



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

EXEMPLAR 2008

MEMORANDUM

Learning Outcome 4: Visual Culture Studies
AS: 1:2:3:4.5

MARKS: 100

TIME: 3 hours

This question paper consists of 12 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

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

GENERAL COMMENTS FOR MARKERS

- Learners must answer all their questions in **FULL SENTENCES** or **PARAGRAPHS** where applicable. Point form answers cannot receive full marks.
- Markers must refer to the Visual Art SAG document rubric to obtain a guideline to help them assess the levels of achievement.

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

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

QUESTION 1 The emerging voice of Black Art in the 50s and 60s

Visual sources - Peter Clarke, *Wind blowing on the Cape Flats*
 - Gerard Sekoto, *Yellow houses – a street in Sophiatown*

1.1 Learners must look carefully at both works provided in order to discuss and compare them adequately.

- Both Clarke and Sekoto portrayed scenes from settlements outside city centres. Clarke gives a view of the Cape Flats with people struggling to move in die wind blowing on the sand dunes. Sekoto gives a view of a Sophiatown; observing the houses, everyday activities of the people, etc. Both give us a view of the life of poor, disadvantaged people.
- Both made use of perspective – both linear and aerial. Learners can refer to specific elements to show their understanding of perspective, e.g. things getting smaller towards the back to give the viewer a sense of distance.
- In Clarke the girl with the bag forms the focal point as she is the biggest shape and is placed in the centre of the painting. The lines of the grass and the shadow of her legs leads the eye to her. In Sekoto the lines created by the fence and the houses leads the eye 'inside' the painting; the three figures form an area of focus.
- Clark simplified his shapes; they are generalized shapes and do not show individual features, e.g. the box-like houses, etc. Sekoto observed and painted what he saw e.g. the garden in front becomes patches of colour, etc.
- Clarke used stylization by simplifying the shapes, e.g. the ripples of the sand blowing on the dunes become patterns, etc. Sekoto used observation to create reflections of his society in a very painterly manner.

1.2 Learners may show their understanding of style by referring to influences from Modernist movements. (10)

- Learners may choose any of the works. Marks are given to the reasons for their choice which must be related to the specific painting. (2)

1.3 Learners to choose any other **overseas** artist that they have studied. They must include the following information:

- Name of the artist
- Title/s of any work/s discussed
- Relevance of artwork/s to question, i.e. use of art elements, imagery, message and technique. (8)

TOTAL [20]

QUESTION 2 Search for an African identity in South Africa since 1950

Visual sources

- Cecil Skotnes, *Conversation*
- Walter Battiss, *Rock Artist*

2.1 Learners must study both works in order to discuss how an African identity is created in their art works:

- Influences: San Rock art – use of elongated figures.
- African tribal art – mask like quality.
- Simplification of form.
- Reduction of form to basic shapes.
- Lack of depth/2dimensional quality
- Any other valid information the learner provides.

(5)

2.2 Learners to discuss any TWO artists they have studied who address their own cultural identity.

They may use any of the following aspects as a guideline for in their answer:

- Inspiration / influence – culture/symbols/etc
- Communication of a cultural identity – how has it been used in the art work?
- Formal elements
- The art making process – and medium

Learners may also include any other themes and messages that are conveyed through these artworks. For example as South African artist may be influenced by - use of bright strong colour that reflects our landscape, imagery and symbols that refer to our past/origins/roots/culture, the theme of the work, etc.

(15)

Total [20]

QUESTION 3 Art & Politics: “Resistance” art in the 70s & 80s

Visual sources - Jane Alexander, *The Butcher Boys*
 - Norman Catherine, *Dog of War*

Learners must discuss and compare the ways in which the oppressors are portrayed in the visual sources.

In the *Butcher Boys* the following can be discussed:

- Title – could refer to these figures that ‘butchered’ the oppressed (both physically and mentally) and through this became ‘butchered’ themselves (lost their humanity); the ‘boys’ could refer that they are mentally not men, but boys (the term ‘boy’ was used during Apartheid days to refer to a Black man); through their acts they became inhuman like pieces of meat in a butcher’s shop, etc.
- It is a life-size sculpture that makes use of naturalistic shapes of human bodies e.g. the legs and the hands, but this is mixed with the inclusion of real animal bones and horns. The faces have been distorted e.g. no ears, mouths and have snouts for noses.
- The colour is unnatural – ghost-like figures. The contrast with the dark bench they are seated on.
- Smooth textures of the bodies are contrasted with the rough texture of the bones.
- The inclusion of the animal elements (horns, bones, snouts, etc.) refers to their becoming inhuman and animal-like, because of their deeds as oppressors.
- Any other relevant information must be credited.

In the *Dog of War* the following can be discussed:

- Title – The main figure in this work is a mixture of man and animal (dog) and refers to the police/authority figure (the cap). This figure is creating a scene of devastation (war) with all the mutilated bodies around it.
 - It is a black and white etching (print). There is a distinct contrast with the darker figure of the main figure against the lighter background. The shapes are distorted and simplified (the teeth, eye, etc.)
 - There are lots of different textures in the work e.g. the fur on the body: patterns and mark-making in the background.
 - The mixture of man and animal clearly refers to the police and other authority figures as being seen as ‘dogs’ during the Apartheid-era. His tongue is shown as a snake.
 - Choice of medium: *The Butcher Boys* is more confrontational as a 3d piece as it invades our space *or* we invade theirs. The tactile quality of the material repulses us, or draws us in to “touch” it.
- Dog of War* is an etching and thus the strong black and white contrast. This might be a link to newspaper political cartoons that represented similar imagery during the Apartheid period.
- Any other relevant information must be credited.

Learners to choose any South African artist that responded to the apartheid system and/or other issues affecting our society.

- Name of the artist
- Title/s of work/s discussed
- Relevance of art work/s to question, i.e. content, message, imagery, use of art elements, message and technique.

TOTAL: [20]**QUESTION 4 Craft and Applied Art**

Visual sources

- Ndebele inspired fashion
- Esther Mahlangu, ***Untitled***
- Esther Mahlangu, ***SA Ahead***
- Esther Mahlangu, ***Painted BMW***

- 4.1 Debate is about the work process, use of materials and ideas.
Both can be aesthetically pleasing.
Craft focus on the functional.
High Art focus on ideas, personal self expressions of the artist.
Figure 4a: Wearable.
Figure 4b: Painting – exhibited on the wall
Figure 4c: Some people might choose to wear these and others to exhibit them.
Figure 4d: Can be used, but also preserved in a museum (5)
- 4.2
- Economic empowerment – women, disadvantaged communities
 - Job creation
 - Cultural tourism
 - Makes people proudly SA
 - Eco-friendly (recycling waste)
 - Perpetuating the craft tradition (becoming a commodity) (5)
- 4.3 Learners must choose any other South African craft-artist that they have studied.
They must include the following information:
- Name of the artist
 - Materials and techniques used
 - Examples of work (10)

TOTAL [20]

QUESTION 5 Art & Power – commemorative buildings, memorials & artworks

Visual sources

- ***The Arch of Constantine. Rome***
- ***Voortrekkermonument*** Gerhard Moerdyk
- ***The Seagram Building, Mies van der Rohe.***
- ***De Beers Building*** Helmut Jahn

Learners must write an essay between 2 – 3 pages that refers to the statement given. Whether referring to the images provided or those of their own choice, they must debate/discuss how man has used certain structures/buildings to express his sense of power or status or both.

The structures may be religious, spiritual, commemorative, political, corporate, etc.

Learners should be able to indicate how this sense of power or status has been expressed through;

- The design of the building/structure
- The use of building materials, style, site, size or dominance on the landscape/cityscape.
- The purpose
- The function
- The use of decorative features that may appear somewhere on the structure, which enhances this message. These may be in the form of relief sculpture, mural painting, mosaic work, signage, etc.

Learners need to also give their own response to the meaning /significance of these examples with sufficient justification.

TOTAL: **[20]**

QUESTION 6 Role of Formal and Informal Art Centres

Visual sources - Dan Rakgoathe ***Council of Solace***
 - Cyprian Shilakoe ***Lets wait till they arrive***

6.1 Learners must look carefully at *both* works provided in order to discuss and compare the use of elements, technique and mood created.

- Rakgoathe makes use of sensitive white and black line due to the linocut process. Line also allows him to successfully create interesting patterned areas which in turn contrast against the solid black shapes of the figures. The use of positive and negative shape is very strong in the work of both artists.
- Shilakoe creates a moody composition due to the interesting variation of tone he has managed to create in his work. The dark face on the left of the composition contrasts greatly with the lighter background. The deliberate use of distortion to create strangely naïve figures with large starting innocent eyes.

(8)

6.2 Learners must discuss and analyse the work of any TWO artists they have studied that trained at either Rorke's Drift, Polly Street, or Nyanga Art Centres. They must also mention the important role these centres played in the training of black artists.

- For the first 50 years of the 20th century there were no art schools or training centres that black artist could attend. However, artists who did make a living from their work were largely self-taught. The first significant art centre established within the Black community was the Polly Street Centre later called Jubilee Art Centre.
- Importance of Polly street in the history of South African art:
 - It was from the centre that the first generation of Black professional artist came.
 - The "Township" school arose as many artist trained there began working in this way.
 - The art made by artist in South Africa (both White and Black) became rooted in Africa rather than following on the lead of European tradition.
- Rorke's Drift: Its aims were to nurture the unique artistic heritage of Africa, and to extend this heritage with new influences so that it would finds its rightful place in an evolving and changing society.
- The centre also aimed to develop with the changing society, to extend its teaching influence and to find increasingly profitable outlets for work which would help raise the living standards of local clack people by giving them work and an income.

Learners to choose work by two artists that studied at one of these art centre. In their discussion they should include the following information:

- Name of the artist
- Title of work/s discussed
- Relevance of artwork/s to question, i.e. content, message, imagery, use of art elements, message and technique.

(12)

TOTAL: [20]**QUESTION 7 Multi Media**Visual sources - Jan Van der Merwe *Wag (Waiting)*

7.1 Learners must discuss the significance of the use of RUST in this work as well as the link to the title of the exhibition *The Archaeology of Time*.

Learner respond to what the word rust means/implies:

- Tainted/stained
- Spoilt discarded object
- Unusual/undesirable
- Tactile crusted surface texture
- Flawed
- Dark/damaged
- Old
- Transient/time
- Transformation process (new to old)
- Crust/embalmed
- Delicate/brittle/fragile/vulnerable
- Skin

The work suggests time gone by, of waiting for something to happen which never does. The objects are old yet fragile all of which links to what the word Archaeology – the digging up/ delving into the past for find information.

It is as if time has stood still or passed us by. The unused wedding dress laid out on the bed it a sad reminder of someone left behind or forgotten. A soldier who has not returned from war. The clothes hanging in the “cupboard” surrounded by barbed wire, talks about a captive situation – either within a concentration camp or within one caused by poverty or social problems. The rust however, creates a wonderful patina on the surface of the objects within the installation. The colour is rich and warm and unifies all various pieces of this work as if they have all been embalmed in a “historical” crust. (10)

7.2 Learners must discuss the work/s of any other artist they have studied who works using alternative media and techniques. Learners may select from the list provided or any other which they feel is applicable. They must include

- Name of the artist
- Title of work/s discussed
- Relevance of artwork/s to question, i.e. content, message, imagery, use of art elements, message and technique. (10)

TOTAL: [20]

QUESTION 8**Art & the spiritual realm**

Visual sources

- Wim Botha *Commune: Suspension of Disbelief*
- Jackson Hlungwane *God and Christ*
- Peter Schütz *Durban Icon*

8.1 The use of Bibles and Bible text works on many levels:

- It makes a connection between the religious “word” and the religious “image”. (crucifix)
- It confronts the view in terms of its use
 - The novelty of using a religious item/s as art material.
 - Sacrilegious to desecrate the Bible.
- Telephone directories could have used to create the form of the sculpture, *but* there would be no link to the religious context. It would act merely as paper/substance and nothing further.

(3)

8.2 Learners must compare and discuss the two works (Figure 8b and 8c) in terms deciding which they relate to more as a religious/spiritual piece.

Hlungwane “*God and Christ*” 1990.

- He expresses his own religious world.
- He has carved the piece using traditional sculptural materials and techniques
- He has made use of deliberate distortion/abstraction to put across his personalized interpretation of this subject matter.
- Wood is left rough and textured

Peter Schütz “*Durban Icon*”.

- Has made use of wood carving but has also painted certain areas of the sculpture.
- The figure is easier to identify as it is more representational
- It has a regal and noble stance – portrays a sense of spirituality
- The title may confuse the viewer – is it religious or not – he provides clues. On the one hand the stance, robe and staff are indicative of a priest, but then the “rickshaw” headdress speaks of something else. However, the headdress is painted gold and alludes to a halo.
- The religious staff held in each hand could also be interpreted as the ancestral regalia used by Zulu men, or the candyfloss/ice cream cone shapes bought at the Durban beachfront!
- The figure wears a long flowing robe similar to that worn by members of the clergy
- The contrast between the light wood and the dark skin also create visual interest.

(5)

8.3 Learners must discuss the work/s of any other artist they have studied whose work also communicates a strong religious/spiritual message. They must include

- Name of the artist and title of work/s.
- Medium used.
- Message/content of the work/s.

(12)

TOTAL: [20]

QUESTION 9 Gender issues in SA art

Visual sources

- Advertisement
- Allen Jones, ***Chair and Girl table***
- Lisa Brice, ***Sex Kitten Cheap Cheap***
- Lisa Brice, ***What is a home without an armed mother?***

- 9.1
- The advertisement uses the image of a bride, something that girls, according to most societies, should aspire to. The bride in her white (virginal) finery is being protected by the groom in black. This image is used to convey the idea that the perfume will recreate these feelings – making the woman feel protected, happy, etc.
 - All the images deal with stereotypes. The smiling bride, leaning on her husband (Figure 9a), the sex doll to serve the man (Figure 9b), the seductress (Figure 9c) and the hard-working housewife (Figure 9d).
 - In ***Sex Kitten Cheap, Cheap*** the following can be discussed:
 - The first part of the title refers to her posture – on her knees in a typical pin-up position.
 - The ***Cheap Cheap*** refers to money. Copies of money notes (the dollar bill, etc.) have been used to construct the figure. This could refer to the money involved in the sex industry and specifically, prostitution. Women like these not have a choice and must sell their bodies to survive.
 - The cut-out shape places the focus totally on the woman, emphasising the sexual parts – open lips, breasts, open legs, etc.
 - In ***What is a home...*** the following can be discussed:
 - the title refers to the old saying of “What is a house without a mother”.
 - The figure is covered in linoleum and shown washing a floor. Traditionally linoleum was used for kitchen floors.
 - She is submissive.
 - The ...without an armed mother, refers that she should be prepared to protect her children, but also to the South African context in general.
 - Any other relevant ideas that can directly apply to the images may be considered. (12)

9.2 Learners to choose one specific work by any artist that have explored feminist/women issues or any other issue regarding gender.

They must include the following:

- Name of the artist and title of the artwork
- Briefly describe the artwork, especially if it is of a more conceptual nature.
- Analyse it in term of the art elements.
- Refer how the above helps to express a specific issue relating to gender by discussing the content and message of the work. (8)

TOTAL: [20]

QUESTION 10 Contemporary Architecture in South Africa

Visual source

- A typical South African cityscape

10.1 Learners give their own opinion;

Agree: Refer to traces of e.g. Baroque, International style, Modernism, Late/Post Modernism, Tuscan, Balinese, Tudor, etc.

Disagree: They may feel that most architects have incorporated an African element in his/her work through the use of indigenous materials

- indigenous decorations (simple geometric shapes, strong colour or earthy tones) (3)
- climate and environment: large windows, north facing,

10.2 Learners give their own opinion why it is important that our architecture reflect a distinct SA style, e.g. to suit our unique climate/ landscape/cultures, proudly SA, to reflect the talent and creativeness of SA architects, (3)

10.3 Learners give their own opinion. Award marks for insight into the challenges facing architects when designing a building, e.g. size, cost, materials, construction, area, style, surroundings, climate, challenges on site like excavations, etc. (4)

10.4 Learners must discuss ONE example which they feel reflects our South African culture/identity/needs. This may be shown through a discussion of the following: (10)

- design
- use of building materials and techniques
- site of the structure
- decorative elements
- etc

Learners must name the example discussed as well as the architect.

TOTAL: [20]