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Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS P1

2023

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 20 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. These marking guidelines consist of EIGHT answers. Candidates had to answer any FIVE questions for a total of 100 marks.
2. It is MOST IMPORTANT that allowance is made for the candidates in many instances:
 - Candidates must be given credit for providing their own opinions and ideas in their answers where applicable. No negative marking.
 - Credit must also be given for lateral thinking.
 - It is also important that arguments and statements are reasoned/motivated/substantiated and qualified by reference to source/s/artwork/s.
3. Questions and subsections must be numbered clearly and correctly. Bullets usually act as guidelines to help structure candidates' answers.
4. Information and artworks discussed in one answer must not be credited if repeated in other answers but artworks may be cross-referenced.
5. Where applicable, candidates must name the artist and title of each artwork mentioned. Only ONE mark is allocated for the correct artist and title of work. **ONE mark must be deducted if no comparison is made.**
6. Where appropriate, candidates may discuss both two-dimensional and three dimensional artworks in any question.
7. ***Remember that many candidates will be discussing these examples, never having seen them before. Markers therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the artworks, within the context of the question. Therefore markers need to be open-minded and flexible in the marking process.***

GENERAL INFORMATION FOR MARKERS

- These marking guidelines serve as a guideline for markers as well as a teaching tool. Therefore, the guidelines for certain questions are in greater depth, so that the information may be used as learning material. Other parts of the marking guideline may merely be a suggested guideline.
- **NOTE:** Markers are encouraged to reward candidates for what they know, rather than penalise them for what they don't know.
- Although the information for the questions is given in point form, candidates must use an essay/paragraph format discussing their information in a holistic manner.
- Candidates must answer all the questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Answers in point form cannot receive full marks. Full marks cannot be given if the title or artist is incorrect.
- Markers must refer to the Visual Arts CAPS document page 45 for a guideline to assess the levels of achievement.

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

ACHIEVEMENT RATING CODE	TOPIC 3 VISUAL CULTURE STUDIES
Outstanding 80–100%	• Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows outstanding ability in the use of appropriate visual arts terminology. • Demonstrates extremely well-developed writing and research skills in the study of art. • Shows exceptional insight and understanding and uses divergent approaches.
Meritorious 70–79%	• Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows excellent ability in the use of appropriate visual arts terminology. • Demonstrates highly developed writing and research skills in the study of art. • Shows excellent insight and understanding.
Substantial 60–69%	• Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows substantial competence in the use of appropriate visual arts terminology. • Demonstrates well-developed writing and research skills in the study of art. • Shows a good level of insight and understanding.
Moderate 50–59%	• Demonstrates moderate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows moderate competence in the use of appropriate visual arts terminology. • Demonstrates competent writing and research skills in the study of art. • Shows a fair level of insight and understanding.
Adequate 40–49%	• Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows adequate competence in the use of appropriate visual arts terminology. • Demonstrates adequate writing and research skills in the study of art. • Shows an adequate level of insight and understanding.
Elementary 30–39%	• Demonstrates only basic ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows little ability in the use of appropriate visual arts terminology. • Demonstrates basic writing and research skills in the study of art. • Shows an elementary level of insight and understanding.
Not achieved 0–29%	• Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows extremely limited ability in the use of appropriate visual arts terminology. • Demonstrates limited writing and research skills in the study of art. • Shows little or no understanding or insight.

MARKERS MUST ONLY MARK THE FIRST FIVE QUESTIONS ANSWERED AND IF A CANDIDATE DOES MORE THAN THE REQUIRED NUMBER OF QUESTIONS ONLY THE FIRST FIVE WILL BE CREDITED.

CANDIDATES MUST ANSWER ANY FIVE QUESTIONS IN ANY ORDER.

The following mark allocation must be adhered to when only ONE artwork/artist has been discussed instead of TWO.

6 marks (max 3)
 8 marks (max 5)
 10 marks (max 6)
 12 marks (max 7)
 14 marks (max 8)
 20 marks (max 12)

If no comparison -1 mark

ANSWER ANY FIVE QUESTIONS.

Due to the colour differences of the question papers from the different provinces, the provinces have to adapt the marking guidelines for interpretation.

QUESTION 1: THE VOICE OF EMERGING ARTISTS

Impressionist artist Edgar Degas captures the reality of his times. Kerry James Marshall concentrates on the close relationship between the couple.

FIGURE 1a: Edgar Degas, *The Absinthe Drinker*, oil on canvas, 1876.

FIGURE 1b: Kerry James Marshall, *Untitled (Club Couple)*, acrylic on board, 2014.

- 1.1 Candidates must discuss the artworks in FIGURES 1a and FIGURE 1b by describing the stories told by the artists.

They must include the following in their answer:

- **Narrative/stories**

In **FIGURE 1a:** Two figures are seated at a table in a restaurant with their backs towards a mirror. The figures (a woman on the left and a man on the right) are not engaging with each other and appear to be in thought. Two tables separate the figures from the rest of the composition. Both figures appear to be having a drink and the man smokes his pipe. The couple is not happy. A glass carafe is placed on the table to the right of the lady. Other objects include; a rolled-up newspaper, a tray, and a glass of absinthe.

FIGURE 1b: A happy smiling couple pose for the viewer while seated at a small table in a club. They are having a drink in celebration. The male figure wraps his arm around his soon to be fiancé. He holds a small blue box in his hand which alludes to an engagement ring. A purse, sunglasses and two cocktail glasses dominate the surface of the table.

- **Similarities and differences**

Similarities: Both artworks represent the interior view of a bar/club/restaurant and include two seated figures next to each other at a table drinking.

Differences:

FIGURE 1a: The figures are not talking to each other nor do they face each other. Their backs are reflected in the mirror behind them. The female figure looks unhappy and appears to be gazing at the floor, deep in thought whereas the male figure appears to be looking at someone and smokes his pipe. There is a general air of both isolation and desolation.

FIGURE 1b: Both figures are smiling and face the viewer. They hold hands and interact with one another. The atmosphere is happy and festive. **FIGURE 1a:** has been painted in a muted sepia palette, reminiscent of an old photograph whereas **FIGURE 1b** uses a very vibrant and bright palette with contrasting colours representing a modern and contemporary scene.

Composition

FIGURE 1a: The composition is asymmetrical and the viewer's eye is led into the composition from the large empty space in the left-hand corner. The newspaper connects to the second diagonal table which stops at the woman (focal point) placed slightly off centred. There is no interaction between the two figures and they are shown staring in front of them. It seems like a moment captured in time as the male figure is cut off by the edge of the picture frame typical of Impressionism. The tables containing a tray, a bottle and glasses are reflected in the foreground and the two figures are reflected in the large mirror in the background.

FIGURE 1b: The composition is divided into vertical and horizontal pattern and form, with the couple being slightly off-centred. The middle-ground is dominated by two figures who are seated at a table. The table has been cropped on the left. They are holding hands and smiling as if posing for a photograph. They have eye contact with the viewer. In the foreground on the table are two cocktail glasses representing a celebration.

- **Style**

FIGURE 1a: Impressionism: Degas gives us the impression of a snapshot (moment captured in time) by framing the picture, as well as cutting off the man's pipe and hand - giving the impression that an onlooker at a nearby table took the 'picture'. The painterly style has clear visible brushstrokes, typically characteristic of Impressionism.

FIGURE 1b: The figurative painting shows Pop-art influences but in a more contemporary manner. The bright colour is applied in a stylised way with no visible brushstrokes. The artist has used tonal values to creating shapes of flat colour.

- **Mood**

FIGURE 1a: The melancholic mood is totally deprived of joy, happiness and celebration. Two people are sitting apart from each other staring in front of them with little facial expression.

FIGURE 1b: The couple are seated closer together, holding each other and the mood is happy, intimate and celebratory.

TEACHING TOOL: Marshall talked about his symbolic use of colour, which is found in this painting: 'The blackness of my figures is supposed to be unequivocal, absolute and unmediated. They are a response to the tendency in the culture to privilege lightness. The lighter the skin, the more acceptable you are. The darker the skin, the more marginalised you become. I want to demonstrate that you can produce beauty in the context of a figure that has that kind of velvety blackness. It can be done.'

- 1.2 Candidates must discuss the work of any TWO artists (ONE per artist) that they have studied whose work portrays scenes from their everyday lives.

They must include the following in their answer:

- Subject matter
- Art elements
- Influences
- Style/technique
- Possible meaning/message

(12)
[20]

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

South African artists often portray art containing indigenous or African symbols and motifs to create interesting artworks.

FIGURE 2a: Speelman Mahlanghu, *Abstracted African life*, oil on canvas, 2014.

FIGURE 2b: Lucky Sibiya, *Woman and Flower*, carved and painted wood panel, 1994.

- 2.1 Candidates must discuss the use of indigenous and/or African images or symbols in FIGURES 2a and 2b.

They must use the following in their answer:

- **Images and composition**

FIGURE 2a:

The composition is dominated by a large stylised white bird that has its wings stretched out. Another bird (head and beak) is visible on the left hand side of the painting. This bird appears to be biting a thread which could represent a branch of a tree. The composition consists of geometric patterned blocks of colour interspersed with symbols and fragments of Africa. The stylised images include: masks, drums, thorn branch and a bull/cow. The geometric rectangular shapes echo the shapes of the grid. The horizontal painting is complex, compact and busy. The white bird in the centre (focal point) divides the composition in half. The painting is fragmented into rectangles, creating small framed spaces containing patterns, symbols and images of animals creating a grid-like composition. In the centre of the composition a horned animal overlaps with the white bird of prey. Two stylised heads with only their necks visible appear to be looking up at the sky. One of the heads is connected to a drum and an animal with a twirling rope. Cattle horns are visible on the right of the painting. Another bird is visible on the left and a worm or piece of twig hangs from its beak. Fragments of a drum and ethnic pattern are visible throughout the painting. Shapes and imagery overlap each another throughout the painting.

FIGURE 2b:

The composition is dominated by a large female figure that appears to have her hands in the air. A long stemmed protea flower can be seen opposite an image of a sun. She wears an ethnic skirt and is adorned with bangles and a necklace. Balance has been created by the inclusion of two birds on either side of the figure. A large red sun is visible just above the protea flower. The composition is balanced by the two birds on either side of the composition. The panel is divided into four bands separated by black curvilinear lines. In front of the figure is a long stemmed orange flower. The bands are interspersed with birds, sun and pattern.

- **Symbolism**

FIGURE 2a: There are many references to African symbols and signs. The geometric shapes and textures could imitate snake skin or mesh. African patterns, mask-like faces, a cow/bull, necklaces, drums, horns and birds are examples of images used in African design. The use of the cow/bull could symbolise the wealth of the people of Africa which is determined by their ownership of cattle.

FIGURE 2b: The gesture of the female figure could symbolise that she is free and happy. The addition of the beading and bangles, typically worn by traditional cultures could symbolise wealth. Geometric cross-hatching derived from African motifs gives texture to the artwork. The birds are usually symbolic of peace and freedom. The protea flower, the national flower of South Africa, can be symbolic of femininity and fragility. The African sun is symbolic of a new day, a new beginning, hope, light and warmth.

- **Media and technique in FIGURE 2b**

The artwork has been carved from wood and stained with paint. Wood is readily available and is a relatively cheap material in comparison to oil/acrylic on canvas. Sibiya uses a wide range of marks and lines to create texture and shading/tonal variation. He has used cross hatching and hatching to create texture. The curvilinear and flowing lines create movement.

- **Possible message and meaning**

FIGURE 2a: The large, white bird of prey becomes the focal point in this abstracted portrayal of African life. The bird has a message of strength and power. Its spread-out wings could mean that the bird is protecting and embracing its surroundings. The other colourful bird might represent the variety of life in nature. The drums and masks make a direct reference to our South African heritage. The cow/bull could refer to lobola.

FIGURE 2b: The female figure has her arms stretched out wide imitating a bird which could refer to a mother figure looking after and protecting her children. The white pigeons become symbols of peace and hope.

(10)

- 2.2 Candidates must discuss TWO artworks (ONE artwork per artist) that explores an African culture

Candidates must use the following guidelines in their answer:

- Subject matter
 - Art elements
 - Influence of indigenous and/or African symbols
 - Style and technique
 - Meaning and message
- (10)
[20]

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

Our land carries the memories of past battles.

In ***Terra Incognita*** (FIGURE 3a) created in 1991 just before South Africa's first democratic elections, Penny Siopis uses South Africa's conflicting history as her source material. She makes us aware of our past atrocities in the struggle for land.

Terra Incognita: Unknown or unexplored territory.

Given information: The figure and the land are collaged with imagery from historical battles in South Africa

FIGURE 3a: Penny Siopis, ***Terra Incognita***, oil and collage on board, 1991.

- 3.1 Candidates must refer to the above statement and write a paragraph in which they refer to the following:

- **Your interpretation of the large crawling 'girl-giant' and her placement in the composition**

The large female figure dominates the picture plane. It is ambiguous as to whether she is rising above the problems of the country or being consumed by the weight of conflict in our history. Being on hands and knees she seems to be crawling in devastation and sadness through the debris and mess. It is as if she is tattooed in brown and red ochre pattern/scars. She is surrounded by small historical figures. She seems to be crawling over a land that does not yet belong to her that shows the weight of our past.

- **Media and technique**

The use of collage creates interesting textures on the skin of the figure as well as the background of the composition. This creates a claustrophobic feeling with many images overlapping each other. The oil paint seems to be thickly layered which creates an impasto technique.

- **Use of colour and texture to create mood**

The colours create a mood of anxiety and foreboding heightened by the impending storm. The colours emphasise the bruised and damaged landscape. There is no escape from this conflict shown in the textured surface. The eye has nowhere to rest. Browns, ochres and dark reds create a mood of angst and loneliness. The harsh textures on her skin create armour and gives the impression of a thick skin which is needed in today's society. Her face is hidden in a dark shadow making her incognito. The smooth texture and subdued yellow and blue of the sky contrast with the dark reds and browns of the textured body.

- **Possible message and meaning**

She (outcast) appears to be crawling through a desolate landscape. She is the only figure and could be banished from a specific land/area or place. The landscape consists of a collage full of labourers trying to make a living in a barren landscape. It is compact and cluttered, and carries a message of chaos and confusion. The battle for the land is all consuming and each individual bears the weight of this history.

(8)

3.2 Candidates must write an essay in which they analyse TWO artworks by TWO different artists that explores socio-political issues in their artworks by referring to the following guidelines.

- Subject matter
- Art elements
- Influences
- Material and techniques
- Possible meaning and messages

(12)

[20]

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

In the words of the artist, Sophie Peters:

'Women are great warriors as they endure many hardships but still overcome the obstacles facing them.'

FIGURE 4a: Sophie Peters, *UNITY*, linocut on paper, 2004.

4.1 Candidates must write a paragraph in which they discuss the how the artist expresses unity by using the following guidelines:

- **Subject matter and brief description**

There is a combination of both the rural and urban lifestyle. On the left is a rural farmland with huts and windmills and on the right a township with shacks and electrical power lines. Images of women dominate the picture plane. A large angel-like figure is portrayed in the background with outspread wings which unifies the two scenes. Women are standing together who are the nurturers of a community whether it be in a city or in a rural area.

- **Composition**

The composition is divided into three distinct planes. The angel in the sky and the four women are placed closely together in the foreground creating a triangular composition. A woman who sits directly in the middle of the picture plane. She becomes the focal point as she is placed in the centre of the composition/artwork. The wings of the angel create symmetry in the artwork as it divides the artwork into a rural section and an urban section. All the figures and man-made objects place emphasis on the large-scale woman in the centre. She appears to be the strength of the community. She creates unity by bringing everyone together and unites the roots of traditional and urban life.

- **Texture and mark making**

Different textures are seen in the clothing, hair and headdresses of the women. The corrugated tin contrasts with the grass of the traditional hut and the grass in the middle ground. Texture is also shown in the wings of the angel by using short lines. The flat black smooth colour of the blades of the windmills imitates metal. The lack of mark making on the linoleum creates tonal values and depth in the artwork. Fine dotted textures are created by stippling. The similar textures and pattern unite the figures of the same heritage/culture together.

- **Use of line**

A variety of lines are used in this lino-cut. This is evident in the vertical lines imitating the corrugated tin houses and the metal structure of the windmills. Curvilinear lines portray ploughed fields in the background. The curved lines in the wings of the angel create movement. The diagonal lines of the fields and the houses create depth. The vanishing lines of the washing and electrical lines create perspective leading to the angel. The different lines and textures create a message of unity.

- **Possible message and meaning**

People from rural and urban areas are all equal in the presence of God. We are linked together by religion, nurturing and working together. We remember our culture and heritage and acknowledge the fact that women are strong and warrior-like. The smiling figure could represent happiness, pride and respect of her roots/ heritage. (10)

4.2 Candidates must discuss the work of any TWO artists who create art, craft and/or spiritual works from rural South Africa in which they refer to the following guidelines:

- Influences
 - Media and technique
 - Possible meaning/purpose / function
 - How do these artworks/crafts/spiritual works contribute to society?
Elaborate (10)
- [20]**

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

Vivien Kohler makes use of alternative forms to comment on current South African issues.

FIGURE 5a: Vivian Kohler, *My Iron Lung*, found metal objects, grout and oil on board, 2014

Candidates must discuss the use of alternative art forms and materials by referring to FIGURE 5a AND TWO South African multimedia and/or new media artists that they have studied.

Candidates can include any of the information below:

A large male figure is shirtless and is dressed in blue jeans. He is portrayed in a foetal sleeping position. He is placed on textured cardboard surface with found objects i.e. old number plates, street signs, tools and plug points.

The use of discarded materials indicates the living conditions of the poorest people in cities and street life. Found objects and trash are easily accessible for those living in poor conditions. Using discarded material can also represent pollution. The figure is painted realistically in oil paint. The dark shadows around the figure make it appear as if the young man is really lying on the discarded objects.

The form looks like he is resting on the literal cardboard, but in actuality, the he is realistically painted on rendered sculptures of the city's finds. All discarded materials are pasted on board resembling a collage. He also uses grout in between the objects to create a flat surface to paint on. The figure is painted in naturalistic colour and the use of tonal variations creates depth and gives an illusion there is a real figure sleeping on a pile of rubbish.

The artist's creative process involves using found objects. He transforms these remnants into powerful displays, reflecting his characters' triumph over their limiting circumstances. The cardboard box represents the polarity between excess and poverty, the two extremes which are quite prevalent in South Africa. The metaphor which the cardboard represents is twofold: on one level, cardboard boxes represent economic potential, having contained something of value. On another level discarded cardboard boxes are synonymous with loss of potential and hope. As such, they offer viewers powerful re-contextualised snapshots of the shrouded figures, shapes, and materials encountered in everyday life.

[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Artists aim at revealing that the world is a stage, focusing on how appearances can change, sometimes blurring the truth and hiding an individual's true identity.

Contentment: A state of happiness and satisfaction

FIGURE 6a: Angela Banks, *Table of Contentment*, oil on canvas, 2019.

FIGURE 6b: Kathlego Tlabela, *Ikoyi Lagos* (study), acrylic, ink and collage on canvas, 2020.

6.1 Candidates must compare the artworks FIGURE 6a and FIGURE 6b by referring to the following:

- **Where the scene is taking place**

FIGURE 6a: A young woman is placed on top of a white antique/traditional dining room table in the foreground of a bushveld landscape. Different scattered objects, like the sculptures of two antelopes, an old camera, a pomegranate fruit, and a toy house as well as an African grey parrot sitting on a dry branch protruding from the table can be seen on the surface of the table. A large thorn tree is placed in the middle ground of the artwork to the right of the composition.

In comparison to this is an interior of a sitting room portrayed in **FIGURE 6b**. One corner of the room is seen with a window on the right. An angled sofa, chairs, a carpet, coffee table, floor lamp, pedestal with a vase are arranged in the room. Two artworks/family photographs are hung on the back green wall.

- **Pose and placement of the figure**

Both artworks show a female figure resting on the left side of the images.

FIGURE 6a: The white young female figure is in a relaxed, seated position looking directly at the viewer with her hands placed on her legs. She is seated on top of a white table with her legs pulled up under her skirt.

FIGURE 6b: A dark skinned female figure is reclining on a large white sofa and she is looking in the direction of the window. She is in a relaxed position and is placed directly under the light beam of the arched floor lamp.

- **Significance of the objects**

FIGURE 6a: The artist places the following objects on a white antique table next to the female figure to the right of the composition: a box camera, a pomegranate, three small marbles, two different antelopes and a statuette of a double storey red roofed house. By using the African Grey parrot, she is referring to people/families trying/pretending to fit into society by copying/mimicking/imitating what others do or what is expected of them. People take pictures of the antelopes and animals when visiting game farms/reserves. This is represented by the background landscape with the thorn tree. They will then have the evidence of them living in the society at a

specific time. The pomegranate could represent fertility or could have a sexual connotation. The house represents the family and the three marbles on the table could represent games that children play. The white antique table references the family heritage/history and also represents the ancestors.

FIGURE 6b: The modern interior scene of a tasteful lounge in a home represents an affluent family. Two pictures are placed on the back wall can represent the family. A white angular couch and two chairs are placed around a wooden coffee table. On the coffee table a laptop computer, an open book or magazine and blue printed cloth are seen. This can indicate that the occupants of the house could be professional people/business people/academics/students. On the floor below the coffee table a modern rectangular carpet with black, white and blue geometric patterns are seen- this could indicate the influence of Africa. The tasteful arched floor lamp and pedestal with vase reflect their good taste. The reclining lady on the couch placed her small designer handbag beside her. It could also show that she has money to spend on expensive accessories.

- **Colour**

FIGURE 6a: The landscape in the background is a naturalistic scene with brown and green in different natural tones. The red colour is repeated in the tail of the parrot, roof of the house, pomegranate and small round object next to the female. The girl is wearing a fancy white lace blouse and light blue long flowy skirt. The white of the blouse is repeated in the antique white colour of the table.

FIGURE 6b: The walls of the room are painted with a bright green colour while the floor is a yellow ochre colour. The brown wooden couches have white upholstered cushions and the carpet has black, white and bright blue African, geometric patterns. The blue colour is repeated in the cloth on the coffee table and vase on the pedestal placed close to the window. The pedestal and ceiling are white. The modern lamp is black. The pictures/photographs on the wall is multi coloured. The minimalistic use of colour gives a tasteful, modern feeling.

- **Mood**

FIGURE 6a: The mood created is a serene and calm although the gaze of the female is confrontational. The background is peaceful and beautiful to look at. The different objects create interest.

FIGURE 6b: The modern, minimalistic interior with interesting furniture and objects create an elegant and stylish atmosphere. The fashionable lady adds to the classy style.

- **Message and meaning relating to identity**

FIGURE 6a: The artist often looks and pokes fun at stereotypes formed by society and the masquerades that individuals and society likes to hide behind. She comments on people trying to fit in to stereotypical expectations of society and how people will go to great lengths to do what others do and expect of them.

FIGURE 6b: This is a representation of a modern interior and shows affluence and good taste. It shows what is expected of you from society and how people will conform to fit in to what is expected from them by the society they live in. The pattern on the carpet indicates heritage/history.

(10)

6.2 Candidates must discuss TWO South African artworks that deal with issues of identity by referring to the following guidelines.

- Subject matter
- Media and technique
- Art elements
- Possible messages and meaning

(10)
[20]

QUESTION 7: GENDER ISSUES***'All that glitters is not gold.'***

Contemporary artists challenge preconceived ideas of gender.

FIGURE 7a: Devan Shimoyama, *Michael*, oil, acrylic, colour pencil, jewellery, glitter, collage, and fabric on canvas, 2018.

FIGURE 7b: Wangechi Mutu, *Riding Death in my Sleep*, ink, collage on paper, 2002.

7.1 Candidates must discuss the works in FIGURE 7a and FIGURE 7b by considering the following:

- **Portrayal and placement of figures**

FIGURE 7a: The artwork is a bathroom scene with a male figure placed in the centre of the composition. The top half of the figure is portrayed with his right arm holding an electrical shaver against his left temple. His face is slightly turned towards the viewer as if posing for a photograph. (Compositional placement is on 2/3 lengthways)

FIGURE 7b: A futuristic dreamlike scene of a crouching/squatting figure is portrayed on a black surface. The pouting red lips, the breasts and curvaceous shape of the figure indicate that it is a female. She is also wearing high heeled boots decorated with a raffia texture. She has no hair and her smooth, light coloured scalp draws your eye to the centre of the painting. The figure is the focal point and dominates the composition. The figure has an animalistic, predatorily stance/posture as if she is ready to pounce. (Compositional placement is in the middle of the composition)

- **Colour**

FIGURE 7a: The complementary colours of yellow and purple in the background draws your eye to the figure. This makes it a bright and colourful artwork. It is as if he is standing in a bright yellow spotlight because of the yellow angular flat shape behind him in the background. His body is covered with a pattern of small flowers, spots and gestural shapes, short lines of pink, green, yellow, green and black and a bright pink line contours the figure and all the other objects. The bright purple colour is used as the mirror and he is wearing navy blue trousers. The top of the vanity is done with a very light marble effect and pink outline. Cream and pink rectangular tiles are repeated below the mirror. The mirror has a darker, purple colour with a faint texture.

FIGURE 7b: Warm, naturalistic, earthy colours like brown, orange, ochre, cream and black are used with some grey-blue colours on the top of her arm and body. Her right upper leg is covered with a green and yellow speckled pattern and it creates the idea of animal skin. Her head and face is portrayed in a smooth, pale skin tone. The colours are a combination of warm and cold colours creating an animalistic image.

- **Use of decorative elements and texture**

FIGURE 7a: The repetition of the green, pink and purple flowery pattern on his body creates a decorative effect. The repetition of the cream and pink tiles below the mirror creates depth/perspective in the picture. The pattern on his body also creates a visual decorative texture. The cord of the shaver is portrayed as a white dotted line across his arm. The use of glitter and fabric on canvas creates a tactile texture. A smooth texture of the lips and the face contrasts with the texture of the hair.

FIGURE 7b: The image has a decorative appeal. Clusters of mushrooms are spread and arranged across the foreground creating a pattern and visual texture. The body of the figure is covered with a speckled/dotted animal like texture in different colours. The female figure is wearing fur covered boots and it creates tactile texture. The mushrooms are randomly arranged in the foreground. The variation of dots on the mushroom create pattern and texture. The use of collaged images (mushrooms) mixed with ink will also have a bit of a tactile texture.

- **Visual Imagery**

FIGURE 7a: The use of the flowery pattern covering his body and the pink and purple colours could refer to his happiness or homosexuality. The shaver, scissors and lotion indicate that he is grooming himself and is spending time and money on his physical appearance. The use of bright colours gives it a happy and cheerful atmosphere.

FIGURE 7b: This is a surrealistic/dreamlike scene where the figure has a prancing-like posture and animal-like skin bodysuit. She is portrayed as an animalistic creature. This could imply that she sees herself as a powerful being with wild qualities. The mushrooms could indicate that she is living in a fantasy fairy tale where there are mushroom fields and open skies somewhere on another black planet. Two hybrid animals/birds are flying through the air above her. This can indicate that she is imagining these creatures in her own world like pets. The closest flying hybrid shows the front part of an elephant head and trunk with wings attached to the body and a long snake-like curly tail. Further away in the sky another smaller flying hybrid, winged creature is seen and a hybrid insect-like creature sits on her shoulder. In front of her, on the black surface of the foreground a snail like creature in a shell, and an eagle head is placed on two eagle claws. This could also indicate that she is a predator and hunter.

- **Possible meaning and message**

FIGURE 7a: The artist is portraying a snapshot moment of the day- a male person spending time in the bathroom in front of the mirror to groom himself. This could be a message to other people who are prejudiced towards people that have a different sexual orientation or outward appearance. The added jewellery, glitter, pearls add a feminine touch to the work reflecting his sexuality. He is comfortable in who he is.

FIGURE 7b: The artist has created an imaginary place filled with hybrid make-belief objects, plants, birds and animals. This could mean that she wants to escape from the real world as it is today or would like to change it as it is. She also might be challenging the social order of the day. She is portrayed as a powerful and dominant creature that is ready to act. Stereotypically females are portrayed as fragile and helpless. Her gaze is directly at the viewer as she is challenging and provocative and confrontational. Referring to the title of the artwork, she would also defy death in her sleep indicating that this could be a dream/nightmare.

(10)

- 7.2 Candidates must discuss the work of any TWO artists (ONE artwork from each) who also explore the challenges of gender stereotypes and preconceived ideas.

(10)
[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

The uMkhumbane Cultural and Heritage museum is the first museum to be built in Durban in 100 years. The museum in Cato Manor, Durban, was designed to preserve the area's rich cultural history, offering a venue for educational and recreational events.

FIGURE 8a: Choromanski Architects, *uMkhumbane Cultural and Heritage museum*, Cato Manor, Durban, clay brick, concrete, chrome-like metal, circa 2003.

- 8.1 Candidates must discuss FIGURE 8a in a paragraph in which they refer to the following:

- **Contrast of materials:**

The red bricks contrast with the curved, chrome-like metal perforated sheet in the interior and exterior of the building. Concrete is used for the staircases and interior nodes of different spaces and some corrugated metal sheets are used for covering the walls. The different types of material and colour are in contrast with each other. The one is shiny, cold and reflective while the other is dull, warm and earthy.

- **Shape**

It is a five storey silo-like structure that is very sculptural. It has a curvilinear inner layer of red bricks on one side and a chrome-like, perforated curved covering on the other side of the building. The metal covering/cladding is attached to a grid-like metal frame. In the interior, walkways and stairs of the structure is a combination of flat walls opposed to more sculptured concrete shapes.

- **How light is allowed into the structure**

The roof is open between the inner shape of red bricks and the outer metal covering. Light filters/enters from the open roof or through the openings in the perforated sheets of metal.

- **Pattern**

The repetition of colours, shapes and lines create different patterns in this structure. The outer metal layer is perforated with many different small triangular shaped openings. During the day a changing pattern of cast shadows are seen on the brick work. A grid like metal frame supports this sheet of metal and it creates pattern with repeated diagonal, horizontal and vertical lines.

(8)

- 8.2 Candidates must analyse any TWO buildings/structures which inspired them by discussing the following:

- Building materials
- Influences
- Style
- Site/Positioning/Location

(12)
[20]

TOTAL: 100