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# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**NOVEMBER 2014**

**MEMORANDUM**

**MARKS: 100**

**This memorandum consists of 20 pages.**

**INSTRUCTIONS AND INFORMATION**

In this examination you will demonstrate the following skills:

- The use of the correct art terminology
- The use and implementation of visual analysis and critical thinking
- Writing and research skills within a historical and cultural context
- The placing of specific examples into a cultural, social, political and historical context
- An understanding of distinctive creative styles

Read the following instructions before deciding which questions to answer.

1. This question paper consists of EIGHT questions.
2. Answer any FIVE questions for a total of 100 marks.
3. Number the answers correctly according to the numbering system used in this question paper.
4. Questions appear on the left-hand pages, with visual sources on the right-hand pages.
5. Ensure that you refer to the reproduced colour visual sources where required.
6. Information discussed in one answer will NOT be credited if repeated in other answers. Cross-referencing of artworks is permissible. You may use another artwork from an artist who has already been mentioned in the question paper however it excludes visual literacy.
7. Name the artist and title of each artwork you discuss in your answers. Underline the title of an artwork or the name of a building.
8. Write in a clear, creative and structured manner, using full sentences and paragraphs according to the instructions of each question. Listing of facts/tables is NOT acceptable.
9. Use the following as a guideline to the length of your answer. Note the mark allocation.
  - 6–8 marks: a minimum of  $\frac{1}{2}$ – $\frac{3}{4}$  page
  - 10–14 marks: a minimum of 1–1 $\frac{1}{2}$  page(s)
  - 20 marks: a minimum of 2 pages
10. Write neatly and legibly.

**GLOSSARY**

**Use the following glossary to make sure you understand how to approach a particular question:**

|                         |  |
|-------------------------|--|
| Analyse:                | A detailed and logical discussion of the formal elements of art, such as line, form, shape, colour, tone, format and composition of an artwork.  |
| Compare:                | Point out differences and similarities in an ordered sequence within the same argument.  |
| Contextualise:          | Relating to or depending on the framework of information; relating to the situation, time/era and location to which the information refers.  |
| Describe:               | Outline the facts, details and particulars of the artwork; reporting what the eye might see.   |
| Discuss:                | Present your point of view and give reasons for your statement.  |
| Explain:                | Clarify and give reasons for your statement.   |
| Formal elements of art: | The basic elements used to create a work of art, such as line, shape, tone, texture, colour, space, composition, et cetera.  |
| Interpret:              | Analyse and evaluate (give an informed opinion of) an artwork. Contextualise it historically, culturally, socially, politically, et cetera and substantiate your findings by referring to similar specific examples. |
| State:                  | Give exact facts and say directly what you think – give your opinion, as well as an explanation.   |
| Substantiate:           | To support/motivate with proof or evidence.  |
| Visual sources:         | The reproduced images that are provided in this question paper or referred to in other sources.  |

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

The artists of the reproduced works have captured similar moments where children interact with one another in a peaceful and friendly manner. Children all over the world seldom think of the future, and this innocence leaves them free to enjoy themselves and make friends with anyone.

- 1.1 Candidates must study FIGURE 1a and FIGURE 1b and write a short essay in which they discuss how each artist confirmed the above statement.

Their essay should include the following:

- **Similarities and differences**

Similarities of FIGURE 1a and FIGURE 1b are in the concept of people and children interacting in their different environments. The differences lie in the style and the location – the South African work is expressive work while the Macara has a more Impressionistic approach. The difference also lies in the fact that it is in Sri Lanka, opposed to the township in South Africa.

Macara's playground is depicted in a brighter non-representational colour, no animals. There are children playing on playground equipment in a school environment amongst green trees and vegetation.

Ngatane's township scene on the other hand, has been depicted in dark sombre colours. Figures are walking in an environment of buildings (housing). A dog is seen in the foreground, along with a man riding his bicycle in the foreground. There is no indication of any greenery and plants.

- **Use of style**

Macara's work is rendered in dappled colour, typical of the Impressionists and indicates light filtering through the canopy of leaves overhead. These specks of lemon yellow complement the blue of the boys' uniforms. Arbitrary use of colour, blue and lemon yellow, creates interesting green in the leaves (optical mixing.)

Ngatane's images range from documentary to expressionistic, and he brings to the viewer an important record of life in the township at a particular time in our history.

- **Compositional aspects/arrangement of figures**

In Macara's image, children are shown playing in the playground, dressed in the same coloured clothes which indicate that they are at school. This is also verified by the building in the background hidden by the trees. The smaller figures in the background and the disappearing trees lead the eye into the picture plane, creating depth. The focal area is the little boy running towards the seesaw which dominates the middle ground, including the four children.

Ngatane sought to capture township life without preconceived notions of what was expected of so-called 'township artists' at the time. The cyclist and the dog in the centre of the painting are the focal point and lead the eye right up to the buildings. Then you start noticing the figures on both sides of the bicycle.

- **Choice of colour and the impact of the work**

There are green trees and vegetation. The red in the poles of the apparatus contrast with the green of the leaves (complementary colours of the Impressionists). Vibrant colours

Ngatane's township scene on the other hand is portrayed in darker tones, figures walking, more than one building (housing), and a dog in the foreground, along with a man riding his bicycle. There is no indication of any greenery or plants. Ngatane's work is sombre and he adds colour to the mood and emotions of Soweto, its beggars and bicycles, its hardships and hopes, the wind, the sun and the cold winter times indicated by the clouds in the sky. Emotions and lifestyles can be discussed e.g. Figure 1a the colour represents happiness and Figure 1b the colour is more gloomy and sombre.

***If only ONE example is discussed, the student can only receive a maximum of 6 marks.***

(10)

- 1.2 Candidates are required to write an essay in which they analyse TWO artworks from different artists who portray everyday scenes from their lifestyles, communities and surroundings.

Their essay should include the following:

- Names of artists and titles of artworks
- Use of media and techniques
- Formal elements the artists have used
- The compositional aspects of each artwork
- The message each artwork conveys

***If the name of artwork and artist is given, only ONE mark can be awarded.***

***If only ONE example is discussed, the student can only receive a maximum of 6 marks.***

(10)  
[20]

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

Many South African artists make use of indigenous symbols and images to express their African identity, while their work still depicts the themes of modern society.

- 2.1 Candidates must analyse and interpret FIGURE 2a. They must discuss how the artist expressed the influence of indigenous symbols and modern images in the artwork.

They must discuss the following aspects:

- **Use of indigenous symbols and images**

Wayne Barker's *Land And Desire* is made from glass beads and this material has been, and still is, associated with indigenous African people even though it is now also being used in most countries internationally to make fashion accessories. An African woman with a turban on her head is portrayed at the top right of the artwork, almost as if she is dressed for an African ritual ceremony or used today as a modern fashion accessory. At the bottom right-hand corner there is a traditional woman who could be half naked and she seems to be fetching water from a river using a round clay pot which is known to be a traditional water container or cooking pot. The technique of placing an image on top of another (superimpose), as well as placing various images depicting different themes on one wall was popularly used by the Khoi/San in their rock paintings. Nudity and the use of circles can be interpreted as indigenous symbols.

- **Subject matter**

In this image Barker depicts black women in different positions, juxtaposed against the South African landscape.

- **Use of line, shape and colour**

The combination of short and long flowing lines which passes the face/subject matter look as though they are highlighting certain aspects, like her eyes. The artist makes use of bright vibrant colours which are also used in African clothing and Ndebele painted huts. The use of the abstract shapes and recognisable landscape creates a balance between the two images of women, as well as complementing the brown, blue, grey and white shades used to paint the women. Organic shapes are used as well as earthy colours. Red organic lines create movement within the artwork.

- **Use of style**

The use of stylised shapes and the colour usage resemble a Post Modern style. The representation of the women is depicted as a traditional African figure.

- **Candidates must identify visual symbols that depict a more modern lifestyle. They have to motivate their answer.**

The text *Land and desire*, which forms part of the image, is associated with the contemporary art forms as text/font, is accepted as art in our modern society because many people can read and understand it. Another symbol that depicts a modern lifestyle is the church/house building.

(10)

- 2.2 Candidates must discuss ONE artwork by any TWO different artists whose works also express their African identity due to the influences of indigenous African art forms.

Their answer should include the following:

- Names of artists and titles of works
- Subject matter
- The influences of indigenous African art forms and symbols
- Use of style
- Content and meaning

(10)  
[20]

***If only ONE example is discussed, the student can only receive a maximum of 6 marks.***



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

Art has always been an instrument of change, reflecting the moods of a society, expressing its flaws and victories, and bringing about change. Yet, to be effective, art must be shared, not only for aesthetic fulfilment, but to record effectively the stories it tells.

3.1 Candidates must study the images in FIGURE 3a and FIGURE 3b and write an essay in which they tell the story of each image by referring to the following.

- **Candidates have to discuss in their own words what they think is happening in each image**

Paula Rego's *Dog Woman* portrays a woman mimicking an angry dog. She is crouching to imitate the four-legged position of a dog. Her facial expression and open mouth suggests the typical manner of a dog opening its mouth when attacking.

In the work of Bester one sees a vicious police dog attacking a man whilst the policeman is watching. The onlookers, policeman and the photographer are not intervening to prevent the disaster.

- **Differences in the representation of the figures**

Rego represents the figure of the dog as a metaphor, whereas Bester portrays a more realistic image of the animal considering that he is using the medium of scrap metal. Bester's three separate figures create a narrative of an ugly political event.

- **Reference to the facial expressions and the portrayal of the body**

The woman in Rego's work is assimilating an angry dog, which is reflected in the facial expression and the position of the body suggesting a dog about to attack.

Bester's main figure portrays a dog with an open mouth, while the man being attacked is shouting for help. The dislocation in the body of the dog suggests its devouring mood, as well as self-destruction. The two figures on either side are robotic and become almost inhumane.

- **Which one of the two artworks has the most meaningful visual impact on the candidate and why?**

Candidates must indicate their own preference and motivate their answer.

(8)

***If only ONE example is discussed, the student can only receive a maximum of 5 marks.***

- 3.2 Candidates must discuss **ONE** other artwork by each of the **TWO** different artists whose works depict a socio-political event.

Their answer should include the following:

- Names of artists and titles of works
- Subject matter
- Use of style
- The stories that have been recorded in the works

Please note that overseas artists can be used here.

***If only ONE example is discussed, the student can only receive a maximum of 7 marks.***

(12)  
[20]

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

The main objective of the Keiskamma Project in the Eastern Cape is to foster hope and offer support for the most vulnerable women and children whose situation has been worsened by HIV/Aids.

- 4.1 Candidates must study the visual sources in FIGURE 4a and FIGURE 4b and answer the following questions:

The Keiskamma Project: ***Altarpiece, the Crucifixion – Transcending AIDS in South Africa***, tapestry on wood panels, 2006.

- **Identify and describe the images in the artwork which may portray healing.**

The focal point is the female figure dressed in blue. She has been placed in front of a cross representing hope and healing, as well as symbolising Jesus' sacrifice on the cross. It looks as if she is hanging on the cross which is reminiscent of the Crucifixion. The blue dress is symbolic of mourning and also has a heavenly association. Blue may also be linked to the church uniforms worn by some congregations. The female figure stands proud although she has lost her husband as a result of HIV/Aids. Her dominance in society consoles children and the people around her. On either side of the central figure there are people: children can be seen to the left of her feet and adults to the right of her feet, which reinforces the concept of mourning. The bird/butterfly imagery on the cross is symbolic of freedom and the process of healing. The upright single figures that are represented on either side of the central section represent saints who safeguard the people of the community. Different species of animals have also been included among the colourful shapes. This tapestry is reminiscent of early Christian altar pieces such as Grünewald's *Isenheim Altar Piece*.

- **Discuss how the manner in which the medium was used could also be a process of healing.**

The manner in which the medium was used, by beading, tapestry, embroidery and pottery is also a process of healing. This art project was therapeutic for the artists, as well as for the people of the community, as the hours of crafting created a togetherness to fight the spread of HIV/Aids and to commemorate those who have died.

- **In the candidate's opinion, what lessons can be learnt from the stories portrayed in these artworks?**

Lessons learnt from these stories reiterate that the new generation will be more responsible for their future. It is also evident how people can stand together as a nation and work together when in crisis. The exposure of art within the community should alleviate poverty by allowing artists to sell their artworks and to teach the community to be self-sufficient.

(6)

- 4.2 Candidates must analyse ONE artwork each by TWO artists whose work they have studied this year.

They are required to describe the use of materials, techniques, interpretation of the subject matter/theme and possible messages within the artworks.

Their essay should include the following:

- Names of artists and titles of works
- Interpretation of the subject matter/themes
- Use of materials and techniques
- Possible messages within the artworks

***If only ONE example is discussed, the student can only receive a maximum of 8 marks.***

(14)  
[20]

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

Multimedia artists often use metaphoric images to communicate various ideas.

FIGURE 5a shows Nicolas Hlobo's massive sculptural work which was exhibited at the 2011 Venice Biennale entitled *Limpundulu Zonke Ziyandilandela (All The Lightning Birds Are After Me)*. The cultural meaning of 'Limpundulu' refers to an evil creature that can cause illness, bad luck or even death. It is also associated with thunder and lightning.

5.1 Candidates must discuss the different artworks in FIGURE 5a and FIGURE 5b, by answering the following:

- **Discuss how EACH artist used his/her media and techniques to create an impact on the viewer.**

Nicholas Hlobo's exaggerated colossal sculpture is made from mixed media, such as found objects, wood, a skull of an animal, horns, rubber. The bird has bat-like wings made from rubber, and we experience fear and evil when confronted with it. These materials are stitched or joined together to form a giant, scary monster. Hlobo's installation is attached to the roof. The bird has red/orange string/thread attached to the body and the wings. The string/thread almost touches the floor. The addition of the thread creates movement and the illusion of flight. Spectators are seen walking around and interacting with this gigantic hybrid.

Swoon has suspended her work *Thalassa* from the ceiling within a gallery/enclosed space. *Thalassa* means 'beach' or 'sea' in Greek. The figure is a painting combined with different fabrics. The fabric is extended from the two-dimensional painting into a three-dimensional sculpture/installation of a dress. The dress consists of washing lines that are covered with different types of fabric and garments. The artist has applied the principle of extension by exaggerating the length of the dress, which trails into an explosion made of washing lines.

- **Possible meaning of each artwork**

The possible meaning of Hlobo's work can be found in the title *All The Lightning Birds Are After Me*, which may mean that the artist is communicating his fear of the known or unknown. The title is overbearing and the use of the word 'Lightning' refers to a violent storm brewing and can cause scores of fires. Lightning is fast and could refer to this bird being fast, dangerous, violent and destructive at times. The Greek gods believed that lightning represented the fury of the gods. The artist might be going through a troubled patch in his life, reminding us that life is full of ups and downs and filled with fearful moments. Hlobo has been able to communicate the message of fear and destruction which this creature is associated with. The size of the bird intimidates viewers and makes them feel small and helpless.

The elevated *Thalassa* figure may be a symbol of importance, authority, wealth and royalty. It also looks like a Christ figure with tentacles. She could be symbolic of a queen. The trail is also synonymous of a royal wedding gown. The extended lines with many garments could mean an extension of wealth. The washing lines could represent the domestic chores that a housewife is expected to perform. The viewers look up to the figure which could represent royalty and fame, but in reality the images that they are in direct contact with represent everyday clothing that ordinary people wear.

- **Candidates must motivate their answer by explaining whether or not each artist has been successful in communicating the message.**

***If only ONE example is discussed, the student can only receive a maximum of 5 marks.***

(8)

- 5.2 Candidates must write a short essay and discuss any TWO artworks that they have studied, in which the artist/s has/have used multimedia in a contemporary way.

They must include the following in their answer:

- Name of artist/s and titles of works
- Content and use of materials and techniques
- Possible meanings and concepts
- What metaphors have been included in the artworks?

***If only ONE example is discussed, the student can only receive a maximum of 7 marks.***

(12)  
[20]

**QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA**

In 2013 the *Oxford Dictionary* word of the year was 'selfie' – a photograph you take of yourself, which you then post on social networks.

- 6.1 A portrait is often more than just the outward appearance of a person. In art a portrait tells us about the individual identity of the person portrayed.

Candidates must study the images in FIGURES 6a, 6b, 6c and 6d and write a paragraph in which they consider the following factors:

- Why do they think people are so obsessed with selfies, and how does it relate to the 'celebrity obsession' of our time?
- How do the artworks in FIGURES 6b, 6c and 6d differ from the selfie in FIGURE 6a?
- How do the artists in FIGURES 6b, 6c and 6d portray the sitters' identities in the portraits they have created? They must refer to facial features, images and symbols used.

**FIGURE 6a:** Miley Cyrus, *Selfie*.

This is a topic that is open to serious debate. Candidates can discuss their opinions but must substantiate their answer.

- Celebrity obsession has taken over the social media.
- Most people emulate their celebrities.
- The work is very image conscious – our society is one of instant gratification and self-promotion.
- The tongue is the iconic symbol.

**FIGURE 6b:** Yi Chen, *The Abnormal Icon*.

- New York-based Chinese artist.
- He uses images from adverts and fashion magazines as inspiration.
- He makes collages of human facial features, cut out of these sources.
- These collages of perfect specimens are the foundation of his work.
- In this combination of features he creates both an enticing beauty and grotesqueness.
- He is like an artistic scientist when he disregards race, gender and age to form a new human species in his lushly rendered oil paintings.
- His paintings are metaphors for abstracted concepts of beauty from a global popular culture that transcends country and race.

**FIGURE 6c:** Conrad Botes, *The Temptation to Exist IV*.

- He uses his art to revolt against his Christian Afrikaner Nationalist upbringing.
- The face is overlaid with anarchistic figures and is tattoo like.
- These figures are representations of the ideology and hatred that inevitably contaminated the human condition.
- He says it is like 'shrapnel under the skin'.
- He uses his own face to record the content of his mind.
- He uses a sharp, graphic line filled with flat, bold colours.
- There is a San/Khoi influence.

**FIGURE 6d:** Mustafa Maluka, *Why Do You Tear Me From Myself?*

- His works are anonymous, racial and sexually ambiguous, and emotions are silent but still strong.
- Strongly influenced by urban street culture, graffiti and hip hop.
- He makes use of almost abrasive colouring.
- He creates a strong contemporary feeling with his interpretation of the urban youth. The point of departure for his works is usually a photograph from a magazine.
- In this figure, the eyes, which are usually the 'windows to the soul', have been scratched out with green paint in a childlike manner. Almost like defacing a magazine image, taking away the strong gaze that most portraits have.
- The red lips give a slightly androgynous feel to the image.
- Use of Ndebele colours.

(10)

6.2 Candidates must discuss any TWO artworks whose work they have studied which also question and reflect on issues of identity in South Africa.

They must include the following in their answer:

- Names of artist/s and titles of works
- Content and meaning
- Use of materials and techniques
- Use of style
- Issues of identity within the works

***If only ONE example is discussed, the student can only receive a maximum of 6 marks.***

(10)  
[20]



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

Many artists of the 21<sup>st</sup> century explore gender issues. There is often a play of opposing forces: male and female, the controller and the controlled. Women, as well as men, cannot come to terms with their physical appearance, the roles they play and their acceptance in a prejudiced society.

In the form of an essay, candidates must discuss any TWO artists' works that address the issues of gender and its roles in society. They must also refer to the works in FIGURE 7a and FIGURE 7b.

**FIGURE 7a:** Karin Miller, *Lunch-Ladies-Black-Ladies*.

The artwork creates a fusion of past and present, personal and public. Karin Miller has developed a unique style that exudes a rich eclecticism, playfulness, quirky humour and the postmodern element of Neo-Baroque. Miller's work often focuses on the female figure and deals with the changes seen in the new South Africa.

**FIGURE 7b:** Kudzanai Chiurai, *Untitled III*.

Kudzanai Chiurai's series of photographic montages, explore politics and power in Africa. In his barbed, theatrical multimedia compositions, Chiurai tackles the most pertinent issues facing his generation of Southern Africans, from government corruption to xenophobia and displacement.

Candidates may use the following as a guideline:

- **All four figures hide behind something. Discuss this statement. How does this make you feel?**

The four figures hide behind various items. In FIGURE 7a the one woman's face is hidden behind a cell phone and the other behind a doily. In FIGURE 7b both figures wear sunglasses. We cannot relate to them as we have no eye contact; this makes us feel uneasy.

- **Would you say that these images are a good reflection of femininity and masculinity?**

FIGURE 7a represents sophisticated women sitting at a table and FIGURE 7b represents two male figures holding hands. FIGURE 7b challenges our opinion of masculinity, as men are not usually depicted holding hands.

- **Interesting images and objects have been used in the composition. How does it engage the viewer and how does it add to the meaning/interpretation?**

**FIGURE 7a:**

The artist portrays ordinary young black ladies hiding behind 'masks'. In a modern society the cell phone became an object to hide behind. The lady on the right hides behind a doily which is synonymous with baking and entertaining. The two ladies represent vulnerability and beauty.

The images in *Ladies-Lunch-Black-Ladies* are typically South African: the horns of the springbuck against the wall represent the national animal of South Africa, the map of Africa, the pictures of Nelson Mandela against the wall, heart emblem, baby and an HIV red ribbon.

**Images of femininity:** dress on a hanger, scarf, handbag with the image of the battle of Blood River, the map of Africa, broken mirror, slices of bread (South Africa's staple food), red nail varnish that has spilt. The flowers in the pot are very feminine. The lady on the right wears a lacy undergarment and hides behind a doily, typically used when decorating a fine table. There is a starched white tablecloth over an African printed tablecloth. A hand mirror on the table indicates that all women are concerned with their appearance and beauty.

The work is built up layer upon layer, and patterns and objects are photographed and scanned. The artist then uses a Photoshop program to reveal a new image.

**FIGURE 7b:**

Chiurai references child soldiers, African liberation movements and civil wars. He tracks the similarities in the societal, political and ideological fabric of states in turbulent times of transition. His scene is captured in photographs. Drawings and paintings play into popular hip-hop imagery.

Chiurai has constructed an appealing, seductive and alluring environment which explores very real victims of African independence and democracy, and the effects of globalisation on war.

**Description:** The collage/photomontage is a rectangular print of collaged images and is printed on photo paper. The focal point is two men holding hands and posing at the centre of the composition. Both men are adorned with ammunition and military attire. The man on the left has a pink scarf around his head, which could represent femininity, as well as a tie, which is contradictory. He is wearing a leopard skin patterned vest and patterned blue boxer shorts. He is holding a gun in his right hand, symbolic of self-defence, violence and terror. The figure on the right is wearing only underwear. He has a flashy gold watch and a necklace symbolic of wealth, as well as a round of ammunition draped around his neck. He has a red armband which could represent or symbolise conflict or mourning. He holds a panga in his left hand. He is wearing a blue cap which is similar to that of the police force. The petrol canisters and tyres refer to necklacing and violence.

There is a cloth/flag in the background with Michael Jackson's portrait. They are using it as an emblem or shield. Many people idealised Michael Jackson, although he saw himself as a white black man. His mask epitomises a phobia and his self-hatred, although he was idealised and worshipped.

**Plants:** may represent growth and renewal.

**Flag:** Four coloured flags on the left consist of yellow, green, blue and white. A diagonal piece of red cloth is draped across the flag.

**The Chinese fan:** with blossoms, trees and horses represents heaven, power and untiring strength. Originally Chinese fans were simply used to block the sun and keep people cool, but over the years they evolved into works of art, status symbols, props for theatre and dance, romantic gifts, and memorials of the dead. The Chinese calligraphy character for the word 'fan' has the same sound as the character for 'kindness' or 'good.' Thus, fans are viewed as good luck charms and expressions of generosity. The round fans symbolise union or reunion and are often inscribed with romantic poems, Chinese characters or floral designs represent wealth and longevity. The folding fans have a history of symbolising scholarship. In the past, Chinese fans were used to signify a high social status. Today they are used to display grace in dances and personality traits of characters in theatrical plays or storytelling. In connection with the annual Dragon Boat Festival, Chinese fans are also used as memorials of people who have died.

**Paraffin lamp:** placed on a small table on the left, indicating no electricity.

- **Use of pattern**

Both artworks are very decorative and make use of patterned cloth in various places. In FIGURE 7a the tablecloth is typical 'shweshwe' fabric associated with Africa. The doily is decorative as it is used to decorate plates and is typically feminine. This circular shape is repeated in the chandelier made of handguns.

The artwork in FIGURE 7b is filled with various pieces of patterned materials, cloth, tyres, red, blue and yellow plastic diesel/water containers, a danger sign, a metal drum painted in red and white, Chinese fan, lamp and flag.

- **Styles and techniques**

Candidates are expected to comment on the above three headings by giving their own opinion, with reference to the work by TWO artists which they have studied.

***If only TWO examples are discussed, the student can only receive a maximum of 16 marks.*** [20]

**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA**

Paragon Architects is a leading South African architectural firm. This dynamic and innovative group of architects aspires to create buildings that are futuristic. They embrace the future, because they want to be a part of it.

Paragon Architects state, 'We have not lost our sense of humour, and we are genuinely optimistic. We are known for being flexible and diverse in our approach to design.'

With reference to the above statement candidates must discuss the examples in FIGURE 8a and FIGURE 8b and ONE South African buildings that they have studied.

Candidates must write an essay in which they discuss the following:

- In which ways do the buildings in FIGURE 8a and FIGURE 8b look futuristic? Candidates must substantiate their answer.
- Would they agree with the fact that the architects' work shows a 'sense of humour' and optimism? Candidates must substantiate their answer.
- In their opinion, what contribution was made by the architects to the South African urban landscape/environment?
- Discuss the influences from past styles.
- Candidates must discuss at least ONE other contemporary architectural example that they have studied, which they have found to be truly innovative. They must refer to stylistic characteristics, the use of building materials and construction methods, and the architects' responsibility to the environment.

**FIGURE 8a:** Paragon Architects, *Norton Rose Towers*, Sandton, 2011.

**FIGURE 8b:** Paragon Architects, *Design for the Sasol Corporate Building*, Sandton, (opening in 2016).

It is a 17-storey building with offices of a legal firm which sits on a 6-story basement and consists of a double tower structure. It is a good South African example of a Deconstructionist building. The main lines of the building are not vertical and horizontal, and the variety of curved and diagonal lines therefore seems to disturb and deconstruct the forms and balance of structure.

Cutting-edge glass technology has been employed to install a glass skin. This glass skin is wrapped around the north and south façades and consists of clear and translucent glass.

The east and west façades eliminate direct sunlight with sculptured hand-formed aluminium boxes set around deeply incised glass lines. These unique façades alter according to light and atmospheric changes.

The towers hug a dramatic canyon-like atrium space connected with walkways arranged in a fan-like manner below the skylights.

Use of low-energy glass – good topographical orientation contributes to minimising energy usage.

Built during the economic recession, it was seen as a sign of confidence in the country.

- The buildings in FIGURE 8a and FIGURE 8b are futuristic in terms of their conceptual, contemporary feel. The architects have clearly been influenced by current global architectural trends and it is interesting to see these trends emerging in South Africa. Here candidates can write about the use of curvilinear lines, the use of space, etc. The curvilinear design of the Sasol building, although futuristic in design, also alludes to the past in terms of the rounded womb-like quality.
- They show a belief in the positive growth of this country. The status of the company is revealed to the public through the high-cost, labour-intensive design bringing South Africa into the global economic market, consolidating the belief in the potential of South Africa.
- They show a sense of humour in that there is a playful, unexpected quality about them. There is also a sense of fantasy to them.
- Contribution to the South African urban landscape again shows that our designers are acutely aware of what is happening around the world.

**[20]**

***If only ONE example is discussed, the student can only receive a maximum of 16 marks.***

**TOTAL: 100**