



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

FEBRUARY/MARCH 2014

MEMORANDUM

MARKS: 100

This memorandum consists of 20 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:
 - a. Learners must be given credit for providing their own opinions and ideas in answers.
 - b. Credit must also be given for lateral thinking.
 - c. Also important is that arguments and statements are well reasoned and qualified by reference to specific factors.
3. Questions and subsections must be numbered clearly and correctly. Bullets usually act as guidelines to help structure learners' answers.
4. Information and artworks discussed in one answer must not be credited if repeated in other answers but artworks may be cross-referenced.
5. Where applicable, learners must name the artist and title of each artwork mentioned.
6. Where appropriate, learners may discuss both two- and three-dimensional artworks in any question.
7. ***Remember that many learners will be discussing these examples, never having seen them before. Markers therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the artworks, within the context of the question. Therefore markers need to be open-minded and flexible in the marking process.***

GENERAL INFORMATION FOR MARKERS

- This 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 memorandum may merely be a suggested guideline.
- NOTE: 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 is given in point form, learners must write an essay/paragraph format discussing their information in a holistic manner.
- Learners must answer all the questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Answers in point form cannot receive full marks.
- Markers must refer to the Visual Arts SAG document rubric (p.24) to obtain a guideline to assess the levels of achievement.

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

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

QUESTION 1: THE EMERGING VOICE OF BLACK ART

Everyday scenes constantly inspire artists to capture and record events in a creative manner.

- 1.1 August Macke (FIGURE 1a) and Gerard Sekoto (FIGURE 1b) have both painted scenes of people on the street.

Learners must write a comparative analysis of the two works in which they discuss the following:

- Composition
- Subject matter
- Space/Depth
- The use of colour
- The atmosphere and the mood
- The use of the figure(s) in each work
- Which artwork the learner thinks has the greatest visual impact? The learner must substantiate their answer.

FIGURE 1a: August Macke, *The Hat Shop*, oil on canvas, 1913.

Macke was a founder member of the German Expressionist group known as *Der Blaue Reiter*. He was influenced by Impressionism, Fauvism and Cubism. Shop windows, particularly those with women standing in front of them, fascinated him. In *The Hat Shop*, a well-dressed lady stands alone in front of a shop window displaying an array of colourful hats. A dark shadow on the left hand side of the composition alludes to an escort patiently waiting for her nearby. Her dress of warm reds and yellows links to the hats in the window display. The woman is faceless – an anonymous shopper who, in fact, looks very much like a tailor's dummy. Macke has created a balanced composition, luminous with contrasting colours. The diagonal lines of the building lead to the woman who becomes the focal point. He also successfully provides a combination of an abstract composition and figurative description. Macke concentrates on expressing feelings and moods rather than reproducing objective (physical) reality. The stone grey façade of the shop has prominent patina – these diamond shaped patterns on the wall are echoed in the crystalline reflections and transparent planes of the window pane as it refracts the play of light and reflects it.

FIGURE 1b: Gerard Sekoto, *Outside the Shop*, oil on canvas, 1947.

Sekoto was an artist who sensitively captured the soul of certain communities in South Africa. Through his mature understanding of colour he was able to capture a sense of mood and movement.

In *Outside the Shop*, a story is about to unfold, of a statuesque woman who is walking down the street, perfectly balancing a bundle on her head, and her baby on her back. An old man dozes on the stoep of a shop, while two women on the right of the composition engage in a bit of gossip, as a well-dressed man approaches them, and a youth loiters by the shop window.

The dramatic composition is bisected by a diagonal line that draws the viewer's eye to centre-stage. Bright sunlight casts the scene in blocks of light and shade that emphasise the picture plane. Figures have been simplified and tonally modelled for sculptural effect. Clearly naturalistic detail was of less interest to the artist than evoking an atmosphere and communicating psychological content. The foreground figure of the dozing man suggests an atmosphere of afternoon languor permeating this place in which the artist clearly felt at home and at ease.

(10)

1.2 Learners must discuss TWO artworks that they have studied, in which the artist(s) has/have portrayed interesting events from their own time.

They must include the following in their answer:

- Name of artist(s) and artworks
- The type of subject matter used
- Inspirations and influences seen in each work
- Use of compositional devices, techniques, style and formal elements

(10)
[20]

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

San rock art has inspired many South African artists to express their cultural heritage in a unique manner.

2.1 Learners must discuss how Pippa Skotnes (FIGURE 2b) and Walter Battiss (FIGURE 2c) used the San influence to create their own personal interpretations.

They must consider the following in their answer:

- The use of images and symbols
- Influences from other art movements
- Composition
- Visual reference to San images in FIGURE 2b and FIGURE 2c

Learners have to refer to how San rock art (FIGURE 2a) has had a direct influence on the work of Skotnes (FIGURE 2b) and Battiss (FIGURE 2c).

Examples of San Rock paintings can be found all over Southern Africa. It changed in style over time. At first the images were symbols – single figures and animals painted in one colour – silhouettes of black or red. Later the paintings became tonal in that dark brown, red brown, white and a mixture of these colours appeared. This resulted in beautiful polychrome paintings of animals graded from beige and white to a light red brown and then to dark brown. Animals were also portrayed, showing foreshortening like a buck looking back over his shoulder. The subjects include scenes showing activities such as trance dances, rain making rituals and hunting activities. The subject matter also developed after the settlers arrived in the southern part of Africa, as there are examples of wagons, men on horseback with guns, red coat English soldiers and Zulu impis.

The San people are short, small people who adapted to the natural conditions which in some parts, like the South West, were desert-like. In their paintings however, they elongated their limbs as if they were envisioning the extra power which was needed for running long distances in a hunt.

FIGURE 2b: Pippa Skotnes, *Untitled I*, coloured etching, 1992.

Pippa Skotnes has made extensive use of San rock art images found in engravings, paintings and pictographs throughout Southern Africa. She refers to these images and transforms them into complex compositions. She uses current archaeological research to alter the images. In this etching, a box-like structure is placed in the centre of the composition. In the box there are different items/symbols. At the top of the box there is a herd of elephants. In front of the box there are three organic shapes that look like stone-age tools. The different symbols in this work include elephants, rocks, and circular motifs, silhouette of a ship, small flags and hunting implements. The meaning of the symbols is not very clear, for instance, the crosses through two of the elephants. It could refer to the extinction of the San by the colonial powers (the ship). The colours are earthy and similar to those used by the San. The work also has the feeling of an artefact. Several of the images have a three-dimensional quality. In the combination of disparate images the work reminds us of Surrealism and Joseph Cornell.

FIGURE 2c: Walter Battiss, *The Painter and the Rock*, print, 1957.

For many years Battiss was known by the public as the '**Bushman painter**'. Battiss had done much to introduce the rich cultural heritage of the San. He wrote books on their art. For Battiss this was meaningful art and in his own work it led to his break with naturalism and indicates a move to symbolic simplification and schematic portrayals, without perspective or shadows. He was attracted to the zest, the symbolic simplicity and magical schemata of these works. In this print, shapes are simplified and without detail. The thin elongated figure is the African symbol of man. In this print the painter is portrayed on the left, painting the rock. On the rock are different pictograms/shapes. Battiss often worked with humour (see the bird at the bottom pecking at the rock.) The work is figurative with stylized references to reality. He simplified shapes, eliminated *chiaroscuro* and anatomical detail and stylized animals and people within a non-illusionist space. He took over from San art the use of large, flat colour planes with little perspective or modelling. Also the feeling of palimpsest created by the textured background. Other influences on this work include primitive African motifs and symbols, Middle Eastern calligraphy and decoration. There is also a strong influence of modernist styles from Fauvism to Pop Art.

(8)

2.2 Learners must write an essay in which they analyse any TWO works they have studied which show different cultural influences.

In their answer they must refer to the following:

- Name(s) of artist(s) and titles of artworks
- Different cultural influences
- Formal elements of art
- Message conveyed to the viewer

(12)
[20]

QUESTION 3: ART AND POLITICS: RESISTANCE ART

FIGURE 3a is one of a series of etchings by the Spanish artist, Francisco de Goya, called ***Disasters of War***. In these works Goya depicted the inhumanity of man during war situations in which there are no heroes or glory; just pain, suffering and death.

FIGURE 3b is one of an ongoing series of etchings by the South African artist, Diane Victor. The artwork, ***Blind Rise***, from the series ***Disasters of Peace*** is inspired by Goya. These prints address various socio-political issues endured by the citizens of the 'new' South Africa.

3.1 Learners must write a critical analysis on these two works (FIGURES 3a and 3b) by referring to the following:

- The 'story' told in each artwork
- How the 'story' is told, by discussing different viewpoints, focal points and composition
- The effectiveness of the media in telling the 'story'
- The possible message/interpretation of FIGURE 3b. Why does Victor see this work as a 'disaster of peace'?

FIGURE 3a: Francisco de Goya, *And No Help Came, Disasters of War No. 15*, etching and aquatint, 1812–1814.

This work forms a part of ***The Disasters of War*** series of prints created by Goya. In 1808 Napoleon's troops invaded Spain and deposed the Spanish king. For five years the Spanish people struggled for their freedom. These prints are a visual protest against the violence and war between Napoleon's French Empire and Spain. Goya was deeply affected by this war. In secret, Goya started to work on the series of prints, ***Disasters of War*** that represented the brutality and horror of war more savagely than ever before. He was 62, in poor health and almost deaf. They were not published until 1863, 35 years after his death. The story in this print is how the French soldiers are killing and torturing the Spanish civilians. In the background the French soldiers are busy executing Spanish civilians. The French soldiers form an efficient killing machine. This print depicts the stark motif of gun barrels thrust into the picture, but Goya omits the actual gunmen. This dehumanisation of the executor both literally and metaphorically emphasises the inhumanity of the perpetrators. In the foreground we see a dead man in a foreshortened pose. The French soldiers and the dead man are similar to the figures in the Goya's great painting, ***Third of May, 1808***. The focal point is the tall, blindfolded figure bounded to a wooden pole. The wooden pole cuts the image into two parts. The barrels of guns lead the eye to this figure. The scene seems to be taking place at night, outside in a desolate landscape. In this print light and shade provide his means to show the truth. The line not only defines shapes, but rather scratches them into existence. The unflinching depictions of war in this series have often led the series to be compared to modern war photography.

In this work Goya shows the inhumanity of man during war. In it war turns men into beasts. There are no heroes or glory, just pain, suffering and death. It is a timeless symbol of the contradiction between good and evil, light and dark, life and death. Goya's depiction of torture and complex psychological states transform the unspeakable into fit subjects of art.

FIGURE 3b. Diane Victor, *Blind Rise, Disasters of Peace Series*, etching, 2006–2008.

Diane Victor's *Disasters of Peace* is an ongoing series of etchings inspired by *The Disasters of War* by Goya. According to Victor: '***The images I am working with are taken from our daily media coverage of recent and almost commonplace happenings in newspapers, on TV and on radio of social and criminal acts of violence and ongoing unnecessary deaths - occurrences so frequent that they no longer raise an outcry from our public, yet they still constitute disaster in peacetime.***'

In this print Victor shows us the modern urban South Africa. It shows the highways of a big city filled with rush-hour traffic. At the top left the roads and traffic unravels into a plan for a township or suburb. The right hand side of the print shows a close-up view of two cars presumably on a bridge. The 'disasters of peace' in this case are the familiar beggars seen at the two cars. In front the blind beggar with her cane is supported by a younger woman holding a mug for money. The man driving in the front car is ignoring the begging. His sunglasses are symbolic of his 'blindness' towards the plight of these beggars. The viewer feels as if he/she is standing next to the beggars. The focal point is the two large beggars on the right hand side and the man driving the front car. The strong diagonal line formed by the bridge leads the eye towards this group. There are many 'disasters' and potential 'disasters' in this work that speak of social issues. There are the congested roads filled with heavy traffic which show that a large number of people can afford private transport. On the other hand many people live below the breadline and have to beg to survive. This is a 'disaster of peace' in South Africa that there is such a huge difference between rich and poor. The heavy traffic could also refer to how the massive urbanization of South Africa leads to environmental and social problems. Victor has written 'the *blind leading the blind*' at the top of the etching. This could refer to the blind beggar with her stick – is she really blind or is it just a way to get sympathy? The etching medium (black and white) reminds one of printed newspaper cartoons making satirical socio-political statements.

(8)

3.2 Learners must discuss any other TWO specific artworks that they have studied, which reflect conflict situations and/or other injustices in society.

They must include the following in their answer:

- Name(s) of the artists
- Titles of the artworks
- Issues addressed in the artworks
- Style of the work
- The use of formal art elements
- Meaning and interpretation

(12)
[20]

QUESTION 4: CRAFT AND APPLIED ART

The women from the Mapula Embroidery Project often rely on images from books, magazines, newspapers and other forms of inspiration, like current news events and aspects of popular culture, in the creation of their unique pieces.

The British artist, Grayson Perry, is inspired by traditional stories and appropriates religious images which are then translated into tapestries that are woven on Flemish digital, computerised looms, and completed in one and a half days.

4.1 Learners have to state whether they think it is important for craft artists to be more modern and aware of current trends, or whether they think that this will mean that traditional craft forms will be lost forever.

They must refer to the images provided in FIGURES 4a–4b and write a paragraph in which they debate this issue by considering the following:

- Traditional craft forms still being used in South Africa
- How craft artists have adapted and modernised these traditional techniques
- The use of traditional/modern materials

Traditional craft forms still being used in South Africa:

Many traditional crafts are still being practised in South Africa like the Mapula Embroidery Project which created skills development for the woman of the Winterveldt.

Needlework collectives have been envisaged as a means of enabling women who might otherwise attain, at best, only a tiny income by undertaking occasional work, with an opportunity to receive better remuneration. They have also been intended to afford women creative satisfaction and have been perceived as a way of paying tribute to local art forms.

Learners may also mention other crafts and artists that practice different craft forms.

How craft artists have adapted and modernized these traditional techniques and the use of traditional and modern materials.

The women from Mapula frequently rely on images extracted from newspapers, books, magazines and other forms of printed matter. Although many needle workers in Mapula opt for representations of local wildlife, the project also includes a number of artists who focus on contemporary news events and aspects of popular culture.

Grayson Perry adapts the traditional craft of weaving to suit the modern method of digital weaving done by a digital loom. The use of a digital loom is a fast method and the work could be done in a few days. The artist is responsible for the design of the artwork and not the physical weaving of the work which is done elsewhere. The artist can make an instant social comment which will still be relevant. The quality and effect of the tapestry are not compromised.

Perry is a great chronicler of contemporary life, in whose work sentiment and nostalgia sit subversively alongside fear and anger. He mixes text and figurative illustration to convey his eccentric message. Text has become a conceptual tool for postmodern artists, and Perry often likes to disassociate signifying text and image in order to question our emotional worship for iconic brands.

(6)

4.2 Learners have to write an essay in which they discuss the work of any TWO craft artists they have studied.

They have to refer to the following in their essay:

- Names of the craft artists
- Type of craft work created
- The use of materials
- Function
- The use of traditional and/or contemporary techniques
- The use of decorative elements
- Any other relevant information related to each of the artists discussed

(14)
[20]

QUESTION 5: ART AND POWER

Memorials and commemorative artworks come in all shapes and forms. In 1998, South African artist, Deborah Bell, created a series of monumental pots, to commemorate the victims of apartheid – especially the mothers and children who suffered the loss of their loved ones.

5.1 Learners must discuss the above statement by analysing and discussing the images provided in FIGURES 5a, 5b, 5c and 5d.

They must consider the following in their answer:

- The significance of the title Deborah Bell has given to these artworks
- The shape and size of the pots
- The mood created by the faces on the pots
- Other decorative features
- The difference between these pots and traditional African clay pots
- Whether they feel that a clay pot can become an artwork that commemorates important national events/issues. They must give reasons.

Background to the Crying Pots

Deborah Bell started working with the idea of the Crying Pots during the time of the Truth and Reconciliation Commission hearings. Apart from being struck by the atrocities that were being revealed, she was also overwhelmed by the grief of the friends and the families of the victims – especially the women. She realised that these women were the true victims. To her, they became symbols of the horrors of our history.

The crying and wailing was in many ways cathartic, and it soon stood for other horrors such as those in Rwanda, Burundi and Bosnia. To Bell, the wailing grew until it also became symbolic of Mother Earth lamenting the history of mankind. The form of a pot with a head thrown back in anguish with no arms or legs – accentuates the pain. The bowl of the pot becomes a cry and a prayer.

But there is a potency, a promise of new beginnings, of birth, which moves these sculptures and drawings from images of victims to a promise of power.

- The title evokes a mood of sadness – it sets the scene of women who are filled with grief – their sadness and anguish are tangible.
- The shape of the pots varies from one to the other. They are large-bellied, possibly symbolising fertility– but they aren't functional as they have no functional opening or lip for pouring. Heads on long necks are used, but there are no other bodily features – such as legs or arms. This makes the viewer focus on the troubled face with its eyes closed as in emotional torment.
- The heads are all thrown back as if in anguish. The eyes are mere slits suggestive of crying – one can almost hear the sound of the weeping and wailing of these women - thus emphasising the sad, traumatic events.
- The decorative features on the pot add to the visual interest. The pots are decorated with raised patterns on the surface of the clay, very similar to the 'amasumpa' (raised patterns) found on Zulu clay pots. This creates a visual/tactile textured surface that is nicely contrasted with the smooth burnished areas on the pot.
- The difference between these pots and traditional clay pots is that Bell has created an artwork as opposed to a functional vessel.
- Learners could mention whether they feel that a clay pot could become an artwork that commemorates important national events/issues.

(8)

5.2 Learners must write a short essay on any other commemorative buildings, memorials, sculptures or artworks that they have studied, which they feel are relevant examples of how past events are commemorated and never forgotten.

Their answer should include the following:

- Name(s) of example(s) and artist(s)/architect(s)
- An analysis of the work(s) in terms of its/their relevance in remembering past events
- The use of materials, techniques and decorative features
- Your response to this example, substantiating why you feel it is so successful as a commemorative artwork/building

(12)
[20]

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

Artists that attended classes at the Polly Street Art Centre adopted aspects of Expressionism in their works. In *Soweto Reflections*, Ephraim Ngatane clearly shows signs of being extensively influenced by Expressionist tendencies in painting.

6.1 The kind of distortion and abstraction seen in the work of Ngatane is similar to the work of the painter Wassily Kandinsky.

Learners must write a paragraph in which they compare FIGURES 6a and 6b.

They have to consider the following in their answer:

- Use of line, shape and texture
- Use of colour
- Subject matter
- Use of technique(s)
- Use of abstraction and stylisation

FIGURE 6a: Ephraim Ngatane, *Soweto Reflections*, oil on canvas, 1970.

In this image very little attention has been paid to detail- the image is almost abstract, except that it does feature some figurative elements. Two distorted but still accessible human figures stand in the middle of the composition. There is one less accessible anthropomorphic figure located slightly to the middle right of the composition. The environment is not clearly defined. Ngatane has used very expressive brush marks which allude to the roughness of a township scene.

It is marked by a flamboyant pallet consisting largely of contrasting primary and secondary colours. He incorporates loose black marks which suggest informal buildings commonly seen in townships and informal settlements. A thicker black painterly mark has been used to illustrate human figures.

The artist is concerned with experimenting with the technical and/or formal aspects of painting, a trait that was common in the works of the early abstract expressionistic painters from the west.

In this work he fragmented the forms of the houses and people to the point where they disintegrate into unstructured and fluid shapes over which he has applied a rhythmic grid of lines which link the individual elements of the image.

It is clear that Ngatane received training that encouraged western formal tendencies of abstraction.

FIGURE 6b: Wassily Kandinsky, *Improvisation Number 30*, oil on canvas, 1913.

The work of Kandinsky *Improvisation No. 30*, 1913 (FIGURE 6b) comprises a contrasting warm and cool palette with black painterly gestures/lines alluding to a vaguely figurative object, i.e. a canon with smoke billowing out of its barrel almost as if it has just been fired.

Some coloured organic shapes applied in rough brush strokes are placed randomly all over the composition. The visual effect can be summed up as a harmonious expressionistic colour composition.

(10)

6.2 Learners must write an essay in which they discuss at least ONE specific South African community art centre that they have studied.

Their answer must include the following:

- The name of the art centre
- The purpose of the art centre
- How this art centre contributed to South African art
- A specific discussion of the work(s) of at least ONE artist who trained at this centre

(10)
[20]

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

For decades mining has been the backbone of the South African economy. Most of the black miners, who had dangerous jobs underground, were migrant labourers. The men were separated from their families and housed in men's hostels that were generally not fit for human habitation.

7.1 With reference to the above statement and the visual sources (FIGURES 7a and 7b), learners must discuss the following in an essay.

- **Why do they think both artists use beds as their subject matter?**

The beds refer to the men's hostels where the miners stayed and that were generally not fit for human habitation. The only thing these miners often had in these over-crowded hostels was a bed. The bed is a symbol of domestic life and rest, so it is a fitting symbol to express the world and the lives of migrant workers away from their families.

- **What do the beds tell us about the lives of the miners?**

Michael Goldberg, *Hostel monument for the migrant worker*: The work speaks of the cramped life of the miners by using a three tiered bunk bed. The space for each adult mine worker is very small. It tells of a hard life without freedom – the bed is without a mattress.

Lucas Seage, *Found object*: The bed is a symbolic interpretation of hardship and suffering on the mines and being separated from their families.

- **Why did Michael Goldberg use different materials in FIGURE 7a?**

He used the different materials to refer to different things. The horns, sticks and straw are symbolic references to the rural life of the miners. It refers to their livestock (horns) and indigenous homes/huts (sticks/ straw). These organic materials contrast with the cold, hard steel bunker bed. The grey blankets are of a type that is cheap and readily available. The blankets are neatly folded and weighted down. This refers to the lack of individual identity (all the blankets are the same) and economic hardship.

- **Why did Seage cover his artwork with pieces of glass?**

A bed is supposed to be comfortable and protective. By adding the glass pieces, Seage changes the bed metaphorically into something that would hurt when used. The glass refers to the hurtful and dangerous life of the miners.

- **What is the symbolic meaning of the use of the Bible, rope and chain in FIGURE 7b?**

The Bible was often the miners' only book and tangible possession. It also gave them spiritual comfort. The chain and rope refer to being engulfed in their circumstances.

- **Explain the differences between the clinically ordered work in FIGURE 7a and the more expressionistic work in FIGURE 7b.**

In Goldberg's work is there an order with all the blankets being on the same side and being folded in the same way. The only variation is between the straw, sticks and horns, but they all form a neat block and are placed in a straight row. Seage's use of glass pieces in the middle of the bed looks like an expressionistic painting with strong linear mark making.

- **Why have the artists decided to exclude human figures in their works?**

It makes a more general statement and does not refer to individual figures.

- **In your own words, explain the message(s) in these works.**

Both works make us aware of the hardship and inhumane living conditions of migrant workers.

(10)

7.2 Learners must write an essay in which they discuss the work of any TWO multimedia artists that they have studied.

Their essay should include the following:

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

(10)
[20]

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

A mother's love has a spiritual connection – we all need to feel a mother's warmth holding us throughout, in birth, in life, in death.

8.1 The visual sources show the need for spirituality across different cultures and times. Critically analyse any TWO images from FIGURES 8a, 8b, 8c and 8d according to the following:

- By discussing the placement of the figures in the composition, comment on the relationship between the mother and child/children.
- The use of media in your chosen examples
- The use of expression on the faces and the use of body language
- The environment in which the figures have been placed
- The expression of spirituality

FIGURE 8a: Leonardo da Vinci, *The Virgin and Child with St Anne and John the Baptist*, drawing, date unknown.

The drawing is monochromatic. Da Vinci used mainly earth tones, namely browns, ochres, yellows, as well as hints of green and blue. The composition consists of two adult figures, namely St Anne and John the Baptist and 2 children. The figures are placed in the centre of the drawing and dominate the picture plane. The group of figures forms a triangular shape. There is an indication of a landscape (mountain) in the background creating perspective. The flowing drapery is beautifully rendered creating subtle movement. St Anne and John the Baptist seem to be in pleasant conversation with each other, as they exchange pleasant smiles. The child on the right is gazing up at St Anne, and the baby is intrigued by the hand of John the Baptist. His hand with the pointed finger, as well as the feet have not been rendered and seem incomplete. The technique is not super-realistic, but expressive line has been used. John the Baptist is a biblical figure which refers to the spirituality of the drawing.

FIGURE 8b: Jenny Saville, *The Mothers*, oil on canvas, 2011.

This figurative painting illustrates a pregnant mother holding her two babies. The artist paints a frame on the canvas which frames the mother and the two children. The frame symbolises this precious moment, in the same way we often frame photographs, so that we can capture precious moment forever. The mother dominates the picture plane. The figures are juxtaposed against a pure white background. This white background could symbolize purity and innocence. The mother's facial expression is not one of happiness but shows signs of pain, discomfort, agony and despondence. The baby in the foreground has his eyes tightly shut and his facial expression is one of discomfort. The artist has used strong gestural marks in her work. The dominant white and flesh tint is soft and subtle. The black expressive lines create a sense of movement. The possible meaning could be that she is trying to juggle motherhood which is not glamorous, and is hard work.

FIGURE 8c: South African Street Studios, *A Participatory Photography Project* by Alexia Webster, Charlie Shoemaker and Asanda Kaka, photography, 2012, Blikkiesdorp.

A family photograph of a mother and her two children.

A family has been photographed in the street outside their home. The triangular grouping of the figures dominates the picture plane. The mother looks at the viewer with a friendly expression. The little boy on the right is visibly tired. The baby seems distracted and makes no eye contact with the viewer. The placement of the figures reminds us of Michelangelo's *Piéta* which conveys the feeling of spirituality.

Despite the circumstances human beings are in, be it war or poverty, celebration or success, the images we seem to treasure the most are those of ourselves, our loved ones and our ancestors. A family photograph is a precious object, especially if you do not have the resources or money to print photographs or even own a camera.

'The Street Studios' is a participatory photography project where a formal outdoor photo studio (with props and a backdrop) is set up on a street corner. Equipped with a portable photo printer, anyone who wants, can sit for their formal family, individual or group portraits. The photo is printed there and then for free and the participant can take it home with them.

The idea behind the project was inspired by the street photographers of the 1930-40s in Johannesburg who would set up backdrops on street corners to photograph migrant mine workers in the city so they could send images of themselves back home to their families.

FIGURE 8d: Chelsea MacLachlan from the project *Unaccompanied*, photograph, Cape Town, 2009.

The title indicates that the family (mother and child) are alone. The photograph is taken indoors in the lounge. There is a calendar and picture on the left of the wall and a table on the right which has been cropped. The mother holds a framed black and white photograph of her own mother. This image refers directly to the title of being 'alone'. She embraces her child and is dressed in ordinary clothing. She wears a green skirt and a red blouse, the child wears a striped orange shirt. Although they are unaccompanied and alone, the mother and child are serene and they show a hint of happiness. The checker floorboards create a pattern which is juxtaposed against the plain white couch and tablecloth. The mother and child have a slight resemblance to the spiritual work *Piéta* by Michelangelo.

(8)

8.2 Learners must discuss the work of any TWO artists they have studied in which the artist(s) portray(s) spirituality and/or religious issues.

In their essay they must include the following:

- Names of the artists
- Titles of artworks
- The use of formal art elements
- Style and technique
- Communication of religious and/or spiritual concerns by discussing the possible meanings and interpretations of these artworks

(12)
[20]

QUESTION 9: GENDER ISSUES

What are little girls made of, sugar and spice and all things nice. (Old nursery rhyme)

9.1 The reproduced artworks presented in FIGURES 9a to 9c are not the traditional idealised portrayals of young girls and may create feelings of discomfort to the viewer.

By referring to the visual sources FIGURES 9a to 9c, learners must write an essay in which they discuss gender issues regarding the depictions of the young girls.

Learners have to refer to the following in their essay:

- Style and technique (Consider the manner in which the figures have been represented.)
- Possible messages and meanings within the work(s) (Consider the title of each work.)
- Formal art elements
- In the learners' opinion, which works express the most sincere, honest and truthful message? Learners must substantiate their answers.

FIGURE 9a: Balthus, *The Golden Days*, oil on canvas, 1944–1946.

Balthus rejected the usual conventions of the art world. He showed interest in Cubism, but rejected Picasso's Cubist approach. His style is primarily classical as he was influenced by the Old Masters, Masaccio, Ingres, Goya, Courbet and Degas. He paints a young pubescent girl in an erotic and voyeuristic pose.

His techniques and compositions are inspired by the pre-Renaissance painters. His composition is eerie and a bit disturbing at first.

There is a sense of anxiety especially in the awkward interactions between the figures.

The young girl is the focal point. She is sitting on a couch holding a mirror, representing vanity and the idea of the sin of pride. Her arm reaches for something, perhaps an apple (sin)? The original sin is traced back to Adam disobeying god in the presence of evil.

Her legs are placed in a seductive manner which could have a sexual connotation. The unidentified male figure is tending to the fire. Some critics have maintained that perhaps the male figure is 'lighting the girl's fire'.

Five diagonal lines are prevalent in the composition, which highlight the separate zones. There is a light source which comes from the left-hand side. The girl's ambiguous pose throws the viewer off as there is a suggestion that her underwear is visible.

The youthful girl could be seen as a courtesan in waiting while looking into the mirror. The use of complementary colours is seen as a contrast between the green and the orange-red glow of the fire. The fireplace symbolises warmth, rekindled love.

FIGURE 9b: Marlene Dumas, **The Painter**, oil on canvas, 1994.

The painting is an ambiguous work. Learners will react very differently to each other.

The Painter (1994) is based on a snapshot of her daughter, then a young girl (the girl is naked in the image and her hands and part of her body are covered in paint): Dumas uses portraits of both herself and her daughter in many of her works.

The Painter was created in New York.

Dumas says of herself: 'I like the human body and all those things, but it's also (just) a painting. You can paint anything — whatever colour you want — and there's also a freedom of imagination that people who read (the image) only as a thing that stands for something else, forget. That's a tension in the work for me. ...

It's based on a snapshot of my daughter, in real life ... (when she) actually painted herself. I was talking to a friend, and she was playing in the pool and also painting with watercolours, and when I turned around, there she stood. ... And I found that such a wonderful image on all sorts of levels. ...

The oil painting is of a small girl. She is standing in the centre of the composition with her hands covered in paint/ blood. Her facial expression is not happy. She could, however, just be shy. The painting technique has a watered down effect. The artist has painted the child with a blue stomach which might be interpreted as bruising.

FIGURE 9c: Penelope Siopis, **Shame**, mixed media on paper, 2004–2006.

The Shame series is a monumental installation of 90 small-scale works exploring acts of violence inflicted on the bodies of young girls. There is a sensuous beauty in the lacquered, dripping surfaces and the intensity of the glossy red palette (the artist here works with lacquer, oil and enamel paint).

The **Shame** series incorporates mass-produced rubber stamps declaring '*I am sorry*' and other sentiments delivered as light and pretty, but masking a lingering horror. The works are executed in reds, pinks and browns that stand for carnal mess – a series of spills and stains. Siopis describes these works as '*poetics of vulnerability*'.

The **Shame** works refer to the shame as a state of disgust – a feeling of losing one's dignity in full view of others. The threatened, sexed body of the girl is central and it signals to the violence of rape and abuse. In South Africa the numbers for rape and abuse are very high. Often it is kept quiet, because of the perceived shame thereof.

Each of these works shows interference with/intrusion into with the body and speaks of aggression, fear, death, etc. According to Siopis, these work start as shapeless spills and drips on paper. The pink and red are flesh and blood. She then shapes the images. There is also a strong connection between the images and words. The glass paint and letter stamp speak of homely crafts and is ironic in these works.

The *'I'm sorry'* words are stamped from the head of a small nude girl watching how she bleeds in a large pool. Other phrases include: *'Thank you for sharing this special day with us'* between a pair of the thin legs of a child. *'To a special father'* is repeated next to the face. At times the words become bruises and wounds on the bodies. The clichés of typical greeting cards change in meaning and expose a violent society.

The learner must discuss which works express the most sincere, honest and truthful message. They must substantiate their answer. (10)

- 9.2 Learners have to write an essay in which they discuss the works of any TWO artists they have studied who explore the theme of gender in their works. (10)

[20]

QUESTION 10: CONTEMPORARY SOUTH AFRICAN AND INTERNATIONAL ARCHITECTURE

With the growing popularity of 'Pop Up' events like fashion shows, art exhibits, concerts, demonstrations, promotional marketing and food fairs, the idea of creating temporary and portable but sturdy inflatable structures (Bubbleecture) has become very popular. AirClad Design creates the structure(s) so that it can be left in place permanently or taken down and moved when finished.

- 10.1 Learners must refer to the visual resources in FIGURES 10a–10d and write a paragraph in which they discuss the following:

- **Advantages and disadvantages of each structure by referring to the choice and use of materials and sustainability.**

AirClad is the next generation of semi-permanent and permanent architectural buildings developed by Inflate, a company that designs and manufactures award-winning, architecturally stimulating stock structures that have been designed specifically to suit the portable and temporary events market. The AirClad system is, in its simplest form, a structural skeleton with air inflated panels cladding (protecting) it. The skeleton forms a structure which supports the inflated cladding. This basic building system makes for a watertight shelter. This shelter can be upgraded to have doors, or can be attached to traditional buildings.

Advantages: These are eco-friendly and both sustainable and comfortable. These basic building systems make for water tight shelters. This shelter/building can be upgraded to have doors, or can be attached to traditional buildings.

With AirClad you can integrate many other applications such as lighting, sound, air conditioning and storage. Very little energy is needed to keep the whole structure in working order.

Disadvantages: Initially the cost of this construction will be very expensive. Where do you put a structure like this when you are either a traveller or follow a nomadic life? It is very likely that the owner will not have permission to set up his inflatable home just anywhere.

Choice of materials and sustainability

FIGURES 10a and 10b: The inflated PVC panels can be clear or opaque, to offer solar insulation/heat retentions or a great view. Everything is designed so that the whole structure can be left in place permanently or taken down and moved around. The fabrics used offer a range of warranties from 5–60 years and all the wood and aluminium elements would comfortably fall within these guidelines as well.

FIGURES 10c and 10d: This hotel suggests a concept relating to a caravan and a permanent room in a traditional building. The mobile hotel room draws inspiration from organic shapes found in nature, and it can be installed on a variety of terrains. The structure has adjustable steel legs and is designed to be elevated above the earth to leave a light footprint on the environment, and it features spherical transparent windows that can be completely opened to bring guests into direct contact with nature. The building can be easily removed without any ecological damage. These eco-friendly rooms for the modern nomad are not only sustainable but surprisingly comfortable and perfectly integrated with the surrounding landscape

- **Possible reasons why architects have decided to change their design(s) over the last few years.**

The inflated panels offer insulated and structural properties to the finished building and especially allow for a new architectural aesthetic to be achieved. AirClad is a sealed pressure-regulated system using very little energy to keep the whole structure in working order. These are eco-friendly shelters/houses that are both sustainable and comfortable which are integrated into any surrounding landscape.

(8)

- 10.2 Learners must write an essay in which they discuss at least TWO other ground-breaking examples they have studied.

In their essay they must include the following:

- Name(s) of architect(s) and buildings
- Reasons why you consider the buildings to be innovative
- Analysis of the buildings in terms of the following:
 - Function
 - Use of materials
 - Methods of building
 - Site on which it was built

(12)
[20]**TOTAL: 100**