



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**VISUAL ARTS P1
NOVEMBER 2018
MARKING GUIDELINES**

MARKS: 100

These marking guidelines consist of 26 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. These marking guidelines consist of EIGHT answers. Candidates had to answer any FIVE questions for a total of 100 marks. This is an exam paper with choice questions. If a candidate answers more than five questions only the first five will be marked.
2. It is MOST IMPORTANT that allowance is made for the candidates in the following 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 with 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. Only ONE mark is allocated for the correct artist and title of work.
6. Where applicable, 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

- These marking guidelines are to serve as a guideline for markers and a teaching tool. Therefore, the marking guidelines for certain questions are in greater depth, so that the information may be used as learning material. Other parts of the marking guidelines may merely be a suggested guideline.
- **NOTE:** Markers are encouraged to reward candidates for what they know, rather than penalise 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. Full marks cannot be given if the title or artist is incorrect.
- Markers must refer to the Visual Arts CAPS document, page 45, for a guideline to assess the levels of achievement.

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

ACHIEVEMENT RATING CODE	TOPIC 3: VISUAL CULTURE STUDIES ✓
<p>7 Outstanding 80–100%</p>	<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.
<p>6 Meritorious 70–79%</p>	<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.
<p>5 Substantial 60–69%</p>	<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.
<p>4 Moderate 50–59%</p>	<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.
<p>3 Adequate 40–49%</p>	<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.
<p>2 Elementary 30–39%</p>	<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.
<p>1 Not achieved 0–29%</p>	<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.

CANDIDATES MUST ANSWER ANY FIVE QUESTIONS.

The following mark allocation 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 differences of the question papers of the various provinces, the provinces have to adapt the marking guidelines for interpretation.

QUESTION 1: THE VOICE OF EMERGING ARTISTS

George Pemba and Tony Gum use a narrative (story-telling) approach in their works to capture and celebrate the essence of what it means to be an African Xhosa woman. Gum is a young female Xhosa photographer, model and YouTube vlogger. Gum's exhibition, called *Ode to She*, features a series of self-portraits where she is photographed in traditional Xhosa attire, called Umbacho.

1.1 Candidates must write a paragraph in which they consider the following:

Teaching tool:

Tony Gum is well-known for her series of self-portraits where she is photographed in traditional Xhosa attire, called Umbacho. She embraces the traditions, without losing them in the age of modern technology. To create the images, Gum went on a pilgrimage to the Eastern Cape, her ancestral homeland where she learnt about the rituals of womanhood in Xhosa culture. *Ode to She* is an invitation to experience the narrative of transition and transformation. Both images are married.

- **The objects/adornments/decorations the artist uses to indicate that she is of Xhosa heritage in FIGURE 1b**

She is adorned with traditional beads, bangles, clothing and traditional body clay/painted face (imbaola). By combining these elements Gum overlaps the dualities of rural and urban lifestyle. The artist uses modern utensils to apply traditional make-up. Both have similar headgear. Bundle of firewood becomes a daily ritual (symbolising and choosing the right pieces). White beads mean spirituality. Firewood and makeup link to old and new practices. The apron may represent maturity. Applying make-up refers to attracting the opposite sex.

- **The similarities and differences between colours in FIGURE 1a and FIGURE 1b.**

FIGURE 1a:

The artist has used bright contrasting colours, combining primary and secondary colours together with white and yellow ochres which give a feeling of solidity and simplicity. There is a more traditional/earthy feel to it. The use of complementary colours can be seen in the blue head wrap/doek and orange background. Her use of colour has a luminous effect. The yellow ochre is a halo-like effect. Red ochre may be referred to differently depending on where the learner originates from (cultural differences). The use of blue

could refer to royalty. A shadow is seen on the left side of the painting. The smoking of the pipe shows her rank as a mature women reaching menopause.

FIGURE 1b:

The artist has used bright luminous, contrasting colours. Gum uses pink tints in the background and browns, ochres and oranges for the figure. The wood has been bound with a piece of blue fabric which is complimentary to the orange areas in her dress. White areas have been added to the clouds and flesh of the figure. The use of blue is seen in the cloth binding the fire wood. Pink refers to young, feminine, frivolous compared to 1a where the figure is older. Portraits(faces) are painted white which represents imbaola.

- **The use of line and perspective**

FIGURE 1a:

There are curvilinear lines in the bangles, head wrap/doek as well as in the subjects clothing which creates movement. Diagonal lines are visible in the pipe. Faint vertical and horizontal lines are seen behind the figure. Shallow perspective and lack of illusion of space. There are no images behind the portrait to create distance and perspective. Organic and rounded lines.

FIGURE 1b:

There are predominately diagonal lines in the background and in the fire wood. The clothing, necklace and bangles consist of curvilinear lines. Vertical lines are evident in the windows and trees. Perspective has been created by including a landscape in the background which creates depth. The images in the background are a lot smaller than the central figure, reinforcing the idea of an illusion of space. Sharp, vertical and diagonal lines are used. Her body language forms a S-shape. Strong use of perspective and repetition of horizontal lines. The vanishing point is out of the picture plane.

- **The focal point in both FIGURES 1a and 1b. Substantiate.**

FIGURE 1a:

The portrait of an elderly woman who is placed in the centre of the composition.

FIGURE 1b:

The figure of the lady who seems to be floating in the middle of the composition. Strong repetition of horizontal lines.

- **The mood/feeling each artist generates in their work, and how it is achieved**

FIGURE 1a:

Relaxed, content mood as the seated subject is seen smoking a pipe which is usually associated with leisure. She also has a pensive mood and appears to be deep in thought. Pemba's work is truthful, unpretentious and honest. Mature/someone of authority.

FIGURE 1b:

Graceful, confident, assertive and peaceful mood as the moving/dancing/floating subject is seen applying make-up to her face. There is a sense of anticipation. The application of the make-up is part of a ritual. There is a contrast of modern makeup and traditional dress.

1.2 Candidates must discuss the work of any TWO artists that capture and celebrate our country's heritage.

They must include the following in their answer:

- Art elements
- Social/Cultural influences
- Media and technique
- Style
- Possible messages/meanings

(10)
[20]

YouTube vlogger: A person who posts videos on YouTube.



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

A search for true identity is when a person or an artist is looking for his/her cultural 'roots' through visual art forms.

– Walter Battiss

'Riel' (or 'Rieldans') is a Khoi-San word for an ancient festive dance performed by the Khoi-San. It is considered to be one of the oldest dancing styles in indigenous South Africa. It is danced at an energetic pace and demands a lot of fancy footwork.

2.1 Candidates must analyse FIGURES 2a and 2b by referring to the following:

- **Similarities and differences between the dance movements**

FIGURE 2a:

There are three pairs of people dancing. The figures are split into groups of two. The dance movements are a lot more rigorous than in FIGURE 2b.

FIGURE 2b:

There are nine people dancing in circular formation. They are not joined by hand and dance alone. Their dance movements are subtle and they almost look as if they are walking.

- **The difference between the scale and placement of the figures**

FIGURE 2a:

The figures are large and dominate the middle of the picture plane. A suggestion of a crowd is visible in the background.

FIGURE 2b:

The figures are small and placed in the bottom right-hand corner. The rubbish is larger than these small figures. The figures appear to be moving out of the circle. The circle may be seen as a spotlight.

- **Influences in the portrayal of the figures in FIGURE 2b**

Khoi- Khoi/San paintings or engravings/palimpsests. Walter Battiss could also be an influence. Bright, luminous colour has been used by Zylla. The colour red dominates the figures in the painting and green on the side of the bin creates a complementary contrast and leads the eye into the image. (Possible African/Fauvism (Matisse Dance) influence). There are hints of black, yellow ochre, blue, yellow with white highlights (chiaroscuro).

- **Why the figures are shown in a rubbish container/dump in FIGURE 2b and the possible meaning and messages**

He contrasts the wastage associated with consumerist society with earlier hunter-gatherer societies such as the Khoi-Khoi/San. A forgotten culture. It could represent the loss or extinction of the San people in South Africa and how modern man has exploited their culture.

- **The mood created in both artworks**

FIGURE 2a:

A happy, vibrant and joyful mood due to the bright colours and dance movements.

FIGURE 2b:

Sad, lonely and depressed mood due to the figures being placed in a rubbish container. The figures are armed with bow and arrow ready to go on a hunting expedition.

(10)

2.2 Candidates must discuss TWO artworks by different artists whose work express their African identity due to the influences of indigenous African art forms.

They must use the following guidelines:

- The influences of indigenous African art forms and symbols
- Subject matter
- Art elements
- Style and technique
- Possible messages/meanings

(10)
[20]



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

3.1 Both images represent the injustices of the world. In the form of a paragraph candidates must respond to the following:

- **Elements of art in FIGURE 3a that reinforce the concept of cracks in our society. Candidates must substantiate their answers.**

Line. There are numerous diagonal and curvilinear lines/shapes that dominate the artwork. Diagonal lines represent instability and movement. Lines scarify the surface.

- **Symbols/Concepts used in FIGURE 3b that indicate that these artworks represent a socio-political scene**

The gun/rifle, the newspaper clippings of politicians, the text 'peace', 'heritage', 'culture', 'music' and 'SA Police Service' and splatters of red paint which could symbolise blood. An image of PW Botha can be seen in the image. Decolonisation is a theme seen in this work.

- **How colour adds to the meaning of the artworks. Substantiate.**

FIGURE 3a:

The colours are predominately cool blues and black with a hint of red and yellow. The sombre colour adds to the unfazed demeanour of the characters in suits. Grey colour adds to the soulless business men. Clashing colours-clashing opinions. Yellow looks like a table. The red tie means 'I am speaking the truth'.

FIGURE 3b:

The diptych consists of bold primary colours, white and black. The composition is predominately yellow with a band of red and blue at the bottom of the composition. A bright, happy yellow is used to emphasise the message and visual impact of the painting which addresses the idea of war and the injustices of the socio-political landscape in South Africa. The old South African Flag is visible in the background. A yellow glaze over the painting which could represent an old/scorched earth effect.

- **Possible meaning(s) of the hand gestures/prints in FIGURES 3a and 3b**

FIGURE 3a:

Some of the characters dressed in suits are making hand gestures and placing their hands up in the air showing aggression or support, or attracting attention. Differences in opinions. Some are passive/folded (figures in the background). Hand gestures typical with protest. The amputated hands could represent a loss of power. It could mean that the artist was addressing the elephant in the room.

FIGURE 3b:

The hands can represent the nation with them placing their mark and showing support for the government or society in general. The white handprints are almost graffiti-like, and just below each handprint a name has been added which reinforces the fact that they are leaving their mark. White hands should be peaceful. The hands have names next to the hands which could show an agreement. The hands around the guns are larger than the other hands which reinforces the political protest.

- **Composition, perspective and depth**

FIGURE 3a:

There are 10 figures that dominate the picture plane creating a chaotic, dramatic and busy feeling. Many of the figures are distorted with their faces/portraits becoming facet-like. Shallow perspective with lack of negative space.

FIGURE 3b:

The diptych consists of two painted panels. The composition of two panels could represent past and present. Each panel has a single figure surrounded by vibrant yellow/orange. The background behind the top part of the figure is less chaotic than behind the legs and feet. The legs and feet of the freedom fighters are not visible. The figure on the left has no rifle in contrast to the one on the right. Shallow perspective is visible. The colour in the background is not lighter than the figure. The figures merge into the background and seem to be very flat and two dimensional. Looks like a graffiti piece (flat).

- **The relevance of wording and text in FIGURE 3b**

The text at the top of the paintings 'Peace before anything' and 'This our culture our music our heritage' is positive, however, the text at the bottom of the painting means 'shoot the boer' (Sidubul'ibulu), which is far from positive or uplifting. Also could be a negative connotation. The wording 'Police service' separates the diptych. Names of people and the word fragile has been used. The addition of the newspaper in the background can be symbolic of the past and current affairs.

- **Why the artist has chosen not to paint a face in the left panel of the diptych in FIGURE 3b**

He wants to portray the person with no identity, possibly having no say in the country's future decisions or events. The figure is also painted without hands and legs (powerless). Face is distorted and erased (colonialism).

(10)

3.2 Candidates must compare how any TWO artworks they have studied address past/current socio-political issues. **If no comparison subtract 1 mark.**

(10)
[20]

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

Ardmore is a ceramic studio in KwaZulu-Natal. Their creations focus on telling the stories of Zulu people, their culture and their imagination. They are also inspired by a desire to create awareness of the extinction of animals in Africa.

- 4.1 Candidates must choose any TWO artworks from FIGURES 4a to 4d and discuss the following:

Teaching tool:

Ardmore Ceramic Art was established by Fée Halsted on Ardmore Farm in the Drakensberg Mountains of KwaZulu-Natal. Here she met Bonnie Ntshalintshali. In 1990 Fée and Bonnie were jointly awarded the prestigious Standard Bank Young Artist Award. With this success came the demands of creating ceramics for their exhibition, so Fée offered other local women the opportunity to train at Ardmore, producing pieces to generate income for the studio.

The Bonnie Ntshalintshali museum was created to honour Fée's co-artist and friend after her tragic death from HIV/Aids in 1999.

A few years later, Fée and her family moved to the Caversham Valley, relocating the studio and museum and building a spacious gallery and offices. This created a home for Ardmore and in 2009 she amalgamated the Berg and Rosetta studios here.

The artists from the Ardmore studio are given training, direction, materials, a studio and a guaranteed market for their work, supported by a skilled marketing and administrative team. Over the years, Ardmore's artists have won numerous awards and exhibited widely in South Africa and around the world. Ardmore artworks feature in leading galleries and collections, including the Museum of Art & Design in New York, the Museum of Cultures in Basel, Switzerland, and the Tatham Art Gallery in Pietermaritzburg, South Africa. The acclaimed auction house Christie's has acknowledged Ardmore artworks as 'modern day collectibles'. Every clan has animals as totems. The leopard is used for an animal for royalty.

- **Portrayal of images**

The ceramic artists are inspired by the fauna and flora of South Africa. They use highly decorated animals, plants, vines, leaves and figures on their artworks. Some decorations are painted with glazes directly onto the vessel or object while 3D animals, flowers and other objects are placed all over the artworks in different and decorative compositions. Surrealistic style. Indian elephants.

- **How the formal art elements have been used to decorate the artworks? Substantiate your answer.**

FIGURE 4a:

The vessels in FIGURE 4a are decorated with pink flowers, leaves and warthogs around the wider part of the dish and a warthog as handle for the lid. The background colour is cream-white. The warthogs are painted in naturalistic colours. Lines are used to paint the leaves, vines and outlined flowers. A dark grey border is painted around the edge of the lid and the stand of the vessel.

FIGURE 4b:

Three black figures riding on the back of a cream/white coloured rhinoceros. The rhino is in a standing position. The skin of an African spotted wild cat is placed over the back of the rhino. The three figures are sitting on the skin. Two monkeys are arranged on the front of the head of the rhino while one monkey is also riding on the back with the people.

The figure towards the back is riding side-saddle and cradling a baby warthog. The figure in the middle holds an umbrella with a long handle. A baby rhino is placed on top of the umbrella. The figure in front of the rhino is dressed in a traditional hat and skirt. The rhino horns are decorated in strips of circular dotted patterns. The viewer is made aware of the extinction of the animals in Africa.

FIGURE 4c:

FIGURE 4c is in a bowl shape with a lid. A three dimensional buffalo is placed at the top to serve as a handle for the lid. Buffalo and leopard are arranged around the wider part of the bowl. The background colour of the vessel is black with the aloe plant being used as decoration. Some leaves and flowers are painted and glazed as surface decoration while three dimensional leaves are arranged on top of the lid below the buffalo. Naturalistic colours are used for the buffalos while the aloe plant is glazed in greens, oranges and yellows.

FIGURE 4d:

FIGURE 4d is a functional teapot decorated in leopard spots, frangipani flowers and leaves. The background colour is predominantly black with hints of green, yellow and white. The leopards, flowers and leaves are painted naturalistically. The handle of the teapot resembles leopard spots/markings. The spout of the teapot is glazed in a flat black colour. The leopard heads which emerge from the pot become three dimensional.

- **Influences/inspiration/stories told**

Ceramic artists are influenced by the wild life, rural surroundings, people, plants and flowers of Southern-Africa. They also portray the conservation of rare animals. Indian influence seen by people riding on the back of the elephant.

- **Identify how the use of material and techniques is different from that of traditional potters/ceramic artists**

FIGURES 4a, 4b, 4c and 4d are formed with clay. The three-dimensional animals, leaves and flowers are sculpted with clay and fired in a kiln. Once the clay has been painted with bright and vibrant colours, patterns and shapes, it is glazed. The artwork is then fired in the kiln. The teapots could be either made using a ceramic wheel or made from a mould. The rhino could be made from a mould or hand formed. The pots are covered in a white/clear glaze and fired in a kiln, whereas the more traditional pots are not covered in a glaze and are fired in a pit. Traditional clay pots are sometimes treated with polish to give it a shiny appearance and adorned with patterns. Raku firing is also a technique that the traditional artists use today if they have no access to kiln firing. It appears that the above mentioned artists have used white clay whereas more traditional artists use earthenware clay (red or brown clay) or clay taken directly from a riverbed. (8)

4.2 Candidates must discuss the work of TWO craft artists and/or spiritual artists who were inspired by their culture and imagination.

They must use the following guidelines:

Candidates can discuss Western Art. It could be a tapestry or even a stain-glass window amongst other examples.

- Influences and inspiration
- Art elements
- Use of material and techniques
- Themes and subject matter
- Meaning and messages

(12)
[20]



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

In FIGURE 5a Athi-Patra Ruga draws inspiration from the fashion world and portrays a figure covered in flowers and jewels, while in FIGURE 5b, Wim Botha combines two figures made from books, encyclopaedias and Bibles.

5.1 Candidates must compare FIGURES 5a and 5b and comment on the differences and similarities between the two artworks using the following criteria. Both artworks are installations/conceptual art works. Both figures represented are naked. Tseko Simon Nkoli was a gay activist and died of AIDS.

- **Subject matter**

FIGURE 5a:

A reclining, horizontal figure is placed on a rectangular mirrored base/surface with lights surrounding the figure. The entire figure is decorated with different small flowers and jewels. There is an implied sexuality of the figure. A red carpet feeling is created with all the glamour (influenced by fashion).

FIGURE 5b:

Two large figures which are fighting or dancing are suspended from the ceiling. The figures are made from books and metal rods. Influenced by religion and social commentary. Breaking apart and dismembered body parts. Symbolic of religious tension or friction or moral decay or it could repeat violence in RSA. Botha's artwork links with Futurism in a robust like manner.

- **Symbolic meaning of the materials in both FIGURES 5a and 5b**

FIGURE 5a:

The use of reflecting materials indicates wealth or status. It could also indicate royalty, femininity and class.

FIGURE 5b:

The use of books could indicate education, history, knowledge and could refer to things that happened in the past. The use of history books, bibles and encyclopaedias remind us of our heritage and background influences. The use of bolts and nuts symbolise us being held together and formed by previous knowledge and past experiences.

- **The posture/positioning of the figures**

FIGURE 5a:

The single reclining figure (relaxed pose) in a horizontal position on one elbow with one knee pulled up as if she is posing for a photograph. The sculpture is in the round. The reclining figure is positioned on reflective mirror as if acting on stage in a drama production. The viewer is confronted with reflections of the shiny materials in bright lights. The reclining figure could be androgynous. The space around the sculpture is traditional. You could discuss the link to Jeff Koons-Michael Jackson, Dying Gaul, Manet's Luncheon on the Grass and Michelangelo's Creation of Adam.

FIGURE 5b:

The photograph of the sculpture has been cropped. Two constructed figures are suspended in an ambiguous position. They might be fighting or dancing. They are engaged with one another in an uncertain way. Space is part of the sculpture with a futuristic/robotic feel due to its fragmented form.

- **The candidates' interpretation and meaning of the artworks**

FIGURE 5a:

The figure is confident and regal. It could be showing off or posing as a model. It could also refer to materialism or the influence of fashion and decoration on the status of people. Link to Rococo.

FIGURE 5b:

The two interacting figures could refer to the conflict that we or other people often have with our past and upbringing. Conflict and misunderstanding is a direct result of people not having the same heritage, religion and education.

If no comparison subtract 1 mark.

(8)



5.2 Candidates must discuss TWO artworks by South African artist(s) that use unusual material(s) and techniques to create their artworks.

They must refer to the following guidelines:

- Influences
- Subject matter
- Materials and techniques
- Art elements
- Possible meanings and messages

(12)
[20]



QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Artists in post-1994 democratic South Africa question their identity and heritage. It generates a process where identity is reflected on, and re-defined/re-invented.

- 6.1 Candidates must consider the statement above as well as the artworks in FIGURES 6a and 6b and elaborate on how the artists reflect on their identities.

Candidates must select any FIVE of the following to guide their discussions:

- **Content and composition**

FIGURE 6a:

Eight faceless male figures dressed in suits and hats dominate the composition. The male and female figures hold sceptres or walking sticks. On the left of the composition a female figure is represented wearing shorts with a woven shirt that appears to cover her entire head. She appears to have long hair or a wig and is represented standing in a pool of water with a flowering plant in front of her. Her legs and feet are severed/ disconnected which could mean that she is unable to go anywhere. A male figure, painted in white dominates the right side of the composition. He is represented with a hat, tie and gloves making him look important. In the body of the composition a vine-like decorative green panel/carpet has been painted. The yellow ochre/orange sky in the background is separated from the vine-like carpet/surface by a definite horizontal line.

FIGURE 6b:

A male, tattooed figure dominates the centre of the picture plane. The background is represented with a circular green shape with exploding radiating diagonal lines. His body is adorned with images of a lion, an angry fist, vintage pin-up girls, two hands holding guns, a drawing of a female eye, aeroplane bombs descending from the sky, a tiger, a sheep, a spaceship and the words 'Game Over'. Gaming sub-culture can be discussed.

- **Colour**

FIGURE 6a:

The men are all dressed in different coloured suits ranging from yellows, blues and shades of pink. The figure dressed in the darker suit tends to become the focal point. The green in the background contrasts with reds in the jacket, the pink suit and the pink flowers. The bright yellow suit in the background leads the eye into the painting and creates depth. The green tie of the large figure balances the green trousers of the figure in the far left of the painting. The white painted face, white gloves and white shirt emphasises the large figure in the foreground. The colour white is repeated in the trousers of the figure on the far right. The middle ground of the painting has a green vine-like surface which could be representative of the sea or empty river.

FIGURE 6b:

The male figure wears floppy pink hat. Splashes of pale yellow, pink and blue are applied on his body and face. The tattoos are engraved with black lines. A large circular green shape, framed with pink decorative lace, can be seen behind the head of the figure. Grey and yellow irregular shapes are applied in the centre of the large sphere. Bright yellow rays radiate from the sphere imitating the sun's rays. A decorative green and yellow-ochre cloth is worn over his mouth. The pale colours on the body have a camouflage effect.

- **Comment on the clothing:**

FIGURE 6a:

Three of the eight men wear suits with hats, while the others wear sports jackets and trousers. Handkerchiefs protrude from the pockets of the jackets reinforcing the formality of the occasion. The female figure is dressed in a pair of black shorts and holds a sceptre. He/she is barefooted. It may also refer to a Dutch pioneer who is now barefoot and is surrounded by the indigenous people becoming the gentlemen.

FIGURE 6b:

The male figure is bare-chested and wears a pink and grey hat. He has a cloth tied around his mouth and nose indicating that spoken words are not necessary as his tattoos speak for themselves. His upper body is covered with tattoos that hide his nudity. His tattoos become the clothing like a newspaper for all to read.

- **Why the artist has chosen not to represent facial features in FIGURE 6a. Substantiate your answer**

FIGURE 6a:

The facial features were omitted to indicate that clothing has become the identity of the individual. It can also indicate that many people are evaluated in society by what they wear. Often outward appearances and looks define who we are and these are the grounds people judge us on.

- **What could the circular shape in the background of FIGURE 6b represent**

FIGURE 6b:

The circular shape in the background symbolises a halo, as can be seen in many early Christian art images. This could be that the *Timekeeper* regards himself as a priest or saint. The circle could represent a portal or window.

- **The possible interpretation of the titles of FIGURES 6a and 6b**

FIGURE 6a:

The name 'Sarah' could refer to Saartjie Baartman, the Khoi-Khoi/ San woman who was exploited by the English colonists. 'Some gentlemen' could symbolise the English gentlemen who regarded Saartjie as a sex symbol. After initiation the boys dress in smart clothing.

FIGURE 6b:

Timekeeper could refer to a person who jotted down happenings in history as tattoos. He is making a statement by showing his body for all to 'read'. He keeps time of everything happening in the past and present. The words 'Game Over' could mean that a new era, phase or identity has been reached. The number 43 could refer to a gang or the number 43 could mean inward looking.

- How the artists in FIGURES 6a and b reflect on their identities in a post-1994 democratic era?

FIGURE 6a:

The gentlemen (Kofifi) are given a new identity as they are now able to wear suits and ties, whereas in the past most people could be seen slaving away in clothing not fit for a special occasion. The Saartjie/colonialist image represents an identity before democracy. The lonely figure carries a sceptre indicating a ruling position; however, her feet have been severed from her body making her unable to move forward.

FIGURE 6b:

Timekeeper 43 is the name of a game. The candidate could see it as gangster culture/ he could be an assassin. The 43 gangsters are the wise gangsters. This figure is self-confident and self-assured. He carries the marks of history and the past on his skin. The words 'Game Over' emphasises the fact that it's time to end the fighting or it could represent war and the end of the world. He emphasises the fact that he has a special identity with the halo surrounding his head. It might indicate that in a democratic country you can build on the future by remembering or keeping record of history.

(12)

- 6.2 Candidates must discuss the work of any TWO artists they have studied which address identity in a democratic South African society.

They may use the following guidelines:

- Imagery
- Portrayal of identity
- Style and techniques
- Media
- Possible meaning and messages

(8)
[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Even in today's society that supports gender equality, a woman's accomplishments and qualities are often regarded as trophies, as if they are ornaments.

- 7.1 By referring to any TWO of the visual sources (FIGURES 7a to 7d) candidates must discuss how the artists have commented on the idea of a woman as a trophy.

They may use the following as a guideline:

- **Focal point, substantiate**

FIGURE 7a:

A nude young girl, standing against a white-washed brick wall, forms the focal point. Her hands/wrists are tightly held by the hands of two male figures dressed in a uniform. Their bodies have been cropped by the picture plane. The private parts of the female figure are covered up by two black rectangles as if censored by the printing media.

FIGURE 7b:

A woman in a white dress poses for the camera in a typical feministic gesture. She shows her lace dress off as a model would do. A bold and vibrant background is created from a decorative, oriental green carpet with a pink border.

FIGURE 7c:

A young girl is represented seated wearing a white dress. A trophy of a deer/buck is seen resting on her lap. She wears flat shoes and her feet are propped up on a pillow. In the background on the right a female figure/statue is seen kneeling on the floor.

FIGURE 7d:

A young girl, wearing a soft white dress, is represented sitting on a cloud. She wears a tiara/crown as if she has been crowned as a beauty queen.

- **Colour**

FIGURE 7a:

An expressionistic feel is characterised by the simplification of the figures. Emotion is evident in the sadness of the girl's face and the hard facial expressions of the men. The use of monochrome in the background forms a contrast to the natural colour of the girl's skin. This enhances the melancholy mood and strengthens the concept of exploitation of women.

FIGURE 7b:

The woman has been represented in a white dress and placed against a decorative printed green carpet. The white dress forms a sharp contrast against the green and pink background. Black outlines are used to form patterns on the green carpet and the shapes are filled with shades of pink. Small white flowers can be seen in the centre of the carpet.

FIGURE 7c:

It is an expressionistic/figurative work with the use of bold colour. The white of the dress portrays femininity. The soft, feminine white satin dress and the lacy trimmings are juxtaposed against the dull brown trophy. The floor and surrounding background is predominantly brown and red.

FIGURE 7d:

A female figure is painted in a realistic manner. Being placed on the cloud reinforces an angelic appearance. The white dress could symbolise purity or virginity.

- **Posture of the figures and significance of clothing**

FIGURE 7a:

A defenceless, nude young girl dominates the picture plane. Her nudity is covered by printed black shapes (censored). She is being held captive like a trophy, or animal being caught, by two male soldiers. The soldiers' bodies have been cut off by the picture plane, making it difficult for us to see their faces and facial expressions which results in hidden identities.

The nude girl could represent a child prostitute/young woman/prisoner of war. Her nudity is hidden by black shapes (censored) to hide her shame. The two men on either side wear uniforms which could indicate that they are soldiers/policemen, and figures of power/authority.

FIGURE 7b:

The woman's figure dominates the centre of the picture plane. The woman holds a pose typical of how a model will show off a dress. She appears self-confident while facing towards the right which could mean that she is waiting for approval from her admirers. Her hair is neatly combed and tied in a loose plait. The female is dressed in a lacy, fancy white dress, wearing delicate transparent shoes. She shows off the dress for admiration.

FIGURE 7c:

The female figure is slightly overweight and unattractive. She looks over her shoulder as she does not want to make eye contact with the viewer. She does not sit in a ladylike manner, as her legs are slightly apart and her feet propped on a cushion. She has a masculine appearance. The large trophy on her lap becomes the focal point symbolising the masculinity of her father being the hunter. A timid, kneeling female figure is shown in the background of the painting. She appears to be a servant or could be part of her father's trophies. The focal point could be the girl or the trophy.

The girl sitting on the chair is dressed in a white dress made from cheap, shiny white fabric. The pink ribbon in her hair also makes her look child-like/feminine. The small kneeling figure in the background is dressed in a formal black dress indicating a servant or a reserved, shy family member.

FIGURE 7d:

The girl on the cloud is portrayed as an angel or a beauty queen. She is placed on a white cloud as an exhibition for all to see. Wearing a crown, labels her as a commodity for all to see.

The girl is portrayed as a beauty queen and is dressed in a short pleated, off-the-shoulder dress. She wears a crown/tiara normally associated with brides, beauty queens, princesses or fairies.

- **Setting/background**

FIGURE 7a:

The nude girl is placed against a mouldy, dirty, white-washed brick wall. It could represent jail, or a wall in an obscure alley.

FIGURE 7b:

The photograph of the woman figure is superimposed against a decorative green and pink oriental carpet.

FIGURE 7c:

This female figure is seated on a lounge chair with her feet propped up on a pillow. The brown background is very barren with only a curtain on the left and a small figure on the right.

FIGURE 7d:

The crowned girl is seen floating on a cloud. She is holding onto the edge of a cloud as if it is moving.

- **Possible meaning and messages with reference to the titles of artworks.**

FIGURE 7a:

The girl portrayed in this work could have been arrested for various reasons. She is regarded as trophy, caught by the law, or could just be a girl used by men in uniform. The title could refer to the girl being caught in an illegal act and is regarded as the trophy of the men in uniform. There can be many interpretations of this image (all comments must be substantiated).

FIGURE 7b:

The girl posing for a photograph wants to impress the viewer. Showing off a white, feminine dress indicates that girls are decorated and exhibited like trophies for admiration or decoration. The white dress could also allude to her innocence. She compares herself to the doll, Barbie. Barbie is known for her slight figure and good looks. The stance of the figure is similar to that of a Barbie doll.

FIGURE 7c:

The young girl, being her father's joy and pride plays with his hunting trophies, as if she would then be appreciated more. Being unattractive, and overdressed in a kitsch satin dress, further emphasises the fact that she is trying to be feminine and to be regarded as her father's trophy. It seems that the unattractive girl can only be regarded as beautiful if she is exhibited with her father's hunting trophies.

FIGURE 7d:

The name Beatrice means to give happiness. This realistic portrayal of beauty and femininity creates a melancholy mood. Placed on a cloud is as if beautiful women are compared to angels that looks like candy floss. They are crowned, placed on a pedestal and given recognition as being a trophy to be exhibited. Often beauty queens are placed on a pedestal and regarded as a trophy to be admired by all. Women can often become a cheap commodity. 'Beatrice' could refer to the figure's name.

(10)

7.2 Candidates must discuss the work of any TWO artists they have studied which comment on masculinity and/or femininity.

They must use the following guidelines in their essay:

- Imagery/visual appearance
- Content and composition
- Gender issues addressed
- Medium
- Style and techniques
- Possible message and meanings

(10)
[20]

Trophy: A cup or other decorative object awarded as a prize for a victory or success.



QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

I have always appreciated those who dare to experiment with materials and proportions.

– Zaha Hadid

As building techniques and technology are changing, more creative homes will be built. Innovative designs, with recycled materials are filled with ultra-modern technology. The villa, in FIGURE 8a and the library in FIGURE 8b, is only the start of what will be possible

FIGURES 8a and 8b show architects who have dared to experiment, by creating futuristic, yet functional structures out of upcycled materials.

Candidates must refer the visual sources and any TWO South African structures/monuments/buildings that they studied and write an essay in which they discuss the innovative use of unusual and/or non-traditional materials by considering the following:

- **The manner in which the architect experimented with new technologies**

FIGURE 8a:

Through the use of salvaged aeroplane parts and minimal, glass-encased structures, the architect experimented with new building technology. The large glass panes are mounted on riveted metal frames, screened by metal panelling, and oriented to allow maximum daylight inside.

FIGURE 8b:

The innovative upcycling of shipping containers and placing them on top of one another, creating interesting vertical and horizontal lines and shapes. The fitted glass/windows allows light to enter the structure.

Candidates' own examples

- **Materials and the significance thereof**

FIGURE 8a:

The architect has used steel and glass to create windows with diagonal and vertical lines mimicking the image of an aeroplane. Upcycling real aeroplane parts give new meaning to discarded matter. This unconventional material opens doors to new innovative ideas and designs.

FIGURE 8b:

Containers provide affordable, stable and easily constructed alternative solutions to creating conventional work and living space. These ready-made structures can be erected in half the time than traditional building methods would take. In addition, if this shipping container (library) was placed at another school, it can be used as an inspiration for sponsors/donors/funders to test whether or not a school would be capable of managing a larger facility prior to building one.

- **Influences**

FIGURE 8a:

International style architecture, i.e. Le Corbusier and Mies v.d. Rohe. Minimalism could also be an influence.

FIGURE 8b:

Bauhaus and De Stijl's use of colour. Piet Mondrian's colour blocks.

- **Form and line**

FIGURE 8a:

Diagonal lines created triangular shapes which were then joined together to create a three dimensional window. The walls appear to be moving in and out of the building.

FIGURE 8b:

The rectangular shape and straight lines remind us of the De Stijl movement. It also reflects the domino system of Le Corbusier where a single modular system is repeated in different arrangements to create a more complex unity which can fulfill many purposes. The structure forms a daring cantilever that is visually striking.

- **Design and functionality**

FIGURE 8a:

This house is about as close as one can get to living among the clouds. Like a plane, the home is exposed to the elements on all sides and appears to be soaring above water, as it's suspended on stilts, straddling a pool and a small lake. It is considered as a floating memory box. It functions as a living space with rooms regarded as boxes filled with mementos for a retired pilot. This structure is created to give its inhabitants the feeling of living in open air.

FIGURE 8b:

Two shipping containers were stacked in a cross formation, differentiating two spaces: a place to access information and a place to do homework and read. This library is a working example of an exciting stimulating place, that not only houses knowledge, but also through the use of colour, shape, light, the outdoor and imaginative and inventive space, gives the viewer an inspiring experience when accessing it.

- **The different shapes created in FIGURE 8a and the visual impact it has on the viewer**

The fragmented façade of the villa is created through the joining of triangular glass panels. Fragmented, geometric shapes become windows. Long, dynamic lines suggest speed and motion. This structure explores the idea of flight as a strong motivator for architectural daring. It is futuristic as movement is created through vertical and diagonal lines.

- **Reasons for elevating the building in FIGURE 8a and 8b**

FIGURE 8a:

The architectural firm was able to create the feeling of an aeroplane flying through the sky. The stacked, cantilevered vertical volumes turn and torque to mimic a plane moving through the air.

FIGURE 8b:

It provides extra space for interaction for the learners. It provides shade and it symbolises the elevation of knowledge. It allows for the addition of further modular parts. It becomes more aesthetically appealing. It turns an ordinary storage unit into a more functional utilitarian space.

CANDIDATES MUST INCLUDE A DISCUSSION OF THEIR OWN STRUCTURES

Teaching tool:

FIGURE 8a:

Aviator's Villa is reached via a long, narrow driveway similar to an aeroplane runway. The interior is designed as a minimal sequence of three primary spaces: the spacious, 30-foot-tall living room/kitchen/dining area; the cantilevered 40-foot bedroom; and the library. The final floating volume is considered a 'memory box'. It's accessible only through the bedroom and functions as a space for reflection and to store mementos. The box has a large, open window with views of the wooded area outside, and a rear skylight that looks toward the cantilevered volume of the bedroom above, which is the highest point of the house, considered a final daily retreat. A monumental circulatory staircase leads from the living space to the bedroom. Off the stairs are a series of hidden spaces tucked in between the two major rooms. These secondary spaces are meant to be lived in independently and uniquely, contrary to a traditional layout.

Futuristic architecture promotes the use of steel, glass and cement. It is highly calculated to insure the maximum flexibility and lightness within the materials. These elements replicate the texture of clouds, while mitigating the sun's rays and generating soothing shadows within the property interiors. The building has characteristics of De-constructivism as it seems anti-gravitational and fragmented.

[20]

Up-cycled:	To give new meaning to discarded structures.
Futuristic:	Innovative ideas that are imagined ahead of time.
Villa:	Very smart house.

TOTAL: 100