

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2018

**VISUAL ARTS P1
MARKING GUIDELINE**

MARKS: 100

This marking guideline consists of 21 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. This marking guideline consists of EIGHT questions. 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 by 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 mentioned.
6. Where appropriate, 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

- This marking guideline is to serve as both a guideline for markers as well as a teaching tool. Therefore, the marking guideline for certain questions is in greater depth, as the information may be used as learning material. Other parts of the marking guideline may merely be a suggested guideline.
- NOTE: Markers are encouraged to reward candidates for what they know, rather than punish them for what they don't know.
- Although the information for the questions is given in point form, 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.

GUIDELINES:

It is expected of the CANDIDATE to demonstrate the following:

- To answer any FIVE questions for a total of 100 marks.
- Questions and sub-sections to be numbered clearly and correctly.
- Information already discussed in one question, is not to be repeated . If repeated, marks are allocated the first time only. Cross-reference to works of art is allowed.
- Answers must be in full sentences and paragraphs , according to the instructions for each question. POINT FORM WILL EARN ONLY MINIMAL MARKS.
- The use of correct art terminology .
- The use and implementation of visual analysis and critical thinking .
- Writing and research skills within a historical and cultural context .
- Placing of specific examples within a cultural, social and historical context .
- An understanding of characteristics/peculiar creative style.
- The identification of the professional practice of local artists.

It is expected of the MARKER to demonstrate the following:

- Acceptance of substantiated reasoning within the context of the question.
- Keeping in mind information already supplied above in some of the questions.
- To mark according to guidelines supplied to the candidates above.
- To recognise that this marking guideline is to serve as both a guideline for markers as well as a teaching tool. For this reason the information for some answers is in greater depth and information concerning other answers, may merely be suggested guidelines.
- To reward learners for what they know, rather than discrediting them for what they do not know.
- To refer to the Visual Arts SAG document rubric (page 24) as guideline to assess levels of achievement. (See next page).

ACHIEVEMENT RATING CODE	TOPIC 4: VISUAL CULTURE STUDIES 
7 Outstanding 80–100%	• 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%	• 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%	• 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%	• 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%	• 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%	• 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%	• 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.

QUESTION 1: OVERVIEW OF THE 19TH CENTURY

While Romanticist artists celebrated individuality, imagination, emotions and self-expression, Realists strove towards depiction of truth and accuracy of everyday reality with specific focus on the plight of the poor.

1.1 *Learner to study FIGURE 1a and FIGURE 1b and write an essay of about a page in which they prove the validity of the above statement by discussing both the artworks in respect of the following:*

- *Subject matter*
- *Application of colour and composition*
- *Imagination and individuality or everyday reality.*
- *Message and meaning*

FIGURE 1a - Lion Hunt

The whole picture depicts a lion hunting scene in Morocco, hence an exotic subject matter. De la Croix did not witness the scene but appropriated the idea from Peter Paul Rubens's work and with a study of animals developed an imaginative composition. On first glance, the viewer's eyes can be easily drawn to the strong use of colour in it. Eight hunters, dressed in bright red mantles and white vests, with turbans on their heads, are evenly distributed in the painting, engaging in a violent fight with two lions. Away from this violence going on, a barren shore and billowing cold sea stretches into distance, together with an ever-changing stormy sky in the background. The whole composition is filled with melodrama, emotional intensity, aggression, (as characterized in expression), strong use of warm colour and frantic movement. The hunters and lions are painted in bright colours but the gloomy background, departs from the vividness. A stormy sky is diffused with impending dark clouds and a freezing sea is billowing furiously – the whole landscape conveys a feeling of depression.

"This is less a matter of a 'hunt,' a word which too clearly evokes the superior power of man, than of a struggle. Indeed, we have here a violent grappling of man and beast, with the horsemen thrown from their mounts, the steeds dying, and the whole tragedy of a struggle to the death, in all of its ferocity and tumultuous dynamism."

FIGURE 1b

Millet's mature works in Realism were devoted to genre paintings of poor peasants toiling in rural landscapes. In his '*Rest after work*', a couple of peasant harvesters, (probably spouses) dirty and exhausted from their labours, lie resting on wheat sheaves below a huge stack of grain they have just harvested. Their faces are hidden, suggesting a sort of homogeneous anonymity rather than individuality. As with *The Sower*, that anonymity allows them to represent all of the poverty-stricken peasants of France. The fact that the man's downtrodden shoes are placed next to the two sickles suggests that he had to remove them to relieve himself from pain of burning feet before succumbing to a nap.

As for the woman, she barely had energy to remove her shoes; she seems to have just slumped into a heap and fallen asleep. The grinding poverty of the two is evident in their rough, simple garments. Their worn clothes, and their sleeping posture suggest a life of earthly toil. Millet employs a number of strategies in his painting to convey his sympathetic message of the couple.

He paints the man's creased slacks in blue-brown tones and the woman's headscarf warm brown making the couple, easily discerned as the focal point of the painting. As with many other paintings in his oeuvre his palette consists of simple variations of earth browns, much of it diluted. Millet's use of atmospheric perspective makes the background colours lighter and more diluted than the foreground. From the couple the viewer's eye stretches into the expanse of land on the left of which stand two other towers of stacks awaiting to be transported as suggested by the horse cart below. These link to the stack in the foreground to suggest the enormity of the task the couple had to accomplish hence the exhaustion. The imbalance in composition attests to the abundance the Nobility had to enjoy at the expense of hardship and poverty of the peasants.

The ratio of the maximum mark to the minimum for either work to the other is 6 : 4 Total mark 10

(10)

South African art that is linked to the Romanticist and Realist movements does not always reflect all characteristics of these movements but may rather in some instances reflect a representation of both in one artwork.

- 1.2 *Learners to study Figure 1c and write a paragraph of about ½ a page in which they identify and discuss characteristics of the work that link it with Romanticist and Realist movements.*

Julian Motau's 'Celebration' has representations of Realist characteristics in the sense that the subject matter depicts a reality that characterised township life where the young celebrants are shown passionately dancing to a popular dance song. Motau's individual creativity is expressed in the way he manages to express the natural posture and facial expression in the figures to epitomise the mood. In true Romanticist style, Motau's composition is based on dramatic diagonals of the bodies that emphasise drama and movement. Although the composition is asymmetrically balanced, the dynamic flow of lines counters the balance to reflect shared joy. This is complemented by the dominance of a warm orange watered in browns to reflect happiness.

Three figures in the foreground (the man dressed in blue and the women in orange by his side) serve as the viewers' starting point before the eye weaves to hazy forms in the background that create an atmosphere of a crowded space that is typical of township life. Though the work is Realist in subject matter, it is more expressively subjected to the Romanticist style.

(Accept any other substantiated discussion.)

(5)

- 1.3 *Learners to recall any ONE artwork by a South African artist you have studied which embodies characteristics that can be linked to any movement that forms part of the 'Overview of the 19th century' and write an essay (of about ½ a page) in which they evaluate the work in terms of its characteristics.*

They should include the following in their evaluation:

- *Name of artist and title of the artwork*
- *Subject matter*
- *Characteristics of the artwork*
- *Movement to which the artwork can be linked*
- *Possible interpretations of the work*

(5)
[20]

QUESTION 2: THE BIRTH OF MODERNISM

When Emperor Napoleon III ordered a special exhibition known as Salon des Refuse – 'Salon of the rejected', Impressionism became accessible to artists of all artistic backgrounds including women whose roles had been prescribed and restricted to wives and mothers.

- 2.1 *Learners to study FIGURE 2a. They should recall and discuss the characteristics of the work that render it a true Impressionist painting.*

Impressionists painted everyday scenes and Mary Cassatt, being one of them, often created images of the social and private lives of women and children with accuracy. Particular emphasis is placed on the intimate bonds between mothers and children. It is believed that Mary Cassatt most likely created this artwork while at her cottage in the countryside. The painting is an outdoor painting depicting a woman with a young child leisurely drifting on a lake or pond, possibly the small pond on the property of her cottage. As in 'The Birth,' Cassatt places her viewer obliquely above the scene to create a background with dark tonalities against which she places the brightly clothed and lit figures with an aim of capturing the fleeting effects of time with summer sunlight on their skin and clothes. The result is a peach tanned skin and cream-white clothes with light purple shadows for folds. The blue, red, orange, and green brushstrokes on the rippling water seem to have been placed next to each other so that an optical mixing takes place at a distance hence the sparkling brightness. The broken colourful brushstrokes as well as the gliding of the small duck towards the boat produce a particular movement to the scene that leads the viewer's eye back to the leaning woman and her child. The figures are likewise captivating. Their close proximity suggests a devoted relationship fostering a warm emotional relationship from the onlooker. The various vibrant hues create multiple reflections on the water that emphasise the perception of depth. Although finished, from the perspective of Western tradition of naturalism the work appears unfinished.

(6)

- 2.2 *Rodin's sculpture (FIGURE 2b) shows a break away from characteristics of traditional sculpture. Briefly describe and discuss different aspects of the work that reveal Avant-garde tendencies.*

Rodin's early sculptures show influences and respect for sculptural tradition. With time however, Rodin moved away from many of the narrative references to classical myth that were still attached to academic sculpture in the late 19th century and placed new stress on the dignity of simple human moments. One such calm moment is **The Cry**. Rodin substituted what should have been a beautiful upright expressionless bust of a goddess with an ordinary surging crying woman who seems to be looking up to somebody for sympathy. The facial expression is creased into an ugly wail to suggest inconsolable pain. The skin is haggard-looking. The breasts are flattened on to the chest, the stumps shake in rage to justify the cry.

Rodin achieved this by abandoning the polished idealised approach of academic sculpture and produced a rougher more unfinished surface which expresses passion, restlessness and movement to epitomises modernity.

(4)

- 2.3 *George Pemba like Impressionists painted the place and people in his immediate environment. In at least ½ a page learners to discuss and evaluate his work "Gelvandale" (FIGURE 2c) in this regard.*

In **Gelvandale** Pemba gives us a view of the town slowly being filled by Black shoppers in the sunny morning hours. Pemba looked at this urban landscape from wide dry rocky pavement on the left of the main street. Unlike in **New Brighton, Port Elizabeth** his position suggests a passive observer detached from the community he is representing. His position however, does not detract from his use of linear perspective suggested by old town houses on both sides of the road. The style and age of architecture coupled with the freedom with which the blacks are moving suggests this used to be a town for Whites but was later abandoned to the Blacks of the surrounding community. Even though the buildings appear old, the street and the sidewalks look relatively neat with electricity light-poles trailing far-off into the oblivion at the end of the street. On the right, a distance from the viewer in the middle of the street, a woman chats with a man about something. Trailing off into a distance are other Black shoppers going about their daily business.

Pemba's painting style references Impressionism; the painting is an outdoor painting in which strong use of light and subject matter relate to the fleeting moments. He used impasto paint, hence the lively brushwork on the street surface and the broken gestural brush strokes on the pavements and the walls of the buildings. His emphasis on light tames the colour to cool yellows and blues to enhance the mood. All forms have a feeling of solidity due to Pemba's painting style. The link with Impressionism can be seen in this aspect as Pemba summarised in his paintings according to what he saw and experienced.

(5)

- 2.4 Learners to choose ONE Post-Impressionist artist's artwork they have studied and discuss ways in which the work reflects attempts to replace Impressionism as the leading avant-garde movement of the late 19th century.

They should include the following in their discussion:

- Name of the artist and title of the artwork
- The subject matter and theme
- The use of art elements, techniques and compositional devices
- The manner in which the work reflects avant-garde tendencies

(5)
[20]

QUESTION 3: EARLY 20TH CENTURY ART

Expressionism is a tendency for artist to portray his/her own emotional reaction in a highly individual style where a free distortion of shape and colour take place.

- 3.1 Learners to write an essay of about a page in which they discuss ways the artists of FIGURE 3a and 3b respectively employ expressionism in a manner that represents different individualised styles.

FIGURE 3a:

Andre Derain was a member of the Fauvist group which became popular for its liberation of colour from the traditional descriptive role (the naturalistic role), to the strong use of it to express emotion. As observable in FIGURE 3a colour is stronger than the colour of previous movements. André Derain painted **Charing Cross Bridge** during his brief stay in London, England in 1906. The painting depicts a scene from the South shores of river Thames as the artist observed it while standing on the wharf near Lions Brewery. The work shows cars and cyclists taking a wide bend at an exhilarating speed on a high-way that leads to the bridge. Colour, the most important aspect of expression, is simplified almost to purity that gives it a childlike quality that denies form but expresses shape, light and depth. Large flat areas of vibrant intense contrasting colours representing various aspects are placed next to each other both in the foreground and the background; green for the highway, red for the trees and pavement, yellow for the water, blue buildings in the background, yellow and red for the sky. In this way colour is used rather decoratively. Short choppy brushstrokes were used to punctuate the flat areas into mild vibrancy while the blue buildings were painted employing smooth, soft colour.

(5)

FIGURE 3b:

The Hunt was a product of Irma Stern's journey to Swaziland during the 1920s. A group of hunters seem to be preparing for a hunt. Within the group of people there are three dogs, a naked child, an elder and the hunters holding their spears and shields. These figures overlap one another creating a pictorial space by creating a foreground, middle ground and background almost as if the scene is falling forward.

Line is often bold in its delineation of form and remains dark and gestural throughout the painting. A strong use of sharp and angular lines has been used to simplify and stylise their facial features and surrounding plants. Thin line has been used on the dogs to express their lightness and agility whereas the contrary is often true for the people. Lighter and brighter colour has also been used on the animals to contrast the darkness and heaviness of the people. Colour is highly expressive, saturated and acidic, similar to the works created by the German Expressionists. People are red-brown skinned complemented by an acid yellow-green of the lush foliage. Stern used distortion on the individuals' faces, limbs and postures to deny them the kind of perfection envisaged by the Western World yet in doing so, she emotionally identified with their simplicity, purity, innocence and spirituality, granting them nobility in their savageness. Stern was looking for an alternative to European 'civilisation' in what others consider darkest Africa. She used expressive brushstrokes, thick paint and bright colours to show her idealised view of the world.

(5)

The ratio of the maximum mark to the minimum for either work to the other is 6 : 4 Total mark 10

(10)

- 3.2 *Do you consider Cubism a form of Expressionism? Learners to write a paragraph (of about half a page) in which they debate the question by comparing the characteristics of Cubism with those of Expressionism. They should refer to FIGURE 3c and any other work (not in this paper) to substantiate their views.*

The term Cubism was first used by the critic Vauxcelles for the geometric presented simplifications of Braque's L'Estaque landscapes. Picasso's **Ambroise Vollard** is considered the epitome of the "analytical" phase of Cubism. The sitter is depicted from a variety of viewpoints, thereby appearing fragmented into a crystalline structure of interlocking planes. Colour variety and texture are sacrificed in Cubism and perspective effects are replaced by a shallow, ambiguous sense of space. Cubism had as its aim not complete abstraction, but rather a new kind of realism, one that sought a balance between the depiction of reality and the autonomy of the painting as a physical object.

Like Cubism, expressionism was a reaction to realism, but rather than reducing objects to their geometric distinctions, expressionism characterises 20th century Northern European art with its subjective stress on heightened emotions and the artist's inner vision. The term was first used to describe an exhibition of Fauve and early Cubist paintings at the Berline Sezession. As a reaction against the realism and naturalism of the late 19th century, expressionist artists insisted on their emotional response to their subjects from which they derived the concept that genuine artistic form develops from one's inner necessity. Artistic form could never be imposed by tradition or convention.

(6)

- 3.3 *Futurism saw the future as a glorious age made possible by the telephone, electricity, the motorcar, the railway train, and later the aeroplane. Futurism also glorified war favouring Fascism.*

By referring to the notes above, learners to write a paragraph of about ½ a page in which they analyse and discuss the visual source FIGURE 3d to show how futurist aims are represented in the work.

The futurist Manifesto published by Fillippo Tommaso Marinetti contained the aims of the Futurism. His aim with the manifest was to bring Italy in line with modern life characterised by the new inventions. Basically all links with the past had to be broken to make way for modern technology as embodied in cars, trains, telephones and planes. Futurism was for war, maleness and speed. FIGURE 3d represents an armoured train at full throttle with fighting soldiers in action. Five faceless figures crouch in a militarised locomotive car and aim their riffles in unison. Smoke from the guns and canon fire eclipses the natural landscape. While the cubist style, coupled with the military green and blue colour, all enhance the feeling of maleness in war, the train and the guns represent speed, technology and power all of which represent modernity.

(4)
[20]

QUESTION 4: ARCHITECTURE

Wright's architectural philosophy initially comes from his domestic architecture. He transformed the traditional domestic plan into his so called 'Prairie Houses'.

- 4.1 *Learners recalling their knowledge on Wright's domestic architecture and with reference to FIGURE 4a must write an essay of about ¾ of a page in which they describe aesthetic features introduced by Wright that revolutionised domestic architecture. Where applicable show how these relate to the function.*

The typical house at the end of the 19th century was like a box divided into smaller boxes, namely rooms. The rooms were dark and usually connected by a long passage. Wright's domestic architecture changed this in his so-called 'Prairie Houses'. The "**The Darwin Martin House**", which is one of them, reiterates the Robbie House design he fitted into the flat landscape of mid-west America. The house is long, low and asymmetrical and designed to fit into the flat landscape of Buffalo in New York. The composition is considered the most significant marriage of landscape, interior design, and architecture. The sense of unity is revealed in every aspect of the design; the rectilinearity of the units that form the house's T-shaped plan is reinforced by the geometry of its leaded glass windows and custom-made furnishings. There is emphasis in repeating the horizontal lines to bring the structure into harmony with the landscape. The room units of the house are protected under low roofs. Each large horizontal roof extends from the core of the building outwards beyond the line of windows and forms deep cantilevered overhangs that leads the eye into the distance. The interior also flows out through the terraces. The house becomes an adjustable space and not a boxed space. Like most of the Prairie houses, the Darwin Martin House has a central core that is higher and extends to the back with a long line of windows. As part of his philosophy of organic architecture, Wright made use of local materials as far as possible. Family unity is promoted in the interior open-plan design.

(8)

- 4.2 *By relating its form and design features to the characteristics of a specific style, learner to write an essay of about $\frac{3}{4}$ of a page in which they define the style of architecture comprised in Figure 4b*

FIGURE 4b belongs to the Deconstructivist style of architecture. Deconstructivist architects wanted to free architecture from the restrictive 'rules' of Modernism such as 'form follows function', purity of form and truth to materials.

Deconstructivism is a Postmodern architectural style characterised by the idea of fragmentation and the manipulation of a structure's surface. Buildings adopting the style are often formed of components that have been disassembled and reassembled in a new and unorthodox way, giving the impression of a chaotic design devoid of precise logic. Like other Deconstructivist buildings, the **UFA Cinema Centre** seems to have no visual logic. The dominance of the right angle and the cube is destroyed by extensive use of the diagonal line and the 'slice' of space. The ground level (both in the front and at the back) reveals an illogical clash of grids, spaces and volumes to render the cinema complex and contradictory. The building rejects the idea of 'perfect form' for theatrical performances. The structure is a gravitational free play of design thus making its architectural form pure art.

(6)

- 4.3 *Learners to choose ONE popular South African architectural building they have studied, and write an essay ($\frac{3}{4}$ of a page) in which they analyse and evaluate the innovativeness of the building with reference to the following criteria:*

- *Name of building and the architect*
- *Function of the building*
- *Style under which the building should be classified*
- *Major design features of the building*
- *Materials used and how these enhance its aesthetic qualities*

(6)

[20]

QUESTION 5: BETWEEN THE WORLD WARS

Dada was a state of mind. They wanted to mock and shock. It was a protest movement against the good taste and moral values of the middle class. This negative movement wanted to destroy all traditions in art.

- 5.1 *With the above in mind, learners are to write an essay of about $\frac{3}{4}$ of a page in which they describe and explain how the process employed by the artists of visual illustrations FIGURES 5a and 5b at the time and the characteristics of the finished work show a negative movement aiming at destroying all traditions in art.*

FIGURE 5a is one of Kurt Schwitters's collage Merz pictures (from a letterhead of KomMERZbank) created in collage media to show that works of art could be created with found materials or junk. He used waste products for example discarded wire mesh, newspaper clippings, cardboard pieces and other refuse to create the collage. Although he scavenged the fragments, Schwitters carefully composed and affixed them with glue and nails to a painted board to make this collage. He then blended them with colour, applied in the traditional mode of application.

Schwitters was trained as a painter, but as World War 1 came to an end he adopted collage as his preferred process, saying "Everything had broken down in any case and new things had to be made out of fragments." With his Merz project he aimed "to create connections, preferably between everything in this world"

Maximum 3 marks

FIGURE 5b

Arp participated in the Dada movement in Zurich during World War I, creating collages such as this one that privilege chance over artistic intention. This work consists of fragments of coloured paper arranged in a random configuration or indeterminacy. The squares that form this collage were torn from sheets of coloured paper. By using his hands to rip the paper instead of a more precise tool, he surrendered an increased level of control, embracing the jagged contours of the squares. In his deliberate irrationality, he liberated the creative soul and introduced the use of chance. The use of chance leads to spontaneity which in any way negates and mocks logic and reason-which are cardinal attributes of traditional art.

Maximum 3 marks (6)

- 5.2 *Learners to evaluate the works from an aesthetic point of view and choose which work expresses a greater aesthetic appeal and to justify their choice.*

Open ended question. Some of the aspects to be considered for choosing FIGURE 5a.

- The process of tearing being itself a destructive aspect
- The end result – the artwork being mockery of logic and reason is itself aesthetically sublime
- End result

Some of the aspects to be consider for choosing FIGURE 5b:

- Choice of medium
- Process of collaging
- Application of formal elements
- End result

(Accept any choice well substantiated with good evaluation.)

(4)

'Departure' (FIGURE 5c) was begun at the time that the Nazis fired Beckmann from his professorship at the Frankfurt Art Academy, and presages his forced emigration.

- 5.3 *In about a page learners to relate, analyse and interpret the work in terms of the above notes and the events that characterized Germany at the time.*

They may refer to the following:

- *Subject matter*
- *Composition*
- *Style*
- *Meaning*

The Gothic spirit inherent in ***Departure*** is most strikingly evident in the contrast between the serene otherworldliness of the centre section and the violence of the wings. The latter depicts dark nightmarish scenes of brutality and degradation. On the side a stocky man holds aloft a bludgeon-like bag of fish, as though about to 'execute' a partially clothed woman who kneels at his feet with her arms bound stiffly above her head. Directly beyond the brutal executioner looms the strictly frontal form of a naked, gagged, and mutilated man whose bloody arm stumps are tied above his head to a stumpy column. Another male figure stands in a waste barrel with his hands shackled together behind his back.

Opposite this image of sadism and debasement, the right panel presents a scene which, if less violent, is equally charged with an atmosphere of degradation and suffering. On the stage of a dimly lit theatre appear a strange couple. Trussed to her body is the inverted and rigid form of a man dressed only in a short-sleeved, yellow-green shirt. This unhappy couple is escorted by a blindfolded figure in an usher's uniform. Under his arm he carries a long fish, a symbol frequently met in Beckmann's paintings after the mid-1920s. Out front in the pit a man in a curious costume beats a big bass drum.

In strong contrast to the violence and oppressiveness of these scenes, the central panel, dominated by broad expanses of clear primary colours, shows a group of heroic figures standing calmly in a small boat upon the open sea. A family of three – a sort of Holy Family – appears between two majestic figures, one draped in red, the other in blue. The figure in red is a savage hooded being who grasps a huge fish with both hands. His companion is a crowned Christ-like personage, who holds a fully laden net in his left hand while making a blessing with his right.

The side panels symbolise, on the left, man's brutality to man in the form of a callous executioner and his victims; on the right, the unbearable tragedy that Nature itself inflicts on human life as symbolised by the mad hallucinations of a woman encumbered by the lifeless form of a man. Out of this earthly night of torment and mental anguish, the figures of the central panel emerge into the clear light of redemption and release, embarked for Eternity. Departure represents freed from the tortures of life moving away to make a new start.

At least a maximum of 3 marks must be allocated for analysis and interpretation of each panel.

(10)
[20]

QUESTION 6: SURVEY OF POST-1946 ART

Unlike the immediate preceding movements, Pop art was not trying to be satirical or critical. It is an affirmation of modern life, making people aware of the world around them.

6.1 Learners to study FIGURE 6a and write an essay of about $\frac{3}{4}$ of a page, in which they discuss how the modern world is affirmed in the work by referring to the following characteristics:

- *Subject matter*
- *Composition*
- *Shapes*
- *Colour and its application*
- *Style*
- *Media*

Pop art echoes Realism but with special focus on modern life. **The Couple** is a representation of a young man and woman standing dressed in modern attire of the 70s and posing before the viewer as if taking a photograph. The two are centrally placed with the man closely standing slightly behind the woman to affirm that they are a couple, as stated by the title. The composition is extremely simplified depicting strong multi-colourfully dressed portraits with a dull cream flat background. This reflects mass production as seen in advertisements or on the shelves of supermarkets. Modernity is emphasised in the artist's avoidance of naturalism and enhancement of artificiality through colourful expression and stylization of their outfit: Their outfits comprises of hard edged shapes with limited representation of three-dimensional depth which makes it synonymous with images from advertising and cartoons. Paint is applied smoothly showing no individualistic expressive sign of emotion. The use of oil as medium gave the artist opportunity to use strong but relatively flat chromatic complementary colours which makes the outfits to stand out; The man's jacket is angularly simplified to blue sleeves and yellow top while the woman's top is simplified to a uniquely designed short jacket with colourfully shaped pieces of purple, yellow and blue parts. The man's slacks are purple complementing the yellow jacket while the woman's bottom blue-black skirt is slit almost to the waist to seductively reveal her leg dressed in blue stockings. Both the man and woman are wearing strong colourfully modern fashioned hats. The bodies and expression on the faces carry a doll-like aura of artificiality; the man's facial expression is stern while the woman's is smiling making them appear more like dressed life-size dolls used in clothing stores for advertising latest fashion trends. The artwork is loaded with information associated with modern city life.

(Accept any other well substantiated and logical affirmation.)

(8)

"Three dimensions are real space. That gets rid of the problem of illusionism and of literal space, space in and around marks and colours ... Actual space is more powerful and specific than a flat surface." – Donald Judd.

- 6.2 *Learners to refer to FIGURE 6b. In an essay of about ½ a page, learner to describe, analyse and discuss Judd's (Untitled stack) within the context of his quotation. They should show how the work defines the minimalist views.*

Donald Judd was interested in mathematical progressions within a series of identical repetitions. In this work, the shelf-like stacked box forms are fastened to a wall. It consists of 12 identical units; each a square with an equal vertical space between them. The box forms were made from galvanised iron and painted with green lacquer paint normally used on motor vehicles. The boxes were constructed by a metal works according to his specifications. Judd's emphasis on the planning process, the simplicity of the work, the use of non-traditional art materials, the repetition of exact shapes and the fact that he does not physically create the work, challenges the intense meaning placed on the individuality of the brush mark as emphasised by Abstract Expressionists. Space between the boxes is real and not illusional.

Judd wanted the attention to be placed on form, volume, interval, space and colour. There are no visual references to other objects, artworks or feelings. The work does not have a title which further emphasizes the impersonality and abstraction of the sculpture. The idea of installing the evenly spaced boxes to the wall draws attention to the idea of gravity as the boxes stand out like shelves and do not rest on each other or on the floor. The positive shapes of the boxes are repeated by negative spaces – which have the same dimensions as boxes. The aesthetic aspect of the work lies in the physical experience of the viewer and its environment.

(6)

- 6.3 *Write a paragraph of about ½ a page in which you discuss and evaluate Johann Louw's Landscape with figure concealed (FIGURE 6c) as a Neo-expressionist artwork.*

Landscape with **Figure Concealed** combines landscape with figure painting. The two are vertically separated but adjoined to render one a profile of the other. The figure in a grey vacuum underneath becomes the profile of the austere open landscape. The nude figure, an adult female, who seems bruised, lies with arms folded helplessly on her stomach in a gloomy atmosphere, as if grieving her situation in loneliness. The grey environment speaks of an atmosphere of melancholy characterising the inner psychological struggles of an isolated individual. The nudity of the figure also conveys a feeling of vulnerability through blatant exposure of the body as flesh.

The landscape which forms the upper part of the painting kind of becomes a subtle representation of the figure below. It is scarred, rugged, bare and dry suggesting abandonment as it looks no longer productive. There is a gradual hill in the foreground that leads to more hilltops on the horizon. The sky is overcast and grim which is reflected in the dark sombre grey blues used in the landscape. Louw presents the viewer with an interpretation of the landscape in tonal values with lighter areas close-up leading to more densely shaded areas in the background. The expressive brushstrokes, textures and tonal values are used to give a summarized version of the landscape. The nudity and composition gives the work an aura of disturbing surrealism.

The intentions of the artist could be interpreted in a number of ways: either the figure is protected or if one was to draw a parallel between the two, the figure speaks of use, abandonment, isolation, forgotten and/or left for dead.

(Accept any logical analysis and substantiated interpretation.)

(6)

[20]

QUESTION 7: NEW MEDIA

'Great art – or good art – is when you look at it, experience it and it stays in your mind. I don't think conceptual art and traditional art are all that different. There's boring conceptual art and there is boring traditional art. Great art is if you cannot stop thinking about it, then it becomes a memory.' Damien Hirst: Art is childish and childlike, The Guardian, 26 September 2010.

7.1 Learners to briefly distinguish between traditional art and conceptual art.

Conceptual art sometimes called conceptualism is art in which the concept(s) or idea(s) involved in the work take precedence over traditional aesthetic, technical and material concerns. When an artist uses a conceptual form of art, it means that all the planning and decisions are made before-hand and the execution is a perfunctory affair. Traditional art form is art that is governed by the application of formal elements such as colour, shapes and principles of design, composition and using traditional media to create an art work. Its appreciation lies more in the aesthetic appearance of the finished art object, meaning and idea it conveys. Traditional art is representational art such as painting or sculpture.

Accept any other logical distinction that shows the learner's understanding.

(4)

7.2 Learners to refer to FIGURE 7a, discuss the work as a conceptual artwork suggesting the possible idea the artist could be working with. They must also justify the choice of the title employed by the artist.

Improbables is one Giuseppe Colarusso's latest conceptual still-life series. Giuseppe has created a surreal still-life of a tap inserted into an orange to create freshly squeezed juice. Colarusso plays with form and function adjoining the tap to an orange. The new form would mean a new function; the tap would no longer produce water but squeezed orange juice, but for how long would the flow last? It certainly would not be continuous as when the tap is used to supply water; the orange has a very limited amount of juice so the function would be temporal. Perhaps one other question the viewer should ask is: Is it practical? In terms of material it is practically difficult to fit a tap on to an orange and render the tap functional as the work suggests. Colarusso himself has fitted images using Photoshop aided technology, thus the physical practicability of it is not going to happen, hence the title '**Improbables**' which means: Not likely to be true or to occur or to have occurred. Hence Colarusso matched them with tag lines such as 'Unlikely but not Impossible', which is the main idea that makes us want the work to be functional.

(Accept any other substantiated discussion accompanied with a logical idea.)

(4)

- 7.3 *FIGURE 7b is an Installation reflecting on the artist's most personal space. Learners to analyse and interpret the work suggesting the artist's intention, possible meaning and message.*

Tracey Emin presents an installation representing her most personal space; her untidy bed with an array of personal effects carelessly left on the floor. The bed is half open with creased white beddings and linen carelessly bundled on one side to suggest the occupant sleeps alone, stays alone and had probably hurriedly left her bed to attend to something. The state of the bed and the way objects are littered on the floor also suggests the occupant had probably woken up much earlier and had been restlessly tossing and turning before abandoning it. Littered next to the bed are newspaper cuttings, cigarette packets, two bottles of water, a pair of slippers, tooth paste and a stuffed toy dog. The newspaper cuttings suggest she does a lot of selected reading – reading directed towards a specific area of interest. The numerous empty cigarettes packets point to the view that she does a lot of smoking an indication of stress or immense anxiety. The bottles of water, tooth paste, soap and other bathroom personal effects suggest multi-utility of the suggesting fear to engage with outer spaces – insecurity, hence keeping most of her personal effects close to her. The toy dog suggests longing for companionship of a child – either she is childless or she is missing one. The installation presents an atmosphere of loneliness, anxiety, disorganisation and stress. Through this installation, Tracey reveals and admits her imperfection and insecurity as the objects scattered around the bed and the state of the bed tells the story of a nervous breakdown.

(Accept any substantiated logical interpretation, meaning and message) (6)

- 7.4 *Learners to write a paragraph of about ½ a page in which they recall, discuss and evaluate any ONE New media artwork (with exclusion of those in this question paper) which they have studied that represents a break away from the conservatism in art of the previous centuries.*

(6)
[20]

QUESTION 8: THE ART WORLD

- 8.1 *By referring to any artworks of your choice, describe what artists do and explain how the role of an artist has generally changed over the centuries.*

Learner's discussion should include the following in their discussion:

What does an artist do?

- Artists express themselves through art language such as line, colour, shape and composition so that others can share in it.
- Artists express their ideas and visual experiences and thoughts in physical form.

What is the role of the artist in society?

- The role of an artist has changed over time. From Prehistoric art up to today there have been radical changes.
- The role of an artist in Pre-historic times is associated with art being linked to rituals and spiritual beliefs. Artists created art objects to serve this purpose.
- The emergence of a philosophical attitude concerning images has since been established. The Renaissance has resulted in contemporary approaches in which the artist is seen as the researcher of the world.
- The role of the artist is linked to humanity and therefore seen as a position of engaging with society rather than rejecting it.
- Artists make people aware of what is within and around them. They challenge disturb, shock and inspire people. By looking at an artwork the viewer's sense of aesthetics and own creativity of ideas are broadened.

(6)

- 8.2 *You have been asked to select artworks from a wide range of artists and stage a successful art exhibition. In an essay of about $\frac{3}{4}$ of a page, explain the purpose of exhibiting in art and discuss the aspects that you consider key to making this exhibition a success.*

Essay should include the following:

What is an exhibition?

An exhibition is a display of a range of artworks either by an individual, artist or a group of artists. An exhibition may include any art form.

Purpose of Exhibiting Art:

- The artist to show case his/her art to the general public
- The artist to show his most recent artworks
- The artist to market himself and his art
- The artist to communicate his ideas to the public
- For the artist to test his standard and level of creativity
- For the artist to learn from other artists' works

Aspects you consider key to making an exhibition a success:

- Body of work
- Quality of work
- Publishing of an exhibition catalogue
- Press release
- Choosing an appropriate curator
- Choosing an appropriate space
- Making an appropriate presentation (Titles, labels, pricing)
- Inviting the public
- Inviting media
- Proper opening ceremony

(Accept any other factor)

(8)

- 8.3 *Many artists make use of appropriation. Learners by referring to FIGURES 8a and b, (and any other examples of their own choice) define the meaning of appropriation in art and show whether Mike Licht's work (FIGURE 8b) is an example of abuse of the original work and therefore plagiarism or it is parody of it.*

This an open ended question. As long as learners' views are well substantiated with logical interpretation, they should be credited.

Learners' definition of appropriation should run along the following lines:

Appropriation is using the work of another artist in a new context to express a new meaning or idea.

Learners' judgement should be guided by the following criteria:

If the work is too close in terms of content, appearance and meaning it does not matter whether the media is different, it is considered to be an abuse of the original work. However even if the work is too close in content and appearance if its transformation, however minor, changes the whole context and meaning it is not considered an abuse, but rather a parody.

(6)
[20]

TOTAL: 100