



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2013**

**VISUAL ARTS P1  
MEMORANDUM**

**MARKS: 100**

---

This memorandum consists of 11 pages.

---

**QUESTION 1****THE EMERGING VOICE OF BLACK ARTISTS IN THE 1950s AND 1960s.**

- 1.1 The **compositions** are different, in that FIGURE 1a is arranged vertically and FIGURE 1b is horizontally, with the sky occupying the upper third of the structure. The first work has a structure which is evenly divided at left and right, giving this work a solid balance. In the second work, the sky occupies one third of the format, giving the ground space the bigger dominance, which is where the wildness of the township is depicted. Both works have a circular shape that dominates the composition, the handle to the doors placed centrally, and the moon placed up in the sky, a little off centre.

**Texture** in (a) is rough and pitted, making this appear earthy and aged, while the texture in (b) is wilder, created by the loose, expressive paint strokes. The meaning in (a) here suggests a scorching quality, which is linked to the title of Baptism of Fire, perhaps saying that any new journey can be difficult. The meaning in (b) deduced from the texture is that township life is rough and difficult, similar to (a). **Pattern** is limited to the two rectangles and looped string in (a), showing a perfect balance, but pattern in (b) is not present.

The style of burned panels, with additions of plaques and string/beads, is abstract and organic. The little scorch marks are haphazard, and none of the shapes denotes something recognisable. It is neither good nor bad, and it depends on the viewer to see meaning.

The main **subject matter** of (a) are two “doors” with a circular clasp in the centre of them, binding the doors shut. It looks like the entrance to an archive, or a place of memorial. The subject matter of (b) is township houses, in rows, depicted with great looseness, so that the detail is generalised to show how the artist sees the roughness of this environment. It gives a message of poverty, of wildness and of danger. The two works suggest different messages, the first one of silence, contemplation and mystery, and the second a message of a dramatic and wild physical reality of township houses at night. (10)

- 1.2 Candidate is to choose one work by TWO emerging artists, and write an essay of at least one to one and a half pages. How the artists have proved the emergence of the African voice. Names and title, subject matter/meanings, art elements and how these relay messages, and how they have shown this emerging voice. (10)

**[20]**

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

Candidate to choose 3 other artists, as well as comment on the three illustrated. Essay of two to two and a half pages. Discuss all 6 artists. Analysis of subject matter.

How colour, pattern, textures and shapes speak African qualities, plus substantiation.

FIGURE 2a is about two figures at an opening leading to an abstracted building/landscape. One appears to be in armour, and the other at left holds a musical instrument. Imagery is surreal, juxtapositions are strange, and the implication of Spring as depicted by the plant form placed next to the more abstract figure, speaks about an introduction to life/seasons. (Accept sensible interpretation). The sharp spear-like shapes are African, as are the sickle shapes. The pattern of the headdress of the right figure is similar to the wound head gear of African women. Texture plays no real role.

In FIGURE 2b Quin has dealt with a tree form in severe, linear abstraction. It appears to be like two human forms, moving forward, and the link between man and nature is clearly evident in this work. The thin forms, like abstracted branches, reach vertically, while the pattern of the six outwardly angled legs, anchor the whole shape sturdily on the ground, and link the idea of man and tree roots. The colour of this work is bronze, linking it to the earth. The union of man and earth which references African religious principles, as well as the bronze colour, lend an African quality to the work.

Black Like Me, FIGURE 2c has only black, white and bronze coin colour and it is a much more modern set of imagery. The coins around the head place this work in a Dada category. By using a famous brand face (Kentucky Fried Chicken) as subject matter, and making the hair an Afro style, the artist has made this international brand, one of South Africa's identifiable favourites. The work thus particularly references South African Black people because of the hair style. Texture is smooth, denoting cleanliness and efficiency of this famous brand. The money around the head could signify the materialism of society.

Accept logical and substantiated facts for all six works. It is an analytical essay.

Marks are awarded for the names and titles of the other 3 works, and analysis of those.

**[20]**

**QUESTION 3****ART AND POLITICS: RESISTANCE ART IN SOUTH AFRICA AND THE REST OF THE WORLD**

- 3.1 The theme of Hassan Moosa's Great American Nude is a satirical interpretation of how Muslim culture has overridden American culture, as denoted by the nude figure, clearly Osama bin Laden, lying atop the American flag, showing a disregard for the flag. The motorbikes further seem to ridicule America's fascination with material things. Accept sensible interpretations with substantiation. (3)

- 3.2 In no more than 10 lines, the candidate is to discuss: imagery and colour and message in terms of a Resistance work.

Imagery includes a nude Osama bin Laden in a pose like other famous reclining nudes. He appears to hold a dagger, in behind the motorbikes, and here is the hidden message: namely his underlying threat to America and the world. It subverts the autonomy of the USA, and mocks bin Laden himself. Colours are the blue and red of the American flag, with some warm orangey tones, and this makes the work on the surface appear bright, happy and harmless.

Accept any other logical explanation with substantiation. (4)

- 3.3 The candidate is to write an essay of no more than one page.

Boshoff's Secret Letters speaks about many uprisings and revolts and bombings that happened in the old South Africa, before 1994, and during the time when Nelson Mandela was in prison. During that time Nelson Mandela and other political prisoners were not allowed to receive any information about what was happening outside of prison. They often received letters in secret, hence the rosettes resemble the crumpled letters secretly pushed into the holes of the fence. The writings on the cards reveal the main events that took place at the time. The concept of a chicken wire fence into which these "Letters", made from material, and with printed notes on, sends a message that the SA people themselves are imprisoned within this fence. It serves also as a graffiti wall, in which are seen these diverse messages about the wrongs and mayhem in South Africa at this time. The arrangement of these letters is crowded, and they hang on the fence like dirty laundry – a veiled statement about how awful it is to air one's dirty linen in public, and how awful those political atrocities in the old South Africa, prior to 1994, were. The materials (fencing and cloth) are common every day materials and this links to "everyman" most powerfully. The even, tightly packed and full composition, where there is no focal point, also invokes every viewer to identify with it. It is an overall universal composition, and thus includes us all in these atrocities. (5)

- 3.4 Candidate is to choose any resistance artist, and the work **MUST NOT APPEAR ON THE QUESTION PAPER**. They are to write an essay of one to one and a half pages. Description and analysis are important. Imagery, art elements and messages are to be dealt with. (8)

**[20]**

**QUESTION 4****ART AND CRAFT**

- 4.1 Target market of FIGURE 4a: High end users, with money. FIGURE 4b: Tourists and mostly younger generation people, with an interest in the crafters of the country. Buyers of FIGURE 4c might be shop owners of fashionable locally made wares for the tourist market, and also home owners, especially artistic and experimental modern minded people. Accept any other logical answer substantiated with reasons. (4)
- 4.2 The candidate might choose any of the three as most labour intensive, with a reason, because all take much work to cut and insert the pattern pieces. The beading of the cylinders involves hours of patient threading of the beads, and then making the fringed bottom pieces. The chandelier also needs a huge output of hours to pierce and thread the bottle tops, and to thread the glass beads onto the structure. Candidate is to put a logical price onto the item, with a reason. (2)
- 4.3 The candidate is to compare only in terms of cost effectiveness and environment friendly status: FIGURE 4b is probably more expensive to make, as the beads and leather are the items to be purchased, but the chandelier would also necessitate spending on all the glass beads, which might make it more expensive. In FIGURE 4c on the other hand, all materials except the wire and beads are recycled. Both however are reasonable to produce, other than the labour, which for both is a long time. It is the labour time which would send a price upwards. FIGURE 4c is perhaps more environmentally friendly as it uses bottle tops, which would otherwise litter many areas. Accept reasonable argument. (4)
- 4.4 Candidate to choose one craft artist and comment analytically on more than one work. Include commentary on materials, functionality or decorative qualities, and popularity of the items. (10)

**[20]**

## QUESTION 5

### ART AND POWER: COMMEMORATIVE BUILDINGS, ART WORKS AND MEMORIALS

- 5.1 The candidate is to write an essay of one to one and a half pages. Compare all three.

**Materials:** The materials of FIGURE 5a are steel, glass and wire reading glasses, all fragile materials, giving a tenuous and fragile character. This is unlike the strength of wood and metal of FIGURE 5b, which presents a sturdy impact to the viewer. In FIGURE 5c the cement, steel and plastics of the Aids memorial are modern and strong, representing the ageless nature of the fight against this disease.

The **settings** of these memorials all invite public interaction. The Auschwitz memorial is inside a gallery, up against a wall, increasing the impact of hard imprisonment, while the “How heads talk” in FIGURE 5b is in a gallery, giving it an artistic, celebratory impact, while the last memorial is outside, and this one is so large that it dominates this space, making the message about Aids very powerful.

The **message** of FIGURE 5a is how many thousands of human beings were destroyed in the concentration camps of Nazi Germany, and how poignant these remainders of those lives, is. The message of FIGURE 5b is more to do with African mythology and ancestors, and the grandeur of good cultural remains. The Aids memorial is different because its shape is the distinctive Aids ribbon, showing solidarity of all people, with those who have Aids. The red symbolises the blood and links with the idea of the disease spreading through blood, and the passion of love also.

Accept relevant and substantiated commentary/comparison. (9)

- 5.2 The ribbon shape of the Aids Memorial is a length of ribbon, turned around upon itself, to form the recognisable loop shape. This begins on the ground, rises into the sky and returns again to rest on the earth, some distance away. It symbolises how people stand in solidarity with those who have the disease, and the two legs of the shape might indicate the two poles of humanity, those who have the disease, and those who support the afflicted. The circular shape of the upper part reminds one of the eternal nature of sickness, of life and death.

Accept relevant ideas, with substantiation. (2)

- 5.3 Candidate is to choose wisely! Choose TWO monuments or memorials and write an analytical essay of one to one and a half pages.

Marks are awarded for: names of artists, titles of memorials, commentary on materials and the impact of materials. Also of the relevance of the setting, and the aesthetic value to the viewing public.

(9)  
[20]

**QUESTION 6****ROLE OF FORMAL AND INFORMAL SCHOOLS IN TRAINING BLACK ARTISTS IN SOUTH AFRICA DURING APARTHEID AND POST APARTHEID**

6.1 The candidate is to write an essay of one to one and a third pages.

FIGURE 6a comes from Polly Street, where water colour classes were one of the main forms of art taught. The loose Impressionistic style is also indicative of the influence of this movement from the late 1800s, and its impact into South Africa in the early 1900s and beyond. The structure of this work shows the traditional composition where images are spread in an even, visually connected manner, with good harmony and balance. The watercolours were typical of the Polly Street School.

FIGURE 6b was done at Ardmore in Natal, the school where ceramics of this highly decorative and colourful nature were done. The style is decorative, with linear patterns, and varied colour, showing a faint influence of the Russian Faberge eggs. The clay and bright coloured glazes are typical of Ardmore.

FIGURE 6c was done at the Rorke's Drift school, where linocuts (together with ceramics) were two of the main forms of art practised. The story telling nature of this linocut, where cultural events and the way of life were depicted, is typical of Muafangejo's work. The style is flat, stylised and the forms are simplified into generalised rhythmic patterns. Linocuts on paper were typical of Rorke's Drift.

FIGURE 6d was done in the Cape Town CAPS informal school, and this is shown by the overtly political nature of the posters, which were made for dissemination to the public, at a time in the history of South Africa, after the turbulent 1980s. The style is expressive and linear, the shapes bold and simplified, to make easy viewing, and the structure shows a strong combination of visual and lettering, all typical of this informal school and poster making. Paper and inks were used, and these were cheap materials, which were cost effective in making many copies for mass display.

Candidate to choose 2. Accept relevant and substantiated commentary. (8)

6.2 The candidate is to choose three works by artists studied from informal schools. They are NOT to choose works from the question paper. The artists can be from more than one informal school.

Marks awarded for names of artists and titles of works, subject matter, styles and the effects of these styles, and the messages of the art works.  
(3 works x 4 = 12)

(12)  
**[20]**

**QUESTION 7****MULTI-MEDIA: ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS**

- 7.1 The objects are electric cabling and red ambulance lights – the relevance of these images is that there are many dire situations in our country needing urgent intervention, as depicted by ambulance lights, and the fact that they are all in a heap indicates a breakdown of this ability to remedy situations.

To cry wolf means to shout for help, and the story goes that a tease cried for help many times, and each time there was no need of help – he had just been teasing. When the time came for real, urgent help, he cried again, but this time his family and friends did not come, as they believed he was teasing. This title shows Geers' view of our reality, that it is time for help, but no help is forthcoming.

Accept logical interpretation with substantiation. (4)

- 7.2 7.2.1 This work is alternative because it is oversized, uses modern, harsh materials like steel, and because it hovers over public space like an avenging angel. It is contemporary because it is a work which has broken previous boundaries of public art. Very few, if any works, so big and with such an engineering challenge, have previously been done. The natural rusting of the material might be seen as the degeneration of the modern world. Accept relevant and substantiated commentary. (2)

7.2.2 The candidate is to debate if this work is universal or not, with substantiation. The image of an angel is certainly a universal one, thus it could be said to be universal. The grid of steel work resembles modern steel building construction, and thus can be identified with, by the majority of people on earth. Accept independent and logical commentary, with substantiation. (2)

- 7.3 The image of the skull in the Black Box work, might represent the death of humanity or of intellect/civilisation. The markings on the skull which become increased in other frames, show the unrelenting bombardment of the persona, the mind, the intellect in our world. The words and numbers which are placed over the stage and the skull are mathematical, referencing Kentridge's familiarity with Masonic theory. The mathematics in a general sense might hint at order as opposed to chaos. The implied meaning is about how humans are targets of destruction, and from the title, how this destruction is to be read from proof that is left behind. Accept logical and substantiated interpretation. (3)

- 7.4 The candidate is to choose two works by any artist/s who use multi media. They are to name the artist/s and titles of work/s, and evaluate each work in terms of imagery, art elements and messages. (9)

**[20]**



**QUESTION 8****ART AND THE SPIRITUAL REALM**

8.1 The candidate may analyse any **three** images. These are: The room itself, the banner of Zion church of God, the mother holding her child, the candles, the cross, the piano.

- The humble room might suggest that poverty does not prevent worship or faith, and that links the common, poor man to God/faith systems, particularly Christianity in this work.
- The Church of Zion banner shows a popular church amongst millions of Africans, thus inclusivity to these peoples.
- The mother and child is an age-old symbol of Mary and Jesus, one of the major symbols of the Christian faith, and representing the protection and love of a mother to her children.
- The candles could speak of the light of the world, Jesus Christ. It could also speak of religious light, as in understanding of faith.
- The cross is the world famous symbol of Jesus dying on the cross for all sinners.
- The piano is parochial. It lends intimacy, normality and an everyday quality to this tableau.

Accept any other logical and substantiated analysis of these images. (6)

8.2 The candidate is to discuss how colours, style and subject matter make this work spiritual.

The colours are warm, golden, glowing and this makes the work appear para-physical. It becomes transcended into a spiritual impact, because of these light contrasts, the glowing whitish yellows and the mysterious shadows behind the figures. The Style is loosely naturalistic, holding the viewer in a realistic interpretation. The subject matter in the Left panel deals with the dead, as seen by the skeleton and skull, looking downward as if in contemplation of life lived. The Right panel shows a more alive person, with face alive, and surrounded by multiple hands, as if holding him/her. This figure however is also half skeletal, and the spiral under the bent legs, together with the many hands, take the work into a realm that is not of the real world.

Accept relevant and substantiated commentary. (5)

8.3 The candidate is to choose one or two works by an artist or artists, and write an essay of one to one and a half pages. Marks are awarded for titles and names of artists. A discussion of how line and colour do or do not define a sense of spirituality must follow. And lastly the candidate is to discuss the messages contained in the images. A guide for marks is to have no more than 2 marks for titles/names, and to divide the other 7 marks into the work/s discussed. Make sure the candidate deals with both line and colour.

(9)  
**[20]**

**QUESTION 9****GENDER ISSUES**

- 9.1 The candidate is to comment on this sensitive work. It clearly deals with incest, or forced sex on a child, and the resulting pregnancy. Accept a mature interpretation with substantiation. To get 4 marks, the candidate must relate to at least two aspects, with a commentary on the message/response by society, such as the hand over the head, indicating the child's embarrassment and shame, the mother's shocked face and hands up, indicating her dismay, the teddy bear which shows how young/underage the girl is to have had this happen to her. (4)

- 9.2 The candidate is, by referring to art elements, materials and meanings, to comment how each of these works shows a message about a gender issue.

In FIGURE 9b the materials are rubber, real jeans and fibreglass. Hlobo is a homosexual man, and in this work he uses industrial materials together with personal clothing, making the work quite harsh and masculine. The shape of the man leaning into the black bag, which on the other side looks like the head of a penis, references the physical sexual practises of homosexuality. The rubber somehow de-materialises the whole image, hiding the overt gay quality into abstraction. The texture of the rubber also hints at rubber condoms, and thus is a reminder of man's sexuality and sexual practises in general.

Accept relevant, insightful and substantiated commentary.

In FIGURE 9c it is the shapes and colours which stand out most. The red and white blanket is a traditional set of colours at the time of circumcision rituals for some black cultural groups. The drip and the stretcher however, as well as the mask like shape at the top centre, lend a more macabre/serious message to this work. It hints at the dangers and difficulties upon entering manhood. The voodoo type dolls to left and right are made from these blankets too but are wound up by rope/string, further indicate the imprisonment or restrictions placed upon manhood.

Accept logical and substantiated commentary. Remember candidates may comment on other elements. (6)

- 9.3 The candidate is to choose TWO works by an artist. They are to name and describe these works, and then evaluate them in terms of how they have sensitised the public about gender issues. Candidates are to pay attention to imagery and meanings, as well as style and whether this impacts on meanings.

The essay should be no longer than two pages. (10)  
**[20]**

**QUESTION 10****CONTEMPORARY ARCHITECTURE**

10.1 The new addition to the Pompidou Centre, Paris, is vastly different from the classical, Palladian Villa type of appearance. The pediments of window treatments, the balustrading at the roof top and the square-domed central structure, place the old part of the Louvre in the 19<sup>th</sup> century. The new pyramidal glass and steel structure is High Tech, firmly part of the 20<sup>th</sup> century, and visually it is very different from the old part. Its shape is triangular, while the shape of the old part is rectilinear. Candidate may provide logical commentary, with substantiation. (2)

10.2 Candidate is to **compare** FIGURE 10b and 10c, using own criteria.

Most obviously the materials are different – the temple is made from green and brown beer bottles, giving this building a translucent quality, which is very patterned, while the body Zone building is made to a large extent from coloured glass/ceramic tiles and steel. This is a High Tech structure, which differs from the arched, pointed pediment shape of the temple. There are no overt patterns on the surfaces, other than the different colours of pink, which gives the “body” a mottled effect. It is more modern, playful and certainly more sassy.

The setting of the temple stands out in the open, on water, giving it a peaceful quality, while the Body Zone is covered by the dome, enclosing the body in the interior space. This shape reminds one of a person under an umbrella, and thus is more metaphorical.

Accept sensible points, with substantiation, and ensure that comparison is done at each stage. (6)

10.3 FIGURE 10c is a High Tech building, seen in the large exposed central supporting column and the visible steel framework for the roof. The pink glass tiles are also very modern and playful, showing the celebration of modern materials, and the leaving of constructional materials open to the viewer.

Accept valid points, with substantiation. (2)

10.4 The Candidate is to choose one International and one South African building, and analyse each, using the following headers;

- Name of building, the architect or company and the city where the building is situated
- Important design features
- How materials add to the impact

Remember that two buildings have to be discussed, and award even marks for each of the two. (10)  
**[20]**

**TOTAL: 100**

## VRAAG 10

## KONTEMPORÊRE ARGITEKTUR

10.1 Die nuwe toevoeging tot die Pompidou Sentrum, Parys, is ontsaglik verskillend van die klassieke, Bolwerk Villa-tipe voorkoms. Die pedimente van venster-hantings, die stutwerk by die bo-dak en die hoekigheid i.p.v. 'n koepel by die sentrale struktuur, plaas die ou gedeelte van die Louvre in die 19<sup>de</sup> eeu. Die nuwe piramidiese glas en staal-struktuur is High Tech, stewig deel van die 20<sup>ste</sup> eeu en visueel is dit baie verskillend van die ou gedeelte. Die vorm is driehoekig, terwyl die ou gedeelte reghoekig is.

Kandidate mag logiese kommentaar verskat, met stawing. (2)

10.2 Kandidate moet FIGURE 10b en 10c **vergelijk**, met gebruik van eie kriteria.

Duidelike is dat die materiale-verskil – die tempel is gemaak van groen en bruin bierbottels, wat hierdie gebou 'n deursigtigheid gee, wat baie gepatoneerd is, terwyl die "Body Zone"-gebou tot 'n groot mate van gekleurde glas/keramiekteëls en staal gemaak is. Dit is 'n "High Tech" struktuur, wat verskil van die geboë vorm met gepunte pediment van die tempel. Daar is geen openlike patrone op die oppervlakte nie, anders as die verskillende kleure van pienk, wat aan die romp 'n bont voorkoms verleen. Dit is meer modern, speels en beslis meer parmantig.

Die opset van die tempel staan uit in die oopte, op water, wat daaraan 'n vredeghid verleen, terwyl die "Body Zone" oordek is deur die koepel, wat die liggaam toevou in die binnerruimte. Hierdie vorm herinner 'n mens aan 'n persoon onder 'n sambreel en is meer metafories.

Aanvaar sinvolle punte, met stawing en verseker dat vergelyking by elke fase gedoen is. (6)

10.3 FIGUR 10c is 'n "High Tech" gebou, te sien aan die groot ontblote sentrale ondersteuningskolom en die sigbare staalraamwerk vir die dak. Die pienk glasteëls is ook baie modern en speels, wat die viering toon van moderne materiale en laat die konstruksiemateriale oop en bloot vir die kyker.

Aanvaar geldige punte met stawing. (2)

10.4 Die Kandidate moet een internasionale en een Suid-Afrikaanse gebou kies en elk analiseer, met behulp van die volgende riglyne;

- Naam van gebou, die argitek of maatskappy en die stad waar die gebou geleë is
- Belangrike ontwerpskenmerke
- Hoe materiaal bydra tot die impak

Onthou dat twee geboue bespreek moet word en gelyke punte vir elk van die twee toegeken moet word.

(10)  
[20]

TOTAAL: 100

- 9.1 Die kandidaat moet kommentaar lewer oor hierdie sensitiewe werk. Dit handel duidelik oor pedofilie, of geforseerde seks teenoor 'n kind en die gevorige swangerskap. Aanvaar volwasse interpretasie met stawing. Om 4 punte te verwerf, moet die kandidaat minstens omgaan met twee aspekte, met 'n kommentaar oor die boodskap/reaksie deur die samelewing, soos die hand oor die kop, wat die kind se verleentheid en skaamte aandui, die moeder se skok, te sien aan haar verthewe hande en die teddiebeer wat wys hoe jonk/minderjarig die meisie is met wie dit gebeur het.
- (4)
- 9.2 Die kandidaat moet, deur te verwys na kunselemente, materiale en betekenis, kommentaar lewer oor hoe elk van hierdie werke 'n boodskap toon oor 'n geslagskwessie.
- In FIGUR 9b is die materiale rubber, regte jeans en veselglas. Hiobo is 'n homoseksuele man en in hierdie werk gebruik hy industriële materiale saam met persoonlike kleding, wat die werk hard en manlik maak. Die vorm van die man wat in die swart sak oorleun, wat aan die ander kant lyk soos die kop van 'n penis, verwys na die fisiese praktyke van homoseksualiteit. Die rubber vergeestelik die hele beeld op een of ander wyse en versteek die openlike gay kwaliteit in 'n abstraktheid. Die teksuur van die rubber verwys ook na kondome en herinner dus aan die man se seksualiteit en seksuele praktyke in die algemeen.
- Aanvaar relevante, insigryke en stawende kommentaar.
- In FIGUR 9c is dit die vorms en kleure wat die meeste uitstaan. Die rooi en wit kombers is 'n tradisionele stel kleure tydens besnydens-rituele vir sommige swart kultuurgroepe. Die aarvoeding en draagbaar aan die anderkant, sowel as die maskeragtige vorm middel bo, verleen 'n meer makabere/ernstige boodskap aan hierdie werk. Dit verwys na die gevare en moëlikhede met die toetreding tot manlikheid. Die voedoe-tipe poppe links en regs is ook van hierdie kombere gemaak, maar is vasgedraai met tou/lyn, wat verder dui op die gevangenskap of beletsels geplaas op manlikheid.
- Aanvaar logiese en stawende kommentaar. Onthou dat kandidate kommentaar kan lewer oor ander elemente.
- (6)
- 9.3 Die kandidaat moet TVEE werke van 'n kunstenaar kies. Die werke moet benoem en beskryf word en dan evalueer word in terme van hoe hul die publiek gevoelig gemaak het vir geslagskwessies. Kandidate moet aandaag skenk aan afbeelding en betekenis, asook die styl en of dit 'n impak het op die betekenis.
- Die opstel behoort nie langer as twee bladsye te wees nie.
- (10)
- [20]

VRAAG 8

KUNS EN DIE SPIRITUELE RYK

8.1 Die kandidaat mag enige **drie** beelde bespreek. Hulle is: Die kamer self, die banier van die Sioniste Kerk van God, die moeder wat haar kind vashou, die kerse, die kruis, die klavier.

- Die nederige kamer mag daarop dui dat armoede nie aanbidding of geloof weerhou nie en dit verbind die gewone, arm mens aan God/gelooftseis, veral Christenskap in hierdie werk.
- Die Sioniste-kerkbanier toon 'n populêre kerk tussen miljoene Afrikaner, dus inklusiwiteit vir hierdie mense.
- Die moeder en kind is 'n eeu-oue simbool van Maria en Jesus, een van die hoof-simbole van die Christelike geloof en verteenwoordig beskerming en liefde van 'n moeder teenoor haar kroos.
- Die kerse kan spreek van die lig van die wêreld, Jesus Christus. Dit kan ook spreek van godsdienstige lig, soos in geloofs-insig.
- Die kruis is die wêreldbekende simbool van Jesus se sterwe aan die kruis vir alle sondars.
- Die klavier is kleinburgerlik. Dit verleen intimiteit, normaliteit en 'n alledaagse kwaliteit aan hierdie tablo.

Aanvaar enige ander logiese analise, met stawing, van hierdie afbeeldinge.

(6)

8.2 Die kandidaat moet bespreek hoe kleure, styl en onderwerpmateriaal hierdie werk spiritueel maak.

Die kleure is warm, goudkleurig gloeiend en laat die werk buite-fisies voorkom. Dit gaan oor tot 'n spirituele impak, as gevolg van hierdie ligte kontraste, die gloeiende witterige gele en die geheiminnige skadu's agter die figure. Die Styl is lossies naturalisties, wyl dit die kyker in 'n realistiese interpretasie hou. Die onderwerpmateriaal in die Linker-paneel handel met die dooies, soos gesien aan die geraamte en skedel, wat afkyk, asof nadenkend oor die lewe wat geleef is. Die Regter-paneel toon 'n meer lewendige persoon, met lewendige gesig, omring deur talle hande, asof in 'n self-omhelsing. Die figuur is egter ook half skedelagtig en die spiraal onder die geboue bene, tesame met die baie hande, neem die werk na 'n ryk wat nie van die egte wêreld is nie.

(5)

Aanvaar relevante, stawende kommentaar.

Die kandidaat moet een of twee werke kies deur 'n kunstenaar of kunstenaars en 'n opstel skryf van een tot een en 'n halwe bladsye. Punte word toegeken vir benaminge en name van kunstenaars. 'n Bespreking van hoe lynn en kleure 'n geestelike gevoel of spiritualiteit definieer al dan nie, moet volg. Laastens moet die kandidaat die boodskappe bespreek wat in die beelde vervat word. 'n Gids vir punte is om nie meer as 2 punte vir benaminge/namete gee nie en die ander 7 punte te verdeel tussen die bespreekte werke. Maak seker die kandidaat het sowel aan lynn as kleure aandag geskenk.

[20]

(9)

## VRAAG 7

## MULTIMEDIA: ALTERNATIEWE KONTEMPORÊRE EN POPULÊRE KUNSVORMS

- 7.1 Die objekte is elektriese kabelaard en rooi ambulansligte – die toepaslikheid van die beelde is dat daar talle aaklige situasies in ons land is wat dringende ingryping benodig, soos deur die ambulansligte weergegee en die feit dat dit alles in 'n hoop lê, dui op 'n ineenstorting van die vermoë om situasies reg te stel.
- Om "wolf" te skree, beteken om vir hulp te roep en die storie is dat 'n herhaalde teryg-roep telkens wanneer daar geen hulp nodig was nie, tot gevolg gehad het dat toe hulp waarlik dringend nodig was en hy weer geroep het, familie en vriende nie gekom het nie, onder die indruk dat dit weer slegs 'n geryg was. Hierdie benaming toon Geers se siening van ons werklikheid, dat dit tyd is vir hulp, maar geen hulp kom na vore nie.
- (4) Aanvaar logiese interpretasie met stawing.
- 7.2 Hierdie werk is alternatief, want dit is oorgroot, waar moderne, ruwe materiaal, soos staal gebruik is en omdat dit swewend is bokant openbare ruimte, soos 'n wrekende engel. Dit is kontemporêr omdat dit 'n werk is wat vorige grense van openbare kuns verbreek het. Baie min, indien enige sulke groot werke met sulke ingenieurs-uitdaging, is vantevore gedoen. Die natuurlike verroesting van die materiaal, mag gesien word as die degenerasie van die moderne wêreld. Aanvaar relevante en stawende kommentaar.
- (2)
- 7.2.2 Die kandidaat moet debatteer daaroor of hierdie werk universeel is al dan nie, met stawing. Die beeld van 'n engel is beslis 'n universele een, dus kan gesê word dat dit universeel is. Die raamwerk van staal verteenwoordig moderne staal geboue-konstruksie en kan dus mée geïdentifiseer word deur die meerderheid mense op aarde. Aanvaar onafhanklike en logiese kommentaar met stawing.
- (2)
- 7.3 Die beeld van die skedel in die "Black Box" werk, mag die dood van menslikheid of intellek/beskawing verteenwoordig. Die merke op die skedel, wat vermeerder in die ander rame, toon die onveriddelike bombardeer van die persoon, die denke, die intellek in ons wêreld. Die woorde en nommers wat oor die verhoog geplaas is en die skedel, is wyskundig, verwysend na kenninge se vertroutheid met Vrymesselaars-teorie. Die wiskunde mag in 'n algemene sin sinspeel op orde teenoor chaos. Die indirekte betekenis is oor hoe mense telkens is van vernietiging en van die benaming, hoe die verwoesting gelees moet word van die nagelate bewyse. Aanvaar logiese, stawende interpretasie.
- (3)
- 7.4 Die kandidaat moet twee werke kies deur enige kunstenaars wat multi-media gebruik. Hulle moet die kunstenaars en werke benoem en elke werk evalueer in terme van afbeelding, kunselemente en boodskappe.
- (9)

[20]

**VRAAG 6**

**ROL VAN FORMELE EN INFORMELE SKOLE IN DIE OPLEIDING VAN KUNSTENAARS IN SUID-AFRIKA GEDURENDE EN NA APARTHEID**

- 6.1 Die kandidaat moet 'n opstel skryf van een tot een en 'n derde bladsye:
- FIGUR 6a kom van Pollystraat, waar waterverfklasse een van die hoof vorms van kunstonderrig was. Die losse Impressionistiese styl is ook aanduidend van die invloed van die beweging van die laat 1800's en die impak daarvan op Suid-Afrika in die vroeë 1900's en daarna. Die struktuur van hierdie werk toon die tradisionele komposisie waar afbeeldings egalig verspreid is, op 'n visuele interaktiewe wyse, met goeie harmonie en balans. Die waterverf is tipies van die Pollystraatskool.
- FIGUR 6b is by Ardmore in Natal gedoen, die skool met keramiek van hoogs dekoratiewe en kleurvolle aard. Die styl is dekoratief, met liniêre patrone en afwisselende kleur, met 'n effense invloed van die Russiese Faberge eiers. Die klei en helder gekleurde glasur, is tipies van Ardmore.
- FIGUR 6c is by Rorke's Drift skool gedoen, waar linoonse (saam met keramiekwerk) twee van die hoof kunsvorms is wat beoefen was. Die verhalende aard van hierdie linoonse, waar kulturele gebeure en lewenswyse verbeeld is, is tipierend van die werk van Mutafangejo. Die styl is plat, gestilleerd en vorms is vereenvoudig tot veralgemeende ritmiese patrone. Linoonse op papier was kenmerkend van Rorke's Drift.
- FIGUR 6d is in die Kaapstadse CAPS informele skool gedoen en kan gesien word aan die openlik politiese aard van die plakate, wat gemaak is vir verspreiding aan die publiek, in 'n tyd in die geskiedenis van Suid-Afrika, na die roeringe van die 1980's. Die styl is ekspressief en liniêr, die vorms astrant en vereenvoudig, om waarneming te vergemaklik en die struktuur toon 'n sterk kombinasie van beelde en letterwerk, alles tipies van hierdie informele skool en plakkaatmakery. Papier en ink is gebruik en was goedkoop materiale, wat koste-effektief was in die maak van baie kopieë vir massa-vertoon.
- Kandidate moet 2 kies. Aanvaar relevante en stawende kommentaar.
- (8)
- 6.2 Die kandidaat moet drie werke kies deur kunstenaars wat by informele skole gestudeer het. Hulle mag NIE werke kies van die vraestel NIE. Die kunstenaars kan van meer as een informele skool wees.
- Punte word toegeken vir name van kunstenaars, benoeming van onderwerpmateriaal, style en die effekter van hierdie style, asook die boodskappe van die kunswerke. (3 werke x 4 = 12)

[20]  
(12)



## VRAAG 5

## KUNS EN MAG: GEDENKGEBOUE, KUNSWERKE EN GEDENKTEKENS

- 5.1 Die kandidaat moet 'n opstel skryf van een tot een en 'n halwe bladsye. Vergelyk al drie.
- Materiale:** Die materiale van FIGUR 5a is staal, glas en draad leesbril, almal breekbare materiale, wat dit 'n tengerheid en brose karakter gee. Dit is anders as die sterkte van hout en metaal van FIGUR 5b, wat 'n stewige impak gee aan die kyker. In FIGUR 5c is die sement, staal en plastiek van die Vigs-gedenkteken modern en sterk, met die voorstelling van 'n tydlose aard van die stryd teen hierdie siekte.
- Die **plasing**s van hierdie gedenktekens nou! almal openbare interaksie uit. Die Auschwitz-gedenkteken is binne-in 'n gallery, teen 'n muur, wat die impak van kille gevangenskap verhoog, terwyl "Hoe koppe praat" in FIGUR 5b, in 'n gallery is, wat daaraan 'n kunstige, feeslike impak gee, terwyl die laaste gedenkteken buite is en die een is so groot, dat dit hierdie ruimte domineer en die boodskap oor Vigs baie kragtig maak.
- Die **boodskap** van FIGUR 5a is hoe baie duisende menslike wesens uitgeroei is in die konsentrasiekampe van Nazi-Duitsland en hoe skrywend die oorblyfsels van daardie lewens is. Die boodskap van FIGUR 5b het meer te doen met mitologie en voorouers van Afrika en die statigheid van goeie kulturele oorblyfsels. Die Vigs-gedenkteken is anders omdat dit die duidelike Vigs-lint vorm het, wat die solidariteit van alle mense toon met diegene wat Vigs het. Die rooi simboolseer die bloed en sluit aan by die idee van die siekte wat deur bloed versprei en ook die passie van liefde.
- Aanvaar relevante en stawende kommentaar/vergeljking. (9)
- 5.2 Die lint-vorm van die Vigs-gedenkteken, is 'n lengte van omgevou lint, om die herkenbare lus te vorm. Dit begin op die grond, verrys in die lug op en keer weer 'n ent verder, terug na die grond. Dit simboliseer hoe mense in solidariteit saamstaan met diegene wat die siekte onder lede het en die twee bene van die vorm mag die twee pole van die mensdom aandui – die wat die siekte het en die wat die siekes ondersteun. Die gekurde vorm van die boonste gedeelte herinner mens aan die ewige aard van die siekte, van lewe en dood.
- Aanvaar relevante idees, met staving. (2)
- 5.3 Die kandidaat moet met wysheid kies! Kies TWEE monumente of gedenktekens en skryf 'n analitiese opstel oor een tot een en 'n halwe bladsye.
- Punte word toegeken vir: name van kunstenaars, benamings van gedenktekens, kommentaar oor materiale en die impak van materiale. Ook die belang van die opsette en die estetiese waarde vir die kykerspubliek.
- (9)

**KUNS EN KUNSVLYT**

**VRAAG 4**

- 4.1 Teikenmark van FIGUR 4a: Bo-punt verbruikers met geld. FIGUR 4b: Toeriste en meesal jonger generasie mense met 'n belangstelling in die vlytaardiges van die land. Kopers van FIGUR 4c mag winkelaenars van modieuse plaaslikvervaardigde ware vir die toeristemark wees en ook huiseenars, veral kunssinnige en eksperimentele moderne denkers. Aanvaar enige ander logiese antwoord met stawing deur middel van redes. (4)
- 4.2 Die kandidaat mag enige van die drie kies as arbeids-intensief, met 'n rede, want almal verg baie werk met sny en inleg van patroonstukke. Die bedrag van silinders neem ure van geduldige inryg van krale in beslag en dan die maak van getraaiingde onderste stukke. Die kandidatear verg ook vele ure vir die ponsing van gaatjies en inryg van bottelproppe en glaskrale aan die struktuur. Die kandidaat moet 'n logiese prys daaraan heg, met 'n rede. (2)
- 4.3 Die kandidaat moet slegs vergelyk in terme van koste-effektiwiteit en omgewingsvriendelike status: FIGUR 4b is waarskynlik duurder om te maak, daar die krale en leer die items is wat aangekoop moet word, maar die kandidatear sal ook koste verg vir die aankoop van glaskrale, wat dit duurder mag maak. In FIGUR 4c aan die ander kant, word alle materiaal behalwe die draad en krale, herwin. Beide is egter redelik om te produseer, buiten die arbeid, wat vir beide lank duur. Dit is die arbeids tydperk wat die prys sal opjaag. FIGUR 4c is moonlik meer omgewingsvriendelik daar bottelproppe gebruik word, wat andersins in baie gebiede as rommel sou rondle. (4)
- 4.4 Die kandidaat moet een vlytkunstenaar kies en analitiese kommentaar lewer oor meer as een werk. Sluit kommentaar in oor materiale, funksionaliteit of dekoratiewe kwaliteit en gewildheid van die items. (10)

[20]

## VRAAG 3

## KUNS EN POLITIEK: WEERSTANDSKUNS IN SUID-AFRIKA EN DIE RES

## VAN DIE WÊRELD

- 3.1 Die tema van Hassan Moosa se "Great American Nude" is 'n satiriese interpretasie van hoe Moslem-kultuur Amerikaanse-kultuur oorheers het, soos aangedui deur die naaktfiguur, duidelik Osama Bin Laden, wat bo-op die Amerikaanse vlag lê en minagting toon vir die vlag. Verder vertel inder die motorfietse skynbaar die Amerikaanse verwondering oor vashou, agter die motorfietse in en die versteepte boodskap is naamlik sy selfbestuur van die VSA en tart bin Laden self. Kleure is die blou en rooi van die Amerikaanse vlag, met effe warm oranje tone en dit laat die werk helder, gelukkig en skadeloos op die oppervlak vertoon.
- (4) Aanvaar enige ander logiese verduideliking met stawing.
- 3.2 Die kandidaat moet in nie meer as 10 reëls nie, die afbeelding, kleur en boodskap bespreek in terme van 'n Weerstandswerk.
- 3.1 Die tema van Hassan Moosa se "Great American Nude" is 'n satiriese interpretasie van hoe Moslem-kultuur Amerikaanse-kultuur oorheers het, soos aangedui deur die naaktfiguur, duidelik Osama Bin Laden, wat bo-op die Amerikaanse vlag lê en minagting toon vir die vlag. Verder vertel inder die motorfietse skynbaar die Amerikaanse verwondering oor vashou, agter die motorfietse in en die versteepte boodskap is naamlik sy selfbestuur van die VSA en tart bin Laden self. Kleure is die blou en rooi van die Amerikaanse vlag, met effe warm oranje tone en dit laat die werk helder, gelukkig en skadeloos op die oppervlak vertoon.
- (4) Aanvaar enige ander logiese verduideliking met stawing.
- 3.3 Die kandidaat moet 'n opstel skryf van nie meer as een bladsy nie.
- Boshoff se Gehime Brieue spreek van baie oproerigheid, opstande en domaanvalle wat in die ou Suid-Afrika plaasgevind het voor 1994 en gedurende die tyd toe Mandela in die tronk was. Gedurende daardie tyd is Nelson Mandela en ander politieke gevangenes nie toegelaat om enige inligting te ontvang oor wat buite die tronk gebeur het nie. Hulle het dikwels brieue in die geheim ontvang, vandaar die rosette wat die verfrommelde brieue voorstel wat in die geheim in die gate van die heining gedruk is. Die geskryf op die kaartjies ontbloot die hooftgebouere van die tyd. Die konsep van ogiesdraadheining waarin hierdie "Brieue", gemaak van materiaal, gedruk is, met gedrukte aantekeninge daarop, stuur 'n boodskap dat die SA mense self gevangenes is binne hierdie heining. Dit dien ook as 'n graffiti-muur, waarin hierdie diverse boodskappe gesien kan word oor die onregmatigheid en oproer in Suid-Afrika in die tyd. Die rangskikking van die brieue is beknopt en hang aan die heining soos vull wasgoed – 'n versluiserde stelling oor hoe aaklig dit is om 'n mens se vull wasgoed in die openbaar uit te hang en hoe erg daardie gruweladade in die ou Suid-Afrika was voor 1994. Die materiale (heiningdraad en lap) is algemene alledaagse materiale en dit verbind baie kragtig met alleman. Die gelyk, stewig-gepakte en vol komposisie, waar daar geen fokuspunt is nie, roep elke kyker op om daarmee te identifiseer. Dit is 'n algeheel universele komposisie en sluit ons almal in hierdie vergrype in.
- 3.4 Kandidate moet enige weerstandskunstenaar kies en die werk MAG NIE OP DIE VRAESTEL VOORKOM NIE. Hul moet 'n opstel skryf van een tot een en 'n halwe bladsy. Beskrywing en analise is belangrik. Afbeelding, kunselemente en boodskappe moet hanteer word.
- (8) [20]

**VRAAG 2**

**SOEKE NA 'N AFRIKA-IDENTITEIT IN SUID-AFRIKAANSE KUNS SEDERT 1950**

Kandidate moet 3 ander kunstenaars kies, asook kommentaar lewer oor die drie wat geïllustreer is. Opstel van twee tot twee en 'n halwe bladsye. Bespreek al 6 kunstenaars. Analisering van onderwerpmateriaal.

Hoë kleur, patroon, teksture en vorms spreek van Afrika-kwaliteite, plus stawing.

FIGUR 2a handel oor twee figure by 'n opening wat lei na 'n abstrakte gebou/landskap. Een is skynbaar in wapenuusting geklee en die ander na links hou 'n musiek-instrument. Afbeelding is surrealisties, jukstaplasings is vreemd en die implikasie van Lente soos afgebeeld deur die plantvorm geplaas langs die meer abstrakte figuur, spreek van 'n inleiding tot lewe/seisoene. (Aanvaar sinvolle interpretasie). Die skerp spiesagtige vorms is tipierend van Afrika, net soos die sekelvorms. Die patroon van die hoofbedekking van die regterkantse figuur, is soortgelyk as die opgewende hooftooisels van Afrika-vroue. Tekstuur speel geen rol nie.

In FIGUR 2b het Quin 'n boom-vorm in sterk, liniêre abstraksie gebruik. Dit kom voor as twee menslike figure wat vorentoe beweeg en die skakel tussen mens en natuur is duidelik in hierdie werk. Die dun vorms, soos abstrakte takke, reik vertikaal, terwyl die patroon van die ses uitwaartse bene, die hele vorm stewig anker op die grond en koppel die idee van mens en boomwortsels. Die kleur van hierdie werk is brons, wat dit met die aarde koppel. Die vereniging van mens en aarde wat verwys na godsdienslike beginsels van Afrika, sowel as die brons kleur, verleen 'n Afrika-kwaliteit aan die werk.

Swart Soos Ek, FIGUR 2c, het slegs swart, wit en brons munt-kleur en is 'n meer moderne stel afbeeldings. Die munte rondom die kop plaas die werk in 'n Dada-kategorie. Deur die gebruik van 'n beroemde handelsmerk-gesig (Kentucky Fried Chicken) as onderwerpmateriaal en met die hare in 'n Afro-styl, het die kunstenaar hierdie internasionale merk een van Suid-Afrika se gunsteling identifiseerbare gemaak. Die werk verwys dus in die besonder na Suid-Afrikaanse Swart mense as gevolg van die haarstyl. Tekstuur is glad, wat sindekligheid en effektiwiteit verleen aan hierdie beroemde merk. Die geld om die kop kan die materialisme van die samelewing uitlig.

Aanvaar logiese en gestaaftde feite vir al ses werke. Dit is 'n analitiese opstel.

Punte word toegeken vir die name en benoemings van die ander 3 werke en die analisering daarvan.

[20]

## VRAAG 1

## DIE OPKOMENDE STEM VAN SWART KUNS IN DIE 1950'S EN 1960'S.

1.1 Die **komposisies** verskil daarin dat in FIGUR 1a die rangskikking vertikaal is en in FIGUR 1b is dit horisontaal, met die lugruim wat die boonste derde van die struktuur besaan. Die eerste werk het 'n struktuur wat egally verdeel is na links en regs, wat aan die werk 'n soliede balans verleen. In die tweede werk besaan die lugruim een derde van die formaat, wat die grond se ruimte groter dominsie gee, waar die wildheid van die township weergegee is. Beide werke het 'n sirkelvormigheid wat die komposisies domineer, die handvatsels van die deure wat sentraal geplaas is en die maan wat bo in die lug effe weg van die middel geplaas is.

**Tekstuur** in (a) is ru en gaterig, wat dit aards en oud laat voorkom, terwyl die tekstuur in (b) wilder is, geskep deur die los, ekspressiewe verfhale. Die betekenis in (a) suggereer hier 'n geskroeiende kwaliteit, wat gekoppeld is aan die benaming van Doping van Vuur, wat miskien sê dat enige nuwe reis moeilik kan wees. Die betekenis in (b) is afgelei van die tekstuur, dat "township"-lewe ru en moeilik is, dieselfde as (a). **Patroon** is beperk tot die twee reghoëke en geluste string in (a), toon 'n perfekte balans, maar patroon is nie in (b) teenwoordig nie. Die styl van gebrande panele, met byvoegings van plakkette en string/krale, is abstrak en organies. Die klein skroeiemêre is toevallig en geen van die vorms stel iets herkenbaar voor nie. Dit is nóg goed, nóg sleg en dit hang van die kyker af om betekenis te sien.

Die hoof **onderwerpmateriaal** van (a) is twee "deure" met 'n sirkelvormige klamp in die middel daarvan, wat die deure verbind. Dit lyk na die ingang tot 'n argief, of 'n gedenkplek. Die onderwerpmateriaal van (b) is "township"-huise in rye, baie los uitgebêeld, sodat die detail veralgemeen is om te toon hoe die kunstenaar die ruheid van die omgewing sien. Dit gee 'n boodskap van armoede, van wildheid en van gevaar. Die twee werke stel verskillende boodskappe voor, die eerste van stilte, bepeinsing en mistêrie, en die tweede 'n dramatiese boodskap van wilde fisiese realiteit van "township"-huise in die nag.

1.2 Kandidaat moet een werk elk kies by TWEE opkomende kunstenaars en 'n opstel skryf van minstens een tot een en 'n halwe bladsye. Hoe die kunstenaars die opkoming van 'n Afrika-stem-bewys het. Name en benamings, onderwerpmateriaal/betekenis, kunselemente en hoe dit boodskappe oordra.

(10) [20]

Hierdie memorandum bestaan uit 11 bladsye.

PUNTE: 100

**VISUELE KUNSTE V1  
MEMORANDUM**

**SEPTEMBER 2013**

**GRAAD 12**

**NASIONALE  
SENIOR SERTIFIKAAT**

Province of the  
**EASTERN CAPE**  
EDUCATION

