



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**FEBRUARY/MARCH 2012**

**MEMORANDUM**

**MARKS: 100**

**This memorandum consists of 21 pages.**

## INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. This question paper consists of TEN questions. Learners must answer any FIVE questions for a total of 100 marks.
2. It is MOST IMPORTANT that allowance is made for the learners in many instances:
  - Learners must be given credit for providing their own opinions and ideas in answers.
  - Credit must also be given for lateral thinking.
  - Also important is that arguments and statements are well reasoned and qualified by reference to specific factors.
3. Questions and sub-sections must be numbered clearly and correctly.
4. Information and art works discussed in one answer must not be credited if repeated in other answers but art works may be cross-referenced.
5. Learners must name the artist and title of each artwork mentioned where applicable.
6. Learners may discuss both two-and three-dimensional art works in any question where appropriate.
7. ***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, cultures and interpretations of the art works, within the context of the question. Therefore markers need to be open-minded and flexible in the marking process.***

## GENERAL INFORMATION FOR MARKERS

- 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 of the marking memorandum may merely be a suggested guideline.
- Markers are encouraged to reward learners for what they know, rather than punish them for what they don't know.
- Although the information for the questions are 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, according to the requirements of each question. Point form answers cannot receive full marks.
- Markers must refer to the Visual Arts SAG document rubric (p. 24) to obtain a guideline to help them assess the levels of achievement.

**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>7</b> <b>Outstanding</b> <b>80–100%</b>	<ul style="list-style-type: none"> <li>• Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows outstanding ability in the use of appropriate visual arts terminology.</li> <li>• Demonstrates extremely well-developed writing and research skills in the study of art.</li> <li>• Shows exceptional insight and understanding and uses divergent approaches.</li> </ul>
<b>6</b> <b>Meritorious</b> <b>70–79%</b>	<ul style="list-style-type: none"> <li>• Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows excellent ability in the use of appropriate visual arts terminology.</li> <li>• Demonstrates highly developed writing and research skills in the study of art.</li> <li>• Shows excellent insight and understanding.</li> </ul>
<b>5</b> <b>Substantial</b> <b>60–69%</b>	<ul style="list-style-type: none"> <li>• Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows substantial competence in the use of appropriate visual arts terminology.</li> <li>• Demonstrates well-developed writing and research skills in the study of art.</li> <li>• Shows a good level of insight and understanding.</li> </ul>
<b>4</b> <b>Moderate</b> <b>50–59%</b>	<ul style="list-style-type: none"> <li>• Demonstrates moderate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows moderate competence in the use of appropriate visual arts terminology.</li> <li>• Demonstrates competent writing and research skills in the study of art</li> <li>• Shows a fair level of insight and understanding.</li> </ul>
<b>3</b> <b>Adequate</b> <b>40–49%</b>	<ul style="list-style-type: none"> <li>• Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows adequate competence in the use of appropriate visual arts terminology.</li> <li>• Demonstrates adequate writing and research skills in the study of art.</li> <li>• Shows an adequate level of insight and understanding.</li> </ul>
<b>2</b> <b>Elementary</b> <b>30–39%</b>	<ul style="list-style-type: none"> <li>• Demonstrates only basic ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows little ability in the use of appropriate visual arts terminology.</li> <li>• Demonstrates basic writing and research skills in the study of art.</li> <li>• Shows an elementary level of insight and understanding.</li> </ul>
<b>1</b> <b>Not achieved</b> <b>0–29%</b>	<ul style="list-style-type: none"> <li>• Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows extremely limited ability in the use of appropriate visual arts terminology.</li> <li>• Demonstrates limited writing and research skills in the study of art.</li> <li>• Shows little or no understanding or insight.</li> </ul>

**QUESTION 1: THE EMERGING VOICE OF BLACK ART IN THE TWENTIETH CENTURY**

- 1.1 Learners must write a paragraph (at least ONE page) in which they give their personal interpretation of ***Afternoon Song***.

Learners' discussions must include the following:

**Analysis of the artwork using the formal elements of art**

**Line:** The artist makes use of vertical lines seen in the trees, lampposts, cross on the top of the church and the telephone poles. Horizontal lines can be seen in the horizon line and the tops of the roofs of the shacks.

**Colour:** Bright, warm and vivid colours are used e.g. reds, oranges, yellows, greens as well as neutral colours (browns, sepia).

**Shape/Form:** The artwork makes use of square shapes seen in the shacks. There are also rounded forms/shapes seen in the tyres, drinking glasses and bucket. The artist creates perspective by illustrating the images in the background as a lot smaller as they recede into space.

**The subject matter and style**

Sibisi's ***Afternoon Song*** illustrates an informal settlement within a landscape. There are numerous dwellings/shacks as well as a few people doing either their daily chores or relaxing/playing music. The rural community portrays poverty. His work is figurative and he has used an expressive style in his painting.

**Messages/Symbols and/or meanings in the artwork**

Sibisi portrays contemporary social aspects of our society. Sibisi wanted to share stories and insights, affirming our common bonds of humanity from vulnerability to strength. The focal point is represented by the family on the right, as well as the tree. The male figure is playing a musical instrument and appears to be drinking a beverage of sorts. The wife and child display a sense of happiness as they listen to the male. A dog and the baby's bottle are depicted in the foreground. The wider community are going about their usual daily chores of carrying water or chatting away. In the background we see a mother and child walking in the street, a car and a figure is depicted building a house. In the distance a church is illustrated on the hill indicating that there are spiritual/religious values within the community.

(10)

- 1.2 Learners must choose TWO specific artworks they have studied that make the viewer aware of how the artist(s) has/have captured not only his/her/their own personal feelings and ideas, but also those of society.

The essay (at least ONE page) must include the following:

- Name of artist(s) and artworks
- The specific subject matter/imagery used
- Discuss how the artist(s) made use of composition, technique, style and formal elements.

(10)  
[20]

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

- 2.1 Learners must study the visual sources in FIGURES 2a–2d and write a paragraph (at least ONE page) in which they compare how these artists have used fashion/adornments to explore identity.

They must refer to the following in their answer:

- Composition
- The use of different media
- The mood that each artwork portrays

**FIGURE 2a:** Pieter Hugo, *Mallam Mantari Lamal with Mainasara*, pigment ink on cotton rag, 2005.

The artwork defines African Identity as a nurturing one. The photograph reminds us of the Virgin Mary with baby Jesus on her lap. Many artists throughout history have depicted this pose in their artworks. The male figure wears a headdress/beaded crown which symbolises a king/royalty. He is photographed holding a small baby on his lap. He is placed in the centre of the photograph making him the focal point. He is adorned with red beadwork and the naked baby is lying on a decorated red cloth. The red colour is symbolic of love, warmth and passion. A tranquil, serene, relaxed and calming mood is illustrated.

**FIGURE 2b:** Nontisikelelo Veleko, *Beauty is in the Eye of the Beholder*, photography, 2004.

Veleko portrays a fashionable young male figure. The full figure is leaning against a decorative/textured patterned wall [tactile quality]. The wall consists of circular and diamond shapes. The figure is placed in the centre of the photograph with a relaxed stance; some learners may mention the weight shift of the body [contrapposto]. He wears fashionable clothes as well as sunglasses and a cap.

He is holding a shopping package/bag of some sort under his right arm. The title of the photograph implies that beauty is interpreted differently by everyone, and everyone is beautiful in their own way. A relaxed and comfortable mood is present.

**FIGURE 2c:** Alexis Preller was influenced by Vincent van Gogh and Paul Gauguin. His *Hieratic Women* (1956) shows a range of elements from nature, African masks and other African art. His work is also influenced by Egyptian murals. The oil painting represents two faceted figures. Both figures are clothed in simplistic patterned African wraps. His work is stylised, organic and decorative. Barefoot male and female figures are placed within a deserted landscape. Both the figures have decorative headdresses as well as bracelets/jewellery indicating their importance, possibly royalty. Perspective is illustrated and this can be reinforced by the inclusion of a small building with a flag in the background. He uses natural colours (sepia, browns and creams) and there is an indication of modelling of colour.

**FIGURE 2d:** Irma Stern, *Bahora Girl*, oil on canvas, 1945.

Stern was influenced by German Expressionism and during her travels was affected by the beauty of the local Indian women in Zanzibar. She idealises her African subjects. Her work is figurative, vivid, vibrant and expressive. The young Bahora girl is painted in a seated position wearing a graceful sari. This image is both enchanting and appealing. Her oil painting is painterly and colourful, with warm reds and oranges being dominant. She has applied her paint with a brush and palette knife. Stern paints with dark outlines in parts of the painting (cloisonnism). The painting is exhibited in a beautifully carved frame. The Bahora girl's movements are gentle and her eyes are painted as dark pools, swimming with the glance of tragedy. Perspective is evident although shallow. Many South African women can identify with the Bahora girl's disposition/frame of mind. The mood created is one of sadness, melancholy and misery.

(10)

2.2 Learners must write an essay (at least ONE page) in which they make specific reference to at least TWO artworks of any local or international artist(s) they have studied, who they feel has/have investigated the issue of identity in his/her/their work.

Their answer should include the following information:

- Inspiration/Influences on the work
- Formal art elements used in the work
- Themes and messages in the work that gives a sense of the artist's/artists' identity.

(10)  
[20]

**QUESTION 3: ART AND POLITICS: RESISTANCE OR PROTEST ART IN SOUTH AFRICA**

- 3.1 Learner must compare these two artworks by discussing the following (at least ONE page):

**The portrayal of human figures. Refer to the use of shapes and lines.**

**FIGURE 3a:** On the left, a shrieking anguished woman cradles her dead child. As she screams, her tongue is illustrated as a sword or a piece of glass. The entire painting is comprised from sharp faceted shapes. At the bottom of the painting, a slain warrior lies clutching a broken and useless sword. On the far right, a woman on fire runs screaming from a burning building, while another woman flees mindlessly. In the upper right-hand corner, a woman represented only by a head emerges from the burning building, thrusting forth a lamp to illuminate the horror. There is a strong sense of outline that describes the features and create shapes within the work. The black lines over certain areas can be interpreted as the bullet holes of machine guns.

**FIGURE 3b:** His works show anguished figures, often contorted as if in immense pain. The figures are clearly African. There are two strange figures balancing on cows looking wild and inhuman – one is a three-legged masked man dancing across the backs of two cows. In the centre is a distressed and naked figure. The work is an outpouring of his subconscious. A baby drinks milk from another cow. A minister preaches, but nobody listens. Two people seem to be smoking dagga – maybe they are smoking to dull their pain. In the background, shadowy figures and animals wander around in the dark. The work is over two metres square. He drew it on newsprint – one of the cheapest papers available. His style of drawing makes line an important feature of this work.

**The organisation of the figures and the space**

**FIGURE 3a:** The composition forms a pyramid balanced by curved and straight lines. The objects and figures are broken. The faces/portraits have two eyes, even if they are shown from the side. The mouths are open and they are screaming. The space is flat and fragmented with an explosion of white, grey and black. The absence of colour suits the portrayal and heightens the drama of the painting. It reminds us of a newspaper photograph reporting on an event.

**FIGURE 3b:** The stylised figures are arranged into two layers – darker figures in the background and lighter/clearer figures in the foreground. The background is populated with animals and people who seem to live in an underworld where night prevails. The figures in the foreground are illuminated, making them appear ghostlike. Their actions are confusing. The composition is illogical and chaotic seen in the haphazard scattering of the figures and animals. The perspective is shallow and the scale is out of proportion.

**Symbols in these works, for example the bull in *Guernica* and the cows in *An African Guernica***

**FIGURE 3a:** The bull is symbolic of Spanish bullfights. The bull becomes a symbol of brutality and darkness, while the dying gored horse depicts goodness and represents what the Spanish people endured. A dove is illustrated in a faint outline symbolising peace. Although this scene is one of destruction, there are some symbols of hope. At the bottom of the painting an arm is holding a sword as well as flower. At the top of the painting a light bulb is depicted within an eye, again a symbol of hope and light for a better life.

**FIGURE 3b:** The cows are directly related to South African wealth and traditional life. Within the chaotic composition the cows become part of the madness as seen in the baby suckling on a cow. Ducks are also drawn but are secondary. The scene could illustrate how the townships, traditional lifestyle and values were destroyed during the apartheid era.

**What these works say about war and life in South African townships**

**FIGURE 3a:** Picasso produced this monumental painting condemning the senseless bombing without specific reference to the event – depicting no bombs or German planes. The images used create an outcry of human grief. This painting has become a memorial to all the crimes against humanity in the twentieth century.

**FIGURE 3b:** Dumile Feni, born 21 May 1942, left South Africa for exile in 1968, after the powerful statements made in his work resulted in harassment by the apartheid security forces. *'My subjects are Africans because they are my people but my message, the idea I am trying to put across, has nothing to do with racialism. I am not interested in politics. My situations are human ones, that is all.'*

Feni has been described as the 'Goya of the townships'. He doesn't draw real events or real people and his figures and animals are frightening symbols of the ugliness and horror of township life. They represent the suffering of black people living during apartheid.

**Give a reason why you think Dumile Feni named his drawing after Picasso's *Guernica*.**

Picasso's version inspired Feni to make his own African version that would comment on the psychosis of apartheid. Like Picasso's *Guernica*, Dumile's work fills us with horror.

(10)



- 3.2 Learners must discuss how any other artist(s) have expressed the horror and suffering of humanity in his/her/their work. They must refer to TWO specific artworks they have studied.

Information on the following must be included (at least ONE page):

- Use of formal art elements
- Subject matter and content
- Stylistic characteristics

(10)  
[20]

#### QUESTION 4: CRAFT AND APPLIED ART

- 4.1 Learners must discuss the following in an essay (at least ONE page) with regard to the visual sources in FIGURES 4a–4b:

##### **The mixture of traditional craft techniques with a contemporary twist**

**FIGURE 4a:** The age-old chandelier is given a new contemporary twist by using among other things, recycled glass bottles, yoghurt containers, charms, copper wire, mosaic, bits of mirror, toys, containers, plastic, and dog food cans.

**FIGURE 4b:** Traditional weaving and basket-making skills have been used to create a high fashion couture outfit.

**FIGURE 4c:** Colourful hand embroidered African wall hanging depicting stylised birds and shapes. Traditional beads have been used to create these patterns. The use of safety pins creates an interesting surface.

**FIGURE 4d:** Merle Payne's wearable art comes in the form of skirts inspired by the tribes of Southern Africa. These include rows of braid, ribbon borders of the Venda and the studs of the Zulus. Payne painstakingly embroiders motifs or pins ribbons and braid onto the garments. The garment can be worn in the traditional Venda style, as either a skirt and underskirt or a skirt and cape or can be used as a wall hanging. The Mona Lisa image creates an interesting contrast with the more African inspired decorations.

##### **Reasons why these items are such collectible items now**

**FIGURE 4a–4d:** All these works are collectable art/designs because of the creativity, innovation and skill in making them. Although almost all of them are functional, they are also objects of beauty, for example Payne's skirt (FIGURE 4d) can be worn, but can also be a wall hanging.

**The importance of re-inventing crafts and design to suit contemporary tastes for things like job creation and the empowerment of communities.**

**FIGURE 4a:** This work was created by a socially conscious art collective where they create handcrafted objects using a broad range of recycled materials and refuse elements collected by people in the community – the Rooi Doppies Project with the objective of human empowerment, through the provision of technical support to community income generating ventures.

**FIGURE 4c:** This cloth was lovingly made by the women of the Chivirika Self-Help project. Chivirika means *Toil for your survival*. Chivirika allows illiterate rural women to express themselves through embroidery. The images are to embroiderers what letters are to the learned.

**FIGURE 4d:** *'There's a lot of poverty in the area,' Payne says. 'The men on the farm work in the timber industry, but the women were pretty much sitting around doing nothing, so I was looking for a labour-intensive project to create work for them.'*

As can be seen from the above, the re-invention of craft and design plays an important role for many disadvantaged communities to empower themselves and create an income.

As fashions change, it is important for design and crafts to not only adapt, but to make innovative products to suit contemporary tastes. By doing that, the designers/crafters make sure that traditional skills are not lost, but rather re-invented. The use of recycled materials is also important as people became more 'green' conscious.

**Which one of these items is your favourite? Give reasons for your choice.**

Learners must substantiate their choice by providing meaningful reasons.

(10)

- 4.2 As seen from the visual sources, many crafters and designers are adapting the traditional crafts to suit contemporary tastes. Many people, however, believe that this will lead to the disappearance of traditional crafts and the loss of skills.

Learners must give their opinion on the above statement. They have to substantiate their opinion by discussing the work of TWO other craft artists that they have studied (at least ONE page).

(10)  
[20]

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

5.1 Learners must write a paragraph (approximately ONE page) in which they discuss this sculpture.

They must consider the following issues in their answer:

- Their opinion of this sculpture. Valid reasons for their answer must be given.
- Do they think that the placement of this sculpture at the entrance to an International airport was a good choice?
- Do they think that, by not holding his shield and spear, Shaka was in a position of surrender. Reasons for their response must be given.
- Do they think that, once a public sculpture has been commissioned, created, and installed, it should be changed?
- Do public artworks/commemorative buildings serve a purpose? They must substantiate their answer.

The following information can be used for this discussion:

- Artist Andries Botha has completed a bronze larger-than-life sculptural installation of King Shaka accompanied by Nguni cattle for the new King Shaka International Airport in Durban, South Africa.
- Unveiling: Saturday, 8 May 2010.
- Botha wanted to portray an image of a philosopher king, military visionary a thinker capable of unifying his tribe.
- He was trying to portray King Shaka in the land, in a deep contemplative, meditative mood.
- Shaka is shown as a mature man standing between the two cattle in a very restful contemplative manner, looking towards the Valley of the Kings.
- He has been adorned with specific items that show his status as a king.
- Botha wanted the viewer to engage/interact with the sculpture, to humanise this historical figure who has often been portrayed as a blood-thirsty dictator who ruled through coercion and who instilled fear in his people.
- This portrayal is not only great disservice to this legendary king, but it obscures the innovative side to his rule which he accomplished without the moral support of any precedent.
- The sculptor's presentation of Shaka in a philosophical contemplative pose, without his spear and shield ready for combative engagement, marks a major break with the often clichéd presentation of him as a 'noble savage' to a more complex and nuanced philosopher king.
- He faces north towards the ancestral land of the Zulu in the Valley of the Kings and invite visitors to appreciate the region's deep historical and cultural legacy.
- The presence of the bull, cow and two calves in the sculpture are important in at least three ways. The cattle represent material and spiritual wealth in Zulu culture, and calves symbolise the continuity and future of this culture.

- No one should challenge this interpretation for an airport that has the objective to link the region to the global economy, on the one hand, and link the present to the past and the future, on the other. (10)

5.2 Learners must write an essay of at least 1–1½ pages, in which they discuss any TWO architectural constructions/buildings, statues and/or public artworks they have studied.

In their essay, they should include the following:

- Names of examples discussed
  - Use of materials and techniques
  - Significance of the site of the building/structure/artwork
  - Purpose/Function of the building/structure/artwork
  - Discussion of decorative features/imagery, where applicable
  - Their response to these structures and their meaning/significance (10)
- [20]

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

6.1 Bhekisani Manyoni, *Ploughing on a Farm*, linocut, 1997.

Learners must write a short analysis (approximately ½–1 page) on this work:

- Manyoni depicts a timeless rural scene with spanned oxen ploughing the ground.
- The strong positive and negative shapes created by the linocut techniques, create some interesting contrasts as is seen in the black shapes of the mountains, huts and oxen, which stand out against the white of the sky and land.
- Groups of beehive houses show tradition and custom and a sense of community – people living and working together.
- Troublesome locusts and birds waiting to peck at the seeds, suggest some of the hazards of farming.
- The size of the locusts in relationship to the figures and animals is grossly out of proportion.
- The flying birds also have a more benign meaning in his work, for they are the spirits of the ancestors, watching over the land.
- Manyoni's use of line manages to capture the decorative potential of the different areas of the scene.
- The trees in the background create an interesting almost abstract tracery against the white sky.
- The linear areas behind the huts create an interesting contrast against the background hills.
- The dark disc of the African sun is seen through the trees and is in stark contrast to the stark white sky. (8)

- 6.2 Learners must write an essay (approximately 1½ pages) in which they discuss at least ONE specific South African community art centre they have studied.

They must include the following in their answer:

- Name of art centre
- What it offered to the students
- A discussion of the contribution of this centre to South African art
- A specific discussion/analysis of the work(s) of at least ONE artist who was trained at this centre

(12)  
[20]

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

Learners must carefully study the visual sources (FIGURES 7a–7d) and the above information. They must discuss any TWO of these works in a paragraph (approximately ½–1 page). They must explain these artworks to an ordinary viewer by discussing and debating the following:

#### **The use of different materials and/or animals in the creation of these artworks**

**FIGURE 7a:** In 1997 Olly and Suzy travelled to South Africa to make a series of paintings underwater with one of the most feared and misunderstood predators in the world, the Great White Shark. With the kind help of the 'White Shark Research Institute', they were able to descend in cages and observe these awesome creatures, painting them at extremely close range as they were feeding. They mounted their handmade papers onto polystyrene boards and used non-toxic water-based paints, graphite and oil sticks to paint and draw underwater. They then floated the paper on large buoyant foam boards, the reverse of which had been covered in dark paint and chum. The sharks attack and bite 'their' images at regular intervals. The silhouette must have resembled a seal, the favourite prey of the Great White. The shark-bite photo was created in collaboration with reportage photographer Greg Williams. Animals are encouraged to interact physically with their paintings; mauling, biting or scratching the works – leaving their trace – evidence of a unique performance.

**FIGURE 7b:** Kac considers himself a 'transgenic artist,' or 'bio artist', using biotechnology and genetics to create provocative works that explore scientific techniques and critique them. In *Alba*, Kac commissioned a French laboratory to create a green fluorescent rabbit; a rabbit implanted with a Green Fluorescent Protein (GFP) gene from a type of jellyfish. Alba is a cute, little albino bunny with fluffy fur, but when illuminated with blue light, Alba takes on an otherworldly appearance, her whole body – fur, eyes and even whiskers – emitting a fluorescent-green glow under a specific blue light, the rabbit fluoresces green.

After a brief stint as an installation work, wherein Kac and Alba would live in a pseudo-domicile in a gallery, Alba was to return home to live with Kac's family. At the last minute, before the scheduled release of Alba to Kac, the lab retracted their agreement and decided that Alba should stay in the lab. Alba's lifespan remains an open question. She may or may not be dead, but rabbits kept in captivity often do not live a full lifespan of eight to twelve years. GFP plants, fish and mammals have been long-term residents of science laboratories. Notably, since Alba's conception, GFP zebra fish have hit the commercial market under the trademarked name, GloFish.

**FIGURE 7c:** Koons was commissioned in 1992 to create a piece for an art exhibition in Germany. The result was **Puppy**, a 12,4 m tall topiary sculpture of a West Highland White Terrier puppy, executed in a variety of flowers on a steel substructure. The piece was purchased in 1997 by the Solomon R Guggenheim Foundation and installed on the terrace outside the Guggenheim Museum Bilbao. Before the dedication at the museum, a Euskadi Ta Askatasuna (ETA) trio disguised as gardeners attempted to plant explosive-filled flowerpots near the sculpture, but was foiled by Basque police officer Jose María Aguirre, who then was shot dead by ETA members. Currently the square in which the statue is placed bears the name of Aguirre. **Puppy** is supported by a metallic structure that has four floors and an internal irrigation system. The structure is covered with soil and protected by a perforated geo-textile mantle; the flowers that make up the skin of the spectacular dog are inserted into holes in this mantle, requiring a change every six months. In the autumn and winter **Puppy** is covered with 50 000 pansies; for the spring and summer a combination of 45 000 flowers of warmer colours are chosen: begonias; petunias; Chinese carnations of red, orange, pink, and white. **Puppy's** change of skin takes a week and it requires scaffolding to be erected; the discarded flowers are offered as gifts to museum visitors. In keeping with themes in his past work, Koons has, by combining elite references (topiary and dog breeding) with those of the masses (Chia Pets and Hallmark greeting cards), designed this public sculpture to relentlessly entice, to create optimism, and to instil, in his own words, 'confidence and security'.

**FIGURE 7d:** This 2,15 metre calf in formaldehyde, **Golden Calf**, is crowned by a solid gold disc, while its hooves and horns are cast in 18-carat gold. The piece sits on a marble base, is encased in a gold-plated box. Damien Hirst's **Golden Calf** was sold for £10,3 million during an auction of his work in September 2008 in London.

### The messages communicated by the artists

**FIGURE 7a:** *'As our understanding of the shark grew we came to realise that they are in fact not the random killers of man that we had been led to believe, but are in fact intelligent and selective feeders. They make us aware of the beauty and majesty of this remarkable predator.'* Olly and Suzy work in wild places and endeavour to take a mark or trace of creatures that are here now, but may not be for much longer. Great White Sharks have received endangered species status.

**FIGURE 7b:** Kac claims that Alba is merely a new art form for the 21<sup>st</sup> century combining art with science. He has, however, drawn the combined fury of scientists, ethicists and animal-rights activists. His opponents argue that the use of scientific tools for the sake of art is not only silly but dangerous. His critics are sceptical. Is Alba art? If so, what does she 'mean'? Is she the first step towards a series of designer pets?

**FIGURE 7c:** The meaning behind a normal puppy changes when Koons uses plants and flowers instead of fur. The meaning of **Puppy** is reconfigured into one of the needs to celebrate life because of its impermanency as represented through the flowers and plants which have to be replaced regularly because they die. The work in its context has travelled around the world which reflects Koons's idea of art as hope being spread. Yet, **Puppy** exists to make us smile and perhaps shake our heads in wonder.

**FIGURE 7d: Golden Calf** – the title continuing Hirst's interest in religious themes, referring to the false idol set up and worshipped by the Israelites before an enraged Moses berated them for idolatry. Hirst addresses issues of death, dying and our short lifespan in the confrontation with the dead animal.

**Your personal feelings (positive or negative) about the use of animals in these artworks. Substantiate your answer.**

These works conjure different responses. While Koons' **Puppy** (FIGURE 7c) makes us smile and appreciate life (the growing flowers), the other works might create feelings of unease, especially without a clear understanding of the different works. Learners may refer to the violation of animal rights – Damien Hirst's formaldehyde calf. The most 'difficult' example is Kac's Alba who enters the field of genetic manipulation. It is a struggle with the increasingly blurry distinction between art, life and science. Credit learners with meaningful arguments.

These works follow in the footsteps of Duchamp with the emphasis on ideas and the use of new/non-art materials. The works are avant-garde, disrupting established boundaries between art, science and politics. They deal with contemporary issues/ideas such as man's effect on animals such as the unnecessary killing of wildlife, e.g. sharks, genetic manipulation and issues of religion and death. These works change and broaden the idea of art. They need to be evaluated in terms of the idea, innovative use of materials, scale and techniques.

(8)

- 7.2 Learners must write an essay (1–1½ pages) in which they discuss the work of any TWO multimedia artists they have studied.

Their essay should include the following:

- Names of artists and titles of artworks
- Description and analysis of artworks
- The use of materials and techniques
- Messages and/or meanings in the artworks
- Ways in which these artworks enhance and broaden the viewer's idea of art

(12)  
[20]

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

- 8.1 In all the visual sources there is a depiction of a mother and child. Learners must study the visual sources provided in FIGURES 8a–8c and write a paragraph (at least ½–1 page) in which they discuss the following:

**The manner in which the specific medium impacts on the style and expression of the theme in each work**

**FIGURE 8a:** It is a wood sculpture that comprises cylindrical shapes. One can also see the chisel marks made by the sculptor.

The baby is represented hanging from his mother's back. The mother's expression is one of profound reverence. The seated figurine is semi-naked and her long neck conveys a sense of supreme dignity. The figurine is sculptured holding a sacrificial bowl, as well as having a hip chain, arm and foot rings and a necklace with an amulet. Further adornments are visible in the high-piled, elaborate coiffure.

**FIGURE 8b:** It is an oil painting that is naturalistic and 'like a window upon the world'. Emphasis was placed on observation (perception) and 'copying' of the world. Prodigious technical ability made the perfect naturalism possible. Warm colours e.g. reds and oranges are carefully blended giving richness to the work. There is a soft light.

This tondo (round painting) shows how Mother Mary is formally incorporated into the round format through the tilt of her head and the curve of her right arm. Her body language expresses naturalness and affinity with the peaceful, satisfied Christ child. Calm, balance and harmony. Raphael creates the sweetness and beauty of the Virgin.

**FIGURE 8c:** It is a colour photograph. The photographer's role is actually more about editing a scene – deciding on which aspects to focus, how to create visual interest, etc. This is not a casual snapshot, but a carefully selected scene. *'To make a drawing you begin by facing a blank sheet of paper which must be filled, whereas with photography, the process is exactly the reverse. Starting with a full frame, you proceed by editing.'*



*The edited moment, the precisely selected view framed by the artist's eye, is the image that will remain as the lasting record.'*

According to Mthethwa, *'the choice of photographing in black and white by most photographers gives an acute political angle of desertion and emptiness. I do not believe that poverty is equal to degradation. For me, colour restores people's dignity. I ask myself why we, as photographers, should deny these people colour while it plays such an important part in their lives'*.

### **Formal elements of art**

**FIGURE 8a:** It is a solid, stylised 3-dimensional figure – a cylindrical interpretation of the human figure. The breasts become two protruding cones. Emphasis is placed on the stylised face with large eyes, and the eyebrows form an arc with the nose. The sculpture has no internal voids, except below the knees. The artwork has minimal movement. The artist has used the wood's natural colour.

**FIGURE 8b:** The space is shallow as the foreground becomes dominant. The painting is two dimensional. Raphael aimed for perfect geometrical shapes within the tondo composition. The figures are arranged in such a way that it seems to form a spiral within the round format. Chiaroscuro – the contrast between of light and dark – has been used in the painting. Poses are very natural. The primary red, yellow and blue colours glow against the flat dark background. The Virgin's patterned turban and top contrasts with the children's plain clothing.

**FIGURE 8c:** The focal point is created by placing the mother and child in the centre of the work. Their rounded shape contrasts with the square/rectangular shapes of the table, backdrop, etc. on the right-hand side of the photograph. Diagonal lines are dominant leading the viewer to the centre of the picture plane. Vertical lines are present in the wall divider, candles and the cross on the table. The colour usage is warm and rich seen in the ochre's reds and browns. The crisp white seen in the clothing of the mother and child creates a contrast. It reminds us of the use of chiaroscuro in Baroque works.

### **Reasons why the works can be seen as spiritual artworks**

**FIGURE 8a:** The theme of the figure is perhaps not so much the mother's affection for her child as the mother's religious reverence, intended to ensure her infant's health and welfare. These figures also served as votive offerings to a shrine by women whose plea – such as for the conception of a child or the recovery of a sick child – had reached the ears of her spirit-god.

**FIGURE 8b:** Although it is a religious work, people of all religious persuasions can relate to the great and universal tenderness between a mother and child.

**FIGURE 8c:** This scene reminds us of the portrayals of the Madonna and Child paintings (such as in FIGURE 8b), reinforced by the religious items, e.g. The Zion Church of God poster, the candles and crosses. If we look carefully we see the poverty of the space, but there is a dignity and spirituality in the woman that shows the triumph of the human spirit.

(8)

8.2 Learners must write an essay (approximately 1½ pages) in which they discuss at least TWO artworks they have studied in which the artist(s) have chosen to communicate issues of spirituality and/or religion.

In their essay, they must include the following:

- Name(s) of the artist(s)
- Titles of works
- The use of formal elements of art
- Communication of religious and/or spiritual concerns by discussing the possible meanings and interpretations of these artworks

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**QUESTION 9: GENDER ISSUES IN SOUTH AFRICAN ART: MASCULINITY AND FEMINITY**

9.1 Learners must study the visual sources in FIGURES 9a–9d, as well as the captions, and choose any TWO examples to use in their discussion (approximately ONE page).

They must consider the following in their discussion:

- The role(s) and pre-occupations of the two contemporary women artists they have chosen
- The use of media
- Possible meanings and interpretations of these works

(8)

9.2 Learners must discuss the work of any TWO artists that they have studied who comment on gender issues in their work.

Learners must include the following in their essay of at least 1–1½ pages:

- The name(s) and title(s) of artworks discussed
- How the issues around gender are portrayed in their chosen examples
- Materials and techniques used
- Use of the formal elements of art
- Learners' opinion of the work. They must give valid reasons for their answer.

(12)

(See next page.)

**FIGURE 9a: Jacki McInnes, *Untitled***

- Jacki McInnes, used to work in radiography, makes use of lead in her work.
- Lead has ambiguous properties. It is malleable and simultaneously indestructible. It can be toxic, yet it is also used in the medical field for absorption of harmful radiation. The medical field is regularly referenced in her work.
- McInnes combines industrial materials with a feminine touch. In *Untitled* she shapes lead into the form of an apron.

**FIGURE 9b: Nandipha Mntambo, *Indlovukati***

- Mntambo has developed a distinctive aesthetic through her use of cowhide, which she tans and moulds onto casts of the female body – usually her own.
- She purchases the hide as raw as possible in order to engage fully with the material – its smell and textures causing revulsion but also provoking a consciousness of the corporeal.
- The hairy skin, cast in female form, is used, Mntambo says, to '*challenge and subvert preconceptions regarding representation of the female body*', and to '*disrupt perceptions of attraction and repulsion*'.
- The fragments of forms – torsos, faces, ears – are suspended in particular configurations, on their own or in relation to each other.
- *Indlovukati* is a single pale-coloured skin which sensuously delineates the back and buttocks of a majestic, ghost-like woman. Mntambo writes: '*Through the interpretation of my own and my mother's bodies, I have taken control of their representation, and directed the way in which viewers encounter these forms in both their material realisation and installation. The figures, although hanging, have assertiveness in their posture and are intended to be sensuous but ambiguous in their presence. While these fragments of female form may elicit repulsion, it is repulsion intended to evoke the residue of life and the actual presence of the corporeal rather than the female body as victim, damaged, abused or abject*'

**FIGURE 9c: Antoinette Murdoch, *Te kort skiet***

- This artwork has enormous visual impact.
- The wedding dress, created out of tape measures woven onto a wire armature of the artist's dimensions, commands the entire room in its frozen ghostly wedding march.
- *Te kort skiet* is a comment on how women are expected to conform, not only to certain physical measurements, but also to other norms.
- The work also speaks about personal expectations and ideals and the fear of not meeting them.
- Murdoch manages to successfully transform materials and objects with strong associative qualities of home (plastic tablecloths), family (children's toys) and women's home-making skills (tape measures and dress patterns).

**FIGURE 9d: Leora Farber, *Beauty Bar***

- Leora Farber is most well known for elaborate, labour-intensive sculptural forms in pigmented wax into which she incorporates a range of found objects, usually of the glinting, stainless steel, medical sort or the paraphernalia of haberdashery.
- In Farber's work, the relationship between form and content is tightly controlled, and her academic pursuits regarding the constructions of female identity and body politics can be traced to such theorists as Helene Cixous, Luce Irigaray and Julia Kristeva.
- Her early 'bulimic' paintings involved excessive collections of cheap, plastic objects, crayfish shells and mirrors that appeared to literally explode from the frame off the wall, as if revealing the painting's 'messy underbelly'. Farber's desire to engage with excess gained a more powerful edge when she began working in ways that were irrefutably about control.
- Explosive chaos became tightly locked-in containment as she began to modify corsets, gloves and other women's garments, conflating the distinctions between interior and exterior. Skin becomes the site and marker of control, a fabric that can be altered, tucked, pricked or manipulated to conform and comply. In gravitating towards issues around the body and technology, Farber has begun exploring media such as video and photography that engage with this relationship.

**QUESTION 10: CONTEMPORARY SOUTH AFRICAN AND INTERNATIONAL ARCHITECTURE**

- 10.1 Learners must assume that they are going to own one of these housing units (FIGURE 10b).

Referring to the above statement and the image in FIGURE 10b, learners must discuss the following in a paragraph (½–1 page).

**The use of space**

Presently in Diepsloot and other informal settlements shacks are built horizontally and almost on top of each other. In this scenario housing units are going to be built vertically, there will be a lot more space for ownership, renting of rooms and trading [spaza shops]. In FIGURE 10b the coloured symbols indicate if the building is for one or two owners: they vary according to the community's needs. The housing unit consists mainly of a living room, bedroom(s), trading stores and garages.

**Income, cost and business opportunities**

The housing types allow the owners to rent out their rooms for additional income as well as retail and small business enterprises. More income results in more jobs and more jobs result in more money being made. Many owners will apply for a micro-loan in order to build either a room or trading space. The units will then become self-contained and functional.

### **Upgrading of the community**

With these new buildings the community will become less compact in their living conditions. They will have a well-structured roof over their heads. Their shacks are not weatherproof/fireproof and often pose a threat to the other community members. They will be provided with electricity and water. Presently there are no toilets, running water and electricity in many of the informal settlements. Their lifestyle will improve if the units were to be built.

### **Affordability**

Many members won't be able to buy a unit, but they can rent a room from an owner. The owner would have to apply for a loan/subsidy. The trading stores can be rented or bought, resulting in more than one owner per housing unit.

### **Aesthetics**

All units will be eco-friendly. The owners will be able to paint and decorate the interior of their units according to their likes. These units will improve the view of Diepsloot and any other informal settlements.

(8)

- 10.2 Learners must write a short essay (approximately 1½ pages) in which they discuss any TWO examples of architecture of South African or international origin.

(12)  
**[20]**

**TOTAL: 100**