



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1  
NOVEMBER 2019  
MARKING GUIDELINES**

**MARKS: 100**

**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 the following instances:
  - Candidates must be given credit for providing their own opinions and ideas in answers.
  - Credit must be given for lateral thinking.
  - Arguments and statements must be well-reasoned and qualified with reference to specific factors.
3. Questions and subsections must be numbered clearly and correctly. Bullets usually act as guidelines to help structure candidates' answers.
4. Information and artworks discussed in one answer must not be credited if repeated in other answers, but artworks may be cross-referenced.
5. Where applicable, candidates must name the artist and title of each artwork. Only ONE mark is allocated for the correct artist and title of work.
6. Where applicable, candidates may discuss both two and three-dimensional artworks in any answer.
7. ***Remember that many candidates will be discussing these examples, never having seen them before. Markers therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the artworks, within the context of the question. Therefore, markers need to be open-minded and flexible in the marking process.***

## GENERAL INFORMATION FOR MARKERS

- These marking guidelines are to serve as a guideline for markers and a teaching tool. Therefore, the marking guidelines for certain questions are in greater depth, so that the information may be used as learning material. Other parts of the marking guidelines may merely be a suggested guideline.
- **NOTE:** Markers are encouraged to reward candidates for what they know, rather than penalise them for what they don't know.
- Although the information for the questions is given in point form, candidates must use an essay/paragraph format discussing their information in a holistic manner.
- Candidates must answer all the questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Answers in point form cannot receive full marks. Full marks cannot be given if the title or artist is incorrect.
- Markers must refer to the Visual Arts CAPS document, page 45, for a guideline to assess the levels of achievement.

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

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

**CANDIDATES MUST ANSWER ANY FIVE QUESTIONS.**

The following mark allocation must be adhered to when only **ONE** artwork/artist has been discussed instead of **TWO**.

- 6 marks (max 3)
- 8 marks (max 5)
- 10 marks (max 6)
- 12 marks (max 7)
- 14 marks (max 8)
- 20 marks (max 12)

Due to the colour differences of the question papers from the different provinces, the provinces have to adapt the marking guidelines for interpretation.

Mark as a whole rather than specific bullets. There is **NO subdivision** mark allocation for specific artists/artworks/bullets. **ONE** mark must be given for the both the title and the name of the artist, no half marks are awarded. If the candidate does not name artwork/s and artist/s correctly they cannot get full marks, so only **MINUS ONE MARK i.e. 9/10**

**QUESTION 1: THE VOICE OF EMERGING ARTISTS**

American artist, John Biggers and South-African artist, Helen Sebidi both show the toil and hardship in the everyday struggle to survive.

**Given information: Dispossessed:** Deprived, land, property or possessions removed/taken away.

1.1 Candidates must compare the possible meanings and messages in Helen Sebidi's (FIGURE 1b) and John Biggers' (FIGURE 1a) work.

- **Placement of the figures within their particular setting**

**FIGURE 1a:** John Biggers portrays a scene on the outskirts of a city with four figures on a railway track. The figures are placed in the centre of the artwork collecting coal.

The figures dominate the middle ground. The collecting of coal could indicate that they are poor. The cityscape (in the top left hand side of the picture plane) is juxtaposed against the wooden/corrugated houses in the middle ground.

**FIGURE 1b:** Helen Sebidi portrays a multitude of men and women figures going about their daily chores. The figures dominate the picture plane giving the feeling of overcrowding/claustrophobic due to the overlapping of the figures. The houses fill the background of the painting. The houses are less noticeable in relation to the figures.

- **Colour, shape and line**

**FIGURE 1a:** The artist uses earthy neutral colours (sepia and ochres) for the mine on the left and rural housing in the foreground. He uses vibrant bright yellows as well as pale blues for the cityscape in the background. The use of blues creates depth and contrasts with the oranges. There is a hint of blue in the fabric of the women's dresses and railway line. The railway lines are comprised of diagonal lines which draws the eye beyond the picture plane which creates a sense of movement.

The flowing lines of clothing of the women may indicate that there may be a breeze.

**FIGURE 1b:** The artist uses bold and vibrant colours which could create a feeling of happiness. The figures clothing is made up of predominately warm hues namely: yellow, orange and red which is juxtaposed against cooler pale blues, purple and green. The artist uses complementary colours. The housing in the background consists of pale blues, greens (growth), and tones of colour which recede into space creating depth. The artist uses organic free flowing shapes in the clothing of the figures. The clothing and pots are made up of flowing and curvaceous lines. Diagonal lines are seen in the forks and farming equipment. Circular shapes are visible in the pots, baskets and wheel of the donkey cart.

- **Composition**

**FIGURE 1a:** Biggers places four figures in the foreground and central part of the painting to form the focal point. The group of four figures collect coal from the railway track which runs across the artwork diagonally from left to right. Houses are represented behind the figures. There is a factory/industrial site represented on the right hand side. Cityscape (background)

**FIGURE 1b:** Sebidi's composition is very busy and almost chaotic. The figures overlap each other and the figure in the immediate foreground (dressed in purple/blue) becomes the focal point. Diagonal lines lead your eye to the focal point. Central figure is larger than the rest.

- **Perspective**

Both images use two-point perspective as can be seen in the houses of both paintings.

**FIGURE 1a:** There is an illusion of space (houses). Linear perspective is created by the railway line/diagonal pathway. The houses become smaller in the background creating depth.

**FIGURE 1b:** There is an illusion of space. Perspective is created by the buildings becoming smaller as they recede into space. Some of the figures are represented smaller to create depth and perspective. The colours become lighter as the objects recede into space hence atmospheric/aerial perspective has been used. The cityscape is pale blue in comparison to the middle-ground. The sizes of the figures are not drawn to scale. Atmospheric/aerial perspective. Perspective is created by the lines of the houses.

**Similarities:** Both artworks have horizontal landscape format. Hard labour and exhaustion is seen in the body language of the people. There is a lack of clear facial features of the figures. Symmetrical balance seen in both artworks. Light blues are seen in the background of each work.

**Differences:** FIGURE 1a: shows a small group of figures, possibly from one homestead. Individual labourers. The landscape is barren and dry.

FIGURE 1b: Vibrant colour glorifies hard work and adds a sense of pride to their dignity. A community working together. Lush green landscape. (10)

1.2 Candidates must discuss **TWO** artworks by any South-African artist/s who were influenced by their surroundings. They can include the following in their answer:

Candidates can discuss TWO artworks by different artists/ or two artworks by the same artist from any time period.

- Subject matter
- Use of line, shape and colour
- Social/Cultural influences
- Style
- Possible messages/meanings

(10)  
[20]

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

Helen Sebidi and Wangechi Mutu have both created artworks that are undisputedly African.

2.1 Do you agree or disagree with the above statement?

Candidates must state if they agree or disagree with the statement that the artworks are typically African and explain their statement by referring to the bullets in the question. The candidate's responses must be substantially validated with evidence from the images/own knowledge.

### FIGURE 2a:

- **Specific African influences**

Clear African influences are seen in the use of a traditional African clad woman placed as a central point in the composition combined with a large, mystical bird on the right shoulder of the figure. The figure is wearing traditional African clothing, beads and headgear and so represents and celebrates her traditions. She is placed in an open, barren landscape that also refers to the African landscape. The feet look like hooves. Could also refer to Lobola.

**A MAXIMUM OF 2 marks must be awarded.**

- **Ancient and/or futuristic views of Africa**

This artwork is a more ancient (traditional) artwork. It may represent mythology, spirituality, ancestry and traditional value systems. Sebidi believes that the first true gods are spirit animals-she invites us to think through the spiritual meaning of animals in everyday life. This is a more traditional and historical rendition of work.

- **Art elements**

Organic, simple bold lines are seen in the portrayal of the woman, bird and landscape. The shapes are curved and rounded which creates an organic feeling. Typical African, warm, natural brown and orange colours contrast with the cold, lighter blue sky in the background. The figure and bird are painted in darker tones than the rest of the background and sky. She works predominantly in pastel, acrylic and oil paint, she has developed a distinct style that uses vibrant juxtaposed colour, rough surfaces, distorted perspectives, abstracted human and animal figures, dream images – often in a pointillist, stippled style of pastel or paint application. More recently she has returned to sculpting in clay and sculptures cast in bronze.

- **Materials and techniques**

This artwork is painted in oil paint with a highly tactile and textural feeling. Paint is applied in an impasto technique in small stipples or marks. This creates a pointillist and vibrant picture. She has developed a distinct style that uses vibrant juxtaposed colour, rough surfaces, distorted perspectives, and abstracted human and animal figures, dream images – often in a pointillist, stippled style of paint application.

- **Style**

Her work is naturalistic /figurative and she often uses a pointillist, stippled style of pastel or paint application.

**FIGURE 2b:**

Wangechi Mutu is a contemporary Kenyan artist noted for her work conflating gender, race, art history, and personal identity. Creating complex collages, videos, sculptures, and performances, Mutu's work features recurring mysterious themes such as masked women and snake-like tendrils. Her pastiche-like practice combines a variety of source material and textures to explore consumerism and excess. Mutu engages in her own form of storytelling; her works document the contemporary myth-making of endangered cultural heritage. Her collages seem both ancient and futuristic; her figures aspire as a super-race, by-products of a troubled and imposed evolution. Reference to violence seen in the red splatters that refers to blood splatters. Image of Buffalo horns are visible in the hair (masculinity/gender violence/wealth on bank notes).

- **Specific African influences**

The female represents a more futuristic African woman with the influence of the Western elements e.g. high-heeled shoes, modern outfit and a futuristic gun. She is portrayed bare chested and wears African inspired jewellery. Her long hair piece could represent an African hairstyle. Her facial features resemble an African beauty. Warm earthy colours and the specific landscape are synonymous with Africa. The artists draw upon existing stereotypes to construct a 'new and improved' race reflective of traditional values, survival of historical oppression, and thriving participation in global trend. Her goddess-like figure becomes an embodiment of the disjointed facets of modern Africa, caught in the flux of Western preconception, internal turmoil, ancient tradition, and blossoming future.

- **Ancient and/or futuristic view of Africa**

In FIGURE 2b she creates a futuristic African female and glamorous beauty with different fragments of cut-out papers (collage). She is placed in a sensuous, hunched position, as a central focus, in a simplified background and landscape that consists of leaves, grass and flowers. Mutu said that the figure seems empowered by her survivalist skills and is immune against horror and being victims. The spiritual world is represented by a butterfly fluttering in the upper left of the artwork. The almost science fiction-like nature of her imagery has placed her work within the realm of Afrofuturism. She is deeply concerned with Western commercialism and her work often reflects the incredible influence that America has had on contemporary African culture

- **Art elements**

Mostly warm, African colours like yellow, brown and orange are used in the figure and foreground while some blue can be seen in her hair ornamentation, futuristic weaponry and jewellery. The far background is an empty white space.

- **Materials and techniques**

The surface she works on has conflicting textures to draw a wide range of connotations: from glamour models, to dyed fabrics, diseased skin, and science fiction special effects. Piecing together magazine imagery with painted surfaces and found materials, Mutu's collages explore the split nature of cultural identity, referencing colonial history, fashion and contemporary African politics. Mutu uses collage as a means of both physically and conceptually bringing layered depth to her work. Using images cut from fashion magazines, National Geographic, and books about African art, the artist pieces together figures which are both elegant and perverse.

- **Style**

Her work is surrealistic style in the combination of disparate images/elements. The image is a combination of naturalistic and fantasy elements.

Both images are centrally placed and kneeling. Both images are female and placed in a landscape with animals/birds.

Candidates must discuss **TWO** South African artworks by different artists whose work includes African images and symbols. If candidates discuss TWO artworks from same artist MAX 6/10. There is NO subdivision in marking specific artists/artworks/bullets. 1 mark for the title and artist. (10)

2.2 They may use the following guidelines in their essay:

- The influences of indigenous African art forms and/or symbols
- Subject matter
- Line, shape and colour
- Style
- Techniques/materials
- Possible messages/meanings

(10)  
[20]

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

In FIGURE 3a and 3b, South African artist Willie Bester gives a narrative view of the injustices on the people in informal settlements during the 1980's.

Candidates may refer to current protests that are taking place in South Africa. This is an open-ended question, mark as a whole.

3.1 By referring to the above statement candidates must write a paragraph in which they give their personal interpretation of either FIGURE 3a **OR** FIGURE 3b.

**FIGURE 3a:** The composition consists of line drawings of a tyre, with two 5 litre tins of car oil. The tins are placed on either side of the central image of the tyre. During the political unrest in South Africa burning tyres were used as a method of killing informers and traitors. This was known as 'necklacing' as the tyre was placed around the torso or neck of the victim and set alight.

An axe protrudes from the left-hand side of the Dunlop tyre and the word collaborator is illustrated on the handle. A poster is wedged into the middle of the tyre with the words 'Sell Out'. Below the tyre a packet of Lion matches is placed to the left of the word 'Judas'. Matches are used to ignite fire. The 'New Nation' newspaper reporting incidents of necklace murders can be seen in the background of the composition. There is an image of cuffed hands above the wording 'Informers Horror Death'. A human head is sticking out from underneath the tyre. The harsh reality of these images emphasises the horror of these executions. The hand control for string puppets can be seen

on the right hand side of the composition. The strings manipulate a hand and the words 'poppe show' is covered by a splash of red colour. This could symbolise that people are puppets commanded by those who are pulling the strings. People are puppets when it comes to survival. They will do anything to survive. The coins represent the money paid to those in the informal settlements who would give the police names of activists.

The written words, '*Judas*' might refer to the disciple who betrayed Jesus, '*Informers*', referring to people who were regarded as traitors and '*Horror*' and '*death*' describing the manner of the executions. The powerful words and phrases are both literal and figurative. Three rubbings (frottage) of coins which could symbolise the bribe money paid for information.

This artwork was influenced by the murdering of political informers conveying information to the police. The words, 'sell out, informers, horror death', give us an idea of how the artist was torn between the dislike of informers, but also had a resistance against necklace murders. The headlines of the newspaper strengthen the message and convey the horrors to the world. The horror of these death sentences is made softer by using subdued blue and yellow-ochre paint/ink. The images and text are outlined with gestural black ink, accentuating the message/s. The collaged images of the photographs of the body and head create a shocking reality.

**FIGURE 3b:** A skull, painted in water paint, is placed over the collaged copy of the 'Law on co-operation and development'. The figure on the left has his hands lifted up and appears to be arrested. His white shirt could symbolise peace, giving his life for his people freedom. The skull could be a metaphor for death. In the foreground of the composition a woman is seen carrying a baby on her back and a large bucket in her hand. This could indicate that she is fetching water. The colours could symbolise the following e.g. soft blue colour (the sky/landscape-peace), yellow (bright, indicating the day), red/pink (blood, danger). On the right hand side of the composition soldiers are climbing out from a trench and running in the direction of the informal settlement in the background. An army vehicle is placed just above the central figure and to the left a crowd of people can be seen marching with extended arms. Bester has used two rulers/scales in his composition which are commonly found on maps and atlases. This could symbolise the marking of land to be occupied by the new development. The indication of scales, like on maps (bottom and top) indicates the measurement of land-the size of a specific land.

The soldiers and the army represent the government using force to remove people from settlements, or to force crowds to disperse. The image could also refer to illegal immigrants from other countries. The woman and the baby represent those who feel this disruption the most. The soldiers on the one side enforce the law and the men on the other side show their anger, while the woman and the child are caught in the middle. People are disrupted because of a law written on a piece of paper.

Using photographic images in this artwork gives a harsh reality of the happenings in the townships during the 1980s. The artwork also evokes a feeling of sympathy by using soft pink, blue and yellow water colour.

(6)

This artwork was inspired by the fact that people were displaced in order to make way for new development resulting in the people being homeless. The poor judgment of soldiers in the controlling of crowds and inhumane treatment of women and children motivated Bester to tell this story

- 3.2 Discuss the artwork of any **TWO** South African artists you have studied that reflect socio- and/or political issues.  
**ONLY RSA artists, no other will be accepted.**

Candidates must write an essay in which they respond to the following:

- Art elements
- Imagery used
- Media and technique
- Style
- Possible messages/meanings

(14)

**[20]**

**Interpret:** Analyse (a detailed and logical discussion of the formal elements of art) and evaluate (an informed opinion of)

**Narrative:** Storyline

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

South Africa is a very bountiful and colourful country in terms of its arts and crafts and it is reinventing itself all the time.

4.1 Candidates must choose any **TWO** artworks (FIGURES 4a to 4d) and discuss the following:

- **Pattern and Colour**

**FIGURE 4a:** A circular woven patterned llala palm/grass basket. The colourful geometric patterns are made by dyeing the llala palm with natural dyes. The ochre colour is produced by using *umqandande* fruit, black is produced by using *isiszimana* roots and lilac is made using *umphekambedu* leaves. The different shades of brown are produced by submerging tin cans into water and using the rust coloured water to dye the llala palm fronds. There are over 20 natural colours available to weavers. The basket has bands of symmetrical and geometrical shapes. The woven pattern forms small black and white squares which are juxtaposed against brown shapes. The basket is predominately black, white and brown/ochre in colour.

**FIGURE 4b:** The applique consists of a homestead and a woman stamping mealies in a pot. The two huts in the background overlap each other and the three chickens, a tree and plants/flowers are portrayed in the immediate foreground. A cloud is represented in the top right hand side. The words *Ukugqula Umbila* (stamping of mielies/corn) are embroidered diagonally next to the tree and roof of the one hut. Shweshe fabric has been used in some of the objects/figures. The artist has chosen to use plain fabric and Shweshe patterned fabrics in the composition. The patterns consist of a repetition of circles, dots and eclipse shaped forms. The applique has a black background which allows the bright colours to become dominant. The figure, vegetation and houses consist of bold colours: pink, yellow, orange, red and blue amongst others. The colour is arbitrary and non-representational. Shapes are stylised, naive and childlike.

**FIGURE 4c:** The circular telephone wire basket is multi-coloured (red, green, blue, yellow, turquoise, green and black). The basket has a radial swirling/spiral pattern which creates an optical illusion. All the lines meet in the centre of the basket. The basket has bold, vibrant colours. It has a hypnotic effect.

**FIGURE 4d:** Photograph of Xhosa-inspired modern knitwear/clothing. Geometrical patterns (zigzag, diamond, circle) are prominent in the rug and the shawl/blanket. The geometrical patterns are repeated making the design of the carpet and fabric symmetrical. The carpet consists of black, earthy brown and sepia colours with hints of pale blue, light green and pink in contrast with the red, orange and white.

- **Techniques**

**FIGURE 4a:** Woven Ilala palm, grass and dye. Traditionally Ilala Palm Baskets were produced to store Zulu beer. The baskets were woven in such a way that when the weave gets wet it expands and becomes watertight.

**FIGURE 4b:** An applique. Pieces of colourful fabric have been stitched onto black fabric. This is then hung up on a wall.

**FIGURE 4c:** A bowl/basket made from woven wire.

**FIGURE 4d:** The carpet is hand woven on a loom or by hand. The printed cotton/polyester fabrics are machine fabricated. The carpets are knitted using mohair/wool.

- **Function of the artwork**

**FIGURE 4a:** Functional. The Western culture buys these baskets as a decorative ornament that is non-functional.

**FIGURE 4b: Narrative/documentation.** The applique can be functional or decorative.

**FIGURE 4c:** The wire basket can be functional as well as decorative (non-function). This basket can be used as a fruit bowl as well as being placed on a wall as an aesthetic feature.

**FIGURE 4d:** The carpet can be functional as well as decorative (non-function). The carpet can be used as a sleeping mat or placed on a wall as an aesthetic feature. The printed fabric is used to make clothing or throws. The fabric is often not reworked into a wearable garment but used as is.

All artworks can relate to job creation/fashionable/aesthetically pleasing as well as being marketed globally (8)

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

They can use some of the following guidelines in their essay:

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

(12)  
**[20]**

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

Cape Town-born artist Haroon Gunn-Salie, created an installation of 17 figures using mixed media. It has an accompanying soundtrack, which he has titled *Songs for Sabotage*. The figures represent the striking mine workers who were shot by police during the first violent encounter at the Lonmin mine in Marikana on August 16, 2012. They started singing *Senzenia* just before the shooting began.

Polish born artist Magdalena Abakanowicz, created an installation of 106 three-metre tall 'bodies' portraying the horrors during World War II. By placing them in a public space ordinary people can interact with them.

5.1 Candidates must discuss FIGURE 5a and 5b by answering the following:

Candidates will be awarded for discussing similarities and differences.

The life size (5.a), bigger than life size (5b). The viewer can move in-between the sculpted figures in both installations install an uncomfortable reality within the viewer.

**FIGURE 5b:** 106- Sg Seagorgium is atomic number 106 named after Glenn T Seaborg, synthetic element created in laboratory not found in nature. The number (17) is symbolic for insight, self-discipline, strength, comparison, wisdom and desire for peace, love for all of humanity.

- **Why do you think the artist chose to depict the incomplete figures?**

**FIGURE 5a:** People who work in large numbers on the mines have lost their identities as they are regarded as a working unity. The reason for omitting the hands might emphasise the vulnerability of the men, where they are crouched in a defenceless position. The artist captured the ghosts of those slain in the Marikana Massacre. Headless/ faceless figures treated as worthless without identity, nobodies.

**FIGURE 5b:**

The figures are shell-like negatives of the human form. During WWII people lived in daily fear and distrust. They became living organisms with no hope or future, trying to survive from day to day. They have become fragments of society. They don't think for themselves, and their hands are absent as they can't do anything about their predicament. Hollow aimless' ghosts are left, no rest after death-wondering aimlessly. They seem not to be able to find 'rest' after their traumatic deaths; big expressive walking feet are still treading over the earth aimlessly. The incomplete figures also represent zombies and shadows created by the war, which have become an inseparable part of our life. Armless torsos emphasise helplessness. Facelessness emphasise universalness of these types of war crimes.

- **Why has the artist chosen to repeat the figures in both installations?**

Repetitive figures in both works are representative of the masses. Repetition of the headless figures adds to the melancholy of the miners before and after they died. The viewer is forced to move from one headless figure to the other to find if there is anyone with a head.

**FIGURE 5a:** By repeating the headless figures, Haroon Gunn-Salie emphasises the large group of people who stood their ground fighting for the same benefits. The repetition enforces the message of this sad massacre. People come together in a time of uncertainty.

**FIGURE 5b:** The installation consists of tall human torsos. Some seem to be walking, while others seem anchored in place. The repetition creates movement and it feels as if the viewers are walking with them.

- **How would you describe the style of figures and the impact they have on the viewers?**

**FIGURE 5a:** A surreal portrayal of men sitting on their haunches. The clothing is realistic but omitting heads and hands result in a nightmare.

**FIGURE 5b:** An expressionistic portrayal of hollow torsos is evident in the simplification and distortion of the figures. They have become empty shells with no identity or thinking for themselves. Only their legs and feet are functional and is the only human realistic characteristic.

- **Do you think that the artists have been successful in conveying their message? Give reasons for your answer**

**FIGURE 5a:** Yes, the artist conveyed a successful message. They represent the striking mine workers who were shot by police during the first violent encounter at the Lonmin mine in Marikana in the North West province, on August 16 2012. Gunn-Salie's work is a vivid, life-size reminder to people everywhere that no matter who is in power, the people should never be forgotten. Using the song Senzenina in the installation, implies that he is discouraged and disappointed in the new democracy. It could be regarded as a song of resilience/protest/vulnerability/defeat. The song means '**What have we done**' The soundtrack has gunshots in the background. The stark reality of clothing and shoes are representative of real people.

**FIGURE 5b:** Agora means **public places**, implying that the victims are meeting the perpetrator in public. The movement of the torsos also haunt those presumed to be perpetrators as they interact with them in this space. The artist was also successful in conveying a strong message. Agora means a gathering of people, implying that people come together during a time of uncertainty. These torsos are moving in different directions while others seem to be anchored in space meaning that they are people without purpose or direction. Bare, expressive feet look like painful agony, hardship.

(7)

5.2 Argue which artwork is more successful in conveying their message? Candidates must give reasons for their answer. No mark will be awarded for just stating the FIGURE a or b. The answer must be backed by a valid argument. Open-ended questions will allow the candidates to answer, as long as the information is valid and not repeated. (3)

5.3 Candidates must analyse any **TWO** multimedia and/or new media artworks. Candidates can discuss two artworks from the same artist as well as International multimedia and/or new media artworks. (10)  
[20]

### QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

#### **We all wear masks which become part of our identity**

Masks have a long history for both ceremonial and practical purposes. A mask disguises one's identity to take on a new personality or role.

Candidates must interpret how the mask disguises identity in FIGURE 6a (still photograph from a performance piece) by referring to the following:

- **Composition**

In FIGURE 6a five human figures are shown facing the viewer. They are standing upright with their hands next to their bodies. The middle figure is placed slightly in front than the other four figures. Symmetrical composition. Contrast between simple and textures (leopard print) clothing.

- **Background/setting:**

There are images of traditional woman figures that are superimposed over the repeat pattern. The background and the setting are like a church altar or place called **Umsamo** (Holy place) in an African homestead.

- **Relations/link to identity**

In FIGURE 6a the artist places four African masked figures behind a figure dressed in a Western tiger-print suit against the background with an African pattern and decoration. The mask may be disguising the priest/s in white uniform in terms of believing in Christianity or ancestor worshipping.

- **Costumes/colour**

In FIGURE 6a the four figures are wearing white clothing and masks - they might be seen as not to have an individual identity and being all the same or being neutralised or ignored. The white clothing could represent and symbolise white clothing worn to church (purity). They pretend to be pure behind their mask while their true African identity behind them is looking at them. They pretend to be pure behind their mask while the figure in the foreground is dressed in an African print contrasting the figures behind her. The dark repeat pattern on the wall links to the costume of the main figure. Her clothing has a touch of blues and /sepia browns which flows into the background pattern directly above her head, reinforcing her superiority.

- **Possible message/meaning**

**FIGURE 6a:** He has created a unique visual style that combines popular culture with biting satirical critiques of the continent's post-colonial leadership and political agendas. He places different aspects of our history into one moment in time. People trapped between African and Western religion and yet poses as staunch Christian believers. Contrast between middle and other figures represent the conflict between traditional belief systems and modern futuristic Africanism which is both part of young African's identity.

- Candidates must discuss **TWO** Post - 1994 South African artworks which either disguise or reveal a specific identity

**[20]****QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY**

Gender roles defined by society are questioned by Mexican artists Fabián Cháirez and La Suerte.

- 7.1 Candidates must give their opinion on which FIGURE they consider to be typical representations of masculinity **and/or** femininity? They must substantiate their opinion by discussing the **TWO** artworks. They may refer to the following:

**Possible arguments**

**FIGURE 7a:** By placing the figure on a wall in a specific setting makes the message more powerful reaching more viewers. The artist has chosen to represent the female figure on the wall to make people aware that females/women need not all be beautiful and have the perfect body proportions as normally seen in the media. The image might be her way to contradict female body stereotypes.

**Markers may accept any substantiated answers**

**FIGURE 7b:** The artist portrays the reclining figure in a sensual pose. These are not the male representation; instead the figure is portrayed as tender, vulnerable and quite feminine. Fabián attempts to redefine masculinity through his painting by depicting men as feminine beings, he questions the toxic gender roles deeply ingrained in society and begs the viewer to challenge their perceptions. His work functions as a powerful commentary.

**Markers may accept any substantiated answers**

- **Portrayal of figures**

**FIGURE 7a:** A female figure, dressed in a purple-red bathing suit (swimming costume), is painted as a mural on a dilapidated wall of an old building. The setting forms the background. A fish symbol and the artist's signature have been added just below the figure. The figure is seen from the front and appears as if she is falling with her hands and feet bent in an uncomfortable

position. The arms are raised above her head. The posture of the figure successfully fills the space. Ungraceful spread-out body not typical, more socially acceptable for a woman to keep body 'closed'. Lines around the legs, arms, face and neck could indicate loose flesh. The artist emphasises the concept of flesh to an extreme by using definite flowing lines to indicate the folds of the body which might be her way to deny female body stereotypes. Under arm hair is not typically feminine. The figure has a third eye. Gives the figure an esoteric or spiritual awareness.

**FIGURE 7b:** The figure is represented in a theatrical way and appears to be sleeping. A nude male figure lies asleep on a pink silk fabric/drapery. The pink sheet is decorated with white linear flowered patterns that resemble embroidery. Large pink roses cover the lower part of the body and parts of his head. The foreground is covered with thorny green cacti plants which contrast with the soft feminine images. Two small white birds (hummingbirds) hover in flight over the figure as if looking for sugar or honey. The background is dominated by a blue night sky filled with tiny white stars.

- **Colour**

**FIGURE 7a:** The figure's purple/red bathing suit (costume) and hair is contrasted against the white wall. The limbs are painted in a light flesh tint which brightens up the depressing location.

**FIGURE 7b:** The feminine cerise pink silk drapery contrasts with the blue of the night sky. The white colouring seen in the birds, stars and embroidery softens the bold colours of the sky and drapery. The green/brown cacti compliment and contrast the smooth drapery.

- **Style and technique**

**FIGURE 7a:** The figure is distorted and stylised, a style often used in mural painting. The simple, flowing lines create the folds of the flesh on the body. This technique results in a naïve approach. The figure appears comical and quirky.

**FIGURE 7b:** The painting is naturalistic with no visible brushstrokes create an almost photographic image. The starry night sky background creates a dreamlike surrealist feel. The cacti plants symbolised the risks taken when true self/feelings are followed in the dominating muscular world. Combination of 18<sup>th</sup> century naturalism with very smooth brushstrokes and modern surrealism.

(8)

7.2 Candidates must discuss **TWO** artworks by different artists they have studied who comment on gender issues.

(12)  
[20]

**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA**

Patricia Piyani's lack of education inspired her to create an opportunity for proper education for the children in her area. She founded Silindokuhle Pre-school in Port Elizabeth which is constructed from recycled and reclaimed materials. It was built by the community using local materials such as hardboard containers, wine bottles, wooden pallets, skate boards and plastic corrugated sheets, and has been awarded a SAIA building innovation award for sustainable architecture.

**Information given:** Sustainability in architecture reduces the negative environmental impact of buildings by efficiency and moderation in the use of materials, energy, and development space and the ecosystem.

8.1 Candidates must justify why the SAIA building innovation award for sustainable architecture was awarded to the Silindokuhle Pre-school, by discussing the following.

- **Use of materials**

The reuse of existing structures motivates people to salvage/reclaim discarded materials. In the long run, it will have an impact on the environment as less waste will end up under the soil and in the oceans. Waste can often be up-cycled to have a new function. Plastic and glass bottles are easily accessible as these are the most found materials on rubbish dumps. Wooden pallets which are used to transport heavy equipment are often discarded by companies but can still be utilised as a functional building material. Plastic and glass bottles are then filled with any found objects, like paper, plastic bags, pieces of broken matter and sand. These are used as building blocks/bricks. Wine bottle wall and big windows on sides of building allow light in and reduce use of electricity for lighting. The roof collects water for vegetable gardens in plastic crates. Use of materials in its raw state allows to be linked/integrated with the environment/surrounding area. The variety of the materials used creates contrasting textures like the corrugated tin on the roof with the glass bottles in the walls. Colour variation is noted due to being kept in its raw state.

- **Sustainability**

Using different coloured glass bottles allows light into the building. The different colours create reflective patterns of light within the building. The bottles are used as a replacement for windows. Recycled glass and plastic is strong and durable which does not require regular maintenance. A building like this can withstand extreme temperatures.

- **Functionality**

The building functions well as a pre-school as little children need a warm and safe place to start learning. This was achieved by the use of materials like glass bottles and a corrugated plastic roof. It lets through daylight and the wooden structures and reclaimed materials are warm, waterproof and sustainable. Reclaimed plastic crates function as flower beds and vegetable gardens, which can provide food for the children.

- **Design**

It is a Post-modernistic building that consists of a creative corrugated roof creating an illusion of movement to the viewer. It is an open-plan design with lots of visible wooden pallets and glass panels. Wooden frames and wooden poles are not only decorative but are also functional as it supports the structure of the walls and the roof. The slope of the corrugated plastic roof allows for the collection of rain water which is used in turn to water the fruit and vegetable gardens as well as the lawns.

- **Building innovation/s**

The building design can be adopted as the solution for the housing problem in South Africa. This affordable plan can be erected by the community. A design like this can be maintained at a low cost as materials can easily be replaced. This building innovation will educate people in the possibilities of using recycled or reclaimed materials.

(8)

8.2 Candidates must analyse **TWO** South African architectural buildings/ structures they have studied, by discussing the following:  
Any period/buildings can be discussed.

- Influences
- Design innovations
- Building materials and construction methods
- Sustainability
- Impact on the environment
- Functionality

(12)  
[20]**TOTAL: 100**