



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

VISUAL ARTS P1

NOVEMBER 2011

POSSIBLE ANSWERS

MARKS: 100

This memorandum consists of 20 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. This question paper consists of TEN questions. Learners must answer any FIVE questions for a total of 100 marks.
2. It is MOST IMPORTANT that allowance is made for the learners in many instances:
 - Learners must be given credit for providing their own opinions and ideas in answers.
 - Credit must also be given for lateral thinking.
 - Also important is that arguments and statements are well reasoned and qualified by reference to specific factors.
3. Questions and sub-sections must be numbered clearly and correctly.
4. Information and art works discussed in one answer must not be credited if repeated in other answers but art works may be cross-referenced.
5. Learners must name the artist and title of each artwork mentioned where applicable.
6. Learners may discuss both two-and three-dimensional art works in any question where appropriate.
7. ***It must be remembered that many learners will be discussing these examples, never having seen them before. We therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the art works, within the context of the question. Therefore markers need to be open-minded and flexible in the marking process.***

GENERAL INFORMATION FOR MARKERS

- This marking memorandum is to serve as both a guideline for markers as well as a teaching tool. Therefore the memorandum for certain questions is in greater depth, as the information may be used as notes for learning material. Other parts of the marking memorandum may merely be a suggested guideline.
- Markers are encouraged to reward learners for what they know, rather than punish them for what they don't know.
- Although the information for the questions are given in point form, learners must write in essay/paragraph format discussing their information in a holistic manner.
- Learners must answer all their questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Point form answers cannot receive full marks.
- Markers must refer to the Visual Arts SAG document rubric (p. 24) to obtain a guideline to help them assess the levels of achievement.

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

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

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

- 1.1 Learners must write a comparative analysis of the two works. The following information may be used in the answering of this question. When asked to give their opinion of which artwork has the greatest visual impact, learners must substantiate their answer.

In 1967, Louis Maqhubela traveled to Europe for the first time where he was exposed to European art and artists such as Pablo Picasso, Paul Klee, and Joan Miro among others.

This influence inspired him to break away from the stereotypical 'Township art' genre. This meant that his work became less about recording views of his environment or observed reality, and more about using line, form, shape and color as expressive means in and of themselves.

Fig 1a: Louis Maqhubela, *Untitled*

Maqhubela creates a lively scene full of expressionistic colour and vibrancy. His figurative expression of life in the township shows the everyday scene of people going about their daily business.

The strong red dress of the woman in the foreground attracts the viewer's eye as a dominant focal point which is then picked up in the red scarf on the other female form and the shirt of the man on the bicycle. In this rectangular composition, the truck in the middle distance also serves to lead the eye into the composition. The strong contrast of the warm yellow of the earth advancing towards the viewer is very reminiscent of the work of both Gauguin and Nolde. The cooler blues of the sky in the distance gives a sense of recession of space

The manner in which the trees have been painted creates a sense of energy and life. They are not static but rather suggest a strong wind blowing in the area in the manner in which they sway.

Fig 1b. Emil Nolde, *Dance around the Golden Calf*

Here Nolde creates a work that shows an almost erotic frenzy with demonic figures that are painted in a deliberately crude and distorted manner. The figures are large and confrontational, taking up most of the compositional space. They are images which cannot be ignored. The faces are grotesque and lack detail. The three figures in the foreground create the focal area. Attention is drawn to the central figure that is painted in strong shades of purple and blue – a striking contrast to the complimentary yellow of the other two figures.

A light blue sky gives a slight suggestion of depth, but the painting tends to be rather flat in the manner in which the images are portrayed. The very expressive, gestural brushstrokes and large dominant figures, serve to create a space which is very claustrophobic. Although Nolde worked with warm and cool colours, these seem to be more discordant and disturbing. Vigorous, energetic and expressionistic brushstrokes create a composition full of energy which is very unsettling for the viewer.

(10)

- 1.2 Learners are to discuss the art works of any TWO artists they have studied who have used interesting techniques to create artworks that capture a sense of the period in which they lives.

In their essay (at least ONE page) learners should include the following:

- Names of artists
- Titles of artworks
- Inspirations and influences on the work
- Formal art elements used in the work
- Themes and meaning

(10)
[20]

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

- 2.1 Learners should study the visual sources and discuss how the artists of the works related with their country through their art (at least ONE page).

They should consider the following in their discussion:

Figure 2a: John Mohl, *Ploughing*, 1956.

- John Mohl was a very skilled painter as can be seen in this work of a farming scene.
- It is not a romantic portrayal of rural life. Instead it shows the hard work, sweat and strain that go into farm life.
- The vibrant bright light tends to dissolve contours and blurs details much like the work of the Impressionist painters.
- The manner in which the images are portrayed, suggests Mohl's first-hand observation and experience. He is an artist who has experienced this farm life and the toil that goes into each day.
- The viewer is drawn into the farming activity – the heat, the cries of the herdsman to the oxen and the melting detail in the distant trees and bush by the very strong perspectival lines created by the furrows of the ploughed field. The sense of scale – larger figures and smaller trees create a space which the viewer feels part of.
- The colours used are bleached and neutralized by the brightness of the sun with interesting contrasts of complimentary colours yellow and purple.
- The midday shadows fall in sharp contrast to the figures.
- The land stretches up the long vertically rectangular format of the

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canvas, and merges with the sky.

- Use of repetition of oxen and women.

Figure 2b: Helen Sebidi, *From the Lands Carrying Food*, 1979

- In this composition Sebidi, makes use of a horizontal rectangular composition to portray her interpretation of rural South Africa.
- A strong diagonal line cuts across the format, created by the figures of the six women carrying large baskets of grain on their head.
- They emerge out of the misty background and walk towards the viewer getting larger as they move forward.
- By placing the women walking towards us, a somewhat different mood is created.
- They are more confrontational; their wrinkled faces and sagging breasts are of ageing females who work the land in the absence of their migrant-labour men folk.
- Their disciplined, balanced, vertical march is contrasted with the tree swaying brokenly on the left.
- Sebidi is deeply concerned about these 'invisible' women and their fragile tenure of the lands that they so laboriously till and harvest. Their garments and baskets do not swing and sway as their loads are heavy.
- Sebidi has painted with thick strokes (impasto) with white paint cutting the rather muted colours, imparting luminosity to the whole scene.
- Some learners may use the term chiaroscuro for the strong tonal contrast in the painting.

(10)

2.2 Learners must write an essay, in which they discuss any artist/s they have studied, who they feel communicates a sense of identity in their work. They may use South African and/or overseas artists. Their essay should include a discussion/analysis of at least two specific artworks.

If learners discuss only one artist they can only get a maximum of 7/10

Learners should consider the following in their answer;

- Where the artist is from and how they communicate this in their work.
- Influences and/or inspiration used in the work.
- Mood created through themes or messages used by the artist(s).

(10)
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QUESTION 3: ART AND POLITICS: RESISTANCE OR PROTEST ART IN SOUTH AFRICA

3.1 Compare how these two works show conflict situations by referring to the following:

- **Briefly describing the conflict situation shown**

Fig. 3a: The scene takes place in a township. In the distance, a Casspir is shown with police in the open back of the vehicle. A police man is chasing a figure who is escaping between the houses in the upper right

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hand of the work. He is fleeing, but also seems to be throwing something. The dominant figure is the dead man (the brother) lying in the left front of the work with one of his shoes above him.

Reference can also be made to the small painting on the left hand side of the wall.

There is a pink flower on the table that looks like a protea.

Fig. 3b: The image gives a literal meaning to the term 'living room war' which had been used to describe the grisly TV news images of modern wars. In this work, troops are transported directly into a pristine, white living room while through the picture windows, a war scene plays out under smoke-shrouded palm trees. In *Gladiators*, one of Rosler's current works from the Iraq series, the middle-class home has not only turned out to be invaded, its interior has become inseparable from the mayhem outside its walls.

- **Choice of images**

Fig. 3a: The images are the typical images from the struggle against apartheid. The police vehicle – the Casspir - and a police man portray the oppressive forces of apartheid. The other two figures portray the oppressed. The dead figure creates a strong and direct message by being the focal point and the largest figure. There are two bullets lying near to his face. His posture is uncomfortable, showing his situation. The setting of a street in a township helps to convey the story of this piece, by setting the scene in a real space. It is interesting to note that this work was only created in 1998 – it is like a generalised reflection or memorial to the people who died in the struggle.

Fig. 3b: A modern living room with a pristine white couch is invaded by two American soldiers in full battle gear. At the left in the room are two other figures whose meaning are not quite clear – has the front one in shorts been captured by the other figure, or are they just onlookers?

Viewers of *Gladiators* may be confused by the chaotic panorama glimpsed through the house's huge bay windows. In part it is obviously a distressing Iraqi street scene where smoke from a detonated car bomb wafts by palm trees, but who are the odd looking men rushing the house brandishing clubs? They are dressed in Roman gear and seem to be an anomaly in this modern scene. (The photograph depicting them is not a readily identifiable image, even though it's an Associated Press photo that was widely circulated on the internet. The image documents U.S. Marines of the 1st Division in Iraq, dressed as gladiators and - like a scene from Charlton Heston's, *Ben Hur* - holding chariot races with filched Iraqi horses. The bizarre incident occurred at a Marine military base outside of the doomed city of Fallujah on November 6th, 2004, the very eve of the Marine attack that would destroy the "insurgent stronghold" of 300,000 civilians.)

- **Influence of their chosen mediums (mixed media and photomontage) on the portrayals (scale of objects, composition, etc.)**

Fig. 3a: It is not a naturalistic or photographic rendering of the scene. Nhlenghtwa has made use of different media and techniques such as drawing, painting and collage. This results in different scales and perspectives giving a rhythm to the work, especially in the row of houses. The figures also have a 'cut-out' appearance. The open space of the road draws the viewer into the work and also isolates the dead figure.

Fig. 3b: Rosler used a painstaking collage technique, shunning the computer graphics technology. She physically cuts and pastes the images together. This creates an unnatural sense of scale to the perspective. The glossy, surfaces of the images help to create a modern magazine-like feeling to the work. The image works in layers with the two soldiers in the front who invite us into the living room - then the two figures on the left, followed by the couch and then the outside scene through the window.

Some learners may make reference to the violence seen in video games (interpretation from their own life experiences).

- **The possible meanings of these artworks**

Fig. 3a: The work depicts the almost daily raids, police violence and deaths as single signs that together spread fear in the black townships. By focusing on individual events (dead body, fleeing youth and charging police) he makes the viewer a witness to a state of emergency and to the real suffering in the late 1980's. The failure of the once all-powerful apartheid state to halt the mass action is a sign of its ideological demise.

Fig. 3b: The work shows the influence of the media – especially television – on war invading our living rooms. We could watch the war in Iraq like a reality series, especially on CNN and other news channels. Rosler addresses the conflict in Iraq in montages that raise questions about the connections between advertising, journalism, politics, and violence.

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

They must include the following in their answers:

- Names of the artists and titles of art works.
- Issues addressed in the work.
- Style of the work.
- The use of the formal art elements.
- Meaning and interpretation.

(10)
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QUESTION 4: CRAFT AND APPLIED ART

4.1 By referring to all FOUR of the visual sources (FIGURES 4a–4d), learners must write a paragraph of approximately ½ page in which they discuss the following:

- **The adaptation of the indigenous technique of basketry to wire work.**

Artists/craftsman who used the weaving technique in basketry use other mediums like wire and plastic. Previously basketry/weaving was functional, and in the African context was often ceremonial. There is a strong emphasis on the decorative.

- **The combination of traditional and industrial technologies**

Craft covers a range of materials and techniques, such as ceramics, beadwork, basketry, etc. The artists mentioned weave aluminum and copper wire to create lights and chandeliers.

Figure 4a: Traditional basket weaver, Kwazulu Natal:

This item is functional as well as decorative. These days colourful baskets are woven using dried grass and are sold to tourists.

Figure 4b: Bongani Joseph and Benjamin Witbooi, *BMW –Wire Model* (2003) Galvanised wire 59 x 107 x 155 cm:

The artists use wire in their interpretation of a BMW car. The artwork is not functional but created as an artwork.

Figure 4c: Walter Oltmann, *Larva Suit* (2001) Aluminium and steel wire (230 x 160 x 40 cm).

This complex artwork is non-functional but still uses the weaving technique. Oltmann is fascinated with the death and life of insects. As well as being a draftsman Oltmann makes intricately woven sculptures of suits and armour.

Sculptural forms are constructed by weaving aluminium and copper wire into intricately patterned surfaces. Oltmann approaches the human form, emptying the figure, exposing its insides, constructing skins and membranes through weaving. Oltmann's fuses the insect and the militarised male body.

Figure 4d: Walter Oltmann creates a functional/decorative chandelier using aluminum woven cable to form petals and leaves attached to branches that form reflective, tree-like canopies below the foyer ceiling of the Constitutional Court, Johannesburg. He has reinterpreted craft in original ways. The chandelier casts shadows on the floor of the Constitutional Court as leaves cast shadows in nature. It represents growth which is common in South African society. Oltmann uses a combination of traditional and industrial technologies. Lights make use of recycled strips of aluminium and brass is woven into the hanging

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baskets. The lights are modern and simplistic. Oltmann refers back to the traditional craft of basketry used in the making of baskets.

- **The importance of wire work in job creation within the community, the tourist trade and empowerment of these artists.**

The artist/craftsman will be able to sell his/her products and therefore be able to support himself. Many entrepreneurs employ artists from rural areas and these artworks are sold in shops across the country and overseas in some cases. Some artists have become very well known and are able to have a decent career and in turn empower more artists in their region. Craftsman use old techniques with new materials to create ornamental and decorative objects.

(8)

The theft of copper wire has become a huge problem.

- 4.2 Learners must write a short essay of at least 1 page in which they discuss the work of TWO other craft artists they have studied. They must substantiate the use of materials and techniques used by the artist/s.

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

- 5.1 ***Markers must be very aware that learners must not merely repeat information given in the text block but must give their own interpretation based on the information required in the bullets.***

Give credit if reference is made to the historical Greek Trojan Horse story.

Learners must read the above information and study the visual source provided (FIGURES 5a–5c) and discuss the following relating to this event:

- **The function of this memorial and the importance of placing such a memorial on the site where it occurred.**

The memorial is placed at this site so that everyone can be reminded of the incident. The parents are able to visit the site to pay respect to their children who died in the Trojan horse incident.

- **The significance of the original graffiti in the memorial.**

The people used graffiti "***remember the Trojan horse massacre***" as a medium to express their feelings/emotions on the wall in honour of the children that died. The graffiti becomes part of the wall of remembrance seen behind a fence. A feeling of entrapment is portrayed. A sculpture designed by Brett Murray is elevated above the wall. The metal sculpture is of 3 flat cut-out men firing their rifles in different directions. The graffiti used may be symbolic of the blood spilt on the day of the tragedy. A plaque was put up for each child, as seen in the plaque for Jonathan Classen (FIGURE 5b)

- **The significance of the personal telling of the event by the guardians and mothers of the boys that died.**

His work criticises political issues and social imbalances. Graffiti gives a more personal edge and makes it more real. The mothers and guardians can visit the site and pay their respects to their slain children.

- **How artist, Manfred Zylla, expressed this event in his work (Figure 5c).**

Zylla's *Deathtrap* is a pencil drawing of a truckload of armed soldiers driving over images of human shadows. These shadows represent the people that were killed and injured on the day. A square image is illustrated below the truck on top of the black figures. The blocked image of the child is a relative of his wife. The boy is portrayed in a coffin, with only his head visible. The police are packed into the back on the truck, the distorted portrait's show that they are happily laughing and they do not show remorse for what they have done.

- **The learner's reaction to the artwork with substantiation.**

Learners must clearly substantiate their reactions to this artwork.

(10)

- 5.2 The works in Figure 5a–5c commemorate a specific historic event. Learners must choose any TWO buildings/memorials/artworks that they have studied which also commemorates a specific event or ideology that marked our history. Learners can use overseas examples.

Learners should discuss these two works in detail by referring to the following where relevant:

- Materials and techniques used.
- Symbols and decorations used.
- Site of the works.
- Ideologies expressed and possible meanings for the visitor/viewer.
- Evaluation of the success of these works.

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

- 6.1 Learners must discuss and compare the different ways in which the human figure/s have been portrayed in Figure 6a – 6b.

Learners should consider the following in their answers:

- **The use of the elements of art.**

Fig. 6a: In this pencil drawing Motjuoadi shows his excellent use of line in creating the shape of the figures, as well as describing the textures and tonal values. The shapes of the objects and people are closely rendered to create a three-dimensional effect. In the composition the heads of the

figures form a prominent circle which draws the viewer's attention to the game being played. By cutting off the figures at the side in a 'snapshot view', he ensures that the viewer is closely observing the game portrayed in this work. The hand in the foreground plays an important role in connecting the two figures in the front and 'closing' the circle. Pattern plays an important role in this work e.g. the patterns on the different caps, clothes, dusty road, ground, etc. This together with the handling of texture and form gave a particular individual quality to his work.

Fig. 6b: The work seems flat and two-dimensional. It becomes a play of strong black and white shapes. These strong shapes and the use of a line pattern at the back create a rhythm to the work. Muafangejo makes no attempt to use perspective as it is known in Western art. He organized his work into two bands of figures similar to a comic strip. The 'strips' are separated and surrounded by a black border with wording. He displays a strong sense of pattern and design and fills the entire format with figures. There is a lot of repetition of forms and pattern.

- **The use of materials and medium**

Fig. 6a: Motjuoadi was an accomplished draughtsman and his skill with using this most basic of art mediums can clearly be observed. He achieved a great range of tonal values with his layered use of lines. There is also an exciting, lively feeling to his pencil work.

Fig. 6b: This is a linocut that is printed in black. He was able to carve letters in reverse on his lino block so that they printed correctly.

- **Styles of expression**

Fig. 6a: Motjuoadi's style is interesting in the mixture of a nearly hyper-realistic capturing of the scene along with a sense of naivety. So while he tried to give an exact description of the people, clothes, surrounding spaces, etc., there is a bit of distortion and exaggeration. This creates a very personal and identifiable style to his work. He captured with great sensitivity the atmosphere and intimacy of township life, but it is his mix of realism and naivety that gives a haunting quality to his art.

Fig. 6b: His work is figurative, not abstract; however, the people that fill his work are dealt with in a stylized and individual way. There is a naive quality to his work - simple, direct and bold. He often writes captions into his works to explain the illustration he has made. His English was not always correct, as it was not his first language.

- **What each artist was trying to communicate to the viewer**

Fig. 6a: Andrew Tshidiso Motjuoadi attended Polly Street Art Centre. He can be seen as one of the exponents of the Township style of art. Motjuoadi's source of inspiration came from township life, a lifestyle with which he was familiar. He depicted the people with honesty, insight and compassion. The people in this work are bent over their game. It comments on the situation in the townships – politics and poverty, where people had to entertain themselves playing games in the dusty street, but also on the human spirit whereby notwithstanding their circumstances,

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people can find friendship and camaraderie. It not only gives an insight into everyday life in the townships, but shows an insight into human nature. He thought deeply about man, about his circumstances and about the meaning of life.

Fig. 6b: Muafangejo work is narrative in nature and the direct writing as an explanation to his intension with the work. A lot of his works dealt with contemporary political events in South Africa and Namibia. He was a man of peace who believed in the Christian values of love and reconciliation. However, he lived in Namibia during politically troubled times when this country was entrenched in a civil war as well as military conflict against South Africa. He deeply desired the existence of love and reconciliation between the different racial groups in Southern Africa: this desire is expressed repeatedly in this work both in the images and in the writing.

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6.2 Learners must write an essay of at least 1 page in which they discuss at least ONE South African Community Art Centre they have studied. In their answers they must include the following:

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

(12)
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QUESTION 7: MULTI-MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

7.1 ***Please note that in the Question paper text box there was a typo. Figure 7a and b should read Figure 7a and Figure 7d should read Figure 7b.***

With references to the above statement and the visual sources (Figures 7a and 7b), discuss some of the following in a short essay on Berni Searle.

- **The way in which she addresses race classifications by covering her body with different coloured spices**

Previously in South Africa people were strictly classified according to racial groupings, and labelled accordingly. She refers to racial stereotyping in her work. Searle uses different coloured spices to represent different races. The spice almost disguises / masks the person's race.

The work explores the process of remembering and forgetting and the time in between them.

- **The reason why does she uses her own body**

Searle makes use her own body as both subject and object. Her body becomes a document – it can be traced and is a record. Her work is a personal combination of photography and performance art. She dramatizes the visible as well as the invisible. Searle enjoys representing herself as the invisible as it means being unmarked and unharmed. Searle covers her body as a rebellion against the rigidity of race classifications. In **Traces** her bodily spirit is almost in flight, yet she returns again and again to that invasive/persistent weight.

- **How spices are used by this artist, as opposed to their conventional use and the effect this has on the viewer**

The spices are a reference to Searle's ancestry / heritage with which she feels a tentative connection primarily through the kind of foods her family eats. Her maternal great-grandfathers came from Mauritius (a cook) and Saudi, bringing with them distinct culinary traditions. Food, as in many families, becomes a site of communion and continuation with her family.

Searle tackles issues surrounding representation [creating the illusion of something else], related to colonial history – her art therefore has to do with post-colonialism. She is concerned with the clichéd manner in which local cultures had traditionally been depicted. Searle's work is not just about racism, it is about identity, alienation / isolation from identity, yet also her desire to not be pinned down and confined, defined, limited and prescribed by one identity. It is about escape from her background / ancestry and her constant negotiation of identity. The applied spices are short term which implies that identity cannot be forced or imposed forever.

Searle uses her body as a document. Spices are used sparingly when cooking whereas she uses a large amount of spices in her artwork. The spice enhances the taste of the meal. Spices have a positive connotation. There is a paradox / contradiction as the weight of powder cannot be much, yet it oppresses / smothers and suffocates her - an indication that even tenuous links may become determining in the greedy politics of claiming identities. Hence, in **Traces** Searle stages an escape, we witness the trace of her bodily flight, yet she returns again and again to that invasive weight.

- **The use of photography in her work.**

In **Traces** there are six tall, blown-up photographs/digital prints [FIGURE 7b]. They are hung in two parallel rows, one row showing us the artist's naked body, covered in powdered spices, the other row the imprint of her absent body in the powders. Here her identity surfaces and then disappears. Where the body is absent, a postal scale at the foot of each photograph is filled with spices, as if Searle's body is somehow captured in these neat heaps of fragrant red, yellow and brown powder. Spices have an overwhelming smell to them.

In **Colour Me** Figure 7a, she plays with the idea of 'colour' using the various coloured spices, although not all the images are a direct reference to race.

- **The learner's personal response to these artworks – which must be substantiated fully.**

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7.2 Learners must discuss the work of any contemporary artist/s that makes use of non-traditional media and / or techniques to convey a message of our time. They must refer to specific artworks in their answer.

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

8.1 Learners must study the visual sources in FIGURES 8a and 8b. Discuss how the artists' have portrayed the female form (at least ½ pages).

Learners should refer to the following in their answers:

- **Reasons for the use of the Virgin Mary/spiritual interpretations.**

The Virgin Mary has always been portrayed as a heavenly figure. She epitomizes purity and innocence. Victor refers to religious icons and figures as vehicles for her social commentary.

- **Intentions/Functions**

Figure 8a: The religious icon was sculpted for the interior of a Catholic church.

Figure 8b: Diane Victor deals with the boundaries between happiness and terror. She wants to shock the viewer and make a statement.

- **Similarities/Differences in each of the examples [hands, face and stance]**

Figure 8a: The tranquil Catholic sculpture is carved in marble and represents peace. She holds a cross in one hand and flowers in the other, her hands are gently holding the drapery to her chest. Her eyes are open. The sculpture has a delicate tactile quality.

Figure 8b: The *Lady of the Stain's* eyes are closed and her mouth is partially open reinforcing the expression of agony and despair. Her hands are clutching her body. Violence is expressed in the artwork. Intentionally the drawing marks merge with the stains [washes].

- **Use of formal elements of art e.g. form, shape and texture**

Figure 8a: Three dimensional form, smooth texture

Figure 8b: Two dimensional drawing, brownish purple and black stains "explode" on the image with their translucency revealing details of the fine drawing beneath them. In the print "Our lady of the Stains" Victor combined delicate pencil drawing with tusche washes that maximize the

potential of lithography.

- **The learner's interpretation of why Victor's defaced the female form**
Her work examines the underbelly of society and our lives with an extraordinary intensity. The marks she makes are exquisitely beautiful and defined. Victor could be making a statement on how women in South Africa are continually abused both mentally and physically. The woman is caught in the throws of either religious or sexual ecstasy or perhaps the pain of being hurt.

(8)

- 8.2 In the form of an essay [1½ pages] learners must discuss any TWO examples/artist's they have studied that have portrayed the female/male form in the spiritual realm.

(12)
[20]

QUESTION 9: GENDER ISSUES IN SOUTH AFRICAN ART: MASCULINITY AND FEMININITY

- 9.1 Learners must read the above statement and discuss how the male identity is portrayed in any TWO artworks reproduced in FIGURES 9a–9d (at least ½ page).

Learners must refer to the following in their answers:

- **Formal elements of art**

Fig. 9a: The work has a simple composition with three figures seated on a red couch. The figures are strongly distorted. There is a strong use of line in the coloured lines defining the uniforms. The colour contrasts are strong e.g. red, blue, yellow and white.

Fig. 9b: Two male figures are shown on a flat dark background. The shape of the figures is naturalistic, but not the handling of them. They are a bright orange-red and are covered with patterns in yellows, lilacs, etc. The negative spaces in the background form interesting shapes and are as powerful as the figures. He makes use of arbitrary or non realistic colour.

Fig. 9c: This enlarged portrait head focuses on the individual. The portrait is life-like and fills the canvas. The most noticeable aspect is his almost abrasive colouring. The typical 'hoodie-top' is in luscious pinks. The background is in browns, Naples yellow and turquoise. The bright red lips are the focal point. He also makes extensive use of pattern – in the background there is swirling pattern, while on the pink garment there is a more subtle pattern.

Fig. 9d: Kudzi's larger-than-life, mixed-media works combine political satire, hard-edged hip-hop graffiti, poetry and commentary on big cities to produce his own version of pop art. His large-scale (3.66m x 2.44m) combinations of graffiti, etchings, ink drawing, poetry and paint give a sense of a film in progress — the only difference being that the images

are frozen on the hardboard on which he chooses to work on.

In this work there is mixture of images and images scattered over the surface. This is not a traditional composition, but rather an effect of layering is created similar to that of graffiti. The words and written pieces create a strong sense of line. The two large figures are shown with tonal variations creating a three-dimensional effect. The sense of scale is not logical – the figure at the bottom is smaller than the central figure. Also interesting is the 'cut-out' shape of a devil-like figure. The work is mainly in variations of blacks and greys that contrast with the shocking pink – creating a street-like effect. This Zimbabwe born artist is a local heir to the legacy of US artist Jean Michel Basquiat.

- **How these works question the traditional conceptions of masculinity**

Fig. 9a: These figures are an expression of power, and especially of power that corrupts. This is a familiar scene which relates to many artworks throughout the ages showing men in power e.g. kings, generals, etc. What is different is the way that Hodgins distorted them so that it becomes a satire of the abuse of power in male figures.

Fig. 9b: It is a refreshing image of male figures. The males are posing, brightly coloured and covered with symbols and signs (tattoos). The colours and extreme decoration are unusual in the portrayal of the male figure. It celebrates the beauty of the male figure and refers subtly to homosexuality.

Fig. 9c: It is again not traditional in that there is a strong urban fashionable feel that relates to contemporary youth. The clothes, patterns, etc. are usually seen in images of women and not of males – it broadens the perceptions of male identity and also relates to younger, modern men. Also an influence of hip-hop music.

Fig. 9d: It deals especially with the black male in a modern urban environment who after decades of oppression is now finding his own voice and power.

- **Possible meanings and interpretations**

Fig. 9a: This is one of Hodgins' work which is based on Ubu from the play by Alfred Jarry. Ubu is a greedy figure of power representing evil practices. Ubu is often seen as a Jarry's metaphor for the modern man; he is an anti-hero — fat, ugly, vulgar, gluttonous, grandiose, dishonest, stupid, voracious, cruel, cowardly and evil. The three male figures are seated on a red couch. The central figure dressed in a red suit is flanked by the two commanders-in-chief, dressed in their white and blue uniforms adorned with medals. All three symbolise self-importance, however their faces express their evilness and how power has corrupted them into beastlike men. Although this work makes reference to the apartheid regime and its officers, it becomes universal in showing how some can

be corrupted by their positions of power and their self-importance.

Fig. 9b: The male figure becomes an object of beauty. The figures are covered with patterns in different colours that beautifies the body. Although there are homosexual undertones with the two males and the emphasis on the body being beautiful, it is handled with subtleties and beauty. The figure on the right is reminiscent of the back of Michelangelo's sculpture of David.

Fig. 9c: The point of departure for Maluka's portraits is usually a photograph. He tears the portraits from fashion magazines. He then proceeds to create characters, to give them personalities - glamorous, sexy, cool, sultry - and to place them in contexts that buzz and pulsate. The portrait has a very contemporary urban feel – it is the face of a modern young South African man – proud, metro-sexual and not afraid to be surrounded by pink.

Fig. 9d: Kudzi deals with urban African issues with the subversive and, at times, mad humour. It deals with issues facing the modern black man such black empowerment finding your own identity in a changing society. His paintings confront viewers with the psychological and physical experience of inner-city Johannesburg, the continent's most cosmopolitan melting pot where thousands of exiles, refugees and asylum-seekers battle for survival alongside the never-ending swell of newly urbanized South Africans.

'Primarily my art is about communicating with the hip-hop generation. It might not be expressing an entirely hip-hop aesthetic, but it sets out to talk to my peers, and they are mostly into hip-hop, be they the music consumers, poets or fashion crowd — the glue that binds us is hip-hop.'

(6)

9.2 Learners must discuss the work of any TWO artists that they have studied which questions and reflects on male and/or female identity. Refer to specific artworks in your answer.

(14)
[20]

QUESTION 10: CONTEMPORARY SOUTH AFRICAN AND INTERNATIONAL ARCHITECTURE

Learners must refer to the statement and write an essay (at least TWO pages) in which they discuss appropriate overseas and local examples of architecture. They may refer to the visual sources in FIGURES 10a and 10b and/or those of their choice.

Learners should refer to the following in their essays

- Name of buildings and architect(s)
- Function and site
- Style and use of materials and building techniques
- Socio-economic and environmental/sustainability/green issues
- Valid reasons why you find these buildings inspiring

Green/sustainable building is the practice of increasing the efficiency with which buildings use resources such as

- energy,
- water, and
- materials

while reducing the impact of building on human health and the environment, through;

- better siting
- design
- construction

Green building can achieve both *ecological and aesthetic harmony* between a structure and its surrounding natural and built environment.

Buildings have a huge effect on the environment and green building practice tries to dramatically reduce these impacts. Buildings account for a large amount of:

- Land use
- Energy and water consumption
- Air and atmosphere alteration

Green building practice aims to reduce and ultimately eliminate these impacts through the use of renewable resources (sunlight, plants and trees).

SUSTAINABLE DEVELOPMENT

Development that meets the needs of the present without compromising the ability of people in the future to meet their needs.

WHAT IS A GREEN BUILDING?

A green building encompasses the use of design, materials and technology to reduce energy and resource consumption and waste emission toward an improvement in both the internal conditions, and external natural environment, both immediate and global. Specifically, a green building will comprise:

The use of design and building materials to reduce heat load, maximise natural light within the building and promote the circulation of fresh air – this in turn promoting reduced requirements for both air conditioning and artificial lighting.

- The use of materials that are environmentally friendly and non-toxic, recycled where available, and from renewable resources i.e. bamboo, straw and certain woods.

- The use of energy- and resource-saving technology such as energy-efficient lighting and air-conditioning systems, water-efficient plumbing fittings, water 'harvesting', and waste reduction facilities. Designers make use of high-efficiency windows and insulation in walls, ceilings and floors. The placing or orientation of the buildings is also of utmost importance in order to fully utilize the sun or trees for heat or shade – providing natural light and reducing energy loads.
- The use of renewable-energy sources such as solar water heating, photovoltaic panels and wind generators
- Minimal impact on the immediate and surrounding environment

The Bahrain World Trade Center

- This building is located in the city of Manama and is an excellent example of contemporary architecture that is sustainable in terms of generating its own power.
- The 50-story complex contains two identical glass towers that rise over 240 meters in height and taper as they reach skyward.
- The sail-shaped buildings offer a visually striking silhouette, appropriately referencing the maritime environment of this small Middle Eastern island, and boasts one very unique feature – three giant wind turbines tying the two "sails" together
- The wing-like towers help to funnel and accelerate the wind velocity between them.
- Furthermore, the difference in the vertical shape of the towers should help reduce the pressure differences between the bridges, which, when combined with an increased wind speed at the higher levels, should provide an equal velocity amongst the turbines.
- All this will provide for an even greater efficiency in the powering of the generators.

Straw House

Building with straw bales is a technique pioneered a century ago in North America. In recent years there has been a renaissance in the use of straw as a building material. Straw is a renewable resource with excellent insulating properties. It is a cheap and easy-to-use option for self-builders, and even large-scale structures can be erected using timber frames filled with straw.

Straw bale is lauded for its ease of construction, low cost, and insulation properties. To build a straw bale house, bales are stacked and anchored with metal rebar or wooden stakes. In some cases, a wooden frame is used to provide structure, but straw bales can also be free-standing. After the shape of the house is finalized, and the walls are reinforced, the bales are covered with plaster, which can range from natural plaster taken from the soil of the building site, to less time-consuming cement plaster. Straw bale homes look like something out of a fairy tale, with walls that bulge and curve, their sturdy nature making them an obvious choice for other structures as well, from bus shelters in Mexico to barns in California.

[20]**TOTAL: 100**