

education

Department:
Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

FEBRUARY/MARCH 2009

MEMORANDUM

<u>Learning Outcome 4: Visual Culture Studies</u> <u>AS: 1, 2, 3, 4, 5</u>

MARKS: 100

This memorandum consists of 27 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

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

GENERAL COMMENTS FOR MARKERS

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

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

ACHIEVEMENT RATING CODE	LEARNING OUTCOME 4: VISUAL CULTURE STUDIES	✓
7 Outstanding 80-100%	Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows outstanding ability in the use of appropriate visual arts terminology. Demonstrates extremely well-developed writing and research skills in the study of art.	
	Shows exceptional insight and understanding and uses divergent approaches.	
6 Meritorious 70-79%	Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows excellent ability in the use of appropriate visual arts terminology. Demonstrates highly developed writing and research skills in the study of art. Shows excellent insight and understanding.	
5 Substantial 60-69%	Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows substantial competence in the use of appropriate visual arts terminology. Demonstrates well-developed writing and research skills in the study of art. Shows a good level of insight and understanding.	
4 Moderate 50-59%	Demonstrates moderate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows moderate competence in the use of appropriate visual arts terminology. Demonstrates competent writing and research skills in the study of art Shows a fair level of insight and understanding.	
3 Adequate 40-49%	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.	
2 Elementary 30-39%	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.	
1 Not achieved 0-29%	Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows extremely limited ability in the use of appropriate visual arts terminology. Demonstrates limited writing and research skills in the study of art. Shows little or no understanding or insight.	

QUESTION 1: THE EMERGING VOICE OF BLACK ART IN THE 1950s AND 1960s

1.1 Learners need to study the visual sources provided in Fig. 1a and 1b, in order to analyse how these two artists' have used imagery from everyday life in their works. They must consider the following:

Both George Pemba and Peter Clarke were part of the emerging voice of black artists in the 1950s.

Other influences:

Art of Africa, Post Impressionism, Expressionism and School of Paris, amongst others, were definite influences.

- **SUBJECT MATTER**: In Fig. 1a there is a dancing figure who is enjoying a social get-together with the community in an enclosed venue. She is surrounded by mostly women who are clapping in the background. On the left, a single male is visible with his back towards the viewer, and two young boys are seen to be peering through a small window on the right. Pemba painted from his environment especially portraits of local people. These portraits reveal an exceptional understanding of his model. They show an insight into traditional lifestyles and with their realism serve as a record of the time. In his portraits Pemba is also able to reflect psychological insight and an understanding of personality.
- Fig. 1b portrays a more focussed part of life, portraying 5 children carrying their books and bags to school, either on their heads or on their back. The journey/pathway is depicted with thorny bushes, hence the title of the artwork as the path to education comes with great sacrifice and pain.
 - Both artworks have an intense figurative approach. Both depict images of events; one of pain, the other of pleasure.
- **FORMAL ART ELEMENTS:** In Fig.1a the colour was used with a sense of joy and excitement. Pemba has made use of arbitrary colour [yellows, purples, oranges etc.) rather than local colour. The background wall has been painted in purple. The dancing lady has a bright glow about her reinforcing her dominance. Movement is created by the beads swinging through the air. In figure 1a paint was loosely applied creating gestural, expressive marks whereas in the woodcut the images become more stylised and simplistic. Clarke makes use of clean, precise lines. His use of colour is neutral.

STYLES AND TECHNIQUES:

- In Figure 1a Pemba uses oil paint.
- In figure 1b Clarke uses the woodcut technique.
- In figure 1a paint has been applied loosely creating gestural, expressive marks whereas in the woodcut the images become more stylised and simplistic.

• CONCEPTS/THOUGHTS/IDEAS THE ARTISTS EXPRESSED:

- In figure 1a the artist portrays a happy, jovial and relaxed atmosphere, possibly a luxury in those times of struggle. The people portrayed seem to have no worries.
- In figure 1b 5 children are shown to be walking through dense and thorny bush. The artist expresses that education was not a luxury and in order to become educated the learners had to face many physical and emotional battles.

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1.2 Learners must write an essay (ONE page) in which they discuss at least TWO artworks by any other artist/s they have studied whose works have been inspired by everyday life.

They must include the following information:

- Name of artist and titles of the artworks.
- Inspirations and influences on the artworks.
- Formal elements used in the artworks
- Theme and messages in the artworks that show a sense of the 'everyday'

Learners may refer to African art:

Gerard Bhengu, Peter Clarke, Ernest Mancoba, Gladys Mgudlandlu, George Pemba, Gerard Sekoto, Michael Zondi etc.

European links: Art of Africa, Post Impressionism, Expressionism and the School of Paris amongst others.

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QUESTION 2: SEARCH FOR AN AFRICAN IDENTITY IN SOUTH AFRICAN ART SINCE 1950

- 2.1 Learners must write a paragraph in which they include the following:
 - <u>Differences/similarities in composition</u> In fig. 2a and 2b the artists
 Stern and Nolde portray figures engaging in a gathering/conversation.
 - Fig 2a the two little girls [separated] are painted in the middle-ground, and there is an indication of a background in the form of the drapery/curtains.
 - Fig 2a, the oranges/still life in the foreground creates a sense of pictorial depth in the composition.
 - o In 2b, figures dominate the foreground and middle ground and there is no difference between the figures and the background, there is an overlapping of the figures creating an overcrowding feeling.
 - Handling of space, colour, form and composition Figure 1a and 1b simplification, textural marks [impasto], tonal nuances and powerful use of ambiguous colour are used. Warm tones can be seen in the bright reds, and oranges and the cooler colours are seen in the blues of the drapery in fig 2a and the wine goblet in figure 2b. Possibly indicating spiritual symbolism.
 - The learners can be given extra credit if they mention that Stern explored the Fauvist use of expressive colour.
 - There is an energetic orchestration of colour, shape, line, tone and texture. There is a use of flat, shallow fragmented space, which is influenced by cubism.
 - o In figure 2b there is an overlapping of form and little difference between the foreground and background space. The figures are integrated with the background to create an ambiguous flat space. In both oil paintings the figures are simplistic and there is an indication of distortion.
 - o In figure 2b the facial features have been simplified.
 - The *idea* of a person is created rather than a realistic description of the figure.
 - Use of repetition of similar shapes is evident in both paintings.
 - o In figure 2a there is a strong use of outline.
 - There is a use of curvilinear lines in both figures.

- NSC Memorandum
- **Style/Technique** Stern and Nolde make use of oil paint on canvas.
- In figure 2a there are more controlled painting marks/brushstrokes whereas in figure 2b the brushstrokes become more expressive and loose.
- Subject matter and meaning of artworks
- In figures 2a and 2b there is an element of sadness portrayed in the portraits.
- In figures 2a and 2b there is little indication of realism and most of the figures have either their heads bowed or eyes closed. The figures are not anatomically correct.
- The message conveyed in figure 2a is that of innocence, and the message created in figure 2b is more of a spiritual experience hence the title 'The last supper'.

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- 2.2 Learners are to write a short essay (at least ONE page) in which they must discuss the work of any TWO local or Western artist/s they have studied. They must include the following information:
 - Name of the artist
 - Title/s of any work(s) discussed
 - Relevance of artwork(s)
 - Inspiration/influences on the work
 - Use of formal elements 0
 - Subject matter and meaning conveyed to communicate the issue
 - Local artists: Irma Stern, Walter Battiss, Cecil Skotnes, Sydney Kumalo, Alexis Preller, Helen Sebidi, Mary Stainbank, Edoardo
 - International/African artists: San Rock, African tribal art, Ndebele architecture and wall decoration, German Expressionism and Cubism.

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QUESTION 3: ART AND POLITICS - RESISTANCE ART

3.1 Learners must indicate if they agree or disagree with the statement, by referring to the visual sources provided in Fig. 3a, 3b and 3c, and write an essay [at least ONE page] in which they justify their answer by discussing the following:

Images used:

- The images portray resistance to power and war. In figure 3a the dominant image is a cat-like figure representing power and dominance.
- In Fig. 3b a political figure/ portrait is portrayed. The typography reinforces the 'struggle' of the nation in Angola. The two portraits used [Woodfox and Wilkerson] may possibly represent freedom fighters or even leaders of oppressive power? Bright colour has been used in Fig. 3a and 3b, which we associate with happiness, however in this case the war destroys everything.
- In Fig. 3c a soldier is portrayed as surrendering, to an innocent child? A gun is painted as if resting against the wall.

Style and technique:

- Artists superimpose their images as public forms of art on walls or similar surfaces, e.g. corrugated iron etc.
- The technique is usually flat, simplistic, and sometimes design-like. Some
 of these images remind us of the pop art images in European art.
- Images or lettering are scratched, scrawled, painted or marked in any manner on the property.
- Images are outlined by a dark colour usually black. Designs such as polka dots, cross-hatches, and checkers are used.

Medium:

 Predominately most of the artworks use Acrylic wall paint, markers and /or enamel based spray paint.

Use of site/ significance of site:

 Artists prefer to create/superimpose their artworks on walls or similar surfaces that are visible to the vast majority, as they want to make a statement.

Artist's intention/message:

- The space becomes the artist's possession, often leading to power struggle.
- It is used as a form of expression by political activists. The artists want to make a statement.
- Modern graffiti is often seen as having become intertwined with hip-hop culture.

Visual impact on the viewer:

- Graffiti is often regarded by others as unsightly damage or unwanted vandalism.
- The graffiti subculture suggests that the city is either a no-man's land or everyone's territory. The learner can be awarded if he/she makes reference to past examples in ancient history, e.g. San, Greek etc.

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- o The learner must make reference to at least TWO specific artworks they have studied [African/Western] in the format of an essay [at least ONE page].
 - They must discuss the artist's sense of power and authority in their artworks.
 - They may make reference to local artists such as: Willie Bester, Norman Catherine, Sifiso Ka Mkane, Kentridge, Sebidi, Stopforth, Sue Williamson, Gavin Younge, Manfred Zylla, murals, posters etc.
 - Western artists: Examples of political statements by Goya, Delacroix, German Expressionism, Graphic art of Käthe Kollwitz, Russian Revolutionary art, Mexican Murals e.g. Rivera, Siqueiros, Orozco, Picasso Guernica amongst others.

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QUESTION 4: CRAFT AND APPLIED ART

4.1 Learners must write a paragraph in which they must make reference to the visual resources provided and debate whether enough is being done to preserve traditional craft and applied art skills.

FIG. 4a Alline Ndebele

- She makes use of old traditional techniques in her artwork. Learners may consider these aspects:
 - Fluidity of shapes
 - The quality of the finish of the woven article (tapestry)
 - Use of mythological characters like Nqokomatshe, who is part of the myths and stories.
 - Inspiration for the tapestry: Alline heard myths and stories from her grandmother when she was a child and this later became a source of inspiration for the themes of her artworks.
- She also learnt free weaving in Sweden and this enabled her to use curved lines and is based on spontaneous use of colour and line.

FIG. 4b. Traditional Kuba cloth

- Made by men of the Democratic Republic of the Congo
- Traditionally woven by men
- Designs are of a geometric nature and colours are earthy.
- These cloths are used in ceremonies and like most traditional cloths are related to the origin of the tribe or household.

FIG. 4c. Hylton Nel

- Trained as ceramic artist
- Works in a traditional manner, wheel and sausage-roll method
- o Themes vary and tend to move towards the depiction of the male figure

FIG. 4d. Ardmore Ceramics

- Although traditional methods of firing are used at the Ardmore studio, started by Fae-Halsted–Berning in the Natal Midlands, these functional vases also become decorative.
- o 70 men and women work on the farm and create fantasy figures, bowls, vases, candlesticks and teapots
- o Bonnie Ntshalintshali was one of the most successful artists trained at the centre and created a huge following amongst fellow workers in the studio.
- Traditional earthenware is used and techniques such as the sausage roll method/coil pots are used
- Figures like flying lizards and monkeys with wings are added to the basic designs
- The chief characteristic of the studio are fine dots in various colours, almost always in black, green, orange and yellow. This is done before the final transparent glaze is applied.
- Other artists include Petros Zwakele Gumbi and Wonderboy Nxumalo

- The crafts of the Kuba (Tribe from the Democratic Republic of the Congo), such as a wooden cup with four legs and a handle representing the human form could have influenced the artists at the studio.
- Objects are often placed on top of one another, such as the small animal sculptures. It can be compared to African headdress/West African carvings.

FIG. 4e. Nesta Nala

- Zulu traditional beer pots
- Uses clay from the area
- Uses traditional mark-making techniques as women did in the past when they had to get their pots from a communal fire.
- o Each woman had her own signature mark, made with a wooden tool.
- Aloe and grass are used to fire pots, giving it a distinctive colour
- She uses fish, shields and houses as decorative elements. These images are not traditional, but it is said that they stem from iron age pot shards that were shown to her by an archaeologist from the area where she lives in the Thukela Valley (KwaZulu-Natal)

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4.2 Learners are to discuss at least TWO artists who do Craft and Applied Art, either in a traditional/contemporary way or both.

Options include:

Ardmore Studio

Nesta Nala

Rebecca Matibe

Hylton Nel

Clementina van der Walt

Reuben Ndwandwe

Beauty Nxgondo

Elliot Mkize

Kaross Weavers

Esther Mahlangu

Links can be made to Pan African Art, etc.(weaving, carving, ceramics, jewellery)

Clementina van der Walt

Obtained: Diploma in Ceramics - Wits Tech

Taught there

Started own studio 1989

Employs assistants who decorate tableware

Inspiration: West African textile design and African landscape, human figure and bold animal or reptilian shapes

Makes single pieces, often incorporating gold and silver lustre (more contemporary)

Decorated pieces are bright and done in a painterly fashion

Currently produces tiles and mugs decorated with facial features (faces)

Became well known when her designs were used in the Freshpak Rooibos Tea advertisement.

Reuben Ndwandwe

Born 1943

Learns weaving and carving at Empumalanga School

One of few males still practising basket weaving

Traditionally a male dominated craft, but due to fact that men have to work, often far away from home, changed this.

Contracted TB and whilst recuperating, he was encouraged to take up weaving

Makes Izimbenge (flat open bowls), Izinkhamba (round lidded baskets)

Designs vary, but mostly based on the diamond shape (Zulu shield)

Uses a hollow cone shape at bottom of the ukhamba (singular for izinkhamba)

Colours are used, like lilac and pale pink

Sometimes he uses the technique of overstitching

Characteristic is the finish of the rim of the lid, where he wraps a strip of illala around the coil.

Developed from simple geometric designs to the use of random letters, currently incorporating his name and surname into the designs.

Only weaver to weave in all the loose threads on the inside of his basket

Runs a small shop on the farm where he lives (Natal)

Sells own baskets as well as those of people from his immediate community.

Has also taught members of community and some of his 14 children.

Still works in the traditional way.

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

Learners must write an essay (TWO pages) that refers to the statement provided.

Learners must refer to FIGURES 5a and 5b in order to discuss the significance of these two examples in relation to the statement 'Architecture has its own language of power'.

- The examples chosen may be religious, spiritual, commemorative, political, corporate, etc.
- Learners should be able to indicate in which way these examples may be seen as commemorative buildings, memorials, and artworks. They must provide valid information on the following:
 - The use of materials, techniques and decorative features
 - Learners also need to give their own response to the meaning/significance of these examples with sufficient justification

Learners could use the guidelines below:

- Name of the building/design/title of artwork
- Name of the architect/firm/artist
- Location
- Date of construction
- Commemorative purpose
- Use of architectural and design principles to convey ideas/ideology.

Voortrekker Monument

Gerhard Moerdijk combined with design for a circle of wagons, EC Pienaar and AC Bouman

1936 approved – officially declared a monument in 1949

Pretoria

Had to display the character of the Voortrekker

Biblical story of Abraham, used as inspiration

The cenotaph in the middle of the building is a reminder of the altars that Abraham built for offerings to God

Reminds one of:

Völkerschlagdenkmal in Leipzig

Dom des Invalides(Paris)

Mausoleum of Halikarnassus

<u>Historical frieze in the hall of heroes – 92 x 2,3 m</u>

- Illustrates the stories of the Great Trek, focusing on the three main events,
 Vegkop, murder of Piet Retief and slaughter that took place at Blood River.
- 4 sculptors were assigned
- Made small clay models then cast it in plaster
- Enlarged it to correct size and cast in plaster
- Shipped to Italy
- Marble copies made there

Significant link with Model for Berlin Dome

- Scale overpowering
- Speer knew that the architectural designs requested by Hitler were to instil a sense of awe.
- His Berlin Dome was to make humans feel small
- Meant to accommodate 130 000 Party members for declarations, ceremonies etc.
- The absolute authority with which Hitler commanded his subjects had to be prevalent.
- Regular intervals between the columns signify discipline (total dictatorship
- Columns are like little tin soldiers marching to the same tune.
- The huge dome, based on that of Michelangelo's St. Peter's also instils a sense of awe, as in the Pantheon-like oculus with its ray of light being cast onto the cenotaph (Voortrekker Monument, Figure 5b)

The Voortrekker Monument is also in contrast to the Berlin Dome, because it evokes feelings akin to those suffered by the Boer during the Great Trek

- It places God in the centre, whereas the Berlin Dome and the Reviewing Stand at Zeppelin were to raise Hitler in the eyes of his subjects to an absolute authoritarian. The jackboots marching to his tune.
- The historical friezes also portray the main events in Boer life, like Classical architecture, e.g. Column of Trajan, Arch or the Arch of Septimus Severus.

Note that the SQUARE of the Voortrekker Monument is also nestling within the confines of the lager (circle).

Architecture thus has its own language of power.

- The symbolic meaning of the dome and square should not be overlooked.
- Dome signifies half a circle (three-dimensionally)
- If seen from a bird's eye view, one sees the CIRCLE within the SQUARE.
- These symbols are key elements of the Jungian archetypical psycho-analysis
- The square referring to EARTH/earthly qualities/four corners of the earth...etc.
- Circle becomes a symbol for all things spiritual/the symbol for the soul.
- Pagan cromlechs like Stonehenge (presumably built by the Druids in Salisbury, England) use the circular design.

Hitler had a keen interest in astrology and Theosophical writings of Madame Blavatsky, e.g. Isis unveiled.

Square and circle part of alchemical writings and the combination of the circle within the square refers to a certain element (saltpetre).

The symbolic language of power is also evident in the Constitutional Court Buildings, Braamfontein.

- The place where the jail complex of apartheid stood and where human rights were violated
- Approximately 2 000 black people were processed here daily
- Fighters against apartheid, like Mahatma Gandhi, Albert Luthuli and Nelson Mandela were jailed here
- Today the old jail has been declared a museum, e.g. Number Four and Old Fort
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Number Four

'No one truly knows a nation until one has seen the inside of its jails.'... on the roof/ceiling of one of the corridors. (From Mandela's book, *Long Walk to Freedom*)

In the cells one can view scenes from the tales of victims

In the Response Room one can record one's own experience of the jail, to be shared with future visitors

Constitution square

Remnants of stairs where prisoners awaiting trial were kept
At the top of the stairs an exhibition of women who were jailed
The Old Fort
Built before the Anglo-Boer War
Mandela also held captive here

Also to be found:

'We the people' wall

Great African steps - Built with bricks rescued from the rubble of what used to be the building where those awaiting trial were held

Links with Constitutional Court - Janina Masojada (architect)

Stone walls form contrast with transparent glass walls of court building Symbolic for transparency, equality and dignity.

Inner walls transparent, to show that court proceedings are transparent

Interior of building

A mixture of African tradition and modern architecture Entrance hall, lovely mosaic on diagonal pillars

Entrance: Door height: 8 metres

Carved wood

27 themes of the constitution carved in sign language

In the wet cement above the door each of the judges wrote the words: equality, dignity, freedom

Each in own language and handwriting

Natural elements are used, such as wire flowers suspended from ceiling

Reed also used

Open galleries link rooms

Even 11 chimneys decorated by people from various provinces

Competitions were held to establish a collection of art and design for the building

Those entries that were not successful, were kept and incorporated in the interior design

The building showcases at least 200 works of art, mostly related to resistance art

Building reminds us more of a temple such as the temple at Edfu, Egypt

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

- 6.1 Learners must write a short essay [at least ONE page] in which they compare and discuss how the two artists have interpreted these two historical events in FIGURES 6a and 6b. They must consider the following:
 - The use of imagery: Figure 6a Zulu soldiers are shown carrying, assegais and spears. There is a box-like image on the righthand side where white men are depicted with guns. Figure 6b Soldiers are portrayed on the right with bayonets/guns. They are assassinating prisoners on the left.
 - Use of symbolism: Figure 6a: Symbolism and spiritual meaning relating to the South African socio-political context. The box like structure, in which the white soldiers are portrayed, could represent a coffin/eventual death. Figure 6b: The main figure, which is highlighted on the left, is symbolic of sacrifice and gives us a strong sense of an interpretation of Christ's Crucifixion.
 - Formal elements of art: Figure 6a: Simplified shapes/distorted form/outlined shapes/features on the faces merely simplified lines. Simple balanced composition. Slight texture due to cutting technique of the lino block. Anatomically incorrect. Strong vertical lines and diagonal lines. No colour, black and white, however the emphasis is on the box-like structure. Figure 6b: Modelled shapes/realistic portrayal of figures, which have a 3-d dimension. Features of the images are recognisable/balanced composition with the emphasis on the highlighted figure. Neutral/Dark colour has been used. Brushstrokes are visible but no harsh texture is visible.
 - Style/technique: Figure 6a: Simplistic black and white linocut [relief technique]. Figure 6b: Modelled oil painting.
 - Subject matter and message/meaning: Figure 6a/b: Battle between two parties [socio-political]. Only one party will be triumphant.

Learners must indicate which work they respond to most, giving a comprehensive reason.

- 6.2 Learners must discuss either Rorke's Drift Art Centre or any other art training centre they have studied which influenced and nurtured the artistic heritage of South Africa and extended it with new influences. Information based on the following must be included:
 - For the first 50 years of the 20th century there were no art schools or training centres that black artists could attend. However, artists who did make a living from their work were largely self-taught. The first significant art centre established within the Black community was the Polly Street Centre later called Jubilee Art Centre.

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- Rorke's Drift/Polly Street/Nyanga Art Centre: Its aims were to nurture the
 unique artistic heritage of Africa, and to extend this heritage with new
 influences so that it would finds its rightful place in an evolving and
 changing society.
- The centre also aimed to develop with the changing society, to extend its teaching influence and to find increasingly profitable outlets for work which would help raise the living standards of local black people by giving them work and an income.

Learners to discuss:

- How the chosen art centre came about.
- The influence this centre had on its students.
- Discuss specific artworks by at least ONE student from this centre.
- Give their opinion on the contribution of this art center on the development of SA art.
- Learners may also be rewarded if they mention current directions in the Visual Arts at FET colleges, academic universities with consideration to career pathways in art and design.

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QUESTION 7: MULTIMEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

7.1 By referring to both the text and visual sources provided in FIGURES 7a and 7b, learners must discuss the use of multimedia in a short essay (ONE page).

They should refer to the following:

- Reasons for these artists preferring new media such as installations and animated films. Learners must motivate their answers. For instance they might state that Hassan by using an installation creates an environment that the viewer can enter and experience, rather than just looking at a painting or a sculpture. They could refer to the fact that it would be difficult to get the idea of a procession across by using only one image. Kentridge by making use of the animated film technique creates the idea of a sequence and a real sense of procession as the figures move across the screen. It is also a more contemporary way of communicating by combining sight, sound and sequence. That the artist wants to portray his/her times with media that also reflect the times.
- Possible influences on these artists, both local and international, would provide learners the opportunity to impart their knowledge of contemporary art movements/artists. Such as:
 - Installation art links up with Conceptual art and environmental works, 0 since one can walk through, around and inside them. They often comment on the state of the world.
 - Conceptual art that focuses on the art idea, rather than the art product. It has extended the definition of art by including so-called 'new media' such as video, etc.
 - Give learners credit for mentioning and substantiate relevant influences e.g. they might refer to Robert Rauschenberg in relation to Kay Hassan for the inclusion of found objects such as the bicycles.
 - Learners might have studied these artists and be more specific on the influences. Influences on Kentridge ranging from Daumier, Goya, Beckman and Otto Dix. In South Africa the large charcoal drawings and small ink drawings of Dumile with whom he studied at the Johannesburg Art Foundation influenced him.
- Possible meanings/interpretation of these works should derive from the statements and the works themselves and must be justified. Both these works take people moving as a theme – in flight and/or procession. Both make a comment on South African history such as the forced removals from Sophiatown, District Six, etc. They also relate to poverty or people moving because of natural disasters. Because they are not place specific, they have universal appeal and relate to people forced to move. The inclusion of the bicycle in Hassan's work relate to the poor man's method of transport, especially being overladen with possessions. The shadow puppet idea that Kentridge uses in his work, also makes the figures not belonging to a specific group or country. Also that these poor people are like shadows moving without people caring about their fate.

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7.2 Learners must discuss at least TWO specific artworks that have made use of multimedia in a contemporary way. These can be the work of both local and/or international artists.

These works would include works from Conceptual art/performance/installations/multimedia/land art/etc.

They must include the following information: (1½ page)

- Name of the artist and title of the work
- Analysis of artworks
- Materials and techniques used
- Subject matter and/or meanings in the artworks

(12)

[20]

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

- 8.1 This discussion should be written in a short essay format (ONE page).

 Learners must select, compare and discuss at least TWO works from the four visual references provided FIGURES 8a, 8b, 8c, 8d, in terms of how the artists have communicated spiritual beliefs through their work. In all discussions, the following must be considered:
 - Technique and medium used
 - Use of imagery/symbolism
 - Use of formal elements of art
 - Any other information related to the artworks

Fig 8a. Power Figure from the Democratic Republic of the Congo

- Also known as Nkisi Nkondi
- Woodcarving and other mixed materials such as iron spikes/nails, fibres, glass
- Power figures were a common feature in Central Africa since 1650.
- Some scholars speculated that these figures may have been influenced by Christian images of martyrs and the Crucifixion.
- 'Nkisi' is usually associated with healing
- 'Nkondi' refers to those power figures that have nails hammered into them.
- The figure was made by a professional carver on order from a traditional healer (Iganga).
- The Nganga would 'consecrate' the figure by adding materials and substances that were believed to enhance its power.
- The figures were kept by the Nganga and played an important part in maintaining social equilibrium
- Among their functions they were used to conclude or affirm 'contracts' or agreements, sometimes arising from public trials.
- The parties involved would usually lick a nail, and they would be hammered into the figure by the Nganga.
- In other words it was a bit like the western system of swearing under oath.
- Each nail in a figure represented a specific transaction and hence figures full of nails literally embody a host of agreements or commitments made by members of a community, and the Nganga was responsible for 'administering' these agreements.
- The figures themselves have a potent presence.
- The posture of hands on hips is associated with a wrestler, both ready to defend and to attack.
- This reinforces the ambivalent role of the Nkisi Nkondi as an enforcer of social contracts

Fig 8b. Bonnie Ntshalintshali. The Resurrection. 1995

- Ceramic sculpture
- She combines visual sources from magazines with traditions from Zulu folklore, myths and legends, and with Christian narratives from the Old and New Testaments.

 Her style is characterised by rhythmic design with sculptural extrusions, exuberant colour and meticulous patterning that go beyond the botanic and animal art of the many other Ardmore workers.

Fig 8c Paul Gauguin 'The Yellow Christ'

- Uses large planes of painted colour with heavy outlines cloisonnism
- Flat, decorative pattern in harmonious planes of colour
- Defies local colour therefore used 'unnatural colours'
- Uses unnatural perspective
- Expressed space through colour
- Use of stylization in the foreground figures
- Christ on the Cross is a very dominant image due to the central placement of the image and the strong use of the colour yellow.

Fig 8d. Hindu Temple sculpture

- Sculptural imagery
- Use of very bright, unnatural colour.

(10)

8.2 Learners are to write an essay in which they discuss any TWO artworks they have studied in which the artist has used their chosen art form to communicate to the viewer issues of religion and/or spirituality.

The essay should be at least ONE page long and must be written in essay format style.

It should include the following:

- Name of artist/s
- Title of works
- Discussion of how the artist/s has used the formal elements of art to communicate his/her message
- Discussion of how the artist/s have used their chosen medium to aid communication of the message.

Marks should be awarded in the discussion for displaying understanding of the concept of belief systems and the sacred as an important and integral part of art in all cultures, as well as analysing the artist's message, subject and symbolism in the work.

(10)

[20]

QUESTION 9: GENDER ISSUES

9.1 Learners must study the images provided in Fig 9a – 9d as a point of reference and then write a TWO-page essay in which they discuss how each of the artists (or those of their own choice) have entered into the 'gender' debate in terms of their art. Markers must allow for the many varied interpretations of the visual sources provided as long as the learner can justify their interpretation.

Some general observations of the four visual sources:

- There are two female forms and two male forms
- Learners should discuss the differences and/or similarities between these images.
- They should compare and discuss the differences in posture/gestures / presentation of the figures.
- These works all show an interest in the human form, but challenges the viewer in terms of how they present the body
- Focus is on the body / use of body as the subject of the work or even the 'canvas' of the work
- They are all evocative in different ways

The male figures are shown in two very different ways:

- The Phokela painting shows a very aggressive male figure bursting out of the canvas surface with an AK47
- Show aggressive male body language aggression, authority, threatening.
- The figure intimidates in terms of addressing your worst fears about personal safety.

The female images are also presented in different ways:

- Krams presents to the viewer a seductive woman
- Her attire is provocative but in a demure manner.
- She is not a natural sex symbol but is playing at being one.
- She sits as she does, because she is very aware of the viewer's gaze.
- She is not your typical anorexic sex-kitten but has the voluptuous body of an everyday woman
- The Kiki Smith figure is more contained, still and serene.
- Her body is slightly androgynous and could be mistaken for a male figure
- The white reinforces the sense of calm but ironically is still rather disturbing.
- Smith's figure is disturbing in a 'pretty' way in the manner in which she
 uses items such as the ribbons. We usually associate these objects with
 decoration and fun.
- Both the Phokela and the Smith show imagery of ripping
- Phokela shows the soldier ripping out of the canvas whilst Smith shows the ripping of the torso

Information on each separate image:

FIG 9a Isolde Krams 'The Monument' 1994

- This three-dimensional sculpture is made out of cement fondue, resin
- She sits on a pedestal which may make reference to 'someone being placed on a pedestal', i.e. being looked up to!
- Legs crossed over and one hand on hip, she portrays a persona of a confident woman.
- Yet we are aware that she is not a natural 'sex-kitten'
- She is aware of the viewer's gaze, and poses due to this gaze
- Is she what every man wants?

FIG 9b. Langa Magwa 'New Identity'

- Langa Magwa makes use of scarred and burn-marked animal skins to engage the view in the problems of black identity in modern South African society.
- He makes comment on and utilises the motif of scarification which must be seen as 'ritual scarification' and not body-mutilation / fashion statements currently in trend.
- Growing up in the Cape, the other children laughed at him because of his facial scars. When he became repeatedly ill, a doctor told Magwa's parents he needed to go back to Durban where he was scarred on the joints of his arms and legs, and his medical problems came to an abrupt end.
- For this reason Magwa believes 'it is important that these traditions do not die. As we all become more Westernised these customs are dying out. But they are integral to how we see ourselves and see ourselves as belonging. Without them we're just faceless strangers in the crowd.'
- Working with goat skins, which he burns and marks in traditional fashion with sharpened reeds and thorns.
- The raw violence of Magwa's technique and art is a powerful reminder to tribal and ethnic groups the world over to preserve their identity in the face of all-devouring consumer anonymity. One of the most explicit statements he makes in this regard takes the form of a cowhide with a barcode brutally seared into it.
- In his exploration of his identity, he pays homage to dying African customs (exploration of scarification).
- The skin is the largest organ of the body and, next to the brain, the most complicated. Because of the sources and complexity of his work, it is fitting that skin is conceptual sculptor Langa Magwa's chosen medium.

Fig 9c. Johannes Phokela, Saving Fontana Spatial Concept 1, 11, 111 (detail) 2005

- This painting is only part of the complete work which is done on three separate panels
- In this panel Phokela portrays an aggressive male figure bursting out of the canvas surface with an AK 47
- The strong male body language emphasizes this aggression and sense of authority and becomes threatening.

• The figure intimidates in terms of addressing the viewer's worst fears about personal safety.

Fig 9d Kiki Smith Untitled, 1993

- When Kiki Smith's sister died of Aids in 1992, her sculptures became more potent symbols of inner injury and vulnerability.
- She draws inspiration from art historical works such as Grunewald's Issenheim altar, from biblical and mythical figures such as Lility, Lot's wife or Mary Magdalene, but also from fairy stories and her own dreams.
- Kiki Smith's works unite past and future with a view to making the
 excesses of the present and the individual's role in the world more
 comprehensible. She creates a new feeling for nature and the human
 body, re-animates its significance in a technologically and scientifically
 orientated world, and provokes reflection with shocking but also poetic
 images.

[20]

QUESTION 10: CONTEMPORARY ARCHITECTURE IN SOUTH AFRICA

Learners must write an essay in which they explore the GREEN ISSUE, i.e. ecological and environmental issues influencing contemporary design locally and internationally. They could refer to Kofi Annan's statement concerning sustainable development.

Learners must show their knowledge and understanding of architecture in the use of the correct terminology and their general understanding of architectural matters. They should consider the following:

- <u>Environmental issues</u> our planet is in peril and as designers we need to be very aware of earth-saving devices – use of solar panels/recyclable/alternative building materials/ conservation issues
- <u>Contextual issues</u> regeneration and/or demolition of old buildings and sites as well as preservation of natural resources eq. trees, rocks, etc.

Include the following:

- o Names of architects
- Names of examples used
- Function of the buildings
- Use of new and traditional building materials
- Use of environmental/ecological design issues
- o Site and significance of site
- o Influences, locally and international if relevant
- Decorative/stylistic features

Some interesting examples:

John Barret

Earth Temple Architects

Whaler's Way Cottage, Churchhaven

Homestead

Approach to design issues (contextual and environmental)

Contextual:

Site is protected, falls within a wildlife sanctuary, surrounded by water and fynbos.

Natural resources are preserved.

Supportive beams were reclaimed from Cape Town Harbour's old floating jetties.

Window frames were reclaimed from an Old Sea Point Hotel.

Floor boards were created from a salvaged tree that was hit by lightning.

Water is preserved through the use of large water tanks on the roof, collecting rainwater.

All sewage and wastewater is recycled and used in the garden.

Environmental issues:

The owners and the architect have a holistic approach to life.

Architect's design philosophy is to create something that can last a lifetime and when the time is over, it can return to the earth and deteriorate into nothingness.

Cottage sits beside the fishermen's cottages without distraction...fits in perfectly.

The environment is preserved, especially the lagoon in front of the house, where 60 000 birds come from northern Russia to spend the summer here.

The ceiling is naturally insulated through the use of poplar beams lined with traditional spaansriet.

Natural light is maximized through the use of large doors on the veranda.

The doors concertina away and a connection is made between the interior and the veranda.

Bedroom doors open up towards the outside and natural light floods the rooms.

Solar panels on the roof supply renewable energy, enough to run the various pumps and electric lights.

The broad-shouldered fireplace is used during winter.

Limestone from the area and pebbles from the beach are used.

<u>Influences</u>

Design influenced by the owners' approach to life Local fisherman's cottages

Old Cape Dutch homes built in the T or H shape

Decorative/Stylistic features include:

Colours are influenced by the environment

Colour scheme complements the interior and exterior.

Walls are 'soft' and 'organic' through the use of cement

In some places floors are inlaid with pebbles, accentuating the link between environment and interior.

Decoration is not superfluous

The use of soft pastels and old linen, combined with the occasional feature such as the chandelier in the living room and the shell garland hanging above the headboard in the pink bedroom

Decorator Salome Gunter's signature approach to design is evident and complements the stylistic features of the house

Another focal point is the huge fireplace

International trends in architecture tend to move towards conserving the natural resources of the planet, making the most of solar panels, recycling water and preserving energy through the use of energy-efficient design.

Spier Estate

Motto: Re-use, reduce, recycle

Profit, people, planet

Pro-conservation

Set aside 180 hectares for conservation purposes

Help the community by employing locals, using small suppliers and asking suppliers to stick to strict safety measures and conservation programs

Impacts environment, because fuel consumption is cut, deliveries are not made by huge trucks.

An on-site laundry and brick-making facility provide job opportunities

The brick-making is done using sun-dried bricks, which makes it environmentally friendly and non-polluting

Alien trees are eradicated and timber is used to create bridges and bomas Policy at Spier is to use ecologically sensitive materials, renewable energy and maximizing the re-use of waste materials

Spier's South Bank environmental centre

Set along the banks of the Eerste River

Comprises five individual spaces of varying sizes

Resembles bomas

Designed for conferences, meetings and special functions

Building constructed from adobe bricks and felled alien trees

Floors are made from rubble, sand and clay brick

Roofs are constructed from a mix of hessian and wood

Visitors can use screens made from reed

Powered by bio-diesel

Biolytix is an Australian water purifying system

Staff members are requested to bring waste for recycling

Biodiversity is central to the entire estate.

An organic herb and vegetable garden is on the way.

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TOTAL: 100