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NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2013

MEMORANDUM

MARKS: 100

This memorandum consists of 24 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:
 - 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 subsections must be numbered clearly and correctly. Bullets usually act as guidelines to help structure learners' 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, learners must name the artist and title of each artwork mentioned.
6. Where appropriate, learners may discuss both two- and three-dimensional artworks in any question.
7. ***Remember that many learners 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 notes for learning material. Other parts of the memorandum may merely be a suggested guideline.
- NOTE: 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 the questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Answers in point form cannot receive full marks.
- Markers must refer to the Visual Arts SAG document rubric (p.24) to obtain a guideline to 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 choose any **TWO** images from FIGURES 1a, 1b and 1c and write an essay in which they discuss the similarities and differences between these paintings.

They must make as many observations as they can, regarding the following:

- Style and techniques
- Use of colour
- Use of shape
- Composition
- The feelings and atmosphere these works convey

IF LEARNERS DISCUSS A THIRD EXAMPLE NO MARKS WILL BE AWARDED FOR IT. MARKERS MUST MARK THE FIRST TWO EXAMPLES GIVEN.

IN THE CASE OF ONLY ONE EXAMPLE DISCUSSED, THE LEARNER MAY ONLY BE AWARDED A MAXIMUM OF 6 OUT OF 10 MARKS.

FIGURE 1a: Erich Heckel, *Glassy Day*, oil on canvas, 1913.

Erich Heckel was one of the founders of the German Expressionist group *Die Brücke*. In this work, a woman is shown naked against an awesome nature of snowy mountain peaks, reflected in a lake. Her arms are raised to display a body painted to resemble an African sculpture. She has a pot belly, pendulous breasts and partly visible face. This is an example of the many nudes in nature and bather subjects produced by members of the Brücke group. The woman is denied recognisable features and she functions as both a literal and symbolic representation of the 'primitive' and 'woman as nature'. The work is expressionistic with violent brushwork. The thinly applied paint does not cover the entire surface of the canvas, creating the sense that it was done spontaneously and in haste. Heckel's paintings show a cubistic influence when travelling to Berlin. His work has a suggestion of Picasso's *Les Femmes d'Alger*. The painting is expressive and consists of straight angular lines that form interlocking crystal-like shapes that seem to penetrate all the other elements. Even the clouds seem like solid cube-like shapes. The zigzag form of the landscape is balanced by the warm-coloured sculptural form of the woman and rocks in the foreground. The composition is dominated by translucent, blue brightness of the sky and water. The warmer coloured landscape and the brownish woman contrast with the cold blues and whites. The atmosphere is one of a frozen iciness due to the colours and shapes. It feels cold and alienated as the woman seems to be in a reflective mood. This work reminds us of Paul Cézanne- fragmented shapes.

FIGURE 1b: Peter Clarke, *Flute Music*, oil on canvas, 1960.

Peter Clarke's work shows the hardships and suffering of the coloured community in Cape Town. The Group Areas Act led to the relocation of many coloured communities to the Cape Flats in areas such as Atlantis, Ocean View, etc. These sandy areas were located far from their jobs and led to displaced communities. In this work a young boy (focal point), is the largest figure is playing a flute amidst a field of Arum lilies. The three white arum lilies in the foreground bring sharpness to the front and encircled him. In the background simple houses are painted of the disadvantaged community. Aerial perspective is created by the smaller figures. Two figures, a dog, a wagon, and a piece of wood is shown in the background.

Clarke gives dignity to the boy playing the flute – it is as if the music carries him away from the mundane hardship of his everyday life. There is a strong awareness of modern international styles in his works which is seen in the stylisation and simplification of his shapes. The angularity in the shapes shows an expressionistic influence. Everything is stripped down to basic shapes without much detail. The colour is subtle, mostly greens, blues and browns. His clothes form a contrast between the cool blue shirt and warm yellow shorts. There is a dreamlike atmosphere. Expressionism, hard outlines, etched shapes/stylized-simplified

FIGURE 1c: Gladys Mgudlandlu, *Three Men in Blue*, oil on canvas.

Gladys Mgudlandlu, who died in 1979, has been described as the first African woman painter of note and she was the first to exhibit in Cape Town, if not on the entire continent. Mgudlandlu lived most of her life in semi-poverty, teaching by day, often painting at night by the light of a paraffin lamp in her tiny home in Nyanga. Mgudlandlu was largely self-taught and described herself as a 'dreamer-imaginist'. She created her own unique African expressionist style of painting using vivid colours with bold, rhythmic brushstrokes to depict landscapes, people, fauna and flora overlaid by the influence of Xhosa folklore. *Three Men in Blue* seems like a conventional modernist landscape, reminiscent of Maggie Laubser. Her saturated colour and expressive brushstroke describe the landscape and figures. Three men clothed in dark blue are standing with their backs to the viewer. They are distorted and child-like with exceptionally large hands. They are gazing into the distance. The landscape is an in bright warm yellow that contrasts with the blues of the figures. The clouds are painted in broad strokes to form a turbulent sky. The painting is about direct expressionism, distortion and the power of colour. There is a play between cobalt, ultramarine and raw sienna. Shadows are detached from the individuals, as though projected into the scene from other figures outside the frame. Expressionistic qualities, colour-simplification and distortion-naive.

(10)

- 1.2 Learners are to discuss the artworks of any **TWO artists** they have studied, whose work tells them about their personal observations.

Their essay should include the following:

- Names of artists
- Titles of artworks
- Inspirations and influences on these artists' work
- Formal art elements used in the artworks
- Themes and meaning

(10)
[20]

IF THE LEARNER ONLY DISCUSSES ONE ARTIST THE MAXIMUM WILL BE 6 OUT OF 10.

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

- 2.1 The Dogon artefacts in FIGURES 2a and 2c were used as a source of inspiration for Alexis Preller and Deborah Bell.

Learners must write a paragraph on these **TWO works** (FIGURES 2b and 2d), in which they consider the following:

- Influences on and use of Dogon imagery
- Composition
- Style
- Interpretation or message
- How the use of the Dogon images helped to create an African identity in the works of Preller and Bell

CROSS REFERENCE OF ARTWORKS MUST BE EVIDENT IN THE LEARNERS ANSWER

IF THE LEARNER ONLY DISCUSSES ONE EXAMPLE THE MAXIMUM WILL BE 5 OUT OF 8.

FIGURE 2a: *Dogon Seated Couple*.

This Dogon sculpture is from Mali. It depicts two seated figures carved out of wood. They have sharply angled legs, and their arms are bent at the elbows and wrists to create a step like form. The breasts are placed high on the female torso, and continue the mass of the shoulders. This stylisation of the human body can be seen in many Dogon sculptures.

The almost featureless faces conform to the simplification of forms that characterizes these sculptures. This piece probably represents a protective spirit (*dege*) or a *nommo* ancestor and would have been had ritualistic significance.

FIGURE 2b: Alexis Preller, *Adam and Eve*.

South African artist Alexis Preller made use of references from a number of different cultures and art movements in his artworks. He often merged aspects and imagery from the 'real' world, with that of a more personal internal, psychological one. His own life experiences, including his travels to many exotic countries as well as his birth place of Pretoria are used as inspiration. Surrealistic type imagery abounds in his work.

In ***Adam and Eve***, Preller depicts a Dogon carving of a man and wife, as seen from the front and the back. It was unusual, for Preller to make faithful representations of actual objects at this stage of his career, but here he has adopted these figures as 'stand-ins for the human protagonists in a Judeo-Christian cultural myth'.

Influenced by the Dogon sculpture ***Seated Couple***, which was carved according to the basic conventions of the Dogon culture, Preller transformed the image into a two-dimensional representation on canvas.

The seated couple are the focal point of the composition, yet their identity is obscured. They look like Dogon figures, but placed into Preller's abstract landscape along with elements from other African artefacts, they take on a regal status. This is similar to that of Egyptian art – the male figure being darker than the female one.

Adam and Eve has been meticulously painted with subtle colouring. The forms are clear and the space has a luminous quality to it. Around the edges of the format he has placed a decorative border. Both African and Renaissance influences are evident.

There are no shadows or indication of the source of the light, but the main elements of the composition – excepting the symbolic 'Tree of Life' are surrounded by a shadowy silhouette, a device that had appeared in previous Preller paintings.

FIGURE 2c: *Dogon Door* (relief) – The decorative door has been carved from wood. The frame around the figures has geometric shapes carved into the wood. It consists of stylised figures which reach to the skies and could indicate that they are praying to the gods.

FIGURE 2d: Deborah Bell, *Greasing Palms – Salutations*, etching, drypoint and chine colle, 1997.

Deborah Bell is a South African artist who is influenced by museum objects from ancient civilizations. Her work incorporates multi-layered references to past and present worlds.

Greasing Palms – Salutations, is a vertical composition. The strong focal is that of two large hands, indicating that two people are shaking hands – either in greeting or as the title implies shaking on a 'deal' made which would benefit both parties. There is a use of expressive drawing in the form of drypoint etching.

The ominous element is the AK47 in the centre of the format with the Dogon inspired set of three figures at the very top. These standing figures have their hands up as if in surrender. Bell has drawn these figures in the same expressive roughly-hewn style seen in the carved Dogon door.

Smaller images – not too clearly seen have been included near to these standing figures. A rough line drawing of kneeling, begging figures are shown at the feet of the Dogon figures. They look as if they have almost been erased or obscured by the white surface.

The images on the left and right of the standing Dogon figures show a man on a bicycle, a car and people under an umbrella – so called everyday activities (8)

2.2 Learners must write an essay on any **TWO artworks** they have studied that show strong influences of African and/or international art.

The following should be considered:

- Name(s) of artist(s) and title(s) of work(s)
- African/International influences
- Formal elements of art
- Composition, style and technique
- Subject matter and message conveyed

(12)
[20]

IF THE LEARNER ONLY DISCUSSES ONE ARTWORK THE MAXIMUM WILL BE 7 OUT OF 12.

QUESTION 3: ART AND POLITICS: RESISTANCE AND PROTEST ART

3.1 Learners must discuss how these **TWO works** (FIGURES 3a and 3b) depict the 'emotional mess' by referring to the following:

- Use of specific images
- Colour and texture
- Composition and space
- Atmosphere of each work
- Possible messages/interpretations of each work

FIGURE 3a: Willie Bester, *Forced Removal*, mixed media, date unknown.

This mixed media rectangular artwork represents a South African community being bulldozed down. The Bulldozer is seen as a metaphor for the injustice of a political system, forcing people from their homes. The people are shown horrified by the act of destruction. Compositionally the artwork is illustrative of a town with a green mountain view in the background. The building on the right is seen intact and the building on the left is being demolished by the bulldozer. Above the bulldozer popular brand names are visible namely Pepsi and BP. There is also the indication of a supermarket 'Simla'. There are faint representations of people. Two figures are shown behind the bulldozer and a single man wearing blue pants is seen on the far right of the composition. They seem to be painted onto the walls. The wording 'made in England' is imprinted on the lower left hand side of the artwork, however it is written upside down. We know that this artwork represents a South African community and not an English one. The question is what was made in England?

The artwork has vertical, diagonal and horizontal lines which are seen in the buildings and roofs. The only curved line is seen in the mountain.

The use of bright colours is seen in both the building and the bulldozer. The bulldozer (the focal point) almost blends into the colouring of the buildings. The dominant colour is yellow, blue and red. Yellow is symbolic of happiness but this scene is not one of happiness. The buildings are a mixture of both rectangular and square like buildings. There is shallow space and the viewer feels that they are right in front of the composition and there is a sense of danger. Chaotic and sense of insecurity. Frustration and contempt with the government as they bulldoze their homes to the ground. Drawing the attention to the plight of the common people.

FIGURE 3b: Eric Ndlovu, *Children Trapped*, oil on cloth, 1985.

This oil painting represents children fleeing from a fire or explosion. Two children, a baby and a pig/dog/goat are seen running down a road towards the viewer. The cars on the left hand side of the road are abandoned and have been destroyed and in bad shape. The sign on the building on the left indicates that it was once a bank. The telephone and electricity cables have also been damaged. There is a single shoe lying in the road and a 'no parking' sign is seen on its side. There is indication of abandoned baskets and suitcases, broken glass, old bins, a single bicycle, and pieces of paper (or it could be money).

A rectangular composition. Diagonal lines are dominant in this composition. The diagonal lines create a sense of space and perspective as they recede. The diagonal lines of the road converge and meet at the focal point- a white banner which is stretched across the road and an orange/yellow blaze of fire is visible before the road continues. The colouring in the rest of the painting is comprised of earthly tones, greys and whites. The painting is realistic and no impasto (thickly applied paint) is visible.

Realistic portrayal and imaginative artwork that gives us a nightmarish quality. A sense of urgency, chaos and fear is prevalent in this artwork.

IF THE LEARNER ONLY DISCUSSES ONE ARTWORK THE MAXIMUM WILL BE 6 OUT OF 10.

(10)

- 3.2 Learners must discuss the work of any **TWO artists** they have studied who reflect on situations of turmoil and tension.

They must include the following in their answer:

- Names of the artists
- Titles of artworks
- Issues addressed in the work
- Style of the work
- Use of formal art elements
- Meaning and interpretation

(10)
[20]

IF THE LEARNER ONLY DISCUSSES ONE ARTIST THE MAXIMUM WILL BE 6 OUT OF 10.

QUESTION 4: CRAFT AND APPLIED ART

- 4.1 Learners must write a paragraph on whether they either **agree or disagree with the statement**. They must refer to FIGURE 4a and any other pot reproduced in FIGURES 4b, 4c and 4d, considering the following:

- **Traditional versus contemporary**

The first pot is a traditional clay pot made by Nesta Nala, which is used for traditional purposes while the pots of Charmaine Haines, Grayson Perry and Ardmore are more contemporary, decorative pots are made for aesthetic purposes.

- **Shape**

The traditional clay pot Figure 4a has a basic rounded shape with a narrow opening similar to the pot in Figure 4b which is more elongated and taller. The pot from Ardmore Figure 4c has a wider opening; the pots in Figure 4d and Figure 4b have similar basic classical/amphoral shapes.

- **Decoration**

FIGURE 4a is decorated with incised patterns or amasumpa (literally 'warts') which is an ancient form of decoration in which bumps of clay are created either by sticking them on the piece or embossing them from inside. Nesta selected the section of the pot to be decorated and then applied amasumpa which are attached with clay slip and smoothed into the surface with a pebble. Decoration is applied to the shoulder of the pot.

FIGURE 4b is decorated with simplified, stylised lines and forms of the human face. Some textured patterns are applied on the forms. Coloured stains and natural oxide washes are used to further exemplify the manipulative and expressive quality of the clay surface, including carving and textures, showing a strong sense of surface pattern.

FIGURE 4c: The pot is highly decorated with repetitive patterns and shapes. The face/portrait of Bonnie Ntshalintshali who was an exceptionally talented potter at Ardmore died in 1999 becomes the focal point. Since then, her story has inspired many other artists.

FIGURE 4d: The pot in Fig 4d was made by the British artist Grayson Perry – he mixes text and figurative illustration to convey the artist's personal and peculiar message. These images are applied in different layers and colours.

- **Methods and techniques**

FIGURE 4a: She creates a utility item for collecting water or storing home-made beer. Contemporary craft artists as seen in 4b, 4c and 4d are more decorative and have either been painted or sculptural pieces have been added to the vessels. Nala's pot is hand-coiled and smoothed with a gourd shard or other smooth object. When the clay is leather-hard, it is burnished with river pebbles.

FIGURE 4b: Vessels are thrown and altered incorporating sculptural elements and semi-relief. Coloured stains and natural oxide washes are used to further exemplify the manipulative and expressive quality of the clay surface, including carving and textures showing a strong sense of surface pattern.

FIGURE 4c: This pot is a tribute to Bonnie Ntshalintshali who worked at the Ardmore art centre. Ardmore pieces are usually the result of combined efforts. Some works are hand-built and then painted, but many others are built up with decorations by artists from basic shapes thrown on the wheel by regular potters. After the work has been bisque fired, the painters choose pieces to paint. Eventually the works are glazed and fired by artists selected for these tasks. Red aids ribbons and a portrait of Bonnie have been painted on the pot.

FIGURE 4d: The surface of his vase is richly textured from designs marked into the clay, followed by intricately complicated glazing and photo-transfer techniques. The shapes/images are stylized.

- **Response**

Learners must give their own personal response to these pots as a work of art or not. They must give valid reasons for their answers. This is an open ended question.

LEARNERS MUST DISCUSS ONLY TWO ARTWORKS.

(8)

- 4.2 Learners must discuss the importance of the **work of any TWO** South African craft artists whose work they have studied.

They must refer to the following:

- The names of the craft artists
- The materials and techniques used
- The decoration and construction used
- Any other relevant information related to each of the artists discussed

(12)
[20]

IF THE LEARNERS IF THE LEARNER ONLY DISCUSSES ONE ARTIST THE MAXIMUM WILL BE 7 OUT OF 12.

QUESTION 5: ART AND POWER

- 5.1 The images of Mandela in FIGURES 5a, 5b, 5c and 5d stir up strong emotions in the viewer.

Learners must write a paragraph in which they discuss the following:

- **Their response to the larger than life drawing in FIGURE 5a**

The drawing is a super-realistic rendering with charcoal and conté. The portrait has a regal or majestic feel as Mandela's portrait is placed in front of a pitch black background. The use of chiaroscuro/use of light and dark and shallow use of space allows the viewer to focus/zoom in on his facial features. The artist has also drawn a part of his decorative shirt which has abstract star-like shapes on it.

- **Whether the memorial in FIGURES 5b, 5c and 5d should be treated as a 'sacred shrine'. Give reasons for your answer.**

The sculpture is in memory of Mandela's life. It is not a place of worship as he is only an icon and not a god. When you walk through the structure it radiates like a burst of light, which is symbolic of the political uprising of many people and solidarity. The artist said the sculpture showed the irony of the apartheid government trying to stop the struggle, but it had the opposite effect as it helped to grow and galvanise the movement.

- **Interesting use and placement of the steel rods to create the image of Mandela's face**

The non-conventional sculpture is comprised of 50 charcoal coloured steel columns. When approaching the sculpture from the front a portrait of Mandela is visible. It has vertical bars which represent his imprisonment. The bars are not placed in a single row. If the viewer were to move to the side of the sculpture as seen in Figure 5b there is no image but just slanted vertical jagged rods. These steel rods could also represent spears. The use of steel could also be representative of the South African mining.

- **Importance/Significance of the site**

The artist said the sculpture showed the irony of the apartheid government trying to stop the struggle, but it had the opposite effect as it helped to grow and galvanise the movement. Zuma has encouraged generations to visit the site because those who do will be inspired.

The site will become more important when Mandela dies as many people will pay their respects to him at this site. This site is the only tangible image of Mr Mandela as the majority of South Africans have never met him.

- **Manner in which the viewer can interact with this sculpture**

The memorial is a portrait of Mandela from the front. When you walk through the structure it radiates like a burst of light, which is symbolic of the political uprising of many people and solidarity.

If the viewer approaches the sculpture from the side spear-like, shattered rods or bars are seen spaced far enough for the viewer to move between them. Some of the bars are closer than others which might create a feeling of claustrophobia, containment and capture when walking through and in between the rods. This same feeling was experienced by Mr Mandela when he was captured and jailed.

(10)

- 5.2 Learners must write a short essay on **ONE commemorative building, memorial or artwork** they have studied which they feel is representative of a worthy cause or individual.

Their essay should include the following:

- Name of their example, as well as the architect or artist who designed it
- Whom or what this example is dedicated to
- Types of material and techniques and decorations used in its design
- Significance of the site of the building/structure
- Purpose/Function of this example
- Use of any decorative features on this example
- How successfully this example pays tribute to the person/event it is dedicated to
- Learners' response to this example. They have to substantiate their answer.

(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 After reading the information and referring to the visual sources (FIGURES 6a, 6b and 6c), learners must discuss the following:

- Possible reasons why printmaking became so prominent amongst black artists at this time
- Use of text in both works
- Symbols and subject matter
- Style
- Space and perspective
- Purpose/Message

- **Possible reasons why printmaking became so popular amongst black artists at the time:**

- It is a more graphic form of art- visually effective for expressing a narrative.
- More than one print could be made- mass-produced.
- It is a cheaper and convenient form of art for artists to reach out to a wide audience simultaneously.
- During this period artists focused their creativity on denouncing the demise of apartheid portraying the anxious socio-political conditions in South-Africa.

- **The introduction of text:**

The reasons why Muafangejo introduced text in his work:

- As an aesthetic strategy.
- To contextualise his picture.

Text is used in the poster Figure 6b to convey a message and make a statement. The same size of lettering in uppercase is used throughout.

- **Style:**

Both FIGURES 6a and 6b are done in a flat stylised manner with simplified shapes and forms. The lettering is also flat and simple.

- **MEDU ART ENSEMBLE**

- In 1977, a group of 'cultural workers 'from the townships fled into exile in Gaborone, Botswana; In Gaborone they established the cultural organization Medu Art Ensemble (Medu is a SePedi word meaning roots). Medu ran units specializing in music, theatre, graphics and visual arts, photography; and 'research and production' (writing).
- Over the eight years of its existence, Medu varied from 15 to as many as 50 members. Most were South Africa exiles.

- **Subject matter:**

In **FIGURE 6a** Muafangejo depicts a scene with people clustered together shown exposed from the chest up, except for the priest on the lower far left hand side of the picture. The priest dressed in his white robe stands out more than all the rest of the crowd. The title of the work didactically reveals that this gathering is actually a prayer meeting. The title of the work is inserted into the circular format in the middle of the crowd. Three graphic depictions of the crucifixes are visible.

In **FIGURE 6b** The poster is a depiction of a female, who is the focal point. Her left shackled fist is raised in the air. The image is printed on white accentuating the wording. The white horizontal lettering is placed in the lower part of the composition. The colouring of the women is a subtle variation of light greens which eventually become black.

- **Space and perspective:**

FIGURE 6a: To create an illusion of space Muafangejo overlapped the figures. The work still appears flat and graphic. Intense contrast has been achieved by rendering the people in the crowd in alternating fashion between dark and light tones or black and white. There is interplay between the negative and positive spaces.

FIGURE 6b: The figure of the female is overlapped by the lettering. The background is done in one flat colour of a variation of greens and black.

- **Purpose/message:**

FIGURE 6a: To document and record his life-narrative.

FIGURE 6b: To convey information, as well as a socio-political message.

IF THE LEARNER ONLY DISCUSSES ONE EXAMPLE THE MAXIMUM WILL BE 5 OUT OF 8.

(8)

- 6.2 Learners must write an essay in which they discuss the **significance of any adult South African art centre** they have studied.

They must refer to the following guidelines:

- Funding and function of the art centre
- Types of artworks created
- The work of ONE artist who studied at this centre
- Subject matter, media and techniques used by the artist learners have selected

(12)
[20]

FOR MAXIMUM MARKS THE LEARNER MUST DISCUSS THE CENTRE AND ONE ARTIST, IF ONLY ONE DISCUSSED THE MAXIMUM WILL BE 7 OUT OF 12.

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

- 7.1 With reference to the statement and the visual sources (FIGURES 7a–7c), learners must discuss the following in an essay:

- **How would learners define an *installation*?**

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.

Cai Guo-Qiang conceived ***Head On*** in Germany in 2005, for his first solo show in Germany at the Deutsche Guggenheim. To compliment ***Head On***, Cai Guo-Qiang also created large gunpowder drawing entitled ***Vortex***, as well as a video of an explosion entitled ***Illusion II*** which shows an entire house being blown up with colourful fireworks in the centre of Berlin. Cai Guo-Qiang explained that all three pieces related to Berlin, but at the same time, applied more universally to the human condition. His art exemplifies the beauty of destruction, heroism, and human blindness; these elements are universal.

- **What, do learners think, would be the effect of FIGURE 7a on the viewer?**

Head On is an installation consisting of ninety-nine life-sized replicas of wolves and a Plexiglas wall. It took Cai half a year to make the wolves in his hometown, Quanzhou, China where a local workshop was commissioned to make the lifelike wolves. They are actually clothed in painted sheepskins and stuffed with hay. Their realistic faces are made of plastic with marbles to create lifelike eyes. Their ears are laid back, their mouths are open with bared teeth and tongues which hang out as they run towards something with great deliberation only to crash into the glass wall and consequently fall to the ground. The wolves are packed closely together to create the illusion of an arch of movement as some are suspended above the heads of the viewers. This beautiful arch of wolves is contrasted with those who have crashed into the wall and lie on the ground with twisted and broken bodies.

Learners can comment on the life-like realism of the wolves, the size of the piece, etc. Also the overwhelming sense of movement and that as an installation the work can be viewed from all sides, even from beneath some wolves.

- **It has been remarked that FIGURE 7a is both tragic and beautiful. Do learners agree with this statement? They must give reasons for their answer.**

There is a profound beauty in the arch of wolves. Cai Guo-Qiang's intention for the glass wall was to increase the energy and movement of the forward-pressing pack of wolves, to accelerate their force and make it more intense at the moment of impact, to heighten the energy and beauty of the wolves.

It becomes a tragedy when the running and leaping wolves crash into the wall. There is a clean arc of wolves with elongated bodies; they stretch to reach the approaching glass panel. It is juxtaposed with the disorderly wolf bodies that smash into the wall. The wolves that lie on the floor have been sculptured with twisted heads and limbs. Some are broken and placed in unnatural positions and eventually pile up one on top of the other. There is an abrupt juxtaposition of the streamlined running wolves with the broken, crumpled, 'lifeless' bodies of the other wolves on the floor.

- **According to Cai Guo-Qiang, FIGURE 7a symbolises the human condition. In the light of this statement, learners must interpret the message of this work. They must take the pack of wolves and the glass wall into consideration.**

Head On visually expresses the universal human tragedy to press forward in complete blindness. This has occurred throughout history. Cai Guo-Qiang uses the wolves to represent the human world. A lone wolf is a symbol of bravery and courage, while a pack of wolves represents a unity. Humans are easily blinded by collective actions and ideologies. They follow the pack like the wolves only to crash 'head on'. This is a recurrent theme in history where people blindly support political systems and ideologies, without really considering the consequences of their actions. Humanity is easily blinded by a kind of collective mentality and action, and is destined to repeat such error to an almost unbelievable degree.

(Since the work was commissioned by a German museum in Berlin, Cai Guo-Qiang wanted to deal with the many issues that surround the city. It became the capital of the German Reich in 1871. In 1933, Adolf Hitler took over and that was the end of German democracy. The Berlin Wall was constructed in 1961 and separated East and West Germany for more than a quarter of a century. The wolves in this piece may represent Hitler and his soldiers. Hitler called himself 'Herr Wolf' and referred to his 'SS' men as his 'pack of wolves'. The glass wall that the wolves collide into could be seen to represent The Berlin Wall.)

The work has since been exhibited internationally and the message is a universal one. Cai Guo-Qiang explained that the plate glass wall was intentional as it is a transparent boundary, harder to see and harder to escape from.

- **Learners must say how the artwork in FIGURE 7c is the result of both planning and chance.**

The invention of gunpowder is attributed to the Chinese. The use of gunpowder in fireworks is a part of traditional Chinese culture and Cai grew up in a setting where explosions were common. This ancient Chinese invention is used by Cai to create contemporary works that remind one of historical Chinese ink drawings. The gunpowder artwork **Vortex** was created in the atrium of the Deutsche Bank. Handmade paper was spread out on the floor, and the motifs were formed by a dozen varieties of gunpowder, topped with stencils with the images of wolves and pressure-forming cardboards and rocks. Various grades of gunpowder were used.

The artist lit a fuse, and the drawing was ignited in a matter of seconds, producing an enormous white cloud of smoke. When the cardboard is removed, the new work reveals itself as a result of both planning and chance. The drawing shows the burnt and smoky charcoal-stained traces left behind after the explosion. The creation of these works is usually done in public. Cai has channelled his Chinese heritage and memories in the gunpowder drawings. He says that he began working with gunpowder to foster spontaneity and confront the suppressive, controlled artistic tradition and social climate in China.

- **The overwhelming sense of movement in both FIGURE 7a and FIGURE 7c**

Along the length of the wall, the wolves gain momentum and rise in a tight pack into an arc of simulated movement. The wolves are packed closely together, creating the illusion of one long, moving 'stream' of wolves. The 'stream', is suspended above the heads of the viewers, moving towards, and finally crashing forcefully, into a Plexiglas wall at the opposite end of the room. In **Vortex** wolves are chasing one another in a circular motion.

- **The learners' opinion on his innovative use of media and techniques**

Learners must give their own substantiated opinion. (10)

7.2 Multimedia art goes beyond the boundaries of what is normally seen as 'art'.

Learners must critically **analyse at least TWO multimedia artworks** that they have studied, to explain how they broaden the idea of art.

They 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]

IF THE LEARNER ONLY DISCUSSES ONE ARTWORK THE MAXIMUM WILL BE 6 OUT OF 10.

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

Learners must write an essay on FIGURES 8a, 8b and 8c by discussing the following:

- **The possible interpretations of using ash in the sculptures of Zhang (FIGURES 8a–8c)**

Zhang Huan is an internationally acclaimed contemporary artist who has resided in New York for many years. Since returning to China, he has embraced the Buddhist faith. Zhang 'discovered' the beauty of ash while burning incense at a Buddhist temple in Shanghai. He has used ash as a medium in a body of new work that includes paintings and drawings. The ash from burning incense is a fragrant and physical residue of an intense spiritual act. Zhang has the ash collected weekly from some twenty temples around Shanghai. The large quantities of incense ash are sorted into patchwork palettes of different tones and grades: the finer dust is sifted from the coarser flakes, the lighter tones from the darker ones.

In his sculptural works, the ash is mixed with water and glue, creating a malleable, cement-like substance which is finished with a liberal dusting of dry ash. In their encrusted surfaces, Zhang Huan reads the personal histories – the hopes, blessings and remembrances – of the millions of Chinese for whom incense burning is a daily ritual.

Ash is referred to death and cremation in many religions. The Roman Catholics have Ash Wednesday. At Christian funerals they talk about '*ashes to ashes, dust to dust*' – that what remains behind.

- **The spacing/positioning of the figures in relation to each other**

Ash Jesus and *Ash Buddha* are installed face-to-face with one another. In a kind of religious showdown, the figures were installed facing each other; Jesus with hands outstretched, and Buddha sitting cross-legged, the perfect embodiment of tranquillity. They seem to converse with one another face to face over the open space in between them.

- **The postures of the two figures and the mood they convey**

The Jesus figure consists of a head, arms and torso. It reminds one of Leonardo da Vinci's Jesus in his *Last Supper*. Jesus is humble, open and all forgiving with his head tilting to the side in a caring, nurturing way. Buddha is raising his hand as if to give a blessing. Both figures are larger than life. Huan created these figures of two of the most prominent religious figures in the world standing nearly three meters high. There is a religious and contemplative mood. The ash gives a very textural finish to the works.

- **Jesus and Buddha are some of the most recognisable religious images of the West and the East respectively. What ideas/meanings, do the learners think, Zhang wants to convey by placing these two figures facing one another?**

The work asks for religious acceptance and tolerance. In this work Eastern and Western cultures are brought together, highlighting the likenesses and differences between Eastern and Western religions and cultures

(6)

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

Their essay must include the following:

- Names of the artists
- Titles of artworks
- Use of formal elements of art
- Style and technique
- Communication of religious and/or spiritual concerns by discussing the possible meanings and interpretations of these works

(14)
[20]

IF THE LEARNER ONLY DISCUSSES ONE ARTIST THE MAXIMUM WILL BE 9 OUT OF 14.

QUESTION 9: GENDER ISSUES

- 9.1 By referring to **TWO of the visual sources** in FIGURES 9a, 9b or 9c, learners must discuss the statement.

The following should be considered:

- Use of title
- Composition
- Symbolism
- Style

FIGURE 9a: Diego Velázquez, *Venus at Her Mirror (Rokeby Venus)*, oil on canvas, 1651.

This is the only surviving example of a female nude by Velázquez. The subject was rare in Spain because it met with the disapproval of the Church. Venus, the goddess of Love, was the most beautiful of the goddesses, and was regarded as a personification of female beauty. In the painting, Venus is shown with her son Cupid, who holds up a mirror for her to look both at herself and at the viewer. *The Rokeby Venus* is first recorded in June 1651 in the collection of the Marqués del Carpio, son of the First Minister of Spain.

Velázquez Venus is presented in a sensually erotic pose, and yet she seems innocent and is so completely merged with the overall image that she cannot be touched. Venus is positioned in the foreground on grey-blue and white drapery. Cupid is seen without his bow and arrow. He is placed to the left of the painting in front of a red curtain and holds a mirror in his hands. His hands have been bound by fragile pink fetters/restraints. He is destined to do nothing and is completely immersed in contemplation/observation of the beautiful goddess.

The mirror image, symbolic of vanity defies all the laws of optics – it does not reveal the other side of Venus, but only allows a vague and blurred reflection of her facial qualities or persona. The reflection of her portrait seems to be of an older woman. The underlying meaning of the picture is not intended to be a specific female nude, nor even as a portrayal of Venus, but as an image of self-absorbed beauty. The goddess of love appears here as a mythical being with neither aim nor purpose, needing no scene of action, but blossoming before our very eyes as an image of beauty itself. Velázquez paints in oil paint in different layers. His style is realistic but if you are close up it has an expressive quality.

FIGURE 9b: Marlene Dumas, *Snow White With Broken Arm*, oil on canvas, 1986.

Snow White With Broken Arm is a skewed version of the fairy tale. The image tends to shock the viewer as 'snow white' lies naked in an open coffin. The 'coffin', looks more like a dissecting table. The format is rectangular and The composition is horizontal which is divided in to three sections.

The reclining female body takes up the bulk of the picture space and it is shown highlighted with strong use of chiaroscuro, giving it a sense of 3D. The top section of the picture shows a row of seven distorted faces. These are quite obviously the seven dwarfs. In the lower section of the painting the 'broken' arm clutches a camera, which emits a series of photographs. These seem to be a reference to her continued pain. The use of paint is masterful with subtle marbled bluish pink tones, which contrast dramatically with the Payne's grey. The work is a profound comment on a sick society.

FIGURE 9c: Kehinde Wiley, *Sleep*, oil on canvas, 2008. (132 x 300 inches)

Kehinde Wiley fuses the modern with the classical in a revolutionary and truly beautiful way. He paints intricate works of contemporary African-Americans in heroic poses inspired by historic techniques. His oversized paintings are rococo-influenced and his use of perspective is unique. The subjects of Wiley's art, mostly comprised of youths from New York's Harlem, are elevated to greatness in techniques utilised to immortalise Napoleon, popes and kings alike.

Wiley's paintings often blur the boundaries between traditional and contemporary modes of representation. His works are rendered in a realistic mode—while making references to specific Old Master paintings. Wiley creates a fusion of period styles, ranging from French Rococo, Islamic architecture and West African textile design to urban hip hop. Wiley's slightly larger than life figures are depicted in a heroic manner, as their poses suggest power and spiritual awakening. Wiley's portrayal of masculinity is filtered through these poses of power and spirituality.

The artist describes his approach as 'interrogating the notion of the master painter, at once critical and complicit.' Wiley's figurative paintings 'quote historical sources and position young black men within that field of power.' In this manner, Wiley's paintings fuse history and style in a unique and contemporary manner.

This rectangular work is of an idealised form of a semi-nude male painted on a larger than life canvas and is a breathtaking 11 feet tall and 25 feet long. It has been painted in a super-realistic technique using smooth brushstrokes and the use of chiaroscuro is prominent on the body. The seductive brown coloured figure is placed in the middle ground. The body lies quietly on white sheets with pale yellow flowers and hints of blue in the background and below his hand and feet. His body is seen from the front unlike Figure 9a. His entire body seems to be floating and his feet are seen resting on a brown book or pedestal. The figure has been painted in a diagonal line which is usually representational of imbalance. His elegant face is seen as being despondent/pitiful/forlorn/hopeless but innocently seductive or hidden. This pose of a sleeping muscular man has been borrowed from 18th century paintings. The artwork makes a statement on identity, and although Kehinde exclusively paints men, they seem more feminine. His figures appear more saintly and heroic than the 'dangerous and hyper-sexual' stereotypes rampant in our popular culture.

**IF THE LEARNER ONLY DISCUSSES ONE VISUAL SOURCE THE
MAXIMUM WILL BE 5 OUT OF 8.**

(8)

- 9.2 Learners must write an essay in which they discuss the artworks of any TWO artists who have used gender as a theme.

(12)
[20]

IF THE LEARNER ONLY DISCUSSES ONE ARTIST THE MAXIMUM WILL BE 7 OUT OF 12.

QUESTION 10: CONTEMPORARY SOUTH AFRICAN (NATIONAL) AND INTERNATIONAL ARCHITECTURE

- 10.1 Using the images provided in FIGURES 10a and 10b, learners must discuss the following:

- Advantages of this type of architectural design
- Architectural influences and characteristics
- Sustainability

Due to increase in population and lack of land for housing it has become necessary to create homes that can float. These homes are being built on lake fronts, riverbanks and areas below sea level. These homes will rise and fall with the tides. The homes are at great risk of hurricanes or floods. Wind and wave energy is used to heat the home and filter seawater for drinking.

During a flood situation the entire building is designed to rise up in its dock [hollow concrete foundation] and float remaining buoyed by the flood waters. This foundation acts like the hull of a ship/boat. The garden would be much lower than the house allowing occupants to enjoy their garden and only rising to avoid floods when necessary. This type of building will offer homeowners protection due to global warming where more and more land is falling below sea level.

The house rests on the ground on fixed foundations. During a flood situation the entire building is designed to rise up in its dock and float. This is possible due to a wet dock/space. When flooding occurs the dock fills with water and the house rises accordingly. To prevent the house from floating away four permanent vertical posts/pillars are arranged close to the sidewalls.

The elevated building would be set high enough to avoid an extreme flood. Large windows are used to enhance the panoramic view of the waterfront. The riverside garden is both pretty and functional. Wind and wave energy is used to heat the home and filter seawater for drinking. The homes like the ones being developed help buyers stay away from the potential risk of their homes sinking into the ground.

During an extreme flood the elevated building would be almost a storey away from the garden. The gardens act as a natural warning system, with terraces set at different levels. If and when flooding these terraces would flood incrementally thus giving the occupants enough warning to assess the situation and evacuate if necessary.

The house would have to be highly-insulated and use energy saving devices, large windows, pitched roofs and a chimney to complement the irregular roof-line. Some buildings use wind and wave energy to heat the home and filter seawater for drinking.

The building shows a distinct influence of modern architecture, i.e. Le Corbusier, but with a contemporary twist. The steel pilotis and ribbon windows are reminiscent of Villa Savoye. The lack of applied ornamentation is also an influence of the International Style.

(6)

- 10.2 Learners must write an essay in which they discuss any **TWO examples** of contemporary architecture they have studied which make use of innovative ideas.

The following should be included in their essay:

- Names of buildings and architects
- Function and site
- Style and use of materials and building techniques
- Socio-economic and environmental issues
- Valid reasons why they find these buildings inspiring

(14)
[20]

IF THE LEARNER ONLY DISCUSSES ONE ARTWORK/EXAMPLE THE MAXIMUM WILL BE 8 OUT OF 14.

TOTAL: 100