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Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**VISUAL ARTS P1
NOVEMBER 2023
MARKING GUIDELINES**

MARKS: 100

These marking guidelines consist of 22 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. These marking guidelines consist of EIGHT answers. Candidates had to answer any **FIVE** questions for a total of 100 marks. **Markers may ONLY mark the first five answers.**
2. Questions and subsections must be numbered clearly and correctly.
3. Bullets in the question paper act as guidelines to help structure candidates' answers, but the questions can be answered in a holistic manner. Candidates must use FULL SENTENCES to construct paragraphs. Answers in point form cannot receive full marks.
4. ONE mark must be deducted if no comparison is made in a question that instructed the candidate to compare.
5. Candidates **MUST** use their own studied artworks in the second part of each question.
 - They **MAY NOT** use artworks that appear in this paper as their examples of studied artworks.
 - They **MAY NOT** repeat the same studied artworks in different questions.
6. Where applicable, candidates must name the artist and title of each artwork mentioned. Only ONE mark is allocated for the correct artist and title of work. **Full marks cannot be given if the title or artist is incorrect.**
7. Information and artworks discussed in one answer must not be credited if repeated in other answers but artworks may be cross-referenced.
8. Where appropriate, candidates may discuss both two-dimensional and three dimensional artworks in any question.
9. **It is MOST IMPORTANT for markers to consider the following:**
 - Many candidates will be discussing these examples, never having seen them before. Markers therefore cannot expect factual information.
 - Candidates may draw upon their own knowledge, experiences, cultures and interpretations of the artworks, within the context of the question. Therefore, candidates must be given credit for providing their own opinions and ideas in their answers where applicable.
 - Markers need to be open-minded and flexible in the marking process. Credit must be given for lateral thinking.
 - It is important that arguments and statements are reasoned/motivated/substantiated and qualified by reference to source/s/artwork/s.
 - Markers are encouraged to reward candidates for what they know, rather than penalise them for what they don't know.

10. These marking guidelines are also intended as a teaching tool. Therefore, certain answers in the guidelines are given in greater depth, so that the information may be used as learning material.
11. Markers must refer to the Visual Arts CAPS document page 45 for a guideline to assess the levels of achievement.

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

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

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

CANDIDATES MUST ANSWER ANY FIVE QUESTIONS IN ANY ORDER.

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

6 marks (max 3)

8 marks (max 5)

10 marks (max 6)

12 marks (max 7)

14 marks (max 8)

20 marks (max 12)

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

QUESTION 1: THE VOICE OF EMERGING ARTISTS

The paintings by Impressionist artist Pierre-Auguste Renoir (FIGURE 1a), and the South African artist Dada Khanyisa (FIGURE 1b), shows people socialising with one another.

FIGURE 1a: Pierre-Auguste Renoir, *Luncheon of the Boating Party*, oil on canvas, 1880-1881.

FIGURE 1b: Dada Khanyisa, *Khaw'phinde um'trye* ('Try it again' in Xhosa), acrylic and mixed media, 2018.

1.1 Candidates must discuss the paintings in FIGURE 1a and FIGURE 1b by using the following as guidelines:

Glossary: Impressionism is a 19th century art movement that originated in France.

FIGURE 1a:

- **Different actions between people**
There is an informal social gathering of what appears to be middle-class men and women, enjoying each other's company around a luncheon table. There are separate groups of people, some of whom are onlookers, while people in the group in the bottom right of the painting are close to one another and engrossed in an intimate conversation.
- **Facial expressions**
The facial expressions are relaxed and engaging e.g. the woman at the table is engaging with two men on the right, while the other plays with her dog.
- **Light and shadow creating mood and atmosphere**
There is an interplay between light and shadow throughout the painting, with tonal gradations in between. The sunlight is emphasised in white highlights that are visible on the glassware and tablecloth. The shadows are used to create the folds on the napkins and tablecloth. There are subtle tonal gradations in-between the highlights and shadows to create form. Renoir has used dark cool shades of green and blue as shadow rather than pure black in the background. A fleeting moment is captured.
- **Focal point**
The table could be seen as the focal point since it is the centre of the event and the white cloth stands out against the darker clothing on the figures around it. The candidates' responses for focal point may vary, but must be substantiated. The focal point can also be the lady playing with the dog, as the painting is dominated by people and the dog is the only animal in the painting.
- **Style of the painting**
The figures are rendered with naturalistic form as the artist has carefully observed proportion and volume. There are loose visible brushstrokes that create texture on the surface. There are pure colours that are left unblended such as the purple on the woman's collar and white on the glasses.

FIGURE 1b:

- **Different relationships between people**

Although the figures are gathered around a table, they are disconnected from one another. Only the central male adult figure seems to look towards the young boy dressed in red, holding the phone. The oldest figure on the far left is completely separate from the rest of the family group. There is no communication, and people are in their own spaces even if they are sitting together. The human faces look like masks.

- **Facial expressions**

The figures have downcast eyes and they look as if they are exhausted. The viewer cannot read the expression of the male adult figure at the table because he covers his mouth, but his eyes are focused on the boy's activity. The other children at the table appear introspective and concentrating on what they are doing. The figure on the far left watches everybody.

- **Light and shadow creating mood and atmosphere**

The candle on the table is the light source that highlights the figures and casts dramatic shadows on the space behind. There is a strong contrast between highlights and shadows on the figures at the table. The figure on the far left is almost completely in the shadow.

- **Focal point**

The bright white of the candle flame draws attention because it is the lightest part of the painting. The figures surround the candle. The candidate's response for focal point may vary, but must be substantiated.

- **Style of the painting**

The painting is stylised as the figures are represented with exaggerated facial features, seen in the bulging eyes and rounded noses. The paint is applied with smooth and blended brushstrokes to create solid shapes. The colours are opaque and subdued. The primary colours of yellow and red are subdued as they are depicted in candle light. (10)

- 1.2 Candidates must write an essay in which they discuss the artworks of any **TWO** South African artists that they have studied (**ONE artwork per artist**). They must discuss the relationships among people or between people and their environment.

They may use the following in their essay:

- Subject matter
- Influences
- Formal art elements
- Media and technique
- Message/meaning of the artwork

(10)
[20]

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

The artist, Lina Iris Viktor was born in Europe to parents from Liberia in West Africa. Her self-portrait in FIGURE 2a was influenced by both African and European artworks.

Glossary:

Syzygy: A pair of connected or contrasting things (FIGURE 2a).

Byzantine: Art produced in the Eastern Roman empire from approximately the 300's to the 1400's. The art depicts mainly Christian subjects and important leaders. (FIGURE 2b).

Mosaic: An image made of small pieces of coloured stone, glass or ceramic. (FIGURE 2b).

The Dan people are an ethnic group from West Africa. (FIGURE 2c).

FIGURE 2a: Lina Iris Viktor, **Syzygy**, gold, acrylic, photographic print on canvas, 2015.

FIGURE 2b: Byzantine artist, **Empress Theodora and Attendants** (detail), mosaic, 6th century.

FIGURE 2c: Dan people of Liberia, **Face Mask**, wood, date unknown.
The Dan people are an ethnic group from West Africa.

2.1 Do you think FIGURE 2a has been influenced by FIGURES 2b and 2c?

Candidates may motivate their response by referring to the following:

● **Colour**

In **FIGURE 2a** Viktor has used gold, black and blue in the clothing and background. Her hair is blue, her face is painted black and the gold circle behind her head represents a halo. The white of the fabric causes the figure to stand out against the dark background. The Royal Blue in the headdress is a typical regal colour in European culture. Use of gold reminds of Byzantium and early Christian art, to symbolise transcendent, divine light embodying the invisible, spiritual world. Gold could be found in the background of icons, mosaics, (see 2c) triptych panels and architectural settings.

The gold circular disk behind Viktor's head looks like the halo in **FIGURE 2b** who also has white highlights on her dress.

The painted black mask shape on Viktor's face resembles the black mask of **FIGURE 2c**. In **FIGURE 2c**, we can see lighter brown wood shining through on the tip of the nose and lips. It looks as if it was polished.

● **Posture or expression**

In **FIGURE 2a**, the figure stands upright with her head at a three quarter view, making eye contact with the viewer, to draw attention. She looks confident and regal.

In **FIGURE 2b**, the figure faces forward and has a static pose. She averts her gaze but still commands respect or attention.

There is a serious and introspective expression in the mask in **FIGURE 2c** as the eyelids are closed and the mouth is downturned. This positioning of the lips is similar in **FIGURE 2a**.

- **Repetition and pattern**

In **FIGURE 2a** repeated large geometric patterns are seen in the background. They are vertical, elongated rectangles and triangles. Some of the rectangles are filled in solid gold or black, while others, particularly on the left are basic, gold outlines. The fabric that covers the figure is made up of strips of tight repetitive patterns. Geometric shapes are visible on the fabric, reminiscent of a traditional African patterned garment which echoes the larger forms in the background. There is repetition of the brass rings around the figure's neck.

Repetition can be seen on the Byzantine decorative jewellery around the neck and the string of beads that hang from her crown. There is repetition of circles on her crown which might be a reference to gemstones.

The pattern in the background also reminds of 20th Century European Art like 'The Stijl'.

FIGURE 2c also has circular holes at the top of the mask's forehead. This might be where hair would be woven in. The holes are at an equal distance and repeated in a half circle shape across the top of the head. There are also circles in shape of the earrings. The suggested shape of the eyelids is repeated at the base of the nose and in the shapes of the lips.

- **Meaning/ messages**

FIGURE 2a combines African and European influences to show Viktor's hybrid identity as a European person born to parents from Africa. Her confident posture expresses pride in her heritage. She commands a regal position that was previously occupied by the Madonna, empresses or queens in Western Art. She achieves this with her pose, halo and the use of dark blue. She might also be seen as a bride wearing a traditional blanket.

FIGURE 2b shows the Empress Theodora from the Byzantine period. She is adorned with elaborate accessories and placed in the centre of the composition to suggest her importance. She is a secular figure who has been made holy because of the halo. She looks at the viewer with authority.

FIGURE 2c could be a symbol of beauty in the Dan culture. The mask may have been worn as part of a ritual ceremony in tribal Dan life.

(10)

2.2 Candidates must write an essay in which they discuss **TWO** artworks by South African artists that they have studied (**ONE artwork per artist**). They must discuss the influence(s) of African or indigenous art forms in these works by referring to the following guidelines:

- Influence/s
- Formal art elements
- Composition
- Style
- Meaning/messages

(10)

[20]

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

Poverty is a socio-political concern across the world. People experience hunger, limited access to education, reduced basic services and discrimination as a result of poverty.

FIGURE 3b: Duane Hanson, *Bowery Derelicts*, life-size body-cast figures made from resin and paint, 1969-1970.

Glossary:

Bowery: A neighbourhood in Lower Manhattan in New York City.

Derelicts: Abandoned or neglected people, outcasts.

3.1 Candidates must discuss how poverty is portrayed in the artworks in FIGURES 3a and 3b by considering the following:

- **The symbolism of the rats, crucifix and musicians in FIGURE 3a**

Above the White House is a crucified figure that looks as if he is bound to a cross. Above his head is the word 'homeless' surrounded by barbed wire. The figure is related to the Biblical representation of Christ who died for the sins of others, suggesting that the homeless are suffering as a result of the sins and excess of the wealthy. The barbed wire represents efforts to keep the homeless out of spaces. The use of the crucifix is ironic as there is an absence of grace to people. Dying of poverty is the same as dying for others' sins, the Government not paying attention to them but enriching themselves.

There is a crucified skeleton on the left side of the work with the caption 'Homeless', while a figure is crucified on the right with the caption 'Mental Illness'

These headings take the issues of homelessness beyond hunger and highlight some of the deeper issues they face.

At the top of the composition/artwork, two musicians, one black and one white play a trumpet and a clarinet. They might be seen continuing to enjoy the good things in life like music and appear to be turning a blind eye to the suffering of the homeless. Alternatively, they might be playing songs about homelessness to bring attention to the plight of the homeless. The musicians – proclaim the injustice happening like in bible with trumpets Dixie bands often played 'When the saints come marching in' to and from funerals (America).

The image is framed on both sides with borders made up of imagery of rats. This represents the unhygienic environment that the homeless people live in and the ways in which people treat them as if they are a threat or disregard them as vermin. There is also an analogy between rats and the homeless as scavengers. The Rats, lice and biological hazard contamination signs represent the squalor the people live in. The rats could have represented the way the poor homeless people were treated 'like rats'. People are considered to be toxic rats by the government. Death of humans – 'They die like rats'.

- **The pose, dress and surroundings in FIGURE 3b**

The figures appear to be intoxicated and have lost consciousness. This is visible in the figure in the back who is seated with his head slumping to the side. Substance abuse is part of their daily coping mechanism.

The pale, bruised face and dirty, thin hand and body of the figure in the foreground points to their exposure to danger and hunger of living on the street. Their clothes are dirty as a result of exposure to the elements when they sleep on the street. They do not have money to buy new clothes and have limited access to basic services like water to wash their clothes.

There are scraps of paper or waste that is scattered around the figures that adds to the feeling of squalor in which they sleep. They do not have bedding and improvise by using the paper beneath their heads.

They are 'down and out' people, abandoned and neglected. Placing life size figures confronts you, it seems to be on public stairs where you have to pass and face it. They seem to be dressed in uniform and they could be forgotten soldiers.

- **How do the chosen mediums and styles in FIGURE 3a and 3b impact on the message?**

FIGURE 3a: The linocut of **FIGURE 3a** looks like a protest poster because of the graphic black and white. The simplified forms and use of text creates an image that is clear and direct. Symmetrical balanced frame emphasizes the protest poster idea.

FIGURE 3b is realistic due to the sculptor casting the figures directly from the human figure. The life-size scale also contributes to the believable image as does the careful paintwork on the figures and clothing which suggest bruising and dirt. They confront the viewer owing to their scale and their lifelike appearance. The sculpture is painful and shocking because of the realism and realistic size.

(8)

3.2 Candidates must write an essay in which they discuss the artwork of any **TWO** artists that they have studied (**ONE work per artist**). They must discuss how these artists have exposed socio-political issues in their work. Candidates must refer to the following as a guideline:

- Subject matter
- Use of medium(s) and techniques
- Composition
- Explain the socio-political issues addressed in the artworks.
- Do you think the issues are successfully communicated to the viewer? Motivate your answer.

(12)
[20]

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

Samuel Makoanyane documented traditional musicians from Lesotho while Collen Maswanganyi depicts the rhythm of contemporary musicians in Limpopo.

FIGURE 4a: Samuele Makoanyane, *Series of Musicians*, clay figures, c. 1930's.

FIGURE 4b: Collen Maswanganyi, *In Business with our Husbands*, pine wood and acrylic paint, 2013.

4.1 Candidates must discuss how the sculptors in FIGURES 4a and 4b portray musicians by referring to the following guidelines:

- **Candidates must describe the clothing, musical instruments and poses**

FIGURE 4a:

The figures are wearing traditional clothing while playing handmade musical instruments. The woman wears a long skirt that covers her legs up until her ankles. She wears a shawl that covers her shoulders. Her clothing has a decorative pattern. She sits with her legs tucked beneath her bottom and positioned slightly to the side. She drums with one hand lifted and the other on the small round drum that is resting on her lap. The man wears a cape that rests on his shoulders with a small covering over his loin. His hat is a typical woven Sotho hat that is pointed with a circle at the top. He blows into a string instrument that he holds in his left hand and plays with his right. He sits upright on a seat with his legs at a right angle and his feet resting on the ground. Both figures have bare feet and dressed in traditional African attire. The instruments are a small drum and a bow- instrument. Both are seated and static (seems frozen in a moment) with just a suggestion of movement of the hands.

FIGURE 4b:

The figures are shown in motion. The man pulls his torso backwards as he plays on his guitar and looks on at the group of women who appear to be moving their upper bodies and arms while singing into the microphones. The electric guitar and the microphones are modern instruments. They look like a contemporary music band, dressed in bright informal outfits. The women wear similar short skirts and sneakers with matching red shirts and sweat armbands and their hairstyles are the same. It is tied into a bun on top of their heads. The man is dressed in jeans and his hair and beard are carefully groomed. He has smart two-toned shoes.

- **The effect of colour**

FIGURE 4a:

The terracotta colour of the clay has been left in a natural state. The terracotta colour gives an earthy traditional African feel to the artworks. The burnt stains of the firing process are visible in the darker patches on the figures. The terracotta colour gives an earthy feel to the artworks. The textured pattern provides a darker tone of colour in the contrast with the rest.

The natural colour gives it a melancholic mood, especially the female figure.

FIGURE 4b:

The sculpture has bright colours that contribute to the modern feel. There is bright red painted onto the shirts, nails and lips of the female figures that contrasts with the blue of the skirts and white sneakers. The colour unifies the female figures in a group. The skin tones are similar to the colour of the wood used for this sculpture and might have been left unpainted or were lightly stained.

- **Candidates must discuss the differences in technique between working in clay and working in wood**

FIGURE 4a is sculpted using clay. The texture of the hair and instruments and the patterns on the clothing have been incised and engraved into the clay. The figures' skin is textured and shows the process of how the artist worked the clay when it was soft. The clay modelling technique requires the manipulation of form and adding clay to find form, decorating is done with incising and engraving.

FIGURE 4b is different because the artist has carved into wood to create the figures and to shape the facial features. The artist has also carved patterns into the guitar, skirt and socks. He then painted the details onto the wood. Wood carving techniques implies cutting away and subtracting to find the form.

- **Candidates must explain why FIGURE 4a can be described as naturalistic and FIGURE 4b as stylised?**

In **FIGURE 4a** the artist has carefully observed and recreated the figures. He has given attention to the shapes of the facial features, the proportions and positioning of the body. He has looked closely at their activity and how they hold their instruments when they play, to depict them true to life.

FIGURE 4b is stylised because of the repetition of the female figures. The artist has distorted their torsos into bulky square shapes with elongated, outstretched arms. The faces appear simplified like a cartoon because of the shape of the eyes, the dark eyebrows and the red lips. The proportions are exaggerated and they look like animated figures. (10)

- 4.2 Candidates must write an essay about the artwork of any **TWO** artists/craft artists that they have studied (**ONE artwork per artist**). Candidates must discuss how these artists show their personal stories, crafts and/or spirituality in their work.

Candidates must use the following as guidelines:

- Influences and inspiration
- Media and technique
- Formal art elements
- Possible meaning/purpose/function

(10)
[20]

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

Artists at different times transformed unusual, non-art materials into art. The artworks in FIGURE 5a, 5b and 5c make use of bicycle parts, or the rubber from tyres in unexpected ways.

FIGURE 5a: Pablo Picasso, *Bull's Head*, bicycle parts, 1942.

FIGURE 5b: Marcel Duchamp, *Bicycle Wheel*, metal wheel mounted on a painted wooden stool, 1913.

FIGURE 5b: Patrick Bongoy, *Killing time (Conversations in Limbo)*, recycled rubber, fiberglass cast, found wooden log, life-size, 2017.

Glossary:

Limbo: An uncertain state-neither here nor there.

5.1 Candidates must consider the relationships between the artworks provided in FIGURES 5a, 5b and 5c.

Use the following guidelines:

- **How did the bicycle become a bull's head in FIGURE 5a? Describe the creative process**

In **FIGURE 5a**, Picasso saw the relationship between the shapes of the bicycle parts and the shape of a bull's head. The bicycle seat became the head of the bull with the handle bars as the horns. The seat and handle bars were assembled by looking at the suggestive nature of their form, rather than their function, and rendered static on the wall.

- **Why do you think Duchamp combined a bicycle wheel with a stool in FIGURE 5b?**

There is a contrast between the two objects that are combined in **FIGURE 5b**. A bicycle wheel moves and a stool is still. The found objects relate to the Dada movement. Duchamp positioned the wheel, on top of the stool, so that it could still turn, however, the actual sculpture cannot move. Duchamp was less interested in creating an aesthetic form and rather questioned what art could be by using objects that are not usually used as media in art.

- **How have the materials been transformed in FIGURE 5c? Consider the texture of the materials**

In **FIGURE 5c**, the rubber from the tyre tubes has been recycled and transformed into the skin of the life-size figures and the objects covering them. The rubber is woven to create an armour that we see on the chest, legs and arms. The geometric shapes of the weaving make the figures look as if they are pixelated or futuristic structures. This idea is reinforced in the man's face that looks like a robot or a mannequin. The rubber has been coiled to create chains that link the two figures. Rubber has been ruffled and stitched with lightly coloured stitching to create a covering that hides the face of the second figure. There are smooth, shiny metal antennae protruding from the ears and spine of the figures. There is a contrast between the smooth, man-made rubber against the rough textures of the natural wood. It also contrasts like rubbish washed up on the beach, plastic entangled with driftwood.

- **How does the title contribute to the meaning of the artwork in FIGURE 5c?**

The figures in **FIGURE 5c** look as if they have been transformed into something man-made and futuristic. The notion of time is mentioned in the title. The title also brings our attention to conversation, but the figures do not look as if they are in conversation with one another. The antennae make it look like the sculptural figures are communicating and connecting with someone or something outside of their immediate environment. The figures cannot move or leave because they are chained to each other.

When the ideas in the title are put together with the recycled materials, it draws our attention to environmental issues. The figures 'kill time' as they wait for change in our awareness and action relating to environmental issues, but they are stuck in a state of limbo as they are literally chained and mummified by the rubber.

(10)

- 5.2 Candidates must discuss any **TWO** artworks that they have studied (**ONE artwork per artist**). They must discuss how alternative art forms or multi-media has been used in the artworks.

They must use the following as guidelines:

- Influences
- Brief description
- Use of materials and techniques
- Possible meaning/ message

(10)

[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA**WHAT IS A SOUTH AFRICAN IDENTITY?**

We constantly search to define who we are as South Africans. Our identity is shaped by values, heritage, gender, race, language and experiences. Popular culture and consumer products also contribute to our identity.

FIGURE 6a: Brett Murray, *Africa*, painted cast bronze, 2000.

FIGURE 6b: Brett Murray, *Africa* (detail), painted cast bronze, 2000.

FIGURE 6c: Richard Smith, *Africa*, mixed media on paper, date unknown.

Glossary:

Bart Simpson: A fictional character in American animated television series, The Simpsons. He was a naughty and misunderstood 10-year old boy.

6.1 Candidates must discuss the impact of popular culture and consumer products on identity as portrayed in **FIGURES 6a and 6c** by using the following as guidelines:

- **The relationship between the Bart Simpson and the African figure**

The two cultures that they represent do not merge together, rather the American culture appears as an imposition onto the African figure in a way that is not respectful of the traditional figure, like bubblegum stuck onto the underside of a desk. The repetition of the bright Bart Simpson heads emphasises the character's popularity and it acts as a distraction from the African figure. However, the African figure is unmoved by the presence of the Bart Simpson heads, still dominant in scale.

There is irony in the relationship between the Bart Simpson heads placed onto the traditional African sculpture. It is almost as if Bart Simpson is ridiculing the seriousness of the traditional African bronze sculpture. The yellow colour was linked to a Pop Art influence and commercial products.

- **The relationship between the Lion matchboxes and the portrait of the man in FIGURE 6c.**

The head and shoulder portrait of the man in **FIGURE 6a** is assertive and facing forward. He is static while the match boxes appear to be falling in front of his face, each positioned at a different angle. The Lion match box is a well-known and widely used South African brand and they cover parts of his face to link his portrait to a South African identity. The lion on the matchbox has a large mane and lies with his body upright to signal his power. These characteristics are mimicked in the hair and pose of the portrait.

There is a link between the face of the man with dreadlocks and the matches to smoking marijuana and Rastafarianism. The lion on the match boxes could be linked back to the Big 5. The lion has been reduced to a brand or logo on consumer products.

- **Use of the colour yellow**

In **FIGURE 6a**, yellow is used as the colour of Bart Simpson's head. It is a saturated colour that is associated with cartoons and with Bart Simpson. The vibrancy of the yellow heads contrasts with the darkness of the black of the African figure. The yellow heads make light of the seriousness of the traditional African figure. In **FIGURE 6b** the repetition of the yellow of the match boxes stands out against the monochromatic tonal portrait. The yellow as combined with the red on the matchbox signal fire of the matches. The use of yellow could suggest the warmth of fire.

- **Differences in style between FIGURE 6a and FIGURE 6c**

FIGURE 6a is stylised. The body of the African figure is not in proportion. The arms are thin and short. The face is heavy and large in relation to the rest of the body. The facial features are made up of simplified shapes, such as the round eyebrows, the rectangular nose and the box-like mouth. The eyes of the African figure are carved in as slits in contrast to the protruding bulbous eyes of the Bart Simpson head that is also simplified.

By contrast **FIGURE 6b** is made up of a naturalistic portrait. The artist has carefully observed the shapes of the facial features with gradations of tone to render volume and texture in the face. The falling matchboxes are also naturalistic and were depicted at different angles.

- **Which artwork do you think best portrays a South African identity? Give reasons for your answer**

Candidates can motivate their answer, using their chosen artwork as evidence to substantiate.

(8)

- 6.2 Candidates must discuss **TWO** South African post-1994 democratic artworks that they have studied (**ONE artwork per artist**). They must discuss how the artworks reflect South African identity.

(12)

[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Toxic masculinity refers to a misguided idea of 'manliness' that perpetuates domination and aggression.

Traditional Western artists often depicted strong and militant male figures, while contemporary artists have challenged these outdated views of 'manliness'.

FIGURE 7a: Peter Paul Rubens, *The Lion Hunt*, oil on canvas, 1621.

FIGURE 7b: Justin Brett, *Series from 'Out of Site'*, watercolour on paper, life-size, 2011.

7.1 Candidates must **compare** the depiction of 'manliness' in FIGURES 7a and 7b by using the following guidelines:

- **The male figures' bodies and actions**

In **FIGURE 7a** the male figures are depicted in violent action as their bodies contort to kill the attacking lions. The figure in white is pulled from his horse by a vicious lion. The drama of his fall is emphasised by the positioning of his body at a diagonal. The three men at the top of the painting lift their muscular arms to fight the lions with their weapons. The men all have physical strength and they are heroic in their relentless fight for their lives.

By contrast, the figures in **FIGURE 7b** are vertical and stationary. They are posing for the picture rather than engaged in action. The figures stand in a contrapposto pose with one leg slightly bent while the other leg bears their weight. Their torsos are at a slight angle with their arms hanging at the side of their bodies. They are not very muscular and their bodies appear quite fragile because of the softness of the gentle colour and application of paint. They are vulnerable as they are depicted in their underpants.

- **Composition**

FIGURE 7a

The focal point is the central figure in white who draws attention because of the whiteness of his clothing and the positioning of his body at a diagonal. The painting is unbalanced as the right hand side of the painting is darker with more of the interlocking figures. The dynamic composition is associated with Baroque art. The figure in white forms a diagonal line, which could indicate conflict.

FIGURE 7b

By contrast, both figures are centrally placed in balanced compositions. The figures are tightly cropped with the edges of the paintings just above their heads and just below the knees. The figures are the focal points as there is very little in the background. The candidate's response for focal point may vary, but must be substantiated.

- **Colour**

There are strong primary colours used in **FIGURE 7a**, such as the red and blue of the clothing and the golden yellow of the lions. There are also bright whites and deep browns and grey. Naturalistic colours are seen in the flesh tones of the figures. The figures have volume as a result of the gradation from highlight to deep shadow. Conversely, there is not a lot of contrast on the bodies of the figures in **FIGURE 7b**. There is a small tonal range and the artist has not used a lot of different colours on the body. The first painting is predominantly pink, white and brown. The pink is heightened as it suggests sunburnt skin. The second painting is almost monochromatic and rendered in subtle shades of blue and grey with some hints of brown or orange on the eyes and thighs. The white of the underpants draws attention and links to the open space in the background.

- **How is manliness portrayed?**

In **FIGURE 7a** the men are portrayed with a particular ideal of masculinity that sees men as brave, strong, resilient and as protectors. By contrast, the artist in **FIGURE 7b** contests these conventional ideas of masculinity by portraying the male subjects as vulnerable, gentle and sensitive. He depicts physical beauty in their softness rather than in idealised muscular bodies. He has his eyes closed as if he is dreaming or shy because of only being dressed in underpants.

(10)

7.2 Candidates must write an essay in which they discuss **TWO** artwork(s) that they have studied (**ONE artwork per artist**). Candidates must discuss how masculinity and/or femininity are portrayed in these works.

They must use the following as guidelines:

- Choice of visual imagery
- Colour
- Medium and techniques
- Gender issues addressed

(10)
[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

Garden Café in FIGURE 8a is inspired by the huts (mat house) of Khoisan, who were the first people to inhabit the Breedekloof valley in the Western Cape.

The architecture of **Garden Café** brings together indigenous and contemporary influences as well as combining nature and the built environment.

FIGURE 8a: Steyn Studio, **Garden Café**, Western Cape, curved oak beams, glass and concrete 2020.

FIGURE 8b: Steyn Studio, **Garden Café entrance**, Western Cape, curved oak beams, glass and concrete 2020.

FIGURE 8c: Khoisan people, **Structure of the mat house**, branches, date unknown.

Mat house: The mat house was a portable and curved structure covered with woven mats that Khoisan used as they migrated seasonally with their cattle. FIGURE 8b shows the structure without the woven mats.

8.1 Candidates must refer to FIGURES 8a, 8b and 8c and answer the following questions:

- **Candidates must comment on the function of TWO architectural materials used in the Garden Café. They must refer to the images in FIGURES 8a and 8b.**

The linear wooden crisscrossed structure in **FIGURE 8a** creates a fence and an enclosure for the garden area. The negative rhombus spaces between the beams reduces the weight of the structure and transforms the boundary into a design feature. The concrete walls envelopes the entrance in **FIGURE 8b** and provide shelter. From an aesthetic point of view, the concrete offers solidity as a counterpoint to the lightness and transparency of the glass and wooden structure.

- **How did the Khoisan mat house (FIGURE 8c) influence the entrance to the Garden Café? (FIGURE 8b)**

The framework of the traditional mat house consists of a semi-circular dome. This is mimicked in the structure that encompasses the entrance to the **Garden Café** although the rounded shape used at the entrance is not symmetrical. The dome structure of the mat house consists of overlapping network of sticks that would bear the weight of the mats and is similar to the way in which the oak beams of the entrance are evenly networked.

- **What effect would the entrance have on the visitor?**

It is a grand entrance that invites the visitor in with the spiral shape that draws from the outside into the entrance. The continuity of the network of beams from the outside are larger and reduced in size in the interior. This attracts the eye and invites the visitor to the entrance. The viewer will be overwhelmed by the light. The entrance also reminds us of a shell or a Fibonacci sequence.

- **How does the building in FIGURE 8a connect with the surrounding nature?**

The crisscrossed fence separates the landscaped garden of the **Garden Café** from the untamed nature beyond. The negative space however, allows a connection between the two. The large glass windows and the network of oak beams in **FIGURE 8b** links the exterior with the interior of the building by allowing the sunlight to filter through. It also allows the visitor to see the outside from the inside.

- **Comment on TWO contemporary influences evident in FIGURE 8b**

The architects combine materials using glass, wood and concrete. The mixing of materials is a contemporary feature. The architects make reference to old and new architectural styles at the same time. The combination of different styles from different times and places is a postmodern feature of architecture. The architects refer to the history of the buildings by re-interpreting them in a modern contemporary manner. This is a reinterpretation of indigenous historical styles that celebrate heritage and claim ownership of what is our own, instead of trying to use European and American style in our environments. (8)

8.2 Candidates must discuss any **TWO** South African buildings or structures they have studied by referring to the following in their essay:

- Function/s
- Use of materials and technique/s
- Stylistic features
- Environmental Influences
- What does the architect see as important issues or considerations in his/her projects?

(12)
[20]

TOTAL: 100