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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS P1

(THEORY)

2022

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 where applicable. No negative marking.
 - Credit must also be given for lateral thinking.
 - It is also important that arguments and statements are reasoned/motivated/substantiated and qualified by reference to source/s/artwork/s.
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 suggested guidelines.

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.
- Any answer which is well substantiated will be considered.

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.

MARKERS MUST ONLY MARK THE FIRST FIVE QUESTIONS ANSWERED AND IF A CANDIDATE DOES MORE THAN THE REQUIRED NUMBER OF QUESTIONS ONLY THE FIRST FIVE WILL BE CREDITED.

CANDIDATES MUST ANSWER ANY FIVE QUESTIONS IN ANY ORDER.

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)

ONE mark must be deducted if no comparison is made.

<p>Due to the <u>colour differences</u> of the question papers from the different provinces, the provinces have to adapt the marking guidelines for interpretation.</p>
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QUESTION 1: THE VOICE OF EMERGING ARTISTS

Both George Pemba and Ward Kimball's artworks tell stories about women at work.

FIGURE 1a: George Pemba, *Harvesters*, oil on board, 1976.**FIGURE 1b:** Ward Kimball, *The Gleaners*, oil on canvas, altered reproduction of Jean-Francois Millet's artwork, 1964.

- 1.1 Candidates must discuss the artworks in FIGURE 1a and FIGURE 1b in which they describe the stories told by the artists. They must include the following in their answer:

- **Portrayal and placement of figures**

FIGURE 1a: Three female figures dressed in Xhosa tradition dominate the foreground. They are represented cutting wheat using their sickles. The mother and baby figures in the centre become the focal point, because not only are they in the middle of the composition, but they are all bending over unlike the other two figures shown on either side of the mother and her baby. These monumental figures create an inverted triangular shape. The influence of Impressionism is seen by capturing the moment in time/ fleeting moment/ snapshot. A smaller figure is shown in the middle ground of the painting on the left which leads the viewer's eye into the painting. The background is dominated by a mountain range. As form recedes in space the mountains become smaller and lighter in colour. There is an indication of a small house on the horizon line just below the mountain range. The figures are turned away from the viewer creating a directional force towards the focal point.

FIGURE 1b: The foreground is dominated by three female figures dressed as peasants/gatherers seen picking up discarded objects/plastic/rubbish/litter. These bent over figures appear to be monumental and motionless. In the background on the horizon line buildings/houses can be seen on the right and haystacks and a horse drawn cart can be seen on the left. A horseman can be seen in the distance on the right-hand side of the painting.

- **Similarities and differences:**

FIGURE 1a: **FIGURE 1a and FIGURE 1b** depict female workers/gatherers/harvesters doing menial labour in a wheatfield. In Figure 1a, they are bending down to either harvest or pick up wheat in a rural farming environment. The three women in both artworks wear hats or head wraps. The differences can be seen in the attire as well as the placement/composition of the figures. The woman in FIGURE 1a wears traditional Xhosa clothing. The image is bright and vibrant.

The three women in **FIGURE 1b** wear peasant (workers) clothing and head scarves. The monumental and motionless figures are bent down and pick up waste/litter/rubbish in a rural farming environment. There is a similarity in the titles of the art works, as gleaners are gatherers and can also mean harvesters. The rural landscape in **FIGURE 1a** depicts a composition of a mountain range with a farmhouse visible in the background. In **FIGURE 1b** the landscape has buildings, haystacks, a horseman, horse-drawn cart and an ocean in the background. The colours are muted and subdued. The harvesters have sickles whereas the gleaners are picking up litter with their bare hands.

- **Colour:**

FIGURE 1a: Complementary colours are used in the painting namely red and green, orange and blues. The soft, blue mountains in the background create depth because the colour becomes lighter as space recedes. The orange in the clothing is repeated in the roof of the tiny house in the background which leads the eye into the picture plane. There is a repetition of the colour red, bluish grey and greens throughout the painting.

FIGURE 1b: There are subdued colours i.e., ochres, reds and blues visible in the clothing of the women. The turquoise in the hat is repeated in the glass bottle on the ground. As well as in the blue of the ocean in the background. The colour orange in the clothing is repeated in the roof of the house in the distance which draws the eye into the picture plane. Yellow is used in the debris in the foreground. Ochre is the dominant background colour throughout the painting.

- **Message/meaning:**

FIGURE 1a: The artist gives the viewer visual information on the Xhosa harvesters working in their traditional clothing, harvesting in the wheat fields. It tells us about the brave strong women caring for their babies by carrying them on their backs while working in the fields. It shows courage and strength as there are no male figures.

FIGURE 1b: To clean up, not to litter, to keep the environment clean.

This work is an appropriation of Millet's (Realist Painter) Gleaners with modern litter. (10)

1.2 Candidates must discuss **TWO** artworks, (ONE work per artist) that tells a story about their social surroundings. They must use the following guidelines:

- Influences
- Subject matter
- Formal art elements
- Media and techniques

(10)

[20]

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

Artists often use inspiration from other cultures.

FIGURE 2a: Irma Stern, *Fingo Woman*, oil on canvas, 1952.

FIGURE 2b: Alexis Preller, *Christ Head*, oil paint on wood, 1972.

2.1 By referring to the above statement, candidates must reflect on the works of the artists' in FIGURE 2a and 2b. They may use the following guidelines.

- **Possible influences:**

FIGURE 2a: Expressive lines and colour are used. Influences of Expressionism can also be seen in the exaggerated simplified eyes and the simplification of the figures in the background. The influence of indigenous Fingo culture is seen in clothing, decorative jewellery, and makeup.

FIGURE 2b: African masks, Cubism, Egyptian art and Surrealism. Cubism seen in the fragmented shapes and the image of the African masks. Preller often created a new ethnic group by combining different images/symbols / art forms of different cultures. The influence of Egyptian symbols and signs can clearly be seen in this image.

- **Symbols:**

FIGURE 2a: The beading and copper bangles are typically African culture/attire/accessories. The headdress and clothing are also ethnic and symbolises African women. Design motifs of short lines and triangular shapes can be seen in the earrings and the clothing.

FIGURE 2b: The artist has used geometric shapes (rectangular shapes on the mask), typically symbolic of African art. The mask-like face of the figure is symbolic of African cultures. The headdress seems to be carved out of wood. In the center of the headdress or extended crown, is a shape of a cross. On the right side of the cross is a drawing, similar to an Egyptian figure. Candidates may add a reference to Tutankhamun – Egyptian king. The thorny crown could refer to the crown that Christ wore.

- **Use of colour:**

FIGURE 2a: Warm deep reds and browns contrast with the sharp turquoise in the jewellery. The white in the head band and the necklace draws the eye into the painting. Red in the beading is repeated in the figures in the background. Yellow ochre is visible on the bangles and the shawl.

FIGURE 2b: Warm oranges, deep reds, yellow ochre and brown, contrast with the turquoise on the headband and the repetition thereof in the background. The use of these hues is pleasing to the eye, and it highlights the strong sculptural face of the head of Christ. The red of the hair and the red marks in the foreground could imply the blood of Christ. The orange portrait/mask/face and the turquoise background complement each other.

- **Use of Images:**

FIGURE 2a: Stern portrays a portrait of a Fingo woman dressed in traditional clothing and accessories. Two figures dressed in traditional clothing are visible in the background. These figures appear to be floating but they are not.

FIGURE 2b: An image of a mask-like face, wearing a crown woven with thorns, dominates the picture plane. The Christ head wears a headpiece which seems to be sculptured out of wood. Images of a cross and figure can be seen on the headdress. An image of a hidden face is visible behind the mask.

- **Style:**

FIGURE 2a: In expressionistic style, the oil paint has been applied in a gestural manner resulting in visible brushstrokes. Expressive, dark, hard outlines can be seen in the headdress and the figures in the background.

FIGURE 2b: The stylistic approach gives the idea that the painting is rather carved from wood. The tonal variation throughout the painting gives it a 3-dimensional/ sculptural appearance. (8)

2.2 Candidates must discuss the work of any **TWO** South African artists (ONE artwork per artist) whose work reflects indigenous and/or African symbols and art forms. They must name the artists and titles of the artworks. They must use the following guidelines:

- Subject matter
- Influences
- Formal art elements
- Media and technique
- Possible messages/meaning

(12)

[20]

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

“Education is the most powerful weapon which you can use to change the world:

FIGURE 3a: Alfred Thoba, **1976 Riots**, oil paint on board, 1987.

FIGURE 3b: Sifiso Samuel Gumede, **‘Education not Police’**, linocut, 2017.

- 3.1 Candidates must compare the images provided in FIGURES 3a and 3b by discussing how each artist has commented on the challenges of education during these different times.

They may use the following guidelines:

- **Subject matter**

FIGURE 3a: There are four figures dressed in school uniforms portrayed in a suburban area. The central figure is carrying an injured/dead child. The other students are holding stones/boulders in their hands. The girl on the right has only one leg and is leaning on a crutch. The other crutch is lying on the ground. On the left of the composition is an army tanker. In the background are houses and in the centre of a painting are three trees. Tear marks on the face of the central figure is visible. The grouped figures resemble the famous photograph of Hector Pietersen during the 1976 June 16th Soweto riots.

FIGURE 3b: There are four figures depicted in an urban area. One female scholar, dressed in school uniform, is depicted in the bottom left corner of the composition. In the middle ground two figures representing teachers/parents/scholars are in conversation with a police officer. The buildings in the background represent a school.

- **Colour :**

FIGURE 3a: The dominant red and green complement each other. The reddish/pink of the houses in the background contrast with the bright green trees, which shows the use of complimentary colour. The students' school uniforms are blue/grey-black and this is repeated on the roofs of the houses. The colour white of the shirts is repeated in the windows. Brown is used in the army tanker and is repeated on the crutches in the brown foreground. The flat use of colour creates an animated/ cartoon-like image. Influence of Fauvism, hence the use of arbitrary flat colours and shallow perspective.

FIGURE 3b: Green, black and white dominates the artwork. The figures are printed in black and white and this contrasts with the green background. The green background could represent a green chalk board which can usually be found in a classroom. The artist has used the colour white to imitate chalk on a green board. The flat colours make it appear like a technical plan drawing/silhouette/blueprint.

- **Line**

FIGURE 3a: Strong vertical lines are used in the figures of the students and the trees in the background representing power and strength. The vertical lines contrast with the horizontal lines used in the tank and the little figure being carried which creates balance in the artwork. Diagonal lines of the slanted roofs and tanks barrel soften the image creating movement.

FIGURE 3b: Horizontal, organic, diagonal, and vertical lines have been used in the linocut to create pattern, texture and perspective.

The width and thickness of the lines vary in the linocut i.e scribbles, crosshatching, thin/fine and thicker lines which creates expressive figures in the artwork. The use of diagonal and vertical lines on the building on the left represent bricks. Cross-hatching has been used on the building on the right which reminds us of fencing or security mesh. Scientific diagrams are seen on the walls of the building as well as in the negative space in the background. Fragmented shapes/vectors created by different lines and textures are visible on the figure on the left. The extended mathematical lines / scientific equation connects the figures of the students / teachers to the structures in the background.

- **Composition**

FIGURE 3a: Four figures dressed in school uniform are placed off-centre to the right of the painting. On the left side of the painting, a large army tanker with diagonal barrels is represented. The barrels of weapons of the vehicle overlap the figures of the students, whereas the rest of the vehicle appears to be painted behind the approaching figures, creating a distorted composition. This adds to the discomfort of the mood of the painting. Three green trees and three houses are placed in the background indicating that this is a township.

FIGURE 3b: There are four figures depicted in an urban school area between two buildings. One female scholar/learner, dressed in a school uniform shown in the bottom left corner of the composition. She looks directly at the viewer. The other three figures are in conversation with each other, looking out of the picture plane.

- **Meaning of the artworks by referring to the titles**

FIGURE 3a: During 1976, riots in the townships of Johannesburg lead to violence and the shooting and killing of innocent scholars. It became a place of discomfort, danger, and struggle. The colour red signifies violence/bloodshed/riots.

FIGURE 3b: ‘Education not police’: It is a literal meaning of a request that the children want to be educated without police presence or being ‘policed’. The socio-political artworks portray issues that have a direct influence on the education of all children in our country. It might indicate that knowledge is wasted/gets lost when there is no education or where there is unrest and rioting in the townships. It could also mean that education is stolen from them. (8)

3.2 Write an essay on **TWO** artists (ONE artwork per artist) whose work reflects protest, resistance, or injustices in society.

They must use the following guidelines:

- Subject matter
- Formal art elements
- Media and techniques
- Possible meaning and messages

(12)
[20]

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

Vessels, vases and containers have evolved and changed over centuries according to the needs and functions based on tradition, heritage and culture, generating an income for many artists.

FIGURE 4a: Clive Sithole, ***Uphiso*** (spherical flask with a short narrow cylindrical neck that is pit fired), 33.0 X 33.4cm, 2000.

FIGURE 4b: Beauty Ngxongo, ***Basket with lid***, dyed ilala palm leaves, 1990.

FIGURE 4c: Ardmore ceramics, ***Masai Red Elephant Tureens***, glazed ceramic clay, date unknown.

4.1 Candidates must write a short essay by choosing any **TWO** artworks from FIGURES 4a – 4c, discussing the following in their answer:

- **Shape**

FIGURE 4a:

The clay pot has a cylindrical narrow neck and opening, with wide/broad shoulders which gradually narrows towards the base. It has repeated triangular shapes with incised hatching forming a square motif creating a pattern from the neck of pot to the base. The smooth bold zig-zag lines overlap the square pattern from the neck of the pot diagonally to the base. It also has curved broad lines running from the shoulder to the base. The line is echoed with incised dots. The animal head motif forms a relief pattern along the shoulder of the pot. The horns resemble a crescent shape mirrored behind the animal head.

FIGURE 4b:

The vessel has a triangular shaped lid that resembles the roof of a rondavel. The vessel has a narrow neck with a wide/broad midriff and a narrow base/ and it forms an oval-shaped basket. The designs are geometrically shaped with patterns dominated by the repetition of geometric motifs. These patterns have a background made up of large diamond shapes which are placed around the widest part of the basket. The patterns follow the contour of the baskets shape, to fit in perfectly in symmetry. The lid includes a repetition of the patterns found on the basket however the design is adapted into triangles to suit the shape of the lid.

FIGURE 4c:

It has a narrow neck, broad shoulder and narrow base. The vessel has two handles on either side like elephant heads with the heads facing outwards and the handles made up of the trunks. Similarly, the lid of the vessel has a repeat of the elephant's head however face each other forming the handle with the raised trunks touching each other. The whole vessel, including the heads, are done symmetrically. The symmetry is further enhanced by the painted flowers and the paisley patterned design on the centre of the vessel. All the designs and patterns are completed in organic shapes like the vessel. The entire vessel is decorated with flora and fauna motifs.

- **Function**

FIGURE 4a:

Uphiso is for storing and transporting liquids/substances, for example Zulu beer. The small opening and raised neck reduce splashing when filling the ukhamba

FIGURE 4b:

The vessel is used for storing and transporting grain/ liquid

FIGURE 4c:

These decorative vessels are sold as decorative pieces to generate an income.

- **Media/material and technique**

FIGURE 4a:

The vessel is made from clay and the artists make use of the coiling method.

They later burnish the vessel with a stone or spoon to create a shiny effect.

Once this is done, they fire it in a pit fire/kiln.

FIGURE 4b:

The vessel is made from ilala palm leaves which are woven tightly together

FIGURE 4c:

The vessel is made from clay on a potter's wheel. After the clay is leather dry sculptors add miniature sculptures as decoration onto the pot, which is then fired in a kiln and thereafter painted with decorative patterns using underglazes and glazes. Once the vessel has been painted it is placed in the kiln again for firing

- **Differences between your two examples**

FIGURE 4a:

The solid black pot is burnished with incised and raised visible patterns. The geometric shapes consist of curved designs that look like horns

FIGURE 4b:

The vessel is a woven basket with a lid that consists of compact brown and orange geometric design and patterns

FIGURE 4c:

This vessel is made for sale purposes and decorative usage in interior spaces. It consists of painted and sculptural decoration of fauna and flora designs. Figures 4b and 4c both have lids that continue with the design of the vessel.

- **Similarities between your two examples**

All vessels/artworks are part of traditional heritage and culture. The knowledge of technique and materials have been passed from one generation to another. All symmetrical vessels have similar shapes reflecting the beauty and design inspiration/influence of South Africa. FIGURE 4a and 4b have a lustre/shine to them with relief animal features.

TEACHING TOOL

FIGURE 4a:

Uphiso/ingcazi is a spherical flask, 20-30cm high similar in shape to the Ukhamba but with a short, narrow cylindrical neck about 8cm high, used to transport Zulu beer. The small opening and raised neck help to reduce splashing. The sieved beer is poured into one of these vessels to appease the amadlozi after which it is poured into an ukhamba for drinking. The textured surface with dots and incised marks helps to grip the vessel and helps it from slipping out of one's hands.

FIGURE 4b:

This traditional basket is done by the South African Zulu weavers who use strips of naturally waxy palm fronds wrapped around coils of wild grasses. Some baskets are still used for liquid storage in the rural areas of South Africa. Watertight baskets are readied by rubbing wet cornmeal inside. When liquid is added, the coils swell. Some leaks through, evaporates, and cools the contents.

FIGURE 4c:

Ardmore has now proudly earned itself a reputation for its iconic imagery through its uniqueness in its family values and the authenticity that exists at the heart of every artwork. Today the bustling studio is home to over 70 African artists whose ceramic artworks have been recognized as modern day collectables by auction houses Christies, Bonham's and Sotheby's. These artists have generated an income as well as gained the reputation of international fame for their skilled designs and artworks. (10)

- 4.2 Candidates must discuss TWO artworks by different craft artists and/or spiritual artists who were inspired by their culture and heritage.

They must use the following guidelines:

- Influences and inspiration
- Formal art elements
- Use of material and techniques
- Message/meaning

(10)

[20]

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

Nkhensani Rihlampfu is a young South African artist who creates imposing figurative sculpture using hand woven calico ropes. These faceless figures represent the majority of lowly paid labourers who through hard work, has helped build South Africa, despite the weight they carry themselves.

Isabelle Grobler makes use of discarded objects in a dreamlike manner to comment on societies' economic dependence on these consumer necessities.

FIGURE 5a: Rihlampfu Nkhensani, *Remains of democracy*, wood, steel and woven calico rope, 2017.

FIGURE 5b: Isabelle Grobler, *The Cannibals' Concupiscence: Personal Jesus*, mixed media sculptural assemblage 2020.

5.1 Candidates must read the above statement and answer the following questions:

- **Why do you think Rihlampfu creates faceless figures? (FIGURE 5a)**

He creates faceless figures with no specific identity to keep them universal so that all people can relate to the artwork. This can also imply that it could represent all the people of a country. The artwork reflects inclusivity by having the figures faceless.

- **How do all the materials used by Rihlampfu create texture and rhythm?**

The many repeated strings, ropes and strips of materials with different tactile qualities, create rhythm by being knotted, woven and shaped randomly. The rough textures of the wood, woven rope and different shades of materials also create visual texture. The different shades of the fabric/material and the repetition of the diagonal lines create movement. The diagonal posture of the figure bearing forward emphasises movement.

- **How do the visual elements presented in FIGURE 5a contribute to the meaning of the title?**

The loose strips of fabric and ribbons are gathered at one collective point held by a figure woven with thick rope. This may indicate that the remains of something invisible is pulled or dragged along in an opposite direction. It can also imply that the individual is tugging his/her baggage of our new democracy. The forward bearing figure implies that it is a heavy burden or load to carry. The intricate woven rope indicates that people are intertwined with their past and it forms part of them. The figure is holding on to the different ropes and strips that originate from different directions/places. Meaning of *Democracy* can be opened to candidate's interpretations.

- **How does Grobler's use of discarded and found objects in FIGURE 5b add to the dreamlike and surreal quality of her work?**

In figure 5b, the unrelated found/discarded objects are juxtaposed to create a new meaning in a surrealistic and dreamlike space. She creates her own new beings which have animalistic and humanlike features.

- **Identify the objects used in FIGURE 5b that show power. How do these refer to the power of consumption?**

The electric bulb/light refers to a source of energy and light. The halo indicates spiritual enlightenment and power. The fuel nozzle alludes to our oil industry and how oil is a commodity and necessity in today's world.

It could also refer to our ever-climbing petrol/diesel prices. The petrol nozzle can be seen as a phallic symbol referring to male dominance and the plight of prostitution. The antelope horn attached to the nozzle also refers to masculine power.

- **In her title she references Christianity ('Personal Jesus'). Do you think this artwork has a religious/spiritual quality? Substantiate your answer.**

The own interpretation of learners must be taken into consideration. The reference to personal Jesus being a saviour is compared to a source of energy and electricity. The shiny halo representing sacred or holy figures and source of light also reflects a religious quality. The halo could represent purity, innocence and the untouched. (10)

- 5.2 Candidates must write a paragraph in which they discuss any **TWO contemporary** South African artworks that uses new/ alternative media to create a powerful message using the following guidelines:

- Influences
- Materials and techniques
- Formal art elements
- Message/meaning

(10)

[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

The artists, Dion Cupido and Rory Emmet, both reflect on their identity of having been classified as 'Coloured' and what this means to them.

FIGURE 6a: Dion Cupido, *Party Politics*, mixed media 2019

FIGURE 6b: Rory Emmet, *Couple*, oil on paper 2017.

6.1 Candidates must write a short essay on how they portrayed 'Coloured' identity in FIGURES 6a and 6b by using the following guidelines:

- **Use of figures/body language**

FIGURE 6a: A very dark portrait dominates the artwork. The right side of the face is covered with graffiti, words, images, and symbols. The face is used as a format for the words that are visible are 'free, your party, hard, elect, home' as well as a mirrored image of the word 'dumb'. Only the eyes and lips, nose and head are clearly seen against the busy imagery. Images of a star, a shower (faucet) and a sun is painted on the face in a collage-like manner. The figure has a printed shirt with party streamers all over him/her. The eyes appear lost or questioning/confronting/sad/emotionless/upset.

FIGURE 6b: There are two figures, a male and female standing in front of a house carrying a baby. The male figure, presumably the father, is holding a baby. The figures skin of the arms, legs and faces are not visible due to them being covered in tiny droplets of multi coloured paint, therefore their identities are hidden. The image used is an old black and white family photograph. The style of the clothing indicates that it is an old fashioned/vintage photograph.

- **Background**

FIGURE 6a: In the background, left of the figure, are figures showing movement. There are also images of two vehicles and a row of houses, and a dog. There are party streamers and confetti flying in the air which is also visible on the main figure.

FIGURE 6b: From the dressing and the building /house it appears to be a very old/vintage setting. The close up of the house and windows are visible and appears to be the family home possibly.

- **Colour**

FIGURE 6a: the colour pink is used in the hair, lower lip of the portrait and also on the mountains in the background. This possibly could imply femininity. Subdued colours of green and mauve are applied in the background. The golden /yellow ochre shirt with black zebra stripes dominates the foreground. A green party streamer lies over the shoulder, while other coloured streamers cover the hair of the individual. The white used in the eyes is repeated in the graffiti written on the skin of the portrait. Little fragments of paper streamers are scattered on the shirt suggesting a party. The purplish-pink colouring seen in the figure the left is balanced with the use of the same colour of the vehicle on the right. The use of the variety of colours used by the artist addresses the identity of colour classification with no preference to race.

FIGURE 6b: The skin is covered in multi- coloured compact dots of impasto paint. The coloured areas become the highlight/focus of the painting. The figures are painted in black and white. The use of the multitude of colour refers directly to the issue of “coloured” identity.

- **Do you think these works reflect identity successfully? Refer to possible meanings / messages**

Candidates must state whether the artworks are successful or not and they must substantiate their answers from referring to the artworks.

- **Possible meaning / message**

FIGURE 6a: There are opposing moods in the scene, whilst a party is taking place in the background with exuberant people throwing streamers and celebrating the person in the foreground seems to be very unhappy and tearful. The expression on his/her face creates a sorrowful mood implying that he/she is an outsider. There are very few people in the background attending the party which could refer to the politics of the country or personal politics.

FIGURE 6b: The painting of the black and white family photograph resembles an old-fashioned photograph. The artist omitted identity by painting all the arms, legs and faces with multi-coloured dots, playing around with the literal interpretation of colour. Currently, there is a debate about the term ‘coloured’ and he comments directly on identity by using coloured dots. This shows that we all are classified by colour. (8)

Irony is emphasised where we have contrast in a black and white photograph which could be referring to black and white race. We are all coloured and the artist gives the message of coloured as opposed to it being colourful. The naming of coloureds is therefore apt and carries the message of being coloured/colourful very clearly. It is ironic that they have political comments on race which refers to colour classification.

6.2 Candidates must discuss TWO artworks by South African artists (ONE artwork per artist) whose artworks reflect issues regarding identity. (12)

[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

‘I like to discover an aesthetic beauty in something that others may see as dilapidated and ugly’ – Tim Okamura

Okamura investigates identity and captures beauty, strength and courage in an urban environment to tell his story of the lives of these people through

FIGURE 7a: Tim Okamura, *Rare Groove*, mixed media, collage and spray paint on a wall, 2018.

7. Candidates must write an essay in which they discuss how gender is portrayed in Okamura’s artwork including **TWO** other artworks by different artists that they have studied reflecting gender issues. They may refer to the following in their answer:

- **Subject matter:** It is a figurative painting of two women/individuals holding each other. The figures stand out against a background, inclusive of flowers, typography/ lettering and spray-painting graffiti. The artist has created the illusion of ‘tags’.

Colour: The person on the left in the blue ‘T-shirt has a darker skin tone than the one on the right wearing a black dress. They have different hair colours, one green and the other blonde. The dark brown background enhances the figures and is also in contrast with the pinks and whites of the outer edges of the painting. Graffiti and images appear on the background in green, gold, white, orange, black and brown. The image is divided by colour: the left-hand side is mainly green and the right-hand side more pink in background and skin colour.

- **Contrast:** The figures contrast each other in skin tones, attire, hairstyles, jewellery and expression/pose. The background has contrasting colours and style compared to the realism in the figures/portraits.

- **Technique adding meaning to the work**

The technique resembles street walls in an urban area. It adds to the life and living conditions of the people from these places. He deliberately uses the graffiti style on walls that have a build-up of posters, mark making, stickers and coats of paint to add to the story of his work. He creates realistic beautiful portraits of these people to show their identity, beauty, and courage. The background is comprised of gestural brushwork or impasto mark making that enhances the busy urban lifestyle.

- **Pose and expression:** The upright figures look directly at the viewer in a confident manner. The couple have interlocked hands showing courage of who they are. The figure on the left appears to be more masculine with her/his left hand clenched in a fist showing dominance/authoritative power over the other figure. The feminine figure on the right appears to have a more subdued and relaxed/calm pose.

- **Symbols:** The figures represent all identities. The clothing symbolises male and female stereotypical outfits and hairstyles as well as jewellery. The background with white lilies/flowers/roses on the four corners could symbolise peace, innocence, purity and possibly wedding flowers. This creates a very feminine feel to the painting. The words rare groove, which is also the title of the artwork could mean an uncommon/rare relationship. The afro hairstyle is symbolic of acceptance of their natural hair/natural identity. They are proud of who they are, wanting acceptance from society

[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

“Mpumalanga is known as the province of the rising sun.”

The Mpumalanga Provincial Government Complex, situated in Nelspruit, makes clear reference to South African heritage.

FIGURE 8a and FIGURE 8b: Tayob Schnepel Association, exterior view of the ***Mpumalanga Government Complex***, 1997-2001.

FIGURE 8c: ***Mpumalanga Government Complex***, Interior view of the seating area in the conference room 1997-2001.

FIGURE 8d: ***Mpumalanga Government Complex***, the ceiling with a view of the dome, 1997-2001.

8.1 Candidates must refer to the statement above by discussing this building using the following guidelines:

- **The design and shape of the building that reflect the African heritage**

The design is similar to a beehive/rondavel/hut shape/structure. The dome shaped structure dominates the area of the complex. Concentric lines are included in the dome with geometric pillars leading up to the entrance of the building. Small windows are built around the base of the dome. The dome has an oculus/eye/circle shaped opening/ window at the top of the dome that allows sky light to filter into the conference room.

The interior design follows the dome shaped structure, by maintaining the circular layout. The central floor space of the conference room has large circular, colourful traditional designs/ emblem/ pattern with green chairs and tables/desks. The floor pattern/ sun emblem is echoed and repeated on the tables, podium and carpeting. The dominant colour of the carpeted floor is blue which could represent the colour/reflection of the sky. The walls have traditional African designs similar to the traditional/ ukhamba pots. The designs on the galleries/ balconies are similar to that of traditional beadwork/ jewellery. The walls on the second floor have tapestries that reflect their community/ rural areas. The interior of the dome is decorated with brown and beige triangular pattern that spiral toward the skylight/window, reminiscent of the Roman Pantheon.

- **The function of the dome**

The architect uses the dome as the main feature/attraction to stand out as well as to reflect the African heritage. The height of the dome creates more interior space and allows air circulation and extra light. The circular shape of the dome is repeated on the floor plan which is symbolic of the African tradition where people gather around a tree to discuss and teach important issues.

- **The function of the oculus**

The oculus allows for natural light to enter the conference room due to there being a lack of windows making it the main focal point of the conference room.

- **How the architect reflected the “rising sun” in the design of the building**

The simplified/stylised emblem of the sun and its rays are illustrated on the carpet and the podium reflecting the rising sun. (6)

- 8.2 Candidates must discuss any TWO South African buildings/structures that reflect our South African history/heritage/culture. Provide the name of the building and architect

They may consider some of the following:

- Materials
- Design and shape
- Function of the building
- Site/location
- Influences

(14)
[20]