



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**NOVEMBER 2015**

**MEMORANDUM**

**MARKS: 100**

**This memorandum consists of 21 pages.**

## INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. This memorandum consists of EIGHT answers. Candidates had to answer any FIVE questions for a total of 100 marks.
2. It is MOST IMPORTANT that allowance is made for the candidates in many instances:
  - Candidates must be given credit for providing their own opinions and ideas in answers.
  - Credit must be given for lateral thinking.
  - Arguments and statements must be 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 candidates' answers.
4. Information and artworks discussed in one answer must not be credited if repeated in other answers, but artworks may be cross-referenced.
5. Where applicable, candidates must name the artist and title of each artwork mentioned.
6. Where appropriate, candidates may discuss both two- and three-dimensional artworks in any answer.
7. ***Remember that many candidates will be discussing these examples, never having seen them before. Markers therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the artworks, within the context of the question. Therefore, markers need to be open-minded and flexible in the marking process.***

## GENERAL INFORMATION FOR MARKERS

- 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 learning material. Other parts of the memorandum may merely be a suggested guideline.
- **NOTE:** Markers are encouraged to reward candidates 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, candidates must use an essay/paragraph format discussing their information in a holistic manner.
- Candidates must answer all the questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Answers in point form cannot receive full marks.

**Assessing candidates' 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>

**CANDIDATES MUST ANSWER ANY FIVE QUESTIONS.**

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

**6 MARKS (MAX 3)**

**8 MARKS (MAX 5)**

**10 MARKS (MAX 6)**

**12 MARKS (MAX 7)**

**14 MARKS (MAX 8)**

**20 MARKS (MAX 12)**

Due to the colour copies varying from Province to Province the memo must allow for interpretation according to their specific colour copies.

**QUESTION 1: THE VOICE OF EMERGING ARTISTS**

French Post-Impressionist Paul Cézanne and South African Vusi Khumalo both created artworks which give us a glimpse into their different environments.

- 1.1 Candidates must compare the artworks in FIGURE 1a and FIGURE 1b by referring to the following:

When answering this question, candidates must write in a comparative manner rather than discussing each example as separate entities. **If no attempt at comparison was made, two marks must be deducted.**

**Similarities** between the two artworks: both art works lean towards the illusion of layering of paint and depth. There is a layering of paint over the materials which creates an illusion. Well balanced tonal variation, use of warm colours with a collage style.

**Differences:** FIGURE 1a is painted with oil paint however FIGURE 1b uses mixed media and collage.

- **Media and technique**

**FIGURE 1a**

In this oil painting the artist depicts a landscape with a mountain that he made numerous paintings of. He was a careful painter and considered every brushstroke and colour as he built up his work. Cézanne, the Post-Impressionist, is often referred to as the father of Modernism.

**FIGURE 1b**

The artist makes use of authentic materials used by people who build and live in shacks which adds a dynamic three-dimensionality to the artwork. It allows the viewer to interact with reality. Materials have been attached and protrude from the surface/board. The pieces of zinc/metal and cool drink cans have been used to form the roofs and canopies of some of the houses. Stones and plastic are also used which makes the artwork look real. Collaged images/photographs of people have also contributed to the artwork to create texture and volume. Sizing changes in this work creating perspective.

- **Colour**

**FIGURE 1a**

The artist talked about a mosaic approach in painting his colours adapting each colour to the one next to it. His colours are rich and saturated.

**FIGURE 1b**

The bright primary colours stand out and complement one other, which makes the artwork less gloomy, considering its circumstances. Tonal variation can be seen in the shacks by the use of the different browns and greys. Although there is a lot of browns and greys the use of bright colours makes the artwork cheerful.

- **Perspective**

**This could refer to either the learner's perspective or point of view. It could also refer to one point perspective.**

**FIGURE 1a**

The artist would use cool colours in the background to recede and warm colours in the front to protrude, but would then add a bit of warm colours to the back and cool colours to the front. This would flatten the space. He was a Formalist who was interested in the underlying structures as can be seen in this work. He was very aware of the two-dimensionality of the canvas and adapting the 'real' world to it. His space is often called 'flat' and although he creates depth in the work, the mountain wants to pull forward.

**FIGURE 1b**

The artist has achieved perspective and depth through combining both 2-dimensional and 3-dimensional components. Perspective is created by the use of overlapping and the buildings becoming smaller and smaller as they recede in space. Distance is suggested by the rolling hills/mountains. Socio-political environment. Disadvantaged, impoverished and busy.

- **Style**

**FIGURE 1a**

Cézanne is a Post-Impressionist who greatly influenced the development of Cubism. The artwork could link to Pierneef's landscape of the Drakensberg mountains. Use of geometric shapes.

**FIGURE 1b**

The artist makes used stylised forms. There is also a decorative feeling in the repetition of forms and colours. The use of real material gives the image honesty even though shapes are simplified and exaggerated. Geometric shapes have been used and there is a fusion of colour.

- **Possible message/meaning**

**FIGURE 1a**

The artist made more than 60 paintings of this mountain. Although it conveys his personal connection to this particular landscape, he was a formalist and interested in the formal qualities of painting. There is no particular meaning or message in this work, but rather a formalistic investigation. Love of nature.

**FIGURE 1b**

The artist portrays an informal settlement that South Africans are familiar with. The artist communicates the poverty and overcrowding in the township areas. It depicts informal settlements throughout South Africa, where communities build shacks anywhere where they can find a piece of land usually close to the cities. The artist may be communicating to the viewer that even after twenty years of democracy there are still glaring disparities. The mixed media/collage emphasises the diversity of the informal settlements which house people from different cultures and backgrounds.

(10)

- 1.2 Candidates must write an essay in which they include at least TWO artworks they have studied that portray scenes from the environment.

Candidates' essays must include the following:

- Name(s) of artist(s) and title of works
- Material and techniques
- Style
- Formal elements
- Composition

(10)  
[20]

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

Alexis Preller (FIGURE 2a) and Buyisile Mandini (FIGURE 2b) both show influences from different cultures and styles in their artworks.

2.1 Candidates have to write a short essay on FIGURE 2a and FIGURE 2b in which they refer to the following:

- **Subject matter/Influences**

**FIGURE 2a**

The two central figures look like a mother and a son (husband and wife) standing on a floating stage or platform above a floating carpet. The platform has three tusks for support. The male figure has one foot off the platform as if he is moving. The main female/mother figure is illustrated with a large circle around her head synonymous with a halo; however, it may also contain symbols referring to the moon and sun. The mother figure is partially clothed revealing her breasts. The figure on the left appears to be floating and appears to be nudging or pushing the main figure. Another interpretation could be that of a male handing his bride over. On the left hand side of the painting a smaller man and his horse is seen behind the floating figure of which the horse seems to be ridden by an animal like creature with a small hat on his head which could be a monkey. On the right hand side of the painting two floating figures are dressed in colourful robes looking towards the central figure. There is a musical instrument in the background.

Preller was influenced by the Ndebele tribe near Pretoria. After visiting Egypt, he combined Ndebele motifs with hieroglyphic symbols, to create a new tribe. Preller's work is Surrealistic, as he juxtaposes various bits of Afro-centric objects and motifs. He was also influenced by Van Gogh and Paul Gauguin. African masks and Egyptian murals fascinated him. The poetic world of Preller was filled with signs and symbols which he created in his paintings. This created a unique identity for South African art. Greek influences can also be seen in his work.

**FIGURE 2b**

The linocut depicts a seated female figure in the centre of the composition holding a baby on her lap. The naked baby wears a mine helmet and his ankles are bound by shackles. The woman is portrayed with skeletal hands holding a pick in her left hand and a scale in her right hand. She is dressed in traditional clothing. In the background there is evidence of a mine/dam wall, seen in the inclusion of turbines, chains, fans and piping etcetera. A mask is seen on the right hand side of the print. The baby is illustrated in chains.

Mandini was mainly influence by African symbols such as the mask, geometric shapes of the Nguni people's beadwork and Ndebele patterns. There is evidence that he is influenced by his experience during the resistance era in South Africa as he is making a comment on socio-political issues such as the exploitation of mine workers.

- **Symbols**

**FIGURE 2a**

The wooden podium which has legs carved as animal tusks could be associated with South African heritage (Labola-bride price). The clothing and jewellery could refer to the Ndebele/African/Indian culture. There is also a hint of possible Greek and Egyptian influence, for example the sun and moon representing their gods. The 'flag-like' image at the bottom of the painting could represent an animal skin/oriental carpet. The candidates may refer to the Sari and Dhoti/Indian culture. The colour red could refer to marriage.

**FIGURE 2b**

The African mask on the right could symbolise spiritual rituals/ceremonies. The candidates could also interpret it as the absent husband. The head gear worn by the woman as well as her clothing and beaded/carved bangles are typically African. The pick and helmet represent the mining community within South Africa/Africa. The scale could be symbolic of weighing her options. The baby is seen to be trapped in the same situation as he may also be forced to work in the mines when he grows up (responsibilities). The halo around the female figure reminds us of the 'Madonna and child' image.

- **Formal art elements**

**FIGURE 2a**

**Line:** Different decorative lines are used on the figures which create patterns and rhythm. He also makes use of lines to create folds and draping on the clothing of the figures.

**Shape:** The repetition of organic shapes seen in the clothing of the female figure in the centre, create ethnic pattern. Geometric shapes can be seen in the pedestal in the foreground.

**Colour:** The use of bright colours such as purples, blues, yellows, gold and reds, create a mysterious atmosphere. The background is a warm purple colour. The use of these bright colours reminds the viewer of the influence of Greek/Egyptian/African and other influences.

**FIGURE 2b**

**Line:** Textures and different mark making are used to enhance the details of the objects and the human figures. Patterns are achieved by the repetition of various sizes of lines and shapes.

**Shape:** The artist makes use of both geometric and organic shapes such as circles, and squares as seen in the clothing of the seated woman and her surroundings. The portrayal of industrial objects such as turbines, scale and a pick also adds a variety and harmony to the entire composition.

**Colour:** This is a black-and-white print and the artist makes use of tonal variation achieved through the use of different marks.

**Texture:** Cross-hatching in the linocut.

- **Style**

**FIGURE 2a**

The artwork is non-realistic however it is figurative. There are influences of Surrealism and Symbolism seen in the floating images in the background, and the juxta-positioning of contrasting figures.

**FIGURE 2b**

The print is expressionistic, stylised and characterised by the distortion and simplification of the subject matter.

- **Composition**

**FIGURE 2a**

The figures are placed in the centre and become smaller as you recede in space. The focal point is created by placing the woman in the centre as well as making her larger than the other figures. The composition allows the viewer to look at the artwork as a whole, because it is harmonious. Some of the figures overlap creating perspective.

**FIGURE 2b**

The main figure dominates the picture plane and has been placed slightly off centre. Perspective is created by the addition of smaller imagery of machinery in the background. The composition is more cluttered on the right-hand side. (10)

- 2.2 Candidates have to discuss the work of any TWO artists they have studied, who are/were influenced by African and/or indigenous art forms.

They had to use the following as a guideline:

- Names of artists and titles of works
- Influences on their artworks
- Imagery related to African/indigenous art forms
- Use of materials/media and styles
- Content and meaning

(10)  
[20]

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

The artist Manfred Zylla is extremely concerned about the destiny of humanity and the future of planet Earth. Art, for him, is a tool for social change and not about pretty pictures.

3.1 Candidates have to discuss how, with FIGURE 3, Zylla wants to change attitudes towards disabilities by referring to the following:

- **Format/Triptych**

The artwork is made up of three horizontal formats which make up a narrative telling a story from the top to the bottom. Although presented in the triptych the frames all seem to interact with one another almost as if one was looking at a comic strip. There is a strong sense of angst seen in the way in which the figure is seated in the wheel chair, with his/her head curled downwards into the elbows within the dark uncomfortable confines of the rectangular surface

- **Imagery**

The work consists of three sections. A person in a wheelchair is portrayed in every scene but in different positions. In the first scene the man in a wheelchair sits on a pavement in front of a park bench on the edge of a lawn. His body is in a foetal position.

In the second scene the man is lying on his arms with one leg extended. There are four figures behind him on the left.

In the last scene, the man is placed further back in the picture plane. There are gloomy figures in the background. The figure in the background is framed by vertical lines and look distorted and deformed. The environment could be a waiting room in a hospital, a train station, an asylum or a street scene.

- **Line**

In the first scene, the diagonal lines of the path lead the eye to the focal point. It also creates depth in the composition. The diagonal lines of the foreground in scene two and three also create depth. The use of vertical and horizontal lines in all three scenes create repetition and contrast.

- **Focal point**

The yellow figure on the wheel chair is a focal point in all three sections.

- **Space**

The use of the diagonal diverging lines appearing throughout the artwork gives perspective and depth. The main figure on the wheelchair occupies the space in three separate ways, for example in the top panel the man dominates the middle ground, in the middle panel he occupies the foreground and the bottom panel he occupies the background.

- **Colour**

The use of yellow is usually associated with happiness. However in this case the yellow figure seems sad and lonely and contrasts with the monochromatic background. The different grey tonal values in the background create a gloomy atmosphere. The light blue colour of the wheelchair reflects and contributes to this feeling. The shiny reflection on the floor reminds the viewer of a cold sterile surrounding like a prison or hospital. Through the use of the luminous yellow colour Zylla forces the viewer's gaze directly at this figure whom one would normally ignore. In the central and bottom frame the background figures appear to be more deformed than the figure in yellow.

- **Emotional impact**

The man in the wheelchair could symbolise the lost, disabled person in society. He is portrayed without an identity as his face is not shown clearly. The wheelchair becomes his safe environment and security. The title **Untitled (Lost)** has an underlying meaning of nameless people lost in society.

(8)

3.2 The candidate must use the following as a guideline and write an essay in which they discuss the works of any TWO artists that address socio-political issues.

- Names of artists and titles of works
- Imagery and symbols used
- Media and techniques
- Formal art elements
- Content and meaning

(12)  
[20]

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

Both Helen Martins and Credo Mutwa are outsider artists, who created large sculptural environments that portrayed personal spiritual beliefs.

Helen Martins (FIGURE 4a) created her environmental pieces at her home with the help from locals such as Koos Malgas. The works were the physical manifestation of her personal visions based on Biblical and Eastern philosophies. Owls were a recurring theme in her work.

Credo Mutwa's sculptural piece (FIGURE 4b) reflects a creation myth, also referring to the family that sits around the fire, while the parents teach rituals and beliefs through story. Large birds surround the group of figures.

4.1 Candidates must study the visual sources in FIGURE 4a and FIGURE 4b and write a short essay using the following:

- **Give a brief description of the artworks.**

**FIGURE 4a**

She created an arrangement of different animals, houses and human figures presented below and in front of an arched gateway made out of bricks or cement/mosaic/glass bottles. Winged birdlike animals are seen seated on top of the gate wall. The human figures, animals, fantasy creatures and houses are arranged randomly in groups as if they are in separate conversations.

**FIGURE 4b**

The sculpture depicts two giant green/blue statues, one resembling a mystical male creature with three heads and a woman surrounded by three children. There is a standing figure behind the gigantic male figure that could represent an angel as he has wings. This figure can also represent a guard with a spear like weapon. On the left hand side of the image two African masks are attached to a pole. There are two birds like sculptures guarding the family

- **Why have the artists placed their art in an outside area? Candidates must give reasons for their answer.**

The surrounding becomes part of their artworks and the artist's aim is to allow the viewers to actively interact with the artworks. Become part of a shrine/memorial or art of triumph

- **Scale and space**

**In FIGURE 4a**

A distorted scale of objects and animals is evident when compared with the arched gated monument. The houses are depicted on a smaller scale as if they are play houses for children or dog kennels. The African human torso on the right side of the image is exaggerated when compared to the small houses.

**FIGURE 4b**

The sculptures are placed in an open garden/field between natural vegetation and huts. The visitors can interact with the sculpture and its surroundings in a peaceful and free manner. Large sculptures of human and animal figures are placed among trees and huts to accentuate their size. The word Nkulu means great/big

- **Styles and techniques**

In **FIGURE 4a and 4b** the artist made use of wire and cement to create monumental mythical sculptures. **FIGURE 4a** uses broken glass pieces as well as mosaic. They are confrontational, majestic and somehow mystical to convey presence of supernatural powers and may be symbols of protection and hope. The interactive nature of this work is on its own therapeutic/healing.

- **What do the candidates think is the function of the owls in FIGURE 4a?**

The owl in African culture is associated with evil and witchcraft. It is a predator that eats small animals, such as chicks and rodents. The owl is seen as the bird of wisdom and is placed higher up with spread wings as a symbol of protection and guidance. The owl could refer to a bad omen.

- **Why do the candidates think were the figures portrayed naked in FIGURE 4b?**

Historically African people were portrayed half naked and being content with who they are. It could also refer to a sign of health and prosperity/fertility. Credo Mutwa believed that Africans should not embrace the Western ways of doing things, but remain traditional, hence the naked figures.

- **Why have both artists used cement in their works? Candidates must give reasons for their answer.**

Since these are outside sculptures, cement is more durable and easy to work with in creating these gigantic constructions. Cement is also easily available as a building material. (10)

4.2 Candidates must compare at least TWO artworks, crafts or spiritual works that they have studied.

When answering this question, candidates must write in a comparative manner rather than discussing each example as separate entities. **If no attempt at comparison was made, two marks must be deducted.**

In their answer they must refer to the following:

- Name(s) of artist(s) or crafter(s) and the titles of the artworks
- Formal art elements
- Material(s) and technique(s)
- Function and/or message

(10)  
[20]

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

Rhinos were once abundant throughout Africa and Asia. During 2014, in South Africa alone, 1 215 rhinos were killed by poachers with a total of 344 arrests.

- 5.1 Candidates must write a comparison in which they discuss FIGURE 5a and FIGURE 5b by using the following guidelines:

When answering this question, candidates must write in a comparative manner rather than discussing each example as separate entities. **If no attempt at comparison was made, two marks must be deducted.**

- **Setting**

**FIGURE 5a**

The artist painted the image of two rhinos on an exterior dreary wall on the outskirts of Shanghai, China.

**FIGURE 5b**

The artist created a rhino sculpture exhibiting it in an enclosed area/gallery.

- **Mood/Atmosphere**

**FIGURE 5a**

Faith 47 is best known as a street artist, and she expresses her views on the slaughter of the rhinos in southern Africa through her murals. She needed to bring the spirits of the African rhino into Asia, as the poaching of rhino is primarily driven by the medicinal demand from Asian countries. Candidates may refer to the immediate environment which is symbolic of neglect.

**FIGURE 5b**

Baily made a rhino sculpture using interesting media; for example plastic feathers, resin, gold leaf and a real skeleton of a rhino. The sculpture casts a shadow onto the wall. The light source creates an overwhelming distorted and much larger shadow on the wall. The shadow overpowers the three-dimensional sculpture and can be very frightening. Threatened, ominous and not definable.

- **Technique**

Juxta positioning in both FIGURE a and b.

**FIGURE 5a**

Faith 47 makes use of a wall from an old building instead of a canvas (2-dimension). The artist has chosen to paint the images of the rhino onto a broken and dilapidated wall which reinforces the idea of rhino becoming extinct. The magnitude of the painting on the wall has a great impact on the viewer. It decorates the dullness of cities and is seen by many more viewers than in a gallery.

**FIGURE 5b**

In FIGURE 5b the artist created a rhino sculpture exhibiting it in an enclosed area/gallery (3-d assemblage/multimedia). He used a real skeleton of a rhino and added two plastic feathered bird wings. The horn is made from resin and painted with gold leaf.

- **Is the plight of the rhino communicated in these two works? Candidates must give reasons for their answer.**

**FIGURE 5a**

Faith 47 enhances the walls of the cities and portrays a universal message of nature conservation. The title implies that these animals are beasts and have to be tamed; however, rhinos are not meant to be tamed. The beasts may refer to the people who behave like animals in killing rhino just for the use of the horn. The beasts are tame now that they have been painted on to a wall the image will start fading and eventually wash off referring to the extinction and taming of the Rhino. Desolation and neglect could be symbolic of man's neglect in respect of saving the Rhino. Out of site out of mind.

**FIGURE 5b**

Baily uses a real skeleton of a rhino and makes the horns from resin on which he added gold leaf. Rhino horn is the new gold of South Africa and poachers make a lot of money by selling it. The artist uses plastic feathers to form the wings imitating the feathers of birds. Plastic is readily available, mass produced and cheap. The plastic feathers indicate that the rhino is cheap and can be easily replaced. However, this is certainly not the case as they are becoming extinct. The wings indicate that the rhino transforms into an angel after death. It may also mean that freedom from poaching lies only in death. The title: ***As It Is in Heaven***, reflects the prayer: *Our Father Who art in Heaven – Thy will be done, on earth as it is in heaven* – in heaven everything is peaceful and the artist uses this title metaphorically to compare the life of the rhino on earth to a place of serenity, *As It Is in Heaven*. The Rhino is isolated and the shadows become inescapable from their source.

(8)

- 5.2 Candidates must write an essay in which they discuss the work of any TWO artists who have used alternative/new media.

In their answer, they must refer to the following:

- Names of artists and titles of works that you have studied
- Description of the works
- Media used
- Meanings/messages
- How do these artists break the mould of traditional art?

(12)  
[20]

**QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA**

The use of the Lion matchbox places Varenka Paschke's work firmly in the context of portraying a South African identity.

6.1 Candidates had to study FIGURE 6 and write a paragraph in which they discuss the following.

- **Title**

The title ***Safely Matched*** is ironic because the matches symbolises fire/destruction/danger/power and yet the female figure is not responding in an expected manner as she seems to be accepting the situation she finds herself in. Context- everyday user symbols. The title could represent or refer to a child bride matched and then abused within the arranged marriage/relationship.

- **Linear elements**

Loose sketchy lines are seen on the figure as if the artist meant to destroy the image after making or creating movement of the figure. The matchbox is outlined with informal loose lines which appear to be comforting the girl.

- **Colour**

The flowers in the background are rendered in soft and delicate colours which may suggest the vulnerability of the main figure. Tones of pink, yellow flesh colour and brown are used in soft tones. Very subtle blue marks are seen on her legs and body. The feminine use of colour could represent the colour of weaker gender.

- **Overlapping/Layering of figures**

A loose, informal drawing of the figure is done, overlaying the solid painted figure. This creates layering and movement. The drawing and painting of the figures and matchbox overlap the floral pattern in the background. There is a rocking/soothing movement. The matchbox overlaps the flowered background and part of the figure.

- **Floral background**

A pattern of repeated flowers is seen covering the background. This reminds us of the fabric which might be used in a girls bedroom.

- **Composition**

A large-scaled matchbox with an image of a lion on it appears on the left lower side of the artwork. It is an open matchbox and the matchsticks can be seen. To the right a large figure of a girl is seen crouching on her haunches. Power vs vulnerability. The girl looks away from the danger.

- **Posture – meanings/messages**

She is in a crouching, foetal position which depicts her vulnerability. The artist is communicating the dangers young girls might be exposed to as a result some societal cruelty. It could also be a cautionary message to the viewer and in particular the young. The matches could imply 'don't play with fire'. The matches could also be symbolic of smoke. There is a connotation of sexual abuse

(8)

- **Is it an expression of a typical South African schoolgirl? Candidates must give reasons for their answer.**

6.2 This is an open-ended question, but must be substantiated.

In the form of an essay, candidates have to discuss the work of any TWO relevant South African post-democratic artists that explore their identity.

They must use the following guidelines:

- Names of the artists and titles of the artworks
- Subject matter/themes
- Media/Techniques and materials used
- Formal art elements
- Possible meanings

(12)  
**[20]**

**QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY**

Contemporary artists Berlinde de Bruyckere (FIGURE 7a) and Nicola Samori (FIGURE 7a) continue the tradition of using the human form in their work. They address male/female frailty/vulnerability often with underlying feelings of fear and terror.

- 7.1 Candidates must compare FIGURE 7a and FIGURE 7b and discuss how these artists have expressed human frailty/vulnerability by using the following criteria:

When answering this question, candidates must write in a comparative manner rather than discussing each example as separate entities. **If no attempt at comparison was made, two marks must be deducted.**

- **How did the use of media affect the mood in each artwork?**

**FIGURE 7a**

Berlinde de Bruyckere is a contemporary Belgian artist known for her sculptures using wax and other materials. In this work she used the wax and incorporated wool, horse skin and hair to create the look of skinned flesh. There is something both beautiful and repulsive/dull/disturbing about her use of media. It is beautiful in its sensitivity, the soft colouring and fine modelling. However, the reference to skinned flesh or slaughtering creates a disturbing beauty. The figure creates a fragile and vulnerable feeling to the viewer.

**FIGURE 7b**

Nicola Samori is a contemporary Italian painter. His technique is based on the Old Masters and he explores the qualities of oil paints such as luminosity, layering, and etcetera. The use of copper as a support enriches his colours. The mood created in this work is dark and disturbing.

- **How has the concept of traditional beauty been distorted?**

**FIGURE 7a**

This work refers to a long tradition of the nude female sculptures/figures in Greek and Western art. These sculptures often dealt with the woman as a symbol of beauty. In this work the figure is changed into a very emaciated figure. It could represent an old woman, especially with the effect of bruised flesh (or the transparency of old people's skin). The biggest distortion is the head which is transformed into a series of hanging shapes. The viewer is not sure what they represent – it reminds one of tree trunks, tree roots or human/animal veins. Some of these shapes seem to be cut off, while others end in hands or feet. The figure is a hybrid – a mixture of human, animal and plant elements. Beauty in this work is in the use of media, and not what is presented.

**FIGURE 7b**

The face is the most distorted – it seems to be wiped out, especially around the eyes, to create the impression of a blind figure. This effect is carried through to the body, creating a weirdly androgynous figure devoid of traditional beauty. The beauty in this work is in the use of the oil paint and technique.

- **FIGURE 7b shows a strong influence of Baroque art. Candidates have to explain this and refer to any other stylistic influences in both works.**

**FIGURE 7a**

Candidates must justify stylistic influences by using correct art terminology. There are many possible styles/artists/movements to use, for example:

- El Greco – the elongation of the figure
- Goya – distortion, frailty and emotional distraught
- Jenny Saville – her rendering of human flesh
- Jane Alexander – use of hybrids

**FIGURE 7b**

This work recalls the Baroque art and reminds one of the artworks of Rembrandt, Caravaggio and other Baroque artists.

Stylistic influences from Baroque art include the following:

- Single figure emerging in the light from a very dark background as on a stage
- Chiaroscuro
- Virtuosity with paint, e.g. the yellow cloth, texture of the sheep, etcetera.
- Religious subject matter

Other justified stylistic influences, for example Mannerism.

- **Which artwork do the candidates think expresses a sense of frailty/vulnerability best? They must give reasons for their answer.**

Candidates can choose any of the two works, but must substantiate their answer by giving good reasons.

**FIGURE 7a**

It is a good expression of frailty and vulnerability. It refers to old age, slaughtering and death. The medium of wax is a fragile easily manipulative media.

**FIGURE 7b**

The isolated blind figure staring into the unknown, dark distance creates vulnerability. The lamb she is carrying helps to enforce the feeling of weakness/helplessness and gives it a religious undertone.

(10)

7.2 Candidates have to discuss the work of any TWO artists they have studied, whose works portray gender issues in society.

They must use the following in their answer:

- Names of artists and titles of works
- Portrayal of images
- Formal elements of art
- Media and techniques
- Messages and meanings of the artworks

(10)  
[20]

### QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

Architects throughout the world aim to produce solutions to housing problems. FIGURE 8a shows typical South African low-cost housing, while FIGURE 8b gives an alternative approach.

8.1 By referring to FIGURE 8a and FIGURE 8b, candidates must discuss the following:

- **Materials/Aesthetics**

#### FIGURE 8a

The walls of the houses are built with bricks and smoothly plastered with different cement plaster. They have a tiled roof and glass windows. They are finished with aluminium framed windows and gutters. They are very bland and simple structures with little aesthetic appeal emanating from the contrast of the red roofs, white fascia boards and gutters, as well as the colour of the walls.

#### FIGURE 8b

The house consists of brightly coloured corrugated sheets as the outer sheath. It is a strong structure with a natural shape as the core. It is durable, lightweight and can be easily shipped in a compact box for quick on-site assembly. The vibrant colours of the corrugated panelling create a cheerful presence. The design makes use of glass to create light. The architect has used solar panels to generate solar powered energy. Oil lamps can be seen on the table which provides another source of light. The architect has used wood panelling for beds and the table. There is a ladder which leads to the bedroom area.

- **How has space been utilised in FIGURE 8a and FIGURE 8b?**

#### FIGURE 8a

The houses are built close to one another in a congested way. They are placed close to the road as indicated by the pavement.

**FIGURE 8b**

The house is compact and there seems to be more space for furniture, for example bed, table and couches et cetera. The exterior is simple and space is made available for the owner to have a small garden.

- **If the candidates were a South African architect, which sustainable solutions would they come up with to solve the South African housing crisis?**

Candidates could come up with different ideas on sustainable solutions to solve the shortage of houses. This is an open-ended question.

(6)

- 8.2 Candidates must discuss any TWO examples of South African architecture that they find inspiring.

The following must be included in their discussion:

- Names of buildings and architects
- Functions and sites
- Stylistic features/decorative features
- Environmental issues
- Use of materials and building techniques

(14)  
[20]

**TOTAL: 100**