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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2021

MARKING GUIDELINES

MARKS: 100

TIME: 3 hours

These marking guidelines consist of 20 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. ONE mark must be deducted if no comparison is made.
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)

CODES TO BE USED BY MARKERS:

R-Repetition

G-Given

IRR-Irrelevant

I/C- incomplete

QNA- question not answered

NF- or V- not focused/vague

1 mark will be deducted if the candidate doesn't include the correct name/title of artwork/artist

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 compare** FIGURE 1a and FIGURE 1b by referring to the following: **No comparison -1 mark**

- **Narrative/Stories**

FIGURE 1a: The story is an intimate consult between a mother with a child and the iSangoma (Xhosa Culture). The composition is set in the interior of a room/traditional home that appears to be private and confidential. A traditional home like feel. (Animal skins on walls, floor looks like mud floor, sitting on the floor). Sibisi focused on abundance.

FIGURE 1b: The story is about a group of Sangomas (Zulu) enjoying a feast of a variety of food (chicken, pap and beers). The composition reflects the interaction/conversation between five seated Sangomas on the floor of a modern house and a figure standing in the doorway. In both paintings the sangoma is present as well as sitting on the floor in the presence of the main figure. The feast for initiation/welcoming of new iSangoma to group (young man bringing traditional ceremonial beer in beer vessel in door opening). The feast consists of whole chicken cooked with just salt and 'pap'. The green enamel bowl is used to wash hands for a cleaning ceremony. Both works are created in a simple illustrative narrative style with underlying moral stories.

- **Visual clues indicating the 25-year time difference**

The complimentary colours of purple and yellow in FIGURE 1a differs to the bright colours of red and green in Figure 1b. The portrayal of the figures in FIGURE 1a is formal as the woman is consulting the iSangoma. In FIGURE 1b is an informal feast held by a group of iSangomas, with an array of food and modern beer (could be muti or liquor) in a crate, labeled with the SAB logo. Their clothing is more modern but still traditional whereas in FIGURE 1a the iSangoma wears clothing made entirely of natural organic material. The modern items are the pallet/table on the floor, curtain and shelves with bottles on in the background, and the opened door. In a. people sit on the ground in a traditional hut from the past. The Sangoma in Pemba's work is male where as more women are taking up this profession in recent years.

Formal art elements. Candidates can discuss any art elements like colour, line, shape etc.

Colour: FIGURE 1a: There is a variety of earthy colours used such as browns, ochres and yellows which dominate the artwork. Complementary colours such as purples and yellows are in the foreground and background. The orange blanket that covers the baby contrasts and complements the blues hues of the mother's head wrap/scarf. The cooler colours in the background create perspective. The use of white in the garments and the beadwork of the iSangoma/Healer's attire draws the viewer's attention to the figures. The women and child are a little larger than the iSangoma on the right. The vertical line of the wall behind the iSangoma and the curtain behind the mother and child create depth and separate the background from the foreground. The background is painted in softer and lighter tones to create depth.

The diagonal lines of the iSangoma's legs draws the eye into the picture plane creating depth. Sangomas extended hand towards the mother and child indicating his acknowledgment of her. She is looking down and he is facing the viewer. Repetition of circular shapes in the composition. Heads of the mother, child, sangoma and headdress, as well as circular shapes in background. Same repetition of circular shapes in 1b. The heads of the men, the bowls on table and floor and the drums. 1a and 1b has a horizontal effect with the people almost sitting in a line while 1.b also has vertical lines from the curtains, door

and drummer on the right. Figures in 1.b almost stylised while 1. a is a more informal respectful depiction.

FIGURE 1b: The warm reds dominate in the composition which is contrasted by the black and white traditional attire of the Sangomas. The brown animal printed on the head wrap and the drum represents the African tradition. The green bowl/dish of water complement the red surrounding. The green is also echoed on the door creating a sense of balance in the painting. Depth is created by the arrangement of the green bowl, table and beer crate in the foreground and the five figures in middle ground against the red wall in background. Which is further enhanced by the figure at the open doorway including the landscape behind him. Depth/perspective is created by the diagonal at the door as well as the line that separates the floor and the red wall. The bright colours and the busy interaction of the Sangomas against the plain darker red wall also creates depth.

- **Focal point**

FIGURE 1a:

The iSangoma's traditional/ decorative attire and hand gestures make him the focal point. Candidates can discuss any other art elements as long as they substantiate their answers. Focus is placed on the lady with the baby (white shirt and circular movement of red swaddle around the baby and lady's arm) which leads our eye to the iSangoma. The Sangoma is flanked by animal skin and skull placing emphasis on him. Fig.1a the mother is also wearing.

FIGURE 1b:

The seated, front-facing figure (lady) in the middle is the focal point. She is the only figure wearing a plain white top. Candidates can discuss any other art elements as long as they substantiate their answers. The focus is on the food (white 'pap' balls). The light source shines on it with hands reaching out.

- **Mood/atmosphere**

FIGURE 1a:

The mood is gloomy, spiritual, intimate, and cultural within a traditional setting. The woman's posture and facial expressions convey a concerned, caring, protective, submissive, respectful, accepting, withdrawn, and quiet mood. The iSangoma is represented as powerful, energetic, confident, and lively. The mother and the iSangoma have contrasting emotions/expressions. The atmosphere of the painting shows an expressive, intimate, private, warm, cozy setting due to the colours and style used as well as the arrangement of figures in the painting. The woman creates a calm, apprehensive and protective atmosphere with her hand on the baby's head. atmosphere whereas the iSangoma is livelier due to his expressive gestures and facial expression.

FIGURE 1b:

The painting has a celebratory and festive atmosphere. The mood is serious and the Sangomas are busy eating and enjoying the feast. The atmosphere is one of unity and connectivity with each other.

(10)

- 1.2 Candidates must write an essay in which they discuss the artwork of any **TWO** artists (ONE artwork per artist) that have captured interesting themes. Provide the name of the artists and the title of the artworks. Candidates must discuss ONE artwork per artist.

They must consider the following in their essay:

- Subject matter
- Influences
- Formal art elements
- Media and technique
- The message /meaning of the artwork

(10)
[20]

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

- 2.1 Candidates must discuss the interpretation of the theme of soccer by considering the following:

FIGURE 2a: Zamani Romeo Makhanya, *Soccer's Rhythm*, ink print on cotton paper, 2010.

FIGURE 2b: Jackson Hlungwane, *Christ Playing Soccer*, carved wood, date unknown.

FIGURE 2c: Umberto Boccioni, *Dynamism of a Soccer Player*, oil on canvas, 1913.

- **How the two dimensional and three dimensional use of media affects the portrayal of the theme.**

FIGURE 2a: Vibrant colours are printed on cotton paper which is visually pleasing and creates an exciting atmosphere present at a soccer game. To the viewer, it seems as if the spectators, as well as the players, are portrayed simultaneously on one level and almost appear to overlap each other. Fragmenting the faces, bodies and clothing by using sharp vertical lines create a busy mood and contributes to the energetic playing of the game. The figures are painted in a stylised, figurative and distorted manner and are almost cubistic which is evident in the fragmented, simplified faces and figures. Is divided in half by a very strong vertical line and uses two contrasting colours red and green. Indicating day and night - soccer is a big part of African lifestyle as well as two competing teams. Footprints are visible. 2D work caught the 'spirit and energy of soccer'

FIGURE 2b: A three dimensional sculpture made from indigenous wood portrays Christ playing soccer. The arms are folded around the body to create movement. The feet are clad in soccer shoes and the ball is perfectly balanced between them. Incised into the wood are carvings depicting a badge on the jersey/shirt. The artist has used a subtractive method when carving the wooden sculpture. Wood is a long-lasting, hardy, sturdy medium. The wood changes colour with age. The natural grain of the wood is visible creating texture. The surface has been polished as the wood is shiny. Curved lines are used. Capture a moment in soccer-playing, using the flow of the grain of the wood to suggest the position of the arms legs, feet and ball, and focusing on the ball.

FIGURE 2c: If one looks closer the image of a calf muscle can be seen in the centre of the painting. Feet are the most important factor in the playing of soccer and through the dynamic diagonal lines and shape the artist managed to portray animated movement. Fragmentation, light beams, repetition of shapes, and stippled brush marks suggest movement.

- **Energy/rhythm/movement portrayed in the style and technique of the work:**

FIGURE 2a: The mask-like faces are typically African. In the centre of the composition as well as on the right side of the print, hands are seen playing on a drum. It may symbolise merriment, happiness, excitement and movement. The repetition of the patterns on the clothing depicts traditional African motifs. The repetition of the feet symbolises the physical energetic kicking actions of a soccer player. A soccer ball as the sun becomes a metaphor for soccer being the light of their lives in Africa. Three other round shapes are visible representing the movement of a bouncing ball. Rhythm is created by the imagery used which can be seen in the repetition of the feet, the playing of the drums and the sounds made by the vuvuzelas. The portraits are portrayed with open mouths either singing or playing actively. Rhythm is also created by the repetition of the colours, the bouncing balls and the many feet.

FIGURE 2b: In the sculpture, a figurative, distorted, simplified figure is carved from wood. An expressionistic naïve approach is evident in the hard facial features, large head and shortened legs. Potential movement is seen in the kinetic energy of the arms and legs. Line is created by the arms that are wrapped around the body of the soccer player. The legs of the figure are static and the soccer ball is held between his feet. The figure is preparing to move or dribble the ball.

FIGURE 2c: In this Futuristic work, Boccioni wanted to capture movement and energy. The artist used fragmented shapes painted in vibrant contrasting blues and oranges. This adds to the energy and movement in the painting. Diagonal lines seem to radiate from the centre giving it an explosive image.

- **African and/or Western influences**

FIGURE 2a: In the centre of the print is a large egg that may symbolise fragility, new life, and hope created by a game that brings people together. The image of the two vuvuzelas, usually used at a soccer match, is teams that play against one another. Bright colours, African textile pattern on clothing/black skin colour/Modern African hairstyles/masklike faces

FIGURE 2b: The sculptor used indigenous wood of South Africa to create a modern soccer player dressed in soccer gear. The method is typical African carving, depicting naïve distortion of the body. Typical African woodcarving techniques/Western-style soccer clothing

FIGURE 2c: The influence of Cubism and Pointillism on Futurism can be seen. The fragmentation of the shapes creates movement and vibrancy. It depicts the energy of a soccer game. Western Futurism movement techniques. Expressionism

(10)

- 2.2 Candidates must describe the work of any **TWO** South African artists whose work reflects indigenous and/or African symbols and art forms. Candidates must name the artists and titles of the artworks.

They may use some of the following in their essay:

- Subject matter
- Influences
- Formal art elements
- Style
- Message and/or meaning

(10)
[20]

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

- 3.1 Candidates must compare any **TWO** artworks from FIGURES 3a, 3b and 3c by referring to the following guidelines: **no comparison -1 mark**

FIGURE 3a: Willie Bester, *Speelman (Play man)*, mixed media sculpture, 1995.

FIGURE 3b: Ayanda Mabulu, *Infant Democracy*, oil paint and gold leafing on canvas, 2017.

FIGURE 3c: Khaya Witbooi, *Gun Shake*, mixed media, 2017.

• **Line, colour, form and pattern**

FIGURE 3a: The figure holds a gun in a diagonal line while pointing it to the ground. The vertical line of the stand holding the drip bottle form a contrast to the solid form of the figure. Colour can be seen in the turquoise, orange and green spray paint on the metal sculpture imitating camouflaged clothing soldiers normally wear. The three-dimensionality of the sculpture has a lifelike form. Pattern and texture are created by the small individual parts of metal objects used to create the sculpture. No feelings/oppressor ready to push back any upheaval. Metal cold and unapproachable.

FIGURE 3b: The alternating red and gold rays create a pattern. It creates a vortex of rays, forms a pattern and contrasts with the curvilinear lines of the drapery of the mother figure. The strong vertical line of the gun symbolises the power and strength of the mother figure. The red shapes/ribbons are outlined by a thin black line.

The striking red colour could symbolise blood, violence, love, anger, passion or danger. Vertical line in the composition is created by a mother figure holding a machine gun in her right hand while breastfeeding the baby. The soft, silky clothing and accessories worn by the mother could depict the wealth or royalty of her cultural/traditional/indigenous roots.

The mother figure and baby are painted in a range of browns. The colour red/magenta is visible in the headdress and the clothing of the mother figure. The turquoise and orange in the clothing is repeated in the necklace. Dark green is used in the gun and repeated in the folds of the fabric/clothing. Medieval icon art Pieta with gold leaf / Madonna-like African woman figure in Chinese propaganda poster style.

FIGURE 3c: There are a variety of curvilinear lines seen in the hands, the explosion and faces. There are diagonal lines that imitate an explosion. The continuous horizontal line divides the picture plane. Contour lines define and outline the hands, gun, explosion and portraits. There is a dominant use of warm red, yellow and orange colour throughout the artwork except for the contrasting ultramarine blue gun/hand. The colours used are arbitrary and non-representational. The bright yellow used in the background emphasises the handshake being the focal point.

- **Style and media:**

FIGURE 3a: The use of mixed media like the metal objects combined with real objects like the bottles and army hat, give the sculpture a mechanical and almost robotic appearance. The media creates tactile texture and the sculpture invites the viewer to engage with it.

FIGURE 3b: The style is naturalistic. The flat application of colour in the background flattens the composition. The use of gold is symbolic of divinity reminiscent of Early Renaissance artworks.

FIGURE 3c: It is similar to the 60s style of Pop art and typical Post-Modern in the combination of images. During the 1960's posters, flyers, pamphlets, comic strips included Memphis designs, Ben Day dots, patterns and cartoon caricatures. This mixed media artwork is illustrative. Bright, flat colour is applied in a smooth and mechanical manner.

The focal point consists of a red-coloured hand shaking a blue-coloured hand that has a pistol emerging as one of the fingers/hand.

- **The portrayal of the gun in each artwork and its role in relation to the other images in the artwork:**

FIGURE 3a: The gun held by the soldier points toward the ground. This makes it less violent as it is not directed at anyone. The mask on the face indicates that there could be chemical substances in the air. The gun becomes a symbol of defense and not attack. The soldier is being fed or held alive by the bottles attached to his back. The gun signifies his position as someone fighting in a war or part of a defense force.

FIGURE 3b: The mother holding a gun is symbolic of protection, security, power, strength and confidence. The baby represents innocence, vulnerability, helplessness, love, hope and the future generation.

FIGURE 3c: The image of the gun combined with the hand in a handshake could mean dishonesty, deceit, deception, cheating, treachery and betrayal. The handshake placed in the centre of the square format becomes the focal point. Bullet-like sharks are placed on the bottom right corner. The portraits in the artwork might be the people in conflict.

- **How these works address socio-political issues in South Africa?**

FIGURE 3a: 'Speelman' may refer to armed men playing a game in a troubled society. The artist portrays a figure that is armed, masked and carries substances on his back as life support which may indicate that this is how one survives in a violent country.

FIGURE 3b: The title Infant Democracy- The term infant refers to a small child/baby and a democracy refers to a fair/equal country. This could mean that a parent in a young new democracy must fight for the rights of a child. It could also refer to our democracy being young and new and needing to be nurtured and protected like a young child. This image is also paving the way for future generations in terms of freedom and liberation.

FIGURE 3c: There are images of shark-like bullets at the bottom of the composition symbolic of trickery and deceit. The background has watermarks of faces ranging from people in history to comical characters. There is a stylised image of an explosion or gunshot symbolic of tension, hatred, deceit and war. The cartoon imagery of faces, Ben Day dots and the Memphis design could show mass production. The black, white and grey image of an explosion is illustrated in the top left-hand corner. The title '**Gun shake**' means that while they are shaking hands in good faith, the gun is symbolic of deceit/ betrayal. The gun has malicious intent. Bright Pop-art-like hands-on typical supermarket advertisement indicates trade and money / as well as shadows of Jan van Riebeeck, which was on South African money notes in the past. The blue and pink hands can be a reference to gender roles being either male or female. The bright colours could indicate that there is no remorse for the traitors, they do not feel guilty/responsible.

All the artworks 'deal' with socio-political issues by means of violence. The comic' face in 3c can refer to death as its eye's are crossed.

(10)

- 3.2 Candidates must write a critical analysis of **TWO** artworks from TWO different artists (ONE artwork per artist) whose themes reflect socio-political issues. They must name the artist and the title of the artwork.

They must consider the following:

- Subject matter
- Formal elements of art
- Message/meaning

(10)
[20]

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

- 4.1 Candidates must discuss the stories told in FIGURES 4a and 4b by comparing the following:

FIGURE 4a: Lucky Sibiya, *Warrior*, woodcut, 1977.

FIGURE 4b: Judus Mahlangu, *Baptism*, etching, 1975.

- **Format**

FIGURE 4a: Sibiya makes use of a vertical /portrait format that suits the imagery used. The large figure in the front dominates the vertical format due to his large elongated body with outstretched hands. Behind him we have a sense of recession/depth showing the large crowd getting prospectively smaller as they recede towards the natural landscape format of cattle and rounded huts.

FIGURE 4b: The long horizontal format has been used successfully to show a close-up view of the gathered group of people witnessing the baptism. The cut-off view of the figures in this format makes the viewer feel part of the activity, giving us an understanding of the religious fervor felt by the people standing in the water.

- **Focal point**

FIGURE 4a: The focal point is the large figure in the foreground with outstretched arms as it is much larger than the other figures behind it and it fills up a large part of the composition.

FIGURE 4b: The focal point is the preacher in the foreground who is baptising the person at the bottom of the scene. He is placed in the centre of the composition, his head is lifted and his gaze is upwards and he is wearing a contrasting black and white patterned shirt.

- **Line and texture**

FIGURE 4a: Curvilinear lines create the huts in the background and the lines of the landscape. Vertical lines can be seen in the shapes of the figures. Short, vertical and horizontal incisions create texture in the background. The diagonal lines of the outstretched arms create movement and tension in the negative space. Vertical lines in the middle ground indicate the grass in the field. The use of lines is stylised and simple. White lines are used to outline the shapes and figures whereas 4b used dark outlines. The smooth texture of the figures contrasts with the rough markings of the field.

FIGURE 4b: Horizontal and vertical lines on the clothing create texture and pattern. Organic lines form the shapes of the figures. The lines help to direct the viewer's eye in a rhythmic motion creating movement in the figures echoed in the ripples of the water. The black-etched outlines around all shapes. Lines also suggests different texture textiles (Checkered / lined / Dotted / flowery) of people's clothing.

- **Depth and perspective**

FIGURE 4a: Depth and perspective are created by the figures receding into the distance towards a vanishing point. Overlapping / Big figure in front with smaller figures in the back

FIGURE 4b: Similar portrayal is visible in FIGURE 4b. The overlapping figures create a sense of depth and perspective.

- **Style**

FIGURE 4a: Sibiya uses deliberate distortion and exaggeration in his stylised version of the figures and cattle. There is a big figure in front and there is less detail in the back. Small pinhead figures

FIGURE 4b: The expressive style of Mahlangu's work is used to portray the emotional body language/gestures of the community. (10)

4.2 Candidates must discuss the work of any **TWO** artists (ONE work per artist) who create art, craft, and/or spiritual works from rural South Africa.

They may refer to the following guidelines:

- Influences
- Media and technique
- Possible meaning/purpose/function
- How do these artworks/crafts/spiritual works contribute to society?
Elaborate.

(10)

[20]

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

FIGURE 5a: Fiona Kirkwood, *Spirit Coat*, stones, paper cut-outs, 1000 cooldrink can tabs, plastic, cotton thread, steel, wire and other recyclable materials, installation, 2001.

FIGURE 5b: Fiona Kirkwood, *Spirit Coat*, (detail) stones, paper cutouts, 1000 cooldrink can tabs, plastic, cotton thread, steel, wire and other recyclable materials, installation, 2001.

- 5.1 Candidates must discuss the Spirit Coat (FIGURE 5a-c) by referring to the following:

Teaching tool: Kirkwood's works reflect her awareness of the spirit of South Africa and the energy, vibrancy of post-apartheid democracy, HIV/AIDS and environmental issues. The underlying message is a desire to protect all forms of life

- **The possible significance of the cut-out figures placed in a circle of stones on the floor:**

The paper body cut-outs could represent corpses as well as different race groups. The cut-outs are placed on the floor in a circular pattern. This could represent the coming together of different race groups in a spiritual environment.

- **Symbols in the work, e.g. crosses, etc. and their meaning:**

The coat is a symbol of spiritual protection. There is an embroidered linear outline of the map of Africa which represents all the people from the African continent. The artist uses beadwork as well as plastic cross-like object to reinforce the spiritual theme. The beadwork on the back of the garment forms a large cross.

Stones creating a circular shape is symbolic of a traditional/ritual ceremony.

- **The use of a variety of unconventional and recycled materials and the role they play in creating texture, colour and mood:**

A life-size wearable coat is made by using traditional beadwork techniques and recycled materials. The metal cold drink tops are shiny, representing a knight in shining armour. The artist uses various recycled and throw-away objects in her artwork which gives them a new purpose that results in a beautiful new artwork. The various waste material makes up a spirit coat as opposed to a heap of waste products. The unconventional materials are weaved together very much like traditional craft weaving techniques. This could link the ancestral spirit to the modern-day coat. The various materials add to the tactile quality of the coat. The placement of the stones on the circumference creates a barrier around the coat. It could represent an enclosure of safety for those being in the circumference.

- **Significance of the title: do you think the work is a successful expression of a 'Spirit coat', and why. In our modern world, why would the artist want to create a spirit coat?**

'Spirit Coat': implies that the coat could be worn to a spiritual gathering/could also be more personal. It symbolises that all Africans from the African continent can be draped and protected by this coat. This could represent the coming together of different race groups in a spiritual environment. In our modern world with all the different religions, differences and tension experienced in cultures and societies the artist wanted to create one specific spirit coat implying that one spirit will guide all people under one garment of spirituality. The learner's own response to whether the artwork is a successful expression will vary.

The Circle indicates and alludes to the 'circle of life' including everybody. People (figures) who die will take on a spiritual form. Spiritual armour (tabs look like medieval chain-mail) as described in the bible/cotton wool symbolic of the Bible's innocent lamb – protection and honour. Address the need for Spiritualism and move away from consumerism and 'throw-away' culture (also seen in using found objects to make the artwork). The light emanating from the coat in figure 5a supports the idea of 'spirituality/holiness'. The circle on the floor could symbolise a 'prayer circle'. The black and white paper body cutouts figures from different race groups are holding hands. The vertical placing of the coat can be compared to a Christ-like figure/Holy figure. Stone circles are typical of African culture. A circle is a symbol of eternity or a complete cycle – a life cycle. The colour white represents spirituality as well and looks like a cloud. Recycled materials can be symbolic of the rebirth of the old.

(10)

- 5.2 Candidates must discuss any **TWO** contemporary artworks that use new/alternative media to create a powerful message. They must name the artists and the titles of the artwork.

(10)
[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

- 6.1 Candidates must justify their arguments by referring to the statement and any **THREE** of the FIGURES 6a-6e.
The candidate must be credited when speaking specifically about identity by referring to the three artworks given. The candidate doesn't need to discuss the artworks in length. Any debate can be accepted and this question is more about the debating the issues rather than analysing each artwork.

FIGURE 6a: Maluka creates a contemporary and decorative artwork that reminds us of graffiti art, cartoons, Pop Art, and contemporary graphic design. The portrait of a young woman is portrayed with eerily penetrating eyes that create a hypnotic effect as if she can't stop her gaze. She is placed in the centre on a boldly patterned background with bright colours and patterns. She represents the street culture of South Africa as she has bright pink hair and wears modern patterned clothing. This could be a trans person, not necessarily a woman if you look at the title that refers to the 'prodigal son'. Relates to the selfie culture in social media in the facial expression, represents a 'posed look'. The figure has pink hair, ladylike 'prodigal son (title) suggest gay/ transgender / transvestite man which is not accepted or welcome in his family/community.

FIGURE 6b: The portrait is of a young person smiling shyly at the audience. The use of thread woven on the face creates texture and represents pixels of a photograph. It seems as if the picture is out of focus and conceals the identity of the person. The face could be a male. The use of the thread implies femininity fragility due to its delicacy which is not usually associated with men and creates lacy drapes and patterns in the background. Identity is often portrayed by how we look and what we dress and how other people approve of us. The current problems experienced by youngsters are the unconditional acceptance by others on social media and they will do anything to hide their real appearance or soften the reality. Feminine lace portrait, A-typical to be used to portray a man. Live reflection of society right now where all borders get blurred.

FIGURE 6c: Flynn creates a portrait of a contemporary male portrayed against a colourful graffiti-like background. Flat, bright colours are used in the figure and background which creates a contemporary/graffiti effect. The male person is wearing a mask decorated with colourful rows of patterns which could now refer to the masks worn during the Covid-19 pandemic even though it was made in 2017. The figure is also crowned which could mean that he might be an important person or the kingpin of a street gang. The decorative shapes and forms on his body could refer to tattoos or coding and the influence of technology on contemporary people. Popular culture iconography e.g. graffiti-like / superheroes (crown) 1011011 – Binary code / tattoos / religious symbols / mask symbolic of protection – sometimes from ourselves.

FIGURE 6d: Claudette Shreuder uses family photographs and her memories to create miniature sculptures of them. Some people identify or don't identify with their families and feel that they don't fit in. The figures look serious and stern staring blankly lacking expression. The sculptures appear similar to play things or dolls to play with. The artwork is influenced by African Art sculptures e.g. Benin. Three women with man/man-child / baby-boy – suggest women's role as nurturers of men forever (sometimes not willingly so).

FIGURE 6e: The Essop brothers portray themselves throughout the composition in both traditional and modern clothing. They depict themselves breaking their fast with Fast food (MacDonald's and Coke) which is unusual in their culture. It shows the amalgamation of their tradition with western culture by breaking their fast at the beach and not at their home with their families. This photomontage also has an unusual representation of a prayer mat at the beach which is not conforming to traditional customs. The brothers are questioning their identity as Muslim individuals in today's world. (10)

6.2 Candidates must discuss any **TWO** artworks which address identity in a democratic South African society. They must name the artist/s and the title of the artworks.

They may refer to the following guidelines:

- Imagery
- Identity politics
- Style and techniques
- Meaning/messages

(10)
[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

- 7.1 Candidates must discuss the above statement by referring to FIGURES 7a-7d. They may consider the following:

FIGURE 7a:**The significance of:****The hands on the face**

The artist chooses to confront and shock the viewer by using the red handprints over the mouths of the victims which reinforces them being silenced. The red handprints can represent or symbolise blood or violence. The red handprints over the mouth are symbolic of the physical abuse women experience on a daily basis or a command to be silent and not talk about rape and abuse.

The photographs are monumental in scale. They are reminiscent of the Super Realist portraits of Chuck Close. The red hands are as big as the face. This forces the viewer to sit up and take notice. The scale of abuse is much bigger than we realise or care to acknowledge.

Underwear on the pavement

Lingerie, also known as underwear is universally associated with women's undergarments worn by all women from different walks of life. The lingerie is arranged in two lines below the photographs on the walkway/pavement. It almost forms a pattern alluding to household violence and abuse which becomes a behavioural pattern. It could reflect how women are discarded/thrown away by scattering the underwear on the pavement. It restricts the movement of the public and forces pedestrians to navigate their way around the work. This forces the viewer to confront the issue of abuse.

Colour

The protestors displayed large-scale colour photographs of sad/fearful faces of women. Each image is representative of a real person. By having these in colour it also indicates the different nationalities and race groups of people that are victims of Gender-based Violence. All types of people that will be viewing these images can relate to the image/message. Red handprints cover their mouths which refers directly to the women who are victimised and silenced. The colour red may refer to blood and pain/suffering of the women. The artist has placed red and white lingerie on the sidewalk below the larger-than-life-size photographs, which sends a direct and clear message to society. The colour red contrasts with the light colours of the portraits. The addition of the white lingerie could allude to purity and innocence while the red could allude to violence, abuse and death.

FIGURE 7b:**The significance of:****The hands on the face**

The hands are shielding the face. The figure is in a defensive and submissive pose. The abuser is trying to silence his victim.

Colour

The blood-red face and hands symbolises fear, pain and anger. The bright turquoise blue marble eyes stand out against the red. The turquoise blue eyes could represent the innocence of a child. The gold writing 'BE MINE' are words spoken/ scream out by the child are clearly visible against the fairly plain white background. The (blood platter) is primarily situated in the foreground and becomes the focal point. It suggests that the incident of abuse has recently happened.

FIGURE 7c:**Colour**

The artist uses limited colours such as a variation of red on the figures and a horizontal band of writing against the white background/ wall. The lighter red of the baby stands out against the larger blood red/ maroon figure. The green scared eyes of the child provoke or engage with the viewer. The red writing in the background could relate to calligraphy writing with blood/ a cut finger. The different shades of red separate the images creating depth. Ironically the Happy Father's day stamp relates to a dearly loved parent who in this case might well be the abuser.

FIGURE 7d:**The significance of:****Shoes**

The protestors in Brussels marched to show their disapproval of abuse against women. They chose various pairs of red shoes (different shades of red) that indicate the various status, ages and occupations held by women, reinforcing that all women are affected. A single red boot is seen to be symbolic of the struggle and violence leading to the loss of life. The name of the person and the date of her death has been inscribed on the boot as a remembrance of her life. This shoe almost represents a tombstone. These worn-out shoes show the struggle and suffering of these women that possibly worked hard to care for their families. The Red shoes are the female victim's personal items representing all types of women across the world

Colour

The red shoes symbolise death, blood and violence. Usually, the colour red is connected with love and passion which is contradicted here.

Mood/emotion, atmosphere e.g. communication through eyes, material, media and technique**FIGURE 7a**

The mood is sad, disturbing, upsetting it evokes deep emotions from the viewer. The eyes are tearing which shows the pain and suffering of these women. The eyes on the far right stare out intensely indicating anger. The first image portrays hurt. The high-definition images show real people with real emotions. The use of real underwear makes the message clear and unavoidable, which would shock the viewer.

FIGURE 7b

The little girl appears to be vulnerable, scared, defeated this is indicated by the hand gestures and the eyes. The hands are raised up with palms facing outwards similar to someone that has given up, surrendered or is submissive. The eyes look downwards to the left, afraid to make eye contact to turn inward emotionally. The splashes of blood indicate the violent act of abuse. The blood around her mouth may indicate the attack or abuse she has /is experiences/experienced. The pale skin shows the loss of blood lifelessness and death-like pallor. The use of ink, wood glue on paper adds to the realistic effect of the blood on the artwork.

FIGURE 7c

The little girl appears emotionless and lifeless. This is indicated by the twisted neck the limp hands as well as the flat line (heart line that usually indicates death) in the background horizontally. The eyes that are rolled upward appear dead. The blood spills and smears of it in the background indicate the serious act of violence that she has endured. The atmosphere shows her surrounding as being abusive as the writing on the wall indicates this by the following word: Happy Father's day. The image contradicts the message indicated. She is alone, isolated fragile, weak and has a sense of emptiness.

FIGURE 7d

The mood is depressing and sad due to the number of shoes that are included in the display. The various red shoes also add to the mood and the atmosphere as they represent women, children and older people that are affected which has a direct impact on all types of people that can easily relate to this.

Candidates must justify by referring to the images in figures 7a-7d

Candidates must indicate which of these examples they feel has the greatest impact on drawing the public's attention to this social issue. They must give reasons for their answers

Example: They highlight the importance of gender-based violence creating public awareness even if people are not used to following the news on social media platforms. These are unavoidable displays where the spectator is challenged to debate and discuss these unspoken difficult issues. The underwear is intimate symbolising the invasion of the most private space of a woman. These are not items and photographs that are usually displayed in public, however, the artist aims to create shock and awareness to the passing pedestrians/viewers. The objects emphasise the vulnerability of women in society. The hands seem to be defensive trying to protect herself.

(10)

- 7.2 Candidates must write an essay on **TWO** artworks (one artwork per artist) that they have studied that addresses gender issues. They must name the artist and the title of the artwork.

(10)

[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

- 8.1 Candidates must write a paragraph discussing FIGURES 8a and 8b by referring to some of the following:

- **How does the statement by Frank Lloyd Wright apply to each example?**

In FIGURE 8a the mirrored building/house is placed in a mountainous landscape in Gstaad, Switzerland, where the surrounding landscape is reflected on the mirrors and becomes part of the house. In FIGURE 8b the house is placed in the barren Franschoek landscape and almost disappears into the landscape. The indigenous wood used for the cladding of the exterior of the house contributes to the merging with nature. The glass would create warmth in the interior of the building (like a hothouse).

- **By referring to FIGURE 8a discuss how time and light will have an effect on the exterior of the building. Elaborate**

Time and light will have a definite effect on the exterior of the building. Depending on the time of day or season different images will be reflected on the mirrors, changing as time goes by and light changes during the different seasons. During daytime when it is light, the colours will be bright and the landscape, sky, clouds and sun will be seen in the reflections. During night time when there is no light the darker sky, moon and stars will be reflected in the mirrored panels.

- **How has Aitken in FIGURE 8a used his materials/media in an innovative manner? Elaborate.**

In FIGURE 8a large mirrors cover the exterior of the structure. These mirrors reflect different parts of the landscape at the same time. The viewer can walk around the structure to view all the angles and enter the building where mirrors are placed at different angles to create a kaleidoscope effect.

- **By referring to FIGURE 8b discuss the advantages of building the structure off-site.**

These homes have been designed on sustainable design principles, incorporating low-maintenance materials. Workers can assemble the structure in their workshop and they would not have to travel to the site with their equipment and materials making it cost-effective. Different weather conditions can affect the construction of buildings if done on-site therefore it is better to work indoors where circumstances can be regulated/manipulated. They are built off-site in a factory in South Africa to minimise constructions waste and then installed on-site to assemble a unique structure.

- **Each house has a different roof structure. Discuss the advantages and disadvantages of each.**

In FIGURE 8a the house has a pitched roof and is constructed by using angled trusses. This creates slanted roof surfaces so that rainwater and snow could flow down easily because of gravity. The advantage of a pitched roof is that it can provide more space/volume in the interior of the building to enlarge room space, build higher walls, and have more ceiling space to utilise. The disadvantages of a slanted roof are that it is costlier to build and it could be aesthetically visually intrusive when placed in natural surroundings. FIGURE 8b has a flat roof which enhances the box-like shape of the modular eco-home.

The advantages of a flat roof are that constructing the roof will be cheaper and the structure can be erected in a shorter space of time. The disadvantages of a flat roof are that it usually leaks when not sealed effectively and should be cleaned regularly to take away any debris that can cause blockages. (8)

- 8.2 Candidates must discuss any **TWO** South African buildings that fit into their environment in an interesting manner. Name the architect and title of the building/structure.

They must consider some of the following in their answer

- Location/Site
- Function/Purpose
- Influences
- Materials used
- Design and style

An architectural structure can also be accepted. Hector Peterson Memorial or Nelson Mandela Bridge with any date accepted. (12)

[20]

TOTAL: 100