda* has become part of the wallpaper and the female form is seen as less important to Da Vinci's *Leda and the Swan*

- **Effectiveness of the medium used.**

FIGURES 9a and 9c: The artists make use of softer modelled [3-dimensional] painting techniques.

FIGURES 9b and 9d: Miller uses Photoshop [computer generated], combining components into one composition. Using Photoshop allows her to produce strikingly high quality artworks. They are 2-dimensional and flat.

- **The use of imagery and the messages they convey.**

FIGURE 9a: Venus rides the shell illustrating the mystery of our birth. Spring awaits her and there is movement in the painting. Venus who is assuming the pose of a pregnant woman has her twin goddess Flora next to her. Zephyr takes the soul illustrated as a half-naked nymph back to the spiritual realm where she originated from.

FIGURE 9b: Venus has resigned herself to being a pawn on a chessboard. The game aims that one of the two players cannot escape, and perhaps this is the reason she is bound in wallpaper so she cannot escape. The lifeless figure is 2-dimensional and static like a wallflower.

FIGURE 9c: Leda and the Swan is a myth. Leda is shown embracing the graceful swan who will seduce her. Two eggs illustrate four babies [birth] which have hatched. In the background there is a suggestion of a lake, landscape and city.

FIGURE 9d: Leda has been depicted as part of bright and striking 2-dimensional wallpaper. She has a fish placed close to her upper body and in one hand she holds a small piece of coral. The fish is out of water and will eventually die. The bright coral, found in the sea, can be seen in the bottom left hand corner. The figure is placed standing on chequered floor boards which create shallow perspective

- **The response to the use of old masters paintings in a modern**
The learner may respond in any way as long as they give reasons for their answers. (10)

9.2 Learner must write an essay in which he/she refers to at least **TWO** specific artworks they studied where the artist/s have made use of gender issues in their work/s.

In the essay they should include the following;

- Name of artist and titles of art works
- Description / analysis of art works
- Use of materials and techniques
- Messages and/or meanings in the art works

(10)
[20]

QUESTION 10: CONTEMPORARY SOUTH AFRICAN AND INTERNATIONAL ARCHITECTURE

Learners are to discuss/debate the statement provided and write an essay in which they use the visual images in FIGURES 10a – 10d **as well as any others they have studied**. They must consider the following issues:

Their essay should include the following important areas:

- A discussion on the visual impact of their chosen examples and how the architect achieves this;
 - use of site,
 - materials,
 - building techniques,
 - technological input.
- Their feelings on visual impact versus socially and environmentally responsible buildings
- A comparison between the various examples, stating the different approaches used by the architects.

FIGURE 10a, Toyo Ito, *Serpentine Gallery*, Kensington Gardens, London, 2002.

- The current architecture of Toyo Ito [postmodern period] explores the potentials of new forms. He has taken the idea of the white box, and broken it down creating a solid, permanent and perforated box that is enclosed and yet open.
- The form of the box has randomly jumbled straight lines [steel]. Some spaces between the lines are filled with solid panels, the others left open.
- The design of the building is complex and geometrically ordered with a decorative pattern
- Space becomes important and often is open ended and borderless
- Light enters the building through clear glass, filling the gaps and open spaces between the concrete reinforcements.
- The Serpentine Gallery has always been a mystery and is, one of the country's most avant-garde/futuristic/forward thinking art galleries in a former tearoom in Kensington Gardens.
- The building is functional, by day it is a café, by night a venue for lectures, discussions, parties and films.
- It has also been carefully built to the structural standards of a permanent building.

FIGURE 10b. Eric Owen-Moss, *The Box*, Culver City, California. USA, 1990 – 1994.

- *The Box* was originally designed as a private dining and meeting room for a restaurant, and later for an existing industrial warehouse was renovated to contain new office space.
- The Box, located on the roof of the office, became a private conference/meeting room.
- It is presented at dramatically altered angles to the rest of the buildings around it, creating a sense of energy and unease, as the walls tilt in a seemingly dangerous fashion.

- It defies the traditional conventions of building design by challenging our perceptions of architecture.
- The walls are unclad, exposing the raw concrete (brutalism) that was so popular during the modernist period.

FIGURE 10c. Frank Gehry, *The Rasin Building*, Prague, 1996.

- The building is commonly known as *The Dancing House* or *Drunk House* due to the two figures (Ginger and Fred) that are visible in an imaginary way in the massive structure of the facade.
- The manner in which the left side of the façade leans into the right portion has given it a 'drunken' lurching motion, or some might say, the leaning in of two dancers.
- It has been a controversial building, challenging once again the norms of traditional architecture
- What it does do, is stand out from the other buildings in the area many of which are built in the Neo-Baroque, Neo-Gothic and Art Nouveau styles.
- The transparent dome has metallic thread.

FIGURE 10d. Coop Himmelb(l)au, *Una-Palast movie theatre*, Dresden, 1993 – 1998.

- This concrete and glass structure seems to erupt from the site on which it has been built, disturbing the quiet area in which it is located.
- It is a large, imposing building with walls that are sloped at impossible angles, making it look like some robotic machine about to lift off from its site.
- The raw concrete walls are in stark contrast to the pristine white walls of surrounding buildings.
- It is a futuristic design which shows the design and engineering skills of our modern architects.

NOTE: Learners may include any other relevant examples they have studied which pertain to the question. [20]

TOTAL: 100