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NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2012

MEMORANDUM

MARKS: 100

This memorandum consists of 22 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. This question 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:
 - Learners must be given credit for providing their own opinions and ideas in answers.
 - Credit must also be given for lateral thinking.
 - 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.***
8. **Only ONE mark is to be given for the correct artist name and correct title of work.**

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 is 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%	<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

- 1.1 Learners must indicate whether they think the South African artists in Figure 1b and 1c gave a more idealised portrayal of hard labour than Courbet in Figure 1a.

Markers please note that a learner may not get full marks if they do not discuss all the examples.

Maximum 7 marks out of 10 for discussion of only 2 examples.

Maximum 5 marks out of 10 for discussion of only 1 example.

FIGURE 1a: Gustave Courbet, *The Stone breakers*

Courbet was a French Realist painter of the late 19th century who famously said that he could not paint an angel, because he has never seen one.

Realism is characterised by the portrayal of everyday scenes, usually of the poor and downtrodden.

In this painting Courbet shows us an older man and a boy busy breaking stones. This would have been a backbreaking, low-paying job. However Courbet gives a dignity to these poor figures.

Courbet made the people of his time aware of the plight of the poor. The two figures are both placed in the foreground of the painting with the boy holding a container filled with stones, while the older man is kneeling while splitting stones.

There is a compositional flow from the boy through a diagonal axe between the two figures to the kneeling figure. The viewer's eye stops at the axe held high in the man's hand.

It is naturalistic – showing all the detail of the figures, objects and landscape. The colour is typical of Realist paintings in the dull, sombre browns and yellows.

The naturalistic style of this painting shows everything in detail such as in describing the different textures.

FIGURE 1b: Gerard Sekoto, *Song of the pick*

This work was painted in the years just before Sekoto left for France and before the National Party's policy of apartheid came into power. Segregation between the races was however already prevalent in South Africa.

This work is often seen as Sekoto's most political work. The powerful painting was adapted from the photograph-based drawing he made of black workers with their picks. A row of black labourers are seen lifting their picks in unison.

They are idealised strong powerful figures without individuality and bursting with energy. Their overseer, a white man smoking a pipe is dwarfed by the black figures. He is in sharp contrast to the physicality of the black labourers. The work speaks of the awakening of black power.

This figurative work seems to have been influenced by early Modernist movements such as Post-Impressionism and Fauvism. Although Sekoto denied being influenced by any of these movements, there is an instinctive link with those movements.

Compositionally the workers form a strong diagonal group which gives a sense of movement and energy. The force of this diagonal group is stopped by the small vertical figure of the overseer. Sekoto made this diagonal force even stronger by cropping the figures so that some of the picks are outside the frame.

Repetition plays an important part in this work seen in the labourers being repeated in the same posture. This repetition creates a sense of rhythm in the work and it is as if the viewer can 'hear' the song of the pick. Clear repetition of brushstrokes and bright primary colours create rhythm within the painting.

FIGURE 1c: Maggie Laubser, *Harvest time*

Laubser spent some time with the German Expressionists in Germany, especially Schmidt-Rottluff (Die Brücke). She brought their expressive and distorted style of painting back to South Africa. She was born on a farm in the Western Cape and returned to this milieu in this work.

This painting shows a Western Cape wheat farm with the workers picking the bushels of wheat. The painting also gives a panoramic view of wheat fields, the labourer's cottages in the distance, mountains and clouds.

The style is very expressionistic with distorted and simplified shapes. There is a childlike innocence to this work which can be seen in the simplified clouds. The bright colours are contrasted between the yellow wheat and the blues of the clothes, mountain and sky. Compositionally the viewer is drawn into the painting by the diagonal lines of the fields and the figure on the left.

She cleverly repeats the colour red, visible in the shirt of the one labourer on the left and touches of red in the hats of the other two anonymous labourers. She can be criticised that she idealised their pastoral lifestyle and portrayed it as idyllic, and that she did not show the hardships of farm labourers.

In both the Sekoto and Laubser the workers can be seen as idealised as there are no individualised figures. The faces are either turned away or portrayed very schematically, such as in the central figure of Laubser painting. They represent a certain type of human being. In Sekoto they are physically strong black men, while in Laubser they are charming 'fairy tale' characters.

Laubser and Sekoto do not represent the harsh reality of workers in South Africa. Both the workers and farm labourers at the time they were painted, were unskilled, lowly paid and did not live the bright and colourful lives evoked in these paintings.

(10)

- 1.2 Learners are to discuss at least **TWO** specific artworks of any **South African** artists they have studied whose work tells us stories of people and/or places in our land.

Their essay should include the following:

- Names of artists.
- Titles of artworks.

- Inspirations and influences on the work.
- Formal elements used in the work.
- Themes and meaning.

[Maximum of 7 marks if only one example is discussed].

(10
[20])

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

Learners must study FIGURES 2a and 2b, and write a paragraph in which they analyse each work.

For this section out of 8 marks, candidates may only get a total of 5 marks if they only discuss one work of art.

2.1 FIGURE 2a. Ernest Mancoba, *Composition*, watercolour, no date.

Mancoba never received formal art training and was influenced by Lippy Lipschitz, Irma Stern, as well as European art movement's e.g. German Expressionism and Abstract Expressionism amongst others.

The stylistic tendencies in this painting are expressive but controlled. Mancoba preferred to work in watercolour, as seen in FIGURE 2a, as it allowed for spontaneous brushwork.

The bursts of bright primary and secondary colours with hints of white are a definite influence of the Fauves. Line and colour are used without representing anything else. There is no figurative subject matter. The square composition consists of colour and line alone.

The diagonal lines create a feeling of energy, movement and restlessness. The focal point is created by dark blue-black lines merging into the centre of the composition to form an irregular shape. In between the lines irregular shapes of colour have been randomly painted.

FIGURE 2b. Irma Stern, *The hunt*, oil on canvas, 1926.

Irma Stern was associated and influenced by the German Expressionistic painters. Her vivid and vibrant style is referred to as being 'modern'. Stern travelled extensively, painting the landscapes and people she encountered on her travels. Her preferred medium was oil paint which she applied with a brush or knife [impasto-thickly applied paint].

All the figures, as well as the dogs in the foreground, are idealized. Her use of sensuous colour is seen in her use of greens, blues, and yellow, neutral browns and touches of red.

She outlines the figures in a blue-black colour, as did the Post-Impressionists. There are angular diagonal lines which create movement. The distorted portraits of the hunters have been influenced by African masks.

Perspective and space have been created by painting the figures smaller as space recedes and blurring the figures.

Learners are required to respond to both of the paintings and substantiate their answer.

(8)

- 2.2 Learners must write an essay [approximately 1½ pages] in which they discuss the journey artists have made and how they were influenced by both Western and African traditions.

(12)
[20]

***Learners may use South African and/or overseas artists.
Maximum 8 marks if only 1 example is discussed.***

QUESTION 3: ART AND POLITICS: RESISTANCE ART

- 3.1 With reference to the visual sources (FIGURES 3a and 3b); learners must write an essay in which they debate the statement provided.

Maximum of 7 marks if only 1 example is discussed.

FIGURE 3a: Jane Alexander, *Untitled*, wax, paint, bone, plaster of paris, wood steel, 1982.

Through her work Alexander seeks to identify the manner in which violence, aggression, cruelty and suffering are conveyed through, and contained by, the human figure. Alexander's early work was a socio-political response to the violence of the 1980's in South Africa.

Untitled, 1982, is an early work by Alexander and shows two life-size skeletal figures hanging from a wooden frame.

The two disturbing figures hang helplessly in the wooden frame, almost like trophies or perhaps carcasses in an abattoir. They have a strong 'shock' value in the brutalized manner in which they have been portrayed. Alexander feels that the public is drawn to violence, as it creates a sense of sensation.

The figures resemble human carcasses but have animal skulls in place of human heads. They dangle from hooks, almost like in a horror movie. Because they are life size, they have an amazing presence and create a disturbing effect.

Perhaps Alexander deliberately has not given a title to this work, as she wants the viewers to form their own interpretation of the images, unswayed by her own intentions. '**Untitled**' also emphasizes that these 'victims' could be anyone – they are anonymous.

The bodies are elongated and skeletal, as though very emaciated by lack of food, or perhaps from being stretched on the torture rack – both a cause of severe suffering. They are victims.

The figures are grossly distorted and are genderless. Being displayed together in the wooden frame, adds to their power to draw the viewer in.

Their distorted figures evoke a sense of the grotesque

Exhibiting two disturbing figures together adds to the shock impact of the artwork. One might query whether the figures are a 'couple' – a male and female, although one sees no visible clues to gender.

Alexander also understands the 'silence of space' – where the relationship of one figure to another creates a sense of alienation, aloneness, solitude or loneliness.

FIGURE 3b: Paul Stopforth, *Death in detention*, 1978.

Here Stopforth confronts the issues of torture and detention during apartheid South Africa when arrests of political protesters were widespread. Death in detention was common.

In this work, Stopforth presents the viewer with an installation of three naked life-size plaster figures in a room. The viewer feels they are present in this interrogation space. This has a strong emotional impact.

The manner in which the figures have been presented shows their helplessness – they are the victims.

One figure is lying prostrate on the floor with a rope around his neck. He is clearly dead, his body broken and seen in an awkward position.

The second figure is seated on a chair – arms bound behind his back with a hood over his head. He seems to merge into the chair he has been placed onto.

The third figure stands naked, with his back to us, with his legs spread and hands firmly placed on the wall in front of him – waiting.

All three figures evoke a strong sense of silence. The feeling of the unseen torturer is ever present. Viewers are disturbed by not knowing how the final scene will be played out. Will they survive or not??

(10)

- 3.2 Learners must write an essay (approximately 1 page) in which they discuss at least TWO artworks they have studied which they feel make a strong statement about socio/political issues.

The following should be used as a guideline:

- Title of artworks and name of artist/s
- Media and technique
- Influences
- Stylistic characteristics
- Subject matter and message communicated

Formal analysis of artwork techniques should be evident.

Maximum of 7 marks if only 1 example is discussed.

Learners can use any artists that make a socio-political statement of some sort.

(10)
[20]

QUESTION 4: CRAFT AND APPLIED ART

Learners need to discuss why craft artists need to be aware of the trends of the time if they hope to make a living from their craft. It can be argued that traditional craft artists are not innovative enough in terms of being more experimental with their materials and techniques.

- 4.1 Learners must refer to the images provided in FIGURES 4a–d and write a paragraph (approximately ½ page) in which they debate whether it is important for craft artists to be more modern and aware of current trends, and if they do so whether traditional craft forms will be lost forever

This is a general debate of the question – the learners must not be penalised if they do not make specific reference to the actual images provided in Figures 4a – 4d.

Traditional craft forms are still being used and can be seen in basket weaving, pottery, wirework, woodcarving and beadwork. Artists have used the traditional techniques to create new art forms.

Basket weaving has inspired craftsman to weave with different materials as seen in plastic woven carpets, clothing etc. Sculptor Walter Oltmann uses weaving techniques. The telephone wire basket [FIGURE 4d] uses traditional methods of weaving, becoming both functional and aesthetically pleasing to the tourist market.

Originally craft items like clay pots and woven baskets [FIGURE 4C] were used in everyday lives and which they accord no particular significance. Baskets were very important within the life of the tribe in all their rituals and religious observances.

Pots were used for religious ceremonies and rituals, having a deep significance in a mystical and artistic sense. Today pots are not only functional but decorative. The craftsmen have become entrepreneurs selling their work to shops and overseas collectors.

Decorative beadwork is incorporated in jewellery making and fashion items seen in FIGURES 4a and 4b.

(6)

Originally fashion items were only made within the tribes, but is seen worn on the runways of fashion shows and magazines. Beaded work has been incorporated into clothing. Today the boundaries between art and craft have virtually fallen away.

4.2 The learner must write an essay (approximately 1½ pages) in which they discuss the work of any TWO craft artists they have studied. They must refer to the following:

- Names of craft artists
- Type of craft work created
- Use of materials
- Function
- Use of traditional and/or contemporary techniques
- Use of decorative elements
- Any other relevant information related to each of the artist discussed

(14)
[20]

Maximum of 10 marks if they only discuss one work. The examples can be South African or international examples.

QUESTION 5: ART AND POWER

5.1 Learners must read the given information and write a short essay (approximately 1 page) in which they discuss the following:

- The message/meaning behind the use of weapons to create ***The Tree of Life*** (FIGURE 5a). Why do they think these artists decided on creating a tree? In which way does it commemorate Mozambique's civil war?
- The use of the AK-47 in Africa and the reason why the artists in FIGURES 5b-d decided to use it as subject matter for their art.
- The materials used to create the AK-47s in FIGURES 5b-d. What, according to them, are the messages these artworks convey?

Figure 5a: Cristovao Canhavato (Kester), Hilario Nhатуqueja, Fiel dos Santos and Adelino Serafim Mate, *The Tree of Life*, 2004.

- The tree is symbolic of growth
- New life out of death
- Creates hope for the country.
- The tree is bare as if it has been stripped of everything.
- It shows transformation of the past (war and weapons) into a tree (future growth) and is monumental.
- Out of the past grows the future.

Figure 5b: Michael MacGarry, *Fetish*, mixed media, 2008.

The South African artist, MacGarry is interested in the effects of imperialism in Africa. He has made a number of 'non-functional' AK-47's using a variety of materials.

The Ak-47 has become the very symbol of destruction in Africa, being the most used weapon in conflict situations, civil wars etc.

In ***Fetish*** he shows the tension between tradition and modernity in Africa. The gun in the sculpture resembles a sculpture by the Nkondi people of the Congo River. These 'fetish' sculptures (now rather known as power figures) are carved wood sculptures that served as a container for potent ingredients used in magic, healing, divination, protection, or oath taking. Nails and blades were driven into the figure, either to affirm an oath or to destroy an evil force.

In the same manner MacGarry has transformed the Ak-47 by adding studded metal nails. The Ak-47 suggests violence and danger, while the nails would suggest protection from this evil 'spirit'. The non-functional Ak-47 sculpture has been changed into something that looks like an African artefact.

Figure 5c. Candice Borzechowski, *Safety* 1st 2010.

This work was exhibited at the Spier Contemporary exhibition in 2010. It was constructed from 3 000 safety pins.

The object seems ethereal, delicate and beautiful. It reminds one of a large piece of jewellery. The craftsmanship is remarkable. Then one realises it is in the shape of a gun with all its symbolism of violence, danger and crime.

Thus there is this ambiguity between the beauty of the use of materials and the gun shape. The safety pins are an interesting choice of material for its symbolism. Safety pins are used to fasten things and keep things together like nappies, clothes, etc. It is often used in emergency situations e.g. fixing/stitching a broken zip, etc.

But in this work the pins are 'fastened' to represent a dangerous gun. The title is also ambiguous and one is not sure if it refers to the safety pins, the gun as a weapon of protection or both. In a country such as South Africa with its high rate of gun related crime and violence, this work makes a powerful statement.

Figure 5d: Francois Roberts, *Ak-47*, 2007.

Francois Roberts is a Swiss photographer who is very involved with anti-violence campaigns. The gun is a symbol of violence, pain and death.

Roberts has created a photograph of arranged real human bones in the shape of an Ak-47 on black velvet.

There is a macabre beauty that contrasts the whitish bones, possibly a symbol of purity and innocence versus the black velvet background, which reminds one of a funeral casket. The message is very direct – guns kill people.

(8)

- 5.2 Learners must write an essay (approximately 1½ page) on at least TWO specific buildings/public sculptures/artworks that they have studied, which pay tribute to specific events/ideas and/or people.

(12)
[20]

Maximum of 8 marks if only 1 example discussed.

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

In South Africa there is often an interaction between traditional rural and a Western urban lifestyle in the work of black artists. Both Ephraim Ngatane (FIGURE 6a) and John Muafengejo (FIGURE 6b) portrayed weddings in their work.

- 6.1 The learners must write an essay [approximately ONE page] where they **compare** the two interpretations of the weddings seen in FIGURES 6a and b.

Maximum of 7 marks is only one example is discussed.

Maximum of 8 marks if only analysis is given without any comparison.

Ephraim Ngatane attended Polly Street Art Centre [Fine Art and no craft] where both teachers and students went through a process of increasing Africanization in their work. Polly Street was an urban centre within the centre of Johannesburg. It attempted to re-unite westernized African people with their heritage. The students and teachers were all men.

Muafengejo worked at Rorke's Drift, a rural centre in KwaZulu-Natal countryside, near the site of the battle of Blood River. The centre specialised in teaching of crafts to mainly women. However at one stage there was also a Fine Art department that taught graphic techniques like lino printing and etching.

His autobiographical works include day-to-day activities within the rural communities such as ploughing, hunting, stamping corn. His work comments on socio-political issues. He reveals a sense of peace and contentment, recording events, feelings and his responses to life. There is always the undertone of anxiety as he represents that these values are destroyed and replaced by the 20th century's Western way of life.

FIGURE 6a: Ephraim Ngatane, *The Wedding*, oil on board, 1969.

Visible brushstrokes can be seen in the painterly technique of the rectangular format. The artwork is figurative and not abstracted. The bride and groom are in the centre of the painting creating the focal point. There is a little girl in front of them who is represented in white [purity] with hints of blue and yellow ochre.

The wedding procession is illustrated with the bride and groom who are wearing westernized clothing with their back towards the church walking towards the viewer. The church is depicted in yellow, symbolic of happiness with hints of blue. The blurred figures around the bride and groom almost become insignificant, as it is difficult to decipher their mood.

To the left of the painting the bride and groom have been depicted with stylized facial features. To the left of the congregation a clump of dark green trees have been illustrated, possibility a symbol of growth and rekindling.

FIGURE 6b: John Muafangejo, *The Royal Wedding*, lino print, 1982.

The two-dimensional black and white printmaking process of linocuts [relief technique] has been used in this work. This work is also stylistic and simplified. The artist makes no attempt to create perspective. The figurative linocut displays a composition of the bride and groom in a more traditional manner, which becomes the focal point. They are depicted embracing within a closed circle representing their commitment to marriage.

The diagonal lines which encapsulate the stylistic figures [congregation] lead the eye to the circle. On either side of the bridal couple 4 oxen are shown, 2 black and 2 white, often symbolic of wealth and power [lobola]. The congregation is illustrated in triangular bands below the top band of the bridal couple and the oxen. The circles below the band create balance.

He displays a strong sense of pattern and design filling the entire format with stylized figures. The caption at the top left-hand side *The Royal Wedding* describes the artwork.

(10)

6.2 The learners must select any South African art centre that they have studied discussing the following (approximately ONE page):

- 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.

(10)
[20]

Maximum of 7 marks if only the art centre is discussed without reference to a specific artwork.

Maximum of 7 marks if only the artwork is discussed but not the Art Centre.

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

7.1 Learners must refer to statement and the visual sources (FIGURES 7a – c), and discuss the following in an short essay (approximately 1 page):

- Learners must ***define an 'installation'*** and state why they think Madikida decided on this art form rather than on a more traditional sculpture or painting?

An installation is an artwork that uses space as an integral part of the work. The viewer can usually 'enter' the piece and become a part of it. It allows for a variety of media to be used, both two-dimensional/three-dimensional and traditional/contemporary e.g. digital, etc. It can also include smells, sounds, etc.

Madikida may have decided on this art form, because he could use a variety of media to express his ideas and engage the viewer fully.

- **The atmosphere and ideas this installation (FIGURE 7a) convey to the viewer.** (Look at the colours and symbols used.)

The installation has a shrine-like feel to it creating a feeling of contemplation in the viewer as in a religious environment or funeral parlour. The atmosphere also reminds us of a religious place, because of the cross on the wall and the burning candles, etc.

Some of the symbols used in this installation on HIV/Aids include: coffins, burning candles (brevity of life), red ribbons (international HIV/Aids symbol), dried flowers (symbol of beauty that has died), curtains (the curtains in a crematorium, the end, etc) and the cross (Christian symbol). Most of the items used in this installation speak of death, as well as of the devastating effect of Aids on millions of people.

A vast amount of red colour has been used in this installation, which is representative of the HIV/Aids ribbon and could also refer to blood, the virus (FIGURE 7c), etc.

- **The different meanings that the word 'status' suggests.**

Two very specific meanings are suggested:

1. A person's HIV status – whether one is HIV/Aids infected or not (positive or negative).
2. Also a person's social status in society – and that the HIV/Aids virus has no influence on your social status/class.

- **The contribution of the series of masks to the exhibition (FIGURE 7b). Reasons why learners think he left the masks white.**

The plaster of paris masks, painted in white were cast from people with HIV/Aids. This is evident that the HIV/Aids virus knows no colour barrier. The one mask was of his sister who later died from Aids. This gives a personal feeling to the exhibition. It also resembles death masks, such as Roman, Egyptian and African masks. The white also alludes to alienation or frightened (ghost-like) faces. The faces on the wall look like trophies.

- **The inclusion of the virus (FIGURE 7c)**

To tell the story of HIV/Aids from a different perspective – from a biological point of view. It also has an interesting visual appearance. The 'pretty' picture is actually that of a deadly virus.

- **The message and the style of the painting (FIGURE 7d).**

The painting is naïve with a direct and crude style. The black figure is crying [blue tears] and is contrasted against the red background. The distorted figure is outlined with strong blue and greens, and yellow dots are painted on the body and face. The figure is illustrated with short arms and deformed hands. Phrases have been added, making a wry or cynical comment about AIDS in Africa e.g. 'come to Africa' and 'watch Africans die'. Bundles of vertical lines are shown in the background pertaining to the deaths within society.

- Learners must state which artwork is most successful in expressing (FIGURES 7a-c OR FIGURE 7d) the devastating effects of Aids. They must give reasons for their answers.

The choice is open, but their answer must be motivated and refer to the devastating effect of HIV/Aids on society.

(10)

- 7.2 Multi-media art goes beyond the boundaries of what is normally seen as 'art'. Learners must critically analyse at least TWO multi-media artworks they have studied explaining how they broaden the idea of art (approximately 1 page).

Their essay must include the following:

- Names of artists and titles of artworks.
- Description and analysis of artworks
- Messages and/or meanings of artworks.
- Ways that these artworks enrich and broaden the viewer's idea of art

(10)
[20]

Maximum of 7 marks if only 1 example given.

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

During and after the devastation of the Second World War, two British painters, Graham Sutherland and Francis Bacon, both created religious images that were tortured and brutal.

- 8.1 Learners must discuss these two works (FIGURE 8a and FIGURE 8b) by referring to the following (approximately ONE page):

- The use of distortion in the images.
- The use of colour.
- Composition, space and use of directional lines.
- Possible interpretations/meanings of these work in a world devastated by war.

(8)

Maximum of 5 marks if only one example is discussed.

FIGURE 8a. Graham Sutherland, *Crucifixion 1*, 1946.

Painted just after the horrors of World War 2, Sutherland portrays Christ on the cross in a distorted angst-ridden manner. The work was based on Grünewald's Crucifixion in the *Isenheim Altarpiece*. It is the most tragic of themes – through death we have salvation – the hope of redemption.

The image of the Crucifixion is placed firmly in the centre of the rectangular composition. In this work, Christ's body is suspended in torment against a blue background. This figure becomes a powerful image of physical and spiritual suffering.

A suggestion of a crown of thorns is visible around Christ's head. These thorns, the curving barbed forms, served as symbols of human cruelty and suffering.

The use of distortion in terms of the outstretched arms nailed to the cross, with hands open and facing upwards, slumped head, ribs and sunken, emaciated torso, emphasises the suffering of Christ

In front of the crossed over feet of Christ, there is a single rope barrier separating the viewer from the image.

The use of colour is interesting. The strong orange rectangular shape at the base of the composition forms a dynamic contrast with the complimentary blue of the background. Touches of lilac are scumbled over the blue background in places. A more dominant lilac area is painted next to the right leg of Christ and helps to emphasise the verticality of the figure. The dark black shadows behind the white figure of Christ and parts of the cross, pushes the agonised figure forward. This, and the slight use of perspective seen at the top of the cross, gives the sense of limited space in the composition.

Strong structural/directional lines are evident on both the orange rectangle and blue background. These also tend to flatten the space.

The figure is outlined boldly in black

FIGURE 8B: Francis Bacon, *Three studies for figures at the base of a crucifixion*, 1944.

Bacon began to paint images based on the Crucifixion in 1933. Painted by Bacon in 1944, this is a triptych. The work is based on the Greek Furies and his interpretations of the Crucifixion, and depicts three writhing anthropomorphic creatures set against a flat burnt orange background.

Three studies was done in oil paint and pastel on fibre board and completed within the space of two weeks. His intention was to paint a huge Crucifixion figure and place these figures at the foot of the cross. This was never done.

The **Three studies** triptych is generally considered Bacon's first mature piece – he regarded the works he created before the triptych, as irrelevant, and throughout his life tried to suppress their appearance on the art market.

Use of distortion/colour

In this work he makes use of **deliberately distorted**, elongated, dislocated organic forms- half human, half animal. One feels that they could bite, probe, and suck, with their very long eel-like necks and open mouths – but strangely, they are sightless. Each panel shows a single taut sculptural form contrasted against a **harsh red / orange** background.

Perhaps it is this red / orange background that makes one think of *entrails*, of an anatomy or a vivisection. It makes us feel squeamish.

The flesh tones of the figures were achieved by overlaying grey and white brushstrokes, while the figures' props were coloured using a variety of yellow, green, white, and purple tones.

It has been suggested that of the three figures, the one on the left most closely resembles a human form, and that it might represent a mourner at the cross

Seated on a table-like structure, this limbless creature has an elongated neck, heavily rounded shoulders, and a thick mop of dark hair. Like its sister objects, the left-hand figure is portrayed with layers of white and grey paint.

The central figure's mouth is positioned directly on its neck, rather than on a distinct face. It bares its teeth as if in a snarl, and is blindfolded by a drooping cloth bandage. This creature faces the viewer directly and is centralised by a series of converging lines radiating from the base of the pedestal.

Situated on an isolated patch of grass, the right-hand figure's toothed mouth is stretched open as if screaming, or perhaps yawning. Its mouth is open to a degree impossible for a human skull.

The orange background of this panel is brighter than on the other two panels, and the figure's neck opens up into a row of teeth, while a protruding ear juts out from behind its lower jaw.

Use of directional lines

Bacon made use of an interesting spatial dynamic of three lines radiating from the central figure. The other two panels suggest an interior space - a low-ceilinged, windowless and oddly proportioned space – other than that the space has been flattened due to the strong red background that jumps forward towards the viewer. One cannot ignore the demonic creatures thus creating a mood that is violent and foreboding.

These frightened, blind, raging figures are visceral in their impact, jolting one into sensations of fright, horror, isolation and angst. We react to them as self-conscious creatures, their postures and expressions revealing feelings of petrified isolation, searing horror, pain and blind confusion.

When the painting was first exhibited in 1945, it caused a sensation, and helped to establish him as one of the foremost post-war painters. (8)

- 8.2 Learners must discuss the work of any TWO artists they have studied in which the artist/s illustrates spirituality and/or religious issues (approximately ONE page).

In your essay they must include the following:

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

(12)
[20]

Maximum of 8 marks if only one example is discussed.

Art which does not have a title or name of an artist may still get credit for the identification of the artwork and the period it comes from for example traditional Indian or African art.

QUESTION 9: GENDER ISSUES

In Greek mythology, Narcissus was a beautiful, proud young man, who when passing a pond saw his reflection, and fell in love with it. Unable to leave the beauty of his reflection, he remained on the banks of the pond until he died.

For centuries the human body has been the prime subject matter for most artists. Tracy Payne is a contemporary artist who focuses on the beauty of the male body while Matthew Hindley portrays the beauty of the female form – both in a non stereotypical manner.

- 9.1 The works presented in FIGURES 9a and 9b are beautifully painted images of beautiful people. Currently the mass media – magazines, television, movies - exploits this concept of 'beauty', often fuelling unrealistic expectations of body image in society.

Learners must state whether they agree/disagree with this statement. Using the two examples provided in FIGURES 9a and 9b, they must write a paragraph (at least ½ a page) in which they discuss this statement by considering some of the following:

Maximum 5 marks if only one example discussed

- Style and technique – (consider the manner in which the figures have been represented)
- The mood created by the environment in which each figure has been placed.
- Any issues relating to gender
- Possible messages and meanings in the work – consider the title of each work
- Any other relevant information

Learners could debate the issues of how pressure is placed on society today in terms of the 'body beautiful'. In order to be 'perfect' one has to fit a certain body type – tall, beautiful, thin, etc. Unrealistic images of celebrities that have been 'photo-shopped' are seen as the standard against which we measure ourselves.

Both Payne and Hindley have chosen to portray the concept of beauty in a more contemplative, serene manner.

FIGURE 9a: Tracy Payne, *Narcissus*, oil on paper, 2010.

Here Tracy Payne paints a beautiful young Angolan man called Djamaal - which ironically in Arabic means beauty. She has made use of a round format popular during the Renaissance period.

Payne is a figurative painter making use of the human body to explore the interrelationship between feminine and masculine energy. Payne's work also integrates what she has learnt about the strength, beauty and serenity of

Shaolin monks, with the idea of the quiet contemplation of nature to express something about the possible healing of the human spirit.

She paints the figure in a well observed almost photo-realistic manner, making the viewer very aware of his perfect body.

The beautifully serene male figure dominates the round format as he stands semi- immersed in a river, arms outstretched with hands just touching the surface. His head is bowed as he contemplates his own reflection in the water. His reflection is a darker, more blurry image – one that could show a darker side to the person.

River and background seem to blend into a rich and fertile combination of soft greens and yellows perhaps alluding to the richness and fertility of nature

The contemplative pose and significance of water might allude to the many rites of passage male youths have to undergo in certain cultures – showing a merge of the physical with the spiritual. The mood created is one of inner peace and a merging of man and nature – the possible healing of the human spirit.

In many cultures the river has deep symbolic meaning. It evokes associations with baptism, cleansing and purification.

FIGURE 9b: Matthew Hindley, *Some last questions*, oil on linen, 2010.

Hindley is a young contemporary artist from Cape Town, who does photo shoots to gather his visual information. He creates scenes much like theatre – tableaux of people, animals and props. He then captures and paints a moment almost frozen in time.

Some last questions are a rectangular composition with a single female form as focal point in the centre of the composition.

Hindley has chosen to portray this figure in a very plain setting, - the interior of a room. The seated figure is placed directly in front of a wall, which forces our attention on her, creating a very shallow sense of space.

Hindley chooses not to use the traditional standing, slightly seductive *contrapposto* pose used by so many artists who paint the female form. This young woman has a subtle, quiet, understated beauty. He presents her in profile, seated in a slightly awkward manner on a cushion on the floor. The mood created is one of quiet introspection. The viewer might wonder what she is so deep in thought about.

In African culture, women bow down in respect of male authority.

She is dressed in deep purple/black and gazes contemplatively down at the crow balanced on her leg. The crow looks at the viewer, but not at the girl. The strong yellow used in the cushion, hair and splattered paint on the wall acts as a dynamic contrast against the complementary colour of the deep purple/black of her clothes and forces the eye of the viewer, around the canvas, always to return to the centre of the composition – the girl's head.

Like Payne, Hindley paints the figure in a carefully rendered realistic style, which is in contrast to the more dramatic treatment of the wall with its feeling of distressed paint technique, splatters and dribbles of paint running down the canvas.

(8)

In this work, Hindley deliberately chooses not to present the stereotypical sexy girl, seductive and pouting, as she stares brazenly out at the viewer. His choice is for a quieter, more serene, understated beauty.

- 9.2 Learners must write an essay of approximately 1½ pages in which they discuss the work/s of any TWO artists they have studied who explore the theme of gender in their works.

(12)
[20]

Maximum of 8 marks if only 1 example is discussed.

QUESTION 10: CONTEMPORARY SOUTH AFRICAN AND INTERNATIONAL ARCHITECTURE

- 10.1 Learners must study the images provided in FIGURES 10a and 10b, and write a paragraph [at least ½ page] in which they discuss how contemporary architects should adopt their designs so that it does not impact negatively on the environment.

Maximum 5 marks if only 1 work discussed.

Architects must maximize the beneficial use of locally available resources i.e. sun, wind, vegetation, landforms, water and locally available building materials, as well as respecting existing buildings and infrastructure.

FIGURE 10a: Ole Scheeren, partner at OMA, *The Interlace residential complex*, Singapore, 2009.

The location/site of the building: These city apartment buildings were built in Singapore and have been designed with 'nature' as a key component

How they fit into the environment: Both shared space and private space has been created which is more expansive and inter-connected. Communal spaces are integrated into its lush surrounding greenbelt. Nature is clearly a big part of the design, as the blocks are in a beautiful green-belt and also have private areas on each sky-garden as well as balconies filled with plants.

Building materials and techniques used: This design breaks away from the standard, vertical towers of traditional apartment blocks of Singapore. This design has 31 apartment blocks that are 6 stories high. They are all the same length and are stacked in a hexagonal arrangement to form 8 large open courtyards. Local building materials were used.

Ecological/sustainable considerations: The design also takes into account sustainability where the buildings are cooled through a system of wind corridors which cool the various areas. Each block has a sky-garden on its roof.

FIGURE 10b: The Karoo Wilderness Centre, Field Architects 2010

The Karoo Desert in South Africa contains more biodiversity than any other arid region in the world. The award-winning Karoo Wilderness Centre by Field Architecture is designed to provide resources for visitors to learn more about the land, plants and animals — and it makes smart use of natural resources itself.

The location/site of the building: Built in the dry Karoo Desert this building is designed to provide resources for visitors to learn more about the land, plants and animals. The building is surrounded by mountainous landscape.

How they fit into the environment: The Centre is open plan allowing the visitors to interact with the fauna and flora. The architects make use of natural resources.

Building materials and techniques used: Use of concrete, wood and glass. The centre consists of three clusters— researcher residences, a visitor centre and restaurant, and a conference room, library and classroom. A dramatic view is highlighted from each space with generous windows. The roof has a large rain catchment tank which serves as a huge heat sink, preventing the daytime heat from infiltrating the building. The elegant system cools the interior with evaporative cooling by absorbing latent heat built up inside. At night cool air is flushed through the building so that its thermal mass can absorb more heat throughout the next day. Hydraulic tubes connected to the water supply radiate heat through the ceiling when needed.

Ecological/sustainable considerations: The project's most unique aspect is its concave roof is reminiscent of the local Aloe Ferox plant, which captures and stores precious rainwater. The centre holds amenities for researchers and visitors to immerse themselves in the ancient landscape, and it features a holistic environmental design that produces all of its own energy and processes all of its own waste.

The learners must discuss which building they relate to the most, giving reasons for their choice.

(8)

- 10.2 Learners must write an essay in which they discuss TWO specific buildings they have studied showing evidence of the architects' awareness of the environment.

They must include the following information.

- Name(s) of architect(s) and buildings
- Function of buildings
- Use of building materials and techniques
- Use of environmental/ecological design issues
- Site and significance of site
- Influences - both local and international, if relevant
- Decorative/stylistic features

(12)
[20]

Maximum 8 marks if only 1 example discussed.

If there is no motivation about awareness of environment then learners may only receive a maximum of 10 marks.

TOTAL: 100