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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2024

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 21 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.
 - It is important that arguments and statements are reasoned/motivated/substantiated and qualified by reference to source/s/artwork/s.
 - Credit must be given for lateral thinking. Questions and subsections must be numbered clearly and correctly.
3. Questions and subsections must be numbered clearly and correctly. Bullets act as guidelines to help structure candidates' answers.
4. Information and artworks discussed in one answer may 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 in a question that requires a comparison.**
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.

NOTE: Markers are encouraged to reward candidates for what they know, rather than penalise them for what they do not know.

- Although the information for the questions is given in point form, candidates must use an essay/paragraph format to discuss their information in a holistic manner.
- Candidates must answer all of 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%	<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.
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.
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.
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.
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.
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.
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.



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)**

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**ARTWORKS OFTEN SHOW IMPORTANT EVENTS IN ARTISTS' LIVES**

Gustave Courbet (FIGURE 1a), a French painter who led the Realism Movement, painted real-life events and honest depictions of everyday life in the 19th century.

George Pemba (FIGURE 1b) recorded the everyday life of his community in South Africa and rightfully deserves to be called 'the painter of the people'.

FIGURE 1a: Gustave Courbet, *A Burial at Ornans*, oil on canvas, 1849–1850.

FIGURE 1b: George Pemba, *The Funeral*, oil on board, 1980.

- 1.1** Courbet and Pemba showed the reality of burial scenes in their paintings. Candidates must discuss how the artists conveyed the emotion of the occasion by using the following guidelines:

- **Depiction of people and their environment**

FIGURE 1a: The artist portrayed a large community of people gathered around a burial site in a desolate landscape. The priest delivers a sermon with altar boys and church dignitaries surrounding him. Men and women attending the funeral are dressed in formal clothes to show their respect for the deceased. The people appear emotionless and indifferent, paying little attention to the sermon. We do not see obvious signs of emotion in the people. In the foreground there is a white dog and the two men, who are less formally dressed. A burial is taking place in a field / landscape, there are gestures indicating emotion in the ladies wiping off tears. More people are attending the funeral of FIGURE 1a and this might indicate the burial of a rich or popular person.

FIGURE 1b: The artist depicted a small group of six people gathered around a coffin. The priest on the right-hand side is busy delivering a sermon to the people who seem to be family members or close community members. Pemba captured the emotion of the scene through the two women look like they are supporting each other in their grief. The older man stands with clasped hands and expresses his emotion in a reserved and stoic way. His paintings demonstrated empathy for the suffering of his subjects while also showing their quiet strength and resilience. Houses are visibly close to the figures which suggest the ceremony takes place within the community.

- **Use of colour**

FIGURE 1a: The large crowd of people dressed in black dominates the composition, which emphasises the number of people in mourning. The surrounding landscape and sky is depicted in a dull grey which together with the saturated colour of the figures adds to the sombre and depressing feeling of the event. The white and red clothing of the figures on the left and white dog on the right creates contrast with the darkness.

FIGURE 1b: The people attending the funeral are dressed in customary black and white attire and the priest wears his customary white robe. The sombre colours of their dress contrasts with the warm ochre yellow of the coffin, the bright green grass and blue sky. There are areas of purple-red in the one lady's dress as well as the roofs of the houses in the distance which complements the ochre colours. The overall colour is bright and saturated despite the subdued mood that is portrayed by the figures.

- **What is the focal point? Give reasons for the answer.**

FIGURE 1a: The group of people are clustered together to create a solid band of darkness that is broken by the white figures on the left. The burial hole is visible in the centre of the foreground which could appear to be the focal point as one of the figures in the foreground looks towards it. (The focal point may vary according to the candidate's justified interpretation).

FIGURE 1b: Pemba shows a close-up, intimate view of the people who surround the diagonally placed coffin that makes it the focal point of the composition. (The focal point may vary according to the candidate's justified interpretation).

(8)

- 1.2 Candidates must analyse **TWO** South African artworks (ONE artwork per artist) that portray events from the artists' daily lives.

They should use the following to guide their response:

- Description of the artworks and events portrayed
- Colour
- Shape/form
- Space and perspective (viewpoint)
- Meaning/message

(12)
[20]

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

The Sapo Mask (FIGURE 2a) was used to disguise the identities of the performers so that they could connect with the spiritual world during ceremonial rituals.
Cyrus Kabiru (FIGURE 2b) and Romuald Hazoumè (FIGURE 2c) created artworks that look like masks.

FIGURE 2a: Sapo artist, *Sapo Mask*, wood, metal, cowrie shells, kaolin, animal teeth, antelope and duiker horn, boar tusk, plant fibres, textile, mud, ceramic, c. 20th century.

FIGURE 2b: Cyrus Kabiru, *Macho Nne 09 (Caribbean Peacock)*, pigment ink on HP premium satin photo paper, 2014.

FIGURE 2c: Romuald Hazoumè, *Algoma*, plastic and raffia, petrol can, 2018.

- 2.1 Candidates must show how traditional masks like FIGURE 2a provided inspiration for the contemporary artworks as in FIGURES 2b and 2c

They should discuss the following guidelines:

- **Simplification and distortion in FIGURES 2b and 2c**

The eyes of the mask in **FIGURE 2b** are enlarged and almond shaped which is similar to simplification and distortion in **FIGURE 2a**. The rounded base of the calabashes forms the mask that covers the eyes like sunglasses. The stalks of the calabashes could relate to the spiky horns in seen in **FIGURE 2a**.

FIGURE 2c shows a mask that would hide the entire face of a wearer like in **FIGURE 2a**. The general shape of the face is rectangular because of the shape of the petrol can. The viewer can interpret the image of the eyes and nose into the petrol can even though it is just the original form of the can. The handle of the can creates a long nose which is similar to the protruding nose in **FIGURE 2a**. The opening of the exaggerated shape of the mouth in **FIGURE 2a** is connected to the simplified open mouth in **FIGURE 2b**.

- **Texture and repetition in FIGURES 2b and 2c**

In **FIGURE 2b** the mask appears to be two calabashes combined together with repetitive spikes around the base of the calabash. The protruding pins around the base of the calabashes create texture and rhythm. There is a repetitive pattern created out of white dots that emphasizes the shape of the eye. The repetition seen in **FIGURE 2b** is related to the repetitive pattern seen in the cowrie shells in the headdress and the finger like forms that surrounds the mask.

In **FIGURE 2c** the facial features of the mask are smooth because of the plastic texture of the petrol can. The weathered texture of the petrol can in **FIGURE 2c** is similar to the texture of the wooden mask in **FIGURE 2a**. The raffia hair contrasts with the smoothness of the face. The stitching of the raffia close to the hairline creates a repeated pattern. The hair appears to be similar to a lion's soft smooth mane. The strands of the raffia create a repetitive pattern.



- **Balance in FIGURES 2b and 2c**

FIGURE 2b: The shapes of the calabashes fit together like a yin yang symbol. This creates balance in the mask. There is symmetry in the repetition of the two eyes and the spikes.

FIGURE 2c: The face that is like a mask is symmetrically balanced due to the shape of the petrol can. The mass of hair on the one side of the mask creates an unbalanced asymmetrical effect.

All the masks have balanced facial features due to the eyes on either side of the central nose.

- **How the materials and function of FIGURES 2b and 2c differ from FIGURE 2a**

In **FIGURE 2b**, the rounded shape of the calabashes together with the shapes of the eyes look like the patterns inside the peacock feather while the spikes look like its fanned feathers. This reference can be linked to the title of the artwork. The calabash refers to a traditional African musical instrument and Kabiru transformed this into modernized wearable sunglasses.

Hazoumè transformed a petrol can into a masklike face. He changes what we see when we look at the can by turning it on its side and adding hair to make it look like a mask. The natural raffia fibres have been transformed into hair.

In all three masks found materials were used that were transformed to create facial features.

In **FIGURE 2c**: They serve not only as aesthetic/decorative objects but also as platforms for sharing deeper ideas and social commentary. Hair may represent a crown worn by people of higher status in their community. Art for Art's sake can also be an aspect of the interpretation of the artwork.

(10)

2.2 South African artists were influenced by Indigenous Art forms in different ways. Candidates must analyse **TWO** South African artworks that they have studied (ONE artwork per artist) that demonstrate the influence of indigenous art forms. They should use the following to guide their response:

- Subject matter
- Influences of African/indigenous art forms
- Style and technique
- Composition

(10)

[20]

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

'My drawings and paintings were done as an act of protest; I was trying to convince the world that it is ugly and sick.' –George Grosz

George Grosz was an important artist in Germany after they lost the First World War. There was a lot of corruption in the government of the time.

FIGURE 3a: George Grosz, *Eclipse of the Sun*, oil on canvas, 1926.

Eclipse: An eclipse occurs when one heavenly body, such as a moon or planet, moves into the shadow of another heavenly body

3.1 Candidates must discuss how Grosz reflected on the corruption of his time in FIGURE 3a

Candidates may refer to the following:

- **Their interpretation of the pose, placement and clothing of the figures around the table**

Grosz arranged four headless men around the table. They are dressed in formal suits with their arms placed as if they are passive e.g. the clasped hands. They represent civilian businessmen that are dominated by the large figure dressed in a blue military uniform who looms over them. He is decorated with many medals that make him appear powerful and in control. Another civilian figure in a black suit and top hat leans over the shoulder of the military figure and whispers in his ear. This creates the impression that he is in control of what is happening around the table and has an influence over the military figure.

- **The symbolism of the weapons, the donkey, the headless figures and the skeleton**

The collection of weapons under the arm of the figure on the right represents corruption or power and illicit trade in weapons and people who profit from war in secret. They could make reference to violence and echoes the violence experienced by the decapitated businessmen, however, they do not appear as victims of violence. The loss of their heads rather shows that they are mindless, they do not think for themselves and they have been disempowered. The donkey standing on the table represents the idea of stupidity because it wears blinkers that make it blind to the world around and it is eating the rubbish/information that it is being fed. The donkey does not have hooves and is therefore stuck in this situation. The skeleton is a common reference to those that have been killed, silenced and sacrificed for their country death due to war. It can also show the suffering caused by corruption. The headless people suggest puppets (the government) that could not think for themselves, just bodies doing what they are told. Blooded dagger, suggest backstabbing through corruption. The people in jail and skeleton: Victims of corruption. Title: Things that happen in the dark of the eclipse of money (see dollar sign in the moon



eclipsing the sun). The figure whispering to the general: Actual people in control of the army and government are the money, in this case the rich weapon manufacturers - see weapons under his arm.

- **Why Grosz has used a diagonal composition.**

The diagonal lines create a feeling of disorientation and destabilises any feeling of stability. This symbolises the instability caused by a corrupt society. The diagonal line creates depth as the table is wider in the foreground and foreshortened in the background. This also suggests slipping downward into the dungeons of corruption. It literally elevates the top two figures higher than the other enforcing their status and position. It also draws the eye into the composition.

- **Style**

While there is tone variation depicted on the figures, it appears flattened and not naturalistic. The torso and the elbows of the figures are simplified and angular. The faces of the two men appear exaggerated like caricatures of specific people. (8)

3.2 Candidates must write an essay in which they analyse the work of **TWO** South African artists who have used their art to protest injustices in society (ONE artwork per artist). They could use the following to guide their responses.

- The socio-political issues addressed and how the artists conveyed their concerns through imagery
- Materials and techniques
- Formal art elements
- Scale

(12)
[20]



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

In rural areas in South Africa, many young boys herd cattle. John Muafangejo (FIGURE 4b) documents a shepherd herding cattle that he saw in the rural area where he lived for most of his life. Andile Dyalvane (FIGURE 4c and FIGURE 4d) said that this experience as a young shepherd developed his deep connection to the land and his culture. FIGURE

FIGURE 4a: *Young Child Herding Cattle*, photograph, date unknown.

FIGURE 4b: John Muafangejo, *Shepherd is Moving the Cattle to a Good Place for Grassing*, linocut print, 1980.

FIGURE 4c: Andile Dyalvane, *iThongo Series* (ancestral dreamscape), fired clay, 2021.

FIGURE 4d: Andile Dyalvane seated on a clay chair from the *iThongo Series*, photograph, 2021

- 4.1 Candidates must discuss how the images of cattle were changed in the artworks in **FIGURE 4b** and **FIGURE 4c**.

They should use the following to guide their response.

- **Form/Shape**

The cattle in John Muafangejo's *Shepherd is Moving the Cattle to a Good Place for Grassing* were simplified into basic shapes. The arched shoulders of the cattle were exaggerated and repeated into a convention: all three cattle in the foreground on the left look similar in terms of their shape. Muafangejo turned the faces of the cattle to the front so that they are facing the viewer. The most recognisable view (like San rock art) of the shape of the cattle, a profile side view of the body, but a frontal view of the faces and horns - it is distorted.

In Andile Dyalvane's *iThongo series* he simplified the shape of a bull's body to transform it into a seat. He retains something of the muscular quality of the bull's body in the round edges of the seat. The form of cattle horns, the most recognisable part of the cattle, is used as the backrest of these seats. The backrests of the seats **FIGURE 4c** refers directly to the shape of the bulls' horns, while the seat in the front alludes to the shoulders (hump) of the bulls.

- **Scale**

In Muafangejo's artwork, the proportions were not observed from life. The young shepherd on the right is larger in comparison to the size of four cows. The big bold images of four cattle filling most of the picture frame on the left, some suggest depth with some overlapping. The ceramic seats in **FIGURE 4c** are big enough to allow a person to sit on it.



- **Colour and contrast**

In Muafangejo's artwork, the black cattle are flat shapes with solid colour inside and white outline on the outside, while there are lines on the white cattle which suggest tone. There is a high contrast between white and black in the artwork. There are areas of midtone that were made with crosshatching, seen on the ground of the foreground to show texture. Dyalvane's *iThongo series* is made up of muted colours of orange, green and turquoise. While turquoise is not usually considered a natural pigment, in this seat, the turquoise has a very earthy tone that appears worn and natural. The natural colour of the clay is also visible throughout.

- **The use of different mediums of linocut and clay**

Muafangejo uses linocut which is a portable medium if a spoon is used for the printing process rather than a printing press. The linocut results in his very simplified designs in his artwork that suited his simplified style. The words would have been carved into the linocut backwards to print the right way around. Dyalvane uses clay. It looks like the seat would have been built through hand coiling method and therefore it would be hollow inside. This process is similar to building pots. On the surface, there is a play between the areas of raw fired clay, the glazed areas and the darker oxides that were used. The oxide provides depth because of the dark colour. It seeped into the folds of the clay and shows up the texture that was deliberately created on the surface.

- **What the artworks in FIGURE 4b and FIGURE 4c tell us about the artists' interpretation of cattle**

Muafangejo's artwork is narrative. The scale of the shepherd suggests he is in control of the cattle since he would be able to overpower them. This might reflect Muafangejo's view of a hierarchical relationship between man and the cattle. By contrast, Dyalvane's work is interpretive. The shape of the cattle provides a robust and stable base for the seat and suggests that he symbolically sees the cattle as strong and reliable. At the same time, the horns suggest the backing of the throne-like structure. Perhaps this shows his reverence or respect for the cattle as a spiritual part of his culture.

(10)

- 4.2 Candidates must discuss the work of any **TWO** South African artists or craft artists that reflect on their rural upbringing and/or spiritual belief system. They must discuss **TWO** artists or craft artists (ONE artwork per artist) that they have studied by using the following as guidelines:

- Use of medium
- Shape/form
- The story that the work tells about the artists' or craft artists' rural and/ or spiritual experience

(10)
[20]

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

During his lifetime, Rembrandt created a series of self-portraits that depicted the signs of ageing in his face. He was sixty when he painted FIGURE 5a.

Marc Quinn (FIGURE 5b) created **Self** using his own blood. His blood was collected in stages that followed a process similar to blood donation. He then made a cast of his head that was filled with his blood. This sculpture was frozen solid and it is being kept refrigerated.

FIGURE 5a: Rembrandt van Rijn, **Self-portrait with Beret and Turned-up Collar**, oil on canvas, 1659.

FIGURE 5b: Marc Quinn, **Self**, the artist's blood, stainless steel, Perspex and refrigeration equipment, 1991.

- 5.1 Candidates must discuss their understanding of multimedia/new media as opposed to so-called traditional art media in **FIGURE 5a and 5b**.

They should refer to the following guidelines:

- **Choice and use of media and texture**

Rembrandt van Rijn's **Self-Portrait with Beret and Turned-Up Collar** used the traditional media of oil paint. However, if you look closely at the painting, the application of paint is not traditional. The paint is thick and his brush marks are unblended in the flesh areas to capture the inconsistency of his ageing skin. His brush marks go in different directions mimicking the contours of the face such as on the bridge of the nose. When you go up close to the painting, the forms begin to fragment into brush marks which come together in a coherent image from afar. A contrast of texture is seen in the smooth face and curly hair.

In Marc Quinn's **Self** he uses his own blood rather than traditional media. There was a lot of blood required to fill a head that is life size. You can see areas where the material he used to make the mould of his face. It appears to have created more texture and his skin is damaged and seared. Evidence that the blood is frozen can be seen in the white ice layer on the surface of the skin. This is necessary to preserve the artwork by keeping it being kept frozen. The blood draws attention to Quinn's mortality as the sight of blood makes us think of the fragility of life. In this way the subject, medium and meaning become one. The work would not have had the same meaning if it was made from paint because it relies on our associations with human blood for its meaning. The texture of the skin in Quinn's sculpture suggests it is peeling, burnt or a scar. There are signs of ageing. The peeling and wrinkles around the eyes and the side of the face and chin on FIGURE 5b suggest ageing. Decapitation can be seen with just the depiction of the head. This suggests a reaction to the fear of death.



- **Colour**

In the painting, Rembrandt uses some areas of monochromatic colour as is seen in his shirt and parts of the background at the bottom of the painting. This darkness is contrasted against the rich colours that are used to depict his skin, such as the blue green shadows, the use of yellows in the mid tones and the bright white highlights. The redness of his skin comes through strongly, for example on his nose, to show the places where his skin is ageing. Quinn also works with redness, in this case the deep redness of the blood that suggests congealed, dried blood. The deep dark, purple blue tones of the blood are visible on the cheeks, eyes and mouth and make those areas look bruised.

- **Signs of ageing**

Ageing is visible in Rembrandt's painting through his representation of wrinkles and sagging skin. He does not only paint wrinkles, but the paint physically manifests the qualities of ageing skin in its texture and colour. Ageing is also visible in Quinn's artwork. He does not appear as old as Rembrandt was at the time of making the artwork, and yet the use of blood reminds us of our mortality in a way that is similar to people's experience of ageing. Frozen in time.

- **The impact of each artwork on the viewer**

It is unusual to see a self-portrait that is not flattering and so Rembrandt's painting elicits feelings of empathy. His honest depiction of himself becomes an expression of what it means to be human and feel pain and fear of ageing. In Quinn's work, there is an experience of repulsion and fascination. We feel sick when we see blood and yet we cannot look away from the artwork that elicits a morbid fascination.

(10)

5.2 Candidates must analyse **TWO** artworks they have studied (ONE artwork per artist) to show how the artists challenged or moved away from traditional media.

They should use the following to guide their response.

- Description
- Use of material and techniques
- How the material contributes to the meaning or messages of the artwork
- How the artwork differs from traditional artwork.

(10)
[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

In an exhibition called ***uBuhle boKhokho (Beauty of our Ancestors)***, Zizipho Poswa merged African hairstyles with traditional vessels to create bronze and ceramic sculptures.

FIGURE 6a and FIGURE 6b provide a view of the exhibition. Poswa exhibited large-scale sculptures with twelve photographs of hairstyles. Each sculpture represented a different person.

FIGURE 6a: Zizipho Poswa, ***uBuhle boKhokho (Beauty of our Ancestors)*** 'exhibition view with the artist posing in front of her sculptures, 2022/2023.

FIGURE 6b: Zizipho Poswa, ***uBuhle boKhokho (Beauty of our Ancestors)***, exhibition view, 2022/2023.

FIGURE 6c: Zizipho Poswa, ***Natalie Leumaleu***, glazed earthenware, bronze, 2022.

Glaze: a ceramic glaze is a coating painted onto the surface of the clay.

- 6.1 Candidates must discuss how Poswa celebrated her African identity through hair in **FIGURE 6a**, **FIGURE 6b** and **FIGURE 6c**.

They should follow the guidelines below:

- **Describe some of the hairstyles you see in the exhibition**

In the large photograph on the right of **FIGURE 6b** and in the sculpture in **FIGURE 6c** we see a hairstyle that is an arch shape like a rainbow or hut. We also see an extended, elongated braid that stands up like a hat or crown on top of the woman's head in the photograph on the left of **FIGURE 6b**. We also see coils in the photographs and sculptures. FIGURE 6b represents older African traditional hairstyles in modern way e.g. hairstyle on left has the form of a Zulu hat of a married woman (also seen on Congolese, Mangbetu tribe women whose heads were also artificially deformed into the elongated form), the middle photo's braids twisted in cones typical of Mende tribe (Sierra Leone) women's style, on the right is a fan-like disk (typical of historical Congo's royal wives). These styles traditionally all have different meanings and significances, it could be social, spiritual, symbolic or aesthetic.

- **How do the hairstyles in the photographs influence the sculptures**

We see a direct relationship between the shapes of the hairstyles in the photograph on the top parts as well as the repetitive mark-making on the body of the sculpture. The iconic shapes of the hair such as the arch shape visible in the sculpture called ***Natalie Leumaleu*** or sculpture by Poswa stem directly from the exaggerated shape of the hairstyle seen in the photograph in the installation view of **FIGURE 6a**. The texture of the hair braiding influences Poswa's inclusion of linear detailing on the top of the sculpture.



- **Describe the simplification of the female body in the sculpture of FIGURE 6c**

Poswa created the sculpture to represent a black female figure. She simplified the form of the human body into a rounded, oval vessel shape. The female body is not sexualised but is simplified and enlarged to show power. The candidate may cross reference to Constantine Brancusi's minimalistic sculptural forms of bodies and figures. The abstraction of the form into the essence of the female form gives the work a universal and timeless quality. The vessel-like shapes represent the woman's body as a vessel that carries and gives birth to future generations.

- **Describe the texture and the glaze on the sculptures**

An ode to her ancestors comes through in the sensitive attention to the colours and materials of the sculpture: the use of colours associated with precious materials like gold, and the rich quality of the glazes. Glazed/smooth areas are combined with unglazed rough areas of raw pottery to open dialogue between the traditional ceramic practices and contemporary ceramics. This suggests old and new coming together. The use of many different hairstyles and the variation of forms of the sculpture show Poswa is celebrating different black women. The hair is exaggerated in the sculptures in comparison to the simplification of the body. This could symbolise that the beauty of women rests with their hair. In the sculptures, the artist has focused on the texture of the hair which looks like a gold, linear pattern. In some instances, the white plinth could represent the body, and the sculpture shows only the hair which looks like a crown.

- **How did Poswa celebrated contemporary black women's identity**

The sculptures and the photographs depict the strength, power and beauty of black women. The power and strength comes through in the monumental scale of the artworks, while beauty is visible in the photographs and Poswa's decision to turn hair into iconic features in the sculptures. (7)

6.2 Candidates must use the following guidelines to show how the exhibition display enhances the viewer's experience.

They must use the following guidelines.

- **How the space is used**

The placement of the sculptures in the exhibition would direct the way in which the viewer physically navigated the space. The white space of the gallery does not distract from the view of the artwork. The sculptures on plinths correspond to the size of the human body, sometimes slightly bigger or smaller as is seen in **FIGURE 6a**. In this way, the scale, placement and shape of the sculptures celebrate the diversity and individuality of the people they represent. Vessels are usually small, and yet in Poswa's work they become monumental.



- **Placement of artworks and the relationships between the artworks**

Poswa brings together photographs and sculptures in the exhibition space. Without the photographs, the sculpture could be seen by the viewer as abstract forms. The photographs are placed against the walls to put the sculpture into context. The photographs serve as a reference point to show the shapes of the hairstyle and deepen the viewer's understanding of hairstyling practices. The exhibition is coherent while Poswa celebrates difference and individuality by using different media and a variety of forms. (3)

- 6.3 Candidates must write an essay about **TWO** South African artists who searched to express their identity in the new South Africa. Candidates must analyse **TWO** South African artists they have studied (ONE artwork per artist). (10)
[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

American actor and singer, **Billy Porter** (FIGURE 7b), turned heads when he arrived at the 2021 Oscar Award Ceremony in a dress.

King Henry VIII (FIGURE 7a) was the King of England painted by Hans Holbein during the Renaissance. He was a powerful, educated leader and a big spender, famous for having had six wives.

Luke Rudman (FIGURE 7c) is a South African artist and an environmental activist who works with multiple media that include performance and paint.

FIGURE 7a: Hans Holbein the Younger, **King Henry VIII**, oil on canvas, c. 1530.

FIGURE 7b: **Photograph of Billy Porter at the Oscar Award Ceremony**, 2021.

FIGURE 7c: Luke Rudman, **Eden and Luke**, combination of painting and performance, photograph, 2022.

- 7.1 Candidates must discuss how the relationships between dress and gender have changed over time in **FIGURE 7a**, **FIGURE 7b** and **FIGURE 7c**.

They should refer to the following as guidelines:

- **The statement that the dress, pose and the setting makes.**

FIGURE 7a and b show a lot of confidence. In **FIGURE 7a**, King Henry VIII asserts his power and dominance in his pose with his legs apart, straight spine and chest pushed forward. He is smartly dressed with gold paraphernalia that asserts his wealth. This is echoed in the lavish setting visible in the expensive, patterned carpet and wallpaper.



In **FIGURE 7b**, we can see that Porter is on a red carpet at the entry to the Oscar award ceremony. We can see the Oscar figurine that forms part of the detailing of the wall. It is likely that a photographer has caught Porter's attention. He has stopped striking a pose on the carpet. Porter has turned backwards to make eye contact with his photographer and turns his body to show the front of his tuxedo torso at the same time as his voluminous skirt. Porter wore a traditional suit paired with a ball gown, symbolising a bold exploration of gender fluidity and the transition between traditionally masculine and feminine identities. This juxtaposition highlights the ongoing dialogue and experimentation surrounding gender expression. Billy Porter uses the Oscars' platform to challenge stereotypes. The way he wears the dress is a celebration of queer and gender nonconformity. He challenges preconceived ideas of how and what genders should wear.

In **FIGURE 7c**, Rudman poses in a type of contrapposto, his left leg bent with his right leg straight. He lifts his arms to draw attention to his decorative head piece but he also gives the impression that he does not want to touch his skirt with the paint on his hands. He is bare chested with a skirt that appears to be made from painted fabric or papier maché. His skirt and headpiece blends into the background that is made up of painted, lush floral forms. This is more static, he doesn't radiate the same confidence. The floral background of **FIGURE 7c** could be a reference to the fact that he is an environmental activist.

- **Colour of the dress**

In **FIGURE 7a**, the artist uses rich gold, deep reds and olive greens. The colours are regal and the gold detailing on the dress and setting alludes to wealth.

In **FIGURE 7b**, the ball gown is a reinterpretation of the 'little black dress' which is conventionally an easy to wear dress for many occasions. In this case, the black tuxedo with white shirt is a feature of the dress. The black and white of the outfit is in strong contrast with the white background and red carpet.

In **FIGURE 7c**, the skirt has pink and purple with turquoise that blend in with the colours of the background. He has not used the conventional green and natural colours of foliage but has rather used colour that has been associated with gender stereotypes in the form of pinks and blues. The colour is reminiscent of the Fauvism movement.

- **The function of the artwork and photographs**

FIGURE 7a was created to commemorate and celebrate the power of the king. The portrait captured his appearance and was a symbol of his power and wealth. The photograph in **FIGURE 7b** was taken to capture the dress and fashion that was showcased at the red-carpet event. In **FIGURE 7c**, Rudman uses his own body in space to look at issues of gender. In this case it is about a male dressed in a skirt that also merges with nature. By painting his skirt the same way as the background, he starts to integrate with the lush paradise behind him, referenced as Eden in the title.



- **How do the artworks/images in FIGURE 7a, FIGURE 7b and FIGURE 7c make you think about men in dresses in different time periods?**

While King Henry uses a dress in **FIGURE 7a**, the image does not carry any stereotypically feminine characteristics. Rather, the image exudes a conventional image of male strength and power that was fashionable at the time. The dress in **FIGURE 7b** is a hybrid since it is part masculine fashion in the tuxedo torso and with the base of the dress that is elaborate and resonates with the long and ample fabric of a ball gown. Porter has made a choice to wear a dress but no make-up or wig, he draws attention to his personal identity. **FIGURE 7c** is different in that Rudman has an elaborate head piece and pronounced make-up. However, his choice to be bare chested reveals his male body. In this artwork, he does not conceal or transform his male body, but rather creates a binary space in which he is able to express gender identity. (10)

7.2 Candidates must discuss how artists addressed ideas about gender by analysing **TWO** specific artworks (ONE artwork per artist).

They should use the following to guide to their response:

- Gender issues addressed
- Formal art elements
- Materials and techniques
- How the artists try to make the viewer think about the issues through their choice of images

(10)
[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

'The house should be a machine for living in.' – Le Corbusier

The modernist building, Villa Savoye (FIGURE 8a), was described as a delicate floating box. It is functional as a house, but it can also be appreciated as a sculpture.

A Cape Town-based architectural firm (FIGURE 8b) created a contemporary tree house for a client who wished to have a hide-away as a home. Both houses offer an escape from the crowded city.



FIGURE 8a: Le Corbusier, **Villa Savoye**, France, reinforced concrete and glass, 1929.
FIGURE 8b: Malan Vorster Architecture Interior Design, **Tree House**, Cape Town, steel, wood and glass, 2016.

8.1 Candidates must compare **FIGURE 8a** and **FIGURE 8b** using the following guidelines:

- **Shape and pattern**

In **FIGURE 8a**, the building is square. The ground floor walls are recessed so that the house looks like a box floating on delicate pilotis/pillars/stilts that repeat like a pattern. The plain white exterior wall has strips of ribbon windows and a smooth exterior with no pattern on the sharp angled outside walls. FIGURE 8a is rectangular whereas FIGURE 8b is circular.

In **FIGURE 8b**, this organic, cabin-like structure resembles a tree house. It is vertically arranged. The vertical structures on the outside façade of the curved glass walls create a pattern. There are geometric shapes within the rooms such as the squares and triangles on the inside ceiling. FIGURE 8b has three cylindrical forms around a central trunk like form.

- **Light source(s)**

In **FIGURE 8a**, light is filtered into the building through the long strip of ribbon windows and openings in the building.

In **FIGURE 8b**, the large windows allow light into **Treehouse**. During the day the sunlight will filter into the building as the walls are slatted and not solid.

- **Building materials**

In **FIGURE 8a**, the building is made from reinforced concrete which is heavy but appears light and floating because of the use of pillars. Glass is an important material used to allow light into the building.

In **FIGURE 8b**, the building is lifted off the ground and stands on stilts. Glass has been used for the windows. The columns, arms and rings are constructed from steel plates, with the gaps in between allowing for the inhabitant to see the landscape from the inside. There is a contrast in the solidity (FIGURE 8a) to the use of the stilts that are spaced evenly apart creating a view linking the interior with the exterior.

- **Site and surroundings**

In **FIGURE 8a**, the building is placed in a vast open space with full view of a landscape.



In **FIGURE 8b**, the building is placed in a large unrestricted site, surrounded by lots of trees. The house with the trees surrounding appear as if it is nested in the forest. The vertical struts of the façade echo the vertical tree trunks. The glass windows reflect the sky and make the building feel less solid. The pieces of sky and clouds reflected in the glass look like spaces between the trees. (10)

- 8.2
- The candidate must analyse **TWO** South African buildings that used innovative materials.
 - They should use the following to guide their response:
 - Use of materials/techniques
 - The design of the structure
 - Environmental influences
 - The relationship between the building and the environment
- (10)
[20]

TOTAL: 100

