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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE/ NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2020

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 22 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.
2. It is MOST IMPORTANT that allowance is made for the candidates in many instances:
 - Candidates must be given credit for providing their own opinions and ideas in their answers.
 - Credit must also be given for lateral thinking.
 - It is also important that arguments and statements are reasoned and qualified by reference to specific factors.
3. Questions and subsections must be numbered clearly and correctly. Bullets usually act as guidelines to help structure candidates' answers.
4. Information and artworks discussed in one answer must not be credited if repeated in other answers but artworks may be cross-referenced.
5. Where applicable, candidates must name the artist and title of each artwork mentioned. Only ONE mark is allocated for the correct artist and title of work.
6. Where appropriate candidates may discuss both two-dimensional and three dimensional artworks in any question.
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 serve as a guideline for markers as well as a teaching tool. Therefore, the guidelines for certain questions are in greater depth, so that the information may be used as learning material. Other parts of the marking guideline 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
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.
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.
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.
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.
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.
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.
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.

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 in the different provinces, the provinces have to adapt the marking guidelines for interpretation.

QUESTION 1: THE VOICE OF EMERGING ARTISTS

- 1.1 Candidates must discuss the differences in FIGURE 1a and FIGURE 1b by using some of the following guidelines:

- **Subject matter**

FIGURE 1a: Pierneef portrays a Highveld scene, the bush camp of Anton Van Wouw at Rooiplaat. The sculptor Anton van Wouw was godfather, tutor, mentor and friend to Pierneef. Pierneef spent his formative years in Van Wouw's studio in Pretoria, emulating the older artist's techniques of drawing and close observation. The camping scene portrays a typical Pierneef composition with slender, towering trees. The tent is pitched under the trees and blends with the surroundings, while the trees are scattered between the houses in FIGURE 1b and it is contrasted with the bright houses that stand out in the painting. It is late afternoon, a family/friends are enjoying a leisurely afternoon in nature, camping. It is not their permanent home but rather an outing. There are people sitting/relaxing in the shade of the trees and a man watching the cooking and the campfire.

FIGURE 1b: Skhosana illustrates an urban scene in a township.

The two artworks contrast each other due to the subject matter and the style in which they were painted. Pierneef's work is an earlier artwork while the work of Skhosana was completed much later. His paintings of township life, which has not changed much since the political changes of 1994, contain socio-economical statements fused with humour and irony. His work carries more obvious signs of the misery and poverty that are contributing factors to crime, substance abuse and prostitution, as people struggle to survive.

Both paintings have people communicating. Pierneef's painting is a quiet reminiscence while Skhosana's is a joyful chat over the fence/wall with a neighbour.

- **Colour and line**

FIGURE 1a: Pierneef's painting has muted, dull and washed-out colour, portraying a calm and naturalistic landscape. Skhosana chooses to use bright pinks, oranges, blues and greens to liven up his artwork, whereas Pierneef selects soft greens, ochre's and browns to create his documentation of a peaceful landscape. The figures are painted in shades/tones of green/yellow-ochre. The fireplace is made up of reds, yellows and brown hues. The trees are formed by vertical lines and the branches of the trees become organic/free flowing implying movement. The horizontal line creates a definite horizon line in the middle ground, creating perspective. Diagonal lines are present in the tent and tent ropes. The grass in the foreground is formed by diagonal lines. In the foreground there is a division in the grass as if it is a path opening onto the campsite. The diagonal lines of the grass are directionally to the left and on the right leans to the right of the picture, with the opening, leading the eye to the secondary focal point. A feeling of height is created with the tall trees and triangular shaped tent.

FIGURE1b: The artist has chosen to use happy, radiant and vibrant colours to create a happy artwork; however, there are signs of poverty and lack of infrastructure. The artist has used complimentary colours e.g. blue and orange, red and green, and purple and yellow. These colours are non-representational. He has used areas of yellow paint throughout the composition. The electricity/telephone poles form vertical lines. The poles are thin and flimsy and rather gives the impression of a poor community with makeshift poles erected in odd places. The electricity/telephone poles create diminish/sense of height as the houses are not very tall. The houses/roofs are not much higher than the front doors or windows. Horizontal lines are visible in the fencing, street and housing. Diagonal lines are visible in the roofs and broken fence line in the foreground of the composition. The sagging lines of the washing line and diagonal pole (in the left corner) leads the eye to the children at the fence. Yellow and orange are repeated throughout the picture in FIGURE1b. Graffiti can be seen on the green door of the large house and the cement wall. While Figure 1a is mostly a vertically lined composition, Figure 1b is a horizontally lined composition.

- **Focal point**

FIGURE 1a: The white tent represented just off centre becomes the focal point. The darker branches of the trees create arabesque lines and the shapes of the surrounding trees frame the tent. The campfire also leads the eye towards the tent which is the main focus.

FIGURE 1b: The bright, orange house dominates the composition. The larger, orange house is brighter than the other houses which make it stand out more than the rest. The children playing next to the house attract attention because of the diagonal line of the lawn and house which draws your eyes to them. The white/grey wall creates a contrast, and the children are accentuated in the space that it provides.

- **Perspective**

FIGURE 1a: There is a definite foreground, middle ground and background in this painting. Perspective is created by the trees becoming smaller and smaller as the composition recedes. The tall grass is in the foreground, the pitched tent in the middle ground and the silhouette of trees/woodland in the background. There is more detail in the front and middle. Perspective is also created by the use of subdued colours in the background creating depth in the artwork.

FIGURE 1b: Perspective is created by the housing and figures being drawn smaller in the background. The diagonal lines of the big house and the washing line/pole on the left, creates depth. Blue as a receding colour is used in the far background and gives the impression of trees in the distance. Atmospheric/Aerial perspective/Linear perspective.

- **Mood/atmosphere**

FIGURE 1a: A calm/peaceful and tranquil atmosphere is created through the use of a soft/cool palette.

FIGURE 1b: A vibrant and happy atmosphere is created by the artist's use of bright colour, subject matter and lively scenery. The green lawn, chickens, loose stones and other objects and figures in front of the orange house creates an informal atmosphere. A playful mood is created with the implied movement of the children reaching up to the top of the fence.

Pierneef's artwork is quiet and Skhosana's is noisy/lively and busy.

- **Style**

FIGURE 1a: The artwork is painted in a naturalistic style. There are visible brushstrokes and areas of Impressionistic qualities as can be seen in the short brushstrokes in the grass and leaves as well as the fields in the middle ground. The yellow and yellow-ochre grasslands in the background remind us of the painting techniques of Van Gogh. The figures are portrayed in profile and this is similar to the work of Renoir.

FIGURE 1b: It is stylized. The artist sees his work as humorous, simplistic in approach to create a comical and naïve artwork. There are no visible brushstrokes in the artwork.

(10)

1.2 Candidates must write an essay on any **TWO** South-African artworks that express their immediate surroundings. They may use the following guideline:

- Description of the specific place/surroundings of the scene and compositional aspects
- Art elements
- Technique and media
- Influences
- Style

(10)

[20]

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

Olaf Hajek, a German artist, is influenced by his travels to South Africa. He uses his impressions of Africa as a starting point, combining them with a sense of wonder inspired by Africa's natural and cultural beauty.

2.1 Candidates must discuss how Hajek expresses this sense of wonder in the natural and cultural beauty of Africa.

(10)

Refer to the following:

- **Natural/cultural influence**

The scene portrays an interior room, filled with different African sculptures and African masks. Exotic plants, like orchids, and birds are placed in a glass house which could refer to the exotic African continent. The garden and vegetation refers to nature. The various bright vibrant colours and patterns could also refer to the influence of Africa sunlight and lively cultures.

- **Composition**

The artwork has a horizontal format. The interior and exterior of a building is portrayed. The interior is placed at the bottom of the artwork while the garden is seen in the background. Various African masks are randomly placed in the bottom of the composition. A reclining female figure is seen lounging on the floor of the interior-she is perched up on her elbow. A glass house/conservatory is positioned on the right hand side of the composition. It is filled with exotic plants and birds. A garden with various trees, plants, a fountain and lawn are visible through the arches. Composition is crowded/compact creating a claustrophobic impression. Candidates can refer to the Grand Odalisque by Ingres.

- **Perspective**

Depth is created by the diagonal lines of the flooring and overlapping of shapes and forms. The vegetation in the background has been painted a lot smaller than the objects in the foreground therefore creating space and depth. Multiple-point perspective is used.

- **Colour**

Many jewel-like, bold, vibrant colours have been used, e.g. greens, turquoise, pinks, reds, yellow and blues are applied by the artist. A bright blue/turquoise colour has been used in the fountain. The sculptures/figurines are black, grey and brown. The reclining figure wears a white and pink mask which contrasts against the bright background. Colourful patterns can be seen on the flooring and the dress.

- **Whether his impressions of Africa are successful or not.**

The candidate should state if he/she thinks that the artist creates a successful impression of Africa or not. They must motivate their argument by referring to the artwork. One mark if a candidate states successful or not successful.

- 2.2 Candidates must discuss **TWO** artworks by different South African artists who portray the influence of African symbols and art forms in their work. (10)

Use some of the following guidelines:

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

[20]

QUESTION 3: SOCIOPOLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

Often artists, who are moved emotionally by an event, feel the need to document these experiences visually. Pablo Picasso was devastated by the bombing of Guernica, a country town in northern Spain, during the Spanish Civil War. Many innocent children and women lost their lives in this war.

Many years later, Ayanda Mabula portrays the widows of mineworkers killed during a strike at Marikana in North West in South Africa. On 16 August 2012, the South African Police Service opened fire on a crowd of striking mineworkers at Marikana, killing 34 mineworkers and seriously injuring another 78.

3.1 Candidates must discuss how these artists in FIGURES 3a and 3b, portrayed their protest against the injustices of mankind by **referring to some of the following guidelines:**

- **Imagery and symbolism**

FIGURE 3a: Picasso used fragments of people and animals in his work. Images of light sources, a lamp being held by an outstretched arm and a globe (sun) at the top of the composition can be seen. A hand holding a broken sword is visible in the front. A bull is placed in the top left of the painting. A horse with an open mouth dominates the centre of the artwork. On the left is a mother holding her dead baby. On the right side is a face looking into the picture and a figure bending on one knee also looking into the picture plane. On the far right is a figure with hands in the air and an open mouth. Right in the centre at the top of the artwork is a light bulb or rays of the sun being a metaphor for a new beginning or new life. The open mouths of the people and the animals portray fear and terror. The sharp pointed ears of the bull and the sharp tongue of the horse reminds one of spears used in combat. The fragments of the people are symbolic of the all the women and children dying in Guernica. In the nose of the horse an image of a skull is visible which is evident of death. The sources of light can indicate that light should be cast on the horrors of mankind. It could also be symbolic of new hope and new life. The centre light, shining like a sun, reminds the world of this tragic happening.

FIGURE 3b: This is a busy scene in a city with the word OK Bazaars written in reversed letter work on one of the buildings in the background. Dominating the artwork in the front is a photograph of a woman dressed in traditional clothing. She is carrying a container on her head with a chicken inside. On the left of the figure is an antique motor vehicle with a caricature of a young man's face on the back seat. To the right of the focal point is a small truck stacked with goods. In the middle ground people are crossing the street. A woman carrying her baby on her back can be seen in the front left. On the far left of the artwork is part of an old bus moving into the picture plane. On the right side in the background is an image of the structure of a mine. Right in the centre of the artwork at the top is the same image of the light bulb shining like the sun as in FIGURE 3a. The woman in the centre represents all the widows whose husbands died during the strike at Marikana mine. She is alone and has to make ends meet. She may be selling a live chicken in the city for an income.

Ironically, the OK Bazaars in the background is normally a supermarket where one buys food. It becomes a metaphor for the people who have an income. The image of the mine is put there deliberately to indicate that it was the reason of the widows' poverty. The vintage vehicle is symbolic of the colonial rich. The vintage bus is also an indication of the transport used by the majority of the people. The light source in the centre is placed there to remind people of this tragic happening. The sun/lightbulb may refer to the violence in African communities or new life, new beginnings. The slightly diagonal dominating figure of woman in foreground, imply movement and make her seem frantic, as if she run from something towards the viewer. The pain on her face also shows her struggles. The chicken/selling chicken heads and runaways in the busy streets of the city. The busy streets and people show that they are continuing with their lives as if this horrific thing never happened

- **Similarities and differences**

Similarities: Mabulu used the same light source as Picasso. It gives Mabulu's work an 'African Guernica' quality. They both portray a sad unnecessary event in the history of their lives.

Differences: The differences lie in the use of media as well as in the techniques used. In **FIGURE 3a** oil paint was used in a cubistic style. Horror and anguish is portrayed by the faces and gaping mouths and fragments of people and animals. **FIGURE 3b** contains characteristics of realism in the photographs and surrealism of the drawing of the large head in the vintage car, the naïve drawing of the large chicken and the suggestion of the mine in the background. A scene of everyday life in a city is portrayed and the only reminder of anguish is the repetition of Picasso's sun from the Guernica.

- **Style**

FIGURE 3a: Figurative with Cubistic influences. Fragmented shapes and bold lines. Different angles can be seen simultaneously.

FIGURE 3b: A touch of surrealism is visible in the work due to the choice of the media (photo-montage).

- **Meaning and messages**

FIGURE 3a: Picasso wanted to express his resistance against war and what it does to women and children. The fragmented and anguished expressions of animals and people convey a message of horror, fear and devastation.

FIGURE 3b: Mabulu gives a realistic narrative view of how the widows of the men killed at Marikana must survive. He compares their lives to the wealth of a city which was generated by the income of the mine.

Media/technique links the past and the present

FIGURE 3a: Picasso used oil paint in a cubistic style. Fragmented people and animals seem to be 'broken' as a result of the bombardment of the town of Guernica. Being in black, white and greys, gives it a melancholy feel.

FIGURE 3b: Using real photographs, makes the viewer more aware of detail in this realistic artwork. The drawing of the light source as a repetition of that of the Guernica, indicates the sadness and dismay of the poor widows. The black and white mine shaft on the right is very reminiscent of Kentridge's works.

The eye in both Figure 3a and Figure 3b could be the all seeing eye of GOD.

- **Which artwork evokes the most emotion? Candidates must motivate their answers.**

(8)

- 3.2 Candidates must write an essay in which they discuss the artwork of any **TWO** South African artists they have studied who reflect on socio- and/or political issues. They must use the following as a guideline: (12)

- Art elements
- Composition
- Imagery and content
- Style

[20]

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

- 4.1 Candidates must choose either FIGURE 4a **OR** FIGURE 4b and write a paragraph using the following guidelines:
Candidates will only be credited for the first artwork discussed

- **Portrayal of figures**

In both artworks shadows are visible on the left hand side of the paintings implying that the light source is coming from the right hand side of the composition.

FIGURE 4a: Seven figures are placed in the middle ground of the composition. Five women are placed behind the main male figure. He is portrayed with his right hand up and his mouth open. This suggests that he is blessing/baptising the young man/woman who has his/her back towards the viewer. All the figures are placed within water and grassland and trees are visible in and around the water. The figures are dressed in white and blue clothing. The figures are bold and less intricate.

FIGURE 4b: The artwork depicts a homestead with three huts/rondavels and four figures. The figures are placed in the centre of the picture plane. The three female figures each carry a handbag and the male pushes a toy wire car. The title alludes to them being young and carefree. It could be that they are playing a game of going shopping with the boy driving the toy car. The figures are bold and less intricate.

- **Formal art elements**

FIGURE 4a: The artwork has a vivid sense of colour. The figures are rigid, naïve and stylized. The figures are dressed in white clothing with dark emblems portraying stars and crosses. The female figures wear white headdresses, decorated with small crosses and stars. The figures are standing in a pool of blue water. The landscape behind the figures is predominately green-yellow/ochre in colour. Curvilinear lines are evident in the line that separates the water from the grass and the grassland from the trees. The ripples in the water form short, horizontal lines which contrast the vertical lines seen in the bushes/grasslands. The portraits of the figures are painted in shades of brown. There are curvilinear, flowing lines in the clothing. Implied texture is evident in the grasslands and water. The white and light blue short lines create a pattern on the water surface. The artwork celebrates the power of spirituality.

FIGURE 4b: Complementary colours, i.e. blue and orange are predominant within the picture plane. The huts are decorated with green, blue and orange geometric patterns. The patterns are juxtaposed against the white walls of the huts. The grass thatched roofs are dark in colour. All the figures are painted in tones/shades of blue and green. The toy car has been painted in a bright and vibrant red. Geometric lines create the patterns on the walls of the huts. Delicate thin white lines outline around the figures giving them almost a halo effect. There is no texture in the painting as smooth brushstrokes have been used.

- **Use of perspective**

-

FIGURE 4a: The smaller female figures placed behind one another in the background and the figure in the foreground of the composition with his/her back to the viewer; lead the eye into the picture plane creating depth. The flowing horizontal lines created by the edge of the pool results in a one-point perspective.

FIGURE 4b: The placement of the figures becoming smaller and standing in a diagonal line, leads the eye into the picture plane, creating perspective. The two smaller huts behind the large central hut create an illusion of space.

- **Use of pattern and symbols**

-

FIGURE 4a: The cross on the back of the baptized figure symbolises Christianity. These crosses are repeated on the collars of the garments worn by the other people. The figure far right has stars on the collar. These stars could symbolise the star of Bethlehem announcing the birth of Christ. The typical white Zionist clothing contrast against the colours in the middle and back ground.

FIGURE 4b: Typical ethnic geometric patterns are applied on the walls of the huts. The orange and blue triangles are placed on a green border decorating the walls of the huts. The patterns become narrative as they are informative about different cultures. (8)

4.2 Candidates must write an essay in which they discuss **TWO** examples by South African craft artists and/or spiritual artists. (12)

- Subject matter/content
- Influences and inspiration
- Art elements
- Use of material and techniques
- Function and/or message

[20]

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

Fences, boundaries, barriers, walls, borders and obstacles limit our freedom of movement.

When the Berlin Wall fell in 1989, there were still 11 other countries around the world with border fences and walls. By 2016, 70 countries had built more border fences and walls. Ai Weiwei addresses this issue in his interactive 300-piece public artwork installed in various areas around the city.

The installations in FIGURES 5a and 5b form part of the exhibition, *Good Fences Make Good Neighbors*, in New York.

5.1 Candidates must discuss how Ai Weiwei's addresses the international migration crisis and current global political landscape by referring to some of the following.

- **Interpretation and choice of the site/location**

This is a city-wide public exhibition, a series of large and small-scale installations across New York could be influenced by Trump's policy on the wall between America and Mexico. The site specificity of FIGURE 5a and 5b, pays particular homage to Weiwei's own life, having lived in the city for more than a decade. He wanted to pay back his love and respect to the city of New York. They range from monumental structures to 200 unique banners attached to lampposts in all five boroughs, and images of refugees displayed in spaces usually reserved for advertising. The exhibition features a range of components of varying scales, intended to spread a political message across the boroughs of New York City. Weiwei's works, intertwined with the existing urban landscape, can be found not only in Manhattan, but also in the Bronx, Queens, Brooklyn and Staten Island. The park attracts many visitors that needs to go through/to enter park and move freely in the park. Symbolize freedom of people who enter some countries and have a better live.

- **Choice of structures**

FIGURE 5a: This cage is constructed of metal/iron bars and welded together to construct a large cage construction which is covered in a golden colour. Visitors are able to enter the cage's central space and the inside, bars and turnstiles surround visitors. The form of a fence or cage suggests that it might inhibit movement through the arch, but instead a passageway cuts through this barrier – a door obstructed, through which another door opens.

FIGURE 5b: 'arch' at Washington Square Park — a cage-like monumental steel/iron construction welded together, in the form of a fence or cage, suggests that it might inhibit movement through the arch, but instead a passageway cuts through this barrier.

- **Scale of the artworks**

FIGURE 5a: 'Gilded cage' (gold-plated) stands at the entrance to Central Park. The giant gilded cage evokes the luxury of nearby Fifth avenue.

FIGURE 5b: Cage is painted silver, arched and is located under the arch of Washington Square Park. The 37-foot-tall steel cage echoes the iconic form of the marble arch. The large scale entrance is higher/ taller than the average people. This can make people feel small/ intimidated/ insignificant.

- **Candidates must identify why they think these installations are successful in conveying the artist's message. They must give reasons for their answer**

The artist addresses the international migration crisis and current global geopolitical landscape by using the motif of security fences as a powerful artistic symbol. The plight of displaced people, many of whom are victims of war or acts of terror. Having grown up amid the upheavals of the cultural revolutions in China, Weiwei has developed a particular empathy with displaced people — circumstances which led him to address the topic of fences. Over the past years, the artist travelled to refugee camps across the globe and dedicated much of his practice to bringing attention to this issue. The message can be seen clearly because of the size and the popularity of the location. It looks like a bird cage and trapping people. A passage going through to open spaces and a better place inside/ life freedom from own struggles. This appears as a trap/prison.

(8)

- 5.2 Candidates must compare any **TWO** multi-media artworks that convey a strong message to the public and/or make use of new and unconventional media to put across their meaning.

Minus 1 if no comparison is made.

(12)
[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

FIGURE 6a and 6b are two scenes from the William Kentridge film, *More Sweetly Play the Dance*. The viewer is surrounded by a floor-to-ceiling experience of moving images, drawings and sound.

- 6.1 Candidates must discuss the various South African concerns/issues seen in FIGURES 6a and 6b by referring to the following:

(6)

- **Visual appearance**

FIGURE 6a and 6b: Various figures are placed in a flat barren or burnt landscape. The identities of these figures are not specific. The clues could identify with a protester, preachers or politician and worker/farmer. In FIGURE 6b there are male and female figures pulling people on a sledge/plough. There is an old fashioned feel to the use of megaphones, notes and scratches/marks in the background.

- **Placement/Actions/Symbolism of the figures**

FIGURE 6a and 6b: In both work the figures are placed in a processional format six human figures are holding up enlarged line drawings transcribed from Kentridge's artworks. The figures are placed, walking and moving along the bottom of the composition. They are placed just above the bottom horizontal line of the rectangular format of the two images. This is typical of a movie format. It seems as if everyone is moving towards the right-hand side. The work reminds of an earlier Kentridge work 'Shadow Procession' that symbolically depicts a cycle of change happening in a country – referring to the power struggles that has been taking place in South Africa.

FIGURE 6a and 6b: Although the figures are almost silhouettes one can see that the man behind the podium looks like a white person and therefore could represent the apartheid government or any person who is in charge. The man wearing an apron is pulling something on which the men on the left who are 'powerful' and upright are standing.

In Figure 6b there are two men with megaphones on the group of people on the right. The group on the right include a struggling woman who is pulling, what looks like a sledge/plough/ barge or a trolley on which the men with the megaphones are standing.

There is an old fashioned feel to the use of megaphones, notes, numbers and scratches/marks in the background.

In both Figure 6a and 6b there are male figures who seem powerful and are busy communicating - in Figure 6a one looks like a preacher and the other behind the podium like a politician, in Figure 6b the two men have old-fashioned megaphones and they seem to be vigorously communicating something to a wider public. On the right hand side of both images are people who seem to be suffering and doing the hard labour for those in charge, who are depicted on the left.

The work could refer to South Africa's apartheid history and the struggle of dealing with building up the new democracy. The people are without specific identities but represent types of South Africans reflecting the suppressors, the ruling class and the workers.

- **Style and choice of medium**

FIGURE 6a: His drawing style in the scene is very expressionistic with the emphasis on mark making. It creates a sense of involvement and emotion in the artwork. The background seems to be charcoal drawings and is an expressive, rough and messy depiction of a landscape with random light red lines and numbers in the dull grey sky. It looks like a destroyed burnt out landscape because of the black marks that shows fencing, foliage and the ground.

The people are all photographed. They are in silhouette, therefore a lot of their individual identity has been blocked out, although there are bits of light falling on the figures that provides clues to their roles and identity. Because of the fact that the figures are filmed they are crisp and realistic as opposed to the rough expressive marks that depicts the landscape in the background.

It is a film installation with sound that surrounds the viewer and therefore it is an immersive experience.

- 6.2 Candidates must write an essay on **TWO** artworks by South-African artists who address identity in a democratic society. They may use the following guidelines: **Artworks discussed must be POST 1994** (14)

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

[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Osborne Macharia, a Kenyan photographer, created a series of photographs called 'All Woman'. In this series *I am Idol*, *I am Nurturer* and *I am Warrior* he represents female empowerment.

- 7.1 By referring to the images in FIGURES 7a, b and c, candidates must comment on whether the titles are successfully represented. They must substantiate their answer by referring to the following: (6)

Teaching Tool: This is actually stills from films of an advertisement campaign done for Foschini's with Women 'I am...' archetypes as the theme. The Afro futurist artist Osborne Macharia, was invited to compile it.

All these are woman and portray the power of an all tanked in one woman, no stereotyping.

- **Style, props and background**

All of the photographs portray an interior scene. Different flowers can be seen in all three images. In FIGURE 7a and 7c old fashioned telephones are used in the composition. Both telephones are 'off the hook'. In all of the photographs the female figures wear dresses, make-up, bracelets and headdresses. All of the photographs have triangular compositions.

FIGURE 7a: The highly decorative orange patterned wallpaper (dots and organic shapes) dominates the background and the female figure is placed in the corner of the interior of a room. The artist has used 1950s furniture (a chair, radio from the sixties, a fan, a table and reading lamp) in his composition.

A strelitzia has been placed on a small circular table in the foreground. The colour of the strelitzia blends into the background due to the same colouring. The turquoise square clock on the wall breaks the background wallpaper. The props are not domesticated at all; however, the flower refers back to feminism. The telephone could imply that she is very busy as well as being a form of communication with the outside world. The phone off the hook indicates that she was busy talking on the phone. The figure is dressed in a tight fitting dress and black sandals. Stage like scenes. Props are lux and modern (What people want but cannot afford)

FIGURE 7b: The highly decorative cerise pink patterned wallpaper dominates the background (triangular motifs). The nurturer is surrounded by three hatboxes/ feminine suitcases and a white wicker chair. Fake white roses are placed in the magazine basket which can be seen on the right-hand side of the photograph. The artist has used three different sources of light e.g. two modern red reading lamps and an old lantern. The significance of the sources of light can be that the 'Nurturer' provides a metamorphic 'light' for the family.

The nurturer holds up her right arm with a clenched fist and her left arm is placed on her hip creating a weight shift in the body. The nurturer displays power with the extended right arm. The placement of the left arm on the hip could be seductive. An old typewriter is propped up on the hatboxes whereas the transistor radio is placed on the floor of the room. There are two runners/carpets that are placed in a cross-like formation. The carpets are decorated with typical traditional African patterns. Shiny silver shoes/ slippers are placed on the carpet in the foreground of the picture plane. The cerise pink/red clock (right wall) and the cerise pink/red standing lamp almost blend into the background. Props older vintage (what mom or gran would have) Clothing more classic, lady shows self-confidence but not narcissistic, she cares. Mother of the nation.

FIGURE 7c: The highly decorative turquoise patterned wallpaper dominates the background (organic plant-like motifs). The artist has included an old suitcase, antique chest (suitcase), an old fashioned red telephone, a turquoise chair, a turquoise carpet, a pot plant and three vases with fake flowers. Flowers represent femininity. The figure is placed in the corner of a room, dressed in corporate attire as if she is on her way to work. This photograph has a lot more vases of flowers than the previous two photographs. The more powerful she becomes the more feminine she appears indicating that she is all woman. There are no lamps or lights in this composition which could suggest that the woman being the 'metaphoric light of the home' must leave the home and pursue her career.

Colour:

FIGURE 7a: There is use of contrasting blues of the props and the dress and the orange in the background. It compliments one another and creates a bright result. The pink fabric of the headgear is feminine and is creatively tied around the head in a traditional manner. Blue symbolises royalty.

FIGURE 7b: A white wicker chair contrasts against the bright cerise pink of the walls. This gives a feminine softness to the picture. The green lamplight on the top suitcase, and the green lantern on the right, contrasts with the bright red of the large lamp and the circular decoration on the right wall. The use of these complimentary colours forces the viewer to notice the details in the picture.

FIGURE 7c: Contrasting turquoise and red colours create a strong visual impact. The use of red in the flower pot left, the red in the hair decoration of the figure and the red in the telephone on the floor right, forms a triangular composition which leads the eye through the picture. The composition is balanced by the light blue vases with flowers on either side of the figure.

- **Clothing and body language**

FIGURE 7a: The female figure dressed in a blue clinging dress, bends forward in a provocative manner while showing off her either thick plaited hair or her creative head gear. The idol figure wears a clinging dress and indicates that all women would like to be well dressed. Lady standing in a way that enhance her lady-like curves

FIGURE 7b: Also placed in the corner of a room, this figure is dressed in a soft pink evening gown with a slit at the side showing off her well-shaped left leg. The nurturer is a soft, compassionate woman and wears a soft pink dress to emphasise this. Still, the clenched fist indicates that she is strong.

FIGURE 7c: She wears a jacket, skirt and silver high-heeled boots. Her arms are folded which portrays self-confidence. She wears a Western style dress with a contrasting traditional head gear. This makes her versatile and strengthens her cultural roots. Clothing bold and business-like suit. The telephone emphasises the businesswoman idea. The woman is confident and brave. Arms crossed to show dominance 'No nonsense' 'Don't mess with me'

7.2 Candidates must write an analysis of the work of any **TWO** artists who they have studied who portray gender issues. They may use the following in their answer: (14)

- Influences
- Imagery
- Subject matter/content
- Medium
- Style and techniques
- Meaning and messages

[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

The Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) was constructed at the Victoria & Alfred Waterfront in Cape Town, the largest museum of contemporary African art in the world. Heartherwick Studios, VDMMA and RBA associates converted an old historical grain silo, transforming it into a series of galleries. The museum has six floors and the Royal Portfolio Hotel occupies part of what were once the grain elevator area, as well as the floors above the museum. The shape of a magnified kernel of grain was the inspiration for the interior of the building.

- 8.1 By referring to FIGURES 8a and 8b, candidates must answer the following questions:

TEACHING TOOL:

The chemistry of these intersecting geometries creates an extraordinary display of edges, achieved with advanced concrete cutting techniques. Cylindrical lifts rise inside bisected tubes and stairs spiral upwards like giant drill bits. The shafts are capped with strengthened glass that can be walked over, drawing light down into the building.

The **THREE R's** rule applied to architecture: reduce, reuse and recycle.

There is a growing sense of awareness regarding the need to minimise the damage we are causing to the planet or ecological footprint (the impact which a community has on the environment through the use of natural resources).

1. **REDUCTION:** in materials, energy consumption, waste and the ecological footprint. The use of non-polluting, durable and recyclable materials and the use of prefabrication to reduce construction rubble.

2. **REUSE:** using materials more than once without being processed and thus requiring less energy. Reusing materials and construction elements in order to repurpose structures.

3. **RECYCLE:** an alternative to discarding materials and is often more cost effective.

SOURCE:

<https://www.archdaily.com/945040/reduce-reuse-and-recycle-the-three-rs-rule-applied-to-architecture/20/12/2020>

- **Why do you think the architect was inspired to make use of an old, empty historical grain silo for a modern art museum?**

The redesigning of a silo into a functional space will pay tribute to its original industrial design and soul. The construction is still strong and to demolish it will be a waste. It is also a challenge to any architect to create space within tubes of a silo. It also has historical value. By redesigning this building into a utility space gave the structure new purpose. Rather than strip out the evidence of the building's industrial heritage, they wanted to find a way to enjoy and celebrate it. The key challenge has been to preserve the original industrial identity of the building which is heritage listed. The historical value was kept by not changing the outer façade.

- **The interior space has been activated in a unique manner. How do you respond to the space/scale seen in FIGURE 8b?**

The solution for an interior was to carve galleries and a central circulation space from the silos' cellular concrete structure to create an exceptionally spacious, cathedral-like central atrium filled with light from an overhead glass roof. The architects have cut a cross-section through eight of the central concrete tubes. This created an oval atrium surrounded by concrete shafts overhead and to the sides. Light streaming through the new glass roof accentuates the roundness of the tubes. Post-modernism- contrast of geometric forms of the hotel at the top and the circular interior of the Silo. They created space by carving the tubes lengthwise. This resulted in creating large oval spaces which reminds one of the passages of an ant nest. The viewer feels dwarfed by the gigantic bisected tubes.

- **Give reasons why you think the architect opted to also include a hotel as part of the overall design plan?** (8)

Visitors and holidaymakers will be excited to stay in a luxury hotel on top of a silo construction. This will also allow for a large income of the project. People will also be motivated to visit the art gallery. Groups attending workshops or seminars in the gallery can be accommodated in a building which is part of an architectural phenomenon.

- 8.2 Candidates must discuss any **TWO** South African buildings/structures they have studied. They must refer to the following in their essay: (12)

- Function
- Use of materials and technique
- Stylistic features/decorative features
- Possible influences
- Environmental issues

Glossary: Silo: Large industrial cylindrical cement structure to store grain in.

[20]

TOTAL: 100