



# education

Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**NOVEMBER 2008**

**MEMORANDUM**

**MARKS: 100**

**This memorandum consists of 23 pages.**

**INSTRUCTIONS AND INFORMATION**

Read the following instructions carefully before commencing marking:

1. This exam paper consists of **TEN** questions. Learners must answer any **FIVE** questions for a total of 100 marks.
2. It is **MOST IMPORTANT** that allowance is made for the learner in many instances. Learners must be given credit for providing their own opinions and ideas in answers. Credit must also be given for lateral thinking. However it is also important that arguments and statements are well reasoned and substantiated by reference to specific artworks  
Questions and sub-sections must be numbered clearly and correctly.
3. Information and artworks discussed in one answer must not be credited if repeated in other answers but artworks may be cross-referenced.
4. Learners must name the artist and title of each artwork mentioned where applicable.
5. Learners may discuss both two and three-dimensional artworks in any question where appropriate.
6. ***It must be remembered that many learners will be discussing these examples, never having seen them before. We therefore cannot expect factual, academic information. They should draw upon their own experiences, visual literacy and academic information in the interpretations of the artworks, within the context of the question. Therefore markers need to be open-minded and flexible in the marking process.***
7. In view of the new style of questioning in this paper, markers need to be slightly more lenient in the marking process.
- 8.

## GENERAL COMMENTS FOR MARKERS

- FET is a three year process, so examples used from any time period must be credited if applicable to the question.
- This marking memorandum is to serve as both a guideline for markers as well as a teaching tool. Therefore the memorandum for certain questions is in greater depth as the information may be used as notes for learning material. Other parts are merely suggested guidelines.
- ***Special consideration / leniency must be given to Elsen / Hearing impaired / Visually impaired learners.***
- Markers are encouraged to reward learners for what they know, rather than disadvantage them for what they do not know.
- Although the information for the questions is given in point form, learners must write in essay/paragraph format discussing their information in a holistic manner.
- Learners must answer all their questions in FULL SENTENCES or PARAGRAPHS where applicable. Point form answers cannot receive full marks.
- Note that at least ONE page of information equates to 10 marks. A paragraph for 5 marks should be approximately ½ page long.
- Markers must refer to the Visual Art SAG document rubric (p24) to obtain a guideline to help them assess the levels of achievement.
- Markers should assess the level of the answer in relation to the question asked, and use the rubric as a guideline for adjustment.
- Where learners have answered in bullet / point form, markers should bracket the information and loosely mark it.
- Learners must NOT be penalised if they write more than the stipulated amount.
- Information given in the text must not be credited if paraphrased in the learners answer.
- A tick must be given when a new artist is mentioned for the first time. Another tick must be given for the correct title of the artwork.
- Markers must be aware of repetitive information. Markers should try to underline titles as they mark, so that other markers can double-check if the information is repeated in following questions.

**Assessing learners' ability to analyse and respond to examples of visual culture**

<b>ACHIEVEMENT RATING CODE</b>	<b>LEARNING OUTCOME 4: VISUAL CULTURE STUDIES</b>	<b>✓</b>
<b>7 Outstanding 80-100%</b>	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; understanding and uses divergent approaches.	
<b>6 Meritorious 70-79%</b>	Demonstrates a well-developed ability to respond 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.	
<b>5 Substantial 60-69%</b>	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.	
<b>4 Moderate 50-59%</b>	Demonstrates moderate ability to respond to and analyse art works 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.	
<b>3 Adequate 40-49%</b>	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.	
<b>2 Elementary 30-39%</b>	Demonstrates only basic ability to respond to and analyse art works 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	
<b>1 Not achieved 0-29%</b>	Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows extremely limited ability in the use of appropriate visual arts terminology. Demonstrates limited writing and research skills in the study of art. Shows little or no understanding or insight.	

**QUESTION 1: THE EMERGING VOICE OF BLACK ART IN THE 1950s AND 1960s**

- 1.1 Learners need to study the visual sources provided in FIGURES 1a – 1d, in order to write a comprehensive paragraph of roughly ½ page, discussing the similarities and/or differences between the four paintings. The following information related to each work may be included in the answer:

Both Paul Gauguin and Henri Matisse were French artists who painted during the later part of the 19<sup>th</sup> century and the early 20<sup>th</sup> century.

- COLOUR was used with a sense of joy and excitement.
- They made use of arbitrary colour rather than local colour.
- Paint was loosely applied creating gestural, expressive marks.
- Matisse in particular made use of the juxtaposition of complimentary colours (colours that intensify each other when placed side by side, that is yellow and purple; red and green; blue and orange).
- Theme: All four artists have painted portraits of women.
- Style: Figurative. Paul Gauguin was a Post Impressionist who greatly influenced Henri Matisse a Fauve painter both in his use of colour and strong outlining of forms. Gerard Sekoto in turn was influenced by Matisse's use of colour.
- Pemba: painted from his environment, especially portraits of local people. These portraits reveal an exceptional understanding of his model. They show an insight into traditional lifestyles and with their realism serve as a record of the time. In his portraits Pemba is also able to reflect psychological insight and an understanding of personality.
- All four women painted are clearly the focal point of the composition, in the manner in which they dominate the rectangular format. Sekoto has chosen to use a cropped image (like a snap-shot) as the top of Mary's head extends beyond the edges of the composition.
- Each artist captures the personality of their model.
- In Sekoto's ***Portrait of Mary*** we see his confidence and maturity as an artist. His intuitive and acute sense of colour combined with an assured brush stroke is very evident here. Sekoto manages to capture Mary's strong and resilient personality through the strong colours he has chosen.

(5)

- 1.2 In Helen Sebidi's work ***Where is my home/ - The mischief of the township (detail), 1988*** FIGURE 1e the women are portrayed showing Sebidi's theme at the time - that of a community in disarray, of the disorder and violence of life in the townships, particularly as women experienced it. Her work was about being a Black woman in South Africa at that particular time in history. She made very large and detailed collages by glueing together many pieces of paper which had been drawn onto densely in coloured chalks, pastels, crayons and pencils. Her style was bold and confident, and figures and colours were distorted. She compresses many figures onto the picture plane, perhaps relating this to the crowded living conditions experienced in the townships. Her work is vibrant and compelling and speaks of the hardships and problems facing black women during the 1980s – a very troubled time in South African history. One can clearly see the atmosphere of chaos and disorder portrayed in this painting, as compared to the quiet, more contemplative nature of the women portrayed by the other three artists.

(5)

- 1.3 Learners to discuss any other work/s by Pemba or Sekoto OR any other artist/s they have studied whose work has captured a sense of the time they lived through.

They must include the following information:

- Name of the artist
- Title/s of any work/s discussed
- Relevance of artwork/s to question, that is use of art elements, imagery, et cetera.

Markers must be aware that learners could answer on only ONE example each, by Pemba or Sekoto or any other artist they have studied.

If learners address artists that are not in the time frame of the question, they must still be credited as long as the information is substantiated and fits into the context of the question.

(10)  
**[20]**

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

2.1 Learners must write a paragraph (approx 1 page) in which they include the following:

- Space – Use of flat, shallow fragmented space – this lead onto Cubism
  - Slight overlapping of forms
  - Little difference between foreground and background space
  - The two central figures are integrated with the background to create an ambiguous flat space
  - The still life in the foreground is the one device that actually creates a sense of depth in the composition
- Form and Distortion – Picasso deliberately distorts the forms in this painting. The figures are very angular, showing an influence of the African mask. Prominent facial features have been very stylised and reduced to the basic shapes that is like the almond-shaped eyes. This emphasises the geometric simplification of the entire composition.
  - The two central faces show evidence of the use of the multiple view-point that is full face and profile together. Credit may be given if a learner mentions the influence of both Iberian and Egyptian art in this piece.
  - The two figures on the right hand side of the composition show the strongest influence of African art in the use of the mask like faces and multiple view-points (as if many views have been combined into one). They have been portrayed as if seen from front, back and side views. Picasso painted from more than one perspective at the same time – a radical break from the traditional method of working with perspective.
  - African art gave Picasso a new way of representing reality on a 2d surface – the *idea* of a person rather than a realistic description of the figure.
  - Use of repetition of similar shapes is evident in left hand figure's knee and breast.
- Colour – Use of a limited palette. Warms tones as seen in the browns, and flesh tones on the figures, Cooler colours seen in the blues of the background space which creates a slight sense of depth.
- Line – Strong use of outlining of figures in specific areas only to put emphasis on particularly shapes/parts of the body. Line has been used to emphasise the mask-like qualities of the figures on the right. There is a contrast between the use of straight lines in places, and curvilinear lines in other parts of the composition.
- The manner in which Picasso has used line to distinguish the figure from the background as seen in FIGURE 2a is also evident in the use of the same linear technique in FIGURE 2c.
- The influence of African art – equates to a new art language. Art is now more about what you *know* about the subject, rather than what you *see* – that is why this work is arguably one of the most important paintings of the 20<sup>th</sup> century. This painting shows a savage expressionistic use of paint.

- There is a direct link between the mask in FIGURE 2b and the figure on the bottom right hand side. The mask is distinctly asymmetrical, which in Pende culture represents a sickness mask. Picasso took this notion of the asymmetrical face and used it extensively in his two figures. The eyes on the bottom right-hand figure are not in line anatomically and the nose has been flattened onto the face. The mouth is also at the same skew angle as seen in the Pende mask.
- The face of the top right-hand figure is very mask-like in its curved and carved appearance. The lines on the face represent the roughly hewn chisel masks seen on African masks.

(10)

2.2 Learners are to discuss any other local or international work/s by artist/s they have studied who have investigated the issue of identity in their work. They must include the following information:

- Name of the artist
- Title/s of any work/s discussed
- Relevance of artwork/s to question
  - Inspiration/influences on the work
  - Use of formal elements
  - Themes and messages conveyed to communicate the issue of identity.

(10)  
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Credit must be given to the use of ANY artist from any time period as long as it fits into the context of the question.



**QUESTION 3: ART AND POLITICS – RESISTANCE ART**

3.1 Learners must study the visual sources provided in FIGURES 3a, 3b, 3c and discuss how these works reflect life in townships during the struggle against apartheid. They may refer to the following in their **essay**. (1 page)

- Choice of images – all the images provided are images of violence which also give different views of township life
  - In FIGURE 3a, Sydney Holo gives us more of a description of an event. A soldier points a gun at a figure who is being comforted/protected by the woman holding him. In the background the images suggest that life continues as usual despite the traumatic event taking place in the foreground.
  - FIGURE 3b, Willie Bester combines different images in his work. In the middle of the composition we are given a suggestion of a peaceful township. There is a spaza shop and shacks. He frames the entire format with menacing faces made from tin cans and other found objects such as wire, etc. To create a mood of the time he includes newspaper headlines in the sky using emotive phrases such as “death threat”.
  - FIGURE 3c, Zylla focuses on the overpowering figure of a soldier towering over a group of school children who are taunting him. He acts as a barrier between them and the viewer. The images on the right hand side of the soldier, such as the Cape Dutch homestead and the sausage on the fork, creates a strong contrast with the lives of the children.
- Expression on faces – In FIGURE 3a – the smile on the soldiers face contrasts with the terror and anguish on the face of the victim. The woman expresses a resilient, quiet strength of character while the figure in the background almost seems oblivious to what is taking place.
  - FIGURE 3b - Due to the use of crumpled cool drink tins the faces have a very expressive. Some seem to grin, while others smirk with a sense of menace. Emphasis is on staring eyes and exposed teeth.
  - In FIGURE 3c - In comparison, the soldier in this work portrays a sense of detachment as he performs his duties, in comparison to the very expressive taunting faces of the school children.
- Different style of artistic expression –
  - FIGURE 3a - is a simplified, stylised work, typical of a linocut.
  - FIGURE 3b – the centre of the work is a naturalistic depiction of the area in comparison to the very expressive faces making up the border of the work.
  - FIGURE 3c – is a fairly naturalistic depiction of figures, but with a distorted viewpoint especially as seen in the figure of the soldier.

- Any discussion of relevant formal elements related to these images must be credited. Information such as -
  - FIGURE 3a – play of positive and negative space/ emphasis on line/ pattern/ cluttered space/ simplified shapes/ use of texture
  - FIGURE 3b – colour/ tactile and visual texture/ use of mixed media/ use of text/ et cetera.
  - FIGURE 3c – Strong contrast of monochromatic tones/ use of diptych/ also implies that they come from two different worlds linked by the gun/ use of text/ etc.
- Role of the artworks – These artworks will continue to communicate/ make commentary about our past (especially the struggle years) for many years to come. They form a very important part of our South African history and document many events that were never published at the time. Learners may express their own personal opinion as to the role of these artworks today, provided they justify their point of view.
- Here learners must give valid reasons why their chosen artwork best reflects the difficulty and horror of township life during the struggle years. They must give valid reasons for their choice. (10)

3.2 Learners must discuss TWO specific artworks that make us aware of injustices in our past and present (eg. racial issues, gender issues, global conflicts, ideological/ religious conflicts)

They must include the following information:

- Name of the artist
  - Title/s of any work/s discussed
  - Relevance of artwork/s to the question (10)
- [20]**

**QUESTION 4: CRAFT AND APPLIED ART**

- 4.1 Learners must write a paragraph in which they discuss/debate whether it is possible for craft artists to maintain the technical tradition of their craft yet still create designs that are appealing to a wider public.

If learners use any other examples, it must be credited.

- In FIGURE 4b, Ndwandwe is making use of old traditional weaving techniques to create artworks that have become very popular to a wider public because of:
  - Technical skills
  - Mastery of his craft
  - Purity of his shapes
  - The quality of the finish of the basket
  - Use of geometric decorations and perfect symmetry of the overall design
- FIGURE 4c – telephone wire baskets have become very popular with the public due to:
  - Maintaining the weaving tradition but adapting it to modern materials and tastes.
  - The bright colourful designs are very appealing as they make a very bold statement
  - Due to the extremely time consuming method/ technique of construction (many taking at least one month to complete) they are fairly expensive

Many Art and Craft centres and NGOs sponsor the training of young craft artists in these techniques where the demands of an overseas/local upmarket design clientele are met.

(10)

4.2

- FIGURE 4d shows how traditional craft techniques have been adapted to suit modern design. The seat of this chair has been woven from recycled milk bottles and used in combination with stainless steel. Thus the age-old tradition of weaving meets 21<sup>st</sup> century design, and also incorporates the use of recycling. Colour consideration caters for a modern public.
- FIGURE 4e – Here the artist has spent time learning the skill of thatching and weaving from a traditional rural family and now uses it in the creation of his artworks. In this piece he has gone beyond the making of a functional object to one of contemplation and deeper meaning in his figurative use of the delicate, diving figure constructed out of metal and thatched grass. This roots the work into a South African context.
- Traditionally fine art is exhibited in a gallery/ is there for contemplation/ has no real physical function/ it is there to be looked at and thought about/ it needs to be preserved for future generations as it cannot be replaced. Fine artists start with an idea and choose the appropriate material and technique to communicate their idea while traditionally craft and design are seen as being

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functional in their creation of objects. Craft traditionally is made by hand, whilst many design pieces are manufactured by machines.

Craft/designers choose their materials first and then construct their object.

- An important factor about the 21<sup>st</sup> century is that the distinction between the different categories of art is falling away.
- The debate about the work process, use of materials and the ideas/ function of art vs craft will always be a contentious one. Fortunately there is now a blur/overlapping between these categories
- Learners must express their own understanding of this issue but must justify their point of view.

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**[20]**

**QUESTION 5: ART AND POWER – COMMEMORATIVE BUILDINGS, MEMORIALS AND ARTWORKS**

- 5.1 Learners must write an essay (approximately ONE page) that refers to the statement provided.

Learners must refer to FIGURE 5a and b in order to discuss the significance of these two examples in relation to the statement of “*something new without forgetting one’s history*”

- The Constitutional Court is a place with a history. It is meaningful and symbolic due to the fact that it is set among four jails that represent South Africa’s past. The site was originally a high-security prison. The jail, known more commonly as NUMBER FOUR became a Johannesburg landmark, feared by the black community. Thousands of people were jailed there, including such greats as Albert Luthuli and Nelson Mandela.

The deliberate choice of this site (one associated with hardship, pain and suffering), has allowed the architects to transform it into an area that reunites, and represents hope for every South African. The regeneration of the old building into the new has given hope and closure to many who lived through some of the atrocities that were committed in these jails.

- Mabunda has worked in a similar manner, by taking weapons - the objects of war and terror, and transforming them into a pleasing artwork which also functions as a memorial for the suffering people endured during the Mozambique civil war. This “recycling” process has also acted as a form of therapy and healing for many people

(8)

- 5.2 Learners must write an article on the title provided using no more than THREE examples.

- Learners may use the Constitutional Court again as an example as long as new information is given.
- Learners may also only write on ONE example, as long as it is well discussed.

The article may include the following information:

- The examples chosen may be religious, spiritual, commemorative, political, corporate, etc.
- Learners should be able to indicate in which way these examples may be seen as commemorative buildings, memorials, and artworks. They must provide valid information on the following:
  - The design of the examples discussed
  - Reason for choice referring to significance
  - An analysis of the examples
  - The use of materials, techniques and decorative features
  - Learners need to give their own response to the meaning /significance of these examples with sufficient justification

(12)  
[20]

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

6.1 Learners must discuss the depiction of the crucifixions in FIGURES 6a, 6b, 6c and 6d by referring to the following:

- Learners should use their skill of visual analysis to discuss
  - The use of line, shape, tone and composition
  - Some aspect to consider may be
    - FIGURE 6a – Simplified shapes/ distorted form/ outlined shapes
    - FIGURE 6b – Very strong use of horizontal and vertical lines/ strong use of positive and negative shape/ strong contrast of black and white/ deliberate distortion seen in size of hands/ unusual viewpoint
    - FIGURE 6c – Very simplified and anatomically incorrect/ reduced to basic shapes/ features on the faces merely simplified lines/ simple centralized composition/ slight texture due to cutting technique of the lino block.
    - FIGURE 6d – Strong use of diagonal line to create a simple composition/ strong use of black and white/ expressionistic use of images/
    - Symbolism and spiritual meaning relating to the South African socio-political context.
    - All these images give us a strong sense of an African interpretation of Christianity.
    - In FIGURE 6c – it is as if the crucifixion is taking place in his heart/body of the figure that dominates the format, whilst in the other three artworks the cross dominates the composition
    - There is a strong emphasis on hands in all of the artworks.
- In FIGURE 6b - the enlarged hands make us aware of Christ's suffering on the cross while FIGURE 6d indicates a strong political message with the white and black hands being unified by the cross which occupies a central position in the format.

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6.2 Learners must discuss either Polly Street or Rorke's Drift Art centre or any other Art training centre they have studied which influenced and nurtured the artistic heritage of South Africa and extended it with new influences. They must also refer to the works of artists that attended this centre. Information based on the following may be included:

- For the first 50 years of the 20<sup>th</sup> century there were no art schools or training centres that black artist could attend. However, artists who did make a living from their work were largely self-taught. The first significant art centre established within the Black community was the Polly Street Centre later called Jubilee Art Centre.

- Importance of Polly street in the history of South African art:
  - It was from the centre that the first generation of Black professional artists came.
  - The “Township” school arose as many artist trained there began working in this way.
  - The art made by artists in South Africa (both White and Black) became rooted in Africa rather than following on the lead of European tradition.
- Rorke’s Drift: Its aims were to nurture the unique artistic heritage of Africa, and to extend this heritage with new influences so that it would find its rightful place in an evolving and changing society.
- The centre also aimed to develop with the changing society, to extend its teaching influence and to find increasingly profitable outlets for work which would help raise the living standards of local black people by giving them work and an income.

Learners are to discuss works by artists that attended the art centre.  
In their discussion they should include the following information:

- Name of the artist
- Title of work/s discussed

Learners must refer to at least ONE artwork in order to get full marks.

(10)  
**[20]**

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

7.1 By referring to both the text and visual sources provided in FIGURES 7a and 7b, learners must write a short essay (1 page) in which they discuss the questions asked. Information based on the following should be discussed:

- Damien Hirst's work is classified as Conceptual art because he placed his main emphasis on the *IDEA* behind the work:
    - He makes use of untraditional materials such as
      - A dead shark/sheep/cow
      - Cast human skull with real teeth
  - FIGURE 7a, can be seen as his most iconic work because it has almost become his "trademark". It created a huge uproar when he first exhibited it and has remained one of his most controversial and famous works to date.
    - An artwork such as this cannot be evaluated along traditional lines as it breaks all boundaries. Some of the criteria that may be used to evaluate this piece are;
      - The concept
      - The social message
      - The shock value
      - The newness – materials, ideas
      - Aesthetics?
  - Damien Hirst's work shows an obsessive preoccupation with death as he constantly re-examines the beauty and poetry of death. As humans we are fascinated by sharks but have a natural fear of them.
  - Damien Hirst forces us to confront our fears face-on in terms of our own mortality.
- In ***For the Love of God***, Hirst has really extended the boundaries by casting a real human skull and decorating/covering it in the world's most expensive metal and precious stones – platinum and diamonds. We may wonder if he has now given a certain dignity to death or whether he is merely exploiting man's fear of his own mortality by commercialising it.
- Learners must give valid reasons for their opinion. For instance, if agreeing with the critic they might concentrate on the fact that Hirst did not actually make the piece but used technicians to create the work. Was he looking for fame and sensation by bringing a certain "bling" quality to art?
  - If disagreeing, the learner may refer to the originality of the concept, the newness, the shock value, and that the power of the artwork resides in the concept not the making of it.
  - If they disagree that the price of R700 million is justified for this or any other artwork, they may argue:



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- that this is a huge amount of money to be spent on an artwork when there are so many other worthy causes.
- That the artwork has now perhaps becomes a status symbol and has been reduced to a commercial level.
- That the sensationalism created around the price paid for this artwork has resulted in it being reported in most South African popular magazines that normally would never include articles on art!!!!

(10)

- If they agree that this price is justified they may argue that:
  - art is something that you cannot rate in terms of financial terms, that one cannot put a price on creativity.
  - artists should get rewarded for their genius.

7.2 Learners must discuss any other contemporary artist/s (South African or International) that makes use of unusual media and/or techniques such as:

- Conceptual art/ performance/ installations/ multi-media/ land art/ etc.

They must include the following information: (1 page)

- Discussion of at least TWO specific works
- Name of the artist
- Materials and techniques used
- Examples of work
- Message/meaning of the work

(10)

**[20]**

**QUESTION 8: ART AND THE SPIRITUAL REALM**

Do not penalize learners if they have only answered on the visual sources provided.

Accept ANY artist discussed at long as it is in the context of the question.

8.1 This discussion should be written in short essay format (one page).

Learners must select, compare and discuss TWO works from the four visual references provided in FIGURES 8a, 8b, 8c and 8d, in terms of what they relate to as interpreting the spiritual/religious/sacred.

**Peter Paul Rubens *Descent from the cross***

- He expresses his own religious world.
- He has had use of strong diagonal and vertical lines – the cross and the ladder with the clothing and drapes adding to the linear quality of the work.
- The figures are rendered in deep chiaroscuro (dark and light) thus showing them with clear molded form and density. The shadows are contrasted with the highlights in all the figures giving an illusion of being three dimensional on the surface of the painting. Shapes are clearly defined by being placed and juxtaposed in front of the dark background.
- He has made deliberate use of natural deep contrasting colour to put across his personalized interpretation of this subject matter. Use of bright colour in places (red clothing of supporting figure) juxtaposed with sombre tones of some of the drapes has created atmosphere and encourages the viewer to scan the whole painting – to return to the main figure of Christ because of its muted rendering. Learners can also address the use of colour symbolism in this work.
- Paul Rubens has created a complex composition of intertwining and overlapping figures. They are constructed in a vertical and central design with the cross and the ladder acting as structure to the column of human figures. Christ is the central image/figure by nature of being undraped and without tension – further focus on him is the physical and visual attention paid to him by the rest of the figures in the space as well as strong use of light on the Christ figure and dark contrast on the edges of the composition.

**Salvador Dali *Crucifixion*.**

- The Religious figure/image is easier to identify even with a non-traditional viewpoint. It has a powerful sense of space – portrays a sense of spirituality.
- The shape and outline of the crucifix creates a distinct linear element to the top half of the painting. The use of perspective encourages the viewer to relate to the bottom half the work and engage in a depiction of traditional Spanish seascape.
- Dali has used strong contrast of natural colour between light and dark to illustrate the weight of the figure on the cross and the heaviness of the cross itself. The figure of Christ is also rendered in logical perspective adding to the illusion of space, depth and form.

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The juxtaposition of the dark upper section with clear cut edges contrasts with the softer and more atmospheric lower section.

- The composition is very central with the cross making a distinct structural vertical and horizontal statement and dominating the format by its aerial perspective and scale in top half of the work – leading the viewer down to the depiction of a seascape, which has a normal viewpoint by contrast. The viewer is forced to constantly adjust perspectival views to engage in the artwork.

Francis Bacon ***Study after Velazquez's Portrait of Pope Innocent X***, 1946, Oil on canvas.

- Line is the predominate method used in this work to address the revised version of the Religious subject. He has used vigorous, dragged brush marks in and over the subject and background to indicate form, construction and direction. The varied width of linear brush marks encourages the viewer to scan the work both vertically and horizontally as well as describing elements surrounding the form.
- The figure emerges from the background in places and is completely absorbed by the scumbled paint surface in others. The form is only distinct where the artist is directing the viewer – the face, the upper garment and the arms the rest of the work is relatively flat in places and relies on the linear brushmarks to add a semblance or indication of three dimensional form.
- The artist has used vibrant acidic colour in places contrasted with dark hues and tones – a reference to the style and period of the original work. He has also incorporated white and pale colours as an over-painting device to highlight aspects of the figure.
- The artist has painted a distorted/tortured view of the pope – figure trapped in an elaborate chair/throne. The figure takes up most of the composition and is placed slightly to the left of centre with a normal viewpoint. There is strong sense of containment by the use of orange and yellow sweeping brush marks that surround the figure. The bottom of the work has more linear brush marks emanating in a fan shape outwards from the figure – this is a device that brings the viewers eye directly to the figure when viewing. The over-painting rendered on top of the figure and background adds to the sense of entrapment and horror.

Conrad Botes, ***Terrible things are about to happen***, 2003. Reverse glass painting

- Note this work is on glass and be viewed from both sides.
- The artist has used an illustrative style of line to describe the images – the figures are borrowed from magazines / comics and brochures that were rendered in a simple naïve style for easy consumption by the general public. The quality of line is limited on purpose i.e. not very modulated, to maintain a print like feel to the work.
- Shapes are simplified for the above reasons – the only form indicated is by massed line in some of the images and the use of perspective in the drawing of the building at the bottom of the work. Shapes are also overlapped, creating a shallow sense of space.

- Colour in this work seems unplanned and arbitrary – juxtaposed muted and bright tones together, yet on further investigation there is an underlying code with some images related by a particular colour. Black outline has also been used in some cases to bring a hard edged feel to the work and bring specific attention to those images – this also encourages the viewer's eye to keep continuously scanning the work.
- The floating images are contained in a circular format and although disparate and differing in scale – there is a sense of order. The main upper image is Botha's personal rendition of the Pieta with a figure with the head of a devil draped across Mary's knees – this has shock value yet is pivotal to the design and content of the work. The lower section has a larger scale female head overlaid over a line drawing of a building / factory. Both lower and upper sections of the work hold a structure on which the rest of the floating images can attach and relate. (10)

8.2 Aspects of the following should be alluded to but not necessarily included in the discussion on spiritual interpretations and reasons of choice.

- The use of Religious iconography on many levels of art making. These may be from any religious / cultural group.
- The connection between the artist's spiritual/religious beliefs and the religious "image".
- It confronts the viewer in terms of its use
  - The reality of using a religious image as art material.
  - Personal interpretation of religious / spiritual attitudes
  - Contemporary view of religious iconography

Learners must discuss two works of art they have studied that also communicates a strong religious/spiritual message by the artist in his or her culture. This should be written in essay format – at least one page.

They must include

- Title and subject of work/s
- Context of the works – period, social, cultural, personal/religious/secular, demographic/s
- Medium/s used, stylistic features
- Artists' message/content of the work/s
- Symbolism addressed/utilised in the works
- Belief systems (if any), attitude to "the sacred"

In order to attain full marks in the discussion, the learner must display understanding of the concept of belief systems and the sacred as an important and integral part of art in all cultures, as well as analysing the artist's message, subject and symbolism in the work. (10)

**[20]**

**QUESTION 9: GENDER ISSUES**

Learners must write an essay in which they discuss how and why the four female artists have made a very personal reference to the female body in their art works. Learners may refer to the following:

FIGURE 9a - : Frida Kahlo, ***The broken column***, 1944. Oil on canvas.

- shows the influence of Surrealism in the portrayal of the female form.
- It is a very personalized statement and Frida Kahlo creates symbols to express her feelings,
  - The broken column is a symbol for her own injuries
  - The nails shown all over her body relate to the pain and suffering she endured due to her accident.
  - She sheds large white tears.
  - The white brace also refers to her broken body, and acts as both a support and a restraint.
  - Even though she portrays herself with all these injuries, she has a natural dignity and strength of character shown in the manner in which she holds herself up.
  - Her natural beauty is also evident in her poise and womanly presentation.
  - The background is an open empty space which perhaps also symbolizes her turbulent, painful and barren life.

FIGURE 9b – Jenny Saville, ***Propped***, 1992. Oil on canvas.

- Jenny Saville has portrayed herself in a very unflattering view.
- She places the emphasis on the body and presents the viewer with a very unusual foreshortened view of the female form.
- She shows small feet and head and large distorted thighs.
- The shoes are the only item of clothing worn and give a feminine touch to the piece.
- She is quietly confrontational in a society that is obsessed with the issue of weight and size.
- Her hands clutch at the flesh on her bulky thighs
- The beauty of this piece lies in the expressive painterly nature of the work giving her a Venus of Willendorf, mother earth feel.

FIGURE 9c – Jane Alexander (South Africa), ***Stripped (Oh, Yes girl)***, 1995. Sculpture made of mixed media.

- Jane Alexander makes use of plaster, lace, twine, calico, hair, oil paint, synthetic nails, steel support in this art work
- This work is based on two prostitutes doing their business near the home of the artist. The one Alexander describes as the “Happy sex worker” and the other as the “Unhappy sex worker”.
- This work deals with suffering and female mutilation. It is filled with ambiguities, the character is at the same time seducer (look at the long nails) and victim, she is an object of fascination and abuse. It is very beautiful, but also very terrible.

- She hangs from her armpits from a metal armature not being able to stand on her own. The support is similar to those sold with early renditions of the *Barbie* doll. A doll is a manufactured object, something that is played with and then discarded. Is this the experience of women too?
  - The experience of mutilation and suffering is very strong in this piece. The hanging position, serene face, hands with the palms turned upwards and crossed feet remind one of the crucified figure of Christ.
  - The head is detached and sewn onto her body like a doll. A collar of lace – an image that is both feminine and religious, masks the joint. Her head is detachable, as if she can forget what happens to the rest of her body. The head fits like a sculptural chest over the collarbone from where the nearly Roman Catholic lacework grows. It emphasizes the religious nature of the work. It seems as if the lace was painfully stitch on her with visible, carefully worked stitches. This feeling of mutilation is also seen in the rendering of the hair.
  - The hair has been implanted into prepared holes in her head (again like a doll) but the job has not been finished with empty holes over her scalp.
  - The plaster cast pieces of the body have been imperfectly joined to reveal the method of construction used in building the figure.
  - The flesh has been left unworked in places, so that the tattered bandage shows through. At the knees, the stomach and along the spine there is deep scarring.
  - She is ghostly white. The stitching on the inside of her arms, at the back of her legs and at her spine reminds one of a corpse, ready for experimentation.
  - Not with standing the suffering and mutilation, her face is calm and reflective, as if she is removed from her circumstances.
  - There is innocence about her with the closed eyes, which creates the idea of a saint in ecstasy or melancholia.
  - Many meanings can be read into the work - the economical and sexual exploitation of women, especially by men; the idea of a woman as a doll and the experience of suffering and mutilation (also self inflicted such as cosmetic operations) and also evident is the reality that suffering can bring with its beauty of spirit.
- FIGURE 9d – Diane Victor (South Africa), ***Strip***, 1999. Pastel on paper.
    - Diane Victor like Frida Kahlo shows mutilation of the female form.
    - In ***Strip*** Victor shows a woman (self portrait) opening her own chest cavity to reveal the subcutaneous fat of the breast. Here she challenges the “flesh-as-sexual – spectacle.
    - There is always an interesting ‘push-pull’ in the work of Diane Victor. The attraction - repulsion of awful acts beautifully rendered.
    - Diane Victor uses her image-making to create some form of social understanding both in herself and her audience.
    - She pulls apart her skin to expose her spine. Once again she is shown in a quietly confrontational manner in that the viewer is unable to ignore body.

- She uses grisly pastel tones to almost suggest the bruising of the body.
- Literally getting under her subjects' skins she explores the both carnal and medical interest in bodies.
- As the viewer, we are uncertain of where the pain comes from. It may be a metaphorical pain – that of a dysfunctional society.
- The pair of scissors in the background again refers to the cutting of things.

General points

- All the works communicate something about the role of women in society.
- They are either in feminine positions with slightly coy tilting heads.
- An interesting fact is that not many male artists have portrayed themselves in such an exposed manner.
- The emphasis on hands is seen in all four works

Learners must include a discussion of the work of any other artist they have studied who has explored issues relating to gender in their work. Learners may use either male or female artists in this discussion.

- Do not penalize learners if they do not include another artist in their discussion.
- Please note that if the artists removed from the Subject Framework (Cohen and Pienaar) are discussed, they must still be marked.

**[20]**

**QUESTION 10: CONTEMPORARY ARCHITECTURE IN SOUTH AFRICA**

- 10.1 Learners must discuss TWO contemporary examples of South African architecture which they have found inspiring. They may refer to the following
- Name of buildings and architects
  - Function
  - Style and use of building materials and techniques
  - Valid reasons they find these examples inspiring
- (10)
- 10.2 When discussing their chosen project, learners must show their knowledge and understanding of architecture in the use of the correct terminology and their general understanding of architectural matters. The discussion of the design issues for this proposal must be seen from a holistic point of view:
- Needs of the community – learners must be aware of THEIR community and its needs in terms of their proposal – they must give reasons why they have chosen this project in terms of what their community needs.
  - Environmental issues – our planet is in peril and as designers we need to be very aware of earth saving devices – use of solar panels/recyclable/alternative building materials/conservation issues.
  - Contextual issues – regeneration and/or demolition of old buildings and sites as well as preservation of natural resources eg. trees, rocks, etc.
  - Learners must include a brief discussion of any local or global buildings that may influence their design. They must give valid reasons why they have chosen these examples.
  - Building materials – give reasons why these materials are to be used.
  - Decorative features may be based on the thematic nature of the design. Use of natural material may also form a decorative feature, along with the use of colour.
  - Style – Modernism/Late Modernism/Post Modernism/Deconstructivism/African ethnic or any other vernacular styles.
  - Site – Consideration must be given to the area on which the project will be built taking into account the size of the property, the position of the site, climatic influences and geological considerations.
- (10)  
**[20]**

**TOTAL: 100**