basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

MEMORANDUM

FEBRUARY/MARCH 2015

MARKS: 100

This memorandum consists of 21 pages.

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INSTRUCTIONS AND INFORMATION

In this examination you will be expected to demonstrate the following skills:

- The use of the correct art terminology
- The use and implementation of visual analysis and critical thinking
- Writing and research skills within a historical and cultural context
- The placing of specific examples into a cultural, social, political and historical context
- An understanding of distinctive creative styles

Read the following instructions before deciding which questions to answer.

1. This question paper consists of EIGHT questions.

2. Answer any FIVE questions for a total of 100 marks.

3. Number the answers correctly according to the numbering system used in this question paper.

4. Questions appear on the left-hand pages, with visual sources on the right-hand pages.

5. Ensure that you refer to the reproduced colour visual sources where required to do so.

6. Information discussed in one answer will not be credited if repeated in other answers. Cross-referencing of artworks is permissible.

7. Name the artist and title of each artwork you discuss in your answers. Underline the title of an artwork or the name of a building.

8. Write in a clear, creative and structured manner, using full sentences and paragraphs according to the instructions of each question. Listing of facts/tables is NOT acceptable.

9. Please use the following as a guideline to the length of your answer.

    - 8-10 marks approximately 1 page, paragraph
    - 12 marks approximately 1 ½ pages, short essay
    - 20 marks minimum 2 pages, essay

10. Write neatly and legibly.

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GLOSSARY

Use the following glossary to make sure you understand how to approach a particular question:

Analyse:	A detailed and logical discussion of the formal elements of art, such as line, form, shape, colour, tone, format and composition of an artwork.
Compare:	Point out differences and similarities in an ordered sequence within the same argument.
Contextualise:	Relating to or depending on the framework of information; relating to the situation, time/era and location to which the information refers.
Describe:	Outline the facts, details and particulars of the artwork; reporting what any eye might see.
Discuss:	Present your point of view and give reasons for your statement.
Explain:	Clarify and give reasons for your statement.
Formal elements of art:	The basic elements used to create a work of art, such as line, shape, tone, texture, colour, space, composition, et cetera.
Interpret:	Analyse and evaluate (give an informed opinion of) an artwork. Contextualise it historically, culturally, socially, politically, et cetera and substantiate your findings by referring to similar specific examples.
State:	Provide exact facts and say directly what you think – give your opinion, as well as an explanation.
Substantiate:	To support/motivate with proof or evidence.
Visual sources:	The reproduced images that are provided in this question paper or referred to in other sources.

ANSWER ANY FIVE QUESTIONS.

QUESTION 1: THE VOICE OF EMERGING ARTISTS

The works created by these artists were purely derived from their desire to record their surroundings without necessarily providing a critical or political commentary

1.1 Study FIGURE 1a and FIGURE 1b, write a short essay in which you make as many observations as possible.

Refer to the following:

- The theme of the paintings
- Style of the works
- Use of line and tone
- Meanings of artworks

FIGURE 1a: Sophie Peters, *The old days*, Linocut on paper, 1991:

- **Theme/subject matter:**

We see images of an old man and a youngster sitting in a park in a large city. The buildings in the background verify the fact that this scene is in a city. The park is identified by the bench and the picket fence. They are frying meat on a grid placed over a 'konka' /brazier, which is a typical makeshift stove of the rural people in Africa. It is a metal tin punched with holes. A fire is made in the tin for heat and cooking. A source of electric light is visible in the street across the park. The scene is that of homeless people in a city.
The image conveys information of the life of street people in a city. The title also implies that the scene in the picture took place in the Old days, which was either good or perhaps it is a sign of promise of better circumstances in the future.

- **Style of the work:**

Very expressionistic and linear work with simplified and distorted images - reminds us of the work of Kirchner.

- **Use of line/tonal values:**

A variation of different lines is found in this image with mark- making which creates interesting textures and forms. Some hard outlines and broken lines are used to create windows, bricks and fencing by the cutting instrument. Tonal values are created by the reflection of the fire on the figures and various densities of mark making.

- **Meaning of artwork:**

A city scene depicting the life of two homeless people living in a park.

FIGURE 1b: Durandt Sihlali, *South-Africa slums, Zondi Township*, watercolour, 1957:

- **Theme/subject matter:**

Sihlali paints a township in a rural area without conveying a specific message. A small settlement is portrayed in a rural area with a peaceful landscape in the background. Although the title has an underlying meaning of an African slum, it is rather an informal settlement.

- **Style of the work:**

The use of water paint results in an Impressionistic feel. Orange and blue are complimentary colours and characteristic of the use of Impressionistic colour. The soft colours in the background create depth. The gravel road in the foreground leads the eye into the picture plane and carries it through to the road disappearing in the background over the small hill.

- **Use of line/tonal values:**

The soft horizontal lines of the houses contrast with the vertical lines of the trees stumps in the foreground. Tonal values in the houses and the landscape create depth.

- **Meaning of artwork:**

A landscape environment depicting the poverty of a rural area. (8)

1.2 In the form of an essay, discuss any ONE artwork each from any TWO artists you have studied, whose work records his or her surroundings.

Include the following in your answer:

- Names of artists and titles of works
- Themes/subject matter
- Use of media and technique
- Style of work
- Use of formal elements
- Socio/cultural or other influences (12)

[20]

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

Although more than 50 years separate the work by Cecil Skotnes and that by Sfiso Ka-Mkame, both show strong evidence of an African identity. One may ask the question whether this influence is still relevant today.

2.1 Critically analyse FIGURE 2a and FIGURE 2b by discussing the above statement.

Your answer should include the following:

- The way in which these works reflect an 'African identity'
- The way in which the African influence affects their style
- Use of forms, symbols and patterns
- Meaning or message in the works

FIGURE 2a: Cecil Skotnes, *Two heads*, painted wooden panel, date unknown

- **In which way do these works reflect an 'African identity'?**

Cecil Skotnes' visual abstraction of the two heads is similar to the African wood sculptures and in particular African masks. This painted wood panel is highly stylized with a variety of lines. Skotnes has been influenced by the use of organic plant and animal shapes. The earth colours such as yellow ochre, burnt sienna and bright red are also associated with the colours used by rock artists.

- **In which way did this influence/affect the style?**

The vibrant colours of Africa were used in the portrayal of two heads resemble masks. The use of organic shapes influenced Skotnes as can be seen in the simplification and distortion of the features of the heads.

- **Use of forms, symbols and patterns**

Cecil Skotnes has made use of lines to form a variety of patterns and forms. The hard lines on the wood panel are reminiscent of typical African wood carving. Contrast between horizontal and vertical lines creates interesting patterns which are balanced by thick and bold lines.

- **Meaning or message in the artwork**

It is important for any nation to preserve the history of their origin so that the generations to come can learn from them. Another important reason for the current generation to continually reference their history of origin is for them to appreciate the struggles and victories which lead our country to where it is and its people who they are.

FIGURE 2b: Sfiso KaMkame, *A song for Africa II*:

- **Background information on artists**

Sfiso Ka-Mkame is a self-taught artist, of Zanzibar descent, who was born in Claremont on the outskirts of Durban in 1963. He continues to live in the township of his birth and commutes to his studio in Umkhumbane/Cato Manor each work day. He obtained sporadic art training through the 1980s, achieving important success in 1988 with the sale, to the South African National Gallery in Cape Town, of his '*Letters to God'* drawing series. His early work reflected the political conflict, daily struggle and hardships he witnessed.

- **In which way do these works reflect an 'African identity'?**

Ka-Mkame's work is very decorative, demonstrating nostalgia for African symbols. He began searching for symbols of an African identity beyond the confines of his own region which is reflected in his paintings. Ka-Mkame usually titles his work and this provides the viewer with the beginning of the story or narrative that has inspired his work. His African figures wearing coloured and patterned gowns/textiles convey a sense of yearning for an environment of miracles and mysticism. Many of his works refer to his dreams. The two African figures are made up of different geometric shapes and patterns.

- **In which way did this influence/affect the style?**

This artwork has a horizontal composition. It is a depiction of two large geometric figures in a landscape, which form the focal point of the composition. In the top part of the composition/background a green field with cattle, two warriors and a drummer are depicted.

- **Use of forms, symbols and patterns**

Ka-Mkame's work is very decorative, demonstrating nostalgia for African symbols. He began searching for symbols of an African identity beyond the confines of his own region and this is reflected in his paintings. He builds up dense layers of colour with oil pastels starting with a yellow background and adding dark colours in sequence so that he can reveal and scratch patterns into his images. In this artwork his use of bold colours is spectacular and celebratory- yellow ochre, blue, orange, browns, greens and white. White is used as accent colour to outline the figures and shapes.

- **Meaning or message in the works**

By using images of cattle, warriors and a drummer as well as the motifs of indigenous typical African design elements, the artist conveys information about cultural heritage. (8)

2.2 Discuss ONE or more works from ONE artist that you have studied who was greatly influenced by Africa.

Your answer should include the following:

- Names of artist and title(s) of works
- Influence or use of African symbols and images
- Use of media and technique
- Composition and style of work
- Meanings of the works

(12)
[20]

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

Kentridge portrayed the typical upper middle class of the 1980s to show his resistance against the manner in which people raised funds for nature conservation. It was during this time that the 'Save the Rhino' campaign was founded.

3.1 With reference to the visual source in FIGURE 3, write a short essay in which you answer the following:

- What is the relation between man and animal in the artwork?
- Explain the meaning/significance of the use of an interior in the first two panels and an exterior in the third panel
- What is the significance of the portrayal of binoculars in the centre panel?
- Identify images of animals and the possible symbolism.
- Use of line and colour

FIGURE 3: William Kentridge, *Conservationist Ball*, charcoal and conte,1985

- **Relation between man and animal**

People in general are concerned about wildlife. In this work, Kentridge portrays the hypocrisy of the people in South Africa. They are conserving and at the same time using nature to their own advantage. This is evident by the woman in panel one, wearing a fur coat and having a cheetah as a pet. The dog becoming a hyena is the scavenger, which symbolizes the way people live. This is a triptych done in three parts: Culling, game watching and taming.

- **Explain the meaning/significance of the use of an interior in the first two panels and the exterior in the third panel.**

In this section we see the interior of a restaurant which reminds us of the entertainment found in France. Against the wall of the 'café', is a stuffed moose. This is ironic, seeing that they should conserve and not kill, and a moose is NOT indigenous to Africa. The image of the shell is repeated.

In '*Taming'*, there are images of vehicles in the background conveying a message of a chaotic busy city, found in Bertrams in Johannesburg, where the artist had a studio. On the left is a mirror reflecting the images. The shape is also found in *'Culling',* but now it resembles the back of a canvas. The only animal that can be regarded as being tamed is the neon sign in the shape of a fish, advertising a diner. Barbed wire can be seen on the balcony of a flat. This indicates the fear of city people.

- **What is the significance of the binoculars?**

Game watching is the outcome of nature conservation and is often reserved only for the middle class. Binoculars are used to identify animals from a distance. This ironically refers to the people having a party and has no vision of the reality of conservationists. Therefore the only evidence of game being watched is the pair of binoculars on the table.

- **Identify the images of animals and their possible symbolism.**

In '*Culling',* a lady sits dressed in a fur coat with her pet cheetah. The cheetah is illuminated by the electric lamp on the right putting it in a spotlight of extinction. In the centre panel a man is having a conversation with a sculpture of a rhino. A stuffed moose is attached to the wall. This is ironic, seeing that they should conserve and not kill, and a moose is NOT indigenous to Africa. The image of the shell is repeated. In the third panel we see a police dog which has transformed into a hyena on roller blades to adapt in a modern, technical society.

- **Use of line and colour**

Kentridge used conté and charcoal to, to communicate with the viewer. Conté and charcoal is a quick drawing medium and could have been chosen to portray the harshness of the message. Hard expressive outlines and simplification are characteristic of Expressionism. The artist makes use of contrasting black and white lines. By omitting colour he shows a sombre atmosphere in a festive situation. (10)

3.2 Analyse at least TWO specific artworks you have studied and write an essay in which you discuss how the artist(s) commented on social and political issues in their work.

- Names of artists and titles of works
- Issues addressed
- Possible messages/meanings (10)

[20]

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

Many South African rural artists express their own interpretation of spiritual matters, and, in doing so, often portray simplified and distorted images. Their work is honest, without biased messages, and reflects their true beliefs.

4.1 Compare FIGURES 4a and 4b and write a paragraph on each in which you refer to the following:

- What role do the media play in each work? Refer to style and art elements.
- Explain the different interpretations and possible influences of the story of Adam and Eve, used by each artist.

FIGURE 4a: Jackson Hlungwani*, Adam and the birth of Eve*, wood, 1985-89.

Jackson Hlungwani's *Adam and Eve* is a three- dimensional piece carved from South African indigenous wood to produce a sculpture in the round, because it encourages the viewer to go around the piece to see all the different sides or angles.

Eve is being 'born' from Adam's body. This is how the artist perceived the creation of man.

The figures are simplified and distorted, intertwined with one another, giving the impression that Eve appears from the rib of Adam. The rough wood gives texture and vibrancy to the work.

In Adam's hand is an egg, which may symbolize fertility and the fragility of the relationship and love between husband and wife. Any love relationship is precious and should be treated like a fragile egg.

A very deeply religious man, his work is evident of his faith as a Christian. This is a naïve approach but contributes to the innocence of his perception of Christianity.

FIGURE 4b: Azaria Mbatha, *Adam and Eve/cursed be the ground*, Linocut on paper, 1964.

Azaria Mbatha's Adam and Eve on the other hand is a two dimensional piece a print on paper produced through printmaking technique. The hard lines of the lino print are expressionistic and the absence of tonal values makes the shapes appear flat. Beautiful texture is obtained by carving small motifs from the lino.

Azaria Gained the religious beliefs from his association with many priests since he was 13years old. This is evident in most of his works.

The print portrays the life of Adam and Eve in the garden of Eden. The tree in the middle of the garden divides the print in two. A very naive perception of the tree is evident of the grapes growing on the tree. On the right of the print God is talking to man in daylight indicated by the sun, and warning them to be obedient. On the left of the print is God turning his back on man and the darkness is evident by the moon. Satan is a large reptile with legs.

The artwork's title 'Adam and Eve/Cursed be the ground' remind us of the biblical story about the origin of sins which is said it was committed by Adam and Eve for eating from a holy tree and as a result they were cursed by God. Azaria's work reminds us of the origin of sins and maybe was raising awareness for obedience. (8)

4.2 Discuss TWO artworks from any South African artists whose work you have studied which reveal spiritual content.

Use the following as a guideline in your answer:

- Names of artists and titles of works
- Spiritual images
- Media and techniques
- Influences
- Content and meaning

(12)
[20]

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

Robin Rhode makes art on the street. On playgrounds, concrete sidewalks, and brick walls, this South African uses little more than a stub of chalk or charcoal to create performances that challenge the boundary between two and three dimensions.

With reference to the visual sources in FIGURE 5a and FIGURE 5b and discuss how Robin Rhode is communicating through his art.

Consider the following in your answer:

- Discuss ONE work from any TWO South African artists who use alternative, contemporary or popular art forms to communicate their messages to the viewer
- Performance and documentation
- Story conveyed through the action of the artist
- Possible messages/meanings
- The significance of using playgrounds, concrete sidewalks, and brick walls

FIGURE 5a and FIGURE 5b: Robin Rhode *Stone Flag* , documentation of performance art, 2004:

- **Performance and documentation**

Rhode's performances and recorded work have an athletic physicality, and his street-kid outfits favour colours associated with South African sports teams. The backdrop for his photographs is often grey, dilapidated city concrete and asphalt. In the cracks and indigenous graffiti he finds a bleak surface for his surprisingly fanciful work. Drawn on walls and courtyards, or directly onto the surface of the street, his cartoonish chalk and charcoal images are often pressed into the service of three-dimensional game-playing illusion.

Stone Flag (2004): Dressed in a starkly pure white outfit of his own creation that simultaneously suggests more up market sports such as cricket or tennis, Rhode depicts himself in nine colour photographs wielding a sculptured flag. (Only one photograph featured in FIGURE 5b)

He's seen from above, against the background of tired, cracked concrete in his mother's Johannesburg yard. The faint shadows of her homely clothes line and pins are delicately visible in the background. A 'flag' composed of a dozen red-clay bricks ripples and flaps from a pole of ragged and rusty pipe that he wields in his hands. In each shot he mimes the struggle to control the flag, its apparent motion marked by the trace of red that each successive adjustment leaves behind on the cheerless concrete. Among the most universal of post-apartheid South Africa's symbols is its new flag. In using bricks – quite literally the building blocks of a new civil society – he elevates Stone Flag from gimmickry to thoughtfulness. This image raises interesting questions about symbols, both personal and political.

- **Story conveyed through the action of the artist**

His practice examines the notion of the everyday becoming a tool for unfolding a resistance – without being necessarily and explicitly oppositional, but rather playful, seductive and fantastical. Introducing narrative and storytelling as a means to build a bridge between diverse communities and audiences. Fantasy and narrative are suggesting a social practice, and they contribute to the layering of a social experience, beyond an exclusively cultural or artistic one.

- **Possible messages/meanings**

His focus is to try and reoccupy spaces with a presence previously excluded. As a reminder of the persistent battle to occupy terrain, he inserts the body into fictive spaces that also functions as the real. Relationally, contribution and concern are issues pervading his working process while remaining committed to local issues and sites. His work reflects how personal history can be connected/linked to objects and experiences that could imply degradation or corruption. A value system is confronted by performance as monologue. Actions are filled with political, rhetoric and anarchic energy, reflecting the fragility of memory and art engaging such remembrance, illuminating a common heritage of marginalisation. His scenarios speak of trying to fit into standards and frameworks that are devised by others, situations devised for exclusions, set-ups for failure. He also uses humour and play to destabilise and admit the unseemly, expressing the desire to analyse, change, fictionalise and create alternative solutions for situations that are totally dominated by politics and market strategies.
Rhode believes art has a definite practical function and educational potential, which is partly the reason why he gives his art what he calls 'real life form'. He aspires to be entertaining and for his audience to be judgmental.
In his performance work, he blurs the usually clear-cut boundaries between illusion and reality by attempting to interact three dimensionally with a two-dimensional drawing, playing on the modernist notion of the artist as 'creative genius'. Although they inherit all the conventional qualities of drawing (charcoal on white ground) these drawings are made to appear as 'fictitious' as possible, creating an intense awareness that no matter how great the genius, a representation remains just that.

- **The significance of using playgrounds, sidewalks, and brick walls**

His art seems more at home outdoors than in the dim halls of officialdom, or because his work arises from the culture of pickup basketball, break dancing, and graffiti. He, quite literally, makes art on the street. On playgrounds, concrete sidewalks, and brick walls, this 20-something South African uses little more than a stub of chalk or charcoal to create performances that challenge the boundary between two dimensions and three dimensions and confront the embedded histories and indelible memories that reside in architecture.

The learners must discuss the work of any TWO South African artists who used alternative contemporary or popular art forms. **[20]**

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Our history makes up our identity. In order to gain meaning about past atrocities, artists have explored history and tradition for healing and redemption.

Anselm Kiefer is a German artist who uses the landscape as a metaphor for the suffering and guilt of the German people after the Nazi atrocities of the Second World War.

Boltanski explores themes of loss and memory, creating memorial installations of unknown people – nameless individuals who may have been victims of the holocaust.

6.1 Write a paragraph on FIGURES 6a and 6b by answering the following:

- How has each work been made? Consider the style and presentation of each.
- What do you think is the meaning behind the use of materials such as straw, biscuit boxes, photographs, lighting?
- In which possible ways do these works help with the healing process?
- How important is our history in shaping our identity?

FIGURE 6a: Anselm Kiefer, *Nuremberg,* acrylic, emulsion and straw on canvas, 1983.
Kiefer was part of the Neo-Expressionism movement of the 1980s and became known for his heavy textural landscapes. The landscapes refer to the Nazi history of Germany e.g. the word Nuremberg scrawled onto the painting. He sees the landscape as symbolic of the German soul that has been scarred by Nazism. Kiefer uses strong expressionistic characteristics such as the strong linear quality to express his angst. Depth of field is indicated by the use of black diagonal lines which converge in the distance. Diagonal lines suggest motion or instability The straw creates a tactile, nearly a three dimensional work. The straw helps to enforce the idea of the earth being trampled on (by the boots of the Nazis) and scarring and opening the earth. The straw also emulates strong expressive brushstrokes in a painting that is about the process of painting. The painting is quite muted in the strong use of black, ochre and blues with white as contrasting highlights. They landscape have parts of a town or city in the distance. There are no figures within his landscape reinforcing the ideas of isolation and desolation.

FIGURE 6b: Christian Boltanski, *Monument (Odessa)* six prints, three tin biscuit boxes, lights and wire, 1989.
Boltanski made a three dimensional installation by using photos and biscuit boxes assembled on a wall. These objects are linked by the wiring of the lights. The work gets its impact through the combination of found objects and photographs. It is a conceptual work that tells its 'story' in the use of non-traditional art media. Meaning is derived through the combination of objects.

The learner must say what they think the meaning is behind the use of materials such straw, biscuit boxes, photographs, lighting.

FIGURE 6a: Anselm Kiefer, *Nuremberg,* acrylic, emulsion and straw on canvas, 1983.
Kiefer sees straw as both a symbol of vulnerability (it is easy to burn and be destroyed), but also as symbolic of the agriculture which is maybe not possible in this scarred landscape. Another reference he used the straw for, is to reference the typical blond Aryan woman (hear the colour of straw). Learners may not get these specific meanings, but could allude to the fragility of straw. Straw is brittle and easy to destroy. Also it is something light that creates texture in the painting. Straw is also the end of the wheat cycle – the remnants of fertility and in that way also refer to the barren earth.

FIGURE 6b: Christian Boltanski, *Monument (Odessa)* six prints, three tin biscuit boxes, lights and wire, 1989.
Boltanski works with the unknown victims of the holocaust. The photos are of anonymous children to recall the many children who disappeared to the concentration camps. The photos have an old fashioned look about it. The lighting creates a skull-like look to the faces. The biscuit boxes refer to the boxes valuables such as photos and letters were kept in. The lighting and lay-out creates a shrine like effect – honouring those that disappeared.

- **In which ways do these works help with the healing process?**

FIGURE 6a: Anselm Kiefer, *Nuremberg,* acrylic, emulsion and straw on canvas, 1983.
Nuremberg was one of the places where Adolf Hitler and the Nazis held their big rallies. It was also the place where the trials for Nazi war criminals were held. So the name of the city of Nuremberg is laden with Nazi history. For many years, the Germans did not want to mention this part of their history. Kiefer felt that that by focusing on these atrocities it would helped the Germans to acknowledge this shared history and to start their healing process and moving beyond it.

FIGURE 6b: Christian Boltanski, *Monument (Odessa)* six prints, three tin biscuit boxes, lights and wire, 1989.
Christian Boltanski's ***Monuments*** series explores the themes of loss and memory. Boltanski transforms ephemeral and commercial materials, giving a work like *Monument (Odessa)* the aura of an altar that flirts at the boundaries between the anonymous and the identifiable, the sentimental and the tragic. This installation memorializes unknown persons — nameless individuals who may have been victims of the Holocaust. In so doing, it also questions the meanings the viewer brings to photographic documents.
Photos taken inside, contrast in tonal range, black and white photos [2d]

The learner must discuss how important their history is in shaping our identity. (10)

6.2 History is just one way of shaping identity. Write an essay in which you discuss at least ONE other artist's works, which shows another way of portraying their identity.

Your essay should include the following:

- Name of the artist and title of the artwork
- Use of medium and technique
- How has the artist portrayed identity within the work
- How have current issues been dealt with by the artist

(10)
[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

The *Venus de Milo* is an embodiment of the perfect woman, but has been damaged through time. Lionel Smit chooses to work with the concept of fragmentation, while Marc Quinn shows an alternative view of female beauty and heroism by depicting Alison Lapper, a woman who was born without arms.

7.1 The women presented in FIGURE 7a, FIGURE 7b, FIGURE 7c and FIGURE 7d embody all the qualities a woman should represent; beauty, fertility, serenity and grace.

Considering the above the statement, write a paragraph in which you discuss the THREE sculptures.

Your paragraph should include the following:

- The concept of 'female beauty'
- Use of distortion or fragmentation
- Expression of female heroism
- Public interaction with the works
- Which artwork do you relate to the most? Substantiate your answer.

- **The concept of 'female beauty'**

The ***Venus de Milo*** shows the ideal classical beauty of the female form. ***Fragmentation*** by Smit shows the beauty of a Cape Malay woman which is ironic as Malay women would not normally posed naked. The concept of female beauty in these three artworks is the naked upper body of a woman. ***Breath*** was originally conceptualized as a marble sculpture of a pregnant Alison Lapper, who was born with no arms and truncated legs.

- **Use of distortion or fragmentation**

The ***Venus de Milo*** was discovered in the early 19th century by a farmer ploughing his land. Through the ages she unfortunately lost both her arms. Great speculation abounds around what the original positioning of the arms were. This 'imperfection' has helped to make her this icon of beauty. The torso in ***Fragmentation*** has been moulded out of many separate layers of clay, perhaps signifying the complexities of this culture. ***Breath*** is a naturalistic rendition of a real woman with disabilities confirming the fact that despite her disabilities she is a fertile, beautiful representation of the female form.

- **Expression of female heroism**

Venus de Milo is depicted as the perfect bare breasted embodiment of a female goddess. ***Fragmentation*** has a quiet, dignified air about her with slightly downcast eyes, thus not engaging with the viewer in an enticing way.

- **Public interaction with the works**

7a are one of the great attractions of the Louvre in Paris. ***Fragmentation*** is exhibited in a gallery space and as a three-dimensional sculpture the viewer can interact with her from all angles. ***Breath*** was originally exhibited in a public space in London. A giant inflated copy was used at the opening ceremony of the London Para-Olympics. For the 2013 Venice Biennale Quinn presented his inflatable ***Breath*** outdoors overlooking the canal. The Catholic Church was most upset by the placement of this figure outside a church

- **Which artwork do you relate to the most? Substantiate your answer**

Learners must give their own opinion (6)

7.2 In the form of a short essay, discuss TWO other examples that you have studied which deal with gender issues as either femininity or masculinity.

Use the following as a guideline in your answer:

- Name of artists and titles of artworks
- Description or interpretation of the artwork
- Use of Style
- Possible interpretations/meanings (14)

[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

According to French philosopher, Jacques Derrida, ' architecture is nothing but one of many ways to communicate.'

Refer to the above statement. Use any TWO buildings/structures that you have studied, as well as the visual sources in FIGURES 8a and 8b and write an essay in which you consider the following:

- Names of architects and buildings
- Site and positioning
- Use of building materials and techniques
- Possible inspiration and influences
- Construction methods
- Use of style
- Functionality

FIGURE 8a Nico van der Meulen Architects, *The Glass house, 2012*

- The site of this building in 8(a) is determined by its functionality. Glass house of Nico van der Meulen is a private residence in Johannesburg, where every room has an outstanding view.
- With a client brief stating merely that ' they wanted a modern, glamorous, open plan, light-filled house with views from all rooms into the garden', the architects had lots of space to get creative.
- The architectural influences of modernism, International style and the designs of Le Corbusier can clearly be seen in the straight lines and square forms.
- This house epitomises Nico van der Meulen Architects' design philosophy that the exterior should be an extension of the interior which they have accomplished with seeming ease and gracefulness. Every detail of this expansive home is a beauty to behold.
- Built to sustain a large family and be able to host guests and hold functions and social events, this home is equipped with every amenity needed for a good time. The entire area (and the area is vast) is filled with light and feels airy and spacious. The ingeniousness of the design comes in Nico van der Meulen Architects' ability to make this giant seem intimate and not overwhelming with its enormous size.
- The glass fish pond greeting the viewer emphasizes the use of glass where everything is transparent and can be observed through glass.
- The Glass House does indeed feature an expanse of glass, but this however is not the only material used in the interior and exterior design of the project. This glass is wonderfully complemented by the use of sleek steel, rugged rock, cool cement and warm wood with a variety of textures and finishes resulting in interesting accents throughout the house.

FIGURE 8b: The Jay Pritzker Pavilion

- Frank Gehry's Jay Pritzker pavilion is a band shell designed by architect Frank Gehry features in Millennium Park in Chicago. The building was completed in 2004. The pavilion has 4 000 fixed seats, plus additional lawn seating for 7 000.

- Deconstructivism, a school of architecture that explores fragmentation and distorts the walls, roof, interior volumes and envelope of a building in a sort of controlled chaos, sometimes to intentionally create discomfort and confusion.
- The pavilion is the new home of the symphony orchestra and Chorus, as well as for outdoor performers. All rehearsals are open to the public.
- To avoid legal restrictions of limitations to the heights of buildings in Chicago, the city classifies the band shell as a work of art rather than a building. The band shell's brushed stainless steel headdress frames the theatre, and is connected to a trellis of interlocking crisscrossing steel pipes. The roof of the pavilion rests on 12 trusses. The shell space of the orchestra is enclosed by gigantic glass doors.
- 'We don't want architecture to exclude everything that is disquieting,' the co-founders of Austrian architecture firm Coop Himmelblau wrote of their aesthetics, essentially defining the postmodern architectural movement that has defied conventions and courted controversy since the 1980s.

Learners must also include TWO buildings which they have studied in their answer. **[20]**

TOTAL: 100

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