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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2017

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 23 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.
2. It is MOST IMPORTANT that allowance is made for the candidates in many instances:
 - Candidates must be given credit for providing their own opinions and ideas in answers.
 - Credit must be given for lateral thinking.
 - Arguments and statements must be well-reasoned and qualified with reference to specific factors.
3. Questions and subsections must be numbered clearly and correctly. Bullets usually act as guidelines to help structure candidates' 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, candidates must name the artist and title of each artwork. Only ONE mark is allocated for the correct artist and title of work.
6. Where applicable, candidates may discuss both two- and three-dimensional artworks in any answer.
7. ***Remember that many candidates 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

- These marking guidelines are to serve as a guideline for markers and a teaching tool. Therefore, the marking guidelines for certain questions are in greater depth, so that the information may be used as learning material. Other parts of the marking guidelines may merely be a suggested guideline.
- **NOTE:** Markers are encouraged to reward candidates for what they know, rather than penalise them for what they don't know.
- Although the information for the questions is given in point form, candidates must use an essay/paragraph format discussing their information in a holistic manner.
- Candidates 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. Full marks cannot be given if the title or artist is incorrect.
- 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 ✓
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.

CANDIDATE MUST ANSWER ANY FIVE QUESTIONS.

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

Colour is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul.

– Wassily Kandinsky

1.1 Candidates must compare how the artists of FIGURE 1a and FIGURE 1b have managed to capture soulfulness/vibrancy of the music.

- **Colour**

FIGURE 1a:

Pemba uses predominantly blue and brown hues in the artwork with white repeated throughout the work. The brown floor, the blue walls and white clothing creates a sombre/sad mood. The female dancer and male piano player are wearing white clothing and pale shoes. The piano player wears a colourful cap/hat and his blue trousers balance with the male dancer's blue shirt and blue dress of the female figure leaning on the piano. The male dancer is dressed in a long dark blue coat with khaki trousers and a khaki hat. The woman leaning on the piano is also dressed in a blue outfit an almost blends into the background. There is a yellow orange reflection on the floor which complements the blue background.

FIGURE 1b:

This work is very colourful. The female is dressed in a blue and white dress while the male is wearing red/orange trousers, shocking pink t-shirt and a navy jacket. The flowered pattern in the background is light yellow with hints of green and red (flowers). These colours create a 'vibrant' and happy feel.

- **Space**

FIGURE 1a:

The scene takes place in a predominantly blue room, which adds to the sombre mood. The figures dominate the foreground and middle ground. The background does not have any figures in the space; however, the wall area consists of a window, a picture hanging on the wall and a door. Depth is created by linear perspective which is seen in the lines of the roof, floor and piano.

FIGURE 1b:

There is limited feeling of depth in the painting, created only by the female figure overlapping the male figure. The figures are placed in the middle of the fore-ground. The background is flat consisting of a busy decorative floral pattern that dominates the artwork. The female figure becomes the focal point due to her dominant position on the format. The figures cover most of the format.

- **Composition**

FIGURE 1a:

George Pemba places the figures in the interior of a blue room. To the left of the composition a couple are dancing to the music. The male dancer's face is visible to the viewer while the female dancer is placed with her back to the viewer. A seated male pianist is bent over the keyboard of a piano on the right of the picture plane. A female figure is standing behind the piano. The figures in the composition are linked cleverly through the repetitive use of white-starting with the white keyboard on the right, to the white jacket of the piano player to the white dress of the female dancer. There is a triangular composition which is formed by the repetition of white which can be seen in the light, the dress, the shirt and the keyboard of the piano.

FIGURE 1b:

Two dancing figures are placed in the centre of the composition. The female figure cheekily makes eye contact with the viewer; while the male figure is almost crouching down with his eyes looking up, entranced by the music.

- **Style**

FIGURE 1a:

Pemba paints in a naturalistic style. There are visible brushstrokes and hints of impasto in the painting.

FIGURE 1b:

Mika paints in a super-realist style (Photo-Realism). His style is meticulous and no visible brushstrokes are present.

- **Mood/atmosphere of the artwork**

FIGURE 1a:

Although the figures are dancing, which is synonymous with joy and happiness the artwork expresses a more sombre, serious and intense mood. Blue is associated with soulful, slow dancing Jazz music.

FIGURE 1b:

A mood of happiness and joy is evident in the painting. They are portrayed in a comical manner. The figures are dancing to up- beat music.

- **Possible meanings/messages**

FIGURE 1a:

This is a work of art that reflects a social scene of everyday life in a township, documenting an event/ experience. Although there are figures dancing on the left the mood is not one of happiness and joy. The figure on the right looks sad and the piano man gives us the feeling that he too is not happy. Although all the figures are contained in the room they all have their own isolated thoughts. It has a gloomy atmosphere. The painting could represent a last dance, before saying goodbye, creating a sad mood.

FIGURE 1b:

The artwork is a lively scene of a young couple in love really enjoying themselves/dancing while listening to music via their earphones. The trendy couple portray a young, hip and confident attitude.

Candidates cannot receive full marks if no comparison is made-use the descriptive rubric to guide mark allocation.

(10)

- 1.2 Many of our emerging artists often tell a story about the people, places and events they have experienced.

Candidates must write an essay in which they interpret TWO artworks by any of these artists.

(10)

[20]

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

What makes art African? Is it the subject matter, style or materials?

2.1 Candidates must debate the questions above by referring to FIGURE 2a and FIGURE 2b and debate the following:

- **Influences**

Candidates must discuss African influences e.g. beadwork, African masks, simplification, geometric patterns etc.

FIGURE 2a: Typical African use of earthly colours, similar to Abstract Expressionism with a Juan Miro feeling. The artist has included various objects of cultural heritage. There are Cubistic characteristics in the fragmentation of the cattle.

FIGURE 2b: Brightly coloured beads are typically African.

- **Subject matter**

FIGURE 2a:

The artist has included various objects depicting cultural heritage. The focal point is the bull (darkest image) in the centre surrounded by typical African objects. The African masks and clay pots are decorated with typical ethnic designs. In the background, architectural shapes give slight depth to the painting. There are also flowering plants that form a pattern throughout the painting. The flowering plant on the right hand side could represent the umbilical cord that links the bull to cultural heritage. On the right hand side there is a representation of a candle and an elephant which are symbolic of cultural heritage. There is evidence of a ghost image in the right hand corner. There is a variety of images and symbols which could represent rock art/San art.

FIGURE 2b:

A masked figure is placed in the centre of the composition. He is dressed in army clothing (camouflaged) and holds two beaded guns, one in each hand. He wears geometrical designed arm bracelets which are indigenous. He is placed against a plain/toned green/turquoise background. The guns could make a statement about war experiences, violence and the arms trade. The African mask consists from simplified geometric designs with almond shaped eyes) is made from cowries (antique currency) beadwork on AK assault guns with are typically used in African revolutionaries. The guns could be making a statement about African conflicts and wars.

- **Use of form**

FIGURE 2a:

This is a two dimensional painting made up of stylised organic forms. Dark outlines flatten the objects. Some 3-dimensionality and depth obtained with darker recessing colours and lighter colours coming forward. The simplified composition consists mainly of shapes. The dark outlines describe/emphasize the forms. There are holes/facets of colour.

FIGURE 2b:

Although this is a photograph, Ziman set up his photo-shoot using a live model and three-dimensional objects i.e. the mask and beaded guns.

- **Mood**

FIGURE 2a:

Happy/joyful mood/serious/disjointed/confusing.

FIGURE 2b:

The mood is sombre, terrifying, intimidating and threatening.

(8)

2.2

Candidates must evaluate the work of any TWO artists you have studied, who used Afro-centric elements in their art or who were influenced by African and/or indigenous art forms.

(12)
[20]



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

Los Intocables or ***The Untouchables*** (FIGURES 3a to 3d) is a photography project by the Cuban photographer, Erik Ravelo. He aimed to preserve and defend the rights of children and to raise awareness of child protection and about the various attacks against children throughout the world. These images were banned from Facebook.

3.1 Candidates must refer to the visual sources in FIGURES 3a to 3d. Write an essay in which you discuss/debate the following points:

- **Reasons why the children have been portrayed in a crucified position**

It relates to Christ on the cross and refers to the innocence of the children in the various situations. It is a powerful and recognisable symbol. The children have to bear these atrocities as a cross to be carried. Protection by church (adults) harbouring.

- **The use of photography, rather than other media**

Photography gives a real life-like feeling to the work, as if it was documenting the events. Ravelo refers to ***The Untouchables*** as a "human installation". His friends and their children volunteered to pose for the photos. The photos were carefully staged where the human sculptures are then photographed which resulted in images as visually jarring as they are conceptually saddening.

- **Why do you think the faces of the children have been pixelated?**

The children's faces have been blurred (pixelated) to preserve and protect the identities of the children. It also relates to children in general and not a specific child. The blurred faces hide the pain.

- **What issues are addressed in each image and the possible meanings and interpretations?**

FIGURE 3a: The image depicts a young boy in nothing but his underwear, pinned to the back of a Catholic cardinal. It is a painful reminder of the sex abuse scandal that has plagued the Catholic Church in recent years. Molestation of pre-adolescent boys by priests is highlighted. Forced to join a religion, without notice/various rituals/brainwashing.

FIGURE 3b: This work highlights the devastating loss of guiltless youth in the Syrian civil war. A girl with Islamic headgear is crucified against the back of a soldier, with his automatic rifle resting on the floor. Candidates could refer in general to war situations, especially in the Middle-East. It could also refer to child soldiers/gangsters/any conflict.

FIGURE 3c: This image speaks of the automatic weapons-assisted shooting-sprees in world-wide schools. It could also be interpreted as the general threat of violence on children, e.g. gang related violence (the figure with the hoodie).

FIGURE 3d: This image shows a portly nine year-old nailed crucifixion-style to the back of Ronald McDonald, the red-wigged fast-food colossus. It

comments on the increasing obesity in children and the effects of fast foods on their health.

Credit can also be given if the candidate mentions something to do with child molestation where adults are camouflaged as clowns. Clowns are often associated with a circus where children go to be entertained by an innocent, naïve character. The clown represents the trustworthy person that is now the molester.

Each work features both a child and an adult posed to demonstrate a contemporary evil, whether it is gun violence, molestation or obesity. Each work features a child being crucified on the back of an adult, which attempts to tell a different story about the loss of innocence. It is meant to horrify viewers into advocating for the safeguarding of innocent children victimised across the globe by dubious and exploitative industries. Shocking is indeed an appropriate adjective for the images.

- **Why do you think the images were banned from Facebook?**

Candidate's own opinion that is justified by relating to the images.

- **Many people have complained about the imagery in FIGURE 3a. What are your thoughts on this view?**

The child is partially clothed. It highlights how people often do not want to face issues such as child molestation. Any other justified view will be acceptable.

- **The effectiveness of this series as it is showcasing the problems around violence and abuse of children**

All FIGURES especially FIGURE 3a are confrontational, shocking, in your face; most people cannot stomach that and would rather not wanted to be confronted by it. The title puts emphasis on children's vulnerability towards power figures, the

'Untouchables' sometimes somebody to trust e.g. the priest or a teacher.

Children represent innocence and the series aims to preserve and defend the right to childhood. The work is very effective in showcasing violence and abuse inflicted on children by oppressive international institutions and profitable-but-ghastly practices. It was done to raise awareness of child protection and to make a statement about the state of childhood in the world, *"Kids represent innocence and the series of **Los Intocables** aims to preserve and defend the right to childhood, to a clean childhood. So we are preserving kids here"*, according to Ravelo.

Candidates own opinion that is justified by relating to the images will be acceptable.

3.2

Candidates must write an essay in which they discuss TWO artworks by different artists who address socio-political issues.

(10)

Use the following as guidelines:

- Subject matter
- Influences
- Formal art elements
- Composition

- Style

(10)
[20]



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

Beckmann and Maswanganyi have expressed meaning and emotional experience rather than physical beauty in their interpretation of Biblical themes.

4.1 Candidates must choose EITHER FIGURE 4a OR FIGURE 4b and discuss how this artist has interpreted the Biblical theme.

Use the following as a guideline:

- **Significance of the subject matter, images and symbols**

FIGURE 4a:

A biblical theme from the New Testament is portrayed. A simplified, stylised figure of Jesus is seen holding a wooden cross, symbolic of Christianity. The walking figure is attached to a wooden branch which has several fish around the feet of Christ, symbolic of his followers/fishers of men. His holiness is reinforced by the halo shape above his head. Jesus's miracle of walking on water. The barbed wire represents the crown of thorns.

FIGURE 4b:

Christ is being lifted down from the cross. The descent from his crucifixion is portrayed. The cross is a symbol of redemption. There is a sun in the background which is a symbol of light and new life. Christ is portrayed with a crown made of thorns symbolic of sin and suffering. The figures below Christ appear to be shunning him and not happy that he has been taken down from the cross. Women at the feet of the cross, Mother Maria and Maria Magdalene cannot bear to look at Jesus's painful and broken body.

- **Formal art elements**

In both FIGURE 4a and 4b diagonal lines and shapes create movement and unrest.

FIGURE 4a:

The three-dimensional stylised shapes are carved from wood, creating a naïve artwork. Parts of the wood are painted in a glossy paint. The figure is painted pink, black and white. The fish have been painted in different shades of greys. The wooden cross is painted red/orange. Christ's hair, shoes and belt are painted in shades of brown. The base of the carving has been left unpainted. The texture of the figure and fish is smooth whereas the base/tree stump has more of a natural textured tactile quality. Realism, naturalism.

FIGURE 4b:

(8)

Beckmann has made use of expressive and distorted line and shape to exaggerate the mood of suffering. Dark outlines are seen. Earthy colours like yellow, ochre, browns and reds are used. The figure of Jesus/man is elongated and distorted. His long and thin arms are placed diagonally over the composition in the formation of a cross. Single stripes of blue are seen on the robe of the central figure. It can be symbolic of water representing new life. Sharp pointy triangular shapes like broken glass add to the feeling of pain and sadness.

- **Distortion of the figures**

FIGURE 4a:

Shapes are simplified and stylised and portrayed in a childlike/naïve manner. The figure is not anatomically correct and is out of proportion.

FIGURE 4b:

Shapes and figures are angular with jagged/sharp lines. Figures are elongated and distorted. Dark outlines emphasise the distorted shapes. The portraits have been distorted which gives a melancholy feel to the work.

- **Depth and perspective**

FIGURE 4a:

This is a three dimensional sculpture carved from wood. The fish are all the same size and don't become smaller towards the back of the sculpture. There is a lack of perspective because it is a three- dimensional artwork.

FIGURE 4b:

Perspective has been created which is evident as the figures become smaller and smaller as they recede in space. Christ is placed in the foreground and is in the centre of the composition. Foreshortened legs with the feet larger. Two kneeling female figures are also placed on the right in the foreground. Two male figures are shown in the middle ground. A wooden cross and ladder can be seen in the background of the composition. The steps of the ladder become smaller as you recede in space. A dark circular sun is seen in the background. The painting is very congested and overcrowded.

- **Spiritual/emotional message and meaning**

FIGURE 4a:

This sculpture, influenced by Christianity, illustrates the Biblical narrative of a miracle from the New Testament. It is a message of hope and trust.

FIGURE 4b:

The descent from the cross is the theme of this painting. It is a disturbing image of Jesus' suffering/sacrifice and death.

4.2 Candidates must compare TWO artworks, crafts or spiritual works they have studied.

Include the following:

- Subject matter
- Influences
- Composition
- Style
- Function and/or message

Candidates cannot receive full marks if no comparison is made-use the descriptive rubric to guide mark allocation.

(12)
[20]



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

Tens of thousands of refugees/migrants have fled their troubled, war-torn countries for a better life in Europe. More than 4 000 people have lost their lives during the dangerous journeys across the Mediterranean Sea. Ai Weiwei, a Chinese artist, created an installation in reaction to this human tragedy.

The pond in front of the Belvedere Museum in Vienna, Austria, has a floating calligraphic F which consists of 201 lotus flowers, each containing five worn life jackets. Traditionally the lotus flower symbolises beauty, purity and longevity.

5.1. Candidates must write a short essay and refer to the following:

The F Lotus plays on the word Float. F is a reoccurring and provocative motive in Ai Weiwei's work based on the Chinese Internet meme 'grass mud horse' of which the pronunciation is very close to the Chinese equivalent of 'F#*k'. The meme is used to underscore the essential absurdity of the Chinese systemic censorship.

- **Would the meaning of the artwork change if exhibited indoors? Substantiate your answer**

The artwork has been exhibited on water for a reason. The water is a metaphor for the journey the migrants/refugees took across the Mediterranean Sea to Europe. If the installation was placed indoors there would be no water and the concept would change. Outdoors can be visited by more people without having to pay to enter the museum.

- **Is the use of the flower significant? Does it have anything in common with the refugees?**

A lotus flower floats on water, as does the refugee who floats on water or on a boat. The boat could be compared to the lotus flower. The lotus flower symbolises longevity as does the boat that transports the migrants to the land but still has fragility to it. The artist has used life vests as a metaphor for the lotus flower. Flotus represents movement. The artist, a Chinese activist/artist, addresses socio-political issues in our present society.

- **Is the use of the letter 'F' significant in any way?**

The F letter is portrayed as a calligraphy letter. Calligraphy lettering is delicate which could refer to how delicate the flowers and the refugees are. 'F' could represent flower or fragility. The migrants are fragile when they cross the Mediterranean in the overcrowded boats. Learners' own opinion must be justified by relating to the images. The 'F' can symbolise/represent freedom/float. The 'F' font looks similar to Chinese calligraphic symbols. The 'flotus' font looks beautiful, however, the artist wanted to portray a provocative artwork by using the 'F' word which literally means 'F#*k'.

- **Why has the artist made use of the life jackets in this work?**

Ai Weiwei used life jackets (symbolic of life) to create the form of a lotus flower. He then used these flowers to create the shape of an 'F', placing it in a pond. The life vests are used to prevent a person from drowning. He creates an analogy between the lotus flowers and the life-jackets. The life jackets symbolise all the refugees that have crossed the ocean. They will possibly have a better life.

- **What role does colour play in this work?**

The artist uses coloured life jackets/vests in his artwork; however, they are faded due to the journey across the vast blue sea. The bright colours reflect a happy mood/atmosphere which could be representative of the migrants finding a new home with new opportunities. They are leaving the sadness and hurt behind for a new life. The colour in the 'F' form appears a lot brighter than the close-up view.

The colour can be spiritual which represents new life.

(8)

5.2

- **Does this work help to increase the awareness of the refugee crisis?**

Candidates own interpretation with substantiation will be acceptable.

Recently a new contemporary art gallery opened at the Waterfront in Cape Town. As the curator of this gallery you have been asked to select TWO new artworks which showcase the artist(s) use of contemporary new media. Discuss your selection.

Candidates must refer to the following:

- Subject matter
- Influences
- Use of new media
- Possible meanings/messages

2 artworks from the same artist are acceptable. It can also be other 'New' artwork and not prescribed works.

(12)
[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Maurice Mbikayi shows the human figure in a straight jacket which relates to a schizophrenic personality that he experiences within a virtual world due to him needing to 'permanently' stay online.

Maurice Mbikayi investigates the effects of contemporary technology on Africans. He focuses on ways in which the technological advancement of the last twenty years has both positively and negatively affected the world. He collects fragments of the developing technology and incorporates them into his work.

6.1 Candidates must discuss the following in your interpretation of FIGURE 6a:

- **Title**

Web Jacket, indicates that this is a jacket, but more specifically a web jacket. It keeps people locked up into the Virtual world and keeping them from the real world. The web Jacket will help you access to any web network. This jacket tells us that it is linked to the web (internet) and is made from computer parts, electrical wire, clothes and belts. There is an addition of a dark coloured cape/hoodie which hides his own identity. It looks like a **straightjacket** which is a garment with very long sleeves, used to restrain a person who may cause harm to him/herself or others. Once the arms are inserted into the straitjacket's sleeves, they are crossed across the chest and the ends of the sleeves are then tied to the back of the wearer, ensuring that the arms are kept close to the chest with as little movement as possible. This **Web Jacket** implies how the internet/web is restraining us every day. The web-caught up like a spider web.

- **Describe how Mbikayi has used computer parts**

The artist has constructed a sculpture/installation/performance piece from computer parts (keyboards etc.), electrical wire, clothes and belts. This sculpture/jacket is then used as part of an indoor nine minute performance piece. This image of the Web Jacket is a photographic still of the original performance piece. The artist used an armature to prop it up in the photograph; however, in the performance piece he would have worn the Web Jacket himself.

- **The significance of the straightjacket**

The jacket is made from computer parts and is called Web Jacket which is symbolic of the virtual world. This three dimensional world is free and anyone can contact anyone from anywhere in the world, however the web jacket is portrayed as a straightjacket which restrains a person. It may represent the internet as being a bad influence that restrains us as well as harming us. A straightjacket is used to restrain mentally ill patients, preventing them from hurting themselves or the people around them. Often people who are schizophrenic need to be restrained due to their inappropriate behaviour. The straightjacket is a metaphor of how the internet is restraining us because we are addicted to the Internet. FOMO Fear of missing out. The jacket could refer to mentally ill patients (own bipolar personal experience). The straight jacket could represent bridge jumping for skydiving or paragliding. Brave leap to use technology and creativity(Superhero)

- **Do you interpret this work of art as a positive or negative comment on technology.**

Candidates own interpretation with substantiation will be acceptable.

(8)

- 6.2 Discuss the work of any TWO relevant South African post-1994 democratic artists that explore their identity.

Candidates must use the following guidelines:

- Subject matter
- Influences
- Formal art elements
- Composition
- Style
- Possible meanings/messages

(12)
[20]



QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

7.1 Crows feature prominently in both FIGURE 7a and FIGURE 7b. Candidates must study the artworks and discuss the following in an essay:

- **Significance of the crows in the artworks**

FIGURE 7a:

There are many black birds flying around in the kitchen creating a chaotic mood. The crows are magical and can predict the future. Crows take souls to the afterlife. The Irish myth indicates that crows communicate with gods, can predict the future and represents good luck. The ladies are seen carrying on with their tasks of preparing and baking the pies despite the presence of the crows. The crows create a very busy and chaotic atmosphere. A hyena which is also a scavenger is seen on the left of the painting. It is trying to eat either the crow or the pie. The hyena may be symbolic of our demanding and scavenging society. A sheet of pastry, tinfoil dish, bowl of fruit, rolling pin and dishcloths, cups and saucers adorn the table. Six crows are perched on the table in different places, some are flying, pecking or sitting. The crows are symbolic of men who traditionally only 'come to get it...' not realizing the love, care and time spend to prepare everything and get it ready by the women, and then leave it also afterwards for someone else to clear, usually also the woman. Women are used to it, keeping a straight face, in spite of the invasion.

The image of the hyena could represent intelligence, fearless, trickster, gluttony, demons, hysteria, taking advantage of the weak, sexually deviant.

FIGURE 7b:

This scene depicts the interior of a dining room. There are no humans present, only large black crows scavenging the remains of food from the table. Some crows are plastered against the pictures on the walls, floor and chairs. The crows seem to be attacking fruit in the pictures. The crows scavenge the food on the table and surrounding areas, creating a scene of disturbance and chaos, which implies that they are wild and hungry.

- **Significance of the titles of the artworks**

FIGURE 7a:

Females are associated with the preparing of food and laying the table before serving the guests or family.

It might represent a scene after a dinner party and the guests have left and the scavengers have taken over and are feeding off their left overs. On the other hand it could represent the preparation of the meal. It can also refer to women that have to prepare food for visitors that come to eat and enjoy a meal. Society expects women to prepare and serve food. Men usually meet around the table and leave so the women can clear the table.

FIGURE 7b:

The title could refer to decisions and conversations being made around the dinner table from the past that are left for future generations to deal with. The scene could symbolise our consumerist society that wastes so much or it could symbolise the poor community having to live off the remains of the rich and famous. History also deals with tradition, stereotyping of roles women and men have to play.

- **Choice of imagery and scenery**

FIGURE 7a:

This is an image of a farm kitchen. Three female figures are placed in the middle-ground of the painting. The figure on the left is standing up. A figure is seated behind the table while another figure is seen bending over placing a pie in the oven. A sheet of pastry, tinfoil dish, bowl of fruit, rolling pin and dishcloths, cups and saucers adorn the table. Six crows are perched on the table in different places, some are flying, pecking or sitting. The heavily laden, over-crowded table implies that the ladies are very productive. A crow is seen flying/escaping through an open window.

FIGURE 7b: The interior only consists of birds and furniture. There are no human figures present.

- **Perspective and depth**

FIGURE 7a:

Perspective is created as the artist has used open windows in the kitchen to show the landscape. This creates a sense of recession in the painting. The table is placed in the foreground with the kitchen stove against the back wall. The overlapping objects create depth. The colour becomes lighter in the background of the painting.

FIGURE 7b:

The interior scene portrays a formal dining room. The ceiling, wall and floor are visible. The table and chairs are placed in the centre of the room. Mirrors, a clock, windows and still-life paintings have been placed on the walls to create the idea of a dining room. The chairs are randomly placed around the table creating a chaotic moment. It appears that the people/diners have just left. The windows are closed.

- **Mood and atmosphere**

FIGURE 7a:

Disturbing, eerie, chaotic, uneasy and claustrophobic. There is an ominous expression on the faces of the women.

FIGURE 7b:

Desolate, empty, eerie, uneasy, destructive.

References to gender

FIGURE 7a:

The females in the kitchen are preparing pies for visitors. The crows might represent the male counterpart. The female figures are wearing aprons (stereotypical) which are symbolic of what a typical housewife wears. The hyena might be symbolic of a scavenger or outsider waiting for food. The hyena might also represent the male. The baking process and ingredients refers to gender stereotypes. The heavily laden, over- crowded table implies that the ladies are very productive. Some of the women are represented with red and black hair. The red hair could be associated with the theme of witches. The static figures are juxtaposed against the lively black birds.

FIGURE 7b:

The interior is very classical and delicate which refers to the female. A traditional white lace tablecloth placed over the table is also synonymous with the female figure. Lots of fruit and debris are scattered over the table and on the floor creating a chaotic and messy atmosphere. The male figures may have sat at the table with the female figures serving them. The pink colours on the table are stereotypical of women.

(10)

- 7.2 Candidates must discuss ONE artwork by any TWO South African artists whose work(s) comment on gender issues.

(10)
[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

In 2015 students from the University of Cape Town defaced the bronze statue of Cecil John Rhodes, a prominent figure from our colonial past. This statue was later removed by the university authorities due to the pressure from the students.

8.1 Candidates must debate the issues of colonial and apartheid monuments being removed from our public spaces by considering the following:

- **The necessity of monuments in our society**

A monument commemorates a person or event, becoming important to a social group as a part of their remembrance of historic times or cultural heritage, or as an example of historic architecture. The term 'monument' is often applied to buildings or structures that are considered examples of important architectural and/or cultural heritage.

- **Reasons why people remove or deface monuments**

Some monuments/buildings are symbols of either Colonial or Apartheid figures/events. These monuments are not a happy reminder of the past. People have decided to deface them to show their viewpoint on Apartheid and Colonialism. The statue of Cecil John Rhodes is part of the universities past, it is not a national monument and therefore not protected by the Heritage Act of 1999, which means that UCT can remove the statue. Many statues in South Africa (Rhodes) are symbolic of imperialism and a catalyst to the on-going process of decolonisation.

- **The functions of a monument**

A monument commemorates a person or event, becoming important to a social group as a part of their remembrance of historic times or cultural heritage, or as an example of historic architecture. The Rhodes Memorial on Devil's Peak in Cape Town is a memorial to English-born, South African politician Cecil John Rhodes. The memorial was designed by the renowned architect Sir Herbert Baker who also designed the Union buildings in Pretoria. Cecil John Rhodes contributed greatly to the formation of the sub- continent and advocated white supremacy.

- **Meaning of the monuments changing over time**

Early monuments in South Africa were erected during Apartheid and Colonial times. These are not reflective of the South African post democratic society. New monuments have been erected since then e.g. Freedom Park, Constitutional Court etc. which are more relevant and symbolic of our country. Their meaning of monuments has changed over time due to changes in language, ethics, site, ethnic groups etc. Free education may be a talking point.

- **Erection of monuments in public places**

Candidates own interpretation. It is important for new buildings/monuments to be erected in public spaces as this shows a healing process as well as educating people.

- **The creation of new monuments as a healing process**

Candidates own interpretation. Many monuments are erected to commemorate a person or an event which is part of the countries heritage. Many South African buildings and monuments have been erected by different groups with various ideologies. Examples include Afrikaans Language Monument (Paarl), the Women's Monument (Bloemfontein), the Voortrekker Monument (Pretoria), the Samora Machel Monument (Mbuzini), the Heroes' Monument (Durban) and Freedom Park (Pretoria) amongst others.

(10)

8.2 Candidates must discuss any TWO contemporary South African buildings they have studied which adds value to the community/our society.

The following should be included in their discussion:

- Site/Situation
- Materials and techniques
- Style
- Possible influences

(10)
[20]

TOTAL: 100