



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

EXEMPLAR 2014

MEMORANDUM

MARKS: 100

This memorandum consists of 20 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

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

GENERAL INFORMATION FOR MARKERS

- This memorandum is to serve as both a guideline for markers as well as a teaching tool. Therefore, the memorandum for certain questions is in greater depth, as the information may be used as notes for learning material. Other parts of the memorandum may merely be a suggested guideline.
- NOTE: 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, according to the requirements of each question. Answers in point form cannot receive full marks.

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

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

LEARNERS MUST ANSWER ANY FIVE QUESTIONS.**QUESTION 1: THE VOICE OF EMERGING ARTISTS**

Many artists throughout the world use their art as a voice to portray everyday scenes from their surroundings. These artworks often depict a moment captured in time.

- 1.1 Learners must study the visual sources in FIGURES 1a and 1b, and write a paragraph in which they refer to the differences and similarities between the works.

They must use the following guidelines to illustrate how a moment in time was captured by each artist:

- Stylistic influences
- Content/subject matter
- Messages and meanings
- Choice of colour and its impact on the viewer

(8)

- **Stylistic influences**

FIGURE 1a: Gladys Mgudlandlu, *Landscape with Wildebeest*.

Gladys Nomfanekiso Mgudlandlu was a self-taught artist who was deeply influenced by her rural childhood and had been taught to paint wall murals by her grandmother. She created her own unique African expressionistic style of painting using vivid colours with bold, rhythmic brush-strokes to depict landscapes, people, fauna and flora overlaid by the influence of Xhosa folklore. She painted at night after a teaching day by the light of a paraffin lamp and created her naive dream-like pictures.

She is a Mfengu born in Peddie (province of the Eastern Cape) in 1923. This information is crucial as her childhood influenced her love to painting and the choice of subjects (such as landscapes) largely from her IsiXhosa folklore. The name 'Nomfanekiso' is also important as it means 'express image' in IsiXhosa. This translates positively on the symbolism and spirituality of her works. The 'dream-like pictures' that people think they are, are in fact the inference of the spiritual meaning of her name 'Nomfanekiso'.

She died in 1978 and was buried in Gugulethu Township in Cape Town. This information is also crucial, for the above-average candidate will point out that there is an IsiXhosa saying which goes, 'Ithuna lentombi lisemzini'. Loosely translated it means that a woman will not be buried in her area of birth but at her in-laws' place. In this instance, she was married to art and teaching, hence she died an artist.

The tri-angular shapes dominating Mgudlandlu's work of art is the African symbolism of peace and co-existence. This was the subtle protest message she was sending to the repressive apartheid regime as her way of denouncing the policy of apartheid and racism.

FIGURE 1b: Ndikhumbule Ngqinambi, *Halo of Manhood*.

Ngqinambi had no formal training, but studied at a community arts project in Cape Town. His style of painting has an element of Surrealism, a 20th century artistic movement that is characterised by fantasy or daydreaming, as well as a juxtaposition of subject matter. There are, however, also elements of realistic figures in the foreground. The difference between these two artists may be as a result of Ngqinambi's training at an art centre, where he may have been trained or mentored by artists with a Eurocentric influence. His work explores figurative imagery within a conventional format, where he deals with themes around challenges, which push human life to the extreme.

Ndikhumbule was born in the urban areas but grew up in the rural areas. The symbolism of his name could also be associated with the spirituality of his works. Just like Mgudlandlu, the name 'Ndikhumbule' means 'Do not forget me when I am gone' or 'I remember ...'. This infers the spirituality of his works for he would always be quoted as always hearing voices of his ancestors 'whispering' images of wisdom to him, which he would subsequently draw. He did not receive formal training, but just like some traditional healers who do not undergo formal training (*ephehlweni* – training school for a traditional healer) he was trained in his dreams and imaginations by his ancestors. What is a calling to traditional healers, art is a calling to Ngqinambi. Through his artworks he is retracing the steps of his childhood and ancestry.

The circular shapes dominating Ngqinambi's work of art symbolises African Godliness, sacredness, spirituality and ancestry. This may symbolise a prayer to God through ancestors during the rite of passage. Ngqinambi's circular shapes also infer him as an abstract artist who mainly relied on dreams to create his works of art.

- **Content/subject matter**

FIGURE 1a: Gladys Mgudlandlu, *Landscape with Wildebeest*.

This composition shows a landscape with idealised mountains in the background. The use of strong shades of blue make the mountains stand out against the complementary fields of yellow. On the extreme right-hand side are a group of wildebeest, which creates a balance with the trees and bushes on the left of the composition.

FIGURE 1b: Ndikhumbule Ngqinambi, *Halo of Manhood*.

The figures in the foreground are centred and placed in a theatrical set-up, balanced with the glowing halo of small figures above them. The focal point forms a circle, allowing the viewer's eyes to move either clockwise or anticlockwise to the halo, and back again to the main figures in the foreground. The overlapping forms are painted with blue and white impasto paint, creating a wonderful textural effect. Both artists depict landscapes with different stylistic interpretations.

- **Messages and meanings**

FIGURE 1a: Gladys Mgudlandlu, *Landscape with Wildebeest*.

Mgudlandlu's use of shades of blue complemented with yellow-orange give to it a sense of fantasy, as the artist makes conscious decisions to ignore the then prevailing socio-political experiences. Considering that this work was done during the height of apartheid conditions when most black artists were absorbed with scenes of racism, Mgudlandlu may have wanted to escape from the misery and anger of the apartheid experience.

FIGURE 1b: Ndikhumbule Ngqinambi, *Halo of Manhood*.

The message portrayed here has elements of religious and/or Christian beliefs, because of the use of the halo formed by figures seated in a circle. The halo creates a light above the men below, which could symbolise hope in the light they see in the darkness that surrounds them. Ngqinambi's work may suggest indifference of life.

- **Choice of colour and its impact on the viewer**

FIGURE 1a: Gladys Mgudlandlu, *Landscape with Wildebeest*.

Mgudlandlu paints a landscape scene presented in shades of blue and yellow-orange. The use of burnt sienna creates a sense of depth and holds the whole composition together harmoniously.

FIGURE 1b: Ndikhumbule Ngqinambi, *Halo of Manhood*.

The lighter tones of blue in the centre of the composition perhaps make the viewer contemplate the idea of 'what lies beyond the cloudy horizon'. The use of purple, navy and blue tones gives the painting depth, and the juxtaposed streaks of yellow and orange in the middle-ground add contrast to the dark colours. An illusion is created of the soul journeying to another world of dreams.

- 1.2 Learners must write an essay in which they refer to TWO examples they have studied, which portray the rich cultural heritage of the environment.

Their essay should include the following:

- Names of artists and titles of works
- Influences of art movements or the environment
- Use of media and techniques
- Their opinion as to which artwork has pleasing aesthetic appeal. They must give reasons for their answer.

(12)
[20]

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

South African artists have a unique identity due to their inspiration from both local and international artworks.

- 2.1 The learners must analyse the artworks in FIGURES 2a and 2b, discussing how the artists obtained a unique South African expression in their works.

They must use the following in their answer:

- Influences of indigenous and/or African and/or international art
- Content/subject matter and use of form
- Style and media

(10)

- **Influences**

FIGURE 2a: Alexis Preller, *Hieratic Women*.

Alexis Preller's *Hieratic Women* was influenced by the Ndebele tribe of South Africa. After visiting Egypt, he combined Ndebele motifs with hieroglyphic symbols, to create a new tribe. His work is evident of a rich imagination. Preller's work is Surrealistic, as he juxtaposes various bits of Afro-centric objects and motifs. Buildings in the background are a combination of indigenous and western architecture. He was also influenced by Van Gogh and Paul Gauguin. African masks and Egyptian murals fascinated him. The poetic world of Preller was filled with signs and symbols which he created in his paintings. This created a unique identity for South African art. Greek influences can also be seen in his work, e.g. Kouris.

FIGURE 2b: Bettie Cilliers-Barnard, *Image Group*.

Cilliers-Barnard's *Image Group* is based on the stylised shapes of people. Expressionistic simplification of form, colour and composition made her work unique. Later in her career she became influenced by abstract art, although she still worked figuratively. (For the teacher: She was influenced by Dante, and she named one of her works *Paradiso et Inferno* – people who died are on their way to their final destination, whether it is paradise or inferno. She was also influenced by the work of TS Eliot, *The Waste Land*, which also refers to the work of Dante).

- **Content/subject matter and use of form**

FIGURE 2a: Alexis Preller, *Hieratic Women*.

In this work, Preller mixes influences of Renaissance art, Modernist art, Ndebele culture and his own symbolic images to create a vision of three ancient African priestesses. (The word hieratic means 'from the priests'.) The priestesses dominate the centre of the painting as they are portrayed against a dark background. They are dressed decoratively, showing a new image of a new nation. Jewellery and decorations remind us of the folklore of South Africa. The women are dressed in ethnic clothing, but also show influences of Egyptian art. The figure on the left looks as if it is covered in a sarcophagus. The figure on the right carries a musical instrument resembling a harp.

FIGURE 2b: Bettie Cilliers-Barnard, *Image Group*.

In *Image Group*, one can see images of the Ndebele tribe, which result in a decorative mood. She joins and links all kinds of existing and new motifs. In this way, new contexts and new concepts are created. She seriously searched for a reconciliation of earthly and transcendental perspectives on human existence. Her symbolic values of the human form often occur with strange alien beings, animal forms and triangular shapes. These shapes are characteristic of the Ndebele mural art. The grouping of figures could depict little groups of family members in a greater society. Afro-centric motifs and symbols confirm the African origin of this oil painting.

The blue crane birds are also typical of South Africa, as it is the national bird of South Africa. Another animal used is the image of a rhino, which reminds us of San art.

- **Style and media**

FIGURE 2a: Alexis Preller, *Hieratic Women*.

Typical dreamlike qualities of the Surrealists can be seen in Preller's work. Imaginative people, created by putting together images of various ethnic groups of Africa, became a typical style of Preller. It almost becomes a mechanical image of figures. He mainly painted in oils using the paint in thin, smooth layers.

Rich, warm colours give the work a typical South African feel. The dark background contrasts with yellow ochres and browns and this creates depth. Perspective is obtained by the small buildings in the background.

FIGURE 2b: Bettie Cilliers-Barnard, *Image Group*.

Stylistic objects look like that of Georges Braque. Figures become a coloured silhouette on a dark background. The painting as a whole reminds us of a woven African rug. Influences of Cubism and Expressionism can be seen in the hard, geometric lines and shapes.

Layers of different blues in geometrical shapes overlap one another. The blue contrasts with the orange lines and figures – complementary colours. Yellow ochre and burnt oranges are typical colours used in African decorations of huts and clothing.

2.2 Learners must discuss ONE artwork from TWO separate artists, whose work portrays influences of various styles and art movements, resulting in a unique South African expression.

Their answer must include the following:

- Names of artists and titles of artworks
- Influences of indigenous and/or African and/or international art
- Subject matter, content and meaning
- Style and technique

(10)
[20]

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

In her new solo exhibition titled *The Purple Shall Govern*, Mary Sibande draws inspiration from a specific incident in South Africa's history where, in the late 1980s, people were marching for equality in Cape Town. During the march, the police sprayed everyone with a water cannon filled with purple dye to enable them to identify and arrest anti-apartheid protestors.

'Colour is important in South Africa – we make it important,' Sibande says. 'Colour places you, colour tells where you are within the geography of South Africa. And, when I thought of colour, I realised that I cannot ignore the incident that happened in 1989.'

Yvette Dunn was born in 1979 in Durban, KwaZulu-Natal, during the apartheid era. She is of mixed Scottish/Zulu heritage. She is inspired by racial labels imposed on us by society. Her work deals with issues of birth right and blood links.

The Cape Town march for equality motivated Sibande's interest in the roles that colour played in the history of this country, while Dunn's mixed heritage influenced her artwork.

With the above statement in mind, the learner must study the images in FIGURES 3a and 3b, and write an essay in which they consider the following:

- The significance of the use of the colour in FIGURES 3a and 3b
- The symbolic meaning of the colour purple
- The significance of the root-like shapes in Sibande's work
- What Sibande means by the words: 'Colour places you, colour tells you where you are within the geography of South Africa.'
- Other possible meanings and interpretations in FIGURES 3a and 3b. They must give reasons for their answer.
- Learners must refer to TWO other works of art they have studied, which also refer to incidents of the past.

They must include the following in their answer:

- Name of the artist
- Analysis of the TWO artworks
- Use of material and techniques
- Subject matter/message/themes and meaning in the artworks

[20]

FIGURE 3a: Mary Sibande, *The Purple Shall Govern*.

The work of Mary Sibande does not pretend to be political, but it seems by default to have a political title. Her latest body of work is an offshoot from a sculpture she made titled *Sophie Ntombikayise* who was dressed in a purple costume. Its function was about taking control of identity (or her identity) through its gesture and naming. This new body of work marks Sibande's break with her alter ego 'Sophie'.

In a way, purple has for her become about taking control of elements that were not afforded to black people in apartheid South Africa. Purple for her is a colour of privilege, and she is attempting to use this privilege afforded to her by those who have fought for it.

The slogan that emerged during the 1989 march was that the 'purple will indeed govern'. Her question is whether they will govern even though they are marked to be arrested. She describes the purple seaweed-like creatures or worms that make up the jungle that swamp the human figure in her new work as a rhizome. A rhizome has neither a beginning nor an end, but always a middle. The roots represent Sibande's need for growth. These roots also look like intestines.

Working in fabric, faith and fashion have always been areas of interest for Sibande, because people explore different possibilities of how and when to wear their clothes.

The colour purple has a deeper significance. What she is trying to do, as an act of growth, is to move beyond the Sophie narratives. The purple colour harks back to a previous show where a character representing her wore purple, because 'Purple is a colour of royalty. The clergy and the royalty of England wear, or wore, purple if they were meeting an important person. Purple dye was expensive and only the rich were able to wear it. So I thought: 'I like the idea that this colour places you. I thought, I am actually privileged and rich at the same time. I am not like my mother, I am not like my grandmother and I'm not like my great-grandmother. And I needed to elevate the figure that represented me.'

Her works of art may have also been influenced by her heritage. The totem of her clan (the Sibande) is a female *impangele* (IsiZulu for guinea fowl) and *igwalagwala* (IsiZulu for loerie bird). It is for this reason that most of her works of art are about the liberation of women and their freedom. In one of her works of art, *Her Majesty Queen Sophie*, she even shows 'Her Majesty' with four plumages of the loerie bird! Indigenous symbolism always associates the loerie bird with royalty. Sibande uses a lot of her personal history and experiences in creating her works of art. The colours of the woollen sashes that drop to the ground symbolise the sashes worn by virgin girls during the indigenous Reed Ceremony. These sashes symbolise the association of women with cyclic rebirth.

FIGURE 3b: Yvette Dunn, *Supa Coloured*.

Supa Coloured is a mixed-media print. The work pushes the fine art printing medium to its maximum through a graffiti approach incorporating mixed media, found objects and personal texts. Dunn sets out to liberate herself and others from racial stigmas associated with colouredness. The work uses humour to defuse and redress powerful social stereotypes. Dunn's work deals with the concept of social, cultural and political labelling attached to the 'so-called coloured' person in post-colonial and post-apartheid South Africa. She aims to do this by interrogating her idea of 'being coloured and Supa coloured'.

Dunn is inspired by the psychology of super-heroism and racial labels imposed on us by society. She shows a clear interest in the body politics of her mixed Scottish/isiZulu heritage in a post-apartheid context. She deals directly with issues of DNA birth right and blood links. She uses her life and heritage as inspiration.

Learners may add any other relevant interpretation of FIGURES 3a and 3b.

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

The missionary philosophy of the Rorke's Drift Art Centre is strongly reflected in the work of Vuminkosi Zulu and John Muafangejo. Although best known for linocuts, Rorke's Drift also taught other print processes.

Both Zulu and Muafangejo used a simple visual language within their prints. They could literally and figuratively tell a story in black and white.

- 4.1 Learners must study the visual sources in FIGURES 4a to 4c, and write a paragraph in which they discuss the works of Vuminkosi Zulu and John Muafangejo.

They must use the following guidelines:

- Portrayal, representation and placement of the characters/figures
- Analyse the story/narrative and possible meanings/interpretations thereof
- Possible influences
- Techniques and materials used

(8)

FIGURE 4a: Vuminkosi Zulu, *The Last Supper*.

The picture plane is divided horizontally by the table with the figures of the disciples and Christ seated behind the table facing the viewer. The figures are seen from the waist up, behind the table, all with different gestures and facial expressions and their feet shown below the table. The tense situation between Christ and his disciples in ***The Last Supper*** is reinforced by a rhythmic pattern formed by the placing of the disciples against a geometrically-patterned tablecloth. The departure from the usual approach to this subject is the result of the cultural melting pot formed by the guidance of Swedish and American teachers, the Christian character of the centre and the cultural orientation of its students.

FIGURE 4b: Vuminkosi Zulu, *Jesus is Feeding 1 000 of People*.

The etching ***Jesus is feeding 1000 of people*** is notable for Zulu's visual interpretation of the New Testament narrative, showing Christ as a man who lives in the here and now, with African facial features and contemporary clothing. This is a Christ who is not confined within Scripture's pages as an historical figure; He identifies himself with human social needs and is here to address them. The figure of Christ is a single figure placed in the centre in front of the table holding a basket with food, to be served to a crowd of people who are gathered behind the table.

FIGURE 4c: John Muafangejo, *Holy Communion*.

This work is a narrative of a religious event. Communion is being served by a priest facing the viewer to four kneeling characters with their backs to the viewer. The priest is holding a large communion cup in his raised right hand and a plate in his raised left hand. The table is formed by a white outlined rectangle. Patterns are seen on the clothing of the members and this creates rhythm and texture.

As is commonly seen in most of his other works, the figures in ***Holy Communion*** occupy a shallow space. His work also includes text incorporated into the composition. Text at times becomes so important that the print resembles a page from a medieval illuminated manuscript.

Some commentators have seen Muafangejo as 'naïve' and 'primitive', but this is far from true. He produced work, which comments with subtlety and insight on the world around him. Although direct references to contemporary political events are rare, his work does refer to the repressive regime at the time, and he often used Zulu and Ovambo history to provide an indirect comment in this regard. Religious subjects feature prominently in his work, reflecting his strong religious background. But, even here, Muafangejo also commented on the political and social role of the Church in resisting and opposing an inhumane and unjust regime.

Muafangejo had access to the necessary equipment and materials and he produced an impressive body of woodcuts and intaglio prints. In intaglio, he seldom used etching on its own, preferring to combine it with aquatint (for tonal areas) and he was particularly adept in the use of dry point, where the image is scratched directly into the plate. The immediacy and vividness of dry point proved a sympathetic medium for his images.

- 4.2 With reference to TWO specific artworks they have studied, learners must write a short essay in which they refer to artists who convey a specific character or message.

They must include the following in their short essay:

- Name of the artist(s) and artworks
- Analysis of each artwork
- Use of materials and techniques
- Subject matter/message/themes and/or messages.

(12)
[20]

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

Alternative and unusual contemporary art has become very popular, allowing the viewer to interact with the artworks. Artists are moving away from the traditional art elements and media. In conceptual artworks, the media is often used metaphorically, often referring to socio-economic, personal or political issues.

5.1 Learners must discuss the different works in FIGURES 5a and 5b by referring to the following:

- Interaction of the viewer with the artwork
- Different media used in the artwork
- Their reaction to these works. Learners must substantiate their answer. (8)

FIGURE 5a: *Kendell Geers, Hanging Piece.*

In both works, the viewer becomes part of the installation. The viewer can move through the installation, experiencing the space, objects and different media the artist has used. Although critics often say that the artist is not involved enough, as found objects and objects made by other artists are used, the main aim of the artwork lies in the strangeness of the new concept.

Red rope and clay bricks are seen hanging from a ceiling. This could have reference to the brick being used as a political weapon during the transformation in 1993 in South Africa. The viewer can move through the bricks hanging close to the head. The bricks are also in different sizes which may mean inequality, then and now. The installation creates a contrast between the hardness of the brick and danger it can impose on the head of a human. The meaning could also be that the viewer must experience the potential energy these bricks have when in the wrong hands. The red rope could be symbolic of the bloodshed in South Africa. It also looks like an umbilical cord, hanging from a powerful base, to vulnerable objects swinging in space. The bricks may also symbolise unity within a community or country after apartheid.

FIGURE 5b: *Andries Botha, Afrikaander, Installation Circa 1600 Reflections and Suggestions Regarding the Origins and Fate of Afrikaner Nationalism.*

The viewer can enter the room as a witness to the figure waiting at the desk.

Zinc walls enclose an area of a study in the home of the typical South African middleclass family. The way the zinc structure is built, taking the form of a shack, symbolises the colonial material currently used in informal settlement and associated with poverty in South Africa. This installation may be interpreted as also challenging issues of power by stripping Afrikaners of their power, and depicting the current context of being in a new South Africa. The vinyl on the floor was commonly used in the 1950s, and was often very decorative. It is still used today, but mainly in shacks, and is not as decorative as it used to be.

A man covered in cow skin sits at a desk holding the head of an impala. It could mean the dominance of the male figure in a typical South African context, as in black African cultures cattle are regarded as the symbol of prosperity and wealth. The impala is an animal often hunted on farms owned by white farmers, and is usually displayed in houses as a trophy, symbolising successful hunting and the dominant ownership of the land. On the table is a head of an old white man lying on a black pillow. In the full installation there are three pictures hung on the wall portraying landscapes. The meaning also lies in the title of the piece: ***Afrikaander, Installation Circa 1600 Reflections and Suggestions Regarding the Origins and Fate of Afrikaner Nationalism***. Afrikaander are the 'new' people who developed from the pioneers in the approximately (circa) 1600. The Europeans from Europe came to South Africa in 1652. The installation's main concept is how Afrikaner men would dominate and exploit people around them. The cow-skin figure may also be referring to the farmer wearing a product of his land.

The white head lying on the table may be a reference to the increase of farm murders in South Africa. The electric lamp may be referring, ironically, to both the lack and or availability of electricity in most townships, which is sometimes illegally connected. Some learners could look at this installation from a different angle. It may be interpreted as that of reversed apartheid, where the black man in cow skin dominates the scene with the head or fallen bust of a famous white man, representing the current political system in South Africa. The cow skin and impala could also present the build-up of tension between black and white South Africans, fighting over land ownership.

FOR THE TEACHER: Botha created this installation as an example of masculinity. Male behaviour is formulated by examples of a father figure sitting at the top of a table – something currently happening in most Western homes for both black and white. This installation's major message is that of the Afrikaner men who would dominate and exploit African men and women.

Botha had a man stitching the cow-skin figure. In addition, sewing is seen as a feminine task, and the fact that the stitches hold him together could infer that women are actually the ones supporting the men, and therefore the ones who are in control. The man sits behind a table carved in traditional tambotie wood. This is an indigenous wood of Africa. It could refer to Afrikaner men exploiting not only Africans and their skills, but also Africa and its resources for their own benefit. Zinc and vinyl relate to an image of colonial possession and dominance. It symbolises the Dutch/Afrikaner taking over the land and imposing their style, culture and way of life onto African people.

The man's head on the table is made of plaster of Paris and wax. This large, rigid head is supported by a soft black pillow (metaphorically symbolising African people). This could indicate that the Afrikaner man was very harsh and dominant, as plaster of Paris is rigid when hard, whereas a pillow is soft and takes the shape of the object placed in it. The man's eyes are closed, which could suggest that he is unaware/oblivious to the help that he is receiving from his black domestic workers. This meaning cannot be derived from the art piece by just looking at it. The pillow may symbolise the Zulu (black) domestic worker and has embroidered words of support, love and care on it. This is done in English and isiZulu. This could imply that she is the one supporting him, and that men are not always aware what women do for them seeing that they are not always at home.

The buck itself represents hunting, and it is the male who is the hunter in a relationship. The image may imply that he identifies himself as a hunter who is considered to be very masculine in sport. The picture on the wall seems to be a Renaissance painting of a South African scene. This could refer to the land and the sense of security of ownership.

- 5.2 Learners must discuss any TWO artworks they have studied, where the artist(s) use(s) multimedia or alternative media in a contemporary way.

They must include the following in their answer:

- Name(s) of artist(s) and artworks
- Composition and content
- Messages
- Use of media and techniques
- Significance of images and the manner in which the viewer could interact with the artworks

(12)
[20]

QUESTION 6: POST-DEMOCRATIC IDENTITY IN SOUTH AFRICA

The work of Senzo Nhlapo explores the effect of urbanisation and the social landscape of the individual. He examines and questions the authenticity of what we see, and reflects our own individual views or ideas of the environment we live in.

Kay Hassan explores the relationship between the urban and the rural; surviving urban life with its xenophobia, prostitution and homelessness; commercialisation and the relationship between time and change.

- 6.1 Learners must study the artworks in FIGURES 6a and 6b and then write a paragraph in which they discuss the traditional and/or unusual techniques and materials used in the artworks to portray and explore our modern identity in the world and environment we live in.

They must make use of the following guidelines:

- Subject matter/images portrayed
- Traditional and unusual techniques and materials used
- Themes/messages and possible meanings of the artworks

(8)

FIGURE 6a: Senzo Nhlapo's, *Void 'n Volume*.

Nhlapo's photomontages explore the relationship between people and Johannesburg's urban environment. His work asks us to examine and question the authenticity of what we see, and contemplate our own individual perceptions of the environment we live in. His work addresses questions around the built environment and the complexities of community dynamics in public space.

Nhlapo works with mixed media using photographs and painting. He has developed a technique of weaving his images. This refers to his concerns related to tradition within a contemporary context. This intricate relationship is illustrated through Nhlapo's technique of combining different photographs and weaving these together to create a new reality. He urges you to look at your subject in a different way and in so doing, transform the city itself. He views his art as a way of documenting how society lives in the urban sphere. Especially in the big cities where a question of living in these environments demands the answer of identity – it is the study of people living and travelling daily in the city, which is particularly pertinent now during the city's transition from one mode of transport to another.

His work is a series of photographs and paintings depicting points such as train stations, bus stops and taxi ranks.

FIGURE 6b: Kay Hassan's *Johannesburg by Day*

Kay Hassan is an artist who primarily draws inspiration from the nitty-gritty urban life of the city of Johannesburg, in which he subtly makes socio-political commentary. ***Johannesburg by Day***, 1999, is part of a larger installation in which Hassan attempts to reconstruct the atmosphere and nature of the taxi mall on King George Avenue in Joubert Park, Johannesburg. Very large photographs of commuters are shown on a two-sided thoroughfare, and on the ground Hassan has thrown the debris of city life. Hassan generally creates his large-scale photo collages from images he gathers from old billboards.

In ***Johannesburg by Day***, amongst the dilapidated urban buildings, we see individuals going about their daily lives, with the stresses and strains of city life etched on their faces. Mothers carry babies on their backs, while other women carry heavy loads on their heads. Pavement stalls are evident of people trying to eke out a living in the city. A poster of some sort with the word 'Speak' may be ironically making reference to the lack of a 'voice' most women in black society have. It seems that most of these women carry all their possessions around with them – bags and blankets, perhaps alluding to the forced removals of the past. Hassan speaks of the pace of urban life and the people who often exist in the underbelly of the city. Despite this, the colourful clothing of the city inhabitants creates a lively composition of a world that is never still.

6.2 Learners must write an essay in which they discuss TWO artworks that explore the relationship/identity between people and their modern environment.

They must use the following as guidelines:

- Name(s) of the artist(s) and titles of the artworks
- Manners in which the artist(s) portray(s) modern issues
- Techniques and materials used

(12)
[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Gender is a broad term intended to distinguish between male and female. The issue of selected social roles associated with gender and gender equality is explored by artists on a daily basis. Many artists experiment with different materials to 'create conversations' around issues of masculinity, femininity and culture.

In the works presented in FIGURES 7a to 7c, Penny Siopis explores the issue of 'shame' and 'vulnerability', whereas Willem de Kooning represents women in an offensive aggressive manner. Both artists question our views around issues of masculinity, femininity and culture.

Learners must use the examples provided in FIGURES 7a to 7c, as well as examples of their own choice and write an essay in which they discuss the above statement by considering the following:

- Style and technique. Consider the manner in which the artworks have been represented.
- Messages and meanings in the works. Consider the title of each work.
- Their views around the issues of masculinity, femininity, race and culture within artworks and the art world

[20]**FIGURES 7a and 7b: Penny Siopis, *Shame Series*.**

The ***Shame Series*** comprises small, restless mixed-media works on paper, incorporating mass-produced rubber stamps declaring 'I am sorry' and other sentiments. These sentiments are delivered as light and pretty, but are masking a residual horror. They are done in reds, pinks and browns that stand for a carnal mess – a series of spills and stains. Siopis describes these works as 'poetics of vulnerability'. The ***Shame*** works refer to the shame as a state of disgust – a feeling of losing one's dignity in full view of others. The threatened, sexed body of the girl is central and it points to the violence of rape and abuse. In South Africa the numbers for rape and abuse are very high. Often it is kept quiet, because of the perceived shame thereof. Each of these works shows interference/intrusion with the body and speaks of aggression, fear, death, etc. According to Siopis, these works start as shapeless spills and drips on paper. The pink and red are flesh and blood. She then shapes the images. There is also a strong connection between the images and words. The glass paint and letter stamps speak of homely crafts.

In FIGURES 7a and 7b, Siopis used the colour red, which is symbolic of the bloodshed and abuse. The red wording '*the hardest thing to see is what's in front of you*' and '*happy Father's day*' implies abuse. The image in FIGURE 7a could represent an adult. However, it is ambiguous, as it could also represent a teenager and her child. The self-conscious, shy and withdrawn figure is much darker than the pink child with haunting eyes. FIGURE 7b illustrates a disfigured female child in a shocking manner. The features of her mouth have been erased. The words '*Happy Father's day*' are superimposed over her face extending across the page. These blood-stained words and lines indicate the abuse and death among South African women and children. Her body is also predominantly red with a horizontal line that runs through the top part of the body almost right through the area of the heart. The splatters of red ink suggest blood and abuse.

FIGURE 7c: Willem de Kooning, *Women III*.

De Kooning's painting style can be referred to as Abstract Expressionism or Action painting. He works mainly in oils, and paint is thickly applied with dripping lines. His work is expressive as well as figurative.

De Kooning painted women regularly in the early 1940s and again from 1947 to 1949. The biomorphic shapes of his early abstractions were derived from objects found in the studio. But it was not until 1950 that he began to explore the subject of women exclusively.

In *Woman III*, 1953, the figurative female form is blatant. Aggressive brushwork merge with images of toothy snarls, overripe, pendulous breasts, enlarged eyes and horrible extremities to reveal a woman that depicts some of modern man's most widely held sexual fears. De Kooning uses a complex composition and juxtaposes earth colours. He also makes use of a cool palette, namely greys, blues and yellows. The figure dominates the entire picture plane and there is a shallow use of perspective.

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

An object should be judged by whether it has a form consistent with its use.

– Bruno Munari

Learners must refer to the above statement, use any TWO artworks they have studied, as well as the images in FIGURES 8a to 8d, and write an essay in which they consider the following:

- Names of architects and buildings
- Form, functionality and significance of the buildings
- Use of space
- Use of material and technology
- Influences and inspiration
- Significance of site
- New trends in architecture
- Decorative/stylistic features

[20]

FIGURES 8a and 8b: Chris Bosse, *Watercube*.

Chris Bosse designed the National Aquatics Centre in Beijing, China – better known as the *Watercube* – for the 2008 Summer Olympics. The *Watercube* resembles a soap bubble structure or microscopic cell structure which reminds us of irregular natural forms, like foam, sponge or coral reefs.

The pavilion (weight: 17 kg) is transportable in a sports bag to any place in the world and can be assembled in less than one hour, and is reusable. The *Watercube* appears to be solid; however the structure is soft and flexible, creating highly unusual spaces which come to life with projection and lighting.

These natural curves of bubbles are translated into an organic 3-dimensional space. The structure appears transparent and made from inflated cushions. Depending on the time of day, the colouring will change. The reason for different colours is due to the reflection of light. The outer layer is slightly tinted in blue as it is reflected from the sky. The inside is predominantly white due to the sun beaming through the structure.

The design uses state-of-the-art technology and materials to create a visually striking, energy-efficient and ecologically friendly building. Conceptually the square box and the interior spaces are carved out of an unconfined cluster of foam bubbles, symbolising a condition of nature that is transformed into a condition of culture.

A duality between fire and water, Yin and Yang, is created with all its associated tensions and attractions. The project was recently recognised at the Venice Architecture Biennale for 'demonstrating in a stunning way how the deliberate morphing of molecular science, architecture and phenomenology can create an airy and misty atmosphere for a personal experience of water leisure.'

Instead of an array of individual elements the building behaves like an organism or ecosystem. The building systems and skin are controlled and react to external influences, like air pressure, temperature, humidity, air pollution and solar radiation.

Architecture of the future is not about the shape, but about the intelligence of the system. The traditional curtain wall façade is passive, lacking the power to adjust to the fluctuating external environment. Architecture has to perform as an ecosystem within the organic tissue of the city.

FIGURES 8c and 8d: Gaudi, *Casa Batlló*.

Casa Batlló is located in Barcelona and was designed by Gaudi in 1905–1907 as a home for a middle-class family. The local name for the building is 'Casa del Ossos' which means 'House of Bones'. ***Casa Batlló*** exemplifies the ideals of Art Nouveau, which include whiplash lines, organic details and a unique application of iron and glass. This creative and playful building looks like a framework of skeletons and bones. It seems that the goal of Gaudi was to avoid straight lines completely. The ground floor is especially breathtaking with the irregular windows and flowing sculptures.

The roof is arched and was likened to the back of a dragon with giant scales. A common theory is that the rounded feature to the left of centre, terminating at the top in a turret and cross, represents the lance of Saint George (patron saint of Barcelona), which had been plunged into the back of the dragon.

The façade at the bottom includes slender pillars of stone which form bone-like shapes and are decorated with typically modernist floral designs. The wrought-iron balcony railings are in the shape of masks. The façade is a joyful and symbolic representation, which is full of organic elements and colours. The house is a dialogue between light and colour.

Casa Batlló is a masterpiece of shape, colour and light. The transformation of wrought iron, in which curves are not only for aesthetic purposes, but also provide structural support; undulating works in wood such as three-dimensional doors with surprising embossed patterns, colourful stained-glass windows which filter the natural light, raised ceramic tiles, decorative pieces of masonry made from Montjuic sandstone: all of these elements are testament to the skill of the craftsmen of the period.

On the flat roof are four groups of graceful chimneys. Behind the aesthetic aspect, functionality is ever present: the wind cannot obstruct smoke from escaping thanks to the chimney caps on the tops of the chimneys. Here, as well as on the roof terrace, there is extensive use of mosaics. The building consists of a ground floor, a main floor with a courtyard, four contained floors, a loft and a roof terrace.

TOTAL: 100